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Weaving techniques and social aspects in Iron Age settlements of southern Italy (9th-8th centuries BCE)

Técnicas de tecelagem e aspetos sociais
nos povoados da Idade do Ferro do Sul da Itália
(séculos IX-VIII a.n.e.)

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ABSTRACT: During the last decade, there has been an increasing interest in the knowledge of ancient textile production in the South of Italy. The study of textile tools and their uses in the different stages of textile manufacture, as well as of the fabrics themselves has led to a deeper understanding of the production processes involved. This paper will focus on three aspects of textile production in the Iron Age: the social meaning of decorations on loom weights; evidence of a change of technology in textile production due to the interaction among populations; the level of knowledge and skills of craftspeople through the analysis of fabrics.

KEY WORDS: Textile Tools; Loom Weights; Spools; Archaeological Textiles; Textile Cultures.

RESUMO: Durante a última década, tem havido um incremento no interesse pelo conhecimento da produção têxtil antigo no Sul da Itália. O estudo do instrumental têxtil e dos seus usos nas diferentes etapas da manufatura têxtil, bem como dos próprios tecidos, tem conduzido a uma compreensão mais profunda dos processos produtivos envolvidos. Este artigo centrar-se-á em três aspetos da produção têxtil na Idade do Ferro: o significado social das decorações dos pesos de tear; as evidências de mudanças tecnológicas na produção têxtil devido à interação entre populações; e o nível de conhecimento e competência dos artesãos, através da análise dos tecidos.

PALAVRAS-CHAVE: Instrumental Têxtil; Pesos de Tear; Bobinas; Têxteis Arqueológicos; Culturas Têxteis.

1. INTRODUCTION

During the last decade, there has been an increasing interest in the knowledge of ancient textile production in the South of Italy. The study of textile tools and their uses in the different stages of textile manufacture, as well as of the fabrics themselves have led to a deeper understanding of the production processes involved (Gleba 2008; 2017a; 2017b; Landenius Enegren 2015; Meo 2015; 2018; Gleba – Menale – Rescigno 2017; Meo – Gleba 2017; Catalli *et al.* 2018; Gleba *et al.* 2018; Quercia 2018; Meo *et al.* 2020; Longhitano 2020; 2021; Landenius Enegren – Meo 2022; Meo *et al.* in press).

Textile production was one of the main cultural, economic, and social components of ancient Mediterranean societies. However, the general archaeological audience usually has little knowledge of textiles. Until a few years ago, many aspects of textile production were almost unknown. As an example, textiles were identified in just 28 contexts in the south of Italy dated between the Eneolithic and the first century BCE, and only a few of them had been adequately studied and published (Gleba 2008: 43-63). Furthermore, textile tools were studied primarily for the decorations and inscriptions found on them, while their primary

functional aspect, their role in textile production processes, was not considered.

Indeed, the level of technical knowledge that craftspeople had in the Iron Age became apparent only recently, particularly in the South of Italy, a territory which is an arena for the understanding of the phenomena of contact, interaction, and hybridisation between the indigenous communities and the first groups of Greeks who settled there (Van Dommelen 2005; 2011; for a current state-of-the-art on the debate on hybridisation, see *e.g.* Liebmann 2013; Silliman 2015; VV.AA. 2018 with all the articles and the discussions). The systematic analysis on textile tools and textiles of some Iron Age contexts (Fig. 1) can shed light on several aspects of textile production and societies.

2. LOOM WEIGHTS AND DECORATIONS

One of the aspects which has not yet been fully analysed is a possible relationship between decorations on loom weights and social status through the analysis of some contexts.

An interesting context is the 9th-8th century BCE necropolis of Inconronata (Fig. 1), located about 5 km west of the Greek town of Metaponto (Chiartano 1983; 1994; 1996). Loom weights were discovered in a very limited number of burials (18 out of 630) and the specimens with decorations were present in even less tombs (12 out of 630) (see Meo 2022 for the detailed study). All the loom weights, both the decorated and those without decoration, are truncated pyramidal in shape, made of fired clay (Fig. 2). Those without decoration are usually smaller and lighter than the decorated pieces and are similar to the examples discovered inside the hut settlement. It is interesting to note that all the decorated weights have the same motif, consisting of a line of chevrons inside two concentric rectangles, except in one tomb, whose loom weights have a labyrinth decoration. The decorations are incised on the four faces of the loom weights (Fig. 3). The distribution of the tombs in which the decorated loom weights are buried does not suggest that the dead were part of the same family or a more general group, as they are scattered around the area. So, it is not easy to explain why the same decoration is on almost all the specimens.

