



STELA OF HERNÁN PÉREZ

Stela of Hernán Pérez (Cáceres)

This is an elongated granite stela, with a figure engraved on its flat face. It is dated to the Early Bronze-Middle Bronze Age (2000-1500 BC / First half of the second millennium BC) and measures 86 cm high by 40 cm wide, and is 97 cm thick in the central part of the stela.

This anthropomorphic depiction has bodily elements that mean it can be plausibly identified as female: a frontal face with its eyes, eyebrows, mouth, and nose indicated. From an aesthetic point of view, it could be said that it bears a certain similarity to the busts found in other territories, and in later times, such as those from Ibiza and Formentera, for example. In the forward-facing figure, we can identify what has been interpreted as a diadem on its head, or even hair arranged in several layers, rendered in a non-existent perspective. The neck is adorned with a kind of torque, and the arms, crossed over the chest, end in long fingers that are touching the tips of the hair. Another clearly identifiable element is the belt decorated with dots that run along the lower edge.

It is, therefore, an economic representation of a complete figure in which we are offered the identifying elements of both the gender and the social status of the figure represented. This is why the belt, as a sign of social status, is shown, marking the figure's waist.

The piece conserves traces of ochre all over the surface, especially on the back and top (Almagro Basch 1972: 98-99). In the classification carried out by Almagro Gorbea some years ago, this piece belongs to group 3b, i.e. pieces with an oval face, pointed mouth, and double belt with dots on the inside (Almagro Gorbea 1977: 197-198).



*Idol VI of Hernán Pérez (MAN
1991/105/6).*

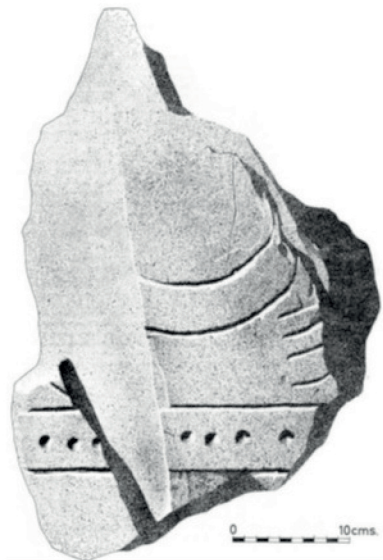
Interpretation

It is thought that it may have had a funerary ritual function, as a representation of divinities to mark the location of the cists (Almagro 1977: 199). Other authors have associated it with the engravings on the numerous dolmens in the area. (Bueno Ramírez 1984; 1987; 1998-1999). If it is connected to the megalithic monuments, it should be borne in mind that these act as territorial markers; their location made it possible to control sensitive farming and grazing areas, as well as communication routes. The fact that they were concentrated in specific areas next to those that usually appear in natural transit points or communication routes was first noted in the 1990s (Ruiz Gálvez and Galán 1991). S. Celestino considered that they must have had a mainly funerary purpose, but that the diademed stelae were possibly more linked to the "protection of the place or space where the warrior himself was immortalised" (Celestino 2001: 260). Furthermore, this researcher, taking into account the diademed stelae of Hernán Pérez and the existence of a warrior's stela that may have covered a grave, considered these diademed stelae, in addition to indicating the burial, would have a sense of protection (Celestino Pérez 2001: 259).

Where it was found

This stela was found by Julio Moriano, teacher and mayor of Hernán Pérez and Luis Blanco, from Plasencia. It was discovered together with four other similar stelae (of the seven known in the town of Hernán Pérez) in the area known as La Dehesa, while clearing and replanting pine trees near the town. When the National Archaeological Museum was informed of their existence, it arranged for a truck to take them to Madrid. (Almagro Basch 1972: 83). Their appearance in situ is relevant because it indicates that they were set in place in groups, associated with cist burials. In addition, a decorated stela type Extremaduran was also found in this area (Almagro Gorbea 1977: 199). The stelae found in the same area are quite similar in terms of both their technique and their visual design (Almagro Basch 1972: 108).

They are now conserved at the National Archaeological Museum in Madrid.



Illustrations of the seven idols found in Hernán Pérez (Cáceres) (Almagro 1972).

Sketchfab

Sketchfab, founded in 2012 in France, is a website used to visualise and share 3D content online. Users of this website create their own profile where they upload their creations, which can be downloaded by other users. Some of the uploaded models can even be 3D printed. Many museums, modelling companies and organisations exhibit and share their virtual creations as part of the social network philosophy. Certain applications, such as Agisoft Metashape, allow the model created to be uploaded directly to this website.

Numerous museums have uploaded models of their most iconic pieces to this website.

Uploading models to the website

Once we have registered on the platform and with our 3D model in a compatible upload format (OBJ, DAE, GLTF and STL among others), the compressed model is uploaded.

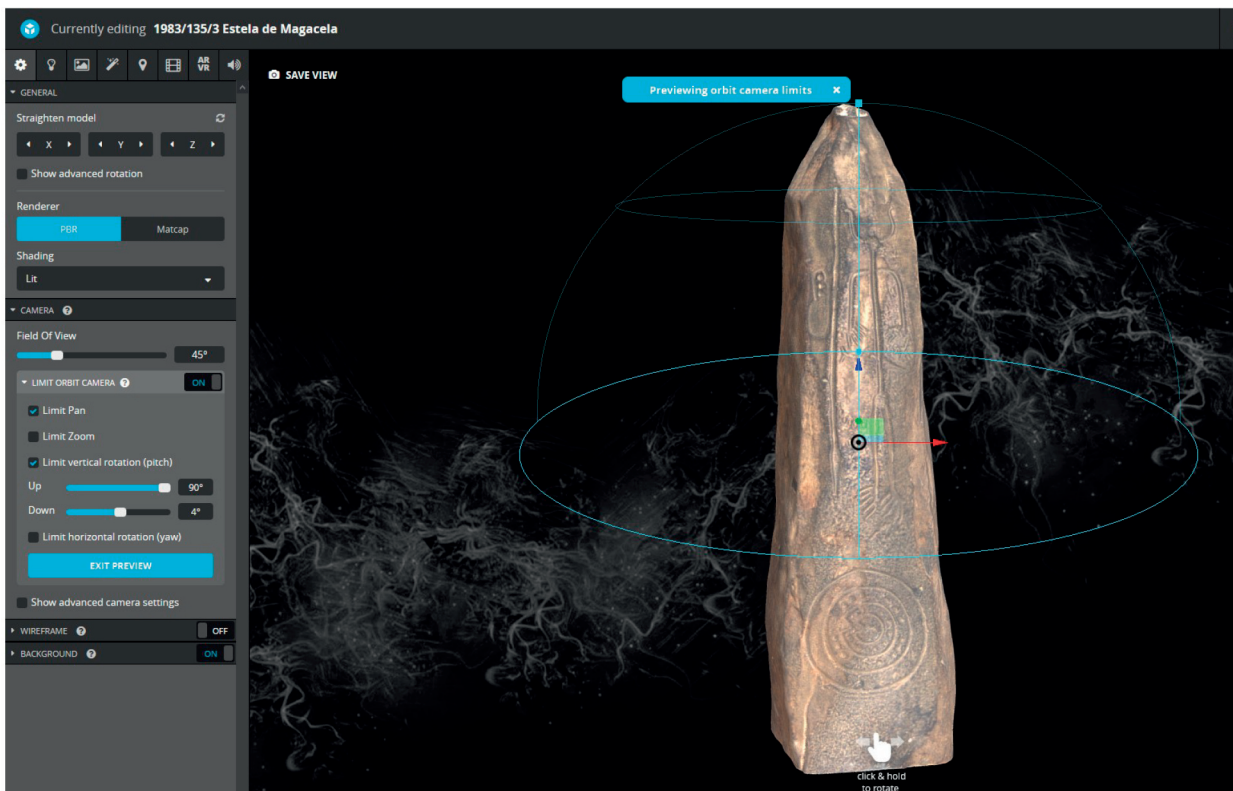
After uploading and processing the model, it is time to complete the metadata by filling in fields such as the title, model description, subject and tags to categorise the model.

