

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM
ANTIQRVORVM

THE J. PAUL GETTY MUSEUM · MALIBU

Etruscan Painted Pottery

RICHARD DE PUMA

THE J. PAUL GETTY MUSEUM

FASCICULE 9 · [U.S.A. FASCICULE 34]

2000

CORPVS VASORVM ANTIQVORVM

UNITED STATES OF AMERICA · FASCICULE 34

The J. Paul Getty Museum, Malibu, Fascicule 9

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LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Corpus vasorum antiquorum. [United States of America.]
The J. Paul Getty Museum, Malibu.

(Corpus vasorum antiquorum. United States of
America; fasc. 23-)

Vol. 1 by Andrew J. Clark.

At head of title: Union académique internationale.

Includes index.

Contents: v. 1. Molly and Walter Bareiss Collection:
Attic black-figured amphorae, neck-amphorae, kraters,
stamnos, hydriai, and fragments of undetermined
closed shapes.

1. Vases, Greek—Catalogs. 2. Bareiss, Molly—Art
collections—Catalogs. 3. Bareiss, Walter—Art
collections—Catalogs. 4. Vases—Private collections—
California—Malibu—Catalogs. 5. Vases—California—
Malibu—Catalogs. 6. J. Paul Getty Museum—Catalogs.
I. Clark, Andrew J., 1949- . II. J. Paul Getty
Museum. III. Series: Corpus vasorum antiquorum.
United States of America; fasc. 23, etc.

NK4640.C6.U5 fasc. 23, etc. 738.3'82'0938074 s 88-12781

[NK4624.B37] [738.3'82'0938074019493]

ISBN 0-89236-134-4

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ISBN 0-89236-608-7

Typesetting in Bembo VAL, printing, and binding by Stamperia Valdonega, Verona, Italy

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FOREWORD

The vases in this second fascicule dedicated to the Etruscan materials in the collection of the J. Paul Getty Museum present a fairly complete overview of the kinds of painted vessels produced in the various Etruscan cities between the seventh and fourth centuries B.C. Although strongly influenced in both shape and decoration by the fine and highly prized imported wares from Greece and Ionia, the best of these vessels still manage to show originality in their composition and great vitality in their execution. Certain classes of vessels that seem to have been the work of migrant artists have also been included here as their sites of production were almost certainly in Etruria.

These vases have come to the Museum from a variety of sources. Most of the early acquisitions were purchased on the art market. More recently, some individual pieces were presented as donations from generous patrons. Their gifts have added greatly to the diversity of materials available for study and exhibition. More importantly, however, the Museum has been fortunate over the last fifteen years to acquire two major private collections by combinations of gift and purchase. One, the collection of Walter and Molly Bareiss, was exclusively made up of ancient vases. The other, the collection of Barbara and Lawrence Fleischman, encompassed fine examples of Greek, Roman, and Etruscan art of all types. Together they provided the majority of the important Etruscan painted vases and vase fragments that are the basis of this publication, and we are most grateful to them for their extraordinary contributions.

*One large group of fragmentary red-figured vases has not been included in this volume, although a selection of pieces from the group was published by Jiří Frel in "A New Etruscan Vase Painter in Malibu," *Greek Vases in the J. Paul Getty Museum* 2 (1985), pp. 145–58. This group, composed of more than seven thousand fragments, was obviously too vast to be included in any one CVA volume, especially when put together with other material. As the pieces, which come primarily from kylikes and kraters, appear to form a coherent unit from one context, they will be studied and published separately in future fascicules. Only some related fragments from the Bareiss collection have been included here (entry nos. 37 and 38), as these pieces entered the Museum separately. Stylistic and chronological associations suggest that they may have come ultimately from the same source.*

The preparation of this volume, covering such a breadth of material, required a scholar with a remarkably broad range of expertise. It was our great good luck that Professor Richard De Puma agreed to accept the challenge, continuing the work he had begun with the first Etruscan fascicule dedicated to the impasto and bucchero. The meticulous documentation of the objects made during his two brief visits to Malibu provided the basis for the remarkably informative text. A number of other people also made significant contributions. Ellen Rosenbery provided the excellent photographs, Peggy Sanders contributed the

fine drawings, Catherine Chambers edited the text, and Mary Louise Hart assisted with the coordination of all these aspects. Kurt Hauser undertook the sizing of illustrations and design of the plates, and Elizabeth Chapin Kahn and Mark Greenberg oversaw the production. All deserve many thanks for their efforts on behalf of this publication.

Marion True
Curator

PREFACE

This is the second fascicule of the *CVA* from the J. Paul Getty Museum devoted to ancient Etruscan pottery. The first volume dealt primarily with unpainted impasto and bucchero ware. This volume concerns Etruscan painted pottery, which, in general, photographs better and has a broader appeal. From the very beginning of European interest in the Etruscans, their painted wares have attracted more attention than their usually simpler impasto and bucchero counterparts. George Dennis, the indefatigable nineteenth-century author of *The Cities and Cemeteries of Etruria* (London, 1848), often witnessed the wanton destruction of bucchero vases by Italian excavators who were interested only in recovering what was perceived as the more valuable figured pottery. Thus, modern scholarship has exerted a great deal more effort on the study and interpretation of Etruscan painted pottery than it has on impasto or bucchero. I think a major reason for this interest is that Etruscan painted pottery bears close ties to the more familiar Greek painted pottery. Bucchero, although it in some respects resembles Greek black-glaze pottery, stands virtually alone. In fact there are strong parallels (some would say slavish copies) of several Greek pottery types, both in shape and decoration: Italo-geometric reflects Greek geometric; Etrusco-Corinthian is often so close to Corinthian that one can easily confuse them, especially in photographs; there are Etruscan versions of Greek black-figure and red-figure pottery as well. In many of these examples, Etruscan potters copied not only the Greek shapes but also Greek techniques (such as incision and added color), painting styles, and even subjects. No one can deny the strength and depth of Greek influence on Etruscan painted pottery.

But, of course, a culture as vibrant as the Etruscan can be inspired by its Greek muse and then achieve its own distinctive identity. A case in point is Etruscan superposed-red pottery, an Etruscan version of the Greek red-figure technique. Although the Etruscans produced great quantities of true red-figure (to be treated in later fascicules of the *CVA* from this Museum), they also invented a substitute that can be very convincing, especially in photographs. Several examples of Etruscan superposed-red appear in this study.

The J. Paul Getty Museum's collection of Etruscan painted pottery represents at least one example or fragment of almost all the major types. It is strongest in Etrusco-Corinthian and Etruscan red-figure. In addition to the broad range of fabric types represented by the collection, there is also a diversity of shapes and painting styles. Unlike many of the bucchero vases treated in the first fascicule, here there are very few obvious pairs or relationships that allow us to hypothesize

about the possibility of tomb-groups. Instead, we are faced with a representative sample with much variety and little coherence.

Almost all the impasto and bucchero vases in the earlier *CVA* were unpublished. For this volume the situation is reversed, as most of the complete vases have been published previously—one, the Caeretan hydria, in scores of references—and many have been attributed to specific painters. I am especially grateful to the experts whose previous investigations have made my own task much easier: Darrell A. Amyx, Mario Del Chiaro, Jiří Frel, J. Robert Guy, Kenneth Hamma, Jaap Hemelrijk, Shirley Schwarz, Nigel Spivey, János György Szilágyi, and Dietrich von Bothmer.

In addition to pottery made by and for Etruscans, a small selection of vases perhaps made by Greeks who emigrated to Etruria is included in this fascicule. It is impossible for us to know how “etruscanized” these potters and painters were, how much their work was influenced by Etruscan patronage, and ultimately if they really were emigrants. Modern scholars have debated and theorized on all these issues; the vases themselves, our only tangible evidence, speak a beautiful but mostly unintelligible language.

Richard De Puma
Iowa City, September 1998

ACKNOWLEDGMENTS

The production of any *CVA* fascicule involves many people; the author is perhaps only the most visible. Once again, I am especially grateful to Marion True, Curator of Antiquities, for asking me to work on a second fascicule of the Etruscan pottery. She graciously placed at my disposal several people on the Getty staff, all of whom have made my work at the Museum efficient and enjoyable. In the initial stages of research, Kenneth Hamma, then Associate Curator of Antiquities and now Head of the Museum Collections Information Planning Department, helped to organize my visits to Malibu and New York and to locate relevant fragments and photographs. Karol Wight, Associate Curator, was often my guide in the Museum's storerooms; I thank her for helping me to discover the answers to many questions about specific vases. Other helpful staff members who assisted in a variety of ways include Elana Towne Markus, Mary Louise Hart, and Dorothy Osaki. Working closely with me and the staff in Antiquities are several members from the Department of Publications. I am pleased to acknowledge the excellent help of Benedicte Gilman, Elizabeth Chapin Kahn, Mark Greenberg, and especially Catherine Chambers, my editor. I had the distinct pleasure of working with Peggy Sanders who produced all the drawings for this volume. I hope that all of these friends will consider me a part of the extended Getty Museum family.

Once again, I am indebted to the members of the U.S.A. Committee of the *Corpus Vasorum Antiquorum*. Mary B. Moore, chairman, and John Oakley and Susan Rotroff offered expert advice and constructive criticism on several issues. I have attempted to incorporate as many of their suggestions for improvement as possible, but any errors or omissions that still remain are, of course, my own responsibility. Other scholars of vase painting who have assisted in a variety of ways are Birgitte Ginge (Gettysburg College), Joan Mertens (The Metropolitan Museum of Art), Jenifer Neils (Case Western Reserve University), J. Michael Padgett (Princeton University Art Museum), Jocelyn Penny Small (Rutgers University), Karen Manchester (Merrin Gallery, New York), and Ann Brownlee (University of Pennsylvania Museum of Archaeology and Anthropology).

My own university has been supportive in several ways. I am especially grateful to David Skorton, Vice President for Research; Derek Willard, Assistant to the Vice President; and Dorothy Johnson, Director of the School of Art and Art History, University of Iowa. The handsome color photos in this fascicule were made possible by a subvention from The Office of the Vice President for Research, University of Iowa.

In March 1997 I had the great pleasure of studying several pieces of Etruscan pottery formerly in the collection of Lawrence and Barbara Fleischman. Mrs. Fleischman welcomed me to her home in New York; it was a delight to study the vases in the company of so many exquisite works of art before they were sent to Malibu. I am most grateful for her hospitality and assistance. One of the most important vases in this collection, the large white-on-red pithos, has a close parallel in the collection of Sheri Kelts, La Jolla, California. I thank Ms. Kelts for her invitation to visit her collection in 1991 and for study photographs of the pithos.

Finally, I thank my son Julian and my partner Richard Sawyer for their continuing love, encouragement, and patience.

Richard De Puma

Iowa City, September 1998

ABBREVIATIONS

<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>BABesch</i>	<i>Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving</i>
<i>CVA</i>	<i>Corpus Vasorum Antiquorum</i>
Del Chiaro 1957	M. A. Del Chiaro. "The Genucilia Group: A Class of Etruscan Red-Figured Plates." <i>University of California Publications in Classical Archaeology</i> 3, pp. 242–340. Berkeley, 1957
<i>EEA</i>	<i>Enciclopedia dell'arte antica, classica e orientale</i>
Emiliozzi	A. Emiliozzi. <i>La Collezione Rossi Danielli nel Museo Civico di Viterbo</i> . Musei e collezioni d'Etruria, vol. 1. Rome, 1974
<i>Etruschi di Cerveteri</i>	<i>Gli Etruschi di Cerveteri: La Necropoli di Monte Abatone tombe 32-45-76-77-79-81-83-89-90-94-102</i> . Edited by B. Bosio and A. Pugnetti. Modena, 1986
<i>Etruschi e Cerveteri</i>	<i>Gli Etruschi e Cerveteri: La prospezione archeologica nell'attività della Fondazione Lerici</i> . Milan, 1980
<i>Fleischman Catalogue</i>	<i>A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman</i> . Edited by M. True and K. Hamma. Malibu, 1994
<i>GettyMusJ</i>	<i>The J. Paul Getty Museum Journal</i>
<i>Greek Vases</i>	<i>Greek Vases: Molly and Walter Bareiss Collection</i> . Exh. cat. entries by J. Frel and M. True. Malibu, The J. Paul Getty Museum, 1983
<i>Greek Vases in the Getty 2</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 2. Occasional Papers on Antiquities, vol. 3. Malibu, 1985
<i>Greek Vases in the Getty 3</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 3. Occasional Papers on Antiquities, vol. 2. Malibu, 1986
<i>Greek Vases in the Getty 6</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 6. Occasional Papers on Antiquities, vol. 9. Malibu, 2000
Hannestad 1974	L. Hannestad. <i>The Paris Painter: An Etruscan Vase Painter</i> . Det Kongelige Danske Videnskabernes Selskab Historisk-filosofiske Meddelelser, vol. 47.2. Copenhagen, 1974
Harari 1980	M. Harari. <i>Il "Gruppo Clusium" nella ceramografia etrusca</i> . Rome, 1980
Hemelrijk 1984	J. M. Hemelrijk. <i>Caeretan Hydriae</i> . <i>Kerameus</i> , vol. 5. Mainz, 1984

LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i>
Martelli	<i>La Ceramica degli Etruschi</i> . Edited by M. Martelli. Novara, 1987
Materiali	<i>Materiali di antichità varia. Catalogo delle cessioni di oggetti archeologici ed artistici effettuate dallo stato nei casi previsti dalle leggi vigenti</i> , vol. 5. Concessioni alla Fondazione Lerici, Cerveteri. Edited by L. Cavagnaro Vanoni. Rome, 1966
Micozzi	M. Micozzi. “White-on-Red”: <i>Una produzione vascolare dell’orientalizzante etrusco</i> . Rome, 1994
Pianu 1980	G. Pianu. <i>Ceramiche etrusche a figure rosse</i> . Archaeologica, vol. 13, <i>Materiali del Museo Archeologico Nazionale di Tarquinia</i> , vol. 1. Rome, 1980
Schwarz 1983	S. J. Schwarz. “A Vulci Vase in the Getty Museum.” <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 1. Occasional Papers on Antiquities, vol. 1, pp. 121–34. Malibu, 1983
Schwarz 1989	S. J. Schwarz. “Orvieto Vases in the Getty Museum.” <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 4. Occasional Papers on Antiquities, vol. 5, pp. 167–80. Malibu, 1989
Spivey	N. Spivey. <i>The Micali Painter and His Followers</i> . Oxford, 1987
StEtr	<i>Studi Etruschi</i>
Szilágyi 1975	J. G. Szilágyi. <i>Etruszkó-korinthosi vázafestészet</i> . Budapest, 1975
Szilágyi 1986	J. G. Szilágyi. “Etrusko-korinthische Vasen in Malibu.” <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 3. Occasional Papers on Antiquity, vol. 2, pp. 1–16. Malibu, 1986
Szilágyi 1992	J. G. Szilágyi. <i>Ceramica Etrusco-corinzia figurata, I: 630–580 a.C.</i> Monumenti Etruschi, vol. 7. Florence, 1992
Szilágyi 1998	J. G. Szilágyi. <i>Ceramica Etrusco-corinzia figurata, II: 590/580–550 a.C.</i> Monumenti Etruschi, vol. 8. Florence, 1998
Tarquinia Lerici	L. Cavagnaro Vanoni and F. Serra Ridgway. <i>Vasi etruschi a figure rosse dagli scavi della Fondazione Lerici nella necropoli dei Monterozzi a Tarquinia</i> . Studia Archaeologica, vol. 51. Rome, 1989
Welt der Etrusker	<i>Die Welt der Etrusker</i> . Exh. cat. Berlin, 1988
exh. cat.	exhibition catalogue
inv.	inventory

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ITALIAN IRON AGE PAINTED WARES

1. Italo-Geometric Kotyle

Plate 464

Accession number 83.AE.304

Anonymous donation

SHAPE AND ORNAMENT Standard Italic imitation of Protocorinthian kotyle with curving bowl rising uninterrupted to plain rim, horizontal handles set high, and small ring foot. Frieze of irregularly disposed chevrons between handles, with two horizontal lines above at rim and four slightly thicker horizontal lines below. Eight horizontal bands of varying thickness on body. Two horizontal lines on upper surface of foot and reserved band at base; there is one painted band on underside of foot near edge. Handle exteriors ornamented with short vertical strokes. Interior black, except for reserved band just below rim.

ATTRIBUTION AND DATE Probably from Southern Etruria. Circa 680–650 B.C.

DIMENSIONS AND CONDITION Height 10.9 cm; diameter of mouth 11.7 cm; diameter of foot 4.7 cm. Interior: width of reserved band 0.4 cm. Reconstructed from numerous small fragments. Portions of rim and one handle missing; foot chipped. Surface very worn and abraded.

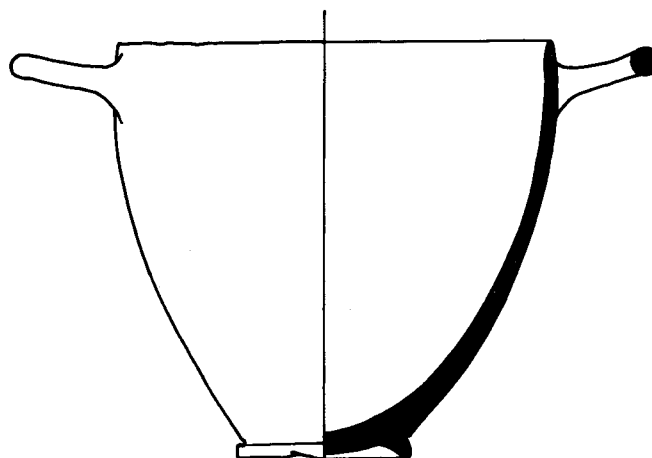
BIBLIOGRAPHY Not previously published.

COMPARANDA This popular type of Corinthian drinking cup was frequently imitated, both in shape and decorative format, by the Etruscans in a variety of terra-cotta fabrics and metals. For the type in general, see E. Mangani, *CVA Grosseto 1* [Italy 62], pl. 31.3–5 [2808]; C. Neef, "Corinthian Fragments from Argos at Utrecht and the Corinthian Late Geometric Kotyle," *BABesch* 50 (1975): 97–134; G. Camporeale, *Tomba del Duce* (Florence, 1967), pp. 111–12, nos. 79–80. For early examples in buccheroid, see G. Bartoloni, *Le tombe da Poggio Buco nel Museo Archeologico di Firenze*, Monumenti Etruschi, vol. 3 (Florence, 1972), pl. xvii.14–16. For buccheroid parallels, see N. H. Ramage, "Studies in Early Etruscan Buccheroid," *Papers of the British School at Rome* 38 (1970): 22–24.

Good parallels: G. Matteucig, *Poggio Buco: The Necropolis of Statonia* (Berkeley, 1951), tomb B, p. 27, no. 42, pl. v.6; F. Canciani and F. von Hase, *La Tomba Bernardini di Palestrina, Latium Vetus*, vol. 2 (Rome, 1979), p. 74, no. 143; *CVA Tarquinia 3* [Italy 55], pl. 35.1–7 [2456]. For good introductions to the topic, see I.

Strøm, *Problems Concerning the Origin and Early Development of the Etruscan Orientalizing Style* (Odense, 1971), pp. 109–11; C. Dehl, "Cronologia e diffusione della ceramica corinzia dell'VIII sec. a.C.," *Archeologia Classica* 35 (1986): 186–210.

T. Rasmussen, in discussing buccheroid kotylai, suggests that the more pronounced foot of his type c kotyle (which corresponds to the Getty kotyle's profile) "may be derived from the 'strongly defined' foot of the Protocorinthian kotyle of the third quarter of the seventh century" (*Buccheroid Pottery from Southern Etruria* [Cambridge, 1979], p. 93).



Catalogue no. 1 Scale 1:2

2. Subgeometric Plate

Plate 465, 1–2

Accession number 96.AE.138.1

Gift of Barbara and Lawrence Fleischman

SHAPE AND ORNAMENT Large flaring plate with wide, almost horizontal rim and set on low flat foot. Two perforations at rim, probably for suspension. Decoration in red-brown slip against light brown impasto fabric. Wide band at outer edge; narrow concentric lines, four below and three above, encircle the heron frieze. A wider band surrounds the foot, while another band marks its height. Four intersecting lines ("asterisk" motif) on underside. The concave interior is decorated with a single reserved band.

SUBJECT Exterior. A frieze of five conventional herons, all in silhouette but for a reserved eye, moving to right.

ATTRIBUTION AND DATE Caeretan. Circa 680–670 B.C.

DIMENSIONS AND CONDITION Height 4.6 cm; diameter 28.4 cm; diameter of foot 7 cm. Perforations: diameter ca. 0.4 cm, 2.3 cm apart. Interior reserved band: width 1.2 cm; outer diameter 18.5 cm; inner diameter 16 cm. Complete, but reconstructed from several fragments.

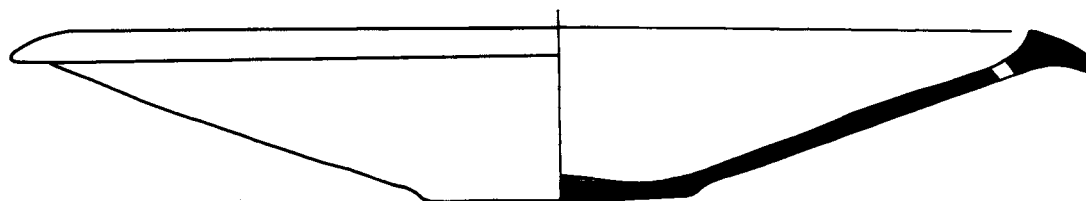
BIBLIOGRAPHY *Fleischman Catalogue*, pp. 187, 189, nos. 88–89C; color photo on p. 189, left.

COMPARANDA This and the following plate, which we may consider a pair given their almost identical decoration and size, are part of a large group often called “Heron Class” (*Gruppo ad aironi*) plates because of their most common subject. We may know the Etruscan name for this type of plate: *spanti*. It is inscribed on a few typical examples from Caere and environs. See G. Colonna, “Nomi etruschi di vasi,” *Archeologia Classica* 35–36 (1973–1974): 144–46. Interpretation, however, is difficult. Some scholars believe *spanti* may refer to a special ritual for which such vases were used: cf. G. Bagnasco Gianni, *Oggetti iscritti di epoca orientalizzante in Etruria* (Florence, 1996), pp. 330–32 and nos. 61, 64, 65, 89, 92. For now, the plate’s precise function remains uncertain. It is likely that this Etruscan shape, and perhaps the peculiar herons as well, ultimately derive from eighth-century-B.C. Phoenician prototypes. Phoenician red-slip plates are especially close in shape, and many have similar concentric circles: see H. Schubart, “Westphönizische Teller,” *Rivista di Studi Fenici* 4 (1976): 179–96, especially pls. xxv–xxxiv. For more on these connections and the chronological difficulties, see S. Leach, “Subgeometric ‘Heron’ Pottery: Caere and Campania,” in *Italian Iron Age Artefacts in the British Museum*, ed. J. Swaddling (London, 1986), p. 306.

There are numerous parallels, but the closest ones in size, shape, decoration, and format come from tombs at the Monte Abatone necropolis, Cerveteri. These include two examples from tomb 77: *Etruschi di Cerveteri*, p. 43, no. 11 (Cerveteri A 7774), and p. 44, no. 12 (Cerveteri A 16750); one from tomb 83, pp. 52–53, no. 8 (Cerveteri A 17776). Another is from Laghetto 1 necropolis, Cerveteri, tomb 65: Martelli, p. 256 and fig. 28.3 (Cerveteri A 17829). Two related but fragmentary

examples from the Sorbo necropolis, Cerveteri, are cited by Pohl: tomb 20, pp. 264–65, fig. 267.1 (Villa Giulia 31915), and tomb 21, pp. 270–71, fig. 269.1 (Villa Giulia 31937). All these are almost identical to the two Getty examples, except for differences in diameter (range: 26–32 cm) and the absence of the reserved eye for the birds. This last feature, albeit small, is perhaps the most distinctive characteristic of the Getty plates in the context of the class as a whole. Among the earliest datable examples is an almost exact parallel (Cerveteri, Museo Nazionale Cerite, no inv. number) from tomb II, Casaletti di Ceri, close to ancient Caere: R. Dik, “Un anfora orientalizzante etrusca nel museo Allard Pierson,” *BABesch* 56 (1981): 50, pl. 16. Based on other finds, this tomb probably dates to the first quarter of the seventh century B.C. and certainly no later than ca. 670 or 665 B.C. On the tomb and its chronology, see G. Colonna, “Rivista di epigrafia: Caere,” *StEtr* 36 (1968): 271; T. Rasmussen, *Bucchero Pottery from Southern Etruria* (Cambridge, 1979), pp. 3–4. Kenneth Hamma suggested that this plate, now in the Museo Nazionale Cerite at Cerveteri (no inv. number), was by the same hand as the Getty examples, and I agree. The distinctive reserved eyes, the drawing of the herons (especially their feet), and the syntax are identical.

For the Heron Class in general, see E. Rystedt, “An Etruscan Plate,” *Medelhavsmuseet Bulletin* 11 (1976): 50–54; *Etruschi e Cerveteri*, pp. 80–83; P. Tamburini, “Ceramica con decorazione ad aironi,” in *Casa e palazzi d’Etruria*, ed. S. Stopponi (Milan, 1985), p. 61; S. S. Leach, *Subgeometric Pottery from Southern Etruria*, *Studies in Mediterranean Archaeology and Literature*, vol. 54 (Göteborg, 1987); J. G. Szilágyi, “La pittura etrusca figurata dall’etrusco-geometrico all’etrusco-corinzio,” in *Secondo Congresso Internazionale Etrusco, Firenze 1985, Atti* (Rome, 1989), 2: 626–27, pl. IIB. For related herons on contemporary (or earlier) buccheroid spiral amphorae, see *CVA Louvre* 20 [France 31], pl. 6.1–6 [1394]; 20.1 [1408]; A. Beijer, “Un centro di produzione di vasi d’impasto a Borgo Le Ferriere (‘Satricum’) nel periodo dell’orientalizzante,” *Mededeelingen van het Nederlandsch Historisch Instituut te Rome* (1991): 70–71, figs. 4–5.



Catalogue no. 2 Scale 1:2

3. Subgeometric Plate

Plate 465, 3-4

Accession number 96.AE.138.2

Gift of Barbara and Lawrence Fleischman

SHAPE AND ORNAMENT Smaller version of previous plate, with almost identical ornament. Two perforations at rim, probably for suspension, appear to have been punched from the (concave) interior, where they are of uniform diameter. The single reserved band on inside is the same width as the previous entry, but has a slightly smaller diameter.

SUBJECT Exterior. Frieze of five conventional herons, all in silhouette but for reserved eyes, moving to right.

ATTRIBUTION AND DATE Caeretan. Circa 680-670 B.C.

DIMENSIONS AND CONDITION Height 4.5 cm; diameter 27.6 cm; diameter of foot 7 cm. Perforations: exterior diameter ca. 0.2-0.4 cm; inner diameter 0.4 cm; 2.5 cm apart. Interior reserved band: width 1.2 cm; inner diameter 15.8 cm; outer diameter 18 cm. Complete, but reconstructed from several fragments.

BIBLIOGRAPHY *Fleischman Catalogue*, pp. 187, 189, nos. 88-89D; color photo on p. 189, right.

COMPARANDA See previous example.

4. Subgeometric Plate

Plates 466, 1; 467, 1

Accession number 96.AE.137.2

Gift of Barbara and Lawrence Fleischman

SHAPE AND ORNAMENT Wide flaring bowl rises from low flat foot to a broad horizontal rim. Two perforations for suspension just below rim.

Exterior. One thick band of red slip, then four narrow bands surround the foot; three narrow bands, a simple guilloche frieze, three concentric circles, and a wide band at the rim form the outer border of the bird frieze. On underside, a large central dot, four more concentric circles, and a pinwheel-like band of seventeen elements. Interior decorated simply with concentric bands of thinly applied red slip.

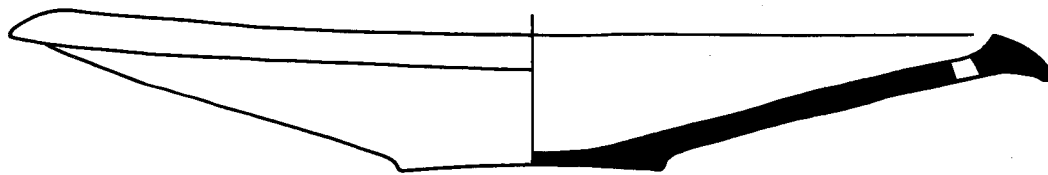
SUBJECT Exterior. Five large birds flying left to right. Each bird has a long neck, round head with prominent eye, and curved beak represented by a single stroke. The curving neck, wings, perimeter of body, and three tail feathers are drawn in outline and enlivened by rows of large dots. Beneath, or sometimes between, the birds are rows of delicate wavy lines.

ATTRIBUTION AND DATE Attributed to the Circle of the Crane Painter by J. G. Szilágyi. Caeretan. Circa 680-660 B.C.

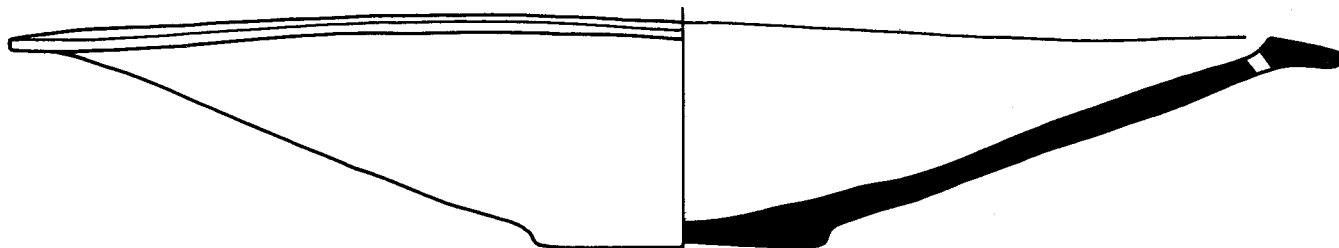
DIMENSIONS AND CONDITION Height 5.7 cm; diameter 35 cm; diameter of foot 7.7 cm; width of rim 2 cm. Perforations: diameter 0.4-0.5 cm, 2.3 cm apart. Exterior: guilloche frieze width ca. 1 cm; dot diameter ca. 2 cm; concentric circles width 1.5 cm; pinwheel band width 1.3 cm. Interior: outer band width ca. 3.4 cm; middle band width ca. 4 cm; central filled circle, diameter ca. 12.5 cm. Complete, but restored from several fragments.

BIBLIOGRAPHY *Fleischman Catalogue*, p. 187, nos. 88-89B; color photo on p. 188, bottom.

COMPARANDA For the painter, see M. Martelli, "Per il Pittore delle Gru," *Prospettiva* 48 (1987): 2-11. For similar treatment of birds, see an amphora from the Colonnello tumulus, tomb 1, at Cerveteri in Museo Nazionale Cerite storage (no inv. number), Martelli, *op. cit.*, p. 5, fig. 10, note 11.



Catalogue no. 3 Scale 1:2



Catalogue no. 4 Scale 1:2

5. Subgeometric Plate

Plates 466, 2; 467, 2

Accession number 96.AE.137.1

Gift of Barbara and Lawrence Fleischman

SHAPE AND ORNAMENT Shape very similar to preceding plate, but larger and unperforated at rim. Interior ornament: concentric bands of red-brown slip.

SUBJECT Exterior. Large frieze of three spotted panthers striding from left to right. Each feline has a large head with prominent frontal eye and long protruding tongue. The bodies, except for heads, ears, and ends of tails, are completely covered with dots that often follow the contours of the bodies. All three tails curve back on themselves to create the impression of a tied, solid loop, reinforced by a single dot enclosed near the top of each loop. One panther also has an extra line painted above his back and filled in with dots to create a manelike element, probably an error. Below, overlapping pairs of large Vs set in opposition to form diamondlike designs, each with a central dot. Four bands just above the painted edge of foot; three similar bands, plus one wide band at rim. Eight concentric bands, the outermost incomplete, on underside of foot.

ATTRIBUTION AND DATE Attributed to the Circle of the Crane Painter by J. G. Szilágyi. Caeretan. Circa 660–640 B.C.

DIMENSIONS AND CONDITION Height 6 cm; diameter 36.5 cm; diameter of foot 6.7 cm; width of rim 2.7 cm. Interior ornament: outer band width ca. 5 cm; middle band width ca. 4 cm; central filled circle diameter ca. 10.5 cm. Complete, but restored from several large fragments.

TECHNICAL FEATURES The fabric is less fine and the plate not as carefully thrown as the previous example.

BIBLIOGRAPHY *Fleischman Catalogue*, p. 187, nos. 88–89A; color photo on p. 188, top.

COMPARANDA The style, subject matter, and execution associate this plate with the Crane Painter (*Pittore*

delle Gru) or his Circle. See previous entry for reference to the painter; both plates, possibly a pair, are connected with the same workshop. For the panthers, compare the horses on an amphora from Tomba dell'affienatora at Cerveteri (Cerveteri 105391: Martelli, pp. 86, no. 33, and 258–59).

6. Subgeometric Pedestaled Bowl

Plate 467, 3

Accession number 83.AE.303

Anonymous donation

SHAPE AND ORNAMENT Part of rim and upper bowl from a pedestaled or footed bowl of standard type. All ornament is painted in red-brown slip. Flat upper surface of rim painted in with four irregular chevrons consisting of simple V-shaped outlines (points at rim's outer edge) enlivened with two or three interior diagonal lines that parallel the right side. Underside of rim solid brown.

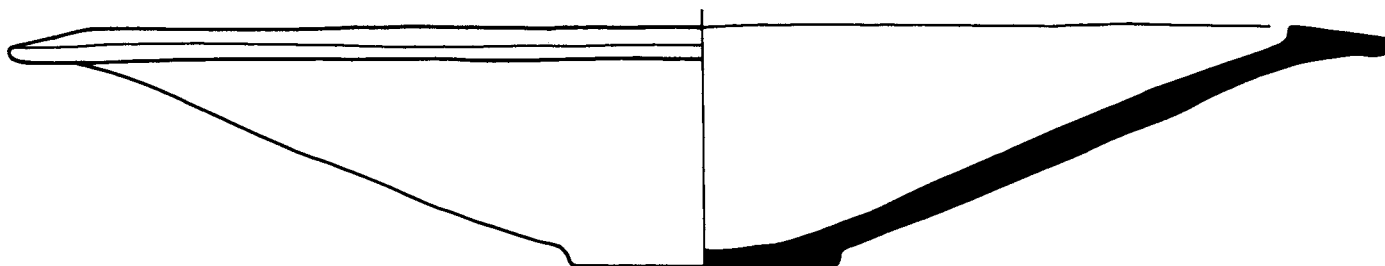
SUBJECT Exterior. Below, on frieze, two large painted fish swimming to right. Reserved areas delineate the eye, fins, and backbone of each fish. Nine parallel lines followed by a solid horizontal band of indeterminate width below. Traces of a small overpainted line in this band.

ATTRIBUTION AND DATE Probably Caeretan. Circa 700–675 B.C.

DIMENSIONS AND CONDITION Maximum height 7.9 cm; maximum width 15.8 cm; width of rim 1.9 cm. Repaired from six joining fragments. Three small chips missing from rim edge.

BIBLIOGRAPHY Not previously published, but listed in J. Frel et al., "Recent Acquisitions," *GettyMusJ* 12 (1984): 249, no. 92.

COMPARANDA A series of vases, all excavated at Cerveteri, offers parallels for both the shape of and the ornaments on the Getty fragment. (This shape is some-



Catalogue no. 5 Scale 1:2

times called a krater: see T. Rasmussen, *Bucchero Pottery from Southern Etruria* [Cambridge, 1979], p. 16, no. 29, and fig. 296; S. S. Leach, *Subgeometric Pottery from Southern Etruria*, Studies in Mediterranean Archaeology and Literature, vol. 54 [Göteborg, 1987], p. 104.) For the shape, see G. Ricci, "Caere III: Necropoli della Banditaccia, zona A «del Recinto»," *Monumenti antichi* 42 (1955): col. 352, fig. 77, no. 9 (Cerveteri 21207), and col. 357, fig. 77, no. 5 (Cerveteri 21243), both from Tomba degli Alari (tumulus I, tomb 10). Other Caerean parallels include *Materiali*, pl. 8.12 (tomb 81), pl. 14.2 (tomb 94), pl. 23.6 (tomb 138), pl. 28.5 (tomb 143), pl. 31.1 (tomb 146); p. 89, no. 12 (tomb 64) has identical subject and syntax; *Etruschi e Cerveteri*, p. 213, no. 63 (Cerveteri A 15126); M. A. Rizzo, "Ceramica etrusco-geometrica da Caere," *Miscellanea Ceretana* 1 (1989): 20–21, fig. 21 (tomb 2006). Variations on this type include *CVA Copenhagen* 5 [Denmark 5], pl. 207.2 [210]; *Narce Tomb v*, in J. Davison, *Seven Italic Tomb-Groups from Narce*, Dissertazioni di etruscologia e antichità pubblicate a cura dell'Istituto di Studi Etruschi ed italici, vol. 1 (Florence, 1972), pp. 41–42, no. 13, pl. vd–e; *Etruschi di Cerveteri*, pp. 73–74, no. 62 (Cerveteri A 15126), a stemless bowl.

For almost identical fish motif and subsidiary ornament, see *Etruschi e Cerveteri*, p. 249, no. 11 (Cerveteri A 17790), a cup with triangular bosses from the Banditaccia necropolis, Cerveteri, tomb 26. See also *Etruschi di Cerveteri*, p. 53, no. 7, and unnumbered color plate (Cerveteri A 17775), a small amphora from Cerveteri, tomb 83; Martelli, p. 83, fig. 28.4, and p. 256 (Milan

A 17828), a stamnoid olla from Cerveteri, ca. 700–650 B.C., "Workshop of the Pesci di Stoccolma"; see also pp. 21–22, note 13; G. Ricci, "Caere III: Necropoli della Banditaccia, zona A «del Recinto»," *Monumenti antichi* 42 (1955): col. 216, fig. 10.2 (Cerveteri 22199), an amphora, and cols. 225–26, fig. 12.3 (Cerveteri 22257), an oinochoe, both from tumulus I, tomb 2; *Materiali*, pl. 30.7, tomb 145 (an aryballos). For general discussion of fish motifs, see S. S. Leach, *Subgeometric Pottery from Southern Etruria*, Studies in Mediterranean Archaeology and Literature, vol. 54 [Göteborg, 1987], pp. 120–21.

