Chapter 3
Catalogue

The vessels are listed alphabetically by the names of vessel shapes that are in current use. Within this they are listed in chronological order determined by the earliest point in the date range of each vessel. As a result the vessels of a single typological type are not always all listed together if it is possible to date an individual vessel more precisely than the date range generally assigned to its typological type (although they are usually closely grouped). A further consequence of this convention is that vessels that are not closely dated are found at the start point of their possible date range. Lids are listed together with the vessels to which they belong. Some lids share registration details with the vessel to which they belong, others have separate registrations.

Each entry in the catalogue follows a similar format: identification details, physical characteristics and provenance are listed first. A description of the likely sequence of manufacturing stages follows, along with any detailed description necessary beyond the general characteristics of the typological type. A note of the condition of the vessel and comments, where possible, on the fabric concludes the descriptive section of the entry. The fabric is identified as bucchero sottile, transitional bucchero, bucchero pesante, or grey bucchero, or simply bucchero, although these are not rigid categories and the boundaries may be blurred. Where appropriate the fabric may be described as a regional production e.g. Campanian bucchero, but such specific terms have been applied conservatively and are only used when the characterization is beyond doubt.

An attempt was made to observe any mineral inclusions visible at x 10 magnification. However, it was not always possible to observe the fabric, if for example there were no chips or relatively clean pre-existing breaks available. Very often it was not possible fully to assess the fabric. Visible inclusions are described in an abbreviated fashion listing five characteristics. Thus the description ‘silver mica; frequent, well-sorted platelet, <0.1mm’ indicates first the description or identification, where possible, of the mineral inclusion, in this case ‘silver mica’, followed by a semi-colon. This is followed by an indication of its relative frequency described as either ‘rare’, ‘frequent’, ‘common’ or ‘abundant’. Next comes an indication of the level of sorting of the inclusion: if all the inclusions are of a similar size they are described as well-sorted, otherwise they are described as ill sorted. The shape of the inclusion is then described as either ‘round’, ‘sub-round’, ‘sub-angular’, ‘angular’, or ‘platelet’. Finally an indication of the approximate size of the inclusion is provided; where this is variable an indication of the maximum size is presented. Where there is more than one inclusion the description of the first is terminated with a period, and then the second is described following the same pattern.

The remaining part of the entry consists of a discussion of the type and a listing of any parallels that have been identified. In discussing the types the work of other scholars is usually cited rather than paraphrased in order to avoid the discussion becoming a repetition of previous scholarship. Therefore, the cited works should be consulted for the detailed arguments, and for the further bibliographic references they contain. The same economic principle has been applied to the listing of parallels, where repetition of listings of parallels identified by other scholars is avoided and the listings are cited. Occasionally, where a single vessel has been published more than once this is noted. Parallels are listed in such a way as to indicate the geographical distribution of the type, starting with parallels in southern Etruria then the remainder of Etruria, Latium, Italy and finally other regions of the Mediterranean. This is followed by vessels without provenance in published collections. The list of parallels for a vessel cannot claim to be complete since it is unlikely that all published examples of a similar vessel have been located. The precise nature of the parallels is variable. For relatively common, but highly variable vessels such as amphoras, oinochoai and kotylai parallels have been restricted to very close matches, especially when the vessels have some form of decoration. In contrast, for common vessels that are quite uniform such as kantharoi, chalices, cups or jugs, the list of parallels tends to be longer since it is not possible to differentiate the vessels to the same degree as with more variable types. For rarer vessels any parallels identified are close matches, otherwise less precise parallel matches are discussed. In some few cases it has not been possible to identify any parallels: since bucchero has been relatively well studied these are likely to be very rare types or unique vessels.

All of the items are illustrated apart from small sherds of indeterminate form. Figure numbers match the catalogue numbers. Because of the unillustrated sherds, the figure numbers do not form a continuous sequence, for example there are no Figs. 56–62. Line drawings are published at 1:3 and the photographs are not to scale. Measurements are in millimetres. Most references to plates in Pryce (1932), and other volumes in the Corpus Vasorum Antiquorum volumes may now be viewed on the internet (www.cvaonline.org).
Alabastra

1. Alabastron Type
Reg. no. GR 1852.5-20.10
Fig. 1
Cat. no. H 126
Height 202
Rim 26
Findspot Chiussi
Production place Chiussi
Acquired from Major-General C.R. Fox
Date 610–550

An elongated tear-shaped alabastron with an out-turned rim. The manufacturing process cannot be determined but the rim was finished by turning. The vessel was burnished freehand longitudinally except on the rim which is not burnished. Areas of the body have been restored. The thin bucchero pesante fabric is not exposed.