Our model can be left visible and downloadable (or not) according to Creative Commons licences.

The 3D model settings refer to the way the object is rotated, light and shadow effects, background inclusion, post-processing filters, the possibility of annotations, even the addition of sound, among other options.



3D model of the Stela of Magacela.
<https://skfb.ly/oqwOD>



Editing settings in Sketchfab. See 3D models from Diaspora at <https://sketchfab.com/secad/collections/diaspora>

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Depósito Legal: BA-343-2021

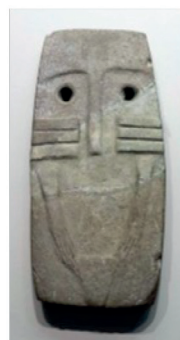
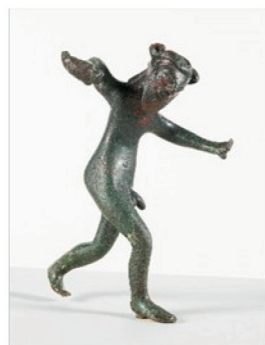
DIÁSPORA was submitted to the Extremadura Regional Research Plan in May 2016. The Resolution of 24 May 2017, published in the Official Bulletin of Extremadura 107 of 2 June 2017, includes it among the accepted projects (file IB16212) to be executed between 2017 and 2019. Research project in the Public R&D&I Centres of the Autonomous Region of Extremadura.

Our thanks to the National Archaeological Museum, and particularly to Eduardo Galán and Ruth Maicas for their help and collaboration in the process of graphically documenting the piece.

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Other documents in this series



From left to right: torso from the Temple of Diana (Mérida -MASE REP00459-), Silenus (Capilla, Badajoz -MAN 1972/45/1-), Plaque Idol (Garronillas, Cáceres -MAN 358-), Kylix (Medellín, Badajoz -MAN 1969/61/1-).



Plaque-idol of Garrovillas (Cáceres)

The so-called 'idol of Garrovillas' is actually a plaque-idol made of stone that was split into two halves. It is an anthropomorphic image, 16.3 cm long and 7.9 cm wide. Thanks to the carving technique used, it is possible to see a face with two deep holes for the eyes, the arms, and the figure's sex. It even has markings on the cheeks that have been interpreted as possible facial tattoos. The back of the figure is also carved, in this case possibly representing a type of hairstyle using zig-zag lines. The carving still contains traces of red pigment (Cerrillo 2016: 34).

It comes from the dolmen of Garrovillas in Garrovillas de Alconétar (Cáceres), which has been dated to the Chalcolithic period. A more detailed analysis carried out recently verified that it comes from a group of monuments known as the 'Eras del Garrote,' comprised of at least twenty funerary monuments (Cerrillo 2011; 2016).



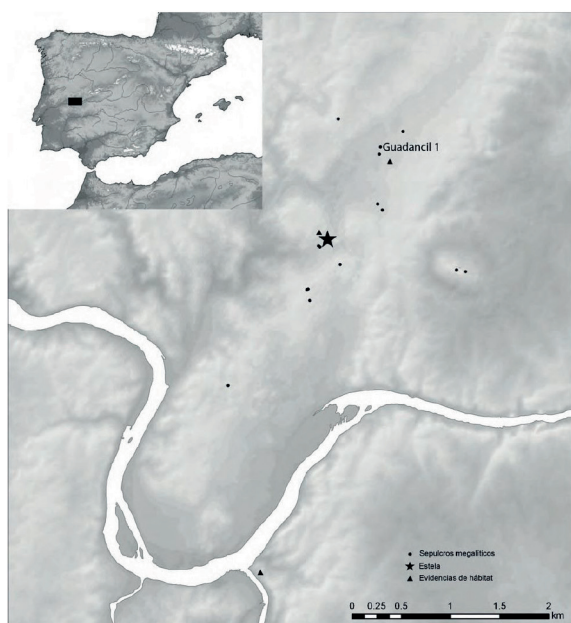
Plaque-idol of Garrovillas (MAN 358).

The discovery

The artefact was found in February 1874, although it was not until December of the same year that the Royal Academy of History was informed of the discovery, at which time a description of the plaque idols was sent in order to be eligible for the Antiquities Discovery Award Programme. It was exhibited at the Universal Exhibition in Paris in 1878 and at the Universal Exhibition in Barcelona in 1929, and subsequently arrived at the National Archaeological Museum in January 1879 to form a part of what is known as the "Sande Collection" (MAN 1878/1/1) (Cerrillo and Velaz 2015).

This type of material usually appears in tombs and settlements in Extremadura and the Portuguese Alentejo region. Their interpretation varies according to the authors, ranging from representations of divinities with symbolic elements to those related to social topics.

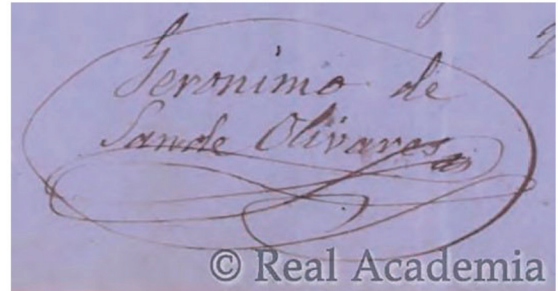
Maps showing the area of Alconétar and the dolmen of Guadancil 1 (from Cerrillo 2018: 102).



Jerónimo de Sande Olivares

Jerónimo de Sande (1813-1891) was a priest born in Garrovillas de Alconétar (Cáceres). He was a figure of great importance for the archaeology of Extremadura in the nineteenth century, and equally important in the creation of the collections of both the National Archaeological Museum and the Museum of Cáceres. Little is known about him, apart from the fact that he studied Theology at the University of Salamanca, and that between 1853-54 and 1856-59 he was presbyter and chaplain of the Monastery of Nuestra Señora de la Salud in Garrovillas; it is also known that in 1857 he was named archpriest of the Garrovillas district. He died in 1891 at the age of 78. Although we have little information, we know that he had a major interest in archaeology and the collection of sacred art (Cerrillo and Velaz 2016).

In 1874 the structures of Guadancil were discovered, and Sande Olivares was exploring some of the dolmens in the area. Thanks to his excavations, he discovered up to 10 tombs or dolmens in the area. However, he always paid more attention to the materials than to the structures where they were found.



Firma de Jerónimo de Sande Olivares (tomado de Cerrillo 2018: 21).