7. "White-on-Red" Ware Pithos with Lid

Plates 468–470; 471, 3

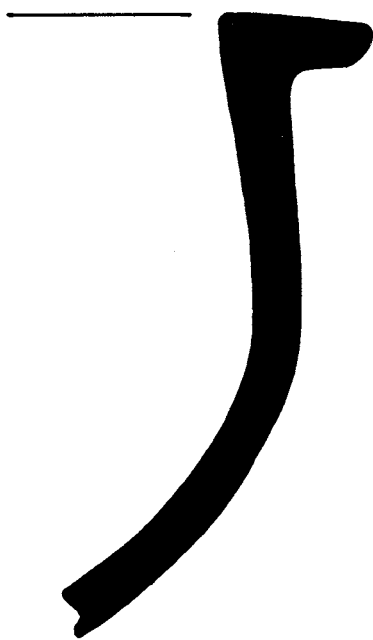
Accession number 96.AE.135

Gift of Barbara and Lawrence Fleischman

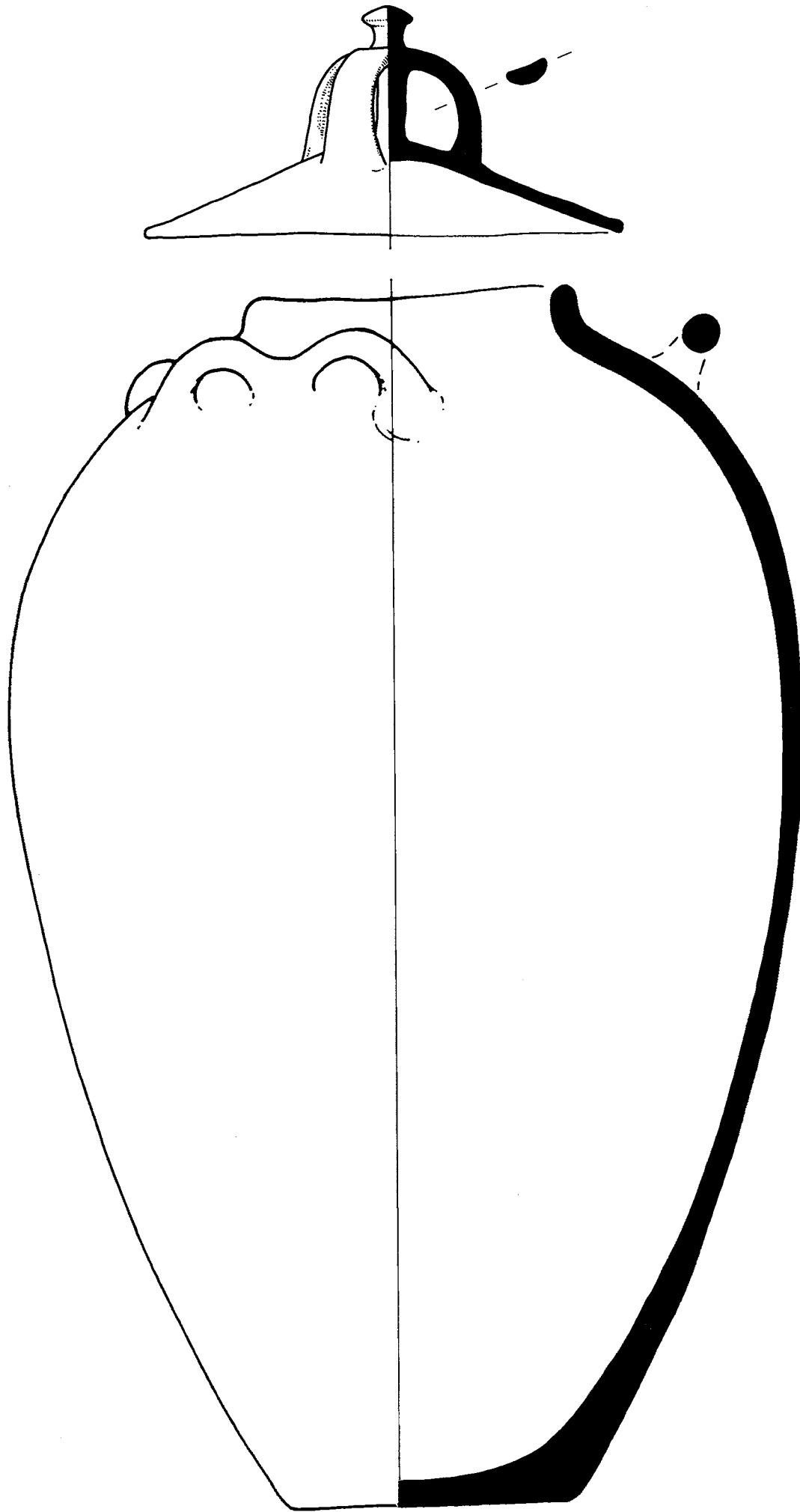
SHAPE AND ORNAMENT Lid is a shallow, convex disc surmounted by a columnar knob with pointed top; three strap handles radiate from this central knob. Very large pithos with wide mouth and short, slightly concave neck (but without a distinctive lip), three double-loop handles attached at shoulder, and gently curving belly tapering to a flat bottom without separate foot.

All ornament painted in creamy-white slip. Ribbed herringbone on strap handles on lid. Three intersecting white strokes and a single border mark perimeter on knob. Top side of lid shows two concentric zones of chevrons separated by double lines, with two wider lines forming perimeter and single line at top enclosing bases of strap handles. There are eighteen small chevrons in upper zone, twenty-one large chevrons in lower zone. Each chevron is filled with two smaller, parallel chevrons and, in the lower zone, with a short stroke at top center. Sometimes this usually vertical stroke is at an angle parallel to one side of the chevron, or omitted entirely. Underside of lid undecorated.

Solid white band on neck, below mouth. From it, eighteen triangular "rays" point downward into the handle zone. Where the ray pattern is interrupted by the handle above the figure of Polyphemos, the ray tip is painted below the central handle support. A single band around each handle attachment and seven bands on each handle. Vestiges of a horizontal crossbar, above the central handle attachments, appear on all three handles. Three horizontal lines below separate handle zone from main frieze. Below major frieze, carefully painted guilloche between bands of eight horizontal lines. Below this, three friezes of rays pointing upward, divided by bands of eight horizontal lines. Three thicker horizontals at bottom of lowest zone.



Catalogue no. 6 Scale 1:1



Catalogue no. 7 Scale 1:4

SUBJECT The main frieze depicts two unrelated subjects: A, The Blinding of Polyphemos, and B, an ornamental animal frieze. The scenes are separated by large vertical plants that act as frames.

A. On the left, Polyphemos sits in front of a large plant consisting of two stacked calyxes, both carefully rendered with numerous fine white lines. He sits on a stool with elaborately turned legs, its seat indicated by a single horizontal line. The Cyclops's garment is cross-hatched, with parallel lines indicating neck and sleeve borders. Directly before Polyphemos is a large amphora with two vertical handles and a tall neck. The three men who face Polyphemos thrust a long tapering pole into his nose. The Cyclops grasps the pole with his right hand; his left arm and hand are invisible. The three men are almost identical except for the varied patterns of their chitoniskoi and the fact that the first, like Polyphemos, does not wear a belt. This man (Odysseus?) wears a stippled chitoniskos with two parallel lines at the neck and five at each sleeve and bottom. He guides the pole with both hands. His left hand leads, but his other hand, held impossibly behind his back, appears to be another left hand. The second man leads with his right hand and steadies the flaring end of the pole with his left. The upper part of his chitoniskos has large polka dots; five parallel lines indicate the neck and sleeve borders, with only three for the base border. The third man stands beyond the pole, grasping it with his left hand; his right hand is on his hip. The lower portion of his chitoniskos is decorated with vertical lines; four parallel lines mark neck and sleeves, with five for the base border. Immediately behind this last man is a plant with a vertical stalk, with small lollipoplike florets rising diagonally on each side.

All four figures in the major scene wear short-sleeved chitoniskoi that stop at mid thigh to reveal white legs and bare feet; all are beardless but have long, wavy hair bound with a fillet. All four heads are shown in profile, with a large frontal eye and eyebrow, small ear, and two parallel lines for the mouth. There is no incision. All figures are painted with thin white lines, but their legs and feet are indicated in solid white with a narrow reserved band surrounding them. There is little difference in scale between the three men and the "giant" who, if anything, is probably smaller than they.

B. Animal frieze. At left, two horses in profile. The first strides to the right and almost eclipses the second horse striding to the left behind it. Both have long wavy manes indicated by parallel lines, large diamond-shaped eyes accented by parallel eyebrows, and pointed ears. Each wears a bridle with a rein that curls into an elaborate spiral below or directly in front of the

horse's head. The first horse has a white body outlined by a wide reserved band punctuated with a single row of dots; its tail is "braided" at the top, then consists of wavy lines reaching to the ground. Only the head, legs, hindquarters, tail, and small portion of the body of the second horse are visible. Its body is stippled with dots often organized in neat rows parallel to the contours of the horse; this system becomes more irregular as the dots fill the inner portions of the body. A volute, also with a single row of dots, is painted on the hindquarter.

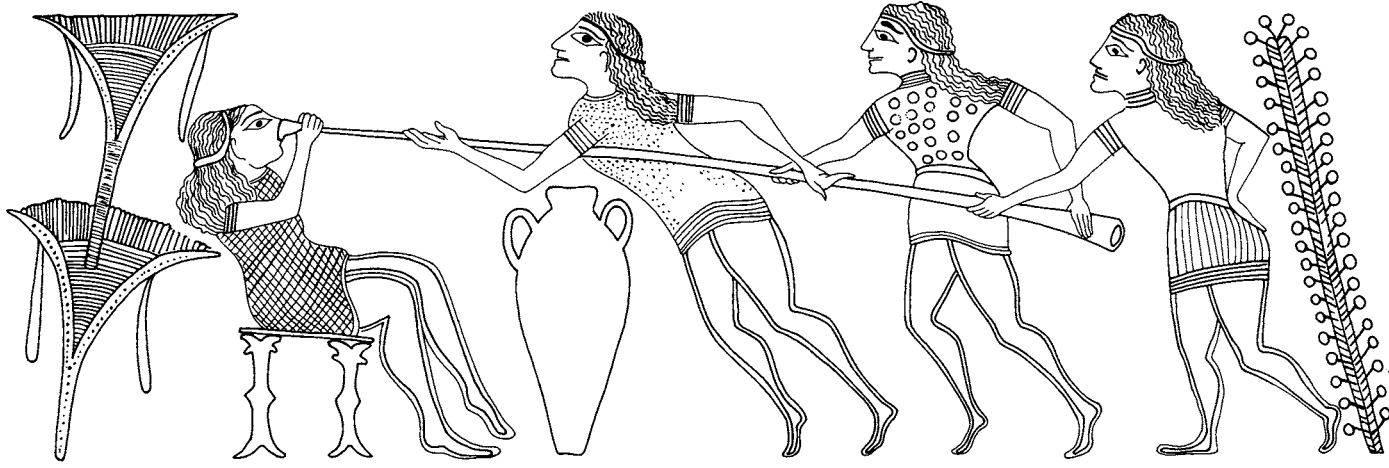
A large lion, moving to the left but with its head turned back over its shoulder, occupies the right half of the animal frieze. The body of this creature is painted like that of the first horse: white lines for the head and mane; solid white for the body, but with a reserved band, punctuated with a single row of dots, outlining the form. Five large teeth, indicated by solid white triangles, grasp the body of a small stippled doe held over the lion's left shoulder. The lion's elaborate tail curls to touch its back. It is decorated with alternating dots and parallel lines. The lion overlaps a second double calyx like the one that separates this scene from Polyphemos to the right.

ATTRIBUTION AND DATE Almost certainly Caeretan. Circa 650–625 B.C.

DIMENSIONS AND CONDITION Height 100.7 cm; height without lid 85.6 cm; diameter of body 56 cm; diameter of mouth 22.3 cm; diameter of foot 20.4 cm; maximum width of handles 21 cm. Lid: height 16.1 cm; diameter 33.5 cm. Both pithos and lid have been reconstructed from numerous fragments. Fabric of lid is consistent with that of body, but because there is no flange, the lid simply rests on the mouth, and it cannot be determined if indeed it belongs to this pithos. See discussion of related pithoi and lids below.

BIBLIOGRAPHY *Fleischman Catalogue*, pp. 182–87, no. 86; B. Andrae and C. Parisi Presicce, *Ulisse: Il mito e la memoria*, exh. cat. (Rome, Palazzo delle Esposizioni, 22 febbraio–2 settembre, 1996), p. 46 (color photo reversed), p. 174, no. 3.1; O. Touchefeu-Meynier, in *LIMC*, vol. 8, p. 1014, no. 27 bis, s.v. "Polyphemos 1"; A. Snodgrass, *Homer and the Artists: Text and Picture in Early Greek Art* (Cambridge, 1998), p. 97, fig. 38; B. Andrae, *Odysseus: Mythos und Erinnerung* (Mainz, 1999), pp. 113–15, pl. 385, no. 34 (photos reversed); K. Geppert, "Vrais vases, faux décor: Nouvelles considérations sur le décor de deux vases étrusques du Louvre," *La revue du Louvre et des musées de France* 50 (2000): 38, note 40.

The Getty pithos has been dated by thermoluminescence. The results have shown the vase to be ancient,



Catalogue no. 7 Scale 1:2

with an approximate date of 1000–200 B.C. The added white pigment has been identified as calcium carbonate, which is a mineral commonly used for vase decoration in antiquity. Unfortunately, insufficient amounts of the binder remain to identify the material used in antiquity.

COMPARANDA This pithos and the following, smaller example belong to a sizable class of usually large impasto vases decorated with white slip, hence the modern designation “white-on-red” ware. For the fabric in general, see Micozzi. It should be noted that another large white-on-red pyxis (formerly 82.AE.151) is no longer part of the Getty collection. This pyxis is mentioned by J. G. Szilágyi, “La pittura etrusca figurata dall’etrusco-geometrico all’etrusco-corinzio,” in *Secondo Congresso Internazionale Etrusco, Firenze 1985, Atti* (Rome, 1989), 2: 631, note 106, pl. Iva. It is also included in Micozzi, pp. 20, 245–46, no. C14, pl. XIIIa.

The shape and decorative format of this pithos, as well as specific details such as the handles, are especially close to the following five examples:

Kelts collection (La Jolla, California): *Hesperia Arts Auction, Ltd., Antiquities* (New York, November 27, 1990), vol. 2, no. 26: Micozzi, p. 249, no. 35, pl. XIXb.

Ortiz collection (Geneva): G. Ortiz, *In Pursuit of the Absolute: Art of the Ancient World* (Bern, 1994), no. 186.

Hermitage Museum (St. Petersburg 1321): Micozzi, p. 249, no. 34, pl. XIXa.

Hermitage Museum (St. Petersburg 1319): Micozzi, p. 249, no. 36, pl. XIXc.

Hermitage Museum (St. Petersburg 1320): Micozzi, p. 249, no. 37.

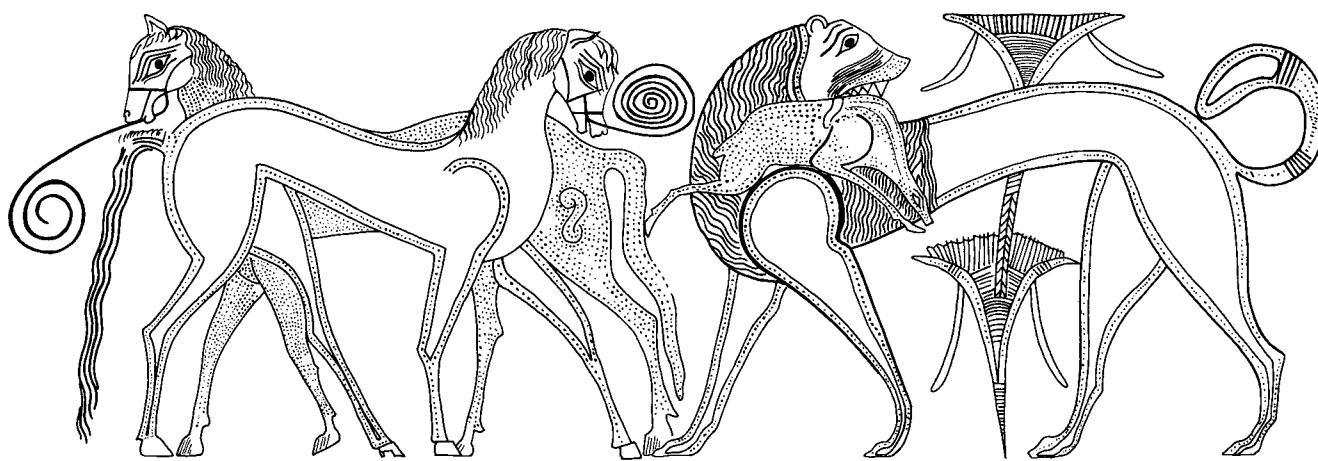
Specific provenances are unknown for all five, but the Hermitage pithoi were originally part of the Campana collection and, therefore, are likely to have come from Cerveteri. Micozzi attributes all five to that site. Of these five pithoi, the first is closest in size to the Getty example.

At present, this is the earliest known depiction of the Blinding of Polyphemos in Etruscan art, and it postdates the earliest Greek example (the Aristonothos Krater: Rome, Conservatori [Sala Castellani 172], from Cerveteri) by perhaps only twenty years, if that. For the subject in general, see O. Touchefeu-Meynier, in *LIMC*, vol. 8, pp. 1013–15, s.v. “Polyphemos I.” Both the Getty pithos and the Aristonothos Krater depict Polyphemos as the same size as the men who blind him. However, other contemporary vases (e.g., New York 76.12.6, a Corinthian alabastron [*LIMC*, op. cit., p. 1013, no. 17]) show him as the larger “giant.”

Polyphemos’s stool is close to Steingraber’s “Diphrostyp 1b” (S. Steingraber, *Etruskische Möbel* [Rome, 1979], pp. 111, 162–63).

Vertical handles, as depicted on the white vase painted in this scene, are rare on white-on-red ware pithoi (e.g., Micozzi, pl. XVIIa). They are normal on amphorae, but attach at the neck. It is likely that the artist was trying to depict a large wine amphora.

For the motif of a lion eating a deer slung over its shoulder, see P. Amandry, “Plaques d’or de Delphes,” *AM* 77 (1962): 53–54, and especially pl. 11.1 (Florence 3046), a bucchero pesante oinochoe from Chiusi.



Catalogue no. 7 Scale 1:2

8. "White-on-Red" Ware Pithos with Lid

Plate 471, 1-2, 4

Accession number 96.AE.136

Gift of Barbara and Lawrence Fleischman

SHAPE AND ORNAMENT Lid with sharp carination has three strap handles surmounted by flaring knob with sunken central area. Large ovoid pithos without handles or foot. Wide flaring rim with rounded offset lip.

All decoration in creamy-white slip on burnished red fabric. Sunken central area of knob painted white. Rings on knob rim and stem. Each handle has two vertical lines, with sides and base outlined in white. Five concentric circles at base of handles. Below, a row of seventeen chevrons, each crosshatched. Single line directly above carination forms base frame for chevron frieze. Flange decorated with running S-type pattern framed by eight parallel lines above and five below, the lowest line approximately twice as wide as the others.

Pithos ornament, from top to bottom: (1) twelve solid rays, connected at top by a band rising on neck; (2) two horizontal lines; (3) main frieze of two rows of triangles filled with lozenges, solid alternating with dotted. The upper row has smaller triangles than the lower row; dotted lozenges are in three or four horizontal rows per triangle; (4) three horizontal lines; (5) running S with added dots; (6) three horizontal lines; (7) twenty-three rays pointing upward, each articulated with crosshatching; (8) three horizontal lines; (9) twelve solid white rays; and (10) two horizontal lines.

ATTRIBUTION AND DATE May be assigned to the Calabresi Urn Workshop, and possibly attributed to the

Birth of Minerva Painter. Almost certainly Caeretan. Circa 640-630 B.C.

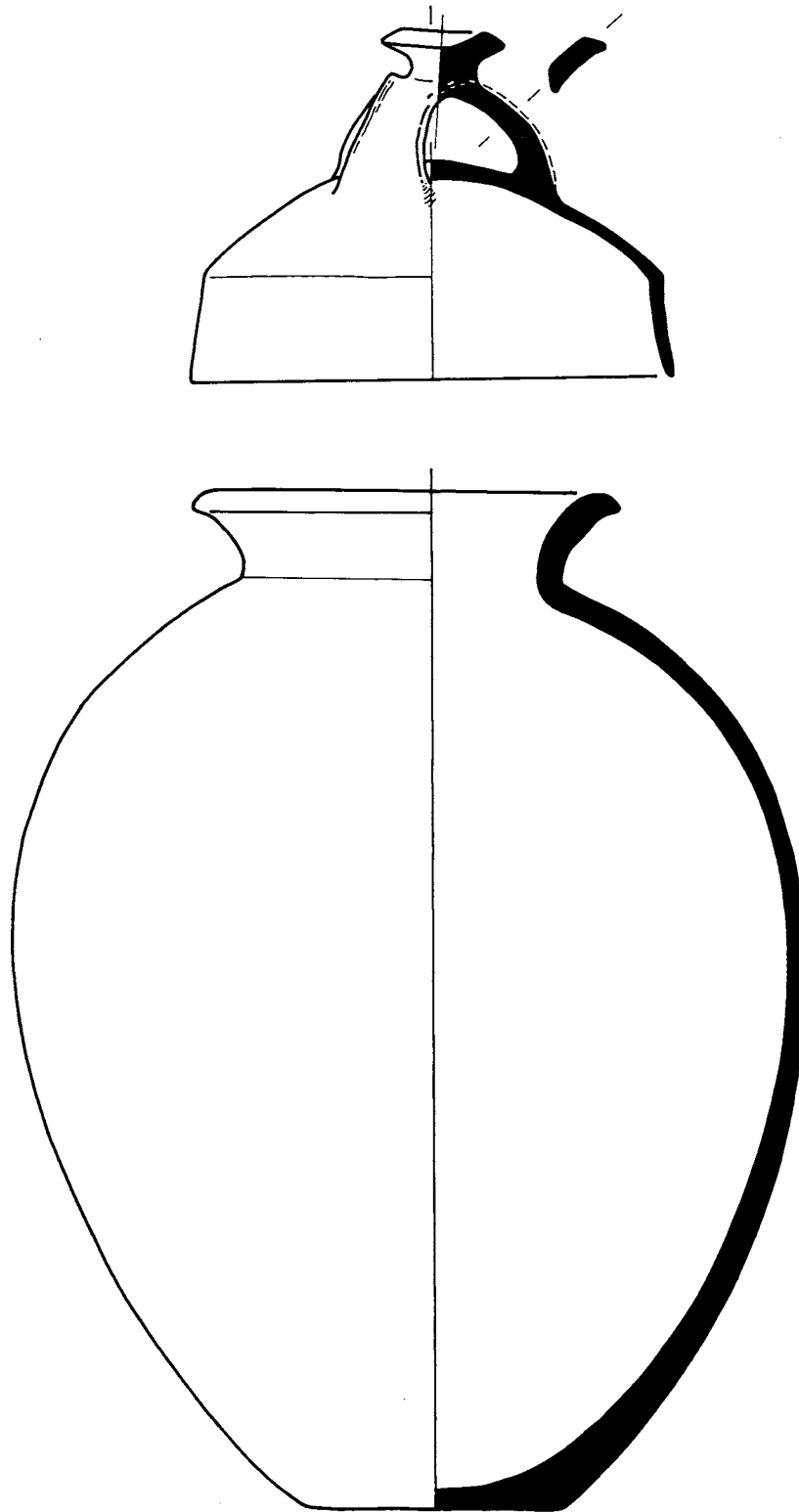
DIMENSIONS AND CONDITION Total height with lid 70.2 cm; height without lid 55.4 cm; diameter 43 cm; diameter of mouth 23.2; diameter of foot 14.2 cm. Lid: height 19.8 cm; diameter 27.3 cm; diameter of knob 7 cm; diameter of knob's sunken center 4.5 cm; width of handles 4-6 cm. Reconstructed from several fragments.

BIBLIOGRAPHY *Fleischman Catalogue*, p. 187, no. 87; color photo on p. 186.

COMPARANDA See previous entry. An excellent parallel for the lid is Villa Giulia 106400 from the Tumulo della Speranza, tomb 1, in the Banditaccia necropolis, Cerveteri: Micozzi, p. 252, no. c53, pl. xxivA; M. A. Rizzo, "Ceramica etrusco-geometrica da Caere," *Miscellanea Ceretana* 1 (1989): 37, fig. 73. This lid has slightly different proportions (height 18.5 cm; diameter 29 cm), but is similar in shape and syntax. Another lid from the same context, Villa Giulia 106401, has almost identical knob and handle configuration, but slightly different syntax: Micozzi, p. 252, no. c54, pl. xxivB. Unfortunately, the relevant pithoi for these lids are lost or so badly damaged we cannot know how closely they might have resembled the Getty pithos. However, both lids do provide a datable archaeological context and workshop for the Getty lid and, presumably, its pithos. For discussion of this context, ca. 640-630 B.C., see Rizzo, *op. cit.*, pp. 29-39; M. A. Rizzo, *Complessi tombali dall'Etruria Meridionale, Le anfore da trasporto e il commercio etrusco arcaico*, vol. 1 (Rome, 1990), pp. 55-60. For analysis of the Calabresi Urn Workshop, see Micozzi, pp. 184-95.

The pithos shape is Micozzi's "Type A2." In size and shape, but not decoration, the Getty pithos is close to two more Caeretan examples: Micozzi, pp. 246-47, nos. c19 and c24, pl. xva-b. For the various decorative motifs on both Getty lid and pithos, see Mi-

cozzi, pp. 115-29. The only device that seems unique at this point is the dotted lozenge. However, it is easy to imagine how such an elaboration could evolve from the crosshatched triangles frequent on white-on-red ware.



Catalogue no. 8 Scale 1:4

ETRUSCO-CORINTHIAN

9. Polychrome Amphora

Plates 472–473

Accession number 83.AE.295

Anonymous donation

SHAPE AND ORNAMENT Large amphora with flaring neck and ovoid body tapering to a slightly spreading foot. Large strap handles from shoulders to top of lip, which has four horizontal grooves. Inside of mouth at lip decorated with a row of added white dots and a horizontal white band directly below them. Below this are added red bands alternating with black slip into the mouth. Handles are ornamented with X motifs framed above and below by horizontal bands; handle edges are also framed in added red. A row of small vertical lines at base of each handle. A row of large dots at the base of the neck, just above the carination. Shoulder originally decorated with a floral frieze, but this is now almost completely gone. A series of poorly preserved horizontal bands covers the lower belly and foot.

SUBJECT Belly shows a large frieze with three creatures, all moving to right: a wingless griffin, a panther with frontal head, and a lion. Vestiges of six quatrefoils appear above, below, or in front of these animals.

ATTRIBUTION AND DATE Attributed to the Monte Abatone Group by J. G. Szilágyi. Circa 630–620 B.C.

DIMENSIONS AND CONDITION Height 45.8 cm; diameter 31.1 cm; diameter of mouth 21.8 cm; diameter of foot 13.3 cm; height of animal frieze 17 cm. Restored from several fragments. A number of lacunae on belly, neck, and rim; upper portion of one handle missing. Surface is highly abraded with serious loss of painted decoration.

TECHNICAL FEATURES Incision used to delineate griffin, panther, and lion on main frieze; some internal features (e.g., ears, eyes, manes) also incised. Accessory color. *Red*: horizontal bands on both interior and exterior mouth and neck; double X motifs and their frames on handles and handle edges; various internal portions of griffin, panther, lion. *White*: dots and horizontal band on interior mouth; large dots at base of neck; various internal portions of griffin, panther, lion.

BIBLIOGRAPHY *GettyMusJ* 12 (1984): 248, no. 89; Szilágyi 1992, p. 54, no. 5; pp. 57–58, fig. 10a–c; pl. XIII.

COMPARANDA The earliest vases of this type belong to one of two contemporary groups, the Castellani Group (mostly small closed shapes, like aryballoi) and the

Monte Abatone Group (large shapes, especially amphorae). The Getty amphora belongs to the latter group, but has not been assigned to a specific painter. Production appears to run from ca. 630 to perhaps as late as 580 B.C. On the Polychrome Group in general, see B. Ginge, “Oriental Influences on Etruscan Polychrome Ceramics: The Evidence from Satricum,” *Analecta Romana Instituti Danici* 19 (1990): 13–17; Szilágyi 1992, pp. 35–93, with additional bibliography. For the griffin, compare an Etrusco-Corinthian olpe: A. Cherici, *Ceramica etrusca della Collezione Poggiali di Firenze*, *Archaeologica*, vol. 79 (Rome, 1988), pp. 105–10, no. 99, pl. LXIIa. For the type on contemporary incised bucchero, cf. *CVA Louvre* 23 [France 34], pls. 7-3 [1495], 8.3 [1497]. See also the related motifs on two gold plaques from Delphi, dated ca. 550–540 B.C. (Delphi Museum 10660): D. Musti et al., *L’Oro dei Greci* (Novara, 1992), pp. 134–35, 253, pl. 96.7.

10. Scale Amphora

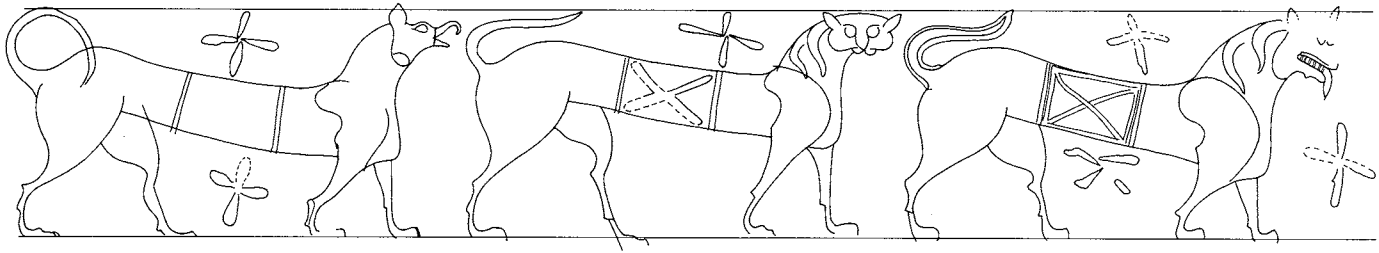
Plates 474–476

Accession number 71.AE.289

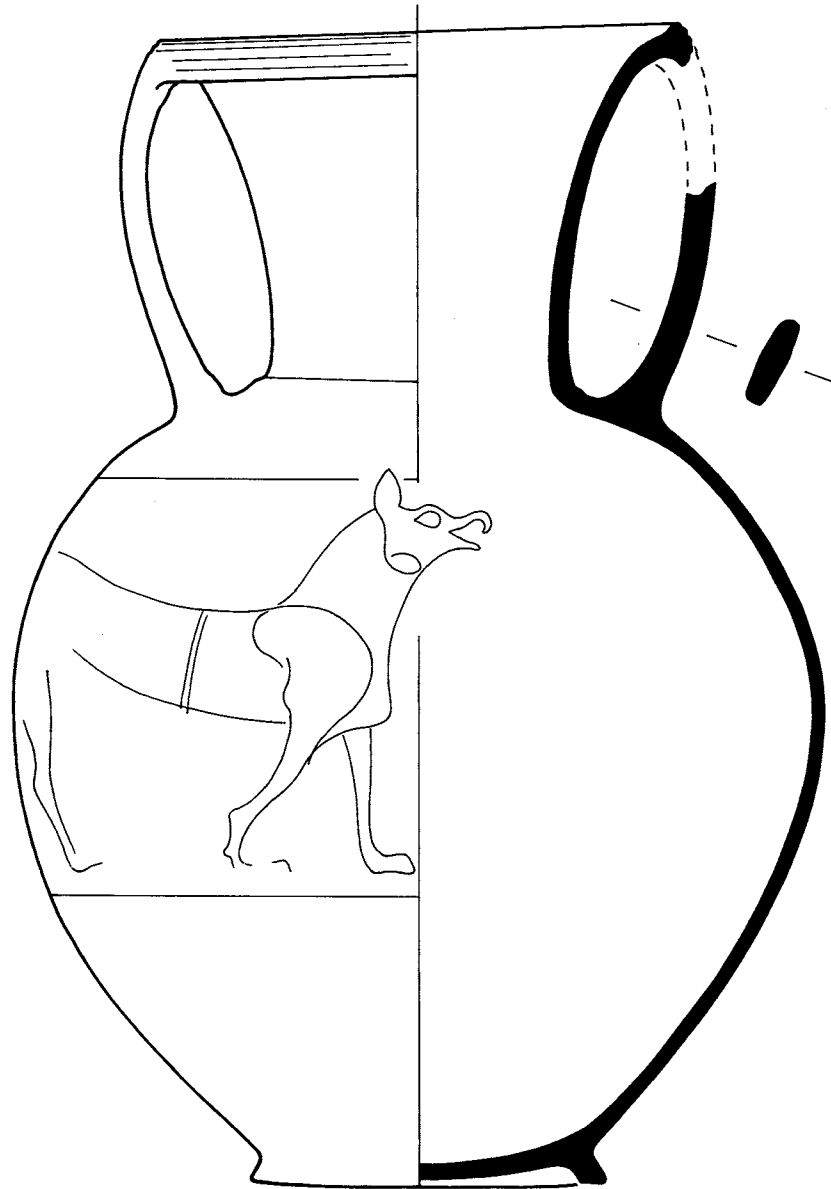
SHAPE AND ORNAMENT Large amphora with echinus mouth, slightly concave neck, two strap handles from shoulder to neck, and piriform belly supported by conical foot. Mouth, neck, and handles black without ornament. Shoulder decorated with six or seven rows of incised scale patterns below a border of forty-three simple, incised tongues at base of neck.

The animal frieze is framed by a compass-drawn guilloche border with a horizontal reserved band at top and bottom. The artist began these guilloche borders directly under the handle in pl. 475.2 (at animal no. 13). Twelve or thirteen irregular rows of scale patterns cover the lower belly; outer diameter of scales matches that of guilloche elements. Shoulder scales face down, belly scales face up. Two horizontal reserved bands mark the bottom of belly; twenty-seven tongues begin at base of belly and cover foot.

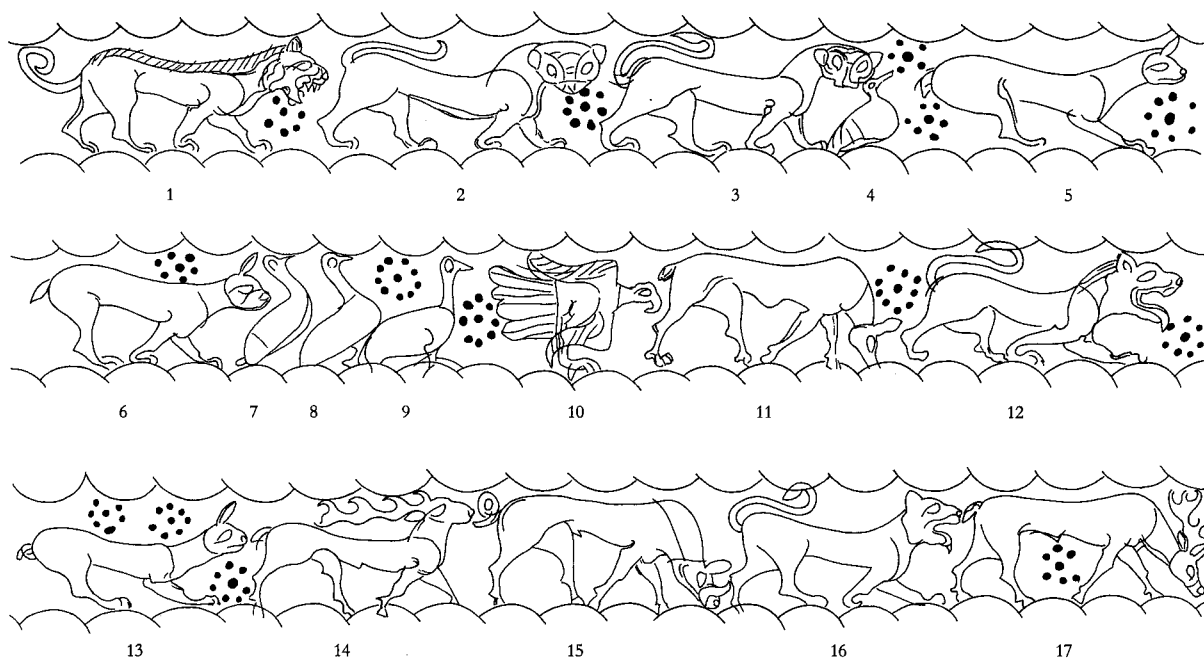
SUBJECT Animal procession. Following the numbered drawing and moving from left to right, the seventeen animals are: lion, two panthers, duck, two dogs (or hares?), three ducks, flying bird (vulture?), grazing doe, lion, dog (or hare?), antlered stag, grazing boar, lion, and antlered stag. Fourteen small dot-rosettes fill spaces between and above the animals.



Catalogue no. 9 Scale 1:5



Catalogue no. 9 Scale 1:3



Catalogue no. 10 Scale 1:3

ATTRIBUTION AND DATE Attributed to the Group of the Scale Amphorae, perhaps the Le Havre Painter, by J. G. Szilágyi. Caeretan. Circa 630–600 B.C.

DIMENSIONS AND CONDITION Height 59.3 cm; maximum diameter 39 cm; diameter of mouth 20.4 cm; diameter of foot 16.4 cm; height of animal frieze 4.4 cm. Guilloche borders: inner diameter 0.7; outer diameter 1.45 cm. Scales: inner diameter 0.95 cm; outer diameter 1.45 cm. Repaired from several large fragments; some new cracks on foot. Portions are poorly fired.

TECHNICAL FEATURES Incision employed for animal frieze, guilloche borders, scale patterns, tongues at neck base. Accessory color. *Red*: many animal necks, heads, feathers, outer guilloche circles; alternates with black for tongues on foot; alternates with white for scale centers. *White*: centers in guilloche circles. Overpaints are abundant.

BIBLIOGRAPHY Szilágyi 1986, pp. 3–7, fig. 2a–f; Szilágyi 1992, p. 139, no. 119; p. 144; pls. LVIIb, LVIIa–b.

COMPARANDA This is one of a large class of amphorae, usually designated Group of the Scale Amphorae (*Gruppo degli Anforoni Squamati*), produced at Caere ca. 630–580 B.C. For an excellent recent discussion of the group, see Szilágyi 1992, pp. 128–74, pls. XLIV–LXXIII. He lists (pp. 129–40) one hundred and fifty amphorae beside the Getty vase, as well as four dinoi, an olla, and a pilgrim flask attributed to this major Etrusco-Corinthian group. For additional discussion, see R. Dik, “Classical Antiquities in Utrecht 1,” *Archeologia Traiectina* 13 (1978): 30ff; T. Barcz and W. Rudolph, “Etrusco-Corinthian Amphora,” in *Greek*

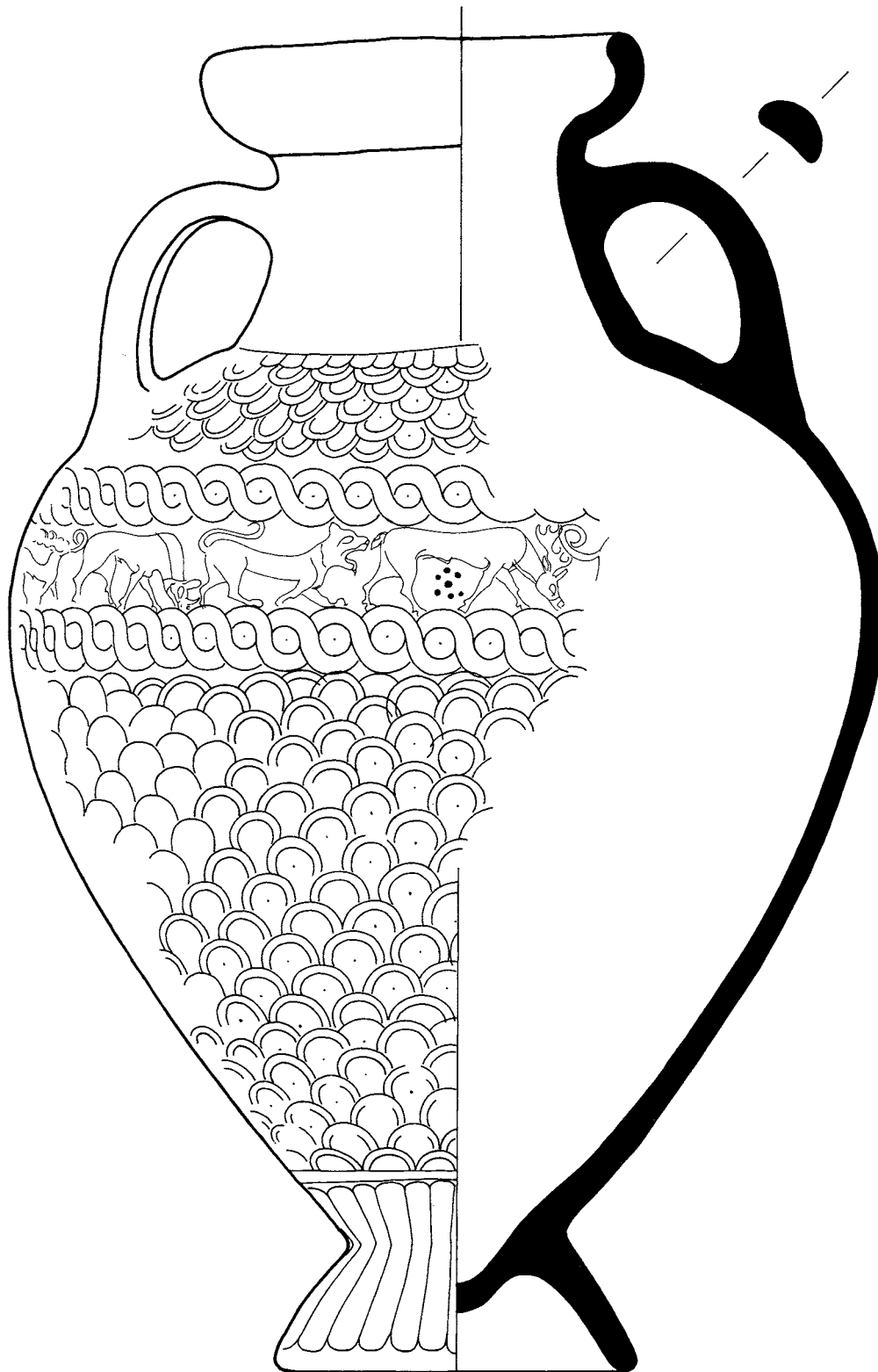
Vases in Midwestern Collections, ed. W. G. Moon and L. Berge (Chicago, 1979), pp. 8–11, nos. 6–7; D. A. Amyx, *Corinthian Vase Painting of the Archaic Period* (Berkeley, 1988), p. 690.