The shape is Egyptian in origin and was transmitted through Greece to Etruria (Szlágyi 1981, 27 with bibliography). It is found in ‘Ionian’ bucchero which is common in Sicilite necropoles and at Populonia and dates between late VII and mid-VI. It was produced in bucchero at Chiusi (Paolucci 2001, 21) as well as elsewhere in Etruria. Along with this example others have been found in or near Chiussi (Paolucci 2001, 21, fig. 9 pl. 9 = Cimino 1986, p. 58 n. 110, pl. 23; Massoul 1935, 60 pl. 29.9). Further afied is an example in the Villa Giulia is from a votive deposit in the temple of Mater Matuta at Satricum (Giglioli 1926, pl. 82.6). Others are of unknown provenance (Blomberg 1983, 60, pl. 28.1; Flot 1924, 15, pl. 21.22; Greifenhagen 1953, 49, pl. 38.6; Rohde 1964, 27, pl. 15.2; Szlágyi 1981, 27, pl. 4.3,4) however, it is not certain that all of these are Etruscan rather than ‘Ionian’ bucchero.

2. Alabastron Type
Reg. no. GR 1860.4-4.49
Fig. 2
Height 178
Rim 30
Base
Findspot Camirus (Rhodes)
Production place Unknown
Acquired from Auguste Salzmann and Sir Alfred Bilotti
Date 610–550

An elongated tear-shaped alabastron with a plain body, everted flaring rim, bulbous bottom with a small turned inset base and six bands of three grooves along the body. Some of the grooves are slightly spiral and overlap themselves. The construction technique is not clear but it was finished by turning and burnishing freehand along its length. Slight chip at rim. The fabric is not exposed.

A similar vessel has been published from Megara Hyblaea (Vallet and Vilard 1964, 91, pl. 79.6), which, along with the provenance of this vessel in Rhodes, suggests that this may well be ‘Ionian bucchero’. Another similar vessel is in a Swiss collection (Metzger et al. 1979, 2 pl.1.5).

3. Alabastron Type
Reg. no. GR 1872.3-10.1
Fig. 3
Height 129
Rim 22
Findspot Unknown
Production place Etruria
Acquired from John Henderson Esq.
Date 610–550

An elongated tear-shaped alabastron with a plain body, everted flaring rim and curved bottom. The construction technique is not clear but it was finished by turning and burnishing horizontally, possibly on the wheel. There is a slight chip at the rim and possible traces of black paint on the exterior. The thin bucchero fabric is not exposed.

The vessel is similar to No. 2 but with a more bulbous base. A similar vessel is in Harrow (Gaunt et al. 2005, 56, pl. 52.1).

4. Alabastron Type
Reg. no. GR 1909.7-20.22
Fig. 4
Cat. no. H 124
Height 190
Rim 42
Findspot Unknown
Production place Etruria
Acquired from R. Snead Brown
Date 600–550?
Notes Obtained in Milan 1908 with a pyxis No. 288 and its lid No. 288a.
Colour Burnished, polished brownish black

An elongated tear-shaped alabastron with a pointed base and a disc rim with a pierced lug handle. It was probably coil built with a cut-out pierced disc applied to form the rim, then a lug handle was applied vertically between rim and wall and finally it was pierced. There is light burnishing along the long axis and around the rim. Thin bucchero pesante fabric inclusions: silver mica; common, well-sorted grit, <0.5mm.

5. Amphora Type Ras.1b(ii)
Reg. no. GR 1847.6-29.1
Fig. 5a–c
Cat. no. H 161
Height 88
Rim 52
Base 38
Findspot Unknown
Production place Veii?
Acquired from Mrs. Badham
Date 670–640
Colour Burnished, polished brownish black to buff

A fine, thin-walled amphora with a striated body. Wheel-made, with lines visible on the interior, highly burnished freehand on the exterior and the interior of the rim. Burnished freehand around the foot and over the base. Finely and carefully striated by burnishing, not incision, from near the top of the shoulder and from below the handles to just above the base. Above that, and executed afterwards, are four lines of rouletting, apparently impressed by a rotary tool, which do not extend under the handles (Fig. 5b). Above these are three-and-a-half semi-open fans with 11 to 13 arms and on the right is a ‘horror vacui’ fan with six or seven arms. The fans are slightly curved on the right side (Fig. 5b).