GACETA DE MADRID.
 NÚMERO 4.—Madrid 13 Abril 1868, á las ocho y cincuenta minutos de la noche.—El Ministro de la Guerra al Capitan general de Cataluña:
 «Recibido el telegrama de V. E. de las cinco y veinte minutos de la tarde de hoy, y aprobado la determinacion de V. E.»
 NÚMERO 5.—Barcelona 13 Abril 1868, á las once y treinta minutos de la noche.—El Capitan general al Ministro de la Guerra:
 «Declarado el estado de guerra á las siete. Tranquilidad completa en todas partes.»
 NÚMERO 6.—Barcelona 14 Abril 1868, á las siete y cuarenta y cinco minutos de la mañana.—El Capitan general al Ministro de la Guerra:
 «No ocurre novedad. Los obreros siguen como de ordinario á sus talleres. Las tropas y guardias, prevenidos á los Gobernadores que protejan con la fuerza y con la fuerza hasta donde sea necesario, el trabajo de los que á la fuerza de la ley, al amparo de la Autoridad quieren dedicarse á sus labores, que está permitidos, y que sepan que en caso que no fueren á los que tratan de infringir de cualquier modo el libre ejercicio de aquel santo derecho.»
 NÚMERO 7.—Madrid 14 Abril 1868, á las diez y veinte minutos de la mañana.—El Ministro de la Guerra al Capitan general de Cataluña:
 «Quedo enterado del telegrama de V. E. de las siete y cuarenta y cinco minutos de la mañana de hoy, y aprobado cuanto ha prevenido á los Gobernadores.»
 NÚMERO 8.—Barcelona 14 Abril 1868, á las cinco y veintinueve minutos de la tarde.—El Capitan general al Ministro de la Guerra:
 «Sin novedad. El Jefe de las fuerzas procede sin levantar mano en la averiguacion de los datos causados á las tropas que operan contra las fuerzas de Aragón y Ramla.»
 «Prevenido al Gobernador civil que me dé conocimiento de cuanto se haya practicado contra los que aparezcan culpados de actos de violencia ó otro especie, para proceder yo en su vista, cuido el Auditor, á lo que sea de justicia.»
 NÚMERO 9.—Madrid 14 Abril 1868, á las nueve de la noche.—El Ministro de la Guerra al Capitan general de Cataluña:
 «Me ha enterado del telegrama de V. E. de las cinco y veintinueve minutos de la tarde de hoy, y aprobado lo que V. E. ha decretado acerca de cuanto en el mismo expresa.»
 MINISTERIO DE FOMENTO.
 REAL DECRETO.
 En atencion á las especiales circunstancias que concurren en D. José Solano de la Mata, Marqués del Socorro, Vengo en nombrarle Comisario Régio de la Escuela especial de Arquitectura.
 Dado en Palacio á ocho de Abril de mil ochocientos sesenta y ocho.
 ESTÁ FIRMADO DE LA REAL MANO.
 El Ministro de Fomento,
 MARCEL DE OROVIO.
 REAL ORDEN.
 Instruccion pública.—Negociado 2.º
 Hmo Sr. D. Jerónimo de Sande Olivares, Presbítero, residente en Garrovillas de Alconétar, acudido con peticion y solicitud á la inversion dirigida de Real orden, así á las consideraciones como á los particulares en pró del Museo Arqueológico nacional, cuando recientemente y establecido en el Convite de la Renta, ha hecho donacion de varios objetos importantes que figuran ya en aquel depósito de antigüedades, que tan útil ha de ser para el estudio de la historia y de las artes españolas; y S. M. (Q. D. G.) se ha servido mandar que se dé las gracias al Presbítero Sr. Sande, y que se haga público por medio de la

MÉRCOLES 13 ABRIL.
 GACETA este laudable acto de desprendimiento y de amor á las glorias españolas.
 De Real cédula lo digo á V. E. para su cumplimiento. Dios guarde á V. E. muchos años. Madrid 5 de Abril de 1868.
 OROVIO.
 Sr. Director general de Instruccion pública.
 SELECCION DE LAS RESOLUCIONES ACOMODADAS POR ESTE MINISTERIO EN EL MES DE MARZO ÚLTIMO, RELATIVAS AL FERRIVAL DEL SECO Y SUS DEFERENCIAS.
 1. Autorizacion á Amparo de la clase de segundas á D. Pascual Roman y M. Luis Calvario, que lo sea de las de primero.
 2. Reintegracion Anterior de la clase de terceros á D. José María Sanz y Rosell.
 3. Licencia Oficial en virtud de la clase de quintos, en comision, á Don José María Pérez.
 4. Reintegracion de la clase de segundos á D. Máximo Ordóñez y Mata.
 5. Reintegracion de la clase de segundos á D. Rafael Páez.
 6. Reintegracion de la clase de primeros á D. Pedro Anzorón, que lo ha sido anteriormente.
 7. Licencia Oficial de la clase de primeros á D. Juan Ramon Sainza.
 8. Reintegracion de la clase de primeros á D. Juan Ramon Sainza.
 9. Reintegracion Oficial primera del Secretario de la Universidad de Granada á D. Manuel Alvarez y Castañeda.
 10. Reintegracion de la clase de segundos y plaza de Madrid á Don Silvestre Capellan y Corredo.
 11. Hmo. Vicer del Tribunal de Comercio de Sevilla. Cruz de Tenerife á D. Juan Toral.
 12. Hmo. Comodoro de la Goleta á D. Emilio Pan y Boscán.
 13. Hmo. Comodoro de la Goleta á D. Domingo González y Páez.
 14. Hmo. Comodoro de Goleta del Tribunal de Comercio de Alicante á D. Pascual José Barba.
 15. Reintegracion de Obsequios.
 16. Reintegracion de la clase de segundos y terceros de Obsequios á D. Francisco Vazquez.
 17. Hmo. Comodoro de la Goleta á D. Manuel Maura.
 18. Hmo. Comodoro de la Goleta á D. Domingo González y Páez.
 19. Hmo. Comodoro de Goleta del Tribunal de Comercio de Alicante á D. Pascual José Barba.
 20. Reintegracion de Obsequios.
 21. Hmo. Comodoro de la Goleta á D. José María López del Campo.
 22. Hmo. Comodoro de la Goleta á D. José María López del Campo.
 23. Hmo. Comodoro de la Goleta á D. José María López del Campo.
 24. Hmo. Comodoro de la Goleta á D. José María López del Campo.
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 28. Hmo. Comodoro de la Goleta á D. José María López del Campo.
 29. Hmo. Comodoro de la Goleta á D. José María López del Campo.
 30. Hmo. Comodoro de la Goleta á D. José María López del Campo.
 CONSEJO DE ESTADO.
 REALES DECRETOS.
 Dicha Isabel II, por la gracia de Dios y la Constitución de la Monarquía española, Reina de las Españas. Al Gobernador de

This same clergyman donated materials to the National Archaeological Museum on at least two occasions, the first time in 1868, when the museum was inaugurated, and for which he received the Cross of Charles III; shortly afterwards he was appointed as a member of the Royal Academy of History. We know from his will, in which he does not refer to any archaeological collection, that some of these materials were donated during his lifetime to Felipe León Guerra and that, in 1897, they passed to Vicente Paredes, who kept them until his death. At this time these archaeological objects were kept in the Museum of Cáceres (Cerrillo and Velaz 2016).

Other important figures

Other important figures in the biography of this piece are Felipe León Guerra and Vicente Paredes. The former was born in Sierra de Fuentes (Cáceres) (1807-1890). He studied medicine and practised his profession in his homeland, although he was also a great enthusiast of antiques. Vicente Paredes Guillén (1840-1916) was an architect and historian from Cáceres, whose work focuses on the history of Extremadura. As an architect he worked in several cities in Extremadura, most notably the two neo-historicist churches in Don Benito. In 1897 he was appointed member of the Royal Academy of History and was a keen collector of archaeological materials, especially coins (Various Authors, 2016).

Gaceta de Madrid of 15 April 1868 referring to the donation of archaeological materials by Jerónimo de Sande.

Other plaque-idols



A trapezoidal, flat-sectioned slate plaque idol engraved with geometric motifs, with two holes in the top.

It comes from Granja de Céspedes (Badajoz) and is dated to between 3500 and 2500 BC.