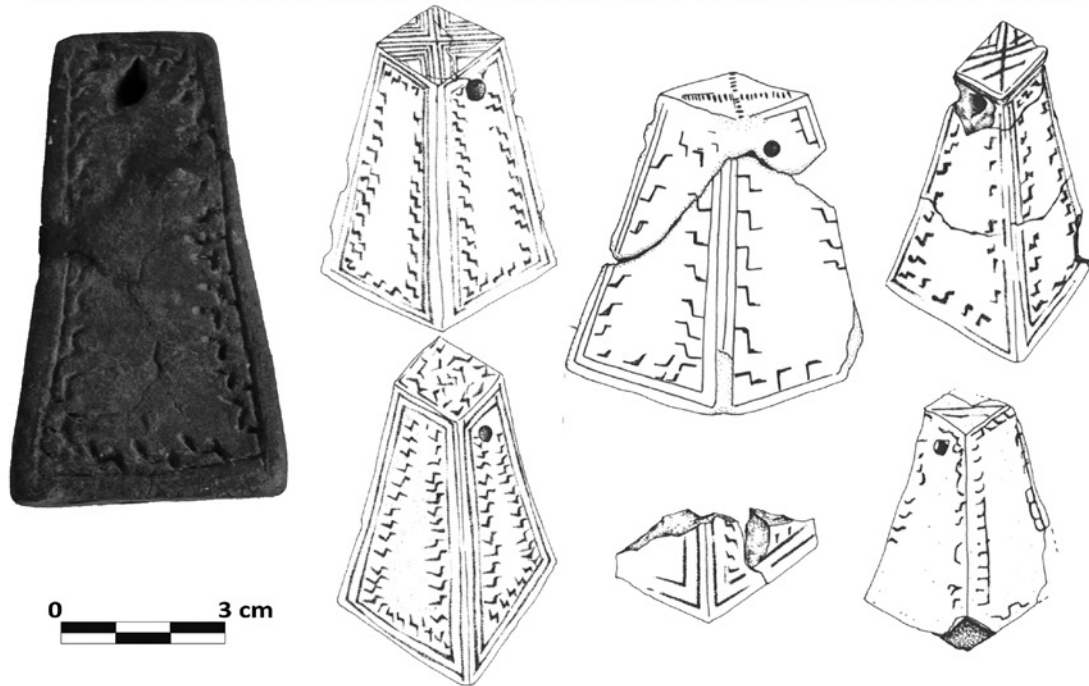


FIG. 1 Iron Age settlement mentioned in the article (F. Meo).



FIG. 2 Loom weights from Incoronata necropolis (after Meo 2022).

Decorated loom weights from Tombs 84, 112, 117, 209 253, 255, 258, 275, 308, 462, 489



Decorated loom weights from Tomb 235



FIG. 3 Decorated loom weights from Incoronata necropolis (after Meo 2022).



FIG. 4 Decorated loom weights from Canale Ianchina necropolis (after Meo *et al.* in press).