On the handles two lines of rouletting were impressed close to one another down either side of the handle and between these at the top and the bottom of the handle three horizontal lines of rouletting were impressed. There is an antecorcutam graffito ‘A’ with a
long horizontal bar across the base: the form of the letter is unusual, and may be due to the relatively early date (Fig. 5c). There is slight chipping at rim and possibly some restoration on one handle. Bucchero sottile fabric inclusions: none visible.

Three very similar vessels have been found at Veii: one is slightly larger with only three rouletté lines below the fans (Torelli 2000, 147 = Cristofani 1969, 29 no. 3 fig. 11.3); another has five lines and rouletté across the handles (Regger 2003, cat. p. 22 no. 27); and the third has a slightly taller neck (Felliatti Maj 1953, 7 pl. (Italia 1016) 5.5). Another vessel in Brussels is also very similar (Mayence and Verhoogen 1937, 3, pl. 95.8) as are five more in the Louvre although there is variation in the number of lines of rouletté and fans, and one is larger (Gran-Aymerich 1982, 46–8 pl. 10.3–12). All of these should probably be considered products of the same workshop due to their similarity to one another. The finds spots suggest that they may have been made at Veii. The range of shapes in the collection is typical of bucchero.

6. Amphora Type Ras.1a(i)
Reg. no. GR 1839.2-14.96
Fig. 6a–b
Cat. no. H 159
Height 158
Rim 82
Base 64
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 650–630
Colour Burnished black

A wheel-made amphora, probably with the body and rim potted separately and then the handles added. The base appears to have been formed by burnishing around the edge to form a disc base, suggesting an early date. The vessel was burnished freehand vertically on the body and handles and horizontally on the neck and the interior of the rim and the base was burnished with straight lines. Decoration of ‘W’s beneath the handles and a double spiral on the belly was incised with an open fan above, impressed on both sides (Fig. 6b). Seven lines were incised down each handle from the rim to just short of the bottom of the handle, ending in an oblique alignment. The ‘W’s have eight lines (except for one that has seven), and the lines are not always evenly spaced. The spirals have eight coils and the fans were neatly executed with 40 rays each, spaced. The spirals have eight coils and the ‘W’s have eight lines (except for one that has six lines). There is slight chipping at the rim. The transitional bucchero fabric is not exposed.

An amphora in the Louvre is the same shape with very similar decoration except that the fans are semi-open (Gran-Aymerich 1982, 43 pl. 8.1).

7. Amphora Type Ras.1b(i)
Reg. no. GR 2006.11-6.1
Fig. 7
Cat. no. H 160 (Old Cat. 124)
Height 113
Rim 61
Base 34
Findspot Unknown
Production place Cerveteri?
Acquired from Hamilton Collection
Date 640–620
Colour Burnished dark brownish black

The body and neck were possibly potted separately, if so the join is very good and only indicated by a slight hollow on the interior. There are oblique striations visible on the interior created by a finger smoothing of the interior while the vessel was slowly turning. The profile of the disc base was formed by burnishing, and the bottom is slightly concave with a drying crack. The base was burnished across in straight strokes, the body, up to the handles, was burnished vertically, freehand, and the shoulder and neck were burnished horizontally freehand. The carination is not marked with a burnished groove. The handles were burnished vertically freehand on both sides with a horizontal stroke at the junction with the shoulder on the exterior. The handles and the neck were particularly smoothly burnished. The interior was burnished horizontally freehand for 30mm below the rim. The incised decoration was added last. The double spirals on either side of the belly show traces of being reworked and were incised with various separate lines allowing an attempt at stratigraphy where they meet – suggesting that on one side the left spiral was incised first and on the other side the right spiral was incised first. The spirals on the right are more assured than those on the left. The ‘V’s or ‘W’s to either side are of five lines, except for one of six lines. On one side, the lines of a ‘W’ extend above the shoulder and two may be traced continuously above the spirals. They run on to form lines in the next ‘W’, the first line on the right ‘W’ becomes the third line on the left ‘W’ and the second line on the right becomes the first on the left. Five lines were also incised on each handle. One side of the rim has been restored. There are traces of black paint on the interior of the neck. Transitional bucchero fabric not exposed.