It is conserved at the National Archaeological Museum (Department of Prehistory) with inventory number 1954/53/7.

Fragments of trapezoidal, flat-sectioned plaque idols made of slate and engraved with geometric motifs, from Granja de Céspedes (Badajoz). They are conserved at the Prehistory Department of the National Archaeological Museum.



Trapezoidal plaque idol made of slate and engraved with geometric motifs. It is 20.4 cm long, 12.9 cm wide and 0.9 cm thick. It comes from Granja de Céspedes (Badajoz) and is dated from between 3500 and 2500 BC. It is conserved at the Prehistory Department of the National Archaeological Museum with inventory number 1954/53/2.

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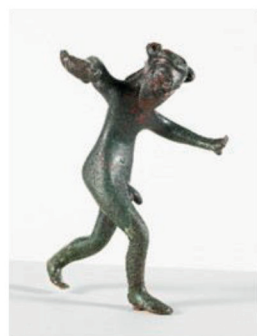
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Our thanks to the National Archaeological Museum, and particularly to Eduardo Galán and Ruth Maicas for their help and collaboration in the process of graphically documenting the piece.

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Other documents in this series



From left to right: torso from the Temple of Diana (Mérida -MASE REP00459-), Silenus (Capilla, Badajoz -MAN 1972/45/1-), Agate cup (Mérida -MAN 32642-), Kylix (Medellín, Badajoz -MAN 1969/61/1-).



The seated statue from the Temple of Diana

This is a male torso of colossal size and athletic proportions; it is carved in white marble and is approximately 110 cm high. The iconography of the piece, which corresponds to the "Jupiter type", clearly alludes to a divinised or heroised imperial representation, in keeping with the imperial cult of the so-called "Temple of Diana" in Mérida, in the vicinity of which it was found (Álvarez and Nogales 2003:191-280). On its left shoulder it wears a cloak, which hangs down its back and is then draped over the thighs. (García and Bellido 1949: 184).

The *infulas* (ribbons hanging from the headband), an attribute of emperors and priests, are also draped over the shoulders. The sculpture is remarkable for its high quality and has many parallels throughout the empire that follow the same compositional scheme, with a general chronology of the Claudian period (41-55 d.C.).

It has a hole for the head to be inserted, but as this is missing, it is very difficult to identify it with a specific figure; in spite of this, it has been associated with the emperor Claudius. In the excavations of the temple, a second torso of a very similar type to the one analysed here was found, although of a somewhat inferior quality (Nogales 2004:118).

Right: image taken in the room at high resolution, available from the Diaspora project image database.



History of the artefact

The sculpture was found in the area around the temple of Diana in 1886 during construction work. The owner of the site sold it and in 1887 it entered the Museum of Antiquities of Seville, later the Archaeological Museum, forming part of the collection of Francisco Mateos Gago, one of the great antiquities dealers from Seville at that time (Álvarez and Nogales 2003: 196).

The Temple of Diana (Mérida)

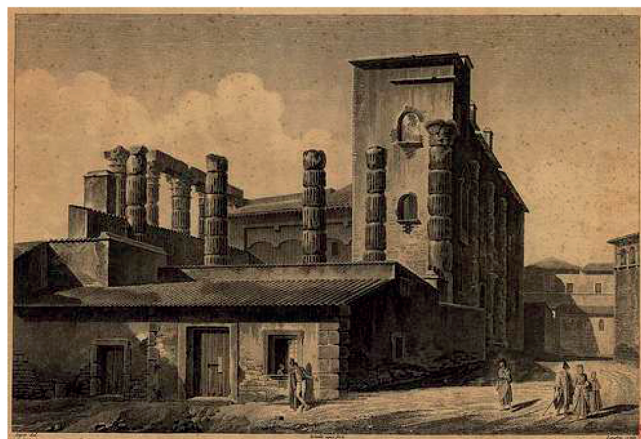
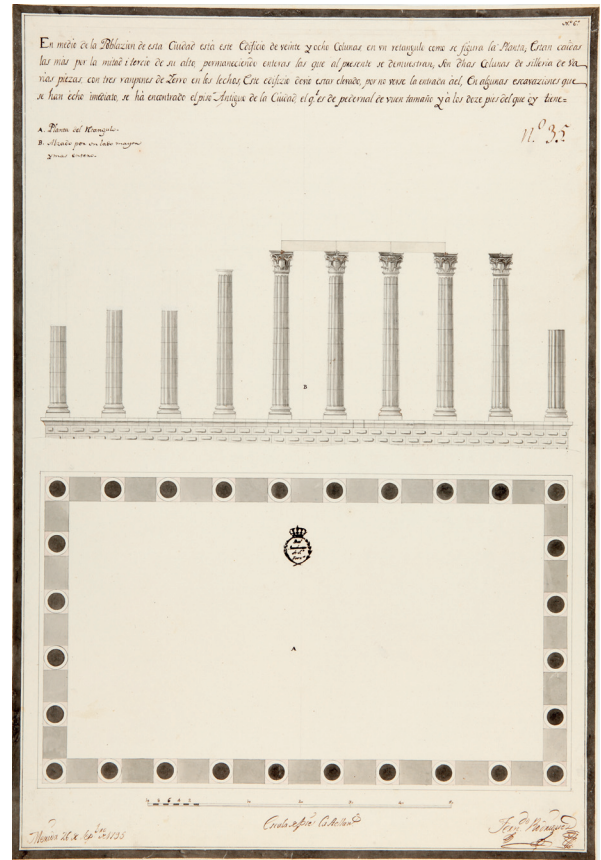
The temple 'of Diana' is one of the best-preserved monumental buildings from the Roman period in Mérida. It owes its name to the local historian Bernabé Moreno de Vargas who, without any historical basis, supposed it to be consecrated to this goddess. (Moreno de Vargas 1633: 78-79). The discoveries in the vicinity and in the temple itself, such as the torso studied here, suggest that it was dedicated to the imperial cult, although the name "of Diana" has remained due to its popular use.

In the 16th century, the Count of Los Corbos took advantage of the structure of the church to build his Renaissance palace, reusing old materials. It survived as a palace until 1972, when it was acquired by the State.

From then on, archaeological excavations and restoration campaigns alternated, removing parts of the palace, although fortunately the most significant parts were preserved. In 1993 it was declared a World Heritage Site because of its

"superimposition of cultures" (Palma 2020: 565). Recently, the urban recovery of the temple space has been carried out, providing us with an approximate image of its original spatial configuration.

Plan and elevation drawing of the "Temple of Diana" made by Fernando Rodríguez in 1795, RABASF (Morán and Pizzzo 2015, plate XXII, p. 73)



The Temple of Diana, Mérida, Spain. Engraving by A. de Laborde of the Palace of the Corbos in the Roman temple (1806-1820).

"(...) on the corner of house no. 24 in Miraveles Street (...) when the property was rebuilt in 1886, large granite stone blocks were found; they removed part of an enormous statue reduced to the trunk of a naked body, that is, without head, arms or legs, and naked, which must have represented one of the deified emperors, as it is known that this is how they were depicted. This fragment was sold by the owner of the house, and I have seen it in the Archaeological Museum of Seville.(...)" P. M. Plano, 1894: 32-33.

The 3D model

The 3D model was made with a Go!Scan 50 scanner with 1 mm resolution and a metric accuracy higher than 0.2 mm. The piece was previously scanned with the aim of building a marble replica for the permanent exhibition in the Temple of Diana, where the statue originally appeared.