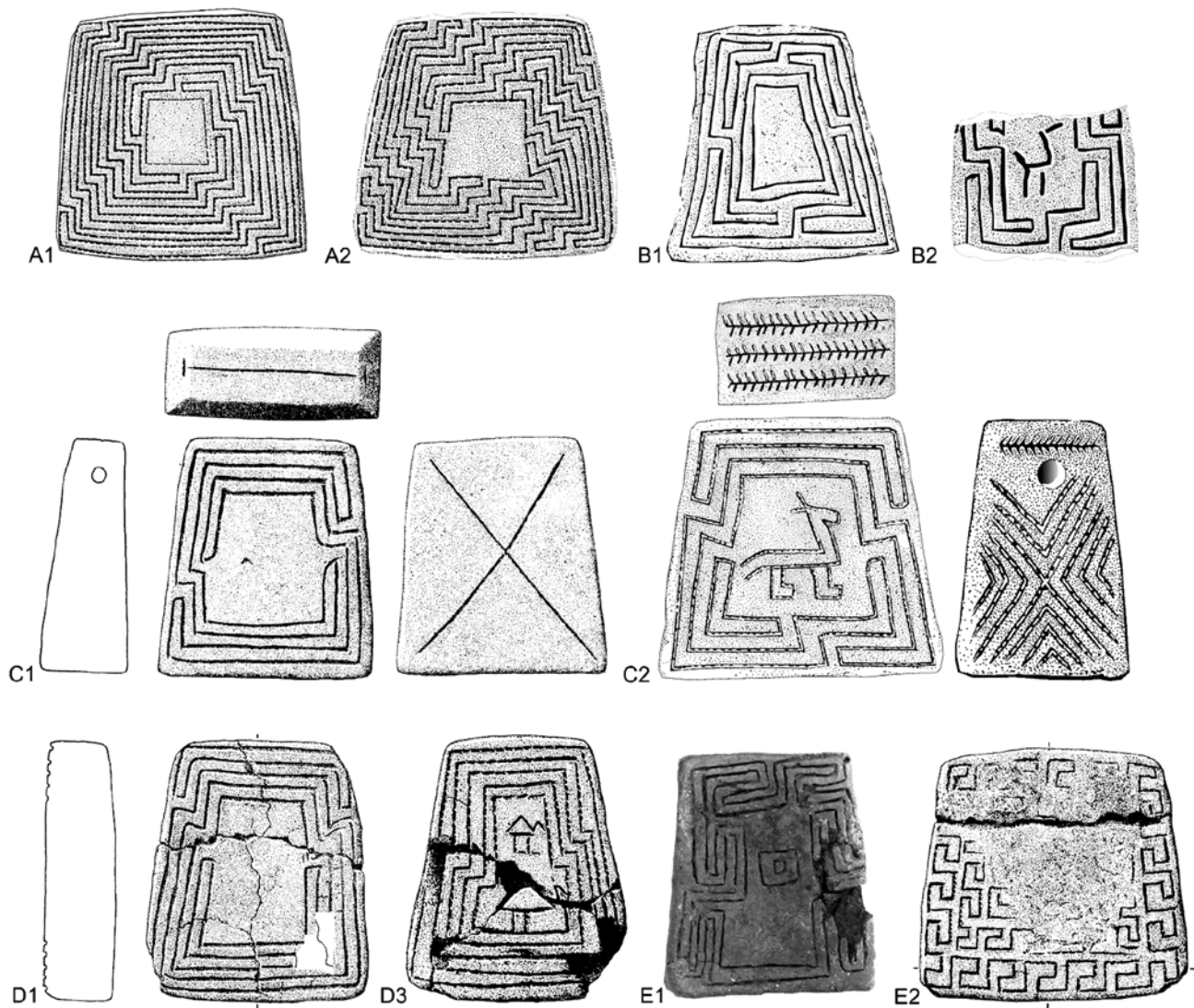


FIG. 5 Decorated loom weights from Timpone della Motta, Francavilla Marittima (after Kleibrink 2017).

The evidence of the repetition of a decoration on loom weights is attested also in other Iron Age sites of the South of Italy. Data very similar to those of Incoronata come from the 9th century BCE necropolis of Canale Ianchina, in southern Calabria Region (Fig. 1) (Orsi 1926; Quondam 2008; Cardoso 2016). Almost all the truncated pyramidal weights discovered in the burials have the same decoration, consisting of two swastikas and two meanders, each moulded alternately on the faces of the loom weight (Fig. 4) (Meo *et al.* in press). In this case decorations are not incised but moulded, implying the presence of matrixes to decorate the specimens. The opportunity to systematically study such a context allows to highlight that also in this case the repetition of the same decoration clearly emerges even if the tombs from which the decorated loom weights came do not seem to have any evident relationship, being scattered around the area.

The necropoleis of Incoronata and Canale Ianchina are therefore two Iron Age contexts in which the same decoration is attested on most of the loom weights. Another interesting site can add data to the understanding of these decorations on loom weights: Francavilla Marittima, in northern Calabria Region (Fig. 1). Most of the 8th century BCE truncated pyramidal loom weights discovered at Timpone della Motta, a hill of the settlement with a sacred area on its top, have a labyrinth decoration done in a totally different way than those of Canale Ianchina (Fig. 5), incised as in the case of the weights of Incoronata (Kleibrink 2017). So, it is possible to attest the repetition of the same kind of decoration also in a third context.

These data on Southern Italian Iron Age contexts lead to two main questions: why do almost all the loom weights of each site have the same decoration? And how can they be linked to their respective societies? There can be many reasons to personalise loom weights, and this paper cannot provide a definitive answer. However, it is possible to propose some hypotheses.

A typical decoration of a settlement could have been a symbol of the village itself, of the local community. In such a case, the few different decorations recovered could refer to women which moved from other villages. The movement of women as the result of intermarriage has been argued on the basis of an identical stamp on two loom weights from two sites

in the territory of Metaponto (Foxhall 2011: 545-547). If so, we could imagine that the only burial of Incoronata with differently decorated weights belonged to a woman who went there to be wed and that the weights buried with her were part of her wedding trousseau. The same hypothesis could be true for the few different weights discovered at Canale Ianchina necropolis.

Another possibility could be that decorated loom weights were an expression of the role women had in the production of textiles or could refer to the status women had within their society. Assuming that women were buried in these tombs, both these hypotheses could be reliable as the decorated specimens are recorded in a very limited number of tombs. However, the gender attribution is based on the study of the funerary equipment, and an anthropological comparison of these specific burials of the two necropoleis would be highly beneficial in exploring such a possibility.

Alessandro Quercia has recently proposed that the decorated specimens could intentionally be made inside burials to substitute real loom weights, emphasising the link of the dead with the weaving activities carried out in life (Quercia 2020: 269).