Closely matching vessels are in the Kelsey Museum of Archaeology, University of Michigan, Accession no. 00000.6604; from a votive deposit in Satricum (Colonna 1976, 332, pl. 87); in Brussels (Mayence and Verhoogen 1937, 3 pl. 95.10); in Baltimore (Robinson 1938, 47, pl. 35.3); and another in Faenza is a good match for the shape but the spirals have fewer coils (Sassatelli 1993, 156 fig. 254 pl. 254).

8. Amphora Type Ras.1a(ii)
Reg. no. GR 1981.7-15.12
Fig. 9
Height 111
Rim 62
Base 38
Findspot Unknown
Production place Cerveteri?
Acquired from Victoria & Albert Museum
Date 650–640
Notes Transferred from V&A Museum (V & A A.2999–1853). Originally purchased from the Bandinelli Collection.
Colour Burnished black

The body and neck were potted separately and finger ridges are visible on the interior. The profile of the edge of the foot was formed by turning, and the bottom is slightly concave. The base was burnished across in straight strokes, the body, up to the handles, vertically freehand, and the shoulder and neck horizontally freehand. The carination was marked with a burnished groove. The handles were burnished vertically freehand on both sides but only summarily on the underside. The interior was burnished horizontally freehand for 10mm below the rim. Finally, incised striation was added to the body between the carination and the base, relatively carefully, with six to eight lines per cm. Two grooves were also incised along each side of the exterior of the handles. There is a
possible post cocturam 1° graffito on the base, but it could simply be a scratch. There are chips at the rim. The fabric could only be observed on the surface which appeared to have been waxed at some time. Transitional bucchero fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

Amphora type 1b is widely distributed from southern Etruria (Castro, Tarquinia, Cerveteri and territory, Veii), through Latium (Rome, Lavinium, the Falisco-Capenate area, Castel di Decima, Pratica di Mare, Saturnicum) and into Campania (Capua, Pontecagnano) and even as far a field as Carthage (Micozzi 1990, 239 nos. 49–51; Rasmussen 1979, 143–4, 151). Although type 1b amphoras are relatively common, there is some variety in the decorative schemes, particularly in the position and number of fans and the quality of the striations. Very similar parallels to this amphora have been found at Cerveteri (Bosio Pugnetti 1986, 49, 50 pl. 1; Szilágyi 1981, 22–3, pl. 2.2), Veii (Regter 2003, cat. p. 49, pl. 61), Saturnicum (Colonna 1976, 333, pl. 87 no. 25) and in Campania (Mingazzini 1969, 5, pl. (Italia 1972) 12). Others without provenance are in Faenza (Sassatelli 1993, 156–7, fig. 255, pl. 255); Limoques (Touchefeu-Meynier 1969, 19, pl. 16.3.) and the Louvre (Gran-Aymerich pl. 255); Limoges (Touchefeu-Meynier 1969, 19, pl. 6.1.). Another similar vase comes from Veii (Regter 2003, cat. p. 17–8, pl. 21–2). An amphora in the Louvre is a close match but has a different layout of fans and there are no grooves towards the edge of the handle (Gran-Aymerich 1982, 50, pl. 11.7–8). Another, also in the Louvre, is similarly less globular, has plain handles and closed horizontal fans on the neck (Gran-Aymerich 1982, 48–9, pl. 10.5–16).

11. Amphora Type Ras.1b(iii)

Reg. no. GR 1856.12-23.164
Fig. 11
Height 123
Rim 60
Base 43
Findspot Tharros, Sardinia
Production place S. Etruria
Acquired from Monsieur Barbetti
Date 620–580
Notes From grave 18.
Colour Burnished black

A heavily encrusted small amphora. The vessel was potted and the base turned. The handles were added and then the body was burnished: below the carination burningish is obscured, but the shoulder was emphasized by burnishing and the neck was vertically burnished except behind the handle which as a result fired to grey. It is missing both handles, and much of the rim and the base is heavily chipped; there is also spalling on the body. Transitional bucchero fabric inclusions: lime; common, well-sorted flecks <0.1mm. Grey grit; abundant, well-sorted, sub-round <0.1mm. Silver mica; rare, well-sorted platelet, <0.1mm. Rasmussen notes (1979, 70) that, although not scarce, this undecorated type is rarely published: an exception is in Goluchow (Bulas 1931, 47) and an example has been excavated in Rome (Sciortino and Segala 1990, 65 no. 10).