Szilágyi (1975, pp. 66–89) first attempted to establish some order in this large group by dividing it into three basic types: “Miniaturist” style, the earliest, relates to the miniaturized animal friezes derived from Corinthian pottery; “Elongated” style, in which the animal bodies in the friezes are often attenuated; “Heavy” style, the latest and most perfunctory type. The Getty amphora belongs to the first stylistic type. Additional characteristics include the large size and special shape, the use of double arcs for compass-drawn elements, and the use of dot-rosettes (as opposed to the later use of solid incised rosettes). A good parallel for the size, technique, and syntax of the Getty amphora is Louvre E 747 (Szilágyi 1992, p. 136, no. 78, pl. XLVIC); for the size and profile, see an example from Monte Abatone necropolis, Cerveteri, tomb 154, no. 4 (R. Dik, “Classical Antiquities in Utrecht 1,” *Archeologia Traiectina* 13 [1978]: 23, fig. 3); for the animal frieze, especially the drawing of birds, cf. Milan A 7949 from Monte Abatone necropolis, Cerveteri, tomb 32, no. 3 (Szilágyi 1992, p. 133, no. 53, pls. LIIC–LIVA–b).

Although great strides have been made in our understanding of this group, it is still too early to make definite attributions for most of the amphorae. Szilágyi (1992, p. 144) suggests that the Getty amphora should probably be associated with the work of the Le Havre Painter, the leading exponent of the Miniaturist style. Other related examples: Milan A 7946 from Monte

Abatone necropolis, Cerveteri, tomb 32, no. 4 (*Etruschi di Cerveteri*, pp. 25–26, nos. 40–41); Rome, Conservatori (Sala Castellani 348), from Cerveteri (M. Sprenger and G. Bartoloni, *The Etruscans: Their History, Art and Architecture* [New York, 1983], pl. 41; see discussion

and bibliography, p. 87); Prague 4781 (J. Bouzek, “Etrusko-korinthische Vasen,” in *Welt der Etrusker*, p. 120, no. B 4.9 [with color pl.]); *Cat. Sotheby’s* (New York, June 8, 1994), no. 75. For recent addenda to the group, see Szilágyi 1998, pp. 709–10.



Catalogue no. 10 Scale 1:3

11. Olpe

Plate 477

Accession number 81.AE.197.1

SHAPE AND ORNAMENT Standard thin-walled olpe with flaring neck and mouth, sagging belly, and rotelle at upper attachment of strap handle, with three vertical ribs to exterior. Handle, rotelle, neck, mouth, and body black. Fourteen dot-rosettes (central dot surrounded by nine or ten dots) on the rotelle and at top and bottom of handle (flanking lower handle attachment), and at base of neck and top of shoulder on either side of a torus divider marking neck from shoulder.

On shoulder, three rows of compass-drawn incised scale patterns, each with a central point and double perimeter. At the base of the frieze, alternate scales have trilobed pendants. Reserved bands above and below. On belly, alternating bands of red and white overpaint on black background. Vestiges of ray pattern at base.

ATtribution AND DATE Perhaps Caeretan. Circa 630–600 B.C.

DIMENSIONS AND CONDITION Maximum preserved height 20–22 cm; diameter of belly 14.5 cm; diameter of mouth 11.2 cm. Reconstructed from numerous fragments. Handle almost complete; large portions of rim, shoulder, and belly missing. Foot entirely lost.

TECHNICAL FEATURES Scale pattern incised. The clay is light colored and the olpe is finely potted. Paint, especially that used for horizontal elements on neck and belly, was applied while vase was turned on the wheel. Accessory color. *Red*: scale pattern; alternating bands on belly. *White*: dot-rosettes, alternating bands on belly.

BIBLIOGRAPHY Not previously published.

COMPARANDA The olpe is an example of the so-called black-polychrome technique (see D. A. Amyx, *Corinthian Vase Painting of the Archaic Period* [Berkeley, 1988], 2: 540). The shape and decoration closely follow Middle Proto-Corinthian prototypes and are widely diffused over much of central Italy from the late seventh through the middle of the sixth century B.C. There are numerous parallels for the type, but examples that are almost identical in size, technique, and decorative syntax include:

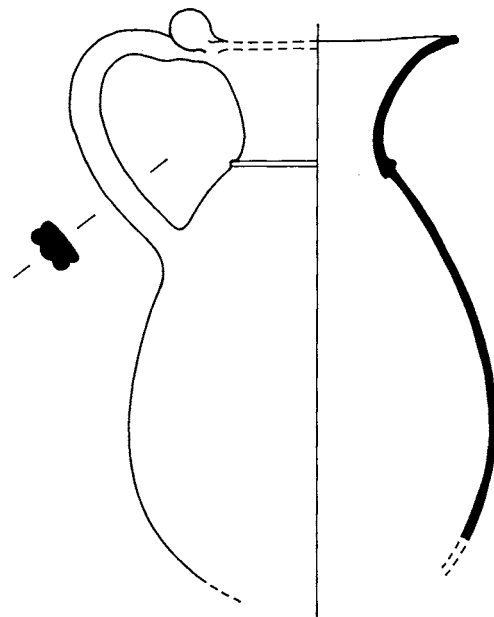
Field Museum (Chicago 24911), from Poggio Buco: R. D. De Puma, *Etruscan Tomb-Groups: Ancient Pottery and Bronzes in Chicago's Field Museum of Natural History* (Mainz, 1986), p. 57, no. PB3, pl. 17c–d with additional parallels.

Cerveteri A 7987, Monte Abatone necropolis, tomb 79, no. 5: *Etruschi di Cerveteri*, pp. 47–48, no. 20, and unnumbered color plate; additional parallels cited on p. 112, note 14.

Penn MS 5316, unknown provenance: M. Moser, *Etruscan Pottery: The Meeting of Greece and Etruria*, exh. cat. (Dickinson College, 1984), pp. 56–57, fig. 34a–b; *CVA Philadelphia*, forthcoming.

Unpublished olpai from tomb 18, via del Manganello, Cerveteri: Cerveteri 106273 (neg. 149864); Cerveteri 106274 (neg. 149867); Cerveteri 106275 (neg. 149866); Cerveteri 106276 (neg. 149865).

Of this group, many of the closest parallels come from Cerveteri, which may be considered the likely place of manufacture for the Getty example.



Catalogue no. 11 Scale 1:3

12. Olpe

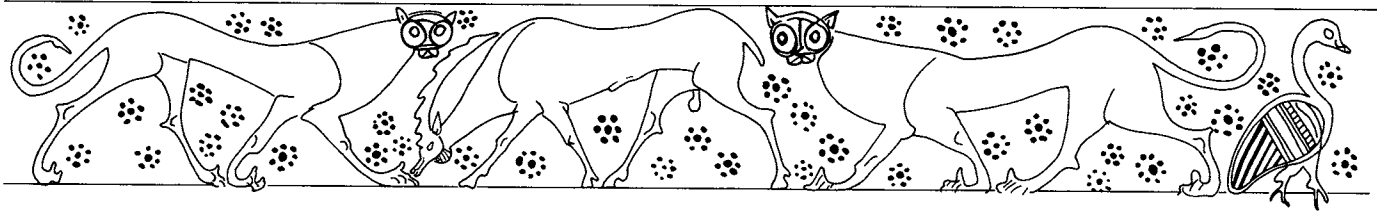
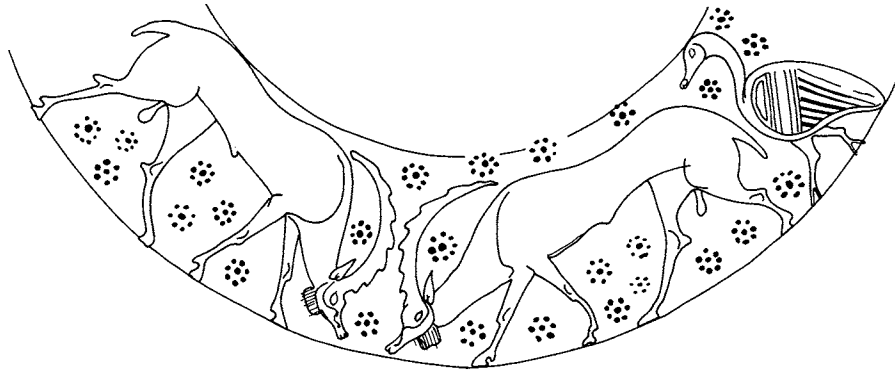
Plates 478–479

Accession number 86.AE.393

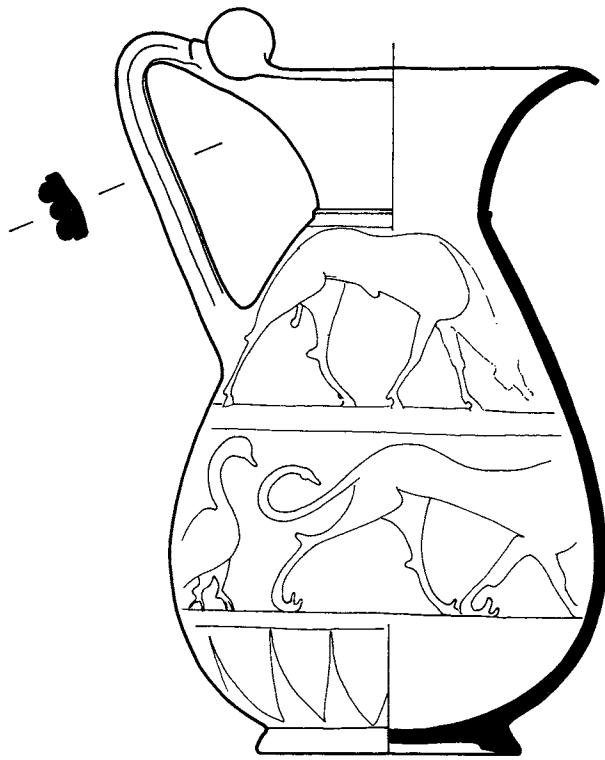
Formerly Bareiss Collection number 146 (S.80.AE.28)

SHAPE AND ORNAMENT Standard olpe with wide, flaring mouth, ribbed handle, rotelle, piriform body, and low ring base. Transition from shoulder to neck marked by a small ring. Mouth, neck, handle, rotelle, and foot slipped brown-orange. Nineteen rays rising from foot.

SUBJECT Animal processions on two friezes. Upper frieze depicts two grazing goats heraldically disposed



Catalogue no. 12 Scale 1:3



Catalogue no. 12 Scale 1:3

with their heads near the center of the olpe, and a goose moving to left away from handle. Lower frieze presents two panthers with frontal heads who flank a grazing goat moving to the left; a goose moves to the right between the panthers' tails. Numerous dot-rosettes in field.

ATTRIBUTION AND DATE Attributed to the Bearded Sphinx Painter by D. A. Amyx. Probably produced at Vulci. Circa 630–600 B.C.

DIMENSIONS AND CONDITION Maximum height 29.9 cm; height to rim 27.3 cm; diameter 17.2 cm; diameter of mouth 15.1 cm; diameter of foot 10.6 cm; height of upper animal frieze 8.1 cm; height of lower animal frieze 7.3 cm. Repaired from several fragments. A few minor chips on foot and belly; some surface abrasion.

TECHNICAL FEATURES Limited, perfunctory incision delineates goats' heads, flanks, leg joints; panthers' flanks, leg joints, paws; birds' eyes, beaks. Accessory color. *Red*: necks of goats and panthers, some feathers of lower goose.

BIBLIOGRAPHY D. A. Amyx, "Some Etrusco-Corinthian Vase Painters," in *Studi in onore di Luisa Banti* (Rome, 1965), p. 2, pl. 4a–b; M. Cristofani and F. Zevi, "La tomba Campana di Veio: Il corredo," *Archeologia Classica* 17 (1965): 1–35, esp. p. 25; F. Zevi, "Nuovi vasi del Pittore della Sfinge Barbuta," *StEtr* 37 (1969): 39–58; Szilágyi 1975, p. 80; *Greek Vases*, p. 83, no. 197; Szilágyi 1986, pp. 2–3, fig. 1a–c; Szilágyi 1992, p. 102, no. 75; pp. 114, 118; pl. xxxviii b.

COMPARANDA In his most recently published list, Szilágyi (1992, pp. 99–103) catalogues sixty-three other olpai attributed to this vase-painter. Much of the attributed early work was apparently made at Vulci. Later in his career this major Etrusco-Corinthian artist appears to have worked at Caere. Early work is characterized by the use of dot-rosettes in the animal friezes (compare previous entry). For the confronted goats, compare a column-krater formerly in Turin (private collection): Szilágyi 1998, p. 336, no. 25, pl. cxxxix f.

13. Oinochoe

Plates 480–481

Accession number 86.AE.394

Formerly Barciss Collection (S.80.AE.225)

SHAPE AND ORNAMENT Bulbous oinochoe with trefoil spout and high double-coil handle. The torus foot has a concave underside. Ornament in black: frontal eyes

flanking spout; sixty-eight tonguelike pendants on shoulder. Handle, neck, and rim black. Foot reserved.

SUBJECT Animal frieze. Starting under handle and moving left to right: a panther, goat, boar, a second goat, and goose. Small cursory rosettes in field. Double or triple strokes indicate petals of large rosettes.

ATTRIBUTION AND DATE Attributed to the Volunteer Painter by D. A. Amyx. Circa 590–580 B.C.

DIMENSIONS AND CONDITION Maximum height 28 cm; height to rim 23.3 cm; maximum diameter 19.3 cm; diameter of mouth 7.2 cm; diameter of foot 10.8 cm. Intact and in good condition. Some surface cracking and abrasion. Uneven application of black.

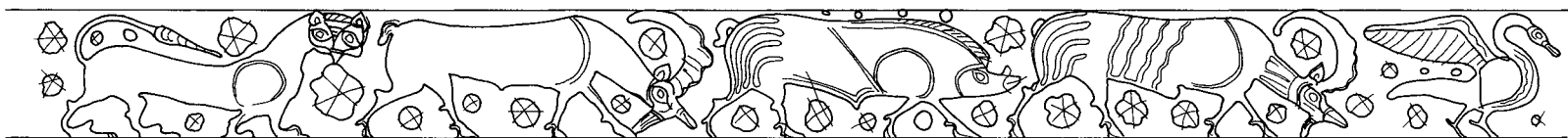
TECHNICAL FEATURES Numerous features on each animal are incised. Accessory color. *Red*: necks of goats and boar, as well as other lines on their bodies; goose's feathers; horizontal borders of main frieze. Above frieze, three smaller bands alternate with two black bands; below frieze, bands flank a black border with small reserved band below.

BIBLIOGRAPHY *Münzen und Medaillen A.G., Auktion XVI* (Basel, 1956), p. 47, no. 173, and pl. 41; D. A. Amyx, "Some Etrusco-Corinthian Vase Painters," in *Studi in onore di Luisa Banti* (Rome, 1965), p. 10, pl. 1a–b; *Greek Vases*, p. 83, no. 198; Szilágyi 1986, p. 7, fig. 3a–d; Szilágyi 1992, pp. 220–21, no. 3, and pl. xcvi a–d.

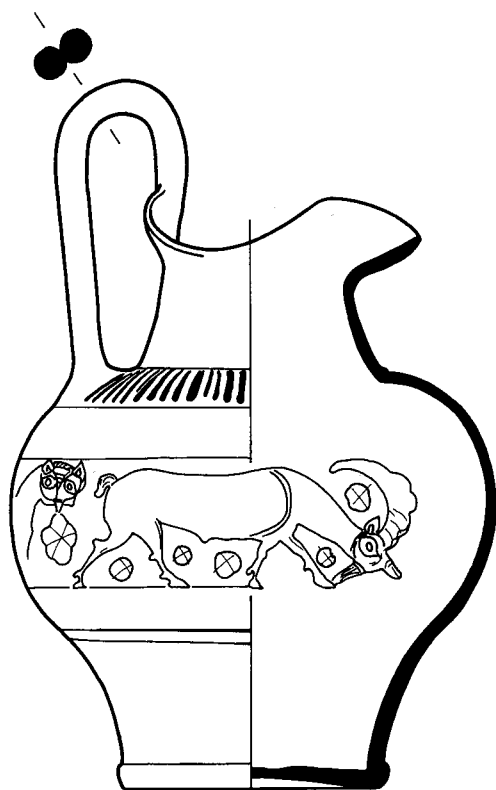
COMPARANDA Amyx in 1965 was the first to connect this vase, then on the Swiss antiquities market, with the Volunteer Painter whose name piece is in the Seattle Art Museum (CS 20.14), at that time located in Volunteer Park.

For the distinctive shape, see M. Martelli, "Per il Pittore di Feoli," *Prospettiva* 11 (1977): 10, figs. 25–26; *CVA Grosseto* 2 [Italy 63], pl. 10.1–3 [2827]. This type of oinochoe appears to be connected with Vulci and environs from at least the late seventh century to the first decades of the sixth century B.C. Compare Grosseto 99242: L. Donati and M. Michelucci, *La Collezione Ciacci nel Museo Archeologico di Grosseto* (Rome, 1981), pp. 67–68, no. 119. The shape also occurs in bucchero (e.g., Villa Giulia 1171, from Falerii: M. Bonamici, *I buccheri con figurazioni graffite*, Biblioteca di «Studi Etruschi», vol. 8 [Florence, 1974], pp. 33–34, 191, no. 35, pl. xvii), but ultimately it probably derives from metal prototypes: B. Shefton, *Die "rhodischen" Bronzekannen* (Mainz, 1979).

For the eye motif, see M. Steinhart, *Das Motiv des Auges in griechischen Bildkunst* (Mainz, 1995).



Catalogue no. 13 Scale 1:3



Catalogue no. 13 Scale 1:3

Lower third of vase broken and reattached with some small lacunae. Painted decoration very poorly preserved.

TECHNICAL FEATURES Accessory color. *Red*: a few vestiges near brown-slip bands.

BIBLIOGRAPHY Not previously published, but listed in J. Frel et al., "Recent Acquisitions," *GettyMusJ* 12 (1984): 249, no. 91.

COMPARANDA An example of almost the same size (preserved height 5.5 cm) and decorative format comes from the Bufolareccia necropolis, Cerveteri, tomb 48: *Materiali*, pl. 1.20. For a similar, but slightly larger, example, see Toronto 975.109.3: J. Hayes, *Greek and Greek-Style Painted and Plain Pottery in the Royal Ontario Museum* (Toronto, 1992), p. 94, no. 106.

14. Small Alabastron

Plate 482, 1-4

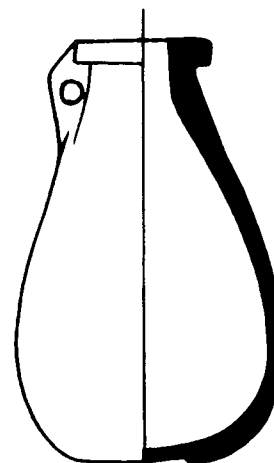
Accession number 83.AE.305

Anonymous donation

SHAPE AND ORNAMENT Miniature alabastron of light buff fabric with perforated lug set vertically and attached at top to lip. Piriform body with rounded base and small circular depression cut into it. Ornament of bands in brown slip. Top side of mouth has two concentric circles; lip edge shows single band. Wider band immediately below lip, interrupted by lug. Below this, tonguelike verticals descend to approximately the middle of the body. On lower body, four bands of varying width.

ATTRIBUTION AND DATE Unattributed. Circa 600 B.C.

DIMENSIONS AND CONDITION Height 5.7 cm; maximum diameter 3.5 cm; diameter of lip 1.8 cm; diameter of mouth 0.7 cm; diameter of base depression 1.2 cm.



Catalogue no. 14 Scale 1:1

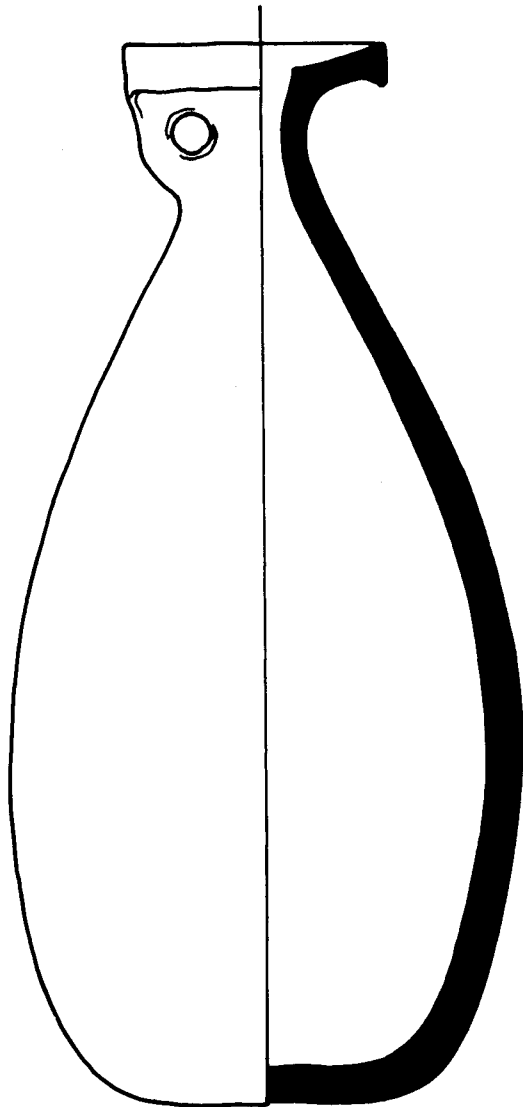
15. Alabastron

Plates 482, 5-6; 483

Accession number 91.AE.42

Gift of Dr. M. C. Zimmerman

SHAPE AND ORNAMENT Piriform body, flat base, and pierced lug attached to wide, concave lip. Black is used for all ornament. On upper surface of lip, twenty-two radiating tongues flanked by double concentric circles at mouth and perimeter. Dots on vertical edge of lip with



Catalogue no. 15 Scale 3:4

solid bar above lug. Lug black to exterior. Nine gadroons on neck. On base, fifteen gadroons radiating from a slight circular depression at center within three concentric bands echoing the bottom frame of lowest frieze.

SUBJECT There are seven animal friezes on the body, each framed by double lines. Starting from under the handle and moving from top to bottom, the figures for each zone are: (1) Four quadrupeds walking to left; (2) goat, lion, panther(?), goat, lion(?), and lion all moving to right; (3) lion, lion(?), goat(?), and lion all moving to left; bird and goat moving to right; heraldic lions; (4) goat and panther, moving to left; goat to right; lion, goat, lion to left; lion to right; (5) lion, lion, goat, goat, lion, lion(?), lion, and goat all moving to right; (6) lion and goat to right; unidentified symmetrical object; goat to left; four lions all moving to right; (7) lion to right; goat, bird(?), lion, lion, goat, and panther to left.

The execution is very cursory, with only basic silhouettes indicated. All goats are grazing, all lions walk

erect. There are perfunctory rosettes or more amorphous filling ornament throughout the field.

ATTRIBUTION AND DATE Unattributed. Circa 560–540 B.C.

DIMENSIONS AND CONDITION Height 18.7 cm; diameter 9.1 cm; diameter of lip 4.7 cm; diameter of mouth 1.1 cm; diameter of circular depression at base 7 cm. Intact except for small restored segment of lip. Decoration missing over almost half of surface; black crackled in better preserved areas.

BIBLIOGRAPHY Not previously published, but listed in M. True, ed., “Acquisitions 1991, Antiquities,” *Getty-MusJ* 20 (1992): 145, no. 18.

COMPARANDA Most alabastra of this type and date have a single figural frieze. For a pointed alabastron with five animal friezes, see Tours, Musée des Beaux-Arts 863.2.54: *CVA Tours* 1 [France 30], pl. 17.5–8 [1353].

16. Plate

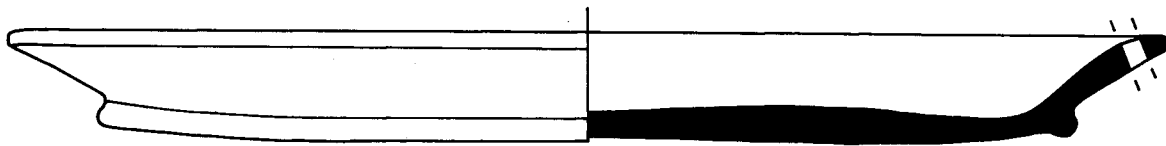
Plate 484

Accession number 83.AE.328

Gift of Stefan Hornak

SHAPE AND ORNAMENT Shallow plate with flaring rim and ring base set near perimeter. Rim perforated with two holes for suspension. Both sides of plate decorated in brown paint in similar fashion. Interior. A large, six-pointed star with three concentric circles at its center, surrounded by four concentric circles. Between the star’s points are single rows of small zigzags. Outer frieze band contains a stylized wreath—a single concentric circle to which are attached diagonal rows of dots indicating leaves. Four more concentric circles at edge of floor. The flaring rim is ornamented with four concentric circles positioned half way up the side, then three more at the edge, with twelve groups of eleven vertical strokes each between them. Eleven strokes fit perfectly between the two rim perforations. This may have determined the odd number used throughout for this ornament.

Exterior. Decoration almost identical, but with the following differences: four (not three) concentric circles at star’s center; zigzags omitted between star points; wreath with parallel (not diverging) rows of dots indicating leaves; an additional row of vertical strokes on rim. Again, eleven strokes are applied for each group, but on this side there are fifteen (not twelve) groups in each of the two rows. Ring foot is brown.



Catalogue no. 16 Scale 1:2

ATTRIBUTION AND DATE Unattributed. Perhaps circa 575-550 B.C.

DIMENSIONS AND CONDITION Height 3 cm; diameter 30 cm; diameter of interior tondo 11.4 cm; diameter of outer frieze band 22.5 cm. Perforations: diameter 0.5 cm, 3.5 cm apart. Restored from numerous fragments; several small lacunae now filled with plaster but unpainted.

TECHNICAL FEATURES Exterior. Spiral wheel marks visible in inner tondo.

BIBLIOGRAPHY Not previously published, but listed in J. Frel et al., "Recent Acquisitions," *GettyMusJ* 12 (1984): 248, no. 88.

17. Plate

Plate 485

Accession number 83.AE.329

Gift of Stefan Hornak

SHAPE AND ORNAMENT Shallow plate on high ring base. Two small perforations at top of ring base. Interior. On the floor, a large waterfowl perched on a curving branch or groundline, facing right. A continuous band, filled with two rows of dots, forms the bird's neck, breast, and underside to the tail. The beak is pointed, the eye a single dot within a reserved circle. Wings are indicated by a large, solid mass with serrated top. Two small swastikas in field above and below the bird's tail. This tondo is framed by a pair of concentric lines with short interconnecting verticals in six groups of six wavy strokes each, and a seventh group with only three strokes. The wide rim shows nine groups of six zigzags each, framed by double lines. The outermost edge continues the tondo frame motif but has ten groups of nine verticals each.

Exterior. A bold cross-shaped tondo motif at the center surrounded by alternating groups of six short verticals on the ring base. The rim shows ten groups of six zigzags each with concentric lines (one at edge, three between ring foot) framing this motif.

ATTRIBUTION AND DATE Unattributed. Perhaps circa 550 B.C.

DIMENSIONS AND CONDITION Height 2.3 cm; diameter 26.6 cm. Perforations: diameter 0.2 cm, 4.6 cm apart. Restored from twenty-six fragments with only a few minor lacunae.

BIBLIOGRAPHY Not previously published, but listed in J. Frel et al., "Recent Acquisitions," *GettyMusJ* 12 (1984): 248, no. 88.

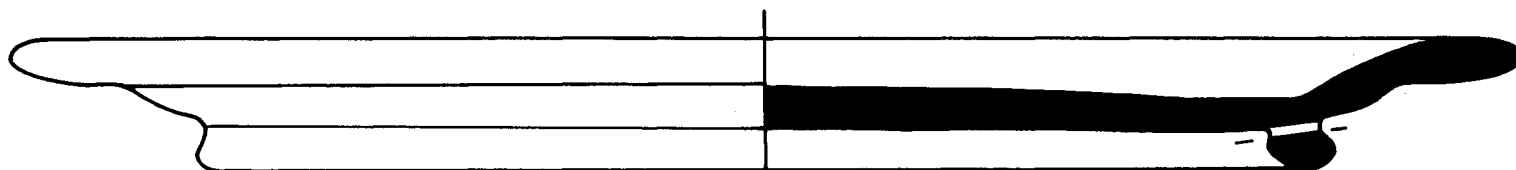
COMPARANDA For the cross-shaped tondo motif on exterior, see Rome, Museo Nazionale Romano 293975, a Caeretan plate from Acqua Acetosa Laurentina: Martelli, p. 92, no. 39, and p. 263. Similar ornaments appear on Philadelphia MS 670, a plate from Vulci, tomb 42F: E. H. Dohan, *Italic Tomb-Groups in the University Museum* (Philadelphia, 1942), p. 94, no. 21, pl. LXIX; and on Villa Giulia 38255, a plate from Ficana: *Casa e palazzi d'Etruria*, ed. S. Stopponi (Milan, 1985), p. 169, no. 5.14; cf. Tarquinia RC 8499, *CVA Tarquinia* 3 [Italy 55], pl. 42.3 [2463].

18. Plate

Plate 486

Accession number 71.AE.237

SHAPE AND ORNAMENT Deep plate on ring foot and, applied to exterior of rim, a clay coil pinched to form a lug at either side. At center of floor, three concentric



Catalogue no. 17 Scale 3:4

circles. Exterior. Black borders just below lip and around foot.

SUBJECT Animal frieze. Five grazing animals move counterclockwise: a long-eared quadruped, perhaps a doe; a stag with large antlers; and three identical long-horned, goatlike creatures. Perfunctory "rosettes" fill many spaces in the field.

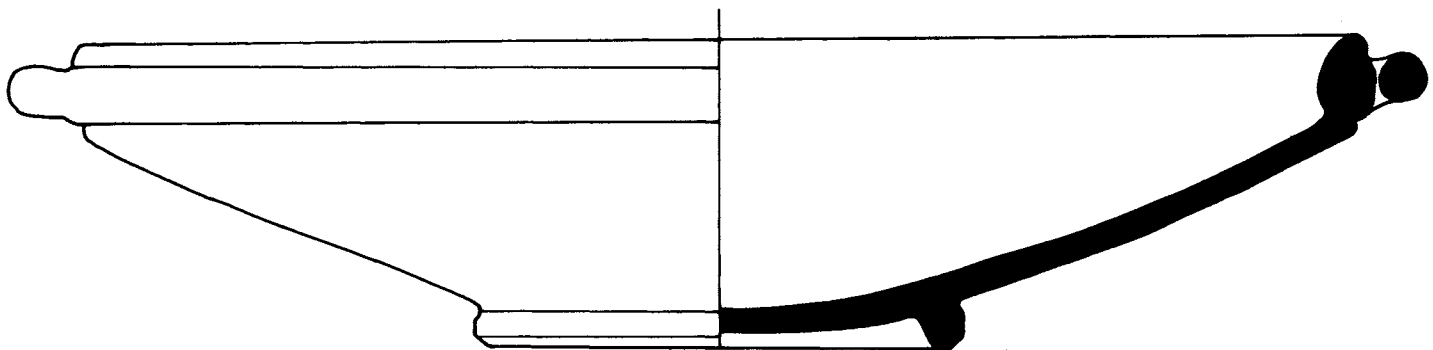
ATTRIBUTION AND DATE Attributed to the Kithara Painter by J. G. Szilágyi. Perhaps connected with Tarquinia. Circa 570–550 B.C.

DIMENSIONS AND CONDITION Height 6.2 cm; diameter 25.7 cm; diameter of foot 9.8 cm. Intact and in good condition; some surface abrasion.

TECHNICAL FEATURES Incision outlines animal features in red, eyes, crosses in rosettes. Accessory color. *Red*: bands framing animal frieze; neck, shoulder, rear haunch on each animal; central circle.

BIBLIOGRAPHY Szilágyi 1986, pp. 8–16, fig. 4a–d; Szilágyi 1998, p. 477, no. 4, pl. CXCIa.

COMPARANDA Unlike many Etrusco-Corinthian products, this type does not imitate a Greek shape. Local versions of this kind of plate, with the distinctive coil lugs, appear as early as the late seventh century B.C. For the wide diffusion of the shape, especially popular in southern Etruria, see *CVA Grosseto 2* [Italy 63], pp. 24–26, pls. 32–33 [2849–2850]. On the Kithara Painter, see Martelli, pp. 288–89, no. 83; Szilágyi 1998, pp. 477–83. Only two *olpai* (Tarquinia RC 1638, Civitavecchia 81799) and one other plate (Tarquinia RC 8556) are assigned to this artist at present. Animals very similar to those depicted on the Malibu plate appear on the other three vases. The closest parallel is the unpublished fragmentary plate in Tarquinia, listed in Szilágyi 1998, p. 477, no. 3. The lugs on the Malibu plate are not directly opposite each other as they should be; for related examples with the same slight displacement, see Villa Giulia 65234 (G. Riccioni and M. T. Falconi Amorelli, *La tomba della Panatenaica di Vulci*, Quaderni di Villa Giulia, vol. 3 [Rome, 1968], p. 44, no. 27), and St. Petersburg B 4282 (S. Boriskovskaja, "Etruskokorinthische Vasen," in *Welt der Etrusker*, p. 130, no. B 4.16).



Catalogue no. 18 Scale 2:3

ETRUSCAN BLACK-FIGURE INFLUENCED BY EAST GREEK WARES

19. "Pontic" Ware Neck-Amphora

Plates 487-488

Accession number 86.AE.392

Formerly Bareiss Collection number 149 (S.80.AE.29)

SHAPE AND ORNAMENT Heavy echinus-shaped mouth, inner and outer surfaces black, reserved band at top. Handles round in section from concave neck to just below the lip; handles and handle panels black. Two registers on neck separated by black band. In upper register, nine pairs of opposed ivy leaves, the pair at right truncated, suggesting the artist painted from left to right. Each leaf is attached to the wavy vine by a vertical stem. White dots at attachments and midpoints of stems. In lower register, fourteen tongues. Animal frieze interrupted by large pendant palmettes beneath each handle panel. The palmettes consist of fanlike tongues incised in black surmounted by volutes linked by a band. The space between the volutes is ornamented with three added-red gadroons; these elements are missing on A/B. Ivy vine below like that above, but with straight vine stem. At base, thirteen (plus two restored) rays. The plain conical foot is black.

SUBJECT Riders, animal frieze. Ovoid body is divided into a shoulder and belly frieze divided by two horizontal bands. A. Shoulder depicts two men mounted on horses galloping to the left. Below each is a large dog running to left. All animals are male. The men hold the reins in their left hands and brandish leafy branches as crops with their right hands. They wear chitoniskoi (now largely missing). B. Almost identical, but with addition of a large crane at right before handle zone.

Animal procession, moving to left, on belly frieze. A. Reading from left to right: wingless griffin, panther, griffin, goose or swan. B. Only the beginning and end of the procession are preserved: front half of wingless griffin and portions of wing, tail, and head of a siren.

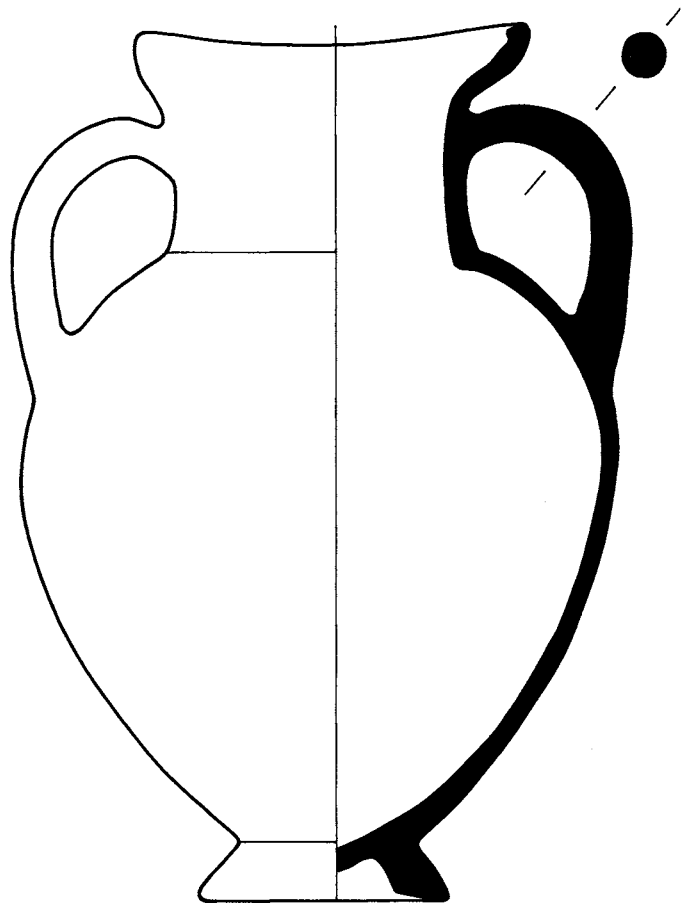
ATTRIBUTION AND DATE Attributed to the Paris Painter by D. von Bothmer. Probably Caeretan. Circa 540-520 B.C.

DIMENSIONS AND CONDITION Height 34.3 cm; diameter 23.5 cm; diameter of mouth 15.7 cm; diameter of foot 10 cm. Restored in plaster from numerous fragments; most of Side B missing. Lip, in part restored, is warped.

TECHNICAL FEATURES Accessory color. *Red*: gadroons, small added blob surrounded by dots at center of underside, wingless griffin's tongue. *White*: dots at attachments and midpoints of stems; band linking volutes; chitoniskoi; horse manes, dog necks and bellies, wingless griffin's head and teeth, underbelly of griffin and panther. Most of the added red and much of the added white now missing.

BIBLIOGRAPHY *Münzen und Medaillen A.G., Auktion XXII* (Basel, May 13, 1961), p. 102, no. 192; Hannestad 1974, p. 45, no. 7; *Greek Vases*, p. 83, no. 202; J. Lund and A. Rathje, "Italic Gods and Deities on Pontic Vases," in *Proceedings of the 3rd Symposium on Greek and Related Vases*, ed. J. Christiansen and T. Melander (Copenhagen, 1988), p. 367, no. 18.

COMPARANDA For recent bibliography and discussion of the type, see F. Gaultier, *CVA Louvre* 24 [France 35], pp. 28-29; F. Canciani, *EAA*, Suppl. 2, 4: 427-29, s.v. "Pontici, vasi." For a virtual twin of the Getty vase, see



Catalogue no. 19 Scale 1:3

Ars Antiqua A.G., Auktion III (Lucerne, April 29, 1961), p. 49, no. 113. This twin, present whereabouts unknown, is better preserved than the Getty amphora. One of the few noticeable differences is the treatment of ivy leaves on the upper neck frieze. The stems are diagonal on the Lucerne vase, vertical on the Getty amphora. That both vases appeared on the Swiss market within a few weeks of each other suggests they may have come from the same tomb-group.

20. "Pontic" Ware Neck-Amphora

Plates 489-493

Accession number 96.AE.139

Gift of Barbara and Lawrence Fleischman

SHAPE AND ORNAMENT Shape is almost identical to previous neck-amphora but with higher, less flaring, and more pronounced echinus lip; taller arching handles; and flatter conical foot. Ring at base of neck; handles round in section. Lip (with top reserved), handles, handle zone and foot black.

Neck ornament identical on both sides: heraldic panthers who share a common head, with a single leafy branch behind each animal. On Side A the branches grow from the ground between the panthers or under the belly of right animal. On Side B the left branch grows instead from the extreme left corner. Ten black rays emanate from the lowest decorative frieze immediately above the black foot.

SUBJECT A and B. Medusa and her sister Gorgons. A. The dying Medusa collapses to the ground at viewer's right. Two winged horses spring from her severed neck. They are almost twins, varying only slightly in size and added color. Medusa wears a long black garment with elbow-length sleeves; she clutches her garment with her left hand. Her right arm falls across her lap. She also wears pointed slippers with high backs. On the left, one of her sisters strides vigorously in a modified *knielauf* position to the left. She holds a dumbbell-shaped object in each hand. Her horrific face, framed by long red hair, is displayed frontally. Her huge mouth is open to show two fangs and a protruding tongue. Both also wear the same slippers and long black garment, but the Gorgon sister has large wings emanating from her waist.