However, data from Incoronata and Canale Ianchina point in a different direction. In Incoronata, undecorated loom weights similar to those discovered in the huts of the settlements, and therefore originally part of the set of weights, were discovered in all the tombs containing the decorated loom weights. This means that decorated weights were added to some specimens of the sets and did not substitute them. Regarding Canale Ianchina, the decorated truncated pyramidal weights were found together with sets of spools and no other truncated pyramidal loom weights were discovered other than those featuring the decorations described above. It suggests that spools were used to weave in that society instead of loom weights and that the decorated specimens were not a substitute but had a strong symbolic meaning.

On the other hand, their making seems different than that of the pieces found at Incoronata and Francavilla Marittima, the decoration of which was made by incision: if in most of the cases decoration was moulded on the handmade weights, the biggest and heaviest specimens from Canale Ianchina are hollow



FIG. 6 Loom weights from Canale Ianchina necropolis with moulded decoration and empty inside (after Meo *et al.* in press).

(Fig. 6), that's why the production of the whole object in matrixes cannot be excluded. This last possibility can open new scenarios on the production system of the textile tools themselves, usually considered as homemade in these societies, and on the role of specialised pottery makers within the settlements.

Further suggestions can be added considering the decorations on spindle whorls, which are different from each other and therefore can be linked to the personalisation of the specimens. On the contrary, the same decoration on many weights can hardly be linked to the personalisation of the tools.

In any case, it is difficult to give a single suggestion to explain these extraordinary archaeological documents and there can be many valid hypotheses. The aim of this paper, therefore, is rather to start a wider discussion about the meaning and the role of decorations on Iron Age loom weights. They are not attested anymore after the late 7th-early 6th century BCE, mainly due to the influence of the Greeks who settled and founded new towns in the South of Italy on indigenous societies, which led also to a change of textile techniques and technologies (Gleba 2017b).

3. SPOOLS AND LOOM WEIGHTS

Spools are usually linked to tablet weaving (Raeder-Knudsen 2012: 260), an Iron age technique mostly used to create narrow bands or decorative borders. Some scholars (e.g. Landenius Enegren 2015) proposed the possibility to use spools as loom weights, weighting the warp threads. Looking at the Iron Age contexts of the southern part of the Puglia Region, there are spools with a particular oblique perforation weighing 20-25 g, as well as heavy row truncated pyramidal loom weights of 200-300 g (Landenius Enegren 2015: 130-131). This seems to indicate that they were used in the same period and in the same contexts, maybe for the production of different fabrics. However, the systematic analysis of some Iron Age necropoleis of Southern Italy is giving new interesting suggestions.

Looking at Incononata, very small and light truncated pyramidal loom weights are found together with the decorated specimens commented above. They mostly weigh between 20 and 65 g and have a thickness of 2-3.3 cm (Meo 2022). This type of weights was also discovered inside the huts of the village (e.g. *Ricerche archeologiche all'Incononata* 1991: 96 and Fig. 163; 1992: 50 and Fig. 86), so they are not symbolic but were part of working sets. Although the weights were found in a number of separate burials, a general range was estimated for the thread tension they provide by applying the CTR method (Mårtensson – Nosch – Andersson Strand 2009). This proved to be extremely low, between 5 and 7.5 g, and the density of the warp also seems to be very low: 4-9 threads/cm at 5 g tension, and 4-6 threads/cm at 7.5 g tension, when considering two rows of weights aligned on a warp-weighted loom. This means the warp must have been very open, and the analysis of textiles from several contexts of the South of Italy does indeed reveal warps with a density of 5/6 to 10/12 threads/cm (Meo 2022, with previous bibliography).

On the other hand, at Canale Ianchina no truncated pyramidal weights were found together with the decorated samples, but only spools, in some cases also sets of them (Fig. 7). This pattern is similar to that observed in other necropoleis of the area. As an example, spools together with decorated weights were discovered at Stefanelli di Gerace (Fig. 1), where no tiny loom weights like those of Incononata were recovered (Fig. 8a).



FIG. 7 Set of spools found in two tombs of the Canale Ianchina necropolis (after Meo *et al.* in press).

The decoration of those weights is similar to that found in the pieces of Canale Ianchina in terms of the production method, but the motifs are different, as labyrinths were moulded instead of swastikas (Fig. 8b). Spools are also known from Santo Stefano di Grotteria (Figs. 1 and

8c) while tiny loom weights have been documented at Sant'Onofrio di Roccella Ionica (Figs. 1 and 8d).

As the tiny loom weights are not attested in some settlements, spools could be used instead of them in the weaving process. When comparing spools and



FIG. 8 Spools, spindle whorls and decorated loom weight from Stefanelli di Gerace (a, b); spools and spindle whorl from Santo Stefano di Grotteria (c); loom weight and spindle whorl from Sant'Onofrio di Roccella Ionica (d) (photo: F. Meo).

loom weights, they are very different in shape and spools from the south of Calabria Region do not have any perforations. However, their weight of 25 to 60 g is the same as the one of the weights of Incoronata, and their thickness is similar too. They could therefore be used for weighing the warp threads, while differences in the shape can depend on different cultural aspects.

