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## Mobilità e forme di contatto in epoca orientalizzante, tra Tirreno ed arco ionico

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FERNANDO GILOTTA

*Abstract*

Short overview of mechanisms of cultural contact involving Etruria, Greek colonies of Magna Graecia and adjacent indigenous centres in the lively decades between late VIII and VII cent. BCE

*Keywords:* Etruria, Magna Graecia, 'Kontaktzonen', Orientalizing period

## Itinerant Craftsmen: Two Corinthians in Taranto

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KEES NEEFT

*Abstract*

Being the most popular and wide-spread fine table-ware of the period 750-550 B.C., Corinthian pottery has served as a model for many local imitations. Besides these imitations proper (characterized not only by the use of local clays and paints but by deviant drawing skills and technology), some Corinthian craftsmen, plying their trades abroad, produced pottery characterized by local clays and paints only. The article discusses two such craftsmen working in Taranto.

*Keywords:* Taranto, Corinth, Archaic Greek Pottery, Itinerant Craftsmen

## Un'inedita matrice fittile da Taranto: un contributo alla storia dell'arte orientalizzante magnogreca

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ÁGNES BENCZE

*Abstract*

A recent revision of the collection of South Italian terracottas conserved in the Collection of Classical Antiquities of the Museum of Fine Arts in Budapest resulted in the discovery of an ancient terracotta mould, which has been erroneously taken until now for a mould of a caricature head of late Classical or Hellenistic date. Making a positive cast allowed us to recognize the object as an early creation, to be dated with certainty to the 7<sup>th</sup> century BC. Thus, if the reported provenance is correct, the new acquisition enriches the Tarentine (or at least South Italian) terracotta repertoire with a new Orientalizing type, and maybe with the earliest known Tarentine mould. The stylistic analysis of the head produced with the mould points clearly to Corinthian representations of the second half of the 7<sup>th</sup> century BC. This attribution also leads to some further considerations concerning the complex problem of Corinthian borrowings and their integration into the artistic culture of early Archaic South Italy.

*Keywords:* Tarentine Terracotta Mould, 7<sup>th</sup> Century BC, "Daedalic" Style, Corinthian Art

## Un cratere corinzio del Museo Archeologico di Firenze

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ADRIANO MAGGIANI

*Abstract*

In 1871, years after the dispersal of the Campana Collection, G.F. Gamurrini could still buy in Rome, at Monte di Pietà, a large quantity of fragmentary ceramics, some of high quality, belonging to the famous Marquis' collection. The mesocorinthian crater, reconstituted in 1975 from many fragments found in the Florentine museum's storeroom, probably belonged to this lot of fragments taken to the Archaeological Museum of Florence in 1871. Although the vase is very damaged, it is possible to recognize its decoration: in A, a snake among roosters, in B, a series of padded dancers. Subject and style may refer to the early phase of the Detroit Painter's works, and may date back to 590 BC.

*Keywords:* Corinthian Pottery, Detroit Painter, Campana Collection

## Ces longs dimanches après-midis... Le Peintre de la Croix de lotus en Étrurie

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ANDRÁS MÁRTON

*Abstract*

This paper revisits the vases attributed to and around the Lotus-Cross Painter and intends to give a new apprehension of this hand. The reconsideration of previously published finds proves that the Painter of Louvre E 649 is identical to the Lotus-Cross Painter and helps in the clarification of hands working around this painter. The Lotus-Cross Painter is apprehended as a potter-painter and a specialist of red-ground globular oinochoai. As a result of this investigation several phases of his stylistic development can also be distinguished. The distribution of his vases suggests special ties to Etruria, especially to Cerveteri highlighting the particular position of the city in the import of Corinthian pottery into Etruria and revealing a particular local demand answered by the Lotus-Cross Painter. The examination of other hands classed around him by D.A. Amyx yielded also interesting results. One of them is identified with the Dionysios Painter. The unity of the secondary decoration and the stylistic relationships between the Lotus-Cross, the Dionysios Painter and other vase painters around them, such as the Brommer Painter (?) allow the reconstruction of a workshop specialized in red-ground vases, mainly globular oinochoai and trefoil olpai. In this workshop we can distinguish two main painters: the Dionysios Painter and the Lotus-Cross Painter. They represent two main streams within the workshop. The Dionysios Painter seems to be more skilled and worked in a very fine, decorative style. Around this personality several fine olpai can be grouped. The Lotus-Cross Painter represents a plainer style with some close followers around him – for ex. the Brommer Painter (?) –. Other works from this workshop attest the influence of both painters.