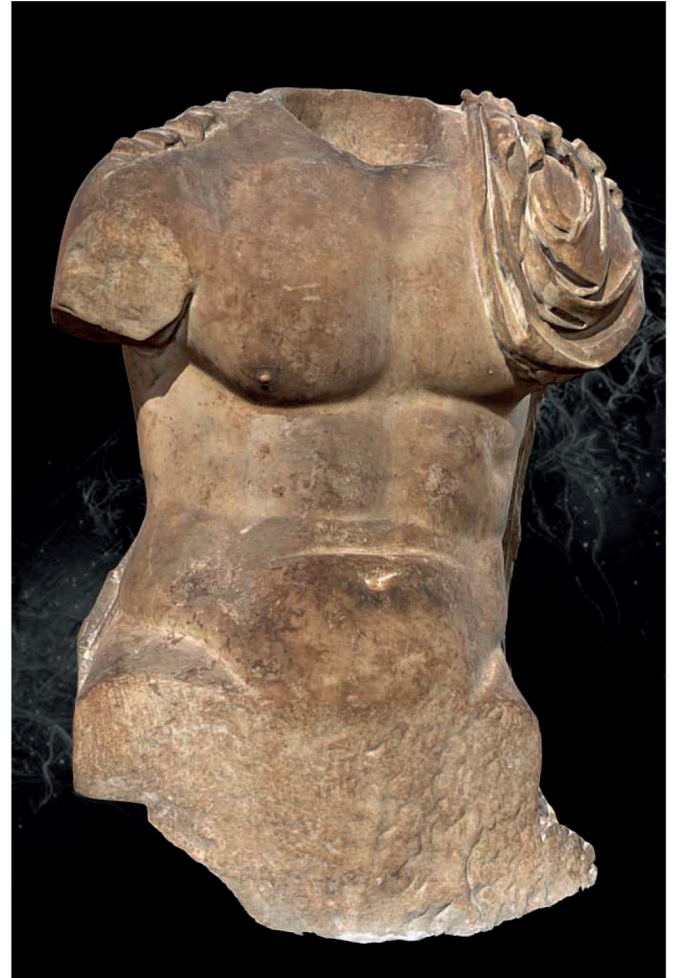
The colour of the portrait is altered by weathering, so in this case both the geometry and the texture were scanned. The scanning was carried out at the Archaeological Museum of Seville in four parts due to

the size of the piece. The four scans were refined and merged to create the complete model. The final image was created by marking equal points, so the scans must include several common areas.

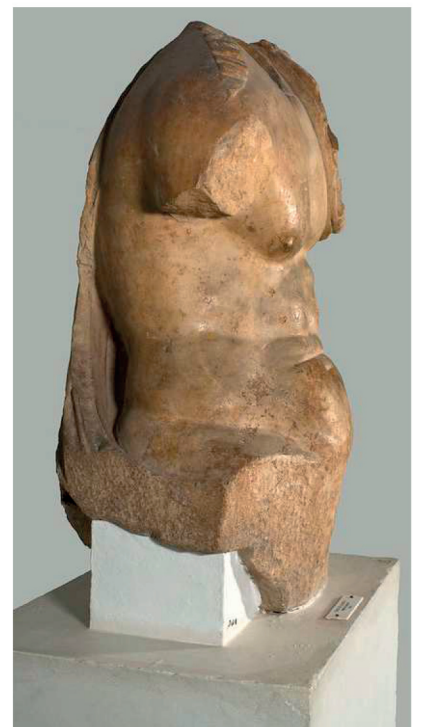
The original model is made up of 1.1 million vertices and has been reduced for display on the internet. The marble replica is on display in the Temple of Diana.

The photograph

The photographs were taken with a Pentax 645Z camera, with tripod, mirror lock and remote shutter release. Two 95 CRI LED panels were used for lighting. To achieve colour fidelity, a session-specific profile was made using a standard X-Rite colour chart, which was then used to calibrate in Adobe Photoshop CC. The colour calibrated images can be downloaded from the Diaspora project's image database. Of course, those in this PDF document may vary greatly depending on the monitor on which they are viewed and their calibration.



Link to the interactive 3D model: <https://skfb.ly/6CrHx>



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GRUPO KRAKEN

ANÁLISIS DE DATOS
REPRODUCCIÓN Y MODELADO 3D



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DIÁSPORA was submitted to the Extremadura Regional Research Plan in May 2016. The Resolution of 24 May 2017, published in the Official Bulletin of Extremadura 107 of 2 June 2017, includes it among the accepted projects (file IB16212) to be executed between 2017 and 2019. Research project in the Public R&D&I Centres of the Autonomous Region of Extremadura.

We would like to thank the Archaeological Museum of Seville for their collaboration in the graphic documentation of the piece.

Basic bibliography

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- Plano y García, P. M. 1894: *Ampliaciones a la Historia de Mérida*, Plano y Corchero, Mérida.

Other documents in this series



From left to right: Agate cup (Mérida -MAN 32642-), Plaque idol (Garrovillas, Cáceres -MAN 358-), Kylix (Medellín, Badajoz -MAN 1969/61/1-).



The tombstone of Florentia & Marcella

This is a tombstone dedicated to two different people with inscriptions made at different chronological points in time. The upper inscription, dedicated to Florentia, is engraved within a wreath made up of three concentric series of lines representing foliage. In addition, the north and south are marked by four cross-shaped lines, and the east and west by a star. Below the inscription is a cross formed by circles. The lower inscription, dedicated to Marcella, is framed by an incised line.

The upper part reads:

Florentia famula D(e)i vix(it) ann(os) XXV m(enses) V d(ies) XVI req(ui)evit in pace d(ie) III idus Martii era DLII

Florentia, servant of God, died when she was about 25 months and five days old. She rests in peace on 14 March 465.

And the bottom part:

Marcela famula Dei, vixit annos plus minus XXXV. Requievit in pace die IIII kalendas Iulias, era DLXXV

Marcela, a servant of God, lived for about 35 years. She rested in peace on 28 June 553. (Ramírez and Mateos 2000: 73).

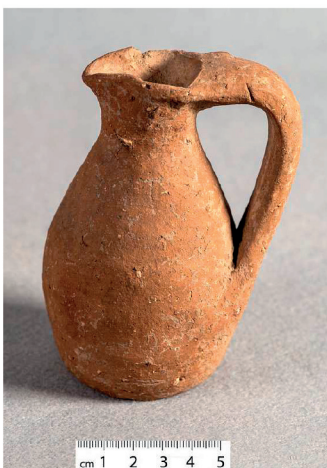


Tombstone (MAN 57769).

Ceramic jug

A small ceramic jug made of common kitchen ware of a light-red colour. It is from the grave goods of the tomb marked with the inscription Marcella and Florentia. This jug has been dated to the time of deposition or the act of placing the jug as grave goods because Florentia died in 465 and Marcella in 553 (AEHTAM 268:2).

It has an inscription preceded by a kind of cross made by incision on which is written: +S h(ic) s(it) est. Although some authors have also raised the possibility that the first word was [S(ANC)T]VS (Caballero and Saéz 2009: 166), with the corresponding name appearing behind it, so that the vessel could be interpreted as a relic vase with the name of a saint (Gimeno and Sastre 2009: 173).



Ceramic jug (MAN 62302)

The (double) story of the discovery

This tombstone was found at two different times, and was even separated for years until J. M. Navascués realised that they formed a single piece.

Regarding its discovery, the upper part was found in 1884 when a clearing was carried out in a farmyard belonging to Juan Grajera, in Calle Cardero (Mérida). This tombstone was placed in a tomb, as described by T. Romero de Castilla, made of brick and cement on which the epigraph was placed. Human bones and pottery were found inside (Romero de Castilla 1896: 68). Next to this epigraph, a small ceramic jar was also found, which must have been the grave goods associated with the tomb. The lower part was found in 1897 in the farmyard of Calle Perero, located in Calle Moreno de Vargas..