With the spread of the Greek culture in the South of Italy through the colonies, the disappearance of spools and a generalized use of loom weights is attested, testifying a more general change of textile technology (Gleba 2017b), which entails the loss of pre-existing textile techniques and traditions.



4. FABRICS

Most of the Protohistoric archaeological textiles recovered in Italy survive due to mineralisation from being in contact with metal grave goods (e.g. Gleba 2017a; Gleba – Menale – Rescigno 2017; Gleba *et al.* 2018; Landenius Enegren – Meo 2022). The vast majority of the weaves are loom-woven in tabby, balanced or unbalanced, which is the simplest textile structure that can be produced on a loom. However, there are some very few examples of twill among the known material, like the one from Inconronata (Fig. 9) (Meo 2022). This is significant, as it shows a skill and creativity which was unknown for this chronological horizon until a few years ago.

The Inconronata textiles can contribute enormously to the comprehension of an aspect that has not yet been fully investigated: the cultural aspects that can be

argued from the analysis of the fabrics. Iron Age Italic populations wove twills alongside with tabbies, as it is well attested in the Etruscan area but also in northern Italy during previous epochs (Bazzanella 2012; Gleba 2012). A considerable number of twills have also been found in Bronze and Iron Age contexts in Switzerland (Rast-Eicher 2012), Austria (Grömer 2012; Grömer *et al.* 2013) and southern Spain (Marín-Aguilera *et al.* 2019). On the other hand, twill is totally absent in Greece: all fabric samples from sites spanning the Bronze Age to the Roman period are tabbies (Spantidaki – Moulherat 2012; Gleba 2017b). This cannot be seen as the result of a lack of techniques or technologies for weaving twill, since thread counts of 50-60 threads per cm (in a strip of woollen cloth from Lefkandi) or even 90-100 threads per cm (in a fragment of woollen cloth from Corfu) are attested in Greece, and threads with diameters up to 0.18 mm for wool and 0.07-0.08 mm for linen

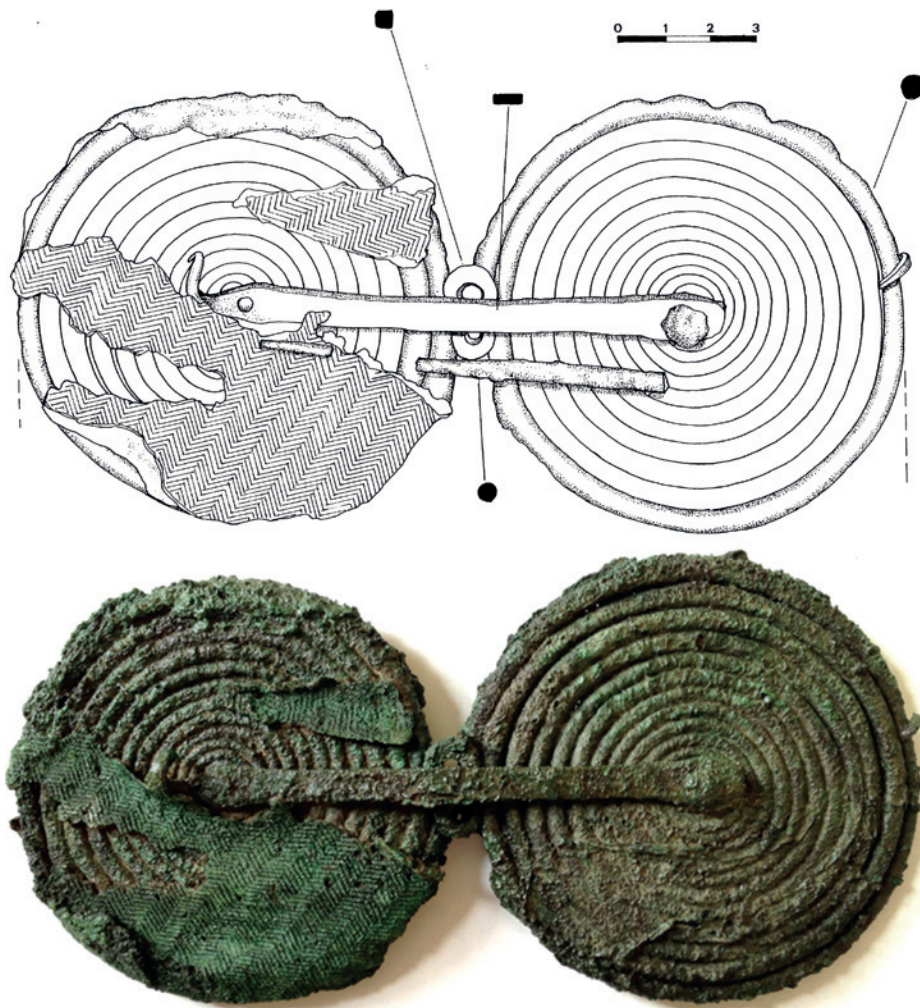


FIG. 9 Mineralised twill weave on a bronze fibula from Inconronata necropolis (after Meo 2022).