B. Two more Gorgon sisters occupy shoulder frieze. These assume an aggressive frontal stance with feet firmly planted far apart, hands holding the "dumbbells" and elbows on or above the knees. They are dressed like their sisters on Side A but do not have wings.

Frieze of alternating reversed palmettes, bordered by single bands, separates the shoulder frieze from the continuous animal frieze below it. The painting of leaves for each palmette alternates added red with dilute brown glaze. This frieze begins under the right foot of the right Gorgon on Side B and moves left to right; here we see a compacted, irregular pair of palmettes where the painter ran out of space.

A continuous animal frieze surrounds the lower belly. Beginning at the center of Side A and moving left to right: a small antlered stag, standing left on his hind legs and touching a tall plant with his front hooves; a large lion, running to left; two large rams butt horns at center of Side B. A panther, striding to right, occupies the space beneath the Medusa and under handle A/B. Below and between these animals are leafy branches similar to those on the neck frieze; in addition, above and below the rams' heads are circular flowerlike patterns.

ATTRIBUTION AND DATE Attributed to the Tityos Painter by J. R. Guy. Probably Caeretan. Circa 530-510 B.C.

DIMENSIONS AND CONDITION Height 36.3 cm; diameter 23.1 cm; diameter of mouth 12.9; diameter of foot 12.5 cm. Intact and in excellent condition with good preservation of most added color.

TECHNICAL FEATURES Neck. Panther haunches, legs, paws, common heads and brows incised. Accessory color. *Red*: A, panthers' common head, right panther's belly, plant leaves. B, panthers' common nose and brow, left panther's belly, plant leaves. *White*: A and B, panthers' eyes.

Gorgon frieze. Wavy hair, "dumbbells," folds of garments of Gorgons incised. A, feathers and stippling on inner wings of left Gorgon and feathers on winged horses incised. Dilute glaze for left horse's body parts and mane. Accessory color. *Red*: A, Gorgon's hair, tongue, inner wings, slippers, "dumbbells," Medusa's slippers, right horse's body, left horse's lower wing. B, Gorgons' hair, tongues, "dumbbells," slippers. *White*: exposed flesh of all Gorgons (faces, forearms, hands, lower legs). A, left horse's body; single lines of both horses' wings.

Palmette frieze. Alternating fronds in added red and dilute glaze.

Animal frieze. Flowers of tall shrub and animals incised throughout. Accessory color. *Red*: leaves of all plants, flowers of tall shrub, panther nose and brow, lion mane and tongue. *White*: panther belly; eyes of panther, stag, and both rams.

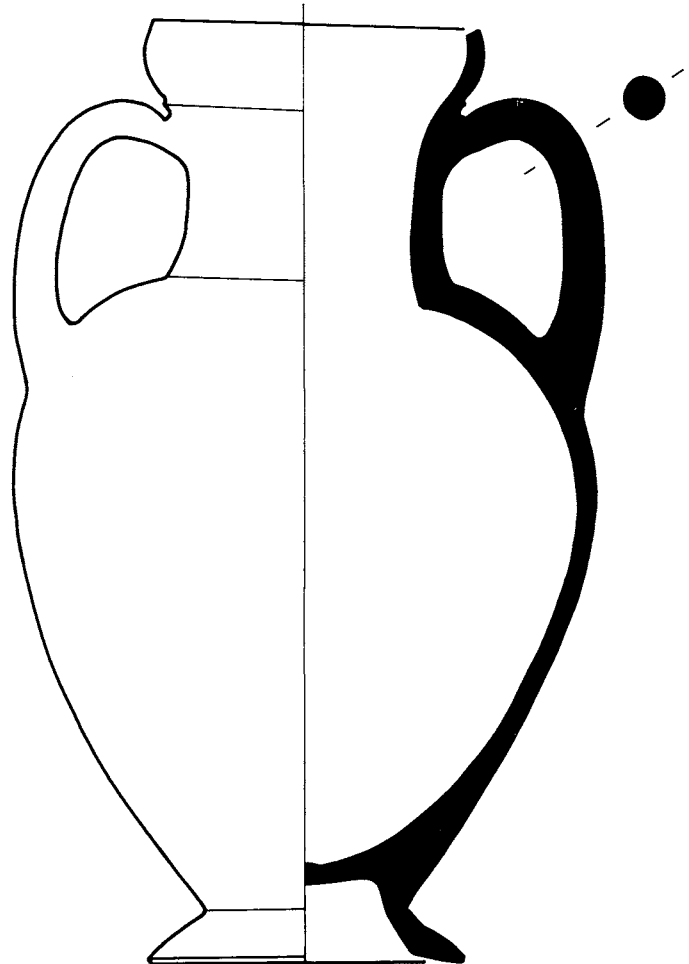
BIBLIOGRAPHY *Fleischman Catalogue*, pp. 190–92, no. 90; L. Bonfante, “Abiti e abitudini nell’arte delle situle,” in *Atti del Congresso di Este, ottobre 1996*, ed. G. Camporeale (forthcoming).

COMPARANDA For the same shape, overall syntax, and palmette border, see another vase (previously on the German antiquities market) attributed to the Tityos Painter: M. A. Rizzo, *Prospettiva* 32 (1983): 50, figs. 10–11; p. 56, note 11.

The most unusual iconographical elements on this vase are the two Pegasoi, born from Medusa’s severed neck, and the “dumbbells” held by her Gorgon sisters. Unlike the usual depictions, both children are shown here as winged horses. Chrysaor is normally shown as a boy or young man (e.g., Munich 3172, an Etruscan red-figured amphora: I. Krauskopf, in *LIMC*, vol. 4, p. 339, no. 106, s.v. “Gorgones [in Etruria]”). Winged horses independent of Medusa are common in Etruscan art: see here entry no. 26, pls. 503–504, with references. But the motif as presented on the Getty amphora is rare. It occurs on an early-fifth-century B.C. Etruscan black-figured oinochoe (Florence 3780: R. Bianchi Bandinelli and A. Giuliano, *Etruschi ed italici prima del dominio di Roma* [Milan, 1973], p. 178, fig. 206) and on a fourth-century-B.C. gold bulla (F. H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan and Roman, in the Department of Greek and Roman Antiquities, British Museum* [London, 1969], p. 148, no. 1473, pl. 23). For additional comparisons, see I. Krauskopf, *op. cit.*

The second unusual motif, the “dumbbells” held by the Gorgon sisters, is even rarer. They appear on two other Pontic amphorae attributed to the Tityos Painter: Reading University 47.VI.1 (*CVA Reading* 1 [Great Britain 12], pls. 36–37 [563–564]; Martelli, pp. 303–304, no. 108, with color plates; note other similarities, especially the decorative frieze patterns and rendering of plants) and a vase whose present location is unknown (*Cat. Sotheby’s* [London, June 18, 1962], no. 149; *Un artista etrusco e il suo mondo: Il pittore di Micali*, ed. M. A. Rizzo [Rome, 1988], pp. 30, 32, fig. 44). On this second vase, a “dumbbell” is held by a winged female (a siren?) who occupies the amphora’s neck. This attribute also appears in depictions of Archaic Gorgons on East Greek architectural sculpture: K. Tuchelt, *Die archaischen Skulpturen von Didyma*, *Istanbul Forschungen*, vol. 27 (1970), pp. 105–107, cat. no. K 82, pl. 76. P. N. Ure, in the initial publication of the Reading amphora (*Journal of Hellenic Studies* 71 [1951]: 198ff.), compared the “dumbbells” to some similar objects held by the terra-cotta triton on an antefix from Satricum, Villa Giulia 10232; these look more loaflike, but could convey the same threatening quality. For the triton antefix, see R. Knoop, “Antefissa a forma di tifone e

arpia,” in *La Grande Roma dei Tarquini*, ed. M. Cristofani (Rome, 1990), pp. 242–43, no. 70, where the objects are interpreted as rocks, perhaps used as weapons against the Olympians. Another work cited by Ure, an Etruscan black-figure fragment from Orvieto, Heidelberg E 40b (R. Herbig, *StEtr* 7 [1933], p. 357, pl. xv.6; *CVA Heidelberg* 2 [Germany 23], pl. 59.4 [1094]), shows an object with three rather than two globes. This unusual object seems inflated and may be a kind of wineskin, or some such container, rather than a weapon.



Catalogue no. 20 Scale 1:3

21. “Pontic” Ware Neck-Amphora

Plate 507, 1

Accession number 91.AE.23

Formerly Bareiss Collection number 164 (S.80.AE.122)

Gift of Robin Symes (L.86.AE.153.2)

SHAPE AND ORNAMENT Small segment of the upper shoulder frieze and a bit of the neck from a typical Pontic neck-amphora similar to entry nos. 19 and 20, pls. 487–493. On neck, lower edge of an incised palmette and the tips of flanking black lotus buds. A single black band marks the junction of neck and body.

SUBJECT Judgment of Paris. The heads and upper bodies of three goddesses moving to right are preserved. Leftmost goddess with long tresses raises her right hand before her face. The next goddess wears a mantle, decorated with a battlement meander, over her head. Her right arm, covered by an elbow-length sleeve, is held at a slight angle in front of her body. A leafy branch appears between her and the third goddess, but it is impossible to tell if the second goddess is holding this branch in her hand or it is growing from the ground. The third goddess wears a beehive-shaped hat decorated with battlement pattern and circles. Three long tresses fall on her right shoulder, and a row of curls graces her forehead. Her garment, again decorated with battlement pattern, seems to fall in folds from her back. She raises her right arm to greet the smaller male figure at extreme right. He has short curly hair, raises his (left?) hand to point upward, and perhaps holds the spear whose point and upper shaft appear between his hand and the third goddess's profile.

ATTRIBUTION AND DATE Attributed to the Paris Painter by J. Frel. Probably Caeretan. Circa 530–520 B.C.

DIMENSIONS AND CONDITION Preserved height 3.2 cm; width 7.7 cm. Refired fragment with much of original added white now lost.

TECHNICAL FEATURES Hair and garments of goddesses and facial features for all four figures incised. Accessory color. *White* (now mostly lost): exposed skin of the goddesses.

BIBLIOGRAPHY *Greek Vases*, p. 83, no. 201; J. Lund and A. Rathje, "Italic Gods and Deities on Pontic Vases," in *Proceedings of the 3rd Symposium on Greek and Related Vases*, ed. J. Christiansen and T. Melander (Copenhagen, 1988), p. 367, no. 17; M. True, ed., "Acquisitions 1991, Antiquities," *GettyMusJ* 20 (1992): 145, no. 15.

COMPARANDA The subject is popular with Etruscan artists and, of course, is famously depicted on the name piece of this vase-painter: Munich 837 (see M. A. Rizzo, "La ceramica a figure nere," in Martelli, p. 300, no. 102, with excellent color plates and bibliography), usually considered among the painter's earliest works, ca. 550–540 B.C. The Paris Painter's Munich amphora is also the oldest extant representation of the subject in Etruscan art and, therefore, the Getty fragment must also be among the earliest.

The specific identification of figures on the Getty fragment is difficult because attributes are absent. One might expect the spear to be associated with Athena/

Minerva, but here her right hand is clearly in front of the spear, not grasping it, and there is no indication of her left hand or arm. Thus it seems the male figure, probably Alexandros/Paris rather than Hermes/Mercury, must be holding the spear with his (missing) right hand. The mantle may indicate the goddess Hera/Juno, but the iconography is far from clear, even on the perfectly preserved Munich amphora. Of the three goddesses, the one confronting Paris is the most fashionably dressed; this could indicate that she is Aphrodite/Venus, the winner of the contest.

For more on the subject, see A. Kossatz-Deissmann, in *LIMC*, vol. 7, pp. 176–88, s.v. "Paridis iudicium." For the type of neck ornament proposed here, see Vienna 3952: Hannestad 1974, p. 48, no. 32, pl. 21b.

22. Caeretan Hydria

Plates 494–497; 498, 1–2

Accession number 83.AE.346

Formerly Seilern Collection

SHAPE AND ORNAMENT Tall hydria with slightly concave lip, flaring neck, relatively flat shoulder, ovoid body, and high foot. Torus moldings separate neck and shoulder as well as body and foot. Vertical handle, attached at underside of rim, consists of two ribbonlike strips laid on top of each other, the outer strip with four ribs. Horizontal handles are cylindrical, tilt upward, and are attached at widest part of body. Wide foot in two degrees with slightly concave base.

The top interior of mouth shows twenty-two tongues radiating toward rim, in black with smaller, overpainted white or red tongues. The tongues emanate from a thin horizontal reserved band, below which is a solid black band down to base of neck. On the rim, thirty-five small, linked, diamond-shaped elements in black, with smaller diamond at center of each in white or red, the colors alternating. At the top and bottom edge of rim are red triangles whose sides parallel the black diamonds.

Neck. Four starbursts alternating with five paired lotus blossoms. Two lotus pairs overlap under the vertical handle.

Shoulder. Twisted ivy vine with heart-shaped leaves; upper leaves pointing slightly to right, lower leaves pointing straight down, all alternating with clusters of five berries. Under the vertical handle, two berry clusters are omitted and one leaf is placed awkwardly on the handle attachment, all indicating that the artist

probably started to the right of the handle and moved from left to right.

Around horizontal handle attachments are groups of alternating red and white tongues; palmette depends from lower attachment of vertical handle. Vertical handle's palmette consists of seven meticulously drawn fronds. Handles black, except for small reserved areas to inside.

Lower belly. Chain of seven lotus blossoms, pendant spirals, and seven large palmettes. Above foot, sixteen alternating black and red rays. The flaring top of foot is decorated with seventeen tongues, alternating red and white.

SUBJECT A. Herakles and Iolaos confront the Lernaean Hydra and Crab. Iolaos, on left, lunges to right, grasping one of the Hydra's necks with his left hand while preparing to slice through with the curved blade (*harpe*) held in his right. His right foot, touching the groundline, propels him over a red fire. His left foot is raised. He wears a short-sleeved black chitoniskos and fringed white corselet decorated with incised crosses and cinched with a crosshatched belt. He is barefoot, but his shins are protected by black greaves decorated with incised palmettes on volutes at the knees. (The two incisions on the left greave are more appropriate as indications of right calf muscles, apparently an error.) He is beardless but wears his long, wavy black hair tucked under a fillet to create the *krobylos*. His visible ear may be pierced.

The Hydra is a huge nine-headed, coiled serpent. All serpent heads are bearded; two face Iolaos, seven focus their attention on Herakles to the right. The Hydra's body and tail, which ends in a fork, and five necks and heads are black with white spots. The remaining four necks and heads, alternating with the black, are red. Each serpent head has an incised eye. Only the head engaged directly with Herakles shows its long forked tongue.

At right, Herakles strides left, grasping one of the Hydra's necks with his left hand, and prepares to strike it with the club held in his raised right hand. Both his bare feet are on the ground, with the left foot advanced. He wears a corselet decorated with large spirals. His chitoniskos and greaves are similar to those worn by Iolaos. Herakles has a red moustache and beard; his curly red hair is shorter than his nephew's. The monstrous crab attacks Herakles' right heel and ankle. This creature is depicted in black with carefully executed incision to delineate its two large claws and eight smaller legs.

B. Heraldic sphinxes of uncertain sex walking away from each other toward horizontal handles. Bodies, hair, hair spirals, and midsection of wings are black. Both wear necklaces.

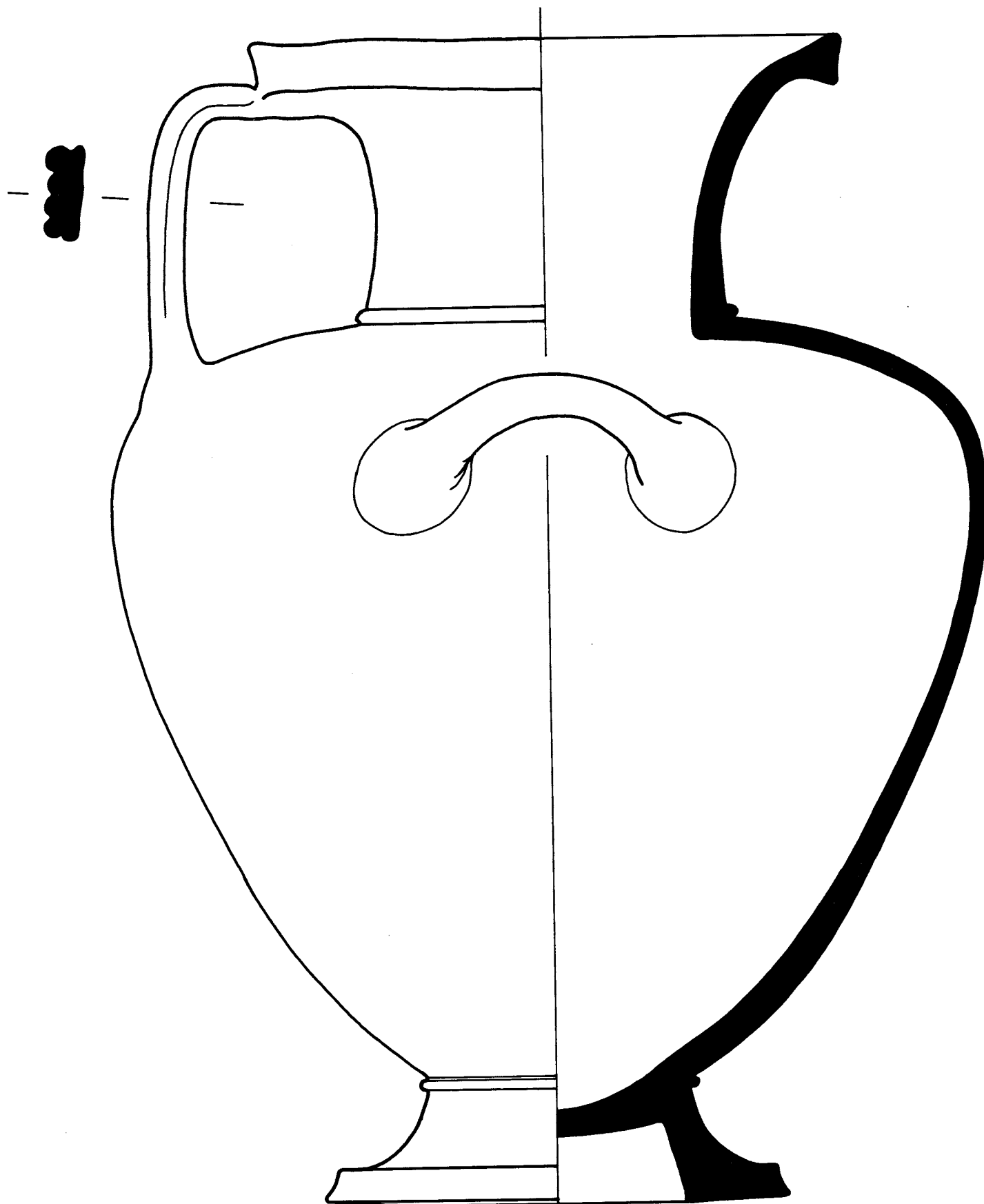
ATTRIBUTION AND DATE Attributed to the Eagle Painter by J. M. Hemelrijk. Caeretan. Circa 520–510 B.C.

DIMENSIONS AND CONDITION Height 44.3–44.5 cm; diameter 33.7 cm; diameter with handles 39.9 cm; diameter of mouth 22.5 cm; diameter of foot 17.8 cm. Intact, but with portion of foot edge cracked. Vertical handle tilts slightly to right. Rim uneven and foot slightly warped (accounting for 0.2 cm difference in height), but otherwise excellently potted and fired; there are no red patches indicating misfired areas, as on many Caeretan hydriae. Most of the incrustation on reverse, explained by Hemelrijk as the likely result of this side of vase resting in the moist ground of the tomb, has been removed. (For photos of the reverse taken before cleaning, see Hemelrijk 1984, pls. 11e, 91a–d.)

TECHNICAL FEATURES Fabric contains mica particles and is pale salmon in color, both normal features. Abundant use of preliminary sketch on major frieze. Most deviations from final composition occur in the legs of figures, especially Iolaos and the sphinxes. The treatment of both sphinxes is identical. Incision used extensively for all contours (except hair spirals) and interior delineation, especially abundant on wings.

Accessory color (all color applied over black or dilute black). *Red*: small tongues on interior mouth; small diamonds on rim, small triangles on top and bottom of rim; diagonal rays of starbursts and large central petals of lotus blossoms on neck. Handle attachments: alternating tongues of horizontal handles, alternating palmette fronds of vertical handle. Figure frieze: flames of fire beneath Iolaos's raised leg; alternating necks and heads of Hydra; Herakles' beard, moustache, and hair; breast portions of sphinxes' wings, buds on sphinxes' hair spirals and tail tufts. Lower belly frieze: largest petal and spike of each lotus, largest frond and two smaller fronds of each palmette. Foot: alternating tongues.

White: small tongues on interior of mouth; small diamonds on rim; V-shaped outlines on top and bottom of rim. Neck: central dots of starbursts; calyxes and smaller petals of lotus blossoms. Handle attachments: alternating tongues of horizontal handles; alternating palmette fronds of vertical handle. Figure frieze: Iolaos's corselet (his exposed skin was originally in added white, but much of this has now disappeared); spots on



Catalogue no. 22 Scale 1:2

Hydra's body and necks; sphinxes' profile faces, outermost wing feathers, belly stripes. Lower belly frieze: two small flanking petals, calyxes, bar-shaped elements of lotus blossoms, "hearts" of palmettes. Foot: alternating tongues.

BIBLIOGRAPHY T. B. L. Webster, "A Rediscovered Caeretan Hydria," *Journal of Hellenic Studies* 48 (1928): 198, no. 22; N. Plaoutine, "Le peintre des hydries dites de Caéré," *Revue archéologique* 18.2 (1941): 18–19; idem, *Revue des études grecques* 55 (1942): 177; M. Santangelo, "Les nouvelles hydries de Caéré au Musée de la Villa Giulia," *Monuments et mémoires. Fondation E. Piot* 44 (1950): 8, figs. 6, 13; P. Amandry, "Héraklès et l'hydre de Lerne," *Bulletin de la Faculté des Lettres de Strasbourg* 30 (1952): 296, no. 25; V. Callipolitis, "Les hydries de Caéré: Essai de classification," *L'Antiquité classique* 24 (1955): 384–411, no. 26; J. M. Hemelrijk, *De Caeretaanse Hydriae* (Amsterdam, 1956), p. 112, no. 17; P. Amandry, "Plaques d'or de Delphes," *AM* 77 (1962): 65, note 205, Beilage 13.1; F. Brommer, *Vasenlisten zur griechischen Heldensage* (3rd edn., Marburg, 1973), p. 82, no. 16; M. Robertson, *A History of Greek Art* (Cambridge, 1975), 1: 139; 2: pls. 40d, 42a; p. 639, note 142; J. M. Hemelrijk and S. Lubsen-Admiraal, "Notes on Some Caeretan Hydriai," *BABesch* 52–53 (1977–1978): 1–7, figs. 1–26; D. A. Amyx, "The Many Loves of Zeus (and Their Consequences)," *Archaeological News* 8.4 (1979): 104, figs. 12–13; p. 114, note 39; *Cat. Christie's* (London, July 2, 1982), pp. 48–49, no. 252; Hemelrijk 1984, 1: 41, no. 23; figs. 61, 67, 71; p. 202, no. 5; p. 242, note 1065; 2: pls. 11, 17, 88–91, 132, 137, 153; C. Mattusch, "Field Notes," *Archaeological News* 13.1–2 (1984): 34; J. Frel et al., "Recent Acquisitions," *GettyMusJ* 12 (1984): 250, no. 99, and fig. 99a–c; D. Kurtz, review of Hemelrijk 1984 in *Classical Review* 35 (1985): 340; J. Maffre, "Le Combat d'Héraklès contre l'hydre de Lerne dans la collection de vases grecs du Louvre," *La revue du Louvre et des musées de France* 35 (1985): 86, fig. 5; F. Brommer, *Heracles: The Twelve Labors of the Hero in Ancient Art and Literature* (New Rochelle, NY, 1986), p. 14; E. Drury, ed., *Antiques: Traditional Techniques of the Master Craftsmen* (London, 1986), p. 105; *The J. Paul Getty Museum: Handbook of the Collections* (Malibu, 1986), p. 46; H. P. Isler, review of Hemelrijk 1984 in *Gnomon* 59 (1987): 723; G. Kokkorou-Alewrás, in *LIMC*, vol. 5, p. 37, no. 2016, s.v. "Herakles"; T. H. Carpenter, *Art and Myth in Ancient Greece* (London, 1991), p. 121, fig. 180; *The J. Paul Getty Museum: Handbook of the Collections* (Malibu, 1991), p. 44; J. Walsh, *J. Paul Getty Trust Report* (1991–1992), p. 13, with fig.; H. P. Isler, in *EAA*, Suppl. 2, 2: 103, s.v. "Caeretan hydria"; J. Boardman, *Diffusion of Classical Art in Antiquity* (Cambridge, 1994),

pp. 240–41, fig. 7.11; B. Sparkes, *The Red and the Black: Studies in Greek Pottery* (London, 1996), pp. 120–21, fig. v.5; E. Towne-Markus, in *Masterpieces of the J. Paul Getty Museum: Antiquities* (Los Angeles, 1997), pp. 74–75; J. Boardman, *Early Greek Vase Painting* (London, 1998), pp. 221, 251, fig. 494; J. M. Hemelrijk, "Three Caeretan Hydriai in Malibu and New York," *Greek Vases in the Getty* 6: 110–25.

COMPARANDA About forty Caeretan hydriai and a few related shapes form this interesting class of ancient pottery. Most scholars now believe that the original workshop was located in or near ancient Caere, perhaps at Pyrgi, the port of Caere. Hemelrijk has convincingly demonstrated that the extant vases can all be attributed to two major figural artists, the so-called Busiris and Eagle Painters, plus a group of skilled painters who often supplied the decorative ornament (B Painter, E Painter, Wind-Blown Ivy Painter, Pretty Ivy Painter, Pw Painter). Less easy to resolve is the ongoing question of the origin or ethnicity of these artists. Hemelrijk (1984, pp. 160–62) proposes an East Greek origin but hypothesizes that the artists may have left their home (Phokaia?) as children, were exposed to artistic traditions in Egypt (probably Naukratis), and eventually founded their workshop in Italy. Pyrgi, with its large Greek population, seems an ideal site for their products, which, he believes, would have appealed to Greeks familiar with the obscure literary sources of much of their subject matter. With characteristic modesty, Hemelrijk (1984, p. 163) is quick to point out that much of this theory is essentially identical to Furtwängler's suggestions published in 1904 (A. Furtwängler and K. Reichhold, *Griechische Vasenmalerei* [Munich, 1900–1925], 1: 255–57). One wonders, however, why almost all the vases with an archaeological context are associated with Caeretan tombs. Certainly some have subjects with funerary connotations—for example, the sphinxes on the Malibu hydria. These vases apparently did appeal to Etruscans as well as to Greeks. Further, as more evidence is brought to light, we are learning that the Etruscans were quite familiar with a wide variety of Greek (and other) myths, not just their own. Whatever their ultimate family origins, these artists were living and working in southern Etruria, in or near a major Etruscan city, and could not have escaped its complex and eclectic artistic environment, no matter how confined they may have been to an East Greek enclave. The questions will, no doubt, remain problematic for many years, but it is possible that these works, in their own time, were just as difficult to pigeonhole as they are today. See J. P. Small, "Left, Right and Center: Direction in Etruscan Art," *Opuscula Romana* 16 (1987): 125–35, especially pp. 131–32, for a

provocative analysis of this feature suggesting Etruscan influence, if not origin. Hemelrijk's latest response appears in *Greek Vases in the Getty* 6: 110–250. For more on the subject, see (since Hemelrijk in 1984): H. P. Isler, *Jahrbuch des deutschen Archäologischen Instituts* 98 (1983): 15–56; H. A. Cahn, "Addendum Caeretanum," in *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk*, eds. H. A. G. Brijder, A. A. Drukker, and C. W. Neeft (Amsterdam, 1986), pp. 35–38; M. A. Rizzo, "Una nuova hydria ceretana," *Bollettino d'arte* 74.56–57 (1989): 1–16. For more on Greek emigrant artists in Etruria, see M. Cristofani, *L'arte degli Etruschi: Produzione e consumo* (Milan, 1978), pp. 51–117; M. Torelli, "Greek Artisans and Etruria," *Archaeological News* 5 (1976): 134–38; D. Ridgway and F. R. Ridgway, "Damaratus and the Archaeologists," in *Murlo and the Etruscans*, ed. R. De Puma and J. Small (Madison, 1994), pp. 6–15.

Herakles is the favorite subject of Caeretan hydriai, and he appears on at least a dozen other examples. For Herakles and the Hydra, see *CVA Basel* 1 [Switzerland 4], pp. 41–43, pl. 11.10–13 [157]; P. Amandry and D. Amyx, "Héraclès et l'hydre de Lerne dans la céramique corinthienne," *Antike Kunst* 25 (1982): 102–16, with list of thirteen examples on p. 102 to which should be added Getty 92.AE.4, a large Corinthian aryballos (see E. Towne-Markus, in *Masterpieces of the J. Paul Getty Museum: Antiquities* [Los Angeles, 1997], p. 33). See also J. Maffre, "Le Combat d'Héraklès contre l'hydre de Lerne dans la collection de vases grecs du Louvre," *La revue du Louvre et des musées de France* 35 (1985): 83–95, and especially p. 87 for interpretation of the fire depicted under Iolaos; F. Brommer, *Heracles: The Twelve Labors of the Hero in Ancient Art and Literature* (New Rochelle, NY, 1986), pp. 12–18. For a new Attic example, a fragmentary "Tyrrhenian" column-krater (Manisa Archaeological Museum 5876, 5987), see Y. Tuna-Nörling, "Attic Black-Figure Export to the East: The 'Tyrrhenian Group' in Ionia," in *Athenian Potters and Painters*, ed. J. Oakley and E. M. Langridge-Noti (Oxford, 1997), pp. 439–44, figs. 12–19.

For the subject in Etruscan art, see S. Schwarz, in *LIMC*, vol. 5, pp. 220–21, nos. 198–206, p. 246, section 12, s.v. "Herakles/Hercle." An Etrusco-Corinthian olpe dated 575–550 B.C. (Berlin F 1255) is perhaps the earliest representation of the subject in Etruscan art: I. Krauskopf, *Der thebanische Sagenkreis und andere griechische Sagen in der etruskischen Kunst* (Mainz, 1974), pp. 18–19, fig. 6; R. Dik, "Un'anfora orientalizzante etrusca nel Museo Allard Pierson," *BABesch* 56 (1981): 58, 72, pl. 33; U. Kästner, "Etrusko-korinthische Vasen," in *Welt der Etrusker*, pp. 135–36, no. B 4.33; Szilágyi

1992, p. 83, no. 12; pl. xxiiiC. The subject also appears on an Etruscan, or perhaps Graeco-Phoenician, scarab ring in a Swiss private collection: I. Jucker et al., *Italy of the Etruscans* (Mainz, 1991), p. 279, no. 369. Despite its small size (length 1.5 cm), the scarab shows both heroes, a seven-headed Hydra, and the crab.

Parallels for specific elements (bibliographical citations are to Hemelrijk 1984, here abbreviated to relevant catalogue and plate numbers, unless stated otherwise): For diamond ornament on rim and similar spotted snakes, see Vienna 3577 (pp. 14–15, no. 5, pls. 36, 38a) and Louvre E 701 (p. 14, no. 4, pls. 32, 33a, c); compare the Pontic amphora Munich 836 (J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München* [Munich, 1912], 1: frontispiece, pl. 33, figs. 96–98). For ivy vine on shoulder, see Louvre E 698 (pp. 40–41, no. 22, pls. 17a, 132c) and Swiss private collection (pp. 42–43, no. 25, pls. 17c, 133a). For conflation of front and back view on Herakles figure, see p. 150 and Hirschmann Collection, Zurich (pp. 45–46, no. 29, pl. 104b), and a fragment, Louvre AM 1364 (pp. 56–57, no. 37, pl. 126d). For Iolaos's krobylos, see British Museum 1923.4-19/1 (pp. 43–45, no. 28, pl. 100c, and p. 134); for general figure style cf. formerly Berlin 3345 (pp. 18–19, no. 8, pls. 46–47). For discussion of corselets and greaves, see pp. 132, 142, and note 284. For the sphinxes, see Monte Abatone necropolis, Cerveteri, tomb 546, no. 5 (pp. 16–17, no. 6, pl. 42c–f), and British Museum 1923.4-19/1 (pp. 43–45, no. 28, pl. 101d). Compare nos. 30 (pp. 46–47, pl. 108a, c–d) and 32 (pp. 48–49, pl. 113a–b). Hemelrijk (J. M. Hemelrijk and S. Lubsen-Admiraal, "Notes on Some Caeretan Hydriai," *BABesch* 52–53 [1977–1978]: 7) interprets the scrotum-like incisions on both creatures as inner leg contour lines. Supporting their interpretation as female sphinxes are their feminine heads, their necklaces, and the fact that most sphinxes on Caeretan hydriai are female. For lotus-palmette frieze, cf. pp. 36–37, no. 20, pls. 10c–d, 137a (Villa Giulia, no inv. number) and Louvre E 698 (pp. 40–41, no. 22, pls. 86a, 137c). Before his most recent comments on the Malibu hydria, Hemelrijk believed that the ornament had been painted by the B Painter. For other vases attributed by Hemelrijk to the same team of painters, see his nos. 22, 24, 26–29, and fragments 28 bis, 36, and 37.

Readers familiar with Hemelrijk's monograph (1984) will recall that he discusses three related Caeretan fragments acquired by the Getty in 1979: no. 28 bis, pls. 127a–c, 168b. These fragments, which join a Caeretan hydria in the British Museum, were previously accessioned as nos. 79.AE.106.1–3. The Getty donated them to the British Museum in 1988.

23. "Campana" Group Dinos

Plates 498, 3; 499-500

Accession number 83.AE.249

Gift of Stefan Hornak

SHAPE AND ORNAMENT Curve of body rises uninterrupted to slightly protruding lip with wide, sloping top. Interior black. Ivy-leaf border on top rim; exterior edge of rim black. On shoulder, alternating black and red tongues, each outlined with a thin line, and a dot at base between each pair, bordered below by a single line. The groundlines for the human figures form the upper frame of a battlement frieze, decorated with alternating concentric squares, that occupies the widest part of the belly. Below the lower frieze are three wide black bands, each with narrow red parallels extending to base.

SUBJECT Komasts, animal frieze. On upper register, a series of fourteen nude beardless komasts cavort in a variety of positions and move in both directions. Most have one foot on the ground, but lift the other up or kick; several raise one hand to top of head. Some crouch or bend forward, almost touching the ground. All have close-cropped hair and incised bangs. One or two smaller figures may represent boys rather than young men.

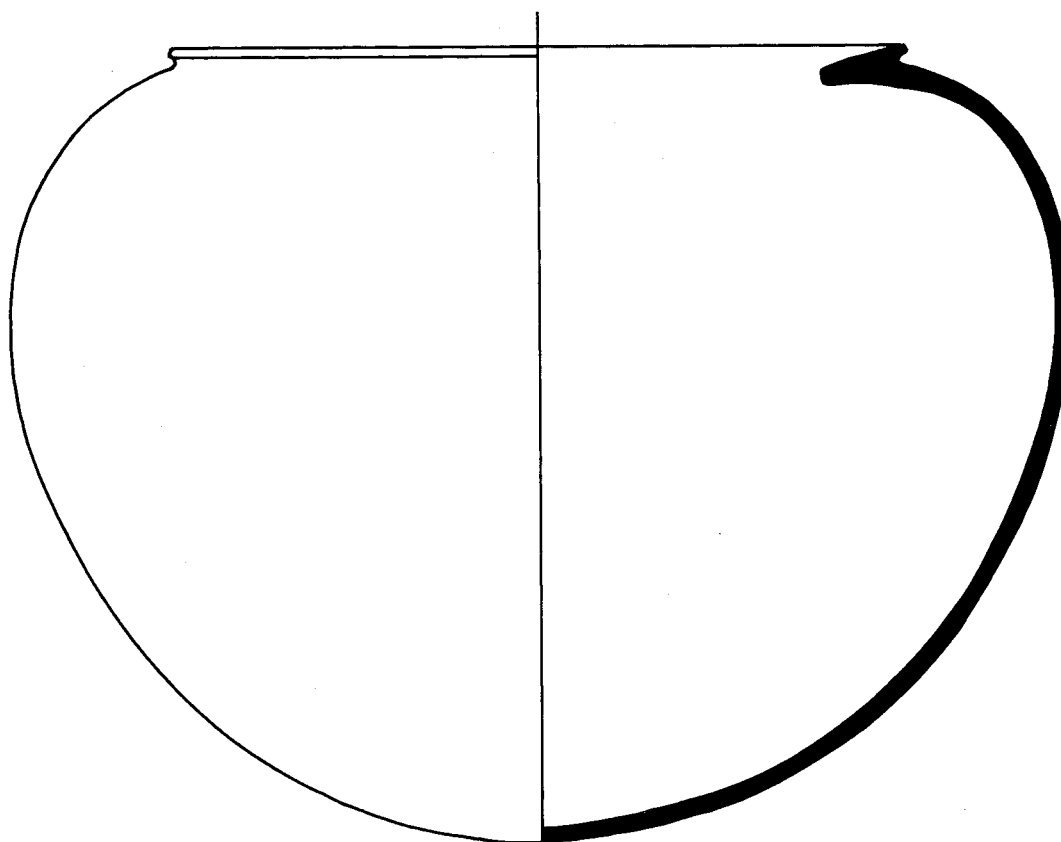
The lower frieze depicts a row of nine virtually identical sirens walking to the left, with a single goose or crane confronting one of the sirens, who is elongated. Perhaps this and the goose represent attempts to fill the space at end of frieze.

ATtribution AND DATE Attributed to the Ribbon Painter. Circa 530-520 B.C.

DIMENSIONS AND CONDITION Height 21.1 cm; diameter 28 cm; diameter of mouth 19.5 cm; width of rim 2.4 cm. Restored from several large fragments. Some surface chips missing; severe abrasion on one side.

TECHNICAL FEATURES Contour outlines of limbs often incised, especially when they overlap each other. Incision indicates hair bangs, ears, eyes, nostrils, lips and sometimes a chin line, clavicles, nipples, genitals, kneecaps; sirens' facial features, ears, long hair, feathers. More rarely, incision used to model pectorals or torso of some figures. Accessory color. *Red*: men's hair, sirens' wings and tails; shoulder tongues, parallel bands at base.

BIBLIOGRAPHY Not previously published, but listed in J. Frel et al., "Recent Acquisitions," *GettyMusJ* 12 (1984): 250, no. 100; F. Gaultier, *CVA Louvre* 24 [France 35], p. 21.



Catalogue no. 23 Scale 1:2

COMPARANDA Like the Caeretan hydriai, the so-called "Campana" Group, to which this dinos belongs, is probably the product of East Greek (Ionian) artists working in southern Etruria. At least twenty vases (mostly dinoi) and two artists have been connected with this group, many of which were formerly in the Campana collection. North Ionian vases, especially those of the Chanenko Group and the Enmann Class, are stylistically close: see M. Martelli, "Un askos del Museo di Tarquinia e il problema delle presenze nord-ioniche in Etruria," *Prospettiva* 27 (1981): 9. The shape may be derived from (or perhaps influenced the design of?) sixth-century-B.C. bronze dinoi such as an inscribed dinos found at the Heraion on Samos (Vathy Museum B 1759): G. Schmidt, "Heraion von Samos: Eine Brychon-Weiheung und ihre Fundlage," *AM* 87 (1972): 167-68, pls. 62-66, appendix 4-5. The Getty dinos finds its closest stylistic parallels with the works of the so-called Ribbon Painter (sometimes called the "Painter of Louvre E 737-739"), the leading painter in the group. An excellent parallel for the Getty dinos is Florence 3784: M. Cristofani et al., *Gli Etruschi: Una nuova immagine* (Florence, 1984), p. 186. The shape, size,

subject, some ornament and specific details of the komasts' poses, treatment of anatomical features, and technical details are identical. Another good parallel is the unpublished dinos in the Metropolitan Museum of Art (1971.259a-c). For the same thin-lined application of the battlement frieze, cf. Copenhagen, National Museum 13443 (R. M. Cook and J. M. Hemelrijk, "A Hydria of the Campana Group in Bonn," *Jahrbuch der Berliner Museen* 5 [1963]: 115, fig. 10). Approximately fifteen vases are now assigned to the Ribbon Painter.