Reused inscriptions are not very common in Mérida and to this day it is impossible to know the relationship between the two deceased, if indeed there was one. In this case it has even been suggested that it may have been for economic reasons rather than for kinship (Navascués 1948-1949: 122-123).

The lower part was in the possession of the Marquis of Monsalud, Mariano Carlos Solano, but after his death it was sold to an antiquarian, Rafael Casulleras, to be sold again to the State, and in 1930 it entered the National Archaeological Museum..

The history of the upper part is less well known. According to T. Romero, the upper part was in the possession of Antonio Covarsí, a resident of Mérida, who sold it to the Monuments Commission [of Badajoz] (Romero de Castilla 1876: 68) and from there it would pass to the Provincial Museum of Badajoz until the 1950s, when it was decided to reunite the entire inscription in the National Archaeological Museum.

Wiki

As part of the promotion and dissemination of Diaspora, a wiki was designed to show some of the pieces that form part of the project. This description is graphic (photography and in some cases 3D models) and textual. With a few exceptions from foreign museums, all the images and models are unpublished and are accompanied by a description and data on the history of each piece, from its discovery to its current location. Finally, bibliographical references of interest are included in each case.

The wiki has an index of pages that lead to:

- A photo album of the project
- A collection of 3D models of the project
- Archaeologists, collectors and scholars
- Museums
- A description of the artefacts

Arqueólogos, coleccionistas y estudiosos

Personajes del pasado que tuvieron un papel relevante en el descubrimiento, estudio, custodia y avatares de las piezas arqueológicas extremeñas.

- José Ramón Mérida Alinari, 1856-1933 [|W|](#)
- Mariano Carlos Solano y Gálvez, Marqués de Monsalud, 1858-1910 [|W|](#)
- Juan Cabré Aguiló, 1882-1947 [|W|](#)
- Pedro María Plano y García, 1851-1900.
- Jerónimo de Sande Olivares, 1812-1891.
- Manuel Gómez-Moreno Martínez, 1870-1970 [|W|](#)
- Antonio Vives y Escudero, 1859-1925 [|W|](#)

Archaeologists, collectors and scholars who played an important role in the discovery, study, safekeeping and vicissitudes of archaeological artefacts from Extremadura.

A biographical note is presented for each person, their relationship with Extremadura and the most relevant bibliography.

Museums

- [Museo Arqueológico Nacional |W|](#)
- [Museo Arqueológico de Sevilla |W|](#)
- [Museu d'Arqueologia de Catalunya |W|](#)
- [Real Academia de Bellas Artes de San Fernando |W|](#)
- [Real Academia de la Historia |W|](#)
- [Museu Episcopal de Vic |W|](#)
- [Museo Nacional del Prado |W|](#)
- [Hispanic Society of America |W|](#)
- [The British Museum |W|](#)
- [The Walters Art Museum |W|](#)
- [Musée d'Archéologie Nationale |W|](#)

Left. List of museums and institutions that contain artefacts of interest for the project .

More information at:

<http://arqueodiaspora.wikidot.com/>

Ceramic jug in the wiki

As an example, we show the information that appears in the wiki about the ceramic jug that formed part of the grave goods of the tomb of Marcella and Florentia.

Each object is named by the acronym of the museum to which it belongs, in this case the MAN, and its inventory number. This is followed by a summary sheet indicating the context, original location, dating, dimensions and material. Access to the photograph, the CERES file and the 3D model, if available, are added.

CERES is an online catalogue that combines information and images of a selection of cultural objects from the collections of all the museums that make up the Digital Network of Spanish Museum Collections.

It is accompanied by a description of the item and a brief biography and historical notes on these travelling objects.

At the end are the most important bibliographical references on the item.

MAN 62302

Jarra de cerámica

- Localización original: Mérida [\[Mapa\]](#)
- Localización actual: Museo Arqueológico Nacional, Madrid.
- Inventario: 62302
- Descripción: jarra de cerámica común.
- Contexto cultural: tardorromano.
- Datación: siglo V-VI d.C.
- Material: cerámica [\[T\]](#)
- Dimensiones: 12,5 x 8 cm.
- Acceso a ficha del museo: carece de ficha CERES.
- Acceso a fotografías: [fotos 1 a 5](#).
- Acceso a modelo 3D:
- Fichas relacionadas:

*Above. Description of the item
Below. Description and biography.*

tesauro_materiales

roca

- ágata
- alabastro
- caliza
- cuarcita
- granito
- mármol
- pizarra
- sílex
- variscita

metales

- bronce
- cobre
- estaño
- hierro
- oro
- plata
- plomo

orgánico

- madera
- asta
- hueso
- marfil

cerámica

vidrio

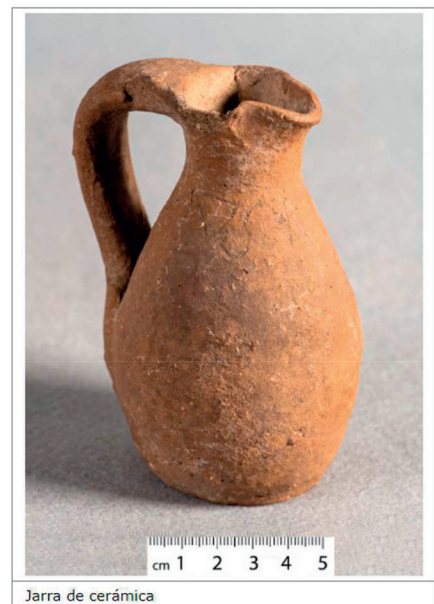
otros

Descripción

Jarra de cerámica común de cocina, como parte del ajuar de una tumba en cuya lápida aparece una doble inscripción dedicada a Florentia y Marcella (MAN 57769), con un año de defunción distinto para cada una: 465 para la primera y 553 para la segunda. Se desconoce a cuál de ellas pertenece la tumba (AEHTAM 268:2). El recipiente posee una inscripción que va precedida de lo que algunos autores han interpretado como una cruz +S h(ic) s(it) est. Siguiendo esta lectura ciertos investigadores han planteado la posibilidad de que la primera palabra escrita fuera 'santo'[S(ANC)T]VS (Caballero y Saéz 2009: 166) y que pudiera tratarse de un vaso de reliquias (Gimeno y Sastre 2009: 173).

Biografía

- se encontró en la calle Cardero de Mérida en 1884 como parte del ajuar de una tumba.
- la lápida de la tumba apareció rota, encontrándose la primera pieza con el epitafio de Florentia en 1884 y la segunda, con el de Marcella, en 1897.
- tanto este jarro como la parte de la inscripción correspondiente a Marcella se trasladaron desde el Museo de Badajoz al Museo Arqueológico Nacional en los años 50 del siglo XX para ser expuestos con la parte de la inscripción correspondiente a Florentia (Exp. MAN 1951/52/6; Vázquez de Parga 1954).
- en la actualidad, tanto el jarro como la inscripción completa, se conservan en el Museo Arqueológico Nacional.



Jarra de cerámica

Diáspora

PATRIMONIO CULTURAL E IDENTITARIO DE EXTREMADURA EN EL EXILIO

inicio

discusión

editar página

ver texto fuente

historia

otros

Diáspora

DIÁSPORA, patrimonio cultural e identitario de Extremadura en el exilio



Above: Hierarchical list of materials used to make the objects that appear in the wiki.

Right: Project header and logo.