*Keywords:* Corinthian Vase Painting, Red-Ground Corinthian Pottery, Dionysios Painter, Corinthian Pottery in Etruria

## Athéniens et Étrusques à l'époque archaïque, le temps du récit – Nikosthénès, Théozotos et les autres

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NASSI MALAGARDIS

*Abstract*

This contribution addresses an important aspect of the relationship between the Greeks – specifically the Athenians – and the Etruscans during the Archaic period, based on archaeological evidence provided by Attic vases made for mass exportation. This study highlights a category of export ware from Attica, made exclusively for the Etruscan 'market' specifically the « mastoid »/chytridion goblet and the exceptional adaptation of a rare form of kyathos from Vulci by Théozotos, probably active in the workshop of Nikosthenes, under that artist's influence. This case study seeks to further the understanding of the relationship between Athenian and Etruscan workshops, a topic illuminated by the invaluable scholarship of J. Gy. Szilágyi.

*Keywords:* Athenians and Etruscans, Pottery Trade, Imitations of Etruscan Shapes, Nikosthenes, Theozotos, *kyathos*

## Viaggi di immagini. Riflessioni sulla ricezione e appropriazione di schemi iconografici tra Grecia ed Etruria

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CHIARA PIZZIRANI

*Abstract:*

Many papers by János György Szilágyi involve tracking the journey of ancient images from the Greek cultural context to a different one, especially Etruria. Theoretical analysis and actual demonstration of image use in Greek and Etruscan cultures are part of his precious legacy, together with a meticulous approach to archaeological data. This paper aims to introduce an opposing perspective to evaluate Attic iconography, that is, the Etruscan perception of the large Athenian supply of images, mythical people and iconographic structures. A relevant field of investigation for this purpose is the Etruscan Po Valley and its rich and functionally different contexts: necropolises, tombs, cities, houses, sanctuaries and temples. From this wealth of archaeological documentation, a theoretical framework for the Etruscan usage of Athenian iconography is proposed.

*Keywords:* Iconology, Theoretical Iconology, Etruria Padana, Etruscans, Attic Pottery, Etruria and Greece

# The Piping Crab

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NIGEL SPIVEY

*Abstract*

This iconographic essay confronts an issue that is well-trying, ‘fundamental’ (as Szilágyi recognized), and yet persistently problematic: how did the Etruscan viewers of Greek vases make sense of the images upon those vases? Here is a case-study, conducted at the risk of being over-microscopic. ‘Side B’ of the well-known Sarpedon krater by Euphronios depicts a scene that appears to have no clear narrative connection to ‘Side A’ – the scene of Sarpedon’s removal from the Trojan battlefield. We see five figures, each named; four of them are apparently represented as putting on items of the hoplite panoply. We do not know if Euphronios were aware that this vase (like others by him) would be exported to Cerveteri. But is there a reading of this scene that is ‘cross-cultural’? And is it possible that one element of the image – the paradoxography of a crab-*aulétês* as a shield blazon – contains the essential clue for understanding how ‘Side B’ relates to ‘Side A’ of the krater?

*Keywords:* Sarpedon, Euphronios, Krater, Greek Vases, Etruscan Reception, Iconography

## A Tarquinia negli anni di Velelthu. Alcune note sul Pittore dei Cavalli Allungati

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STEFANO BRUNI

*Abstract*

The presentation of some new vases of the Painter of the Cavalli Allungati is an opportunity to retrace the story of this master, identified by J.G. Szilágyi, active in southern Etruria, and particularly in Tarquinia, at the end of the 8th century BC

*Keywords:* Etruria, Pottery, Italo-Geometric, Tarquinia, Campania, Pittore dei Cavalli Allungati, Early Orientalizing, Euboean-Pithekoussan-Cuman Workshops