On the type in general, see F. Villard, "Deux dinoi d'un peintre ionien au Louvre," *Monuments et mémoires. Fondation E. Piot* 43 (1949): 33-57; R. M. Cook, "A List of Clazomenian Pottery," *Annual of the British School at Athens* 47 (1952): 150-51; R. M. Cook and J. M. Hemelrijk, "A Hydria of the Campana Group in Bonn," *Jahrbuch der Berliner Museen* 5 (1963): 107-20; M. Martelli Cristofani, "La ceramica greco-orientale in Etruria," in *Les Céramiques de la Grèce de l'Est et leur diffusion en occident* (Paris, 1978), pp. 193-94; Hemelrijk 1984, pp. 185-87; F. Gaultier, *CVA Louvre* 24 [France 35], pp. 21-22, pls. 2-13 [1534-1545].

ETRUSCAN BLACK-FIGURE

24. Neck-Amphora

Plates 501–502

Accession number 71.AE.369

SHAPE AND ORNAMENT Tall ovoid amphora with echinus mouth and concave inner lip. Concave neck with triple-coiled handles springing from top of neck to shoulder. Foot is gently flaring disc in two degrees. Inner and outer mouth slipped.

Neck, shoulder, and belly frieze are largely reserved. Neck panel, A. Ten vertical strokes at top and three at bottom with horizontal row of thirteen dots between a single dot above and below the first and last of the row. Row of fourteen dots formed by single lines at base of neck. B. Similar, but with eight strokes at top, ten dots in middle, twelve strokes below, eleven dots at base.

Shoulder, A. Eleven strokes radiate from base of neck, flanked by double parallel rows of three dots; below, a row of twenty-two dots. B. Similar, but with nine radiating strokes and sixteen dots. The handles and handle zones are black. Continuous belly frieze framed above by a double horizontal band enclosing a row of dots and below by a single groundline. Lower body and foot black; underside reserved.

SUBJECT Two nude youths holding the reins of two horses, all running to left. A. Youth runs vigorously with only toes of right foot touching the ground. His right arm is bent at elbow and holds the reins of the large horse following him. He holds a ring-shaped object in this hand, perhaps a special device or just the coiled rein. His left hand clutches the rein of the horse running in front of him. B. Similar nude youth, but with torso turned to the front. His arms and legs are in almost the same position as the youth on Side A, but both feet touch groundline and right, rather than left, foot is forward. In this case the rein is continuous, running from the harness to the youth's left hand, then behind his torso into his right hand, and on to the next horse's harness.

The horses have elongated bodies and long tails; only their hind hooves touch the ground. Their tails, especially that of B/A, are very long.

ATTRIBUTION AND DATE Attributed to the Orvieto Group by S. Schwarz. Circa 500 B.C.

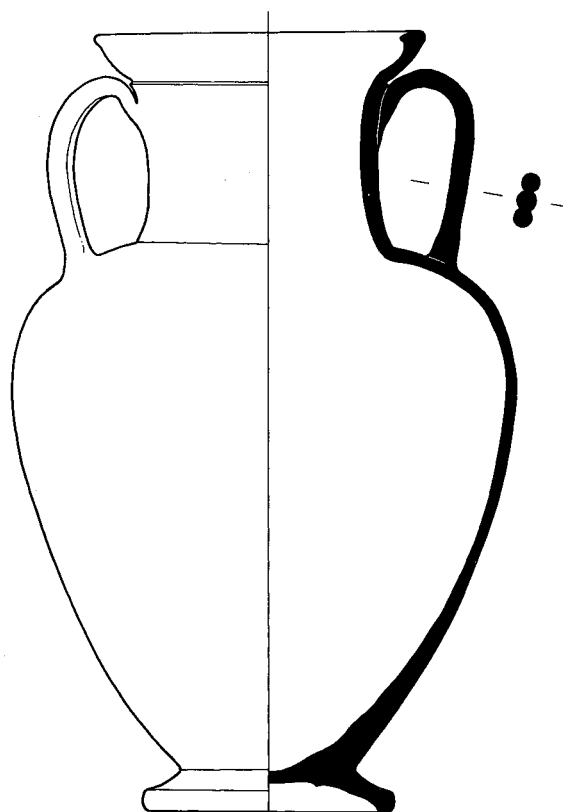
DIMENSIONS AND CONDITION Height 43.1 cm; diameter 26.1 cm; diameter of mouth 17.8 cm; diameter of

foot 13.8 cm. Reconstructed from several large fragments. Some large chips missing; lip is warped.

TECHNICAL FEATURES Light buff-colored clay with dark brown gloss fired to reddish orange. Incision used throughout belly frieze to delineate inner structure of figures and to outline, although lines do not always follow slip contours; renders bridles of both horses.

BIBLIOGRAPHY *Cat. Parke-Bernet* (New York, December 4, 1969), no. 224; Schwarz 1989, pp. 167–72, fig. 1a–c; S. Schwarz, "Etruscan black figure amphora," in *Antichità dell'Umbria a New York*, ed. F. Roncalli and L. Bonfante (Perugia, 1991), pp. 241–43, no. 5.5.

COMPARANDA Recent studies have added much to our understanding of this large group of black-figured vases, first defined more than sixty years ago by A. L. Caldò, "Una fabbrica orvietana di vasi etruschi nella tecnica a figure nere," *StEtr* 10 (1936): 431–39. For current definitions and attributions, see M. Cappelletti, *Museo Claudio Faina di Orvieto: Ceramica etrusca figurata* (Perugia, 1992), p. 115; S. Schwarz, "Etruscan Black-Figure Vases in the U.S. National Museum of Natural History," *RM* 91 (1984): 47–61. Approximately forty



Catalogue no. 24 Scale 1:4

amphorae have been assigned to the Orvieto Group. The other favorite shape is the oinochoe.

Distinctive features include the light clay color and the reddish-orange gloss, often attributed to accidental misfiring. However, Cappelletti (op. cit.) has made the convincing argument that, because this is so common, it could as easily be intentional. (For good color plates, see Martelli, pp. 311, 313, nos. 132, 138.2–3.) The Getty neck-amphora's shape is closely paralleled by Florence 75690 (from Orvieto), and Copenhagen, National Museum 3793 (Schwarz 1989, nos. 1, 15); another amphora, Florence 78738 (from Cortona), shows the same neck and shoulder treatment (Schwarz 1989, no. 19; see, for additional stylistic parallels, pp. 170–72).

The unusual subject matter may be unique within the Orvieto Group (Schwarz 1989, p. 170), but it does appear on a closely related neck-amphora, Palermo N.I. 5613; E. Paribeni and M. T. Falconi Amorelli, *La Collezione Casuccini: Ceramica attica, ceramica etrusca, ceramica falisca* (Rome, 1996), pp. 119–20, figs. 5–5a. It is dated ca. 510–490 B.C.

Schwarz has assigned this vase to the earliest of her three proposed subdivisions of the Orvieto Group and dates it near the end of the sixth century B.C. According to her classification, this subgroup (which may be the work of a single painter) shows an interest in agitated or active subject matter drawn from the palaestra or mythology. Also evident, especially in the treatment of foreshortening and anatomical rendering, is a strong influence from Attic vase-painting of ca. 525–510 B.C. (Schwarz 1989, p. 172).

25. Fragment

Plate 507, 2

Accession number 77.AE.23.4

SHAPE AND ORNAMENT Size and linear ornament suggest that this fragment is from a large open vase, perhaps a neck-amphora or a stamnos. Preserved ornament consists of a series of thin, horizontal bands with a heavier band below, probably the result of painting the slip with a dry brush. Below this, the crown and upper face of a satyr. The eye appears darker than the rest of the head, due to a thicker application of gloss.

ATTRIBUTION AND DATE Attributed to the Orvieto Group by S. Schwarz. Circa 525–490 B.C.

DIMENSIONS AND CONDITION Maximum width 3.6 cm; maximum height 1.8 cm; thickness 0.4 cm. The edges are worn, indicating an old break.

TECHNICAL FEATURES Light buff-colored clay with brownish-orange gloss. Incised contour, pointed ear, fringed hair, eye, an arc (which may represent a fillet), and another perhaps to indicate the satyr's cheek or top edge of beard.

BIBLIOGRAPHY Schwarz 1989, p. 171, fig. 2, and p. 179, no. 58.

COMPARANDA The fringed hair on this satyr is not common within the Orvieto Group. The only other examples cited by Schwarz (1989, p. 171) are the Getty neck-amphora (entry no. 24) and another neck-amphora in Copenhagen, Ny Carlsberg Glyptotek H 147 (Schwarz 1989, p. 177, no. 10).

26. Neck-Amphora

Plates 503–504

Accession number 68.AE.17

SHAPE AND ORNAMENT Ovoid neck-amphora with echinus mouth, slightly concave neck, and wide, triple-coil handles clumsily attached to neck. Foot is a flaring, almost flat disc in two degrees. Outside and inside of mouth and inside of neck black to base. Below rim, on slightly raised fillet, thirteen ivy leaves, pointing to left, but omitted directly above each handle.

Neck panel. Three simplified palmette-like ornaments. A horizontal line, at midpoint, links these with alternating verticals with enlarged tips. The handles are slipped, with reserved inner surfaces.

Shoulder. Twelve lotus buds linked by arcs; the right side in both cases ends with an extra arc, suggesting the artist painted from left to right. Under each handle, palmettes linked by two volute tendrils with lotus buds to two pairs of opposing palmettes form the frames for major belly decoration. Thinly painted groundline, below which is a reserved band. Foot torus reserved.

SUBJECT A. Nude youth, with chlamys draped over his shoulders, moves to left. He holds a toy or treat in his right hand and tempts a long-tailed cat with it. This feline, leaping up with forepaws extended, is seen as from above. B. A large winged horse (Pegasos?), shown in profile, canters to the left.

ATTRIBUTION AND DATE Attributed to the Lotus Bud Group by S. Schwarz. Possibly Orvietan. Circa 490 B.C.

DIMENSIONS AND CONDITION Height 34.6 cm; diameter 21.5 cm; diameter of restored mouth 16.6 cm;

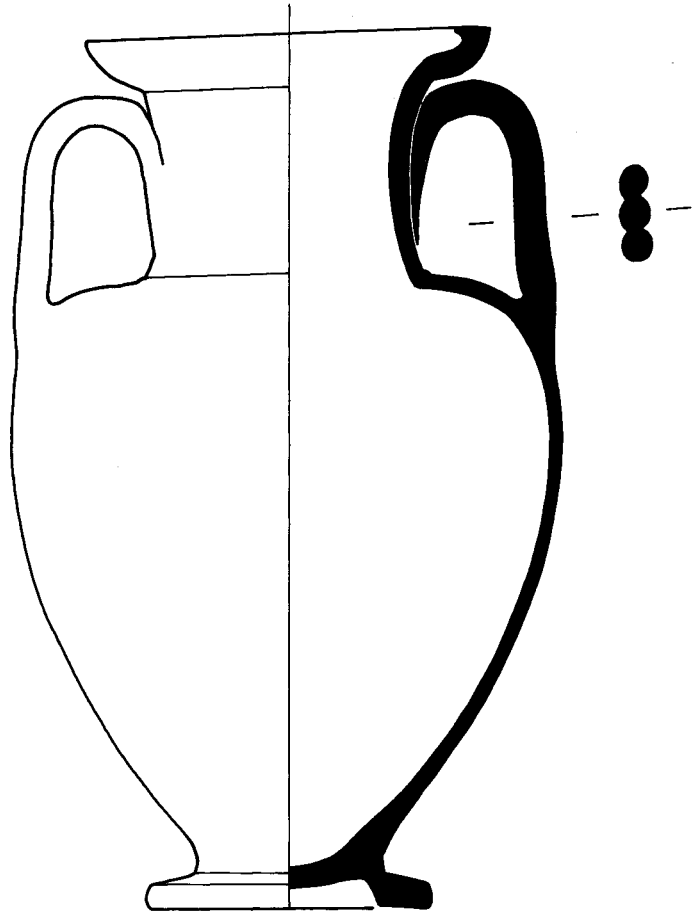
diameter of foot 11.3 cm. Reconstructed from several fragments; calcareous deposits on surface. Mouth partly restored.

TECHNICAL FEATURES Clay is light buff color; slip color ranges from black to brown. Incision used effectively to delineate facial features (eye, eyebrow, mouth), ear, fringed hair. Some body contours incised, but others (mostly legs) are not. Musculature and drapery are treated carefully. However, compare youth's right foot, where no incision appears, with his left foot, where each toe is delicately rendered. Incisions mark cat's eyes, nose, crown, paws, and claws, as well as its tail and a wavy line down its back. On the horse only a few contours are incised, but incised lines indicate mane on reserved background. Other incised elements: eye, ear, nostrils, jaw, shoulder, wing feathers, genitals, left foreleg, hindleg. Gloss, very irregularly applied, covers remainder of belly and top of foot.

BIBLIOGRAPHY Schwarz 1989, pp. 167–80, fig. 4a–c, Appendix II, no. 7; S. Schwarz, in *Antichità dell'Umbria a New York*, ed. F. Roncalli and L. Bonfante (Perugia, 1991), pp. 245–46, no. 5.7; A. Ashmead, "Etruscan Domesticated Cats," in *Murlo and the Etruscans*, ed. R. De Puma and J. Small (Madison, 1994), p. 146, no. 5, fig. 14.4 (detail).

COMPARANDA Because of its close affinities to the Orvieto Group in matters of style, shape, and technique, the Lotus Bud Group is best associated with Orvieto as the possible location of the workshop. The youth's pose on Side A is similar to that of the nude on Side B of the Orvieto Group neck-amphora (entry no. 24, pl. 502.1), except for his bent left arm. Subject of Side A is unusual, and no satisfactory Etruscan parallels are known to me. Perhaps the closest, albeit involving a dog rather than a cat, is a neck-amphora by the Painter of Munich 892 from Monte Abatone necropolis, Cerveteri, tomb 56 (Cerveteri 115458): see M. A. Rizzo, "Percorsi ceramografici tardo-arcaici ceretani," *Prospettiva* 73–74 (1994): 10, 12, figs. 41–42. Ashmead ("Etruscan Domesticated Cats," in *Murlo and the Etruscans*, ed. R. De Puma and J. Small [Madison, 1994], p. 146) cites a number of Greek comparisons depicting related cat-teasing scenes. The most unusual aspect of the Getty portrayal is the cat viewed from above and with frontal face. Several frontal lion heads appear on Pontic vases: M. A. Rizzo, "Contributo al repertorio iconografico della ceramica pontica," *Prospettiva* 32 (1983): 52–53, figs. 15, 17–18. On the other hand, Side B shows a common Etruscan subject. Winged horses, who may or often may not depict the mythical Pegasos, are frequent in Etruscan black-figure of this period. Several examples by the Micali Painter

are cited in Schwarz 1989, p. 176, no. 43. See also a black-figured olpe from Chiusi, Heidelberg E 30 (*CVA Heidelberg 2* [Germany 23], pl. 57.5–6 [1092]). Additional examples, including a hydria with a small herd of winged horses, may be seen in *Un artista etrusco e il suo mondo: Il pittore di Micali*, ed. M. A. Rizzo (Rome, 1988), pp. 66–67, fig. 88.



Catalogue no. 26 Scale 1:3

27. Neck-Amphora

Plates 505–506

Accession number 71.AE.249

SHAPE AND ORNAMENT Tall ovoid body, echinus mouth, concave neck, and triple handles from shoulder to neck. Flat top of mouth reserved; interior of mouth black about half way down neck. Exterior. Mouth and handles black. Pronounced groove at junction of neck and lip. Disc foot with tall torus edge and slightly concave, flaring top.

Neck, A. Three pairs of palmettes alternating with lotuses (plus one truncated bloom at right) and connected by chain (horizontal row of small circles, each with a central dot). B. Similar, but with right palmette pair

truncated. Shoulder. Twenty-two (Side A) or seventeen (Side B) tongues enclosed with a line at the ends, evenly spaced dots at bottom. Main frieze is continuous but loosely framed by elaborate handle ornaments: four large, circumscribed palmettes are linked by symmetrical tendrils whose midpoints support lotus blossoms. At center and between the loops of these tendrils are five small circles. On A/B, right lotus is replaced by a small palmette and single dot.

Below figure scene, friezes separated by single lines on the lower belly. Alternating palmette and ivy-leaf band linked by tendrils; dots flank each element along the lower edge. Bold zigzag with large dots above and below. Eighteen rays at base.

SUBJECT A. Two elongated, standing men face each other in conversation. Left male, perhaps bearded, looks away from his friend, raises his right hand, and, with his left hand, offers a wreath or perhaps attaches a fillet to the right arm of accompanying youth. The youth holds a mantle over his left arm; his right hand is extended to touch the wreath or fillet. Both men wear himatia. A large floral bud grows between them. B. Two female figures wearing chitons are treated in same manner. Woman on left holds a wreath in her right hand. She lifts her dress with her left hand. Second woman faces her companion and approaches her from right with both arms raised, perhaps in a dancing gesture.

ATtribution AND DATE Attributed to Group of Munich 892 by S. Schwarz. Probably Vulcian. Circa 500–475 B.C.

DIMENSIONS AND CONDITION Height 47.5 cm; diameter 29.1 cm; diameter of mouth 20.5 cm; diameter of foot 13.6 cm. Restored from many fragments. Major lacunae in lower figure frieze on Side B and lower belly and under handle on B/A.

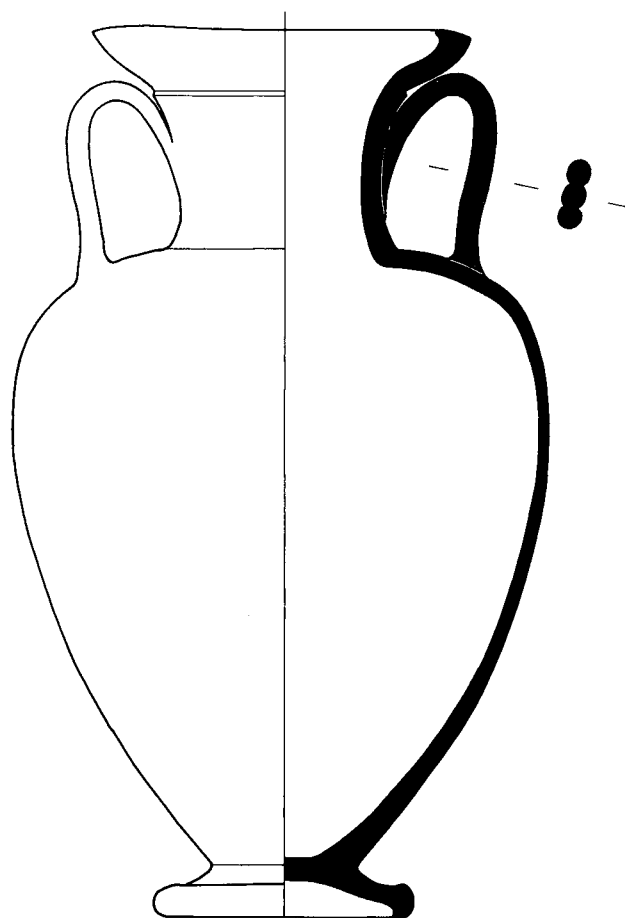
TECHNICAL FEATURES Accessory color. *White*: limited use substitutes for incision. A, inner edges of lotus petals; vertical stripes on shoulder tongues; figures: fillets, borders of himatia, wreath. B, figures: fillets, chiton borders (especially at shoulders). A/B, radiating lines in four outer circles; left lotus petals, both left and right lotus. B/A, left and right flowers, some palmettes' calyxes.

BIBLIOGRAPHY *Cat. Parke-Bernet* (New York, December 4, 1969), no. 223; Schwarz 1983, pp. 121–25, figs. 1–3.

COMPARANDA For good summaries of this large class of late black-figure, see Schwarz 1983; B. Ginge, *Ce-*

ramiche etrusche a figure nere (Rome, 1987), pp. 67–69; M. A. Rizzo, “La ceramica a figure nere,” in Martelli, pp. 38–39, nos. 133–35. Many of the decorative elements of this group rely on late Attic black-figure prototypes.

In developing the attribution, Schwarz 1983 provides excellent parallels for all the major elements of the Getty neck-amphora. For identical shapes, see J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München* (Munich, 1912), 2: 120, fig. 133 (Munich 892); T. Dohrn, “Die etruskischen schwarzfigurigen Vasen,” *StEtr* 13 (1938): 290, pl. 56.1–2 (Florence 70997); and R. Hess, *Raccolta R. H.: Aus einer privaten Antikensammlung* (Basel, 1963), no. 41 (Basel private collection). These same vases also demonstrate another similarity with the Getty vase: elongated petals of neck palmettes. The name piece for the group shows the distinctive wavy-tongue border used on shoulder ornament. This appears again on Viterbo 337/228 (Emiliozzi, pp. 156–57, no. 201). Especially unusual elements on the Getty neck-amphora are the circumscribed palmettes and the elaborate lower belly friezes. For the small palmette and single dot on A/B, cf. Reading University 39.IX.2 (*CVA Reading* 1 [Great Britain 12], pl. 38.1c [565]).



Catalogue no. 27 Scale 1:4

28. Hydria

Plate 507, 4

Accession number 86.AE.397

Formerly Bareiss Collection number 165 (S.82.AE.13)

SHAPE AND ORNAMENT Small portion of shoulder and approximately the upper half of main belly frieze. On shoulder, two rounded ends of a palmette at right and remnant of a curving tendril or volute at left. A faint black border marks the carination.

SUBJECT Profile head and upper torso of a running or dancing (female?) figure. Although the head is painted in a smooth arc, its contour line is scalloped. The figure has short bangs, wears a fillet and large round earring. Armbands(?) on each forearm; chokerlike necklace. Right arm tightly bent at elbow, hand with fingers bent back and spread. Left arm extended and held high. Short-sleeved garment with thick waistband. Over the chest, crossed lines (thongs for amulets, or a *kestos*?).

ATTRIBUTION AND DATE Attributed to the Micali Painter by D. von Bothmer and N. Spivey. Circa 520 B.C.

DIMENSIONS AND CONDITION Maximum preserved height 10.4 cm; maximum preserved width 11 cm. Two large joining fragments; some surface flaking and wear.

TECHNICAL FEATURES Fabric is buff on exterior and very light pink on interior. Incision used for short fringed hair, wavy fillet, earring, facial features, armbands(?), *kestos*(?), contour lines. Accessory color. *White*: white of eye, necklace, band at left elbow.

BIBLIOGRAPHY *Greek Vases*, p. 83, no. 203; Spivey, p. 25, no. 160, pl. 23b.

COMPARANDA Spivey assigns this piece to the Micali Painter's "Middle II" period. He believes the figure is male, but both the ample jewelry and the costume suggest a female. For the fragment's shoulder ornament, cf. Spivey, pl. 34a.

29. Large Vessel

Plate 507, 6

Accession number 77.AE.23.17

SHAPE AND ORNAMENT Roughly rectangular fragment of a large vessel, perhaps an amphora or oinochoe. Band at top.

SUBJECT Nude male rider holds horse's reins in his left hand. The youth has long hair; his left leg is extended

so that his foot appears in front of the animal. (It is incorrectly rendered larger than his right foot.) Below and in front of horse are vestiges of additional figures or objects.

ATTRIBUTION AND DATE Unattributed. Perhaps circa 530–500 B.C.

DIMENSIONS AND CONDITION Preserved height 9.2 cm; preserved width 6.3 cm; thickness 0.4–0.65 cm. Surface worn with some flaking and chipping.

TECHNICAL FEATURES Core is light gray; surfaces salmon colored. Body contours of horse and man; interior delineation of man's shin muscles, knee, ankle bone; and horse's mane are all incised.

BIBLIOGRAPHY Not previously published.

COMPARANDA See comments for following fragment. Compare also horsemen on a trefoil oinochoe by the Amphiaraios Painter (Villa Giulia 84441: L. Hannestad, *The Followers of the Paris Painter*, Det Kongelige Danske Videnskabernes Selskab, Historisk-Filosofiske Meddelelser, vol. 47.4 [Copenhagen, 1976], pl. 8) or on a neck-amphora by the Micali Painter (Siena 38478: Spivey, no. 33, pl. 8a).

30. Oinochoe?

Plate 507, 7

Accession number 82.AE.39.13

SHAPE AND ORNAMENT Fragment, perhaps from the belly of an oinochoe. Interior without slip.

SUBJECT A young male rides a large horse to right. Most of the youth's body is preserved. He appears to hold the reins with both hands. He wears a chitoniskos but is barefoot. His head is bent down (top and back of head are missing). Only the lower part of the horse's neck, his belly and hind haunches are preserved. A second horse appears to be overtaking the first rider. Only the muzzle and forehooves survive.

ATTRIBUTION AND DATE Unattributed. Circa 525–500 B.C.

DIMENSIONS Maximum height 11.1 cm; maximum width 9.1 cm.

TECHNICAL FEATURES Incision used to outline male's body and large profile eye, and to indicate garment borders; horse's genitals, right hindleg profile; some decorative patches on body; bit and reins of second

horse. Accessory color. *Red*: portions of male's chitoniskos, his neck and cheek; horse's back, rump, thigh. *White*: horse's back, rump, thigh.

BIBLIOGRAPHY Not previously published.

COMPARANDA Clearly, the fragment is from a typical frieze of horsemen. For the youth's pose, compare a Pontic oinochoe by the Paris Painter in Seattle (cs 20.26): M. Del Chiaro, *Etruscan Art from West Coast Collections* (Santa Barbara, 1967), no. 103; Hannestad 1974, p. 47, no. 24. Another vase attributed to the Paris Painter (Vatican 231) shows similar use of added red and white for horse's markings: J. D. Beazley, *Etruscan Vase Painting* (Oxford, 1947), pl. 1.1-2; Hannestad 1974, p. 47, no. 3.

31. Amphora?

Plate 507, 3

Accession number 77.AE.23.5

SHAPE AND ORNAMENT Triangular fragment, possibly from the belly of a black-figured amphora.

SUBJECT Left heel and lower leg of a figure striding to left with a small part of upper right leg originally extended to the right. Three wavy folds of the garment worn by this figure appear at top.

ATTRIBUTION AND DATE Unattributed. Circa 520-500 B.C.

DIMENSIONS Maximum height 5.3 cm; maximum width 2.4 cm.

TECHNICAL FEATURES Very faint incisions indicate drapery folds and ankle bone. Accessory color. *Red*: groundline at bottom of fragment. *White*: reinforces incised folds.

BIBLIOGRAPHY Not previously published.

COMPARANDA The running women on a hydria by the Micali Painter (Vatican 14959) are similar to the remains of the figure on this fragment: Spivey, no. 38, pl. 8c; F. Buranelli, *The Etruscans: Legacy of a Lost Civilization* (Memphis, 1992), pp. 170-71, no. 150.

32. Amphora or Hydria

Plate 507, 5

Accession number 77.AE.23.3

SHAPE AND ORNAMENT Small fragment, perhaps from the shoulder of a black-figured amphora or hydria.

Faint vestiges of a horizontal band at top. Interior without slip.

SUBJECT Profile head (of youth?) facing left.

ATTRIBUTION AND DATE Unattributed. Circa 520-500 B.C.

DIMENSIONS Maximum height 2.7 cm; maximum width 3 cm.

TECHNICAL FEATURES Fringed hair, top of eye (or perhaps eyebrow?), mouth, ear incised. Accessory color. *White*: fillet at right.

BIBLIOGRAPHY Not previously published.

COMPARANDA With so little surviving it is impossible to determine the subject or even the type of figure represented—for example, this could be the head of a maenad or a sphinx. Compare the shoulder frieze of a fragmentary amphora from Chiusi, now in Palermo, by the Micali Painter: Spivey, no. 54, pl. 10a. See also the heads of the armed youths on British Museum B 62: Spivey, no. 76, pl. 14b. Other parallels include Copenhagen, National Museum 4812 (Spivey, no. 103, pl. 19a), and Tarquinia RC 2779 (B. Ginge, *Ceramiche etrusche a figure nere* [Rome, 1987], pp. 72-73, pls. LXII-LXIII).

33. Small Closed Vessel

Plate 508, 1

Accession number 82.AE.39.14

SHAPE AND ORNAMENT Black-figured fragment, probably from the shoulder of a small vessel. Interior without slip.

SUBJECT Profile head of a young woman with elaborately coiffed hair facing left.

ATTRIBUTION AND DATE Unattributed. Circa 520-500 B.C.

DIMENSIONS Maximum height 2.6 cm; maximum width 5 cm; thickness 0.25-0.45 cm.

TECHNICAL FEATURES Hair, facial features, and vestige of shoulder garment incised.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the incised ear, compare examples from vases by the Micali Painter: Spivey, p. 51, figs. 2-3. I have not located a parallel for the distinctive coiffure on this head.

34. Cup or Plate

Plate 508, 2

Accession number 77.AE.23.2

SHAPE AND ORNAMENT Rim fragment from a cup or plate. Interior's black slip thinly applied.

SUBJECT Portion of a large swan with wings unfurled facing left.

ATTRIBUTION AND DATE Unattributed. Circa 525–500 B.C.

DIMENSIONS Maximum height 2.1 cm; maximum width 4.9 cm.

TECHNICAL FEATURES Swan's feathers and short arc behind eye incised. Accessory color. *White*: eye, wavy line above feathers on each wing.

BIBLIOGRAPHY Not previously published.

COMPARANDA For a closely related swan, see a black-figured kyathos fragment in Munich showing almost identical pose, use of incision and added white: J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München* (Munich, 1912), 1: 147–48, no. 976, fig. 187.

ETRUSCAN AND FALISCAN RED-FIGURE

35. Kylix

Plates 508, 3; 509

Accession number 78.AE.250

SHAPE AND ORNAMENT Standard kylix type with wide, shallow bowl; short stem; and low foot in one degree. Handles attach horizontally and turn up gracefully to a point at rim height. All decoration in thinly applied black. Tondo framed by border of perfunctory double leaves; rest of floor and handles black. Exterior. Handles flanked by single circumscribed palmettes that fill most of the available space. Under each handle, a smaller upright palmette. Areas between handle attachments and inner surfaces of both handles reserved. Concentric circles, echoing the foot, frame base of satyr-palmette frieze. Five additional concentric circles decorate underside of foot.

SUBJECT Interior. Nude winged female seated facing left. Her seat is covered with flowing drapery. She wears only two bracelets and a necklace picked out with small vertical strokes. In her outstretched right hand she holds a large basket or patera; in her left hand, held beside her hip, she holds a large purselike object. Exterior. Large profile satyr head facing left at center of each side. Filling triangular spaces in front of each satyr's chin is a stylized shell (or half palmette).

ATTRIBUTION AND DATE Perhaps attributable to the Full Sakkos Group. Circa 350–325 B.C.

DIMENSIONS AND CONDITION Height 7.1 cm; diameter 22 cm; diameter of foot 7.2 cm; diameter of tondo 10.4 cm. Intact with some minor chips and cracks.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the tondo border, see Tarquinia RC 1650: Pianu 1980, pl. XLIX.50a. For the exterior profile satyr heads, see Tarquinia RC 5761: Pianu 1980, pl. LXVII.70a.

36. Kylix

Plate 510

Accession number 83.AE.288

SHAPE AND ORNAMENT Standard kylix shape similar to previous entry, but with deeper bowl; shorter stem; and heavier, unarticulated foot. Decoration executed in black. Exterior ornament consists of a single handle frieze filled with a tendril chain and small circles. Bowl and foot entirely black except for foot edge and underside. Handles reserved on interior surfaces. Reserved tondo frame is uneven, especially on interior.

SUBJECT Head of youth in left profile dominates the tondo. His short curly hair overlaps a dilute gloss tondo frame at top, but is separated from the field by reserved line on right. His ear, somewhat irregular and perhaps a satyr's ear, is drawn simply. Profile eye is large; mouth line turns down between thin lips. Large reserved leaf-shaped gadroon echoes tondo curve before his nose.

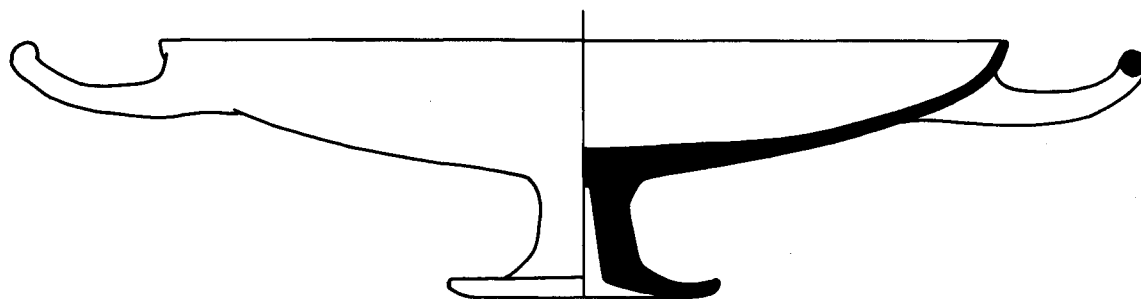
ATTRIBUTION AND DATE Probably Faliscan. Circa 330–310 B.C.

DIMENSIONS AND CONDITION Height 7.3 cm; diameter 18.6 cm; diameter of foot 7.2 cm; diameter of tondo 13 cm. Intact and in good condition.

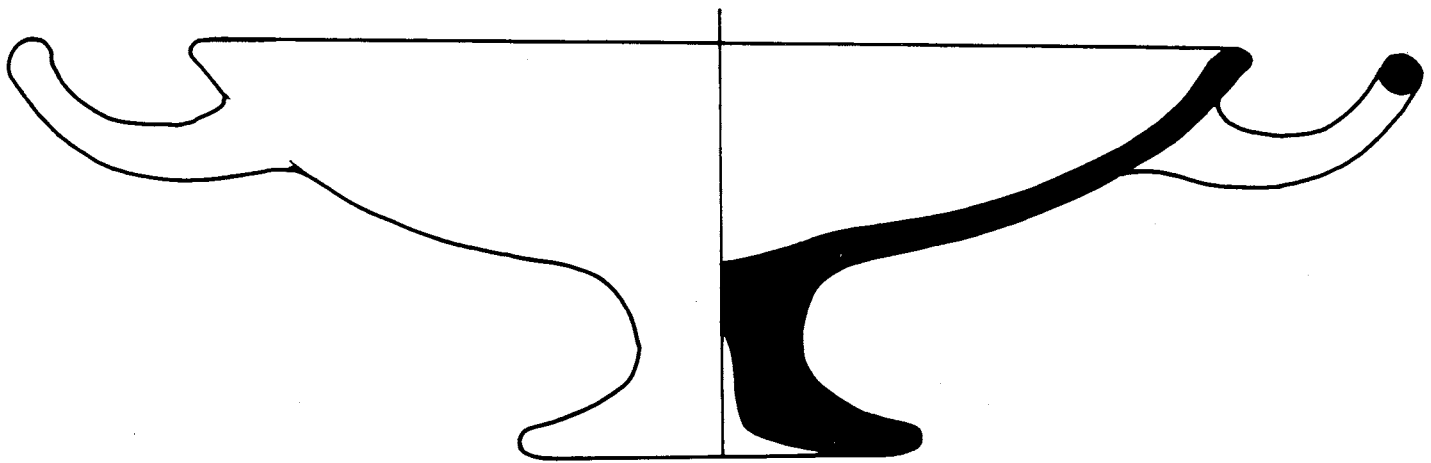
TECHNICAL FEATURES Interior. Dilute gloss indicates satyr's light sideburns. Exterior. Gloss application uneven and drawing hesitant. Narrow black gloss band frames the frieze at top.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the general type and especially the particular orientation of profile head to handles, see Viterbo 337/226: Emiliozzi, pp. 172–73, no. 229. Compare a Faliscan Group B miniature hydria with similar profile head, Louvre CP 1045: *CVA Louvre* 22 [France 33], pl. 4.4 [1436]. For the exterior ornament, see Viterbo 337/208: Emiliozzi, p. 176, no. 239.



Catalogue no. 35 Scale 1:2



Catalogue no. 36 Scale 3:4

37. Kylix

Plate 511, 1a-b

Accession numbers 86.AE.390.1 and 83.AE.368.11.1
Formerly Bareiss Collection (S.80.AE.332) (86.AE.390.1 only)

SHAPE AND ORNAMENT Two nonjoining fragments of kylix tondo. Vestiges of a meander alternating with checkerboard pattern form the tondo frame. Exterior shows portions of large circumscribed palmette with volutes at left; two reserved bands form groundline. Second fragment's exterior, black with reserved concentric circle on base of foot.

SUBJECT Interior. Left shoulder, neck, and back of head of female with elaborate coiffure, fillet, and earring. She wears a chitoniskos and faces left. A quiver and bow appear over her shoulder. The lower fragment shows her right arm and torso to knees. Chitoniskos carefully rendered with small stars and circles at waist, bands of triangles, and wave crests. The rump and tail of a spotted deer to left. Exterior. At right, lower calf, ankle, and heel of standing male facing left.

ATTRIBUTION AND DATE Attributed to the Del Chiaro Painter by J. Frel. Faliscan. Circa 380-360 B.C.

DIMENSIONS Maximum height (86.AE.390.1) 5.5 cm; maximum width 6.5 cm; restored diameter of tondo ca. 11 cm. Maximum height (83.AE.368.11.1) 6.7 cm; maximum width 6.0 cm.

TECHNICAL FEATURES Relief lines used for female's ear and earring, quiver, lower portion of bow, drapery.

BIBLIOGRAPHY J. Frel, "A New Etruscan Vase Painter," in *Greek Vases in the Getty 2*, pp. 150-51, no. 11; fig. 11a-b.

COMPARANDA The quiver, bow, and deer identify the interior figure as the goddess Artemis (Etruscan *Ar-*

tumes). For the chitoniskos, compare that worn by Perseus on a calyx-krater in Zurich, Hirschmann Collection: Martelli, pp. 196 and 316, no. 145. For the coiffure, cf. J. D. Beazley, *Etruscan Vase Painting* (Oxford, 1947), pl. xv.4. For the interior border, cf. Beazley, op. cit., pl. xiii.3, and *CVA Todi 1* [Italia 16], pl. 9.1 [794]. Other related fragments include Harari 1980, pl. iv.3; Beazley, op. cit., pl. xviii.12. The exterior likely depicts a standard conversation scene between nude and clothed males. Frel suggests these fragments belong to the artist's "Standard Style II" phase. B. Adembri ("The Earliest Faliscan Red-Figured Workshops and Their Relationship with Attic and South Italian Vase-Painting," in *Proceedings of the 3rd Symposium in Greek and Related Vases*, ed. J. Christiansen and T. Melander [Copenhagen, 1988], p. 8) believes the artist was "a Greek immigrant or at least the native beginner of the Faliscan workshops."

38. Kylix

Plate 512

Accession numbers 83.AE.368.12 and 86.AE.390.2
Formerly Bareiss Collection (S.80.AE.332) (86.AE.390.2 only)

SHAPE AND ORNAMENT Sixteen fragments from the floor of a kylix. Interior. Meander tondo border with alternating dotted checkerboard squares. Exterior. Large palmettes and tendrils flank handles, a single reserved groundline.

SUBJECT Interior. Seated Dionysos at left faces satyr. Dionysos holds thyrsos in left hand and wears himation, diadem, and crossband. Satyr, with his right foot on a rock, leans forward to hold a drinking horn. He is nude save for diadem and crossband. One nonjoining fragment shows the god's bare right foot and the

satyr's bare feet; tuft of grass to right. Exterior. Nude youth in profile bends forward to converse with standing draped male on right. Youth wears headband and shoes, and rests his right elbow on his raised left leg. Borders of standing male's garment decorated with rows of dots at top and heavy lines at top and bottom. Behind each figure and hanging from the rim, a discuslike object decorated with a swastika.

ATTRIBUTION AND DATE Attributed to the Del Chiaro Painter by J. Frel. Faliscan. Circa 350–340 B.C.

DIMENSIONS Maximum height 11.2 cm; maximum width 19.5 cm; restored diameter of tondo ca. 10.5 cm. Nonjoining fragment (86.AE.390.2): maximum height 5.5 cm; maximum width 7.4 cm.

TECHNICAL FEATURES Relief lines for body contours, interior details, drapery. Dilute gloss for rock at tondo's base. Accessory color. *White*: diadems, crossbands, grass tufts in tondo.

BIBLIOGRAPHY J. Frel, "A New Etruscan Vase Painter," in *Greek Vases in the Getty 2*, pp. 150–51, no. 12, fig. 12a–b.