12. Amphora Type Ras.1f

Reg. no. GR 1848.10-23.2
Fig. 12a–f
Height 341
Rim 133
Base 99
Findspot Unknown
Production place Cerveteri
Acquired from Sotheby's
Date 610–590
Colour Burnished black

An unpublished amphora with an incised animal frieze and openwork handles with a shape that is in transition to the ‘Nikosthenic’ type. The acquisition of this vessel was listed by Cook (1995, 233). The body, foot and neck were potted on the wheel separately and then joined. The handles were moulded first and then cut out with a winged caryatid at the base and two walking sphinxes above (Fig. 12b). The cut-outs on the handles differ: the rear legs are cut out on the upper sphinxes on one side. The lower handle attachment begins at the point where the neck joins the body and the upper directly joins the rim. When the handles were added the rim was distorted. The whole of the exterior was burnished freehand horizontally along with the interior of the rim. The two cords around the body appear to be burnished in and were lightly notched and then the vertical striations were added on the shoulder, c. 4 per mm between the cordon and the junction of the neck and the body. The central frieze is 68mm tall and comprises incised animals, not quite symmetrically placed with respect to the handles. Starting from below one handle a 3 pig advances r. with small head raised (Fig. 12c). Parts of the hind quarters of this horse are obscured by restoration. Features of the style are double lines for the limbs, ‘S’ shaped lines around the middle of the body, bands on the tails and a poorly drawn rear quarter where the front edge of the leg, which should be hidden, is drawn where the belly should be (on the 3 pig, lioness and lion, but not on the surviving horse). A second band of striations (58mm tall) was incised below the cordon defining the lower edge of the frieze and was delimited below by a horizontal groove. The surface is finely cracked with some areas of spalling but the decoration is well preserved. The foot may be restored, or at least the underside has been filled: on the interior there is a patch of plaster. There are some spalled areas, some slight areas of restoration have been painted black and there has probably been black paint generally applied on the surface. The transitional bucchero fabric is not exposed.

This amphora, with its incised decoration, belongs to a small group of similar vessels identified by Bonamici (1974, 130–2) which is compared with ceramics of the Gruppo Policromo. A vase in Cerveteri (Bonamici no. 12 = Cristofani 1985, 162 pl. 6.37) shares the same overall decorative scheme and has a similar caryatid in the same position on the handle. The technique of the incision with double lines drawn around the back legs of the animals, the form of the hooves and the bound tail are very similar to that on the London vase suggesting incision by the same hand. Vase C567 in the Louvre, (Gran-Aymerich 1982, 64–5 fig. 23 pl. 23.1 = Bonamici no. 81) is also a close match with
two very similar lions, particularly the legs, feet and double outlining, the ‘saddle’, the shoulder and the details of the head. The lioness (Gran-Aymerich 1982, fig. 23b) is also very similar to the London lioness. A further stylistic similarity is the juxtaposition of the figures: on the Louvre frieze two panthers face one another but share a single front-facing head whereas in the London frieze two animals—a horse and a horse or pig have crossed over bodies, creating a similar effect of merged animals. Differences in detail are that the lion on C567 has its mouth closed, whereas the London example has a lion with a lolling tongue, and the body of the vase is less globular. In addition C567 has a ‘tree of life’ on the handles, an inverted version of the stamp on the caryatid chalice No. 71. A similar connection between this amphora in the Louvre and a caryatid chalice has been noted by De Puma (1986, 180). These links suggests that this amphora and the caryatid chalice were produced in the same workshop, presumably in Cerveteri.