## “Cani in corsa” fra Veio e Cerveteri: il Gruppo del Furetto

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VINCENZO BELLELLI

*Abstract*

In this article, the Author revisits from a different angle a subject he had already addressed in the past (1997, 2007), namely the Etrusco-Corinthian Ferret Group. It is a stylistic group of vases decorated on the belly or the shoulder with distinctive friezes of running dogs that always show the forelegs raised above the ground line. The group is named after the “Furetto” (= Ferret) as identified by Carlo Albizzati on a Vatican cup. The author takes new evidence into account in order to provide a fuller picture of this group, enlarging the list of attributions and discussing both the production place and the chronology of the vases. A methodological appendix is added regarding the classification method of vessels decorated in the silhouette technique: the Author argues that a trained and skillful painter was able to draw three or four little figures of “running dogs” with the speed and confidence with which today we write a signature. His assumption is that the silhouettes are like signatures because they were intentionally distinctive and consequently we can today recognize them at first glance and attribute them with some certainty to specific groups and hands.

*Keywords:* Etrusco-Corinthian, Running Dogs Style, Veii, Cerveteri, Ferret Group

## La ceramica etrusco-corinzia della Collezione Vaselli nel Museo di Pitigliano

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ENRICO PELLEGRINI, SIMONA RAFANELLI

*Abstract*

The present volume offers the opportunity to present an unpublished lot of Etrusco-Corinthian ceramics kept in the deposits of the archaeological civic museum of Pitigliano and belonging to the private Vaselli collection, made of materials coming from the Etruscan site of Poggio Buco. These ceramics, found inside the museum by the former director Enrico Pellegrini, were submitted to the attention of Szilágyi on the occasion of his last “trip to Italy” at the turn of the 21st century, to be later rediscovered by the current director of the museum, Debora Rossi. The nucleus of Etrusco-Corinthian ceramics from the Vaselli collection, traceable to the excavations carried out in the years 1959-1960 in the Poggio Buco necropolis, enriches the ensemble of evidences offered by the funerary equipment from the site between the Late Orientalizing and the full archaism.

*Keywords:* Etrusco-Corinthian, Poggio Buco, Vaselli Collection

## Sul Pittore di Monaco 833

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MARIA ANTONIETTA RIZZO

*Abstract*

The Painter of Munich 833, studied by J.Gy. Szilágyi, who attributed to him 5 vases, has always been closely related to the Ivy leaf Group. In this article it's proposed to distinguish two different painters, the first, with the old name of Painter of Munich 833 more tied to the Attic tradition, for iconography and stylistic models, author of two amphorae (Munich 833 and tomb 170 Osteria necropolis of Vulci), the second, with the new name of the Symplegma Painter, nearer to Greek East ceramography for his stylistic models, author of three amphorae (Louvre E723, Metropolitan Museum 22.139.83 and fragments in Budapest). The Painter of Munich 833 could be an Attic Painter, near to Amasis and related, moved to Etruria during the second half of the sixth century, around 540-520 B.C.

*Keywords:* Painter of Munich 833, Symplegma Painter, Ivy Leaf Group, Etruscan Black-Figure Vases

## Un'anfora del Pittore di Jahn da Camporsevoli ed altri vasi suddipinti del Museo Civico di Chianciano Terme

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GIULIO PAOLUCCI

*Abstract*

Focus of this paper is an Etruscan amphora by the Jahn Painter. It represents the scene of Amphiaraus departing for Thebes. Other fragmented potteries from the Archeological Museum of Chianciano Terme are also presented.

*Keywords:* Etruscan Pottery, Red-Figured Vases, Jahn Painter

## De la lenteur en céramologie: les 70 ans du Funnel Group

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VINCENT JOLIVET

*Abstract*

Among many others, the Etruscan red-figured *Funnel Group*, created by J. D. Beazley in 1947, is still today, in spite of the efforts made by M. Del Chiaro and by various scholars, which led to different – if not opposite – conclusions, a problem in terms of coherence, attribution and interpretation. This paper, gathering the most recent publications at this regard, aims to understand better why progresses are so slow and often uncertain in this specific field. It is argued that it should be time to overcome the traditional, largely individual approach, in favour of a collective, shared and debated research, based on a full consideration and publication of the vases (main and secondary decoration, typology), enhanced by the use of new technologies, in order to get stronger basis for the necessary interpretation, both at an iconographical and economical level, of ancient vases.