COMPARANDA For the composition, compare two fragmentary kylikes from Lerici tomb 4921, Tarquinia 69006 and 69007: *Tarquinia Lerici*, pp. 66–69, nos. 48, 49. See also I. Jucker et al., *Italy of the Etruscans* (Mainz, 1991), p. 239, no. 307. The dotted checkerboard appears on a kylix, Florence 74825: Harari 1980, pl. 1.1; M. Harari, "Nuove considerazioni sui Gruppo Clusium e Volterrae," in *Contributi alla ceramica etrusca tardo-classica. Atti del Seminario 11 maggio 1984*, Quaderni del Centro di Studio per l'Archeologia Etrusco-Italica, vol. 10 (Rome, 1985), p. 48, fig. 15. See also, *Tarquinia Lerici*, pp. 66–69, nos. 48–49; B. Adembri, "La più antica produzione di ceramica falisca a figure rosse: Inquadramento stilistico e cronologico," in *La civiltà dei Falisci: Atti del XV Convegno di Studi Etruschi ed Italici, Civita Castellana, Forte Sangallo, 28–31 maggio 1987* (Florence, 1990), p. 242, pl. vb.

The exterior depicts a typical subject and standard composition. The nude male's pose is especially popular for satyrs: compare M. Del Chiaro, "A Faliscan Red-Figure Bell Krater," *Greek Vases in the Getty 2*, pp. 160–62, 166, figs. 1–3, 11.

For the tondo border, cf. Boston 01.8123: J. M. Padgett et al., *Vase Painting in Italy: Red-Figure and Related Works in the Museum of Fine Arts, Boston* (Boston, 1993), pp. 251–53, no. 169. Frel assigned this cup to the "Standard Style II" phase of the Del Chiaro Painter's career.

39. Large kylix(?)

Plate 511, 2

Accession number 86.AE.698.53

SHAPE AND ORNAMENT Fragment, probably from floor of large kylix as indicated by potting marks. Interior black. No ornament preserved.

SUBJECT Exterior. Small female(?) figure wearing a crown faces right with her arm extended. Above, indicated in red-figure, a box or chest with long decorated fillets hanging from it.

ATTRIBUTION AND DATE Possibly Caeretan. Circa 325–300 B.C.

DIMENSIONS Maximum height 5.5 cm; maximum width 3.3 cm.

TECHNICAL FEATURES Some relief lines on fillets. Accessory color. *White*: small female.

BIBLIOGRAPHY Not previously published.

COMPARANDA Difficult to interpret subject, but similar to Attic and Etruscan representations of the bridal toilette: perhaps a larger figure at right holding a toiletries or jewelry chest with smaller crowned figure representing a child. For a fragmentary Caeretan stamnos of similar style, see *CVA Louvre 22* [France 33], pl. 31.10 [1463]. For a fragmentary Caeretan oinochoe with similar fillet, see F. R. Serra Ridgway, *I corredi del Fondo Scatagliini a Tarquinia* (Milan, 1996), pp. 49–50, pl. xxxv.34–1.

40. Genucilia Plate

Plate 513, 1–2

Accession number 80.AE.75

SHAPE AND ORNAMENT Shallow bowl with single grooves marking perimeter of tondo and edge of rim; flaring rim with wide, overhanging lip; short stem and wide foot with thick edge and concave top. Interior. Reserved band around tondo; consecutive wave crest, originally with six waves, frames the whole.

SUBJECT Large profile head of a woman facing left. She wears an undecorated diadem with two spikes and a netted sakkos. Jewelry consists of a pendant earring with three dots and a dotted necklace. Cursory squiggles represent an earlock and two waves of hair behind the diadem.

ATTRIBUTION AND DATE Belongs to the Caeretan Branch of the Genucilia Group; may be attributable to

the Tarquinia Genucilia Painter. Perhaps from Cerveteri. Circa 325–310 B.C.

DIMENSIONS AND CONDITION Height 5.0 cm; diameter 14.4 cm; diameter of foot 7.1 cm; width of lip 1.3 cm. Approximately one-fifth of the bowl and half the foot are missing (now restored with plaster). Various chips on lip; some warping on foot.

TECHNICAL FEATURES Exterior. Fabric is a warm, red-buff color. Gloss slipped orange-brown on lip, foot edge, and in a wide band under bowl. Slip is often dilute.

BIBLIOGRAPHY Not previously published.

COMPARANDA Del Chiaro 1957, the pioneering work on this large class of late red-figured plates, attempted to demonstrate that there were two major centers of production, Caere and Falerii Veteres. Contemporaneously, both centers employed almost identical shapes and subjects: female profiles and starlike ornaments (see entry no. 41). Several stylistic features associate the Getty plate with the Caeretan Branch of the Genucilia Group. In contrast to the Faliscan Branch, which often depicts the sakkos with a palmette ornament, Caeretan examples show a net sakkos. Caeretan diadems usually have two or more spikes; Faliscan diadems often have none. Jewelry is more frequently depicted on the Caeretan plates. For an excellent summary of the class, see Pianu 1980, pp. 119–23; V. Jolivet, *CVA Louvre 22* [France 33], pp. 46–47. For ongoing scholarly debates, especially about the location of the “Caeretan” Branch (perhaps Rome?), see M. Torelli, *Roma Mediorepubblicana* (Rome, 1973), p. 52.

The Getty plate finds its closest parallels in works by the Tarquinia Genucilia Painter. Of the eleven characteristics for this artist defined by Del Chiaro (1957, p. 260), our plate satisfies seven, with two undetermined because of lacunae. For plates attributed to this artist, diameters range from 13.5 to 15.5 cm, and heights from 4.5 to 6 cm. The Getty plate fits nicely within these parameters. The closest parallel is Tarquinia RC 2639: Pianu 1980, no. 104. For four additional examples from Calvario tomb 1577 at Tarquinia, see *Tarquinia Lerici*, pp. 36–37, nos. 11–14. Another painter who is close to

the Getty artist is the Zurich Genucilia Painter: see Del Chiaro, p. 339, and *CVA Louvre 22* [France 33], pls. 44.15–16 [1476]; 45.3–4 [1477].

Certain features also provide clues to the relative date of the Getty plate. A distinctive leaf-shaped area reserved at the nape is common on all but the latest Caeretan examples (Del Chiaro 1957, p. 247). It is omitted on our plate. A single, rather than double, groove framing the tondo is another detail associated with late Caeretan plates (p. 250). The number of wave crests—fourteen in the earliest examples—declines to a minimum of four in the latest examples. All this suggests we should place the Getty example in the late phases of production for this type at Caere. Determining an absolute chronology is more difficult; Del Chiaro’s original dating is now believed to be too early. For later chronologies, taking production into the middle of the third century B.C., see L. Gasperini, “Piatello ‘Genucilia’ con alfabetario latino,” in *Civiltà degli Etruschi*, ed. M. Cristofani (Milan, 1985), pp. 343–44, no. 2.3, a Genucilia plate with inscribed Latin alphabet; G. Colonna, “Il santuario di Montetosto,” in *Casa e palazzi d’Etruria*, ed. S. Stopponi (Milan, 1985), p. 194, mentions Genucilia plates discovered at Montetosto in an early third-century-B.C. context.

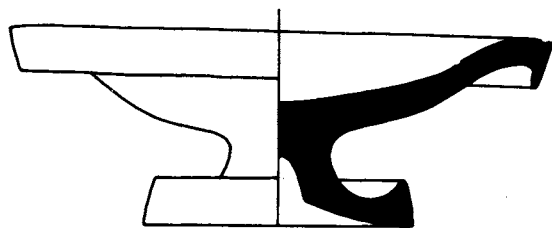
41. Genucilia Plate

Plate 513, 3–4

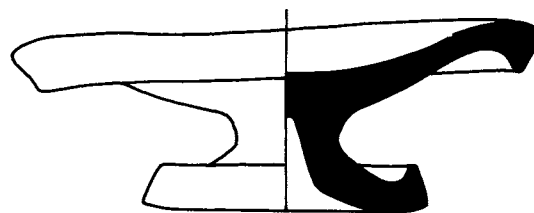
Accession number 81.AE.44

SHAPE AND ORNAMENT Shallow bowl with single, irregular, shallow grooves marking perimeter of tondo and edge of rim; flaring rim with wide, overhanging lip; short stem and wide foot with thick edge and concave top. Interior ornament a “star” with four rays, roughly at right angles to each other, and a central dot. In each quadrant, a small solid chevron. The tondo is surrounded by a wave crest with six waves. Exterior black.

ATTRIBUTION AND DATE Belongs to the Caeretan Branch of the Genucilia Group, “Type 3.” Perhaps from Cerveteri. Circa 325–300 B.C.



Catalogue no. 40 Scale 1:2



Catalogue no. 41 Scale 1:2

DIMENSIONS AND CONDITION Maximum height 5.2 cm; diameter 14 cm; diameter of foot 7.5 cm. Intact, but warped at lip, resulting in uneven height.

TECHNICAL FEATURES Careless application of gloss.

BIBLIOGRAPHY Not previously published.

COMPARANDA For discussion of this common type, see Del Chiaro 1957, pp. 283–84; Pianu 1980, p. 133. No attempt has been made to attribute these monotonous examples to individual hands. Stars of the kind depicted here are associated with the Caeretan Branch and have been subdivided into three basic types, based on motifs within the quadrants. The Getty plate belongs to “Type 3,” which employs solid chevrons. The Tarquinia Museum has three almost identical parallels: Tarquinia 915 (two with same inv. number) and 1212 (Pianu 1980, nos. 134–36). For many others of Type 3, see Del Chiaro 1957, pp. 285–86.

42. Duck-Askos

Plates 514; 515, 1–2

Accession number 83.AE.203

Gift of Vasek Polak

SHAPE AND ORNAMENT Duck-shaped body with strap handle and filling spout added to back, the whole carried on small ring foot. Duck’s beak perforated for pouring. Duck’s head and neck originally painted in black gloss with various features reserved. Strap handle black. Filling spout with concentric rings at mouth, solid dots separated by radiating lines on top, tongues on edge. Spout neck with alternating black and reserved triangles filled with dots or leaves; neck base with concentric bands. Duck covered with complex series of overlapping, concentric circles to create a scalelike pattern on front half of body and upper tail. Wing feathers emanate from vertical meander band at bird’s center. A series of black circles moves across the breast. Underside of tail decorated with alternating rows of black dots and gadroons. Outer edge of foot black; underside with central dot and two concentric circles.

SUBJECT A nude winged female decorates each side of the duck. Each flies forward, her wings unfurled behind with both wingtips pointing toward filling spout. Each profile face looks forward in direction of flight. Their bodies are in almost identical, mirror-image poses with small painted hatch marks indicating pubic hair, belly folds, and the outlines of their distinctive “Clusium breasts.” These creatures wear ample jewelry: large pendant necklaces, thick armbands, bracelets, pendant

earrings, and (Side A only) a *kestos*, a kind of double bandolier or crossband. Each figure wears her hair differently: on Side A, it is done up in a *sphendone*, a kind of diadem and snood; on Side B, it is restrained minimally by a simple fillet tied above the ear. The other end of this fillet, however, flows behind her and then across her belly in an elegant curve. This figure also has a long scarf draped over each arm and across her back. On Side A the feet are lost; on Side B they are shod in slippers with long laces or thongs rising to midcalf. The figures also carry different objects in their outstretched arms. Side A’s holds aloft a single greave in her right hand. Only the top of the other object is preserved; it is probably the second greave, but, if so, is decorated unlike its mate. Side B’s holds an alabastron in her left hand and a branch (of laurel?) in her right.

ATTRIBUTION AND DATE Clusium Group, attributed to “Painter F” by M. A. Del Chiaro. Perhaps from Chiusi. Circa 350–325 B.C.

DIMENSIONS AND CONDITION Reconstructed height 13.8 cm; reconstructed length ca. 26 cm; diameter of foot 5 cm; diameter of filling spout 3.3 cm. Reconstructed from numerous fragments. Missing are almost all of handle, midportion of duck’s neck, most of duck’s breast and tail, plus smaller areas of back and lower body. There are nine perforations on the duck’s neck; two, at base, are aligned. Del Chiaro believed these to be evidence of ancient repair.

TECHNICAL FEATURES Accessory color. *White*: triangular mark atop duck’s beak, back markings on eyes, top of head, bands on neck, combined egg-and-dart with pendant necklace, plus dots and leaves on filling spout; dots at centers of each concentric scale, and on several feathers. A, flying figure’s jewelry, some feathers, and top line of greave. B, figure’s jewelry, fillet, slippers and thongs, numerous feathers, edge of her scarf, alabastron, and dots at tips of leaves on branch she carries.

BIBLIOGRAPHY M. Del Chiaro, *Greek Vases in the Getty* 3, pp. 139–42, figs. 1–2 (shown before addition of plaster restorations).

COMPARANDA The vase belongs to the Clusium Group of duck askoi. On the class in general, see Harari 1980, pp. 133–56, cat. 47–62. The Getty askos is closest in size, naturalistic shape, decoration, and subject matter to a subgroup assembled by Harari 1980, pp. 52–56, nos. 12–20, pls. xxvii–xxxii. Although numerous details find parallels on askoi in this subgroup, the Getty askos retains an individuality that makes it impossible, at this point, to attribute it to one of the four painters (“Painter One” through “Painter Four”) proposed for

this subgroup by Del Chiaro, "An Etruscan Red-Figured Duck-Askos," *Bulletin of the Cleveland Museum of Art* (April 1976): 108–15. In his 1986 publication of the Getty askos (*Greek Vases in the Getty* 3, p. 142), he suggests a "Painter Five" for this vase.

The flying nude females on this group of duck-askoi are often called Lasas, but some may be Nereids instead—those carrying weapons and arms certainly could be. See Harari 1980, pp. 140–41, for convincing arguments for this interpretation. For these characters, see R. Lambrechts, in *LIMC*, vol. 6, pp. 217–25, s.v. "Lasa"; N. Icard-Gianolio and A.-V. Szabados, in *LIMC*, vol. 6, pp. 785–824, s.v. "Nereides." An engraved Praenestine cista lid depicts a Nereid in almost precisely the same position as the figure on the Getty duck askos, and she carries a greave: London, British Museum 59.8-16.1 (*LIMC*, vol. 6, p. 811, no. 362a). The same type of figure appears on Etruscan red-figured stamnoi: *CVA Louvre* 22 [France 33], pl. 22.1–2, 5–6 [1454].

These different identifications may, of course, have a bearing on the precise function of such vases. The relatively large sizes for these askoi, which reach maximum lengths of 28 cm, suggest that they may not have contained expensive scented oils, but rather lamp oil or olive oil. Some scholars have suggested that the askoi contained sauces or oil for pouring on food. Others believe they were baby feeders or even toys, although this seems unlikely given the figural decoration. Still another suggestion is that they were vessels for sipping valuable wines. Some support for the last interpretation may come from the fact that at least two earlier duck askoi were found with a special type of barrel-shaped jug, presumably for wine: J. Neils, "Hercle in Cleveland," *Cleveland Studies in the History of Art* 3 (1998): 6–21, especially p. 10, note 6. For the ongoing debate, see Harari 1980, pp. 133–34.

43. Duck-Askos

Plate 515, 3

Accession number 78.AE.280a–b

SHAPE AND ORNAMENT Two nonjoining fragments: (a) the right side of head and upper neck of duck; (b) a portion of upper right wing, tail, and belly. Black covers head and beak. Large irregular black dots, surrounded by dilute-slip circles, cover neck. These elements appear again on lower belly of second fragment. Most of tail and belly in solid black slip; right wing feathers indicated by deep painted grooves.

ATTRIBUTION AND DATE Clusium Group. Possibly from Chiusi. Circa 350–300 B.C.

DIMENSIONS (a) Maximum height 5.7 cm; maximum length 7.3 cm; (b) maximum height 5.5 cm; maximum length 10 cm.

TECHNICAL FEATURES Body is modeled in relief.

BIBLIOGRAPHY Not previously published.

COMPARANDA See previous entry. With so little preserved, it is difficult to assign this duck to a specific group. In general, however, it seems to be a member of the Clusium Group, but, because the wings are modeled, it may best be associated with an unusual askos, Villa Giulia 50581: Harari 1980, no. 36, pl. XL.1–2. For the painted design on neck and belly, see a fragment from Orvieto: M. Cappelletti, *Museo Claudio Faina di Orvieto: Ceramica etrusca figurata* (Perugia, 1992), p. 214, no. 72.

44. Plastic Vase

Plate 516, 1

Accession number 76.AE.98.1a–c

SHAPE AND ORNAMENT Three nonjoining fragments: (a) mouth and lower jaw of an animal; (b) small part of the animal's body with undulating plastic hair and a simple meander below; (c) part of the animal's head, perhaps another fragment of mouth, and a hairlike pattern, perhaps representing the gums.

ATTRIBUTION AND DATE Unattributed. Perhaps early sixth century B.C.

DIMENSIONS AND CONDITION (a) Maximum height 4.6 cm; maximum width 6.1 cm; (b) maximum height 4.9 cm; maximum width 5.1 cm; (c) maximum height 3.1 cm; maximum width 2.5 cm. All three fragments have a distinctive speckled glaze on their interior surfaces.

TECHNICAL FEATURES Accessory color. *Red*: (a) tongue. *White*: (a) teeth; (c) perhaps a tooth.

BIBLIOGRAPHY Not previously published.

COMPARANDA So little remains of this plastic vase that it is difficult to determine even the kind of animal portrayed. A feline of some sort, perhaps a lioness, appears most likely, given the teeth and hair. A likely parallel is an Etrusco-Corinthian plastic vase, Louvre 38: M. I. Maximova, *Les vases plastiques dans l'antiquité* (Paris, 1927), no. 163, pl. XLIII.

FALISCAN SUPERPOSED-RED FRAGMENTS

45. Large Skyphos

Plate 517, 1-2

Accession numbers 83.AE.206 and 83.AE.207

SHAPE AND ORNAMENT Two nonjoining fragments from opposite sides of large skyphos; handle areas are missing. To right on smaller fragment (83.AE.206), a large plant with volutes and fronds symmetrically disposed. Vestiges of similar plants on left and right of larger fragment (83.AE.207). Black on interior of both fragments.

SUBJECT Smaller fragment with standing draped male facing left. Only the back half of his head is preserved. Feet on double groundline missing. Larger fragment shows same scene, but male figure is better preserved.

ATTRIBUTION AND DATE May be attributable to the Phantom Group. Probably Faliscan. Circa 350-300 B.C.

DIMENSIONS AND CONDITION Smaller fragment (83.AE.206) comprised of two joining sherds: maximum height 12 cm; maximum width 11 cm. Larger

fragment (83.AE.207) comprised of seven joining sherds: maximum height 15.2 cm; maximum width 25 cm. Restored diameter of skyphos 17.6 cm.

BIBLIOGRAPHY Not previously published.

COMPARANDA Identical ornament and similar figures appear on Phantom Group oinochoai: G. Pianu, *Ceramiche etrusche sovradipinte*, *Archaeologica* 21, Materiali del Museo Archeologico Nazionale di Tarquinia (Rome, 1982), 3: nos. 24-27, 31-32, 47, 55, 57-58, and 60 are all close. For the shape, see Emiliozzi, pp. 165-66, nos. 213-14.

46. Large Skyphos

Plate 517, 3

Accession number 83.AE.284.208

SHAPE AND ORNAMENT Fragment preserves a portion of rim of large skyphos. Interior black.

SUBJECT Olive leaf and stalk at right, profile head and draped shoulder of male figure at left.

ATTRIBUTION AND DATE Sokra Group. Probably Faliscan. Circa 350-300 B.C.

DIMENSIONS Maximum height 5.4 cm; maximum width 7.6 cm; restored diameter ca. 13 cm.

TECHNICAL FEATURES Drapery and facial details, as well as olive leaf, are articulated with incision.

BIBLIOGRAPHY Not previously published.

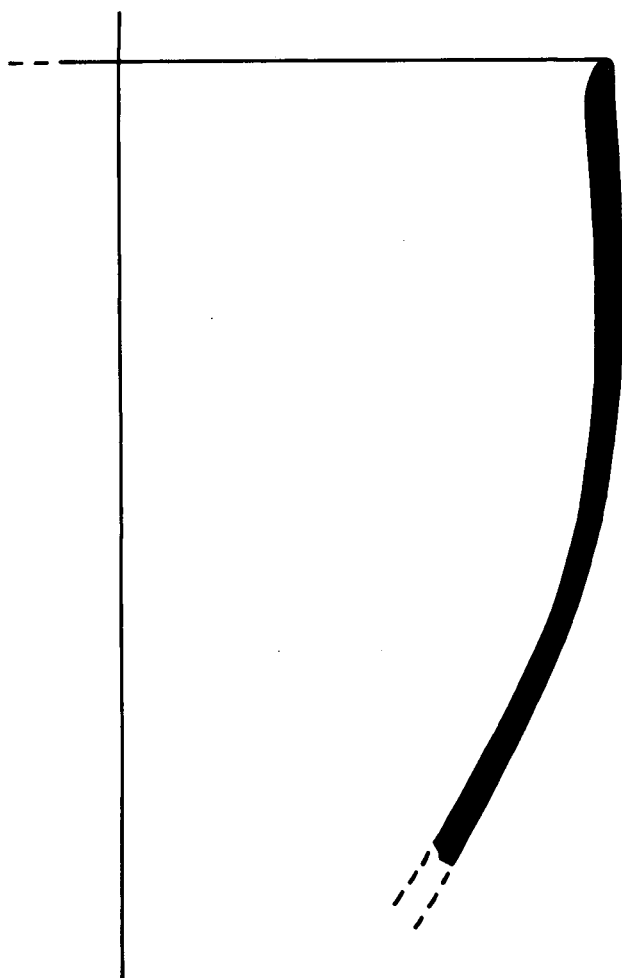
COMPARANDA This and the following two fragments (entry nos. 47 and 48) come from different Sokra Group skyphoi. These are standard productions with a single heavily draped figure standing in left profile at center of each side of the skyphos and flanked by tall olive branches, usually with six leaves. For an excellent parallel, see Emiliozzi, p. 165, no. 212; similar, nos. 213-14. For a related fragment from Pyrgi, see *Notizie degli scavi di antichità* 42-43 (1988-1989), Suppl. 2 (1992), p. 319, fig. 275.

47. Skyphos

Plate 516, 2

Accession number 83.AE.212

SHAPE AND ORNAMENT Small part of rim and upper wall of skyphos. Interior black. No ornament preserved.



Catalogue no. 45 Scale 3:4

SUBJECT Upper body and head of male figure in left profile.

ATTRIBUTION AND DATE Sokra Group. Probably Faliscan. Circa 350–300 B.C.

DIMENSIONS Maximum height 5.8 cm; maximum width 5.6 cm; restored diameter ca. 16 cm.

BIBLIOGRAPHY Not previously published.

COMPARANDA See entry no. 46. Although this is from the same kind of skyphos, profile and thickness of the rim fragment differ. This and the following fragment (entry no. 48) may belong to the same skyphos, although application of slip appears different on the two sherds.

48. Skyphos

Plate 516, 3

Accession number 83.AE.210

SHAPE AND ORNAMENT Fragment of skyphos belly. Interior black. No ornament preserved.

SUBJECT Back of a draped standing figure, probably male.

ATTRIBUTION AND DATE Sokra Group. Probably Faliscan. Circa 350–300 B.C.

DIMENSIONS Maximum height 5.9 cm; maximum width 4.5 cm.

BIBLIOGRAPHY Not previously published.

COMPARANDA See entry no. 47.

49. Large Skyphos

Plate 511, 3

Accession number 86.AE.398

Formerly Bareiss Collection number 169 (S.80.AE.125)

SHAPE AND ORNAMENT Fragment is a portion of the belly of a large skyphos. Superposed slip a red-orange color. Interior completely black.

SUBJECT Ithyphallic satyr moving to right. Missing are his left hand, forehead, back of head, right shoulder and arm, back and buttocks, and lower right leg and hooves.

ATTRIBUTION AND DATE Attributed to the Sokra Group by D. von Bothmer. Faliscan. Circa 350 B.C. or later.

DIMENSIONS AND CONDITION Maximum height 10.1 cm; maximum width 5.7 cm.

TECHNICAL FEATURES Incision used for pointed ear, eye, pectoral, genitals, arm muscles, contours of thigh and leg. Accessory color. *White*: hair.

BIBLIOGRAPHY Not previously published, but see *Greek Vases*, p. 83, no. 204.

COMPARANDA Two tombs excavated at Aleria on Corsica strongly suggest that previous dating of the Sokra Group to the first half of the fourth century B.C. may be too early. Tombs 59 and 63, both of which contain Sokra Group vases, present contexts that move the range down to ca. 350–325 B.C. See J. and L. Jehasse, *La nécropole préromaine d'Aléria (1960–1968)*, Gallia, Suppl. 25 (Paris, 1973), pp. 315–19, 324–41. Three related Sokra fragments in the Vatican seem close to the Getty fragment: A. D. Trendall, *La Collezione Astarita nel Museo Gregoriano Etrusco*, III, *Vasi italoti ed etruschi a figure rosse e di età ellenistica* (Vatican City, 1976), p. 37, pl. xx.3–4, 8. One (Vatican A 200; pl. xx.3) preserves the lower leg and tail of a satyr; however, all are without slip on interior and, therefore, do not belong to the Getty fragment.

50. Stemless Cup

Plate 516, 4a–b

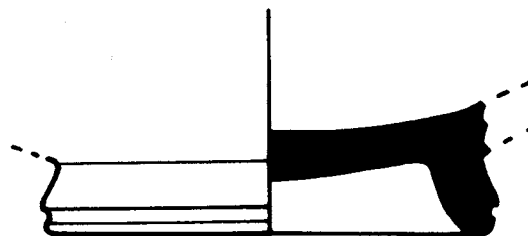
Accession number 86.AE.391

SHAPE AND ORNAMENT Five joining fragments of base of a stemless cup with carefully tooled foot. Bottom of foot decorated with a central dot and concentric circle in black. Outer surface of foot also black.

SUBJECT Tondo floor shows body of a nude male figure, probably an athlete, who holds a ringlike object, perhaps a wreath, in his left hand.

ATTRIBUTION AND DATE Perhaps Faliscan. Circa 375–350 B.C.

DIMENSIONS AND CONDITION Height 1.5 cm; diameter of foot 5.9 cm. Much of surface overpaint is now worn away.



Catalogue no. 50 Scale 1:1

TECHNICAL FEATURES Figure's musculature and genitals indicated with incision.

BIBLIOGRAPHY Not previously published.

COMPARANDA For similar foot profile and ornament on underside of foot, see Pianu 1980, pp. 80-81, nos. 50-51, pls. XLIX-L. For the male figure, cf. Emiliozzi, no. 209, pl. CXI.

51. Kylix

Plate 516, 5a-b

Accession number 86.AE.698.5

SHAPE AND ORNAMENT Fragment preserves a portion of the tondo and stem of a kylix. At the left, portions of painted tendrils and volutes.

SUBJECT Interior depicts a nude bearded man looking

to right with left hand raised. His hair, facial features, fingers, and pectorals are indicated by black, not incision. The top of a small leafy plant at upper left is perhaps part of a wreath or plant held in the man's right hand, now missing. The scene is framed by a single reserved line. Exterior. Circular groundline, on which appear the foot and part of a heel of a clothed figure moving to right. Hem folds indicated in black.

ATTRIBUTION AND DATE Probably Faliscan. Circa 350-300 B.C.

DIMENSIONS Preserved height 7.1 cm; preserved width 6.4 cm; diameter of tondo ca. 10 cm.

BIBLIOGRAPHY Not previously published.

COMPARANDA For similar male figures, cf. G. Pianu, *Ceramiche etrusche sovradipinte*, *Archaeologica* 21, *Materiali del Museo Archeologico Nazionale di Tarquinia*, vol. 3 (Rome, 1982), nos. 11, 13, pls. x-xi.

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*between Fleischman Collection Numbers, Bareiss Collection Numbers,
J. Paul Getty Museum Accession Numbers, and CVA Numbers*

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Side A/B

2

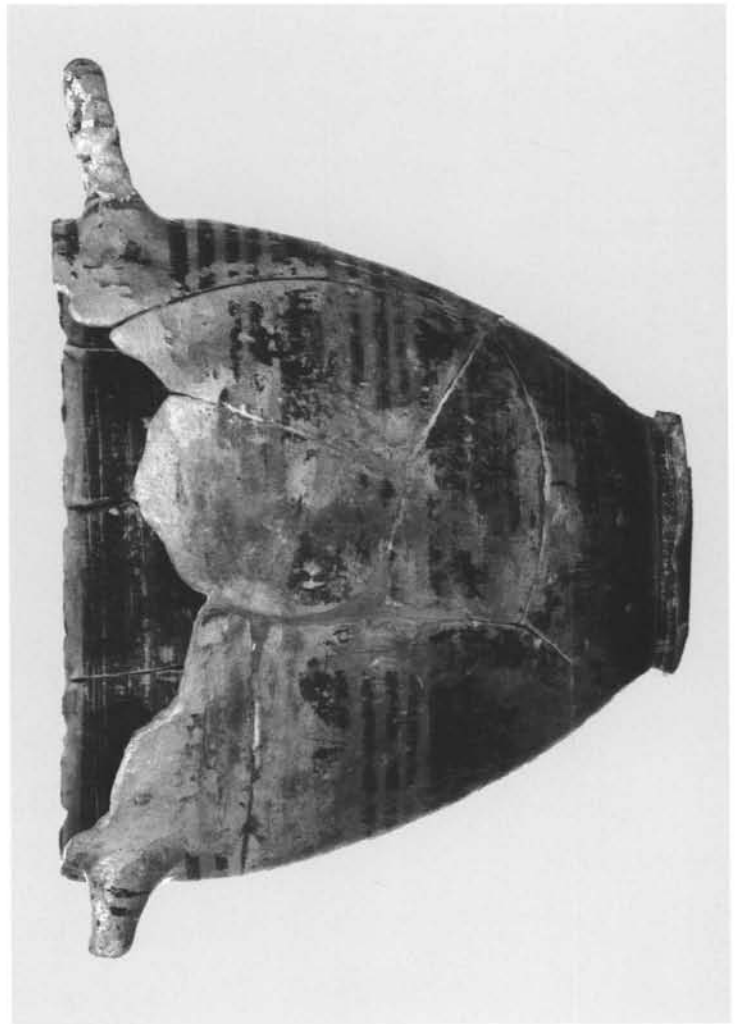


Side B/A

4



Side A



Side B

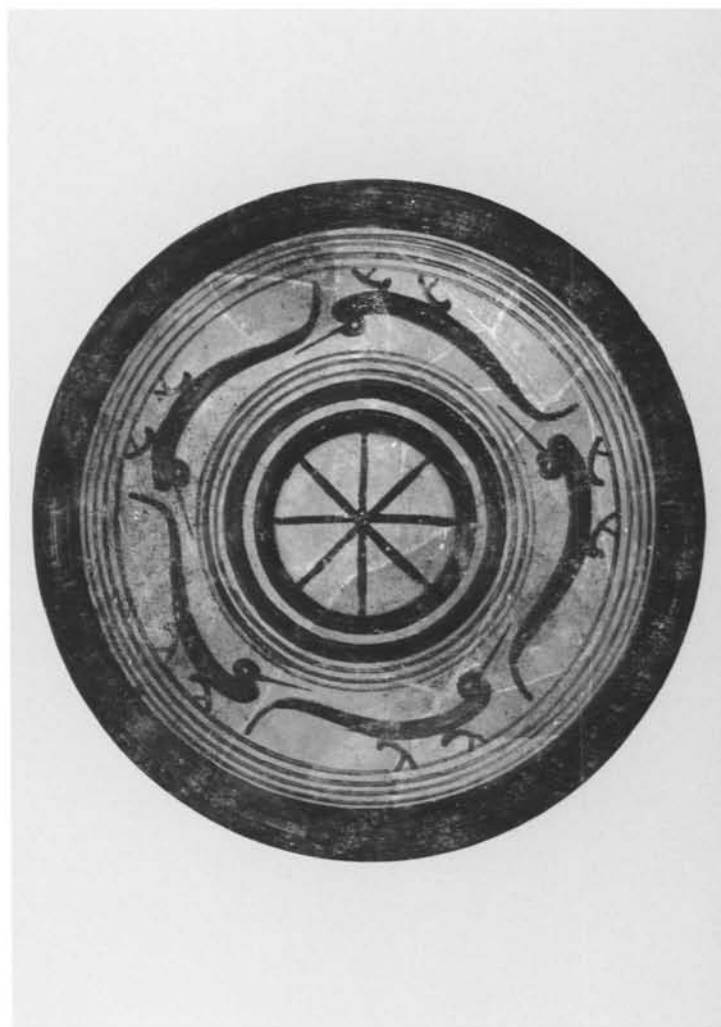
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83.A.E.304 (no. 1)



1

[interior]



2

[exterior]

96. A.E. 138.1 (no. 2)



3

[interior]



4

[exterior]

96. A.E. 138.2 (no. 3)



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[exterior]

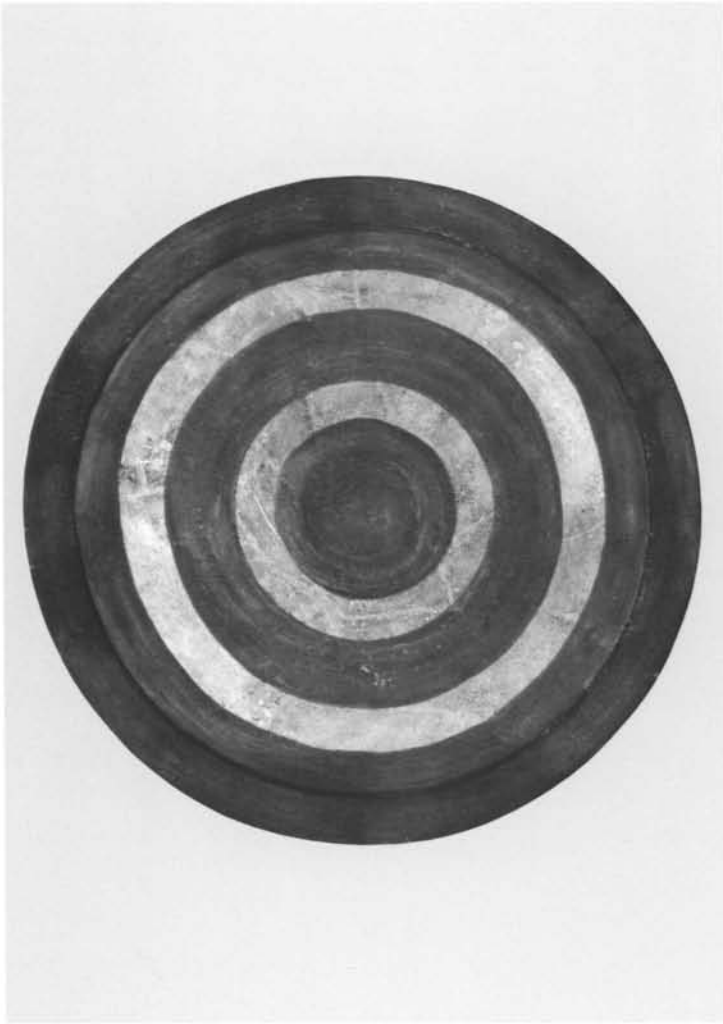
96. A.E. 137.2 (no. 4)



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[exterior]

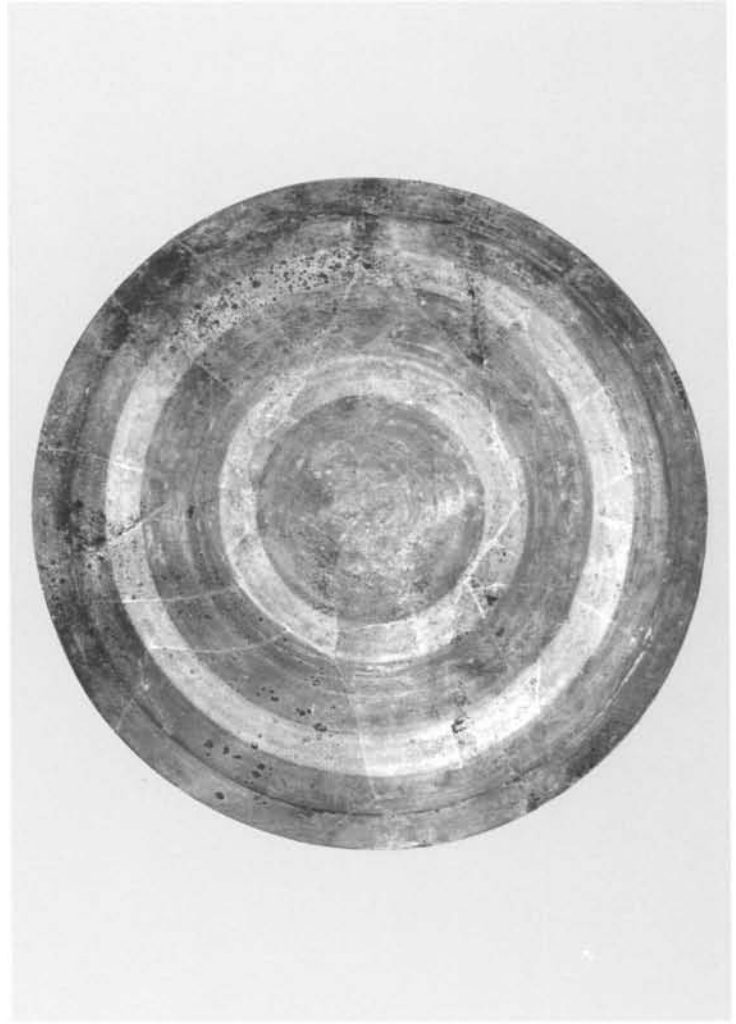
96. A.E. 137.1 (no. 5)



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[interior]

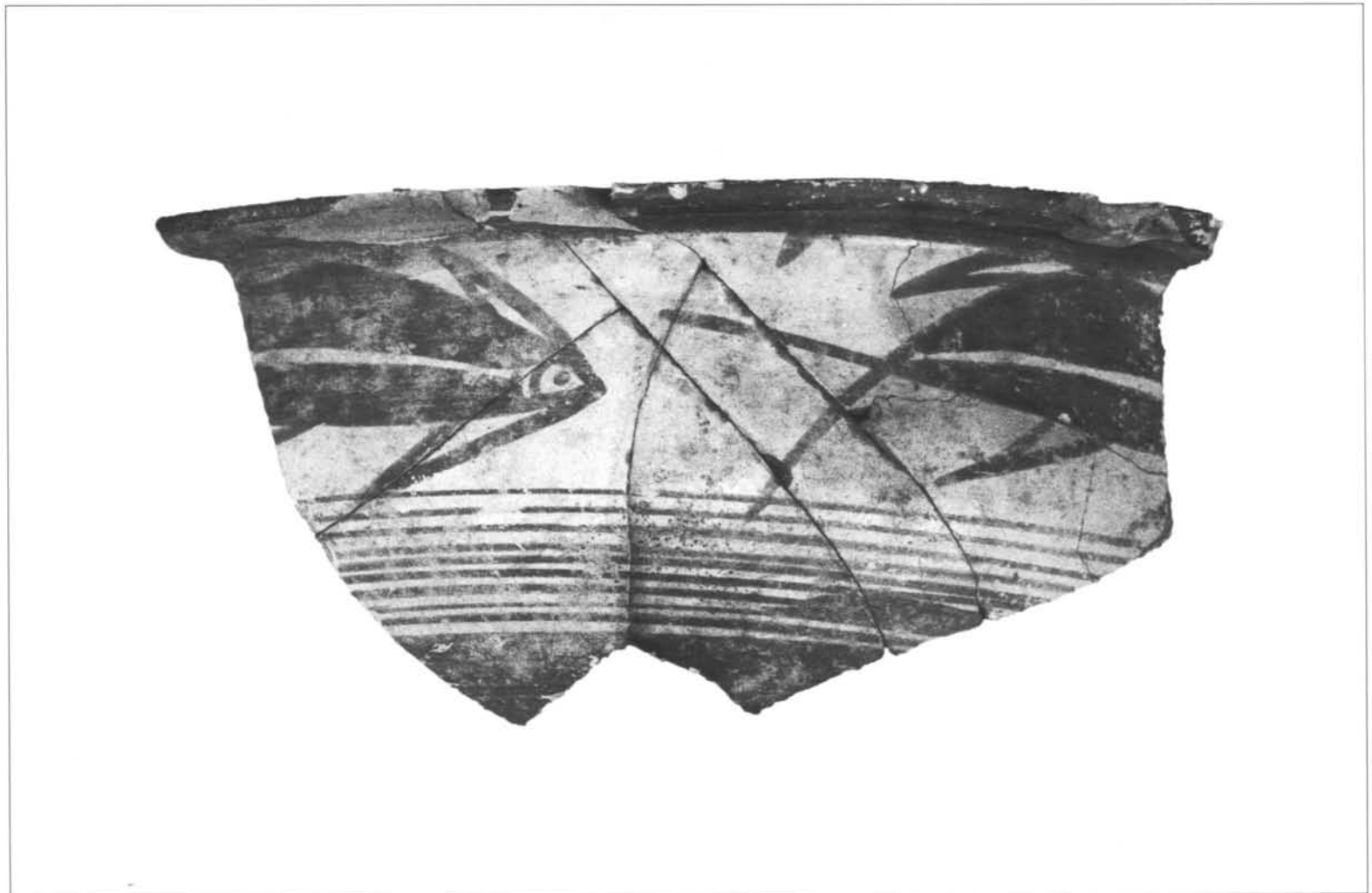
96.AE.137.2 (no. 4)