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María Eugenia Polo, mepolo@unex.es

Guadalupe Durán Domínguez, gldd@unex.es

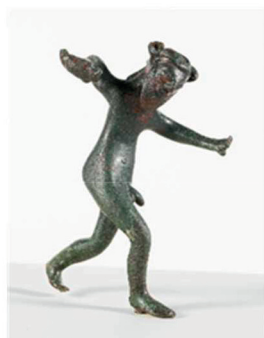
DIÁSPORA was submitted to the Extremadura Regional Research Plan in May 2016. The Resolution of 24 May 2017, published in the Official Bulletin of Extremadura 107 of 2 June 2017, includes it among the accepted projects (file IB16212) to be executed between 2017 and 2019. Research project in the Public R&D&I Centres of the Autonomous Region of Extremadura.

We would like to thank the National Archaeological Museum and especially Paloma Cabrera, Ángeles Castellano, Margarita Moreno and Aurora Ladero for their willingness to make the graphic documentation of the piece and to consult the corresponding archive files.

Basic bibliography

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Other documents in this series



From left to right: torso from the Temple of Diana (Mérida -MASE REP00459-), Silenus (Capilla, Badajoz -MAN 1972/45/1-), Plaque Idol (Garrovillas, Cáceres -MAN 358-), Kylix (Medellín, Badajoz -MAN 1969/61/1-).



The agate cup

This flattened footless cup is made of agate, a semi-precious stone, which makes it particularly delicate. It is small, measuring 4.60 cm in height by 12.60 cm in length and 9.10 cm in width. It is in good condition, although there is an old break on the back. It depicts the head of Silenus, using the anatomical parts of the figure reproduced as part of the cup; the mouth of Silenus is the same as that of the cup, and the ears are the handles. It has a flattened nose, with the eyes only depicted with irises, eyebrows and eyelashes indicated by a series of incisions. The head is adorned with a wreath of ivy falling flowers on the forehead, and on the back of the head is sculpted a ribbon of the wreath (Mélida 1917: 15-20; Castellano and Álvarez 2009: 60).

This precious stone, with its opalescent appearance, was used on certain occasions in cult or luxury items. It must have been carved in Asia Minor or Alexandria in a specialised workshop. This cup is of great technical quality, indicating that its owner must have had a high status in Roman society in the first century AD. (Castellano and Álvarez 2009: 60).



Agate cup depicting the head of Silenus (MAN 32642).

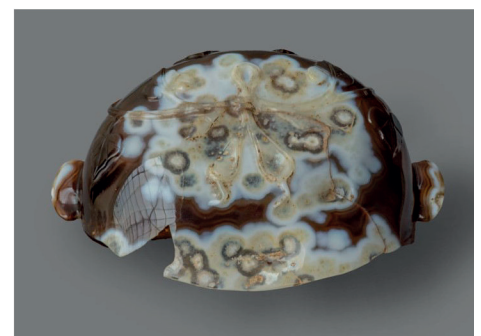
In Greek mythology, Silenus was a satyr, foster father and companion of Dionysus, god of wine. He was often depicted in a state of inebriation.

History of the cup

According to J. R. Mélida, this object was found during building work in the courtyard of a house in Mérida (Badajoz), as part of a burial site. It was found together with other elements: a glass ointment container and a fragment of the cover of a marble sepulchre on which a lion's head was carved with an incised mouth, forming a type of drainage outlet (Mélida 1917: 15-20).

In 1916 J. R. Mélida travelled to Mérida where he was shown several objects, including this cup. Knowing its importance, he decided to acquire it so that he could later donate it to the National Archaeological Museum. As a

result of this donation, the cup entered the Madrid collections at the beginning of the 20th century; the other pieces that were found together with this vase were taken to the Museum of Mérida, today known as the National Museum of Roman Art (Mélida 1917: 15-20).



Rear and upper view of the agate cup (MAN 32642).

Augusta Emerita

The city of Mérida was founded by Augustus at the end of the wars against the Cantabrians and Asturians in 25 BC to settle war veterans. It is located at the southern end of Lusitania, in an area that was an important crossroads with available land for new settlers. Also important in the choice of the site for the location of a new settlement was its proximity to the river Anas, now the Guadiana, and a natural ford formed by a small island. (Mateos 2011: 128).

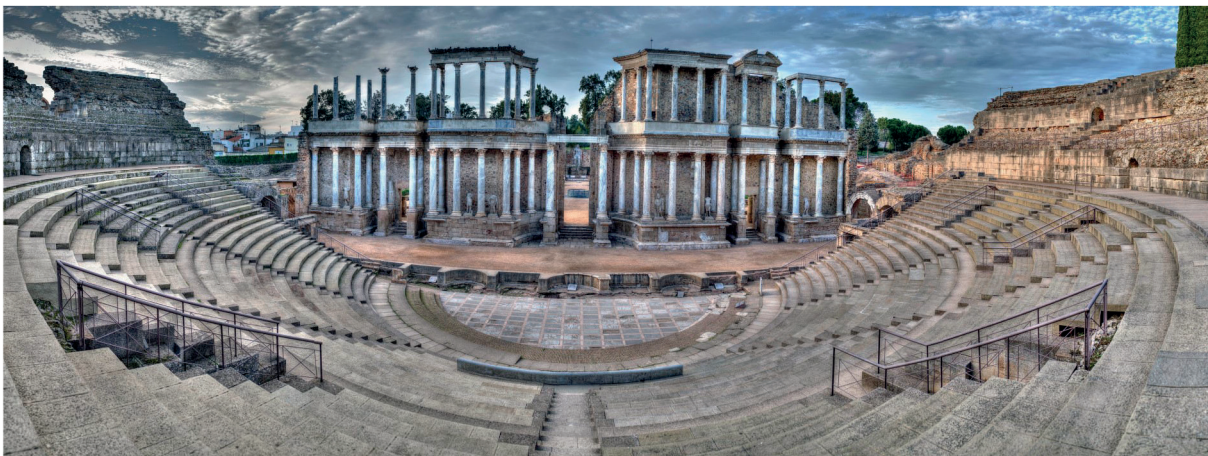
The city has an urban layout structured around two main streets, the *cardo* and the *decumanus*. The wall that would have delimited the city has been preserved, inside which the public buildings and dwellings were built. In Mérida we know of the forum or colonial

public square, located in the area of the Temple of Diana; and the provincial forum located on Holguín Street. Access to the latter was through the monumental arch known as the Arch of Trajan. The theatre and amphitheatre, which were still standing before the change of era, and the circus, which must have been built somewhat later in time, are also preserved.

The performance buildings are some of the most emblematic constructions in the city. The theatre, according to the documented remains, must have been built in 16 BC, although the current appearance does not correspond to the first theatre, as in the Claudian period sculptures must have been added to the front of the stage and the hemicycle must have been completed.

As the capital of Lusitania, it required a water supply, which was provided by at least four aqueducts. One of the most monumental is known as the Aqueduct of Los Milagros, characterised by the alternation of brick and stone in its construction. It had an approximate length of 10 km, the most visible part being the one built to cross the Albarregas valley.

The funerary areas of the ancient Roman city must have been built at the exits of the city, following the communication routes. At first, they would have consisted of rather modest cremation tombs, located near the gates and around the roads. From the 2nd century AD, burial became the norm, and during the third century AD, crypts proliferated (Bendala 2004:85-100).



The Roman theatre in Mérida (Spain).

Basic bibliography

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The photograph

Photography is essential in the documentation of archaeological objects. Its ability to faithfully represent sites and objects has been an effective complement to cataloguing and has helped the custodial, conservation and study functions of museum institutions.

In this project, the photographs taken have been uploaded to the Flickr platform.