*Keywords:* Etruria, Vase-Painting, Red Figure, Funnel Group

## Un'olla stamnoide con decorazione incisa figurata da Bisenzio: inquadramento e contesto

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FABRIZIO VISTOLI

*Abstract*

The article presents an Etruscan tomb-group from Bisenzio (Lake Bolsena, Italy), now preserved in the National Archaeological Museum of Viterbo. Discovered in 1965, during archaeological excavations carried out in the «Bucacce» necropolis, it has yielded a fine set of objects and grave goods that are listed here along with a critical discussion. One vessel with incised zoomorphic decoration from Sabina Tiberina (Early 6<sup>th</sup> century BC) stands out among the pottery for its distinctive stylistic and tectonic characteristics.

*Keywords:* Bisenzio, Impasto Ware, Artistic Interaction, Sabina Tiberina, Middle Tiber Valley, Late Orientalizing Period

## Ceramica corinzia dal sepolcreto della Doganaccia di Tarquinia

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MARIA ROSA LUCIDI

*Abstract*

The pottery recovered from the Tumulus of the Queen and the Tomb of the Aryballos, at Tarquinia during the archeological fieldwork of the University of Turin, includes imported vessels attributed to the Late/Transitional Protocorinthian period. The aim of this paper, in addition to providing a stylistic analysis, is to evaluate the significance of foreign productions in the context of the respective burial furnishings, and ultimately to reflect on their possible use during the funerary ceremonies. This analysis results in an updated list of Protocorinthian pottery after 650 B.C. in Tarquinia.

*Keywords:* Tarquinia, Doganaccia Necropolis, Corinthian Pottery, Funerary Set Composition

## La ceramica etrusco-corinzia figurata a Cerveteri: qualche novità dalla necropoli di Monte Abatone

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ALESSANDRA COEN

*Abstract*

The two fundamental volumes on Etruscan-Corinthian figured ceramics by J.Gy. Szilágyi also include many unpublished materials from the necropolis of Monte Abatone in Cerveteri. A review of the various contexts, in a study carried out by the University of Campania "L. Vanvitelli" and the University of Tuscia, has resulted in the identification of other materials, that escaped earlier attention due to their compromised state of preservation or because they were otherwise indicated in the inventory lists. In this contribution I would like to focus on some vases from the tombs under my supervision by analyzing them in relation to the wider context, and, above all, from the point of view of the purchasers' selections and of the broader relationships between Greek and Etruscan vases.

*Keywords:* Cerveteri, Monte Abatone Necropolis, Etrusco-Corinthian Vases

## Una tomba infantile della necropoli di Sasso Pizzuto di Tuscania

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ANNA MARIA MORETTI SGUBINI

*Abstract*

In august 1994, near the important Late-Orientalizing tumulus of the Sasso Pizzuto-Casale Galeotti necropolis at Tuscania, a little fossa grave was discovered. Undamaged, it preserved the remains of a new-born infant buried with a rich assemblage of funerary goods that allow to date the tomb in an advanced phase of the second quarter of the 6th century B.C. Along with personal ornaments there are six small vases for perfumes, two of them sculpted, and a set of ceramic and bronze vessels for the symposium. All these objects were carefully chosen to highlight the rank of the infant who may have been a member of the aristocratic family, owners of the contiguous tumulus, as is also suggested by the location of the fossa.

*Keywords:* Tuscania, Etruscan Necropolis, Tumulus, Infant Burial

## L'anomalia diventa *topos*. A proposito di alcune rappresentazioni del cavallo nell'Orientalizzante etrusco

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GIOVANNANGELO CAMPOREALE

*Abstract*

The article deals with horse iconography in Etruscan Orientalizing art. The survey includes the analysis of a motif borrowed from Phoenician metal bowls, which is re-interpreted by native artisans: the horse with forelegs sketched out in angular form.