2

[interior]

96.AE.137.1 (no. 5)



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83.AE.303 (no. 6)

1:1



Side B

2

96. A.E. 135 (no. 7)



Side A

1



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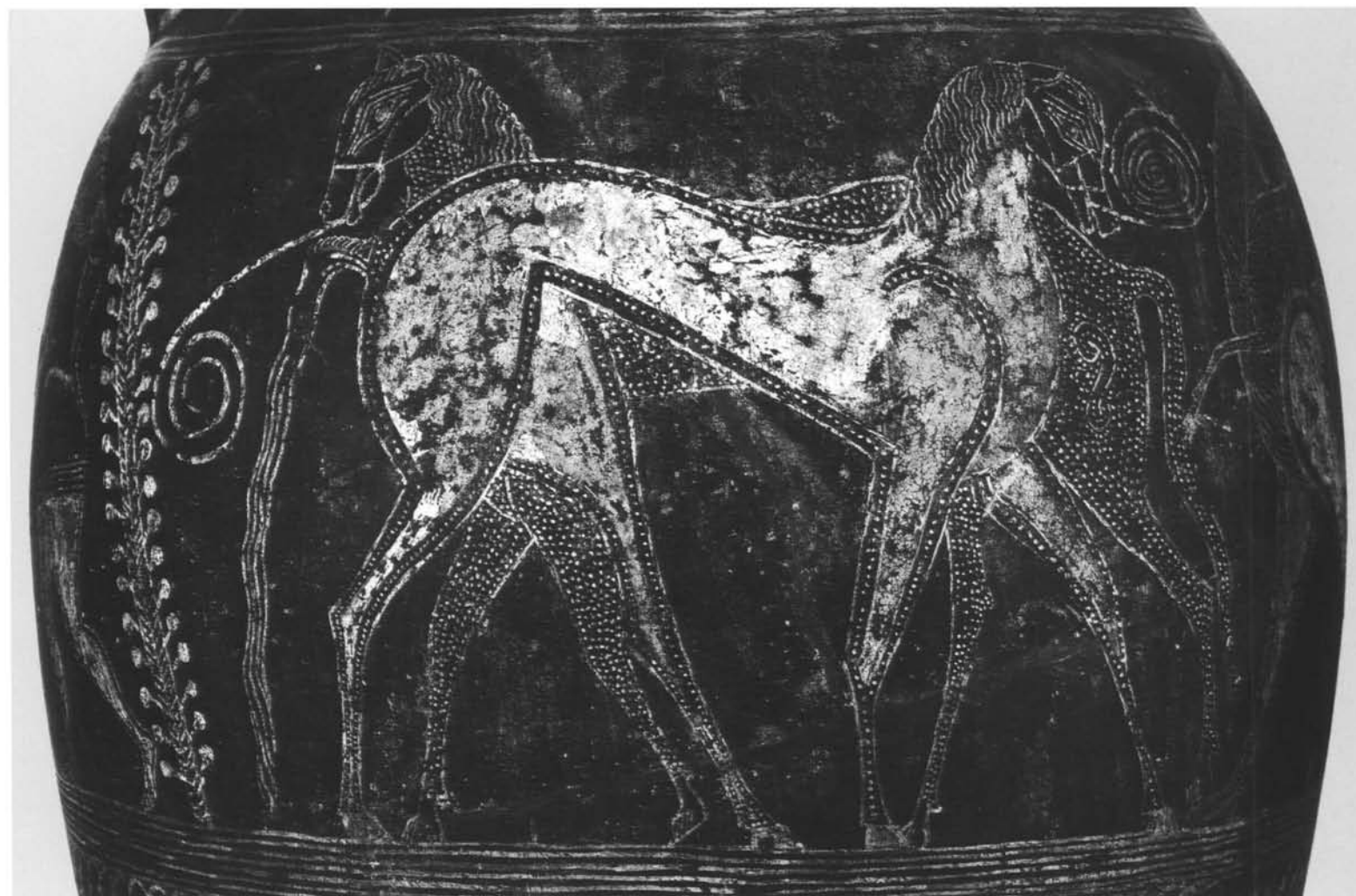


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Details, Side A
96. AE.135 (no. 7)



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2

Details, Side B

96.AE.135 (no. 7)

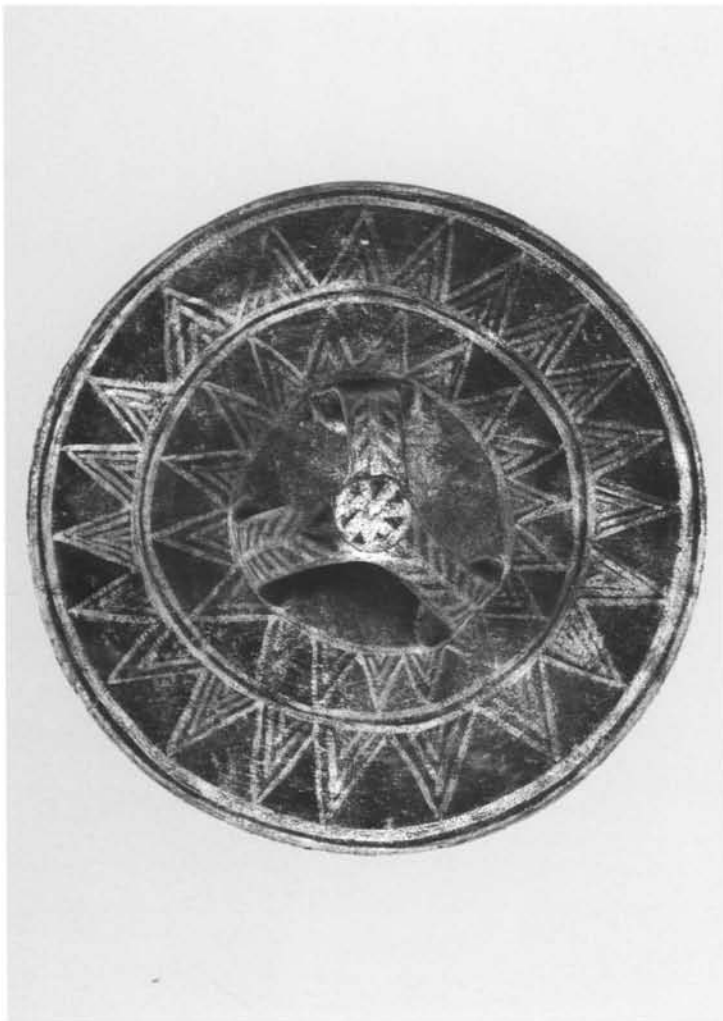


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96.AE.136 (no. 8)



3

96.AE.135 (no. 7)

U.S.A. 1748



4

96.AE.136 (no. 8)

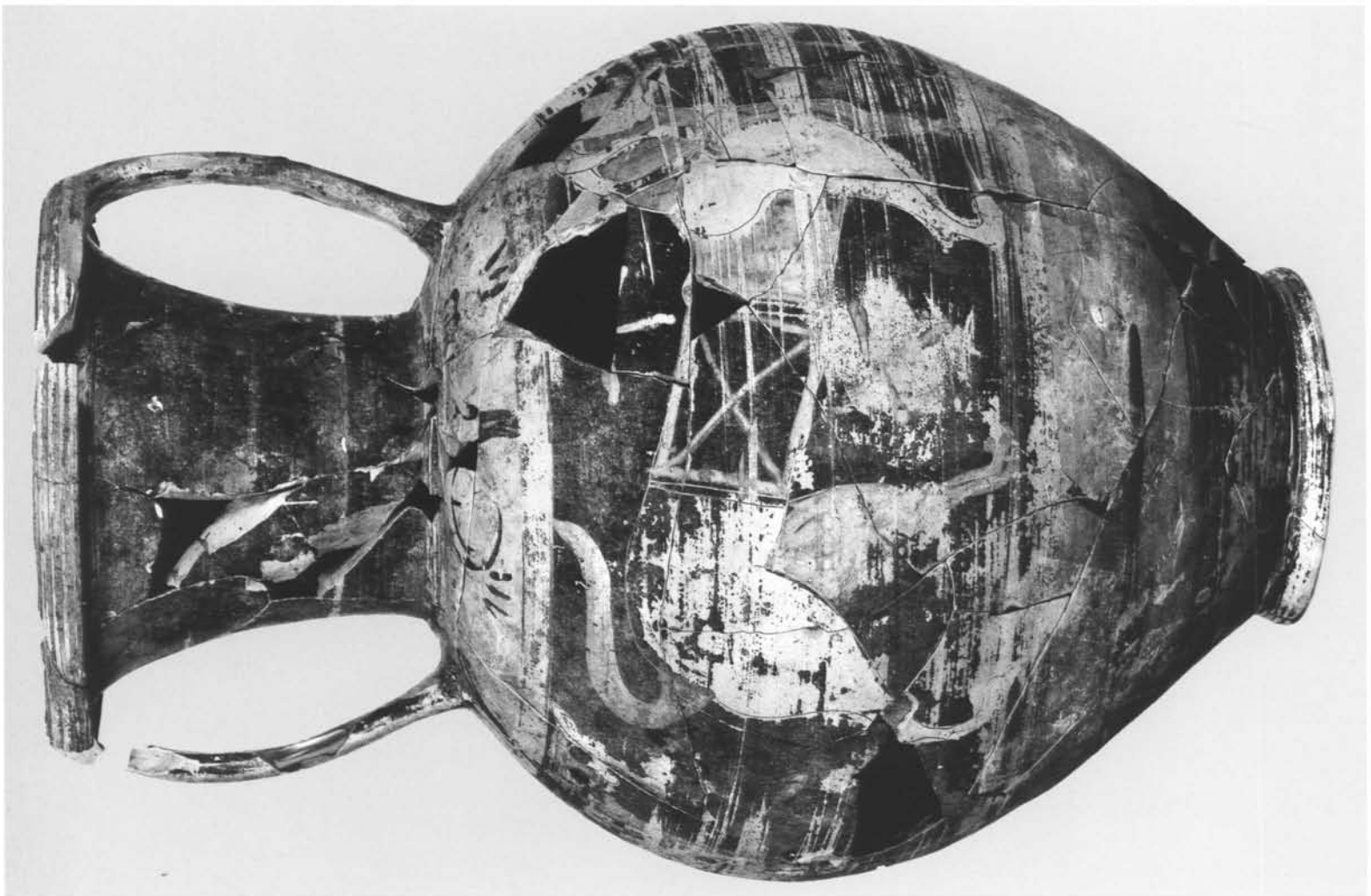
"WHITE-ON-RED" WARE IV B



Side A/B

2

83.A.E.295 (no. 9)



Side A

1



Side B/A

2

83. A.E. 295 (no. 9)



Side B

1



Side A/B

2

71.A.E.289 (no. 10)



Side A

1



Side B/A

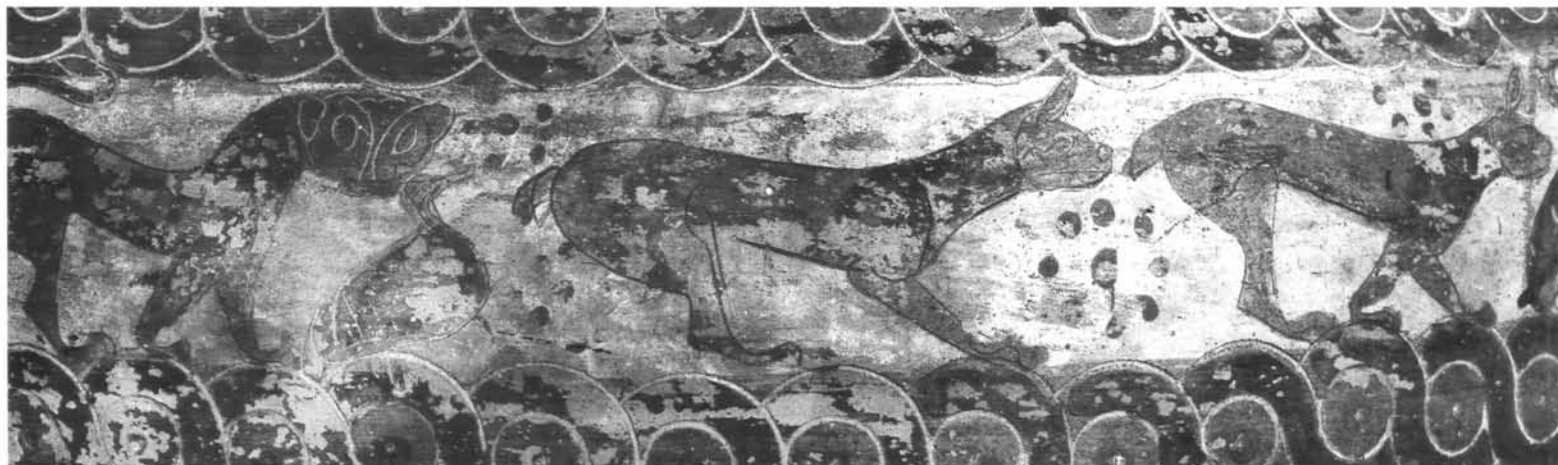
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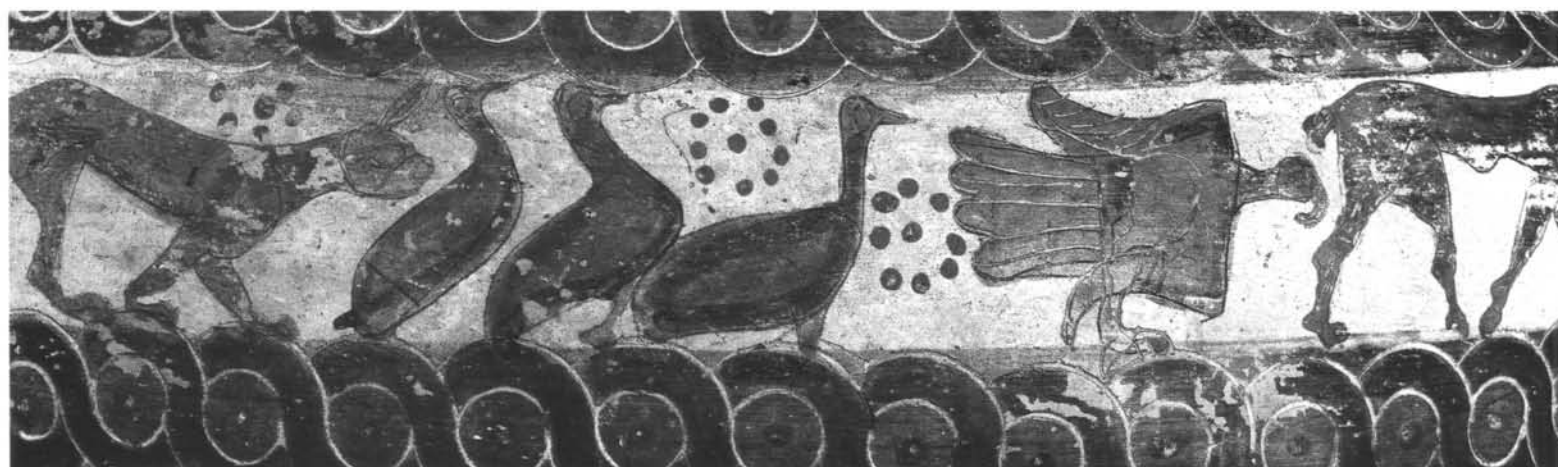


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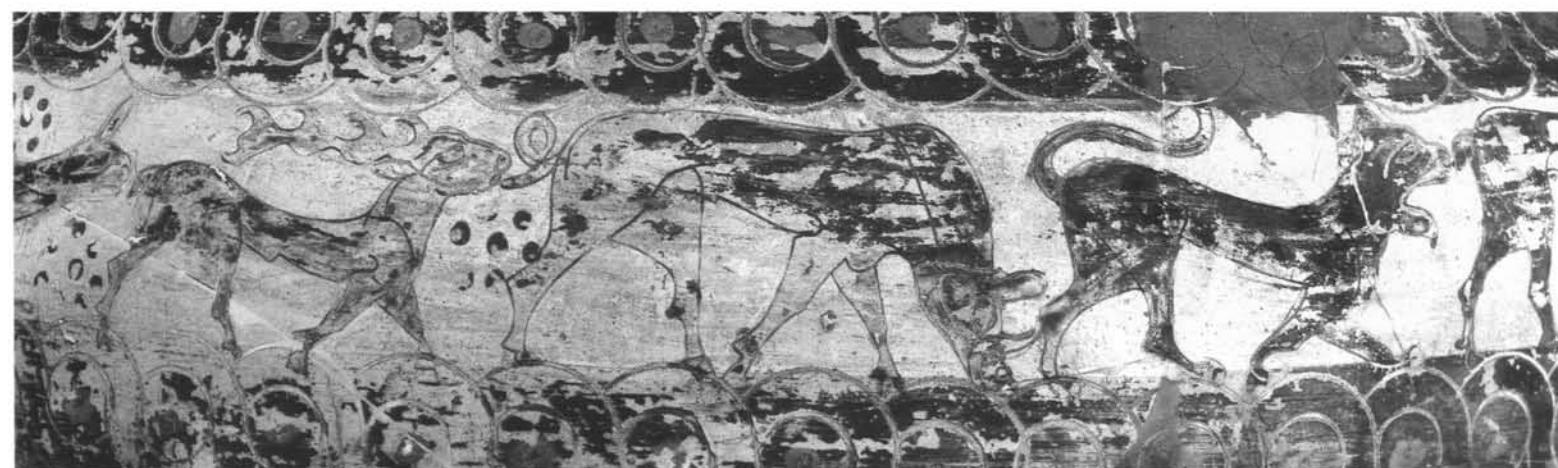
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2 6 7 8 9 10 11



3 11 12 13



4 14 15 16 17

71.AE.289 (no. 10)



1



2



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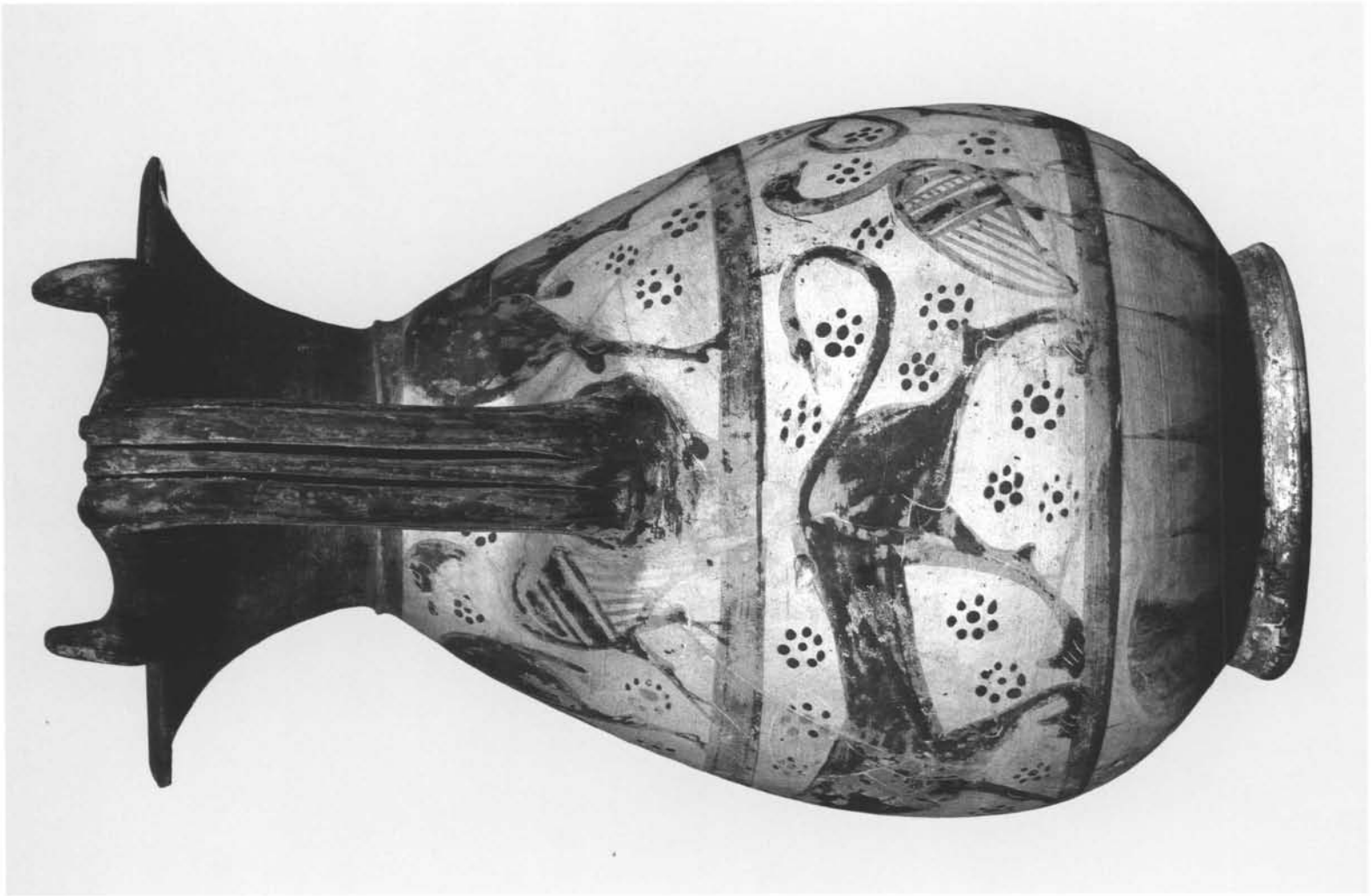


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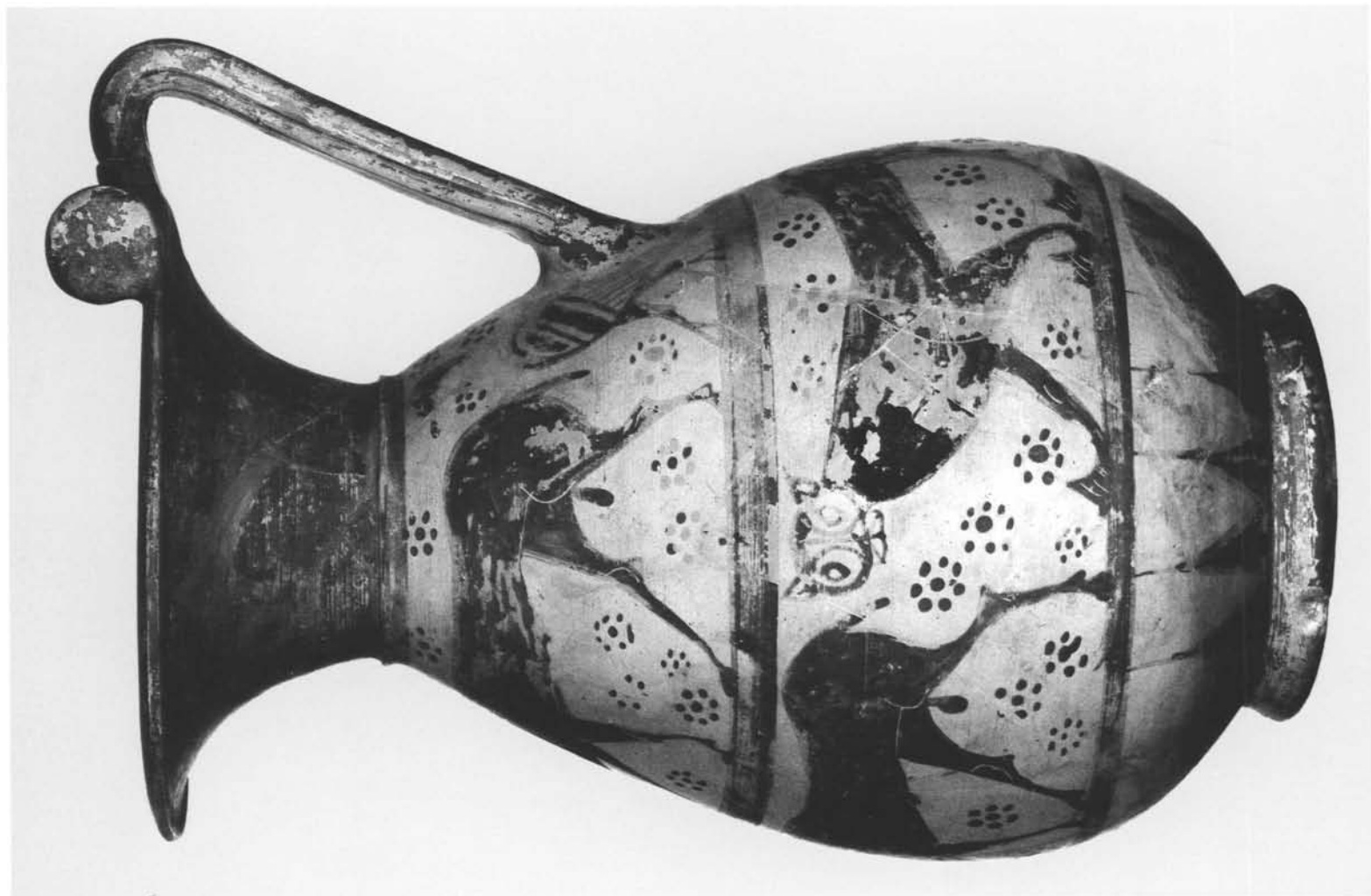


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86.A.E.393 (no. 12)

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86. A.E. 393 (no. 12)



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2
86. A.E. 394 (no. 13)



1



2

86.A.E.394 (no. 13)



1



1



2



3



4

83.AE.305 (no. 14)



5



6

91.AE.42 (no. 15)



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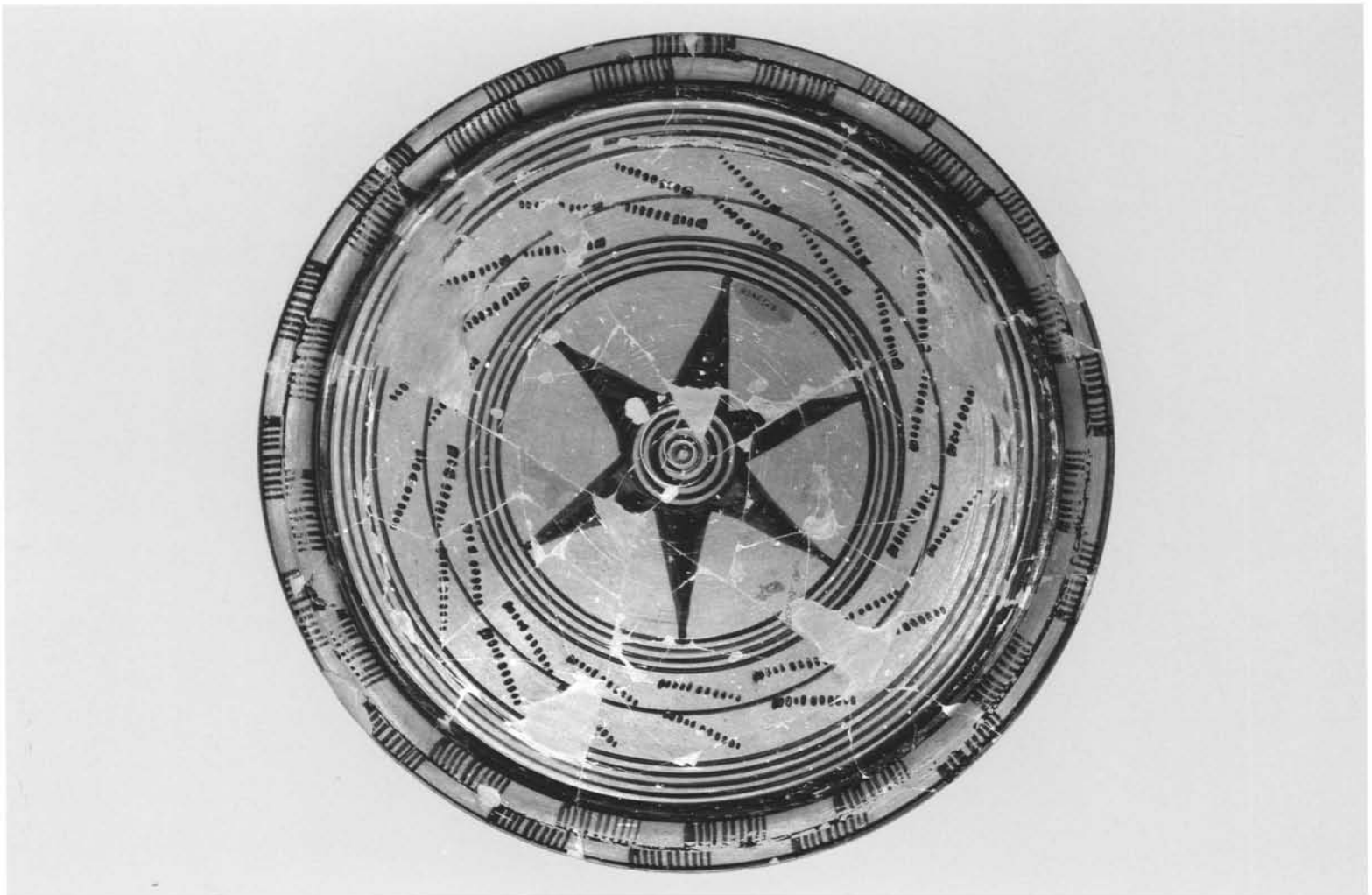


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[interior]



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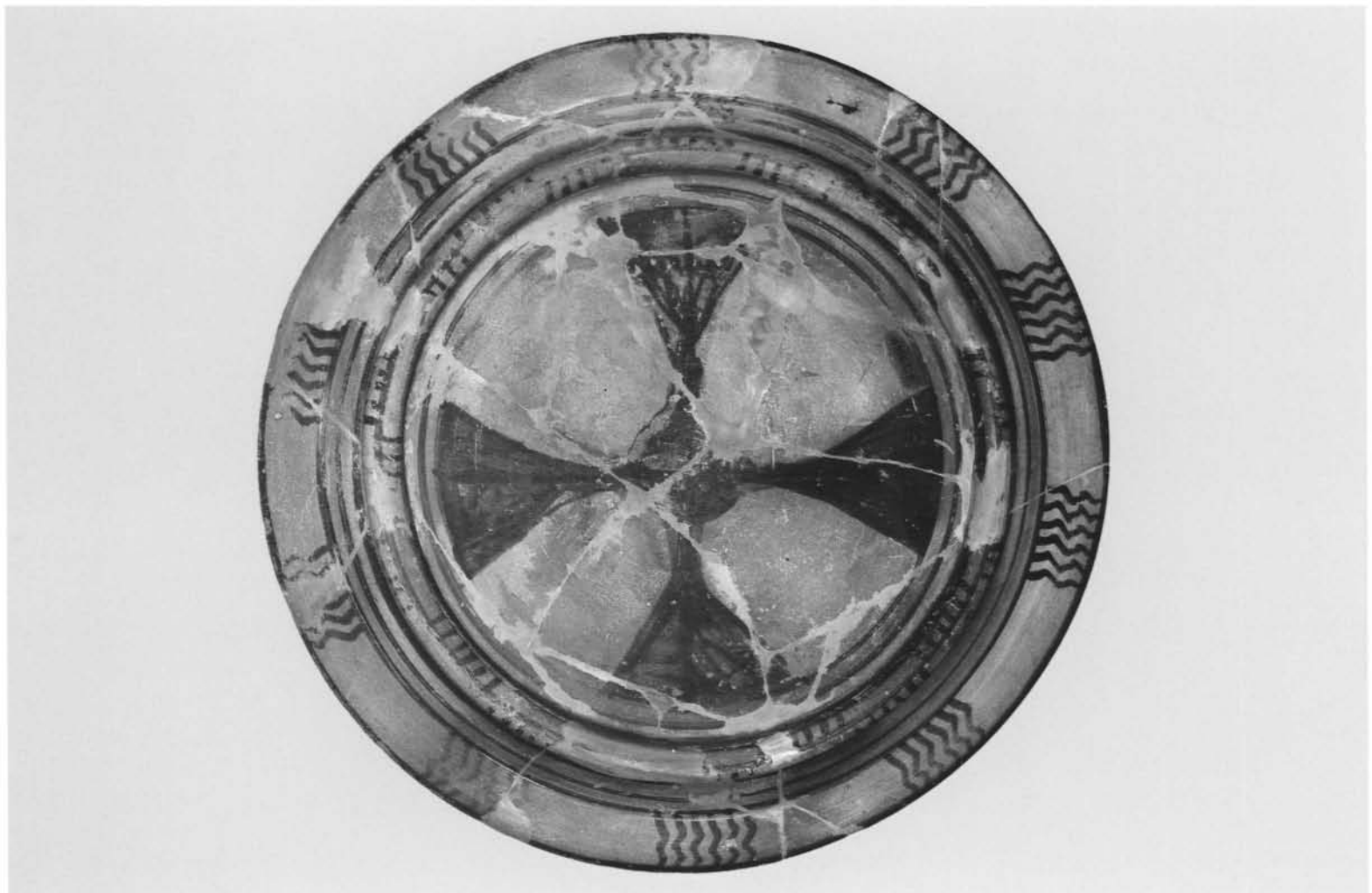
[exterior]

83. AE.328 (no. 16)



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[interior]



2

[exterior]

83.AE.329 (no. 17)

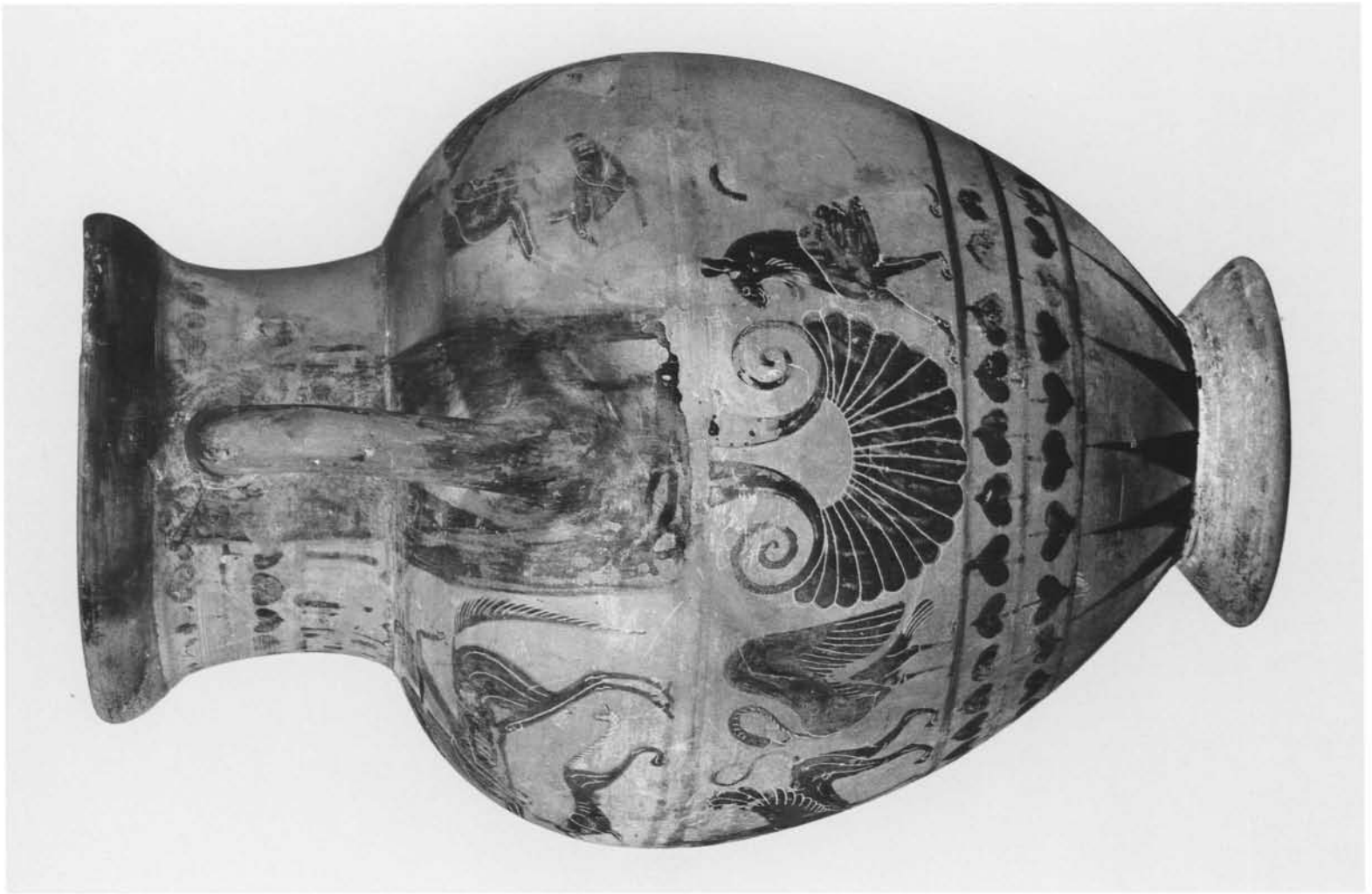


1



2

71.AE.237 (no. 18)



Side A/B

2

86.A.E.392 (no. 19)



Side A

1



Side B/A

2

86. A.E. 392 (no. 19)



Side B

1



Side A/B

2

96.A.E.139 (no. 20)



Side A

1



Side B/A

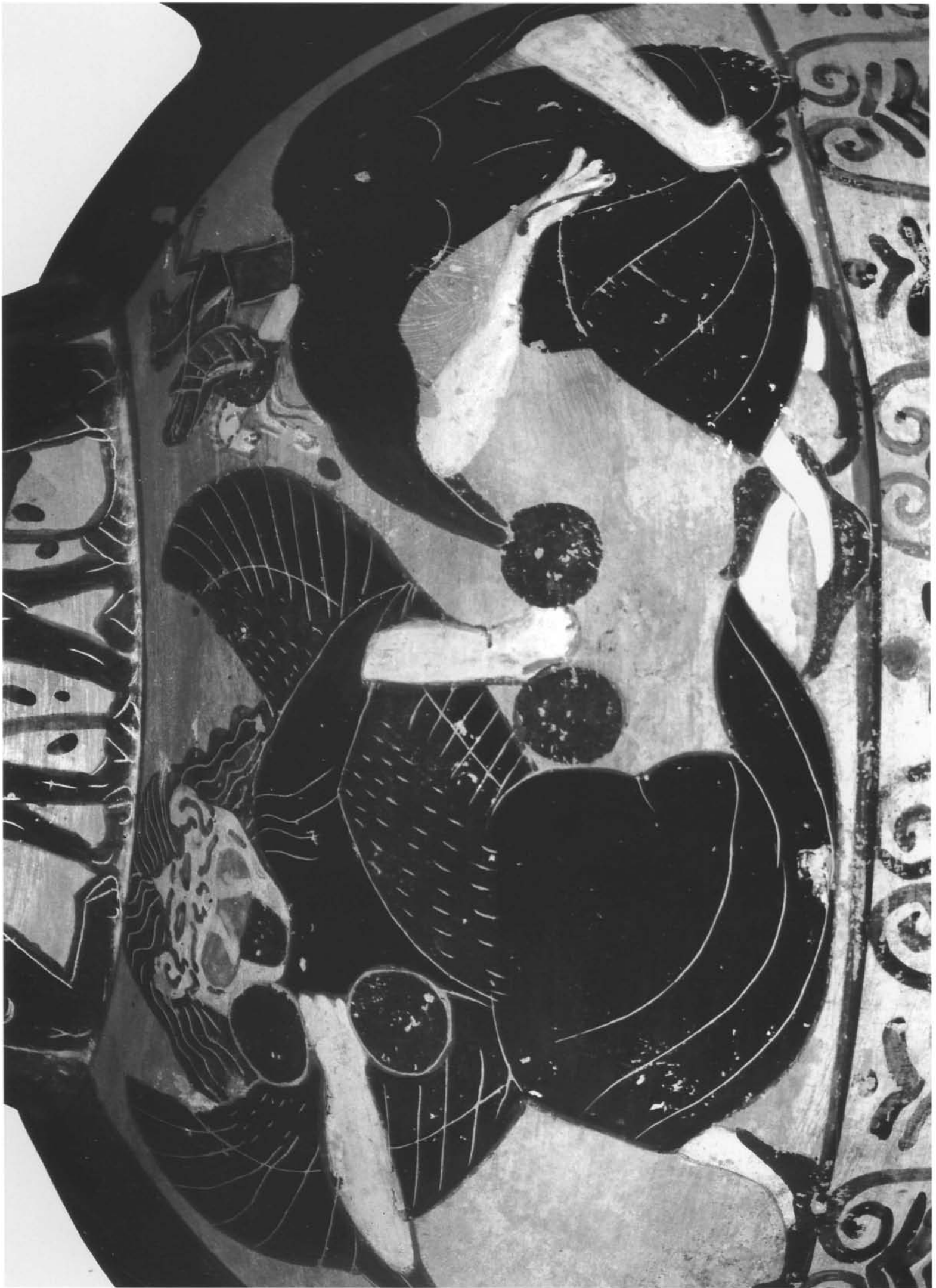
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96.A.E.139 (no. 20)