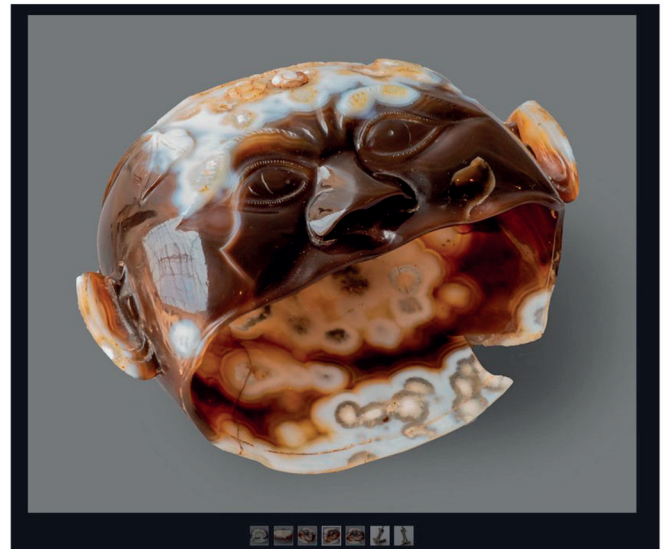
Flickr is a website for storing, selling or buying and downloading photographs and videos. Created in 2004, many professionals and amateur photographers use this website to share their creations. The user creates an account, which can be free or paid, with different options in terms of the number and size of the photographs stored.

Tanto Both free and professional accounts allow you to tag photos, add a

description, geo-locate them and include metadata. It also allows various types of licences, including Creative Commons.

Flickr is also a social network for commenting on and rating images, subscribing and forming thematic groups.

The Diaspora project has more than 630 photographs uploaded to Flickr that can be downloaded in different sizes.



Cuadrado (150 × 150)
Pequeña (212 × 400)
Mediana (424 × 800)
Grande (1086 × 2048)
Muy grande (2121 × 4000)
Original (2121 × 4000)
Ver todos los tamaños

☆ ↗ ↓

Download options for the photographs.



Presentation page of the Diáspora Project on [Flickr](#).

We refer to "the information of the information" as metadata. In this context, metadata is collected from the photograph itself and tags can be added in addition to a description, which in these projects is structured to add information about the origin of the piece, period, materials, links to external documentation, etc.

 **Proyectos DIASPORA y R...** [+ Seguir](#)

74 visitas 0 favoritos 0 comentarios

32642 Vaso de ágata

Título: Vaso.
Descripción: Vaso de ágata de forma aplastada y oval con una cara grabada que representa un sileno. La boca del sileno es la boca del vaso y las orejas sirven de asas. Tiene una altura de 4.6 cm, una longitud de 12.6 cm y una anchura de 9.1 cm.
Cultura: romana.
Datación: s. I d. C.
Lugar de procedencia: Augusta Emerita, Mérida, España.
Colección del Museo Arqueológico Nacional (Departamento de Antigüedades Griegas y Romanas); número de inventario 32642.
Más información: [ver en CERES](#).
DIÁSPORA, patrimonio cultural e identitario de Extremadura en el exilio. Proyecto IB16212.
Agradecimientos al Museo Arqueológico Nacional por las facilidades dadas para fotografiar esta pieza.

Ricoh IMAGING COMPANY, LTD.
Pentax 645Z
smc PENTAX-FA645 MACRO 120mm F4

f/16.0 120.0 mm
1 ISO 200
Flash (apagado, no disparó) [Mostrar EXIF](#)

Metadata for the agate cup on [Flickr](#).

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REPRODUCCIÓN Y MODELADO 3D



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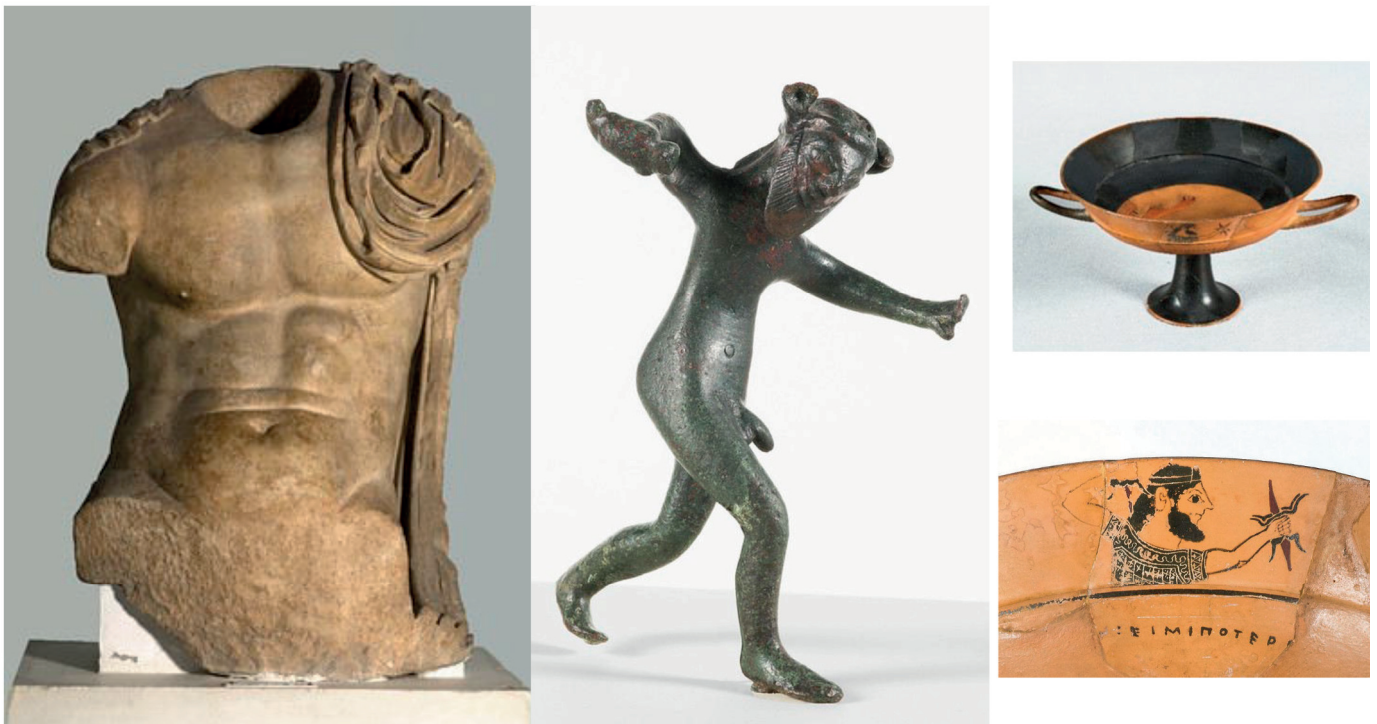
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DIÁSPORA was submitted to the Extremadura Regional Research Plan in May 2016. The Resolution of 24 May 2017, published in the Official Bulletin of Extremadura 107 of 2 June 2017, includes it among the accepted projects (file IB16212) to be executed between 2017 and 2019. Research project in the Public R&D&I Centres of the Autonomous Region of Extremadura.

We would like to thank the National Archaeological Museum and especially Paloma Cabrera, Ángeles Castellano, Margarita Moreno and Aurora Ladero for their support for the graphic documentation of the piece and the consultation of the corresponding archive files.

Other documents in this series



From left to right: torso from the Temple of Diana (Mérida -MASE REP00459-), Silenus (Capilla, Badajoz -MAN 1972/45/1-) and Kylix (Medellín, Badajoz -MAN 1969/61/1-).