*Keywords:* Etruscan Orientalizing Art, Horse, Cypro-Phoenician Metal Bowls

## Of Animals, and Mishaps at Sea

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TOM RASMUSSEN

*Abstract*

Much early Etruscan painted pottery bears conventional decoration that is repetitively decorative. Every so often something more adventurous surfaces such as we see on two plates, from Narce and from near Rome, which can provide problems for the modern, and possibly even for the ancient, viewer. Inevitably such cases provoke the perennial questions of narrative/non-narrative content, myth/genre, and foreign/native inspiration.

*Keywords:* Etruscan Subgeometric Pottery, Heron Plates, Net Design, Narrative Scenes

## L'olpe di Bruxelles: la *prothesis* di Achille

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RITA COSENTINO

*Abstract*

During the year 2006, the Soprintendenza dell'Etruria Meridionale together a voluntary Association undertook a series of campaigns to remove solid urban waste from the area of Tumulus of Campo della Fiera, one of the largest Orientalizing tumulus in the necropolis of Banditaccia of Cerveteri. Thanks to very precise sieving interventions, seven fragments of bucchero were found, two of which are certainly pertinent to the *olpe* of Brussels exhibited in the Museum of the Cinquantenaire and in the Belgian archeological collections since 1874 after a complicated donation of Emile de Meester de Ravestein. Thanks to the discovery of these fragments, one of which with the scene of *prothesis* of Achilles represented on the funeral catafalque between his mother Thetis and the Muses, and with the Etruscan inscription *axile*, we know finally that the scene on the *olpe* of Bruxelles is that of the deposition of the hero as described in the XXIV book of the Odyssey to verses 44-65. This second *incunabulum* of the Greek myth presents a series of aspects of great interest among which the revival of an episode of the Homeric epic, little treated by ancient sources, and provides a whole series of new information related to the scene and the Greek myth.

*Keywords:* *Olpe* of Bruxelles, Deposition of Achilles, *axile*, Cerveteri Banditaccia, Tumulus of Campo della Fiera, Emile de Meester de Ravestein

## Des oiseaux, des arbustes et des hommes dans la peinture étrusque archaïque

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LAURENT HAUMESSER

*Abstract*

An archaic vase found in Vulci gives an unusual representation of Pygmies and cranes. The parodic dimension of the image finds only few parallels in the Etruscan art and illustrates the link between ceramography and wall painting in the archaic period.

*Keywords:* Pygmies, Geranomachy, Pontic Vases, Vulci, Tarquinia, Wall Painting

## L'agguato di Achille a Troilo in un'*hydria* del Pittore del Vaticano 238

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MARINA MARTELLI

*Abstract*

This article analyzes in detail the work of the Painter of the Vatican 238 (or Kaineus Painter) active in Vulci, in the school of Micali Painter, and aware of the innovations of the first generation of red-figure Attic painters. The author begins with a reexamination of an Etruscan black-figure *hydria* depicting the ambush of Troilus by Achilles, now in a private collection in Geneva. It is suggested that this vase was a prize awarded to winners of sacred contests and of sport competitions carried out during religious festivals and celebratory ceremonies. The *machaira* held by Troilus – an attribute of military leaders – and other elements in the scene, such as the *korakoi*, birds associated with divination sacred to Apollo, the Maenads from the entourage of Dionysus, and the cocks, allow us to conclude that Troilus is not depicted as a sacrificial victim and that the scene should not be interpreted as a symbol of the homophilic relationship between Achilles and Troilus. Instead, the scene suggests an alternative interpretation, with less dramatic and perhaps more specifically Etruscan elements, of the story preserved in the Kypria. The article closes with long appendices containing the lists of the vases of the Painter of Vatican 238 (or Kaineus Painter) and of the cocks depicted on Laconian, Chalcidian and Pseudo-Chalcidian pottery.