Side B

1



Detail, Side A
96. A.E. 139 (no. 20)



Detail, Side B

2



Detail, Side A

1



Detail, Side B

96.A.E.139 (no. 20)

3



Detail, Side A

1



Detail, Side B

96. A.E. 139 (no. 20)

2







83.AE.346 (no. 22)





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Detail, Side A
83.AE.346 (no. 22)



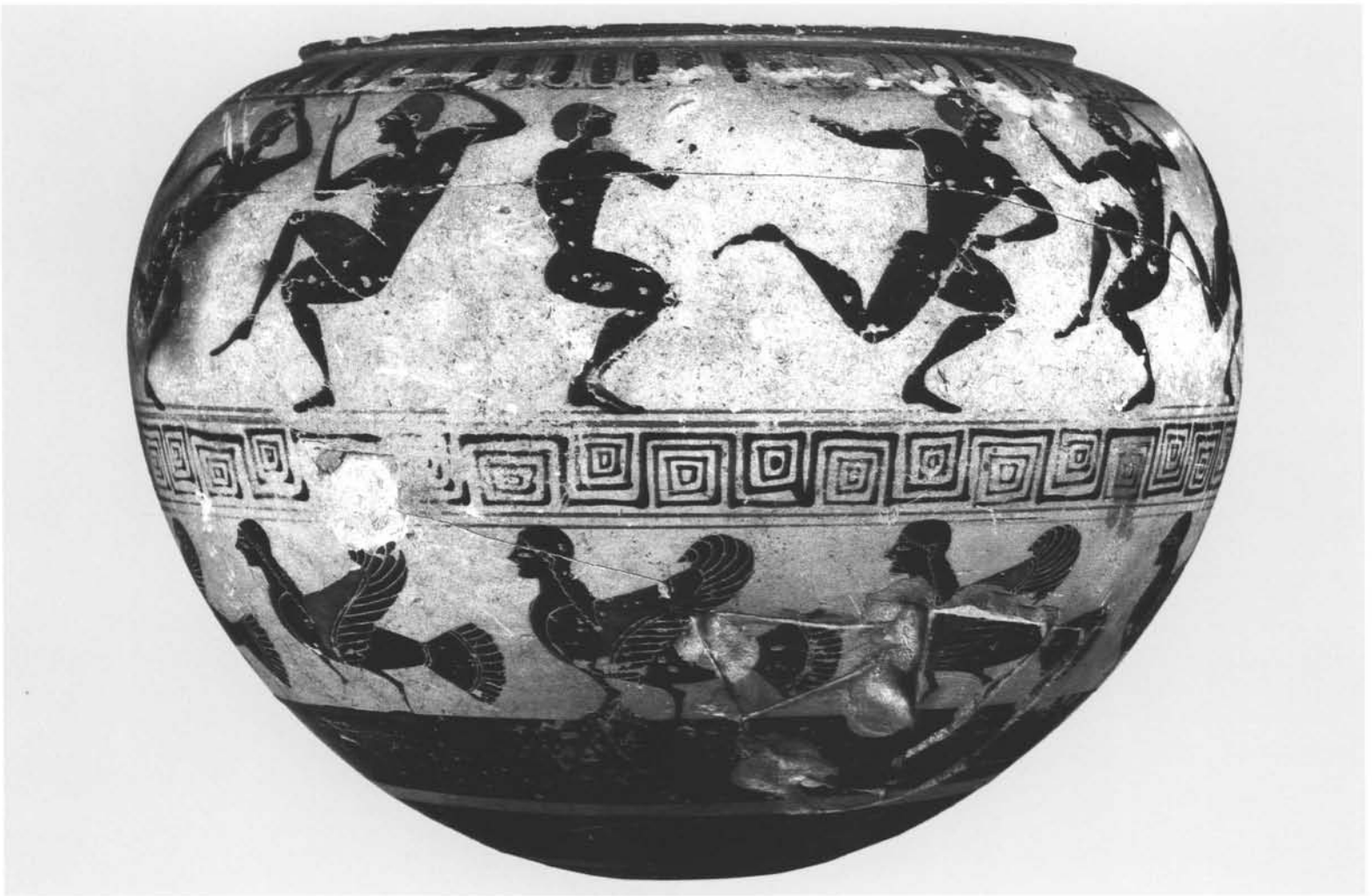
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83.AE.346 (no. 22)



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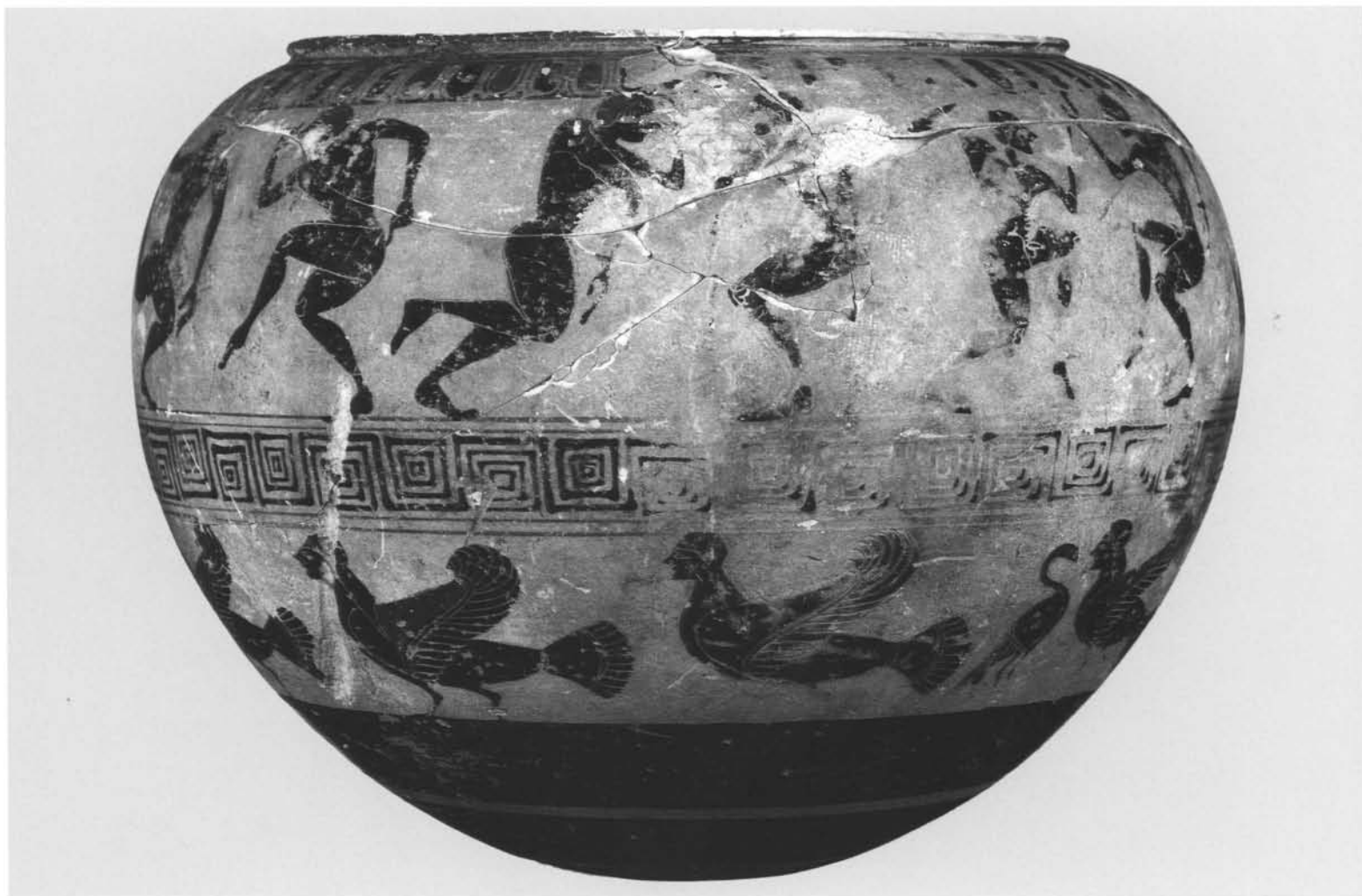


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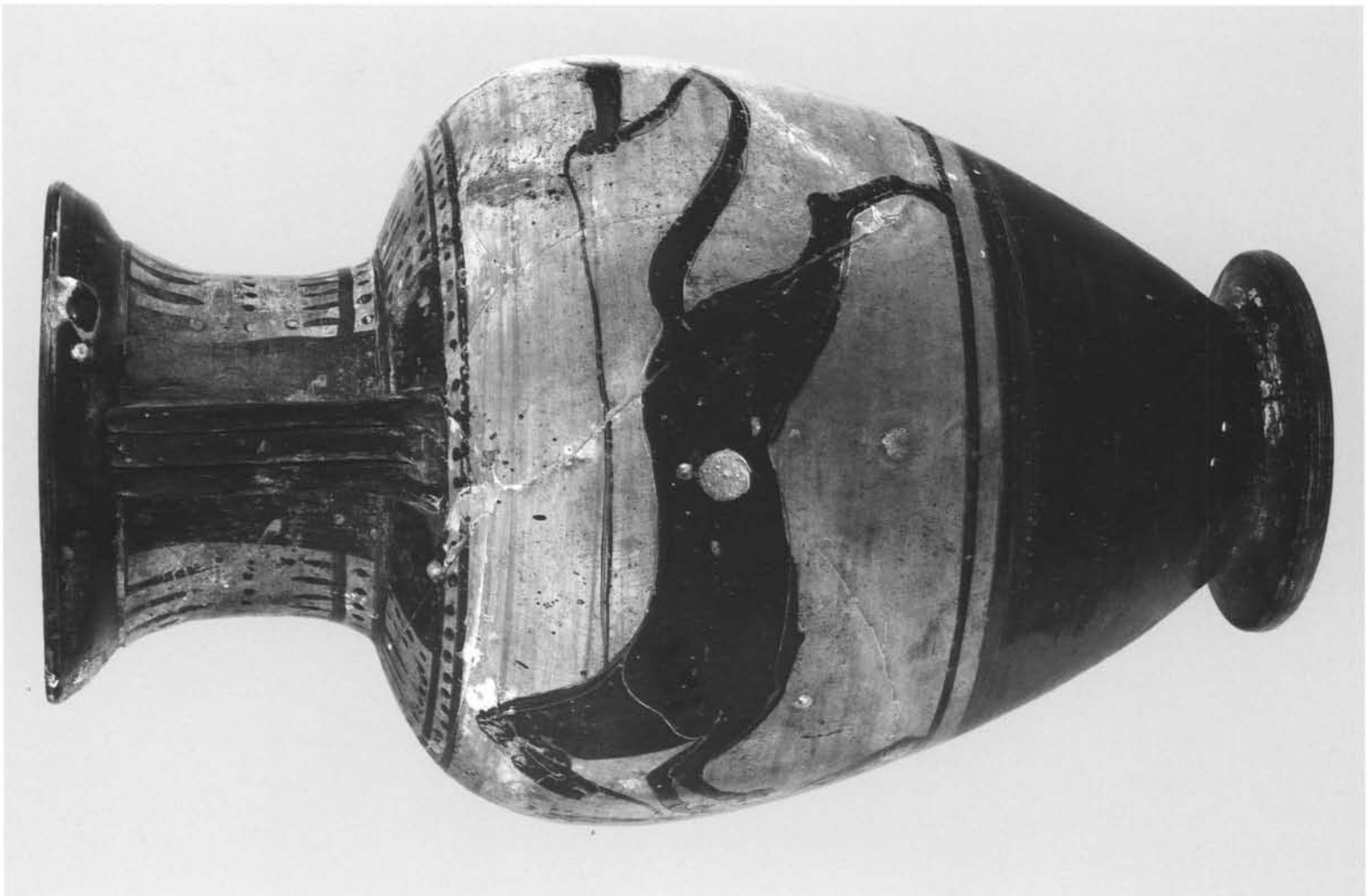


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83.AE.249 (no. 23)



Side A/B

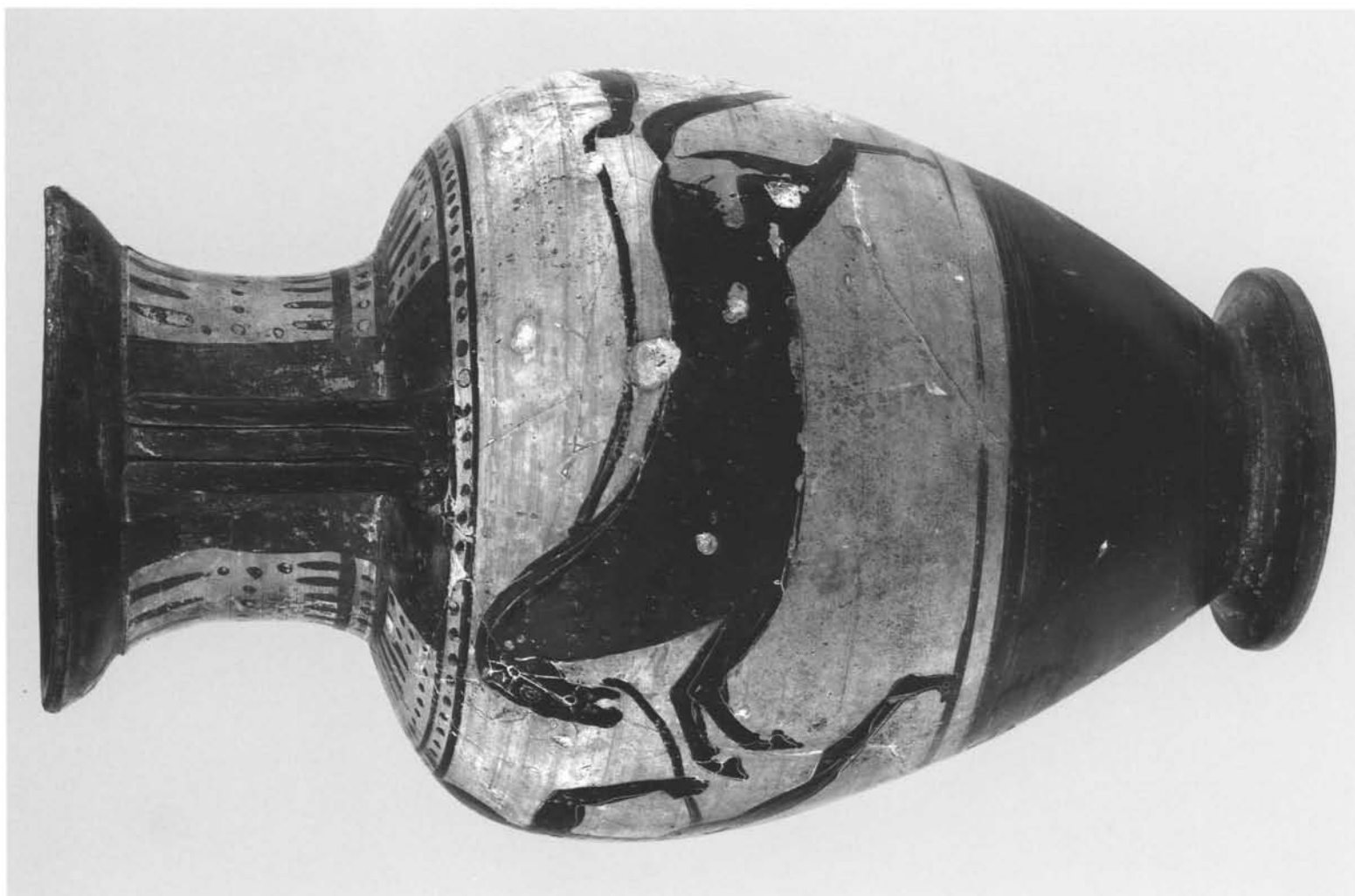
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71.A.E.369 (no. 24)



Side A

1



Side B/A

2

71.A.E.369 (no. 24)



Side B

1



Side A/B

2

68. A.E. 17 (no. 26)



Side A

1



Side B/A

2

68.A.E.17 (no. 26)



Side B

1



Side A/B

2

71.AE.249 (no. 27)



Side A

1



Side B/A

2

71.A.E.249 (no. 27)



Side B

1



1

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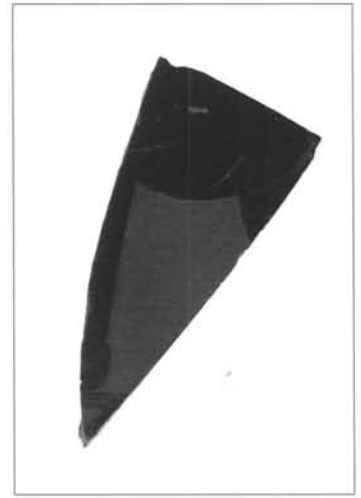
91.AE.23 (no. 21)



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77.AE.23.4 (no. 25)



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77.AE.23.5 (no. 31)



4

2:3

86.AE.397 (no. 28)



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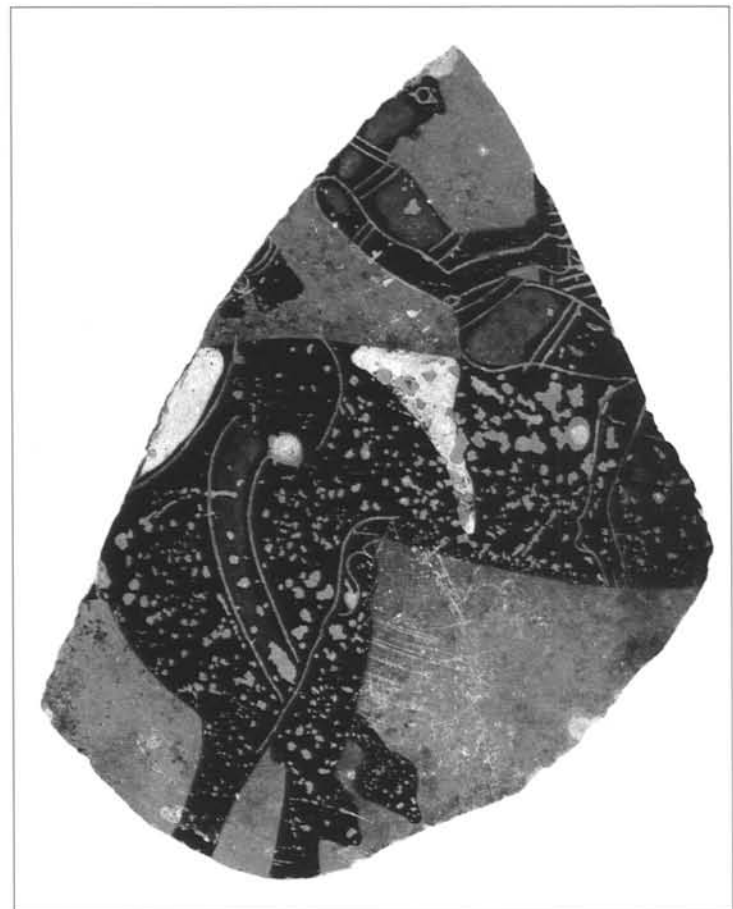
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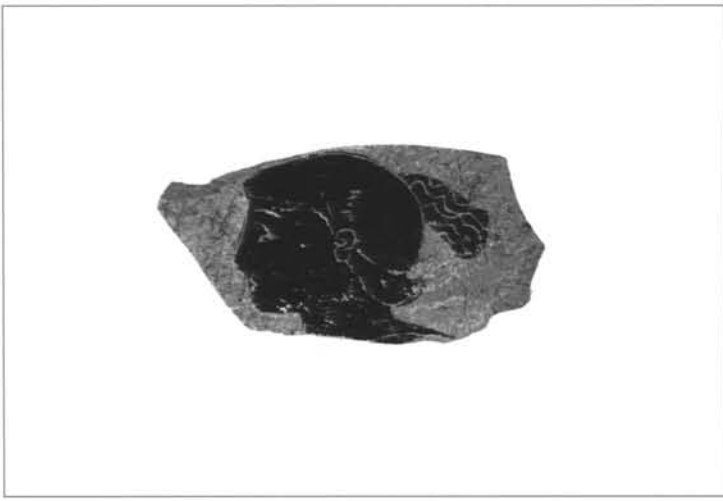
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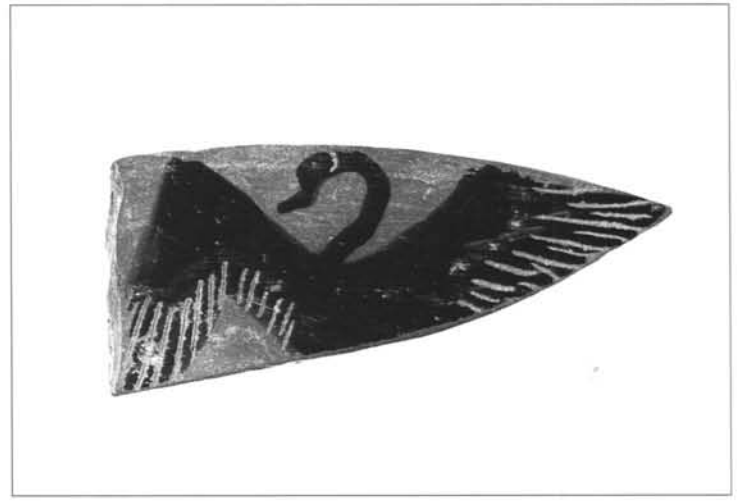
82.AE.39.13 (no. 30)



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82.AE.39.14 (no. 33)



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77.AE.23.2 (no. 34)



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78.AE.250 (no. 35)



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2

Side B
78.AE.250 (no. 35)



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2

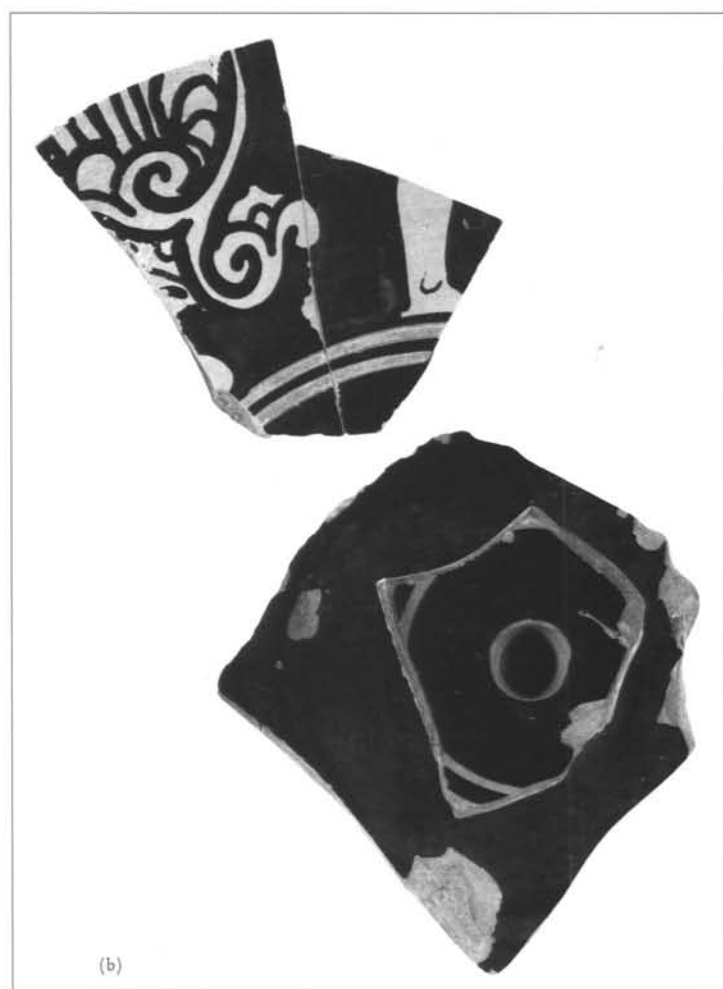
Side A

83. A.E. 288 (no. 36)



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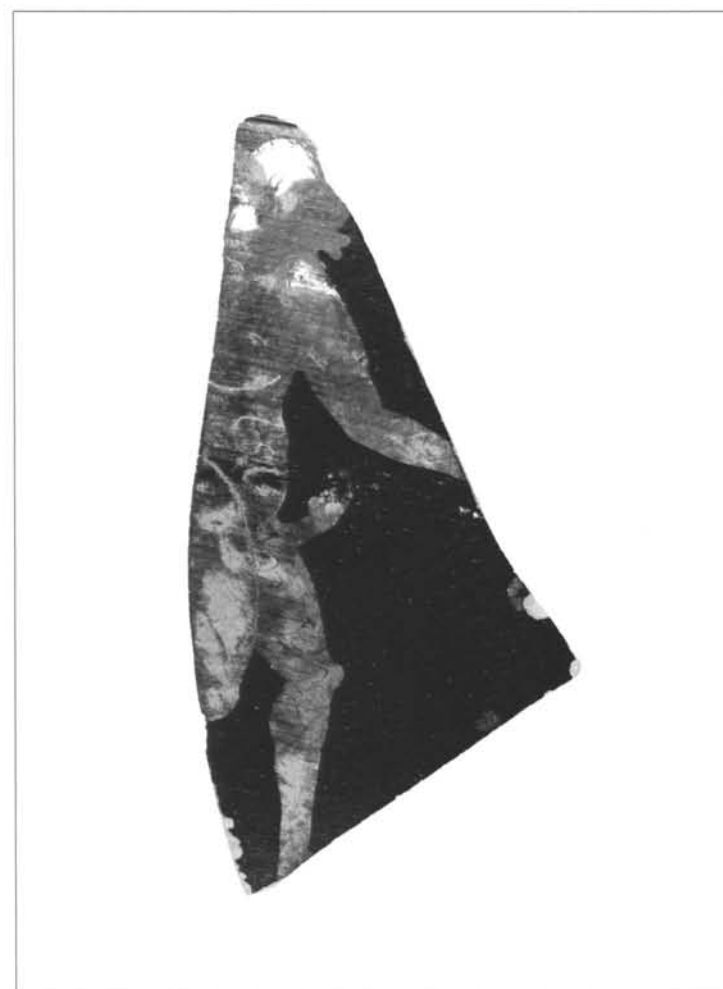
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2

1:1

86. AE. 698.53 (no. 39)



3

1:1

86. AE. 398 (no. 49)



[exterior]

2

83. A.E. 368.12 and 86. A.E. 390.2 (no. 38)



[tondo]

1



3

81. A.E. 44 (no. 41)



4

81. A.E. 44 (no. 41)



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80. A.E. 75 (no. 40)



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80. A.E. 75 (no. 40)



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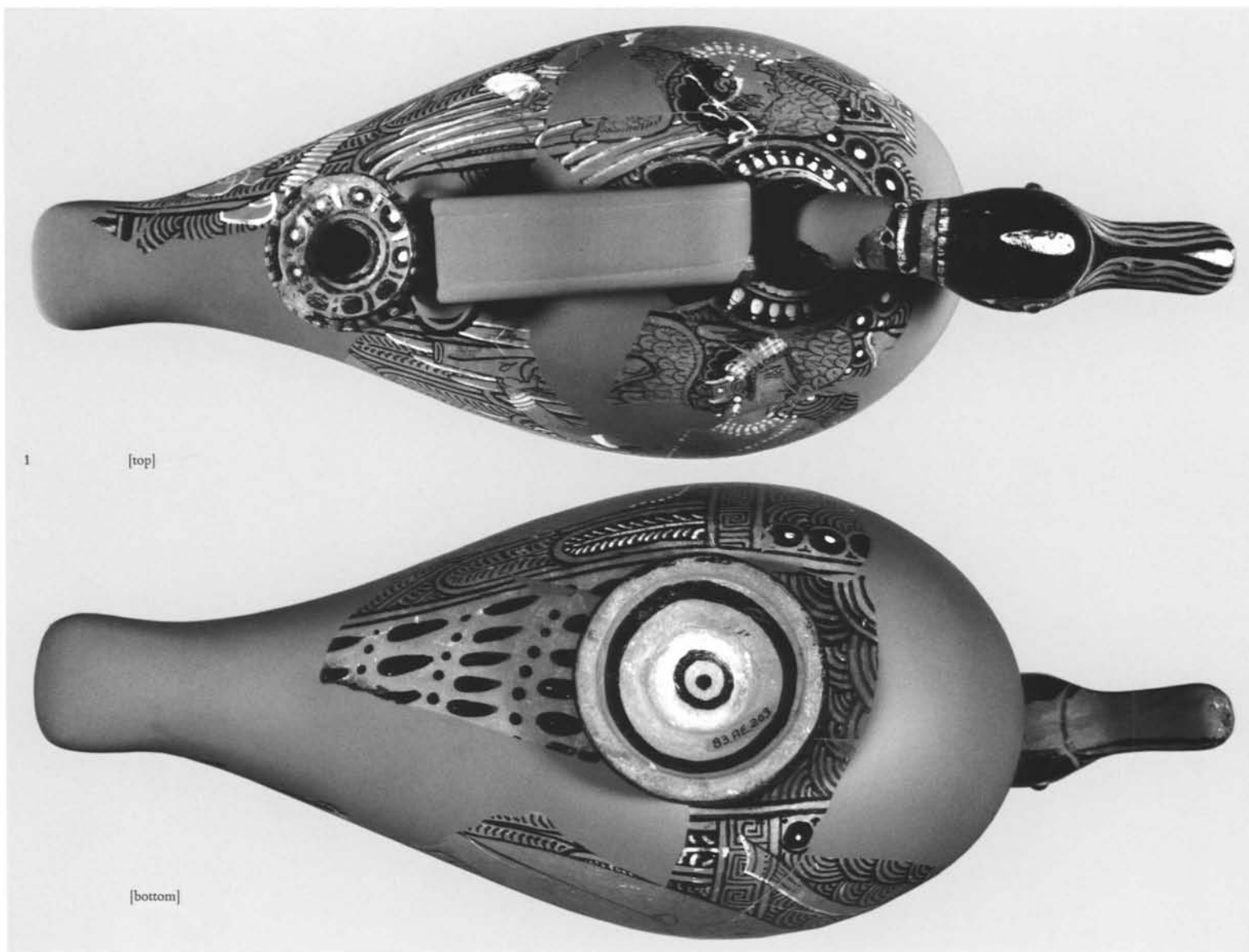
Side A



2

Side B

83.AE.203 (no. 42)



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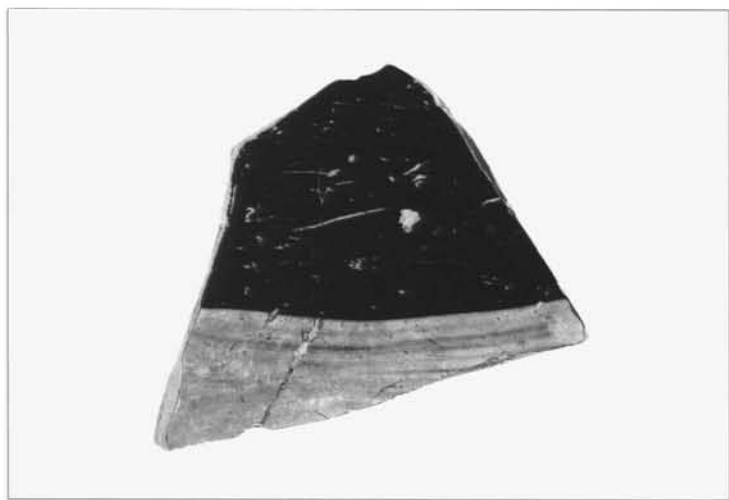
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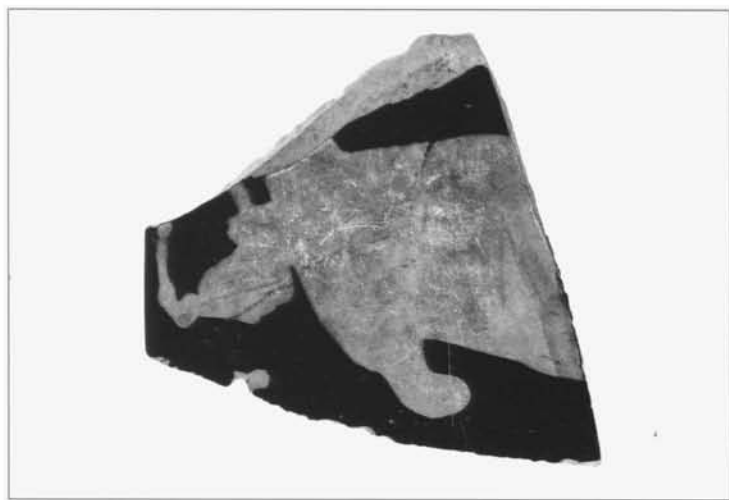
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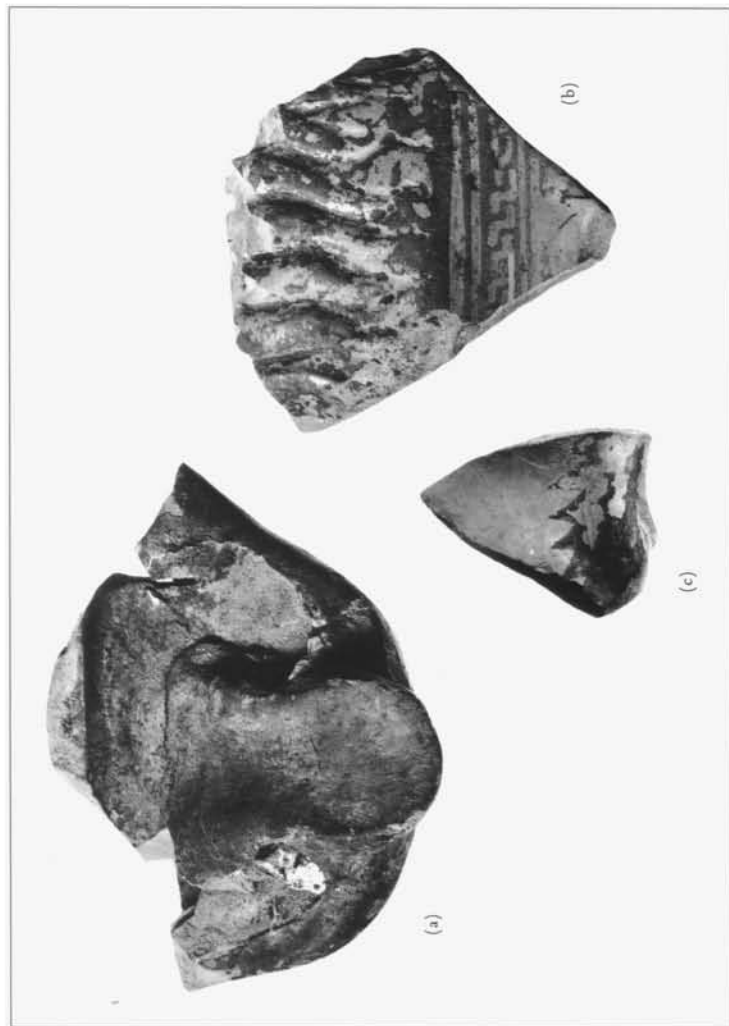
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76.A.E.98.1a-c (no. 44)

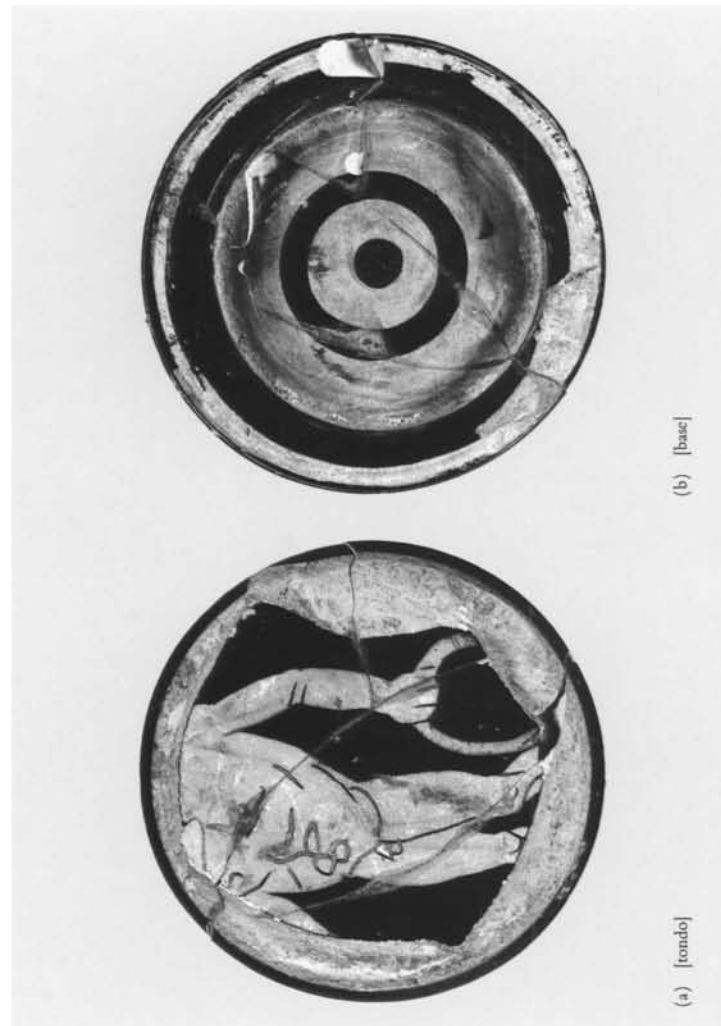
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86.A.E.698.5 (no. 51)

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86.A.E.391 (no. 50)

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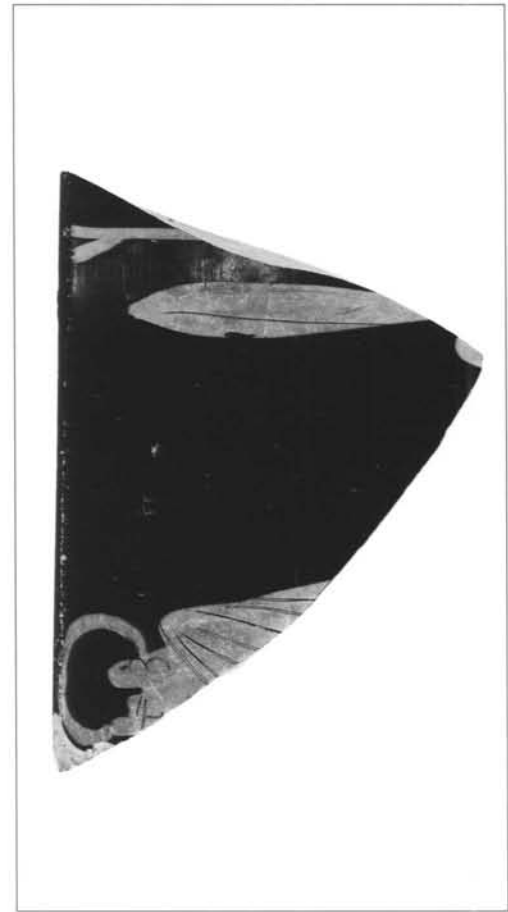
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83.A.E.206 (no. 45)

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83.A.E.284.208 (no. 46)

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