

# The discovery of Filitosa

## Stone monuments

If only one archeological site should be mentioned to define Dorothy's love Carrington to Corsica, it would be this one: Filitosa! Throughout her life on the island, she never ceased to magnify the monuments megalithics of this site. She sees it as the symbol of Corsican culture, the foundation even the history of Corsica. And for good reason:

It is this that is at the origin of the awareness of the archeological value of those stone statues.

It all began with his meeting in 1947 with Jean Cesari in London. The stories the young corsican filled with poetry, magic, mysteries, legends and descriptions strange long stones, attract the writer to discover Corsica by herself.

It was in 1948, accompanied by Francis Rose, that they went to Corsica.

The meeting with the Cesari family is a revelation of Corsican culture.

It is in the company of Charles-Antoine, Jean's cousin, at the place called Petre Zucate / Peter Scolpite, that a first statue-menhir is discovered: Filitosa I.

This monument, lying on the ground, in the middle of a field, is a wonder!

Francis Rose draws it, while Dorothy observes, searches, describes, writes. Three more « human figures », I Paladini, as the Cesari call them, are found during of this stay (Filitosa II, III, IV).

## « The scientific revelation »

Dorothy Carrington informed the scientific community of her observations:

Commander François Charles-Ernest Octobon,

renowned and expert on megalithism,

but also Jean Leblanc, curator of the Fesch museum,

Count Peraldi, President of the Ajaccio Initiative Union,

the architect Jean Pietri, Jean Alesandri, vice-president

of the Corsica Sites Commission, and Pierre Lamotte,

Director of the Departmental Archives. We will have to wait

the year 1955, with the arrival of Roger Grosjean in Corsica,

that the Filitosa site should take on an easier scientific dimension through regular financial assistance from the General Council of Corsica.

Discovery mediation is fast and exponential:

conferences, press articles, specialist journals, etc.

She will never stop proclaiming that these monuments are "

the expression of a specifically Corsican art,

the only original art the island has produced. »

## « The Curious »

Dorothy Carrington has moved tirelessly in Corsica on the archeological sites. Insatiable of understanding, curiosity and human contacts, she goes to Aleria in the 1960s. She meets Jean and Laurence Jehasse who are undertaking archeological excavations on the site, now a reference site of Corsican antiquity.

If the writings and press articles preserved by Dorothy rarely mention Aleria, its iconographic collection is very rich and refers to a certain interest in the place. The Roman built remains are photographed, as is the city of Aleria, the church parish, the Matra fort as well as some bas-reliefs and furniture, in particular the vases. In addition, several photos-reveal the complicity of Dorothy Carrington with archeologists: smiles, discussion, joint work.

Through this iconographic collection, one can clearly sense the interest of Dorothy Carrington to participate, in his own way, in emerging work, to frequent the circle scientists and the intellectual community of researchers.

## « The ancient city of Aleria »

Dorothy Carrington is a field woman! She's been through a number of sites archeological, in particular by visiting the menhir statues of Tavera and Ciamanacce, the Pallaghju and Cauria alignments, the quarry on Cavallo Island, the Canonica. She showed a very strong interest in the shepherds. She's interested in their fashion their lifestyle, their habits, their know-how. She shares with them their daily lives. She likes to discover the villages, spend time there, and transcribe her observations in its publications, press articles or in conferences.

This natural curiosity that characterizes her today makes her a privileged witness of this Corsica of the 1950s and 1960s.