*Keywords:* Painter of Vatican 238, Achilles, Troilus, Ambush, Cock

# An Etruscan Representation of the Murder of Itys on a Black-Figured *Oinochoe* in the Faina Museum

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DIMITRIS PALEOTHODOROS

*Abstract*

This study deals with an Etruscan black-figured *oinochoe* of the early fifth century BC in the Faina Museum (Orvieto), with the representation of the myth of the killing of Itys by Prokne and Philomela. A detailed examination of both literary and artistic sources (including a small corpus of representations of the myth in Etruscan art) reveals that the Etruscan painter was not affected by contemporary compositions created in Athens and circulating in Etruria, where the emphasis is put on the murder of the child by a single woman, assisted by the other. In his mind, the act of murder was collective, and this is expressed in the perfect symmetry of the gestures of the two women on the *oinochoe* and on a much later Etruscan engraved mirror. The Faina *oinochoe* bears evidence of the highly sophisticated and accurate efforts displayed by the Etruscan artists in the manipulation of Greek mythology.

*Keywords:* Etruscan Black-Figure, Prokne, Itys, Filomela, Greek Myth in Etruria, Sophokles, Tereus

# Arco di Odisseo, arco di Eracle: cultura visuale a Cerveteri tra immaginario attico e committenza locale

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LUCA CERCHIAI

*Abstract*

This paper addresses the iconographic programs of the *phiale* of Douris found in the S. Antonio sanctuary at Cerveteri, and the *phiale* of Brygos or Onesimos discovered at Pyrgi. The study aims to demonstrate that the two Greek vases were dedicated as precious *anathemata* in the framework of a particular import strategy by the local clients who then re-interpreted the mythical iconographic paradigms of Heracles and Odysseus.

*Keywords:* Etruria, Caere, Iconography, Attic Red-Figure Pottery

# The Sun is a Juggler

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LARISSA BONFANTE

*Abstract*

A depiction of the sun as a juggler rising from the sea on an archaic Etruscan mirror in Minneapolis offers a remarkable visual parallel to the poetic metaphor in a poem by Philip Larkin (1966). Both the modern and the ancient images use astral symbolism to refer to movement and stability, impermanence and balance. There was no Greek model for the Etruscan image of the sun god; the iconography of Usil, with rays emanating from his body, was taken from Near Eastern models. Usil appears on a terracotta antefix from Pyrgi, and also on a group of bronze appliques used on chariots, which were originally brightly polished and shining, making them appropriate objects for images of the sun god. At the same time, jugglers are represented in the context of funeral art, in tomb paintings and on a group of bronze mirrors by the Maestro dei Giocolieri; the importance of the juggler in the context of Etruscan life and ritual accounts for the choice of this particular motif.

*Keywords:* Sun Symbol, Usil, Juggler, Funeral Games, Astral Symbolism



## Echi della favola di Esopo “la volpe e la cicogna” nella ceramica falisca a figure rosse

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LAURA AMBROSINI

*Abstract*

Inside the tomb 22 (XXV) of the “Addition” to the Second Vallone cemetery at Corchiano in the Ager Faliscus, two very interesting Faliscan red-figure vases (an *hydria* and a discoidal *askos*) were found. They seem to reflect, according to L. Savignoni, the iconography of the famous Aesop’s fable The Fox and the Stork. On the *hydria* a stork with a beak immersed in a *labrum* and behind it a quadruped (fox?) intent on licking the left leg of the stork are depicted; on the discoidal *askos* a running quadruped (fox?) is shown and on the other side a stork with wings spread out. The representation of the stork drinking from a *labrum* is well known both in Attic and in Faliscan red-figured pottery. The reference could be either immediate (to the water present in the *labrum* and to the water destined to be contained in the *hydria*) and/or symbolic. The comparison with other representations of this type allows to connect the scene to the ablution (nuptial or previous the amorous encounter) and to the sexual desire. However, in the scene of the bird drinking from the *labrum* on our *hydria* is also present a quadruped (fox?). The fox in the case of reference to scenes of ablution or sexual desire, would have no role. In our opinion, however, it is not excluded that the depictions present the *hydria* and on the *askos*, like the others (very common in ancient times) in which a more aggressive animal assaults or threatens another more submissive and defenseless, are allusive to the fate of man threatened by death.