have been discovered in the region from as early as the Bronze Age (Spantidaki – Moulherat 2012). Rather, the absence of twill in Greece can be attributed to a different textile culture, the Italic populations being more closely linked with northern and western Europe via the Apennines than with the East, at least up until the foundation of Greek towns in the South of Italy (Gleba 2017a).

Returning to the twill of the Incoronata necropolis, the full mastery of textile production techniques should be emphasized. Indeed, the creation of such a high-quality fabric cannot be casual. The importance of the size and weight of the various components used in the different steps of the long production process, from shearing till the creation of the garment, had to be well known. The remarkable quality of the fabric is evident from two parameters. First of all, the yarn used is of excellent quality: despite the fact that it is no longer possible to calculate the tension necessary to stretch the threads due to mineralization, their diameter is very thin (Meo 2022: 150-152). Furthermore, the 2/2 twill is a complex weaving technique that would have required more time and complexity in setting the vertical warp-weighted loom in comparison with tabby weaves. Two rows of weights are necessary to make a simple tabby with a vertical loom, while up to 4 rows of weights are required to create a complex fabric such as the twill of the Incoronata necropolis, with a considerable difficulty in the execution that requires a perfect technical knowledge of weaving.

The discovery of a twill weave in a burial of Ortona, in the northern Puglia Region, dating to the first quarter of the 4th century BCE, opens new scenarios for the knowledge of textile production. The spread of the Greek culture in the South of Italy through the colonies led to a change of textile techniques and traditions, including the production of twills (Gleba 2017b). However, a twill was discovered in a context dated three centuries later than the beginning of the interaction between Italic populations and the Greek towns of southern Italy. If the fabric is considered to be coeval with the rest of the grave goods, then it attests to strong cultural conservatism in terms of textile technique. Indeed, it represents the latest dating for a twill discovered to date in southern Italy.

Despite the fact that in the areas of southern Italy closest to the Greek towns only tabby fabrics are found

from the 6th century BCE on, it is possible that different textile techniques continued to be handed down in more distant regions, reaching up to more recent periods. However, this hypothesis still awaits possible confirmation from new archaeological finds.

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POLÍTICA EDITORIAL

Objectivos

A Ophiussa – Revista do Centro de Arqueologia da Universidade de Lisboa foi iniciada sob a direcção de Victor S. Gonçalves em 1996, tendo sido editado o volume 0. A partir do volume 1 (2017), a Revista Ophiussa converte-se numa edição impressa e digital da UNIARQ – Centro de Arqueologia da Universidade de Lisboa (ISSN 1645-653X / E-ISSN 2184-173X).

O principal objectivo desta revista é a publicação e divulgação de trabalhos com manifesto interesse, qualidade e rigor científico sobre temas de Pré-História e Arqueologia, sobretudo do território europeu e da bacia do Mediterrâneo.

Periodicidade

A Ophiussa – Revista do Centro de Arqueologia da Universidade de Lisboa publicará um volume anual. O período de submissão de trabalhos decorrerá sempre no primeiro semestre e a edição ocorrerá no último trimestre de cada ano.

Secções da revista

A revista divide-se em duas secções: artigos científicos e resenhas bibliográficas. Excepcionalmente poderão ser aceites textos de carácter introdutório, no âmbito de homenagens ou divulgações específicas, que não serão submetidos à avaliação por pares. Isentas desta avaliação estão também as resenhas bibliográficas.

Os autores / editores que pretendam apresentar uma obra para resenha devem enviar dois exemplares para a direcção da Revista Ophiussa: um para o autor/autora da resenha que será convidado para o efeito e outro para a Biblioteca da Faculdade de Letras da Universidade de Lisboa. Aceita-se igualmente a apresentação de propostas de resenhas espontâneas.

Aceitam-se trabalhos redigidos em português, inglês, espanhol, italiano e francês.

Processo de avaliação por pares

Os artigos submetidos são sujeitos a um processo de avaliação por parte de revisores externos (double blind peer review).

Todas as submissões (artigos e resenhas) serão avaliadas, em primeira instância, pela Coordenação Editorial, no que respeita ao seu conteúdo formal e à sua adequação face à política editorial e às normas de edição da revista. Os artigos que cumprirem estes requisitos serão posteriormente submetidos a um processo de avaliação por pares cega / double blind peer review (mínimo de dois revisores). O Conselho Científico, constituído pela direcção da UNIARQ e por investigadores externos, acompanhará o processo de edição.