A very similar amphora was published by Camporeale, but it lacks the striations and the cords are notched. (Camporeale 1991, 74–5 fig. pl. XXIII c–d, XXIII a–b). The graffito frieze has two facing winged horses on either side. The details suggest it is by the same hand as the London example: there is double outlining of the rear leg, a double line at the base of the tail, the hooves are similar, the same curve is used at the cheek, the same mistaken drawing of the part of the body, from the base to the level of the handles, was burnished on the wheel and the shoulder was burnished horizontally freehand. The neck and handles were burnished vertically freehand, except for the interior of the handles and the neck behind the handles. The rim was burnished horizontally freehand at the rim and for 10mm on the interior. Shallow spiral grooving was added with seven grooves c. 30mm above base, similar to that found on cups (e.g. Nos. 101–2, 105, 107, 109–17). There are chips at the base and restorations at the rim. Transitional bucchoero fabric inclusions: silver mica; rare, well-sorteled platelet, <0.1 mm. This vase was published by Rasmussen (1986, 274 no. 20 fig. 14). Decoration of this type was not recorded by Rasmussen (1979). The handles are unusual in that they are not flat but rounded in section. A similar amphora decorated with grooves on the belly was excavated in Nola (Bonghi.Jovino and Donceel 1969, 67 pl. 15.8). A vase in the Louvre is a close match (Gran-Aymerich 1982, 87 fig. 26 pl. 42 1), and one in Altenburg is similar but with a lower carination (Bielefeld 1960, 58 pl. 128.13).
clay. The foot was turned and a groove added to its edge. The foot was burnished on the wheel with a broad spiral of burnishing which left areas unburnished. The body was burnished on the wheel and the neck was burnished vertically freehand except near the rim where it is horizontal. The handles were burnished vertically freehand. The interior of the rim was burnished horizontally freehand for c. 30mm. The remainder of the interior of the rim was finger smoothed only. Fans were impressed, three in the band between the cordonst (one below each handle and one in the centre of one side), two on the shoulder between the handles and one at the top of each handle above the relief decoration (Fig. 15b). The fans were rather summarily executed, each with three arms, some curve to the right and one forms a zigzag with returning fan-arms (Regter 2003, 33). A crack has been restored at the rim. Transitional bucchero fabric inclusions: none visible.

Gran-Aymerich discusses this sub-type of Nikosthenic amphora in detail (1982, 36, pl. 10, figs. 26–28). It is the most common type, and the stamp is distinguished by the two rear facing horsemen with overlapping, the curls of their tails, the rosette with four petals, and the frame of zigzags and dots. A vase in the Louvre (C67) is an extremely close match and even has a three-armed fan on each shoulder and a single fan on only one handle. The style of this fan is similar but it has 13 points as opposed to the 14 on the London example. There are no traces on the London example of the red and white bands painted on the neck and body of the vase in Paris. Another vase in the Louvre (C993) is also a very close match for shape, decoration and the burnishing on the foot. A similar but undecorated amphora is in Brussels (Mayence and Verhoogen 1937, 2 pl. 94.6). An amphora in Würzburg is a very similar shape but with a slightly higher foot and a different stamp (Wehgartner 1983, 21 pl. 8.5). An amphora in Tübingen has a similar shape but a different handle (Rückert 1996, 26 pl. 11.3–6) and another in Rome has a very similar shape and spiral burnished foot but a different stamp (Giglioli 1926, pl. Italy 81). A very small amphora, in a distinctly greyish colour burnished mid-grey, is in the Louvre (Gran-Aymerich 1982, fig. 32). A handle sherd in Stockholm has the horseman stamp also occurs on oinochoai: in Brussels (Mayence and Verhoogen 1937, 1 pl. 92.11) and Edinburgh (Moignard 1989, 51 pl. 59.7–9), although this may not be from the same mould as the rider appears to be leaning back. A dinos from Chiusi also has the same frieze of horsemen (Montelius 1910, 994 pl. 230.1). The frieze is different to that with galloping horsemen (Donati 1971).

16a. Bucchero Pesante Lid

Reg. no. GR 1857.12-13

Fig. 17

Height 88

Base 37

Findspot Tarros, Sardinia

Production place Unknown

Acquired from Monseigneur Barbetti

Date 550–500

Notes Reg. From grave 5.

Colour Burnished mid-grey

A very small amphora, in a distinctly greyish fabric (cf. Rasmussen 1979, nos. 20, 22–3). The vase was potted as one, the base was turned and the handles added. The lower portion of the body up to the handles was burnished on the wheel, then freehand horizontally between the handles, except for the underside of the handles and the neck behind the handles. A broad groove was burnished in at the carination. The neck and handles were burnished vertically and the

