

archeological site

# TÚTUGI



Agencia Andaluza de Instituciones Culturales  
CONSEJERÍA DE CULTURA



Aerial view of the sub-area Ia (Photo: Jose Julio Botía)

Located in the vicinity of the urban centre of Galera, this necropolis, which dates back to the 5th century B.C., represents one of the most extensive and important displays of Iberian Culture at a national level.

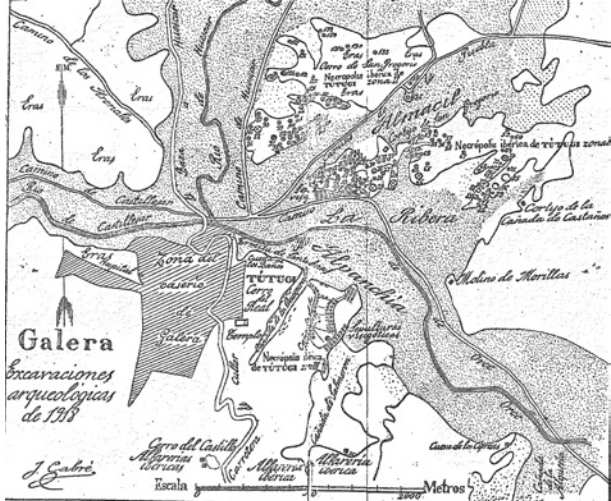
The **Tútugi Iberian Necropolis** is made up of a set of tombs, most of which are very monumental. These burial sites are of various types, often with an open hollow in the ground for holding cinerary urns.

## HISTORY OF ARCHAEOLOGICAL INVESTIGATIONS

The Tútugi Iberian Necropolis has been known in archaeology since 1920, the date of publication of the Report on the excavations carried out in 1918 by Juan Cabré and Federico de Motos.

After continuous plundering, Federico de Motos, with permission from the Higher Board of Excavation and Antiquities, carried out excavations between 1916 and 1917 with the support of the Marquis of Cerralbo. However, as the plundering and sale of objects continued, he decided to offer the excavations of this necropolis to the State, which designated a managing delegate (Juan Cabré), who went to Galera and carried out significant documentation of the existing tombs and the materials collected.

In the year 2000, arising from a work field for cleaning some of the tombs, the possibilities that the necropolis offered in terms of its own promotion was seen. New excavation and cleaning campaigns were carried out in 2001 and 2006, culminating in the restoration of several tombs and the refurbishment of infrastructure which allowed it to open to the public in 2007.



Necropolis plane Tútugi by Juan Cabré in 1918

## IBERIAN NECROPOLISES

One of the features which characterises Iberian culture (6th century B.C.) is the systematic development of authentic cemeteries. The necropolis was thus added to the town as an element of the landscape and a place of high symbolic and social content. The genesis of this type of funeral expression is related with the birth of an aristocracy which expressed its privileged position through the tombs (by their placement and monumentality) and the grave goods (by their composition and wealth). Therefore, the study of the various components of the funeral world allows great discovery of the characteristics of the society which generated it, as well as the main ideologies upon which the funeral practices are based.

## THE FUNERAL RITUAL

The funeral ritual of the Iberians consisted of the cremation of bodies. These were placed on a pyre of firewood with their clothing and, in the case of warriors, with their weapons, which were often rendered useless. This process was carried out by dulling the blades of falcatas, bending swords and denting and crushing metallic leather helmets. Once reduced to ashes the bones that remained would be put into ceramic pots or stone boxes which were placed inside the funeral mounds along with the remains of the weapons, personal adornments and recipients with offerings of food.

## THE BURIAL SYSTEM

Notable are the artificial tombs which covered a chamber in various ways. In Tútugi we have different variations: dungeons, quadrangular with passages, circular and semi-circular with passages, and with alcoves. They are usually built from stone or mud, or both.

On the interior, they generally have walls and floor covered in plaster, often with decorations in red, the Iberian funeral colour, and black. In their interior we also find benches and alcoves.

The simpler tombs are pits in the ground, sometimes covered with plaster, and stone cists where the urns are placed. These may be ceramic pots, which are placed in hollows in the ground or stone boxes.

## THE FUNERAL SPACE

The Tútuginecropolis is set out in three sections near the town. The two first largest areas are at the north of the town on the right bank of the Orce River, and the third in a small glen at the east of the town on the same river bank.

Area I is the largest, and the one that can currently be visited. In this area three sub-zones can be distinguished both by its perfectly marked topography, and the set of tombs. Cabré and Motosspeak of the existence of 88 tombs of which 54 have been identified, and 3 new ones have been located.

Area II, separated from Area I by the Riego Nuevo road, extends across the hills and esplanades of the left bank of the Huéscar River. In this area we can also distinguish two sub-zones in the topography. Of the 38 tombs in this area, 22 have been identified, as well as 2 possible new tombs.

In Area III, Cabré and Motos excavated a significant number of tombs; however, not having a monumental architecture, they did not number them. Currently some of the alcoves and hollows used for depositing funeral urns can be observed, although here erosion has had a great impact. Two new tombs have been identified.

Tomb 50





Tomb 21 in the foreground and tomb 20 cover at the bottom

## TOMBS WHICH CAN BE VISITED

### Sub-zone Ia

In this sub-zone, tombs 20, 21, 22, 32 and 50 have been restored.

Of these, we highlight number 20, which has two phases of usage. Firstly, as a tomb, it has the chamber and passage dug into the rock. It has a central mud pillar which would support the wooden ceiling.

Access corridor to the tomb 21





Tomb 20 musealised

In the second phase, the chamber is filled with stones and the rock cut to form an oval platform painted red. At the centre of this platform, as protection for the underground structures, a quadrangular space is constructed with an entry corridor. This open air building is framed within the platform by the form of the Cypriot ingot painted white.

The access corridor has an equinoctial orientation, and during two 21 day periods of the year, the sun illuminates the bottom of the chamber. In this tomb there is a sculpture known as *Diosa de Galera*, the *Goddess of Galera*.

*Goddess of Galera*. National Archaeological Museum



## Sub-zone Ib

In this sub-zone, tombs 57 and 62 can be visited, of which we highlight number 57. This tomb has a quadrangular chamber with a lateral passage, built from sandstone slabs which are not cemented. The floor of the chamber and the passage are made with plaster painted red.

Among the materials recovered from this tomb, an alabaster figure showing 3 different images is notable: a human foot; a sphinx' head; and finally, the sole of a shoe with a seal showing the double S, linked and crowned by two broken lines.

## Sub-zone Ic

In sub-zone Ic, tombs 73 and 78 have been made into museums, the latter being notable, having a chamber with a quadrangular floor. It was built on an artificial platform on which the walls were constructed, forming the chamber and the passage. For these walls, sandstone slabs are used on the interior and thick stones on the exterior. The interior of the chamber and the passage are covered with plaster and decorated with a band of red on the lower section.

In this sub-zone, Cabré and Motos were able to document tombs 75 and 76, previously raided, and of an enormous size, making them the largest of the necropolis.

Tomb 22



## ADDRESS, INFORMATION AND GROUP RESERVATIONS









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## PRICES

Normal entry, 2 € / Reduced entry, 1 € (Groups and under 10 years of age)

-  Roads and trails
-  Reception center
-  Parking
-  Information stands
- 75** Identification of tumuli
-  Tumuli restored and consolidated
-  Volumetric reintegration of tumuli
-  Graves excavated
-  Rest of tumuli