*Keywords:* Aesop, Fable, Fox, Stork, Faliscan Pottery

## Les aryballes et alabastres archaïques : nature des contenus et modes d’échanges

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DOMINIQUE FRÈRE

*Abstract*

For the Mediterranean archaic times, the trade of perfumes is well-known and well documented, thanks to the very large number of perfume vases (*aryballos*, *alabastron*, *lekythos*, *amphoriskos*...). Based on Greek production (especially Eastern Greece and Corinth), Etruscan workshops of perfume vases flourish in the VIIth and VIth centuries BCE. The main problems concerning trade, use and function of this particular type of micro-containers is the reality of their contents and the regional production of perfumes. Results of chemical analyses allow to distinguish the different types of contents which are in the field of flavours, fragrances, cosmetic ingredients (perfumed oils and creams) but also in thus of medicinal uses (simple or complex mixture of pharmaceutical compounds).

*Keywords:* Mediterranean Area, Archaic Age, Greek and Etruscan Perfume Vases, Perfume Trade, Chemical Analyses, Function of Micro-Containers

## Una nuova anfora tardo-orientalizzante da Cerveteri

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MARINA MICOZZI

*Abstract*

The present article aims at illustrating two new amphorae probably produced in Cerveteri between the end of the 7th and the beginning of the 6th century B.C. Due to their stylistic and morphological features our amphorae might represent a useful contribution to understanding the organization of the Caeretan vase production in the late Orientalising period.

*Keywords:* Cerveteri, Monte Abatone, Late Orientalizing Pottery



# Un nuovo cratere in bucchero da Cerveteri e qualche nota sull'incinerazione nell'Etruria arcaica

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MARIA RAFFAELLA CIUCCARELLI

*Abstract*

A bucchero krater that presents outstanding handles decorated by incision and a lid provided with a colum, used as a cinerary urn for a young deceased man, was found in 1960 placed close to a woman inhumated on a funerary bed in the first chamber of the tomb Bufolareccia 43 at Caere. The vase, datable around 570 BC, does not present precise comparisons; besides, the incineration rite appears here combined with the inhumation in a ceremony not completely infrequent, but extremely rare in Caere. The exceptional nature of the shape, of the ceremony and of the location of the vase inside the chamber with respect to the two inhumations, possibly both female, might well allow us to presume a peculiar visibility assigned to the young deceased: he was probably an aristocratic patriarch and to his role the family decided to render high honours recalling the rank of the ancient orientalisising princes.

*Keywords:* Cerveteri, Necropolis, Krater, Bucchero, Incineration

## *Askos* etrusco a forma di anatra

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CORNELIA ISLER-KERÉNYI

*Abstract*

This article shows a rare example of *duck-askos* from the Chiusi production. Since these were probably wedding presents, the problem lies in understanding the meaning of the subsidiary decoration of this manufacture: female and male head, winged female figure, Eros and satyr with thyrsus. The comparison with the Dionysian images on the same manufacture's vases suggests that they could be allusions to Bacchic experiences, as far as beneficiaries of the objects are concerned.

*Keywords:* *Duck-Askoi*, Chiusi, Winged Deity, Satyr, *Thyrsus*

## Corinthianising Revival Inspired by Etrusco-Corinthian Vases

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SZILVIA LAKATOS

*Abstract*

János György Szilágyi in one of his studies published in 1987 illustrated through several case studies that forgeries can be regarded not only as objects that have been revealed to be ingenuine, but also as representatives of their own time. In the same study, Szilágyi also made the observation, specifically with respect to Etrusco-Corinthian ceramics, that few forgeries of this genre are known, and that it is more common for a small number of Etrusco-Corinthian elements to accidentally make their way into objects originally intended as forgeries of Corinthian vases. Today, several decades later, one can observe that a new demand has emerged specifically for forgeries of Etrusco-Corinthian ceramics. The purpose of this study is to present a selection of such modern imitations so as to demonstrate how the products of specific workshops and painters have become a source of inspiration. This phenomenon can undoubtedly be attributed to newfound academic interest in Etrusco-Corinthian ceramics, as a result of the emerging view (in a large part due to Szilágyi's work) that these objects are not merely imitations of Greek art, but original works in their own right. It seems, therefore, that these Etrusco-Corinthian forgeries are also artefacts of their own time.