16. Bucchero Pesante Amphora

Reg. no. GR 1872.10-6.1

Fig. 16a–d and front cover

Cat. no. H209

Height 508

Rim 189

Base 135

Findspot Purchased in the south of Italy

Production place Chiusi

Acquired from Prof. John Ruskin

Date 560–540

Colour Light buff to mid-grey

Large bucchero pesante amphora similar to the Nikosthenic shape. The body, foot and neck are inclined upwards. The body and neck have low relief cordonst formed by turning, creating the frieze band on the body. The lower cordon is a triple band formed by two grooves turned close to the edge of a wider flat cordon. The upper band is a double cordon with the parts separated by a groove. A triangle groove at the base of the neck creates a slight moulding at the junction of the neck and the shoulder. On the neck is a triple band of cordonst similar to that on the lower body. The rim is splayed and thickened with three grooves on the exterior and an indistinct lid seating. Twenty-one rib and lotus motifs were created around the shoulder by pressing the wall into moulds from the interior (Fig. 16b). A parade of eight horsemanst was created in the same manner around the frieze band (Fig. 16c). The horses are walking r. and have a harness and reins but are bareback. Where the rein passes the neck a rectangle is represented, presumably a sleeve to prevent chaffing. The horses have a long mane falling over the neck the riders are naked with the right elbow projecting behind and the right hand holding the reins and a short whip, arrow or stick at an angle, running from behind the buttok to the chin. The left hand is raised to the neck of the horse with the thumb lifted. The face has a pointed beard and a pointed nose and almond eye. The hair is tied with a band or perhaps there is a smooth skullcap or helmet with a band at its rim. Four tresses cover the back of the neck. After the reliefs were created, the handles, formed of a strip of clay with an appliqué of a supine hare, with its head towards the top and with a groove to either side, were added (Fig. 16d). The surface is poorly preserved and there is little trace of burnishing. Chipped at the rim with lacunae on the body. The vessel was reassembled in 2002. Bucchero pesante fabric inclusions: light gold mica; abundant, poorly sorted, platelet, <3mm. Black augite; common, poorly sorted, angular, <3mm. Black grit; common, poorly sorted, sub-rounded, <1mm. Brown grit; common, poorly sorted, sub-rounded, <1mm. Voids; frequent, poorly sorted, angular, <1mm. The horsemanst are not armoured and so the scene probably represents a horse race or a procession since the horses appear to be walking rather than galloping. Typically, Etruscan riders carry whips in the left hand for example on a Murlo plaque (Stoppani 1985, fig. 3-93), or in the Tomba del Barone, Tarquinia (Rizzo 1989, pl. XXVI) but here the whip is in the right hand: this could be the result of the lateral inversion caused in the moulding process, and the original mould would have shown the whip in the left hand. The bride is illustrated in detail: it consists of a head stall, brow-band, nose-band and a cheek-piece that divides with part rising to join the nose-band and part falling to attach to the rein-rings. The bride-reins are attached to the rings. An amphora in Toronto is very similar in all details (Hayes 1985, 121–3 fig. 4 pl. C116). A vase in Würzburg is a very close match and body of the vase in Paris. Another vase in the Louvre (C617) is an extremely close match and the frieze of horsemanst was created in the same manner. A handle sherd in Stockholm has the horseman stamp also occurs on oinochoai: in Brussels (Mayence and Verhoogen 1937, 1 pl. 92.11) and Edinburgh (Moignard 1989, 51 pl. 59.7–9), although this may not be from the same mould as the rider appears to be leaning back. A dinos from Chiusi also has the same frieze of horsemen (Montelius 1910, 994 pl. 230.1). The frieze is different to that with galloping horsemen (Donati 1971).

17. Amphora Type Ras.1b(iii)

Reg. no. GR 1856.12-13-165

Fig. 17

Height 88

Base 37

Findspot Tharros, Sardinia

Production place Unknown

Acquired from Monseigneur Barbetti

Date 550–500

Notes Reg. From grave 5.

Colour Burnished mid-grey

A very small amphora, in a distinctly greyish fabric (cf. Rasmussen 1979, nos. 20, 22–3). The vase was potted as one, the base was turned and the handles added. The lower portion of the body up to the handles was burnished on the wheel, then freehand horizontally between the handles, except for the underside of the handles and the neck behind the handles. A broad groove was burnished in at the carination. The neck and handles were burnished vertically and the
rim horizontally. The interior of the neck was burnished for 13mm from the rim. The surface is spalled with chips at the neck. Grey bucchero fabric inclusions: grey grit; rare, poorly sorted, round, <0.5mm. White crystal; rare, poorly sorted, angular, <0.5mm. Silver mica; abundant, well-sorted platelet, <0.1mm. Lime; common, poorly sorted, angular, 0.1–0.5mm.

A similar vase Louvre also has a grey fabric (Gran-Aymerich 1982, pl. 15.7–1) and a vase from Oristano is a very good match for the shape (Gra 1974, 107–8 pl. 38). The circular-sectioned handles are also found on No. 13.

