

Greek Art in Motion

Studies in honour of Sir John Boardman on the
occasion of his 90th birthday

edited by

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with

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Youth in an Enclosed Context: New Notes on the Attic Pottery from the Iberian Tútugi Necropolis (Granada, Galera)

Carmen Rueda¹ and Ricardo Olmos²

To Sir J. Boardman, master and friend

Introduction. The Tútugi Necropolis: Contexts and Spaces of Interaction³

In this article we analyse how spaces and associations shed light on the renewed meanings of Attic ceramics in the Iberian context. We begin with a fundamental idea: that Attic pottery converses with its context and assumes a new meaning from the resultant conversation. As such, in the narratives related to the hereafter, Attic pottery becomes integrated and its original significance is transformed in the adoption process, contributing to the Iberian elite's construction of the imaginary. The Iberian necropolis of Tútugi (Galera, Granada) brings us closer to archaeological records in which we can analyse some of these religious constructs, such as that associated with youth. In this space, Attic image and indigenous materials confer and define the aristocratic ambit of youth, which is associated with initiation and education. However, it also contributes to the study of other aspects linked to the definition of legitimation codes, which can be analysed from a contextual and spatial analysis, in which the Attic image intervenes.

The Tútugi necropolis is associated with the settlement of El Cerro del Real and occupies an extensive highland area

divided into three zones. Two of these zones are to the north of the settlement, separated from it by the River Orce and its plain, while the third sector of the necropolis is to the east, in a small ravine.⁴ It has been in use since the 6th century BC, although it reached its peak in the 4th-3rd centuries BC. (Fig. 1). The selected cases, from the late 5th century BC, are from the period that defines the increasingly systematic incorporation of Attic pottery into the Iberian funerary space.⁵ From this time, we find contexts in which it is possible to analyse some of these religious constructs in which codes related to youth intervene.

This funerary space has been known since the early 20th century, when it began to be subjected to mass plundering. This was the reason for the first official excavations, which were sponsored by the *Junta Superior de Investigaciones Científicas* and supervised by Federico de Motos between 1916 and 1917. In 1918 the excavation was extended, then under the direction of Juan Cabré,⁶ investigating in the most representative spaces, which have since become milestones in the historiography of Iberian archaeology. In fact, together with sites such as the sanctuary of Collado de los Jardines (Santa Elena, Jaén),⁷ the Tútugi necropolis has become a



Figure 1. Location map and aerial view of the Iberian necropolis of Tútugi (Rodríguez-Ariza 2014)

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³ This study has been carried out within the framework of the HAR2014-59008-JIN Project of the Ministry of Economy and Competitiveness.

⁴ Rodríguez-Ariza 2014: 28-29.

⁵ Olmos 2006: 223.

⁶ Cabré and Motos 1920.

⁷ Calvo and Cabré 1919.