Esta etapa será concretizada por investigadores externos qualificados, sendo os respectivos pareceres entregues num período não superior a três meses. Os revisores procederão à avaliação de forma objectiva, tendo em vista a qualidade do conteúdo da revista; as suas críticas, sugestões e comentários serão, na medida do possível, construtivos, respeitando as capacidades intelectuais do(s) autor(es). Após a recepção dos pareceres, o(s) autor(es) tem um prazo máximo de um mês para proceder às alterações oportunas e reenviar o trabalho.

A aceitação ou recusa de artigos terá como únicos factores de ponderação a sua originalidade e qualidade científica.

O processo de revisão é confidencial, estando assegurado o anonimato dos avaliadores e dos autores dos trabalhos, neste último caso até à data da sua publicação.

Os trabalhos só serão aceites para publicação a partir do momento em que se conclua o processo da revisão por pares. Os textos que não forem aceites serão devolvidos aos seus autores.

A lista dos avaliadores será publicada em ciclos de 3 anos, indicada no final da Revista Ophiussa (versão impressa e digital).

Ética na publicação

A Revista Ophiussa segue as orientações estabelecidas pelo Committee on Publication Ethics (COPE, Comité de Ética em Publicações): <https://publicationethics.org/>

Apenas serão publicados artigos originais. Para efeito de detecção de plágio ou duplicidade será utilizada a plataforma URKUNDU (<https://www.orkund.com/pt-br/>). Serão rejeitadas práticas como a deformação ou invenção de dados. Os autores têm a responsabilidade de garantir que os trabalhos são originais e inéditos, fruto do consenso de todos os autores e cumprem com a legalidade vigente, dispondo de todas autorizações necessárias. Os artigos que não cumpram com estas normas éticas serão rejeitados.

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Os textos propostos para publicação devem ser inéditos e não deverão ter sido submetidos a qualquer outra revista ou edição electrónica.

O conteúdo dos trabalhos é da inteira responsabilidade do(s) autor(es) e não expressa a posição ou opinião do Conselho Científico ou da Coordenação Editorial.

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Serão considerados os seguintes princípios éticos:

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A Revista Ophiussa através dos editores e autores tem a responsabilidade absoluta de aprovação, condenando todas as más práticas da publicação científica.

2) FRAUDE CIENTÍFICA:

A Revista Ophiussa procurará detectar manipulação e falsificação de dados, plágio ou duplicidade, com os mecanismos de detecção adequados.

3) POLÍTICA EDITORIAL E PROCEDIMENTOS

a) Os autores devem ter participado no processo de investigação e do processo de revisão, devendo garantir que os dados incluídos são reais e autênticos e estando obrigados a emitir retracções e correcções de erros de artigos publicados;

b) Os revisores devem efectuar uma revisão objectiva e confidencial e não ter conflitos de interesse (investigação, autores ou financiadores), devendo indicar obras publicadas relevantes que não foram citadas;

c) Na detecção de fraude ou má prática em fase de avaliação deve ser indicada pelos revisores e na fase de pós publicação por qualquer leitor.

d) Em caso de detecção de más práticas em fase de avaliação ou de detecção de artigos publicados previamente, o Conselho Editorial remeterá a ocorrência ao autor estabelecendo um prazo de 7 dias para esclarecimento, sendo posteriormente avaliada pelo Conselho de Redacção. Em fase de pós publicação, o Conselho Editorial poderá arquivar ou determinar a retratação num número seguinte, indicando-se os trâmites prévios.

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A revista garante a acessibilidade permanente dos objectos digitais através de cópias de segurança, utilização de DOI, integrando a rede Public Knowledge Project's Private LOCKSS Network (PKP-PLN), que gera um sistema de arquivo descentralizado.

Relativamente ao auto-arquivo, a revista integra também o Sherpa/Romeu

(<https://v2.sherpa.ac.uk/id/publication/41841>).

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Esta edição disponibiliza de imediato e gratuitamente a totalidade dos seus conteúdos, em acesso aberto, de forma a promover, globalmente, a circulação e intercâmbio dos resultados da investigação científica e do conhecimento. A edição segue as directrizes Creative Commons (licença CC/BY/NC/ND 4.0).

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Esta publicação dispõe de uma versão impressa, a preto e branco, com uma tiragem limitada, que será distribuída gratuitamente pelas bibliotecas e instituições mais relevantes internacionalmente, e intercambiada com publicações periódicas da mesma especialidade, que serão integradas na Biblioteca da Faculdade de Letras da Universidade de Lisboa. Conta, paralelamente, com uma versão digital, a cores, disponibilizada em acesso livre.

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EDITORIAL POLICY

Objectives

Ophiussa – Revista do Centro de Arqueologia da Universidade de Lisboa started under the direction of Victor S. Gonçalves in 1996, with the edition of volume 0. After Volume 1 (2017) it became a printed and digital edition of UNIARQ – Centro de Arqueologia da Universidade de Lisboa (ISSN 1645-653X / E-ISSN 2184-173X).

The main objective of this journal is the publication and dissemination of papers of interest, quality and scientific rigor concerning Prehistory and Archeology, mostly from Europe and the Mediterranean basin.

Periodicity

Ophiussa – Revista do Centro de Arqueologia da Universidade de Lisboa will publish an annual volume. The submission period will always occur in the first quarter of each year and the edition will occur in the last quarter.

Journal sections

The journal is divided into two sections: scientific articles and bibliographic reviews. Exceptionally, texts of an introductory nature may be accepted, in the context of specific tributes or divulgations, which will not be submitted to peer-review evaluation. Exemptions from this evaluation are also the bibliographic reviews.

Authors / editors wishing to submit a book for review should send two copies to the direction of Revista Ophiussa: one to the author of the review who will be invited for the purpose and another to the Library of the School of Arts and Humanities of the University of Lisbon. Spontaneous proposals are also accepted.

Papers written in Portuguese, English, Spanish, Italian and French are accepted.

Peer review process

Submitted articles are subject to a double blind peer-review evaluation process.

All submissions (articles and reviews) will be considered, in the first instance, by the Editorial Board, regarding its formal content and adequacy in face of the editorial policy and the journal editing standards. Articles that meet these requirements will subsequently be submitted to a blind peer-review process (minimum of two reviewers). The Scientific Council, constituted by UNIARQ direction and external researchers, will follow the editing process.

This stage will be carried out by qualified researchers, and their feedback will be delivered within a period of no more than two months. The reviewers will carry out the evaluation in an objective manner, in view of the quality and content of the journal; their criticisms, suggestions and comments will be, as far as possible, constructive, respecting the intellectual abilities of the author(s). After receiving the feedback, the author(s) has a maximum period of one month to make the necessary changes and resubmit the work.

Acceptance or refusal of articles will have as sole factors of consideration their originality and scientific quality.

The review process is confidential, with the anonymity of the evaluators and authors of the works being ensured, in the latter case, up to the date of its publication.

Papers will only be accepted for publication as soon as the peer review process is completed. Texts that are not accepted will be returned to their authors.

The list of reviewers will be published in 3-year cycles, indicated at the end of *Ophiussa* (printed and digital version).

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The Journal *Ophiussa* follows the guidelines established by the Committee on Publication Ethics (COPE, the Ethics Committee Publications): <https://publicationethics.org/>

Only original papers will be published. For the purpose of detecting plagiarism or duplicity, the URKUNDU platform (<https://www.orkund.com/pt-br/>) will be used. Practices such as the deformation or invention of data will be rejected. Authors are responsible for ensuring that the works are original and unpublished, the result of the consensus of all authors, and comply with current legality, having all necessary authorizations. Articles that do not comply with these ethical standards will be rejected.

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The following ethical principles will be considered:

1) RESPONSIBILITY:

Ophiussa through its editors and authors has the absolute responsibility for approval, condemning all bad practices of scientific publication.

2) SCIENTIFIC FRAUD

Ophiussa will seek to detect manipulation and falsification of data, plagiarism or duplicity, with the appropriate detection mechanisms.

3) Editorial policy and procedures:

a) Authors must have participated in the research process and in the review process, and must ensure that the data included is real and authentic and are obliged to issue retractions and corrections of errors of published articles;

b) Reviewers must carry out an objective and confidential review and have no conflicts of interest (research, authors or funders), and must indicate relevant published works that were not cited;

c) In the detection of fraud or malpractice in the evaluation phase, it must be indicated by the reviewers and in the post-publication phase by any reader.

d) In case of detection of bad practices in the evaluation phase or of detection of previously published articles, the Editorial Board will send the occurrence to the author, establishing a period of 7 days for clarification, which will be subsequently evaluated by the Editorial Board. In the post-publication phase, the Editorial Board may file or determine the retraction in a subsequent issue, indicating the previous procedures.

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Regarding the self-archiving, the magazine also includes Sherpa/Romeu (<https://v2.sherpa.ac.uk/id/publication/41841>).

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This edition immediately and freely provides all of its content, in open access, in order to promote global circulation and exchange of scientific research and knowledge. It follows Creative Commons guidelines (license CC/BY/NC/ND 4.0).

The publication of texts in *Ophiussa* – Revista do Centro de Arqueologia da Universidade de Lisboa does not imply the payment of any fee nor does it entitle to any economic remuneration.

This publication has a limited printed edition in black and white, which will be distributed free of charge by the most relevant international libraries and institutions, and exchanged with periodicals of the same specialty, which will be integrated in the Library of School of Arts and Humanities of the University of Lisbon. It also has a digital version, in color, available in open access.

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