18. Neck Amphora
Reg. no. GR 1839.2–14.98
Fig. 18
Cat. no. Old Cat. 94
Height 255
Rim 98
Base 95
Findspot Cerveteri
Production place S. Etruria
Acquired from Campanari
Date 6th century
Colour Burnished black

The body and neck were potted separately and then joined and smoothed on the exterior. The foot was turned and clear traces remain on the unburnished underside. The handles were added separately. The burnishing is difficult to characterise, but was probably executed on the vessel creating a smooth surface up to the handles at least. The handles were burnished freehand vertically and around the attachments. The top of the rim was burnished horizontally. Fabric inclusions: silver mica; rare, well-sorted, platelet, <0.1mm. Voids; frequent, poorly sorted, angular, <1mm.

This amphora shape is similar (although smaller) to the Samian transport amphora (e.g. Rizzo 1990, fig. 351–6), particularly in the shape of the rim and handles. However, the body in this bucchero vessel is much more globular and the foot broader than in the Samian shape which tapers to a small foot. Also similar in shape is the ‘Lesbian’ grey ‘table-amphora’ Clinkenbeard type A that also has a head at the junction between the neck and the body. Although the shape and colour are similar it is larger (c. 450mm tall). These amphoras date to around the end of the 7th century (Clinkenbeard 1982; Cook and Dupont 1998, 159–61). A Campanian bucchero amphora of 24/10/1839 in the by Campanari all from Campanari’s catalogue this vessel as no. 14 (Poupé 1963, 233 no. 14). An aryballos in Switzerland has a catalogue this vessel as no. 14 (Poupé 1963, 233 no. 14). An aryballos in Switzerland has a very similar style of decoration to this vessel but it has four bulbous sections, the lower three of which are striated (Camporeale 1991, 152–3 pl. 107). Camporeale states that the flat-bottomed aryballos is a very common shape in etrusco-corinthian ware but rare in bucchero.

21. Aryballos Type Albore-Livadie 25A
Reg. no. GR 1977.8-11.20
Fig. 21
Cat. no. Old Cat. 54
Height 116
Rim 50
Base 44
Findspot Unknown
Production place Campania
Acquired from Durand Collection
Date 570–520
Colour Burnished black

A globular aryballos. The body was potted in two halves and the neck and handle were added separately. The base was turned. The exterior was burnished horizontally on the wheel up to the level of the handle. Above this it seems to be burnished freehand, but it is not
certain that the underside of the lip was burnished. The handle was burnished vertically. The upper surface of the interior of the neck was burnished. The underside of the base was not burnished. Transitional bucchero fabric exposed at the black painted surface only. Fabric inclusions: silver mica; frequent, well-sorted, platelet, <0.1mm.

The shape is paralleled in Campanian bucchero (Albore-Livadie 1979, 110 fig. 27 pl. 25A), but it is also found in South Etruria at the end of 6th century. A generally similar example has been published by Camporeale but it has no foot and was striated (Camporeale 1991, 149 pl. 11e–f).

22. Aryballos Type
Reg. no. GR 1850.5-30.6
Fig. 22
Cat. no. H 143
Height 101
Findspot Unknown
Production place Unknown
Acquired from G. Seyffert
Date unknown
Colour Dark grey-brown where burnished, light grey where unburnished

A slightly flattened globular, round-bottomed, aryballos with a narrow vertical neck, a flaring trefoil rim and a twisted single strand handle. The body was hand-made and the neck and handle attached and the lip formed. The body was burnished haphazardly, missing some small areas, the neck was burnished vertically but the lip was not burnished. Part of the lip is missing. There are many lines of fine parallel strokes on surface that may have been caused by cleaning. The very thin bucchero-like fabric is not exposed. This exceptionally light vase may not be a true bucchero, but it is included because of its unique form and there is no reason to suppose that it is not ancient. No parallels have been found.

Askos

23. Askos Type Albore-Livadie 26A
Reg. no. GR 1772.3-20.141
Fig. 23
Cat. no. Old Cat. 61
Height 138
Rim 49
Findspot Unknown
Production place Campania
Acquired from Hamilton Collection
Date 570–early 5th
Notes Height measured to rim.
Colour Burnished black

A cylindrical askos with rounded ends, four lug feet, a funnel shaped spout and an arched handle. The shape has zoomorphic qualities. The manufacturing technique is not apparent. There are no obvious signs that the body was wheel-made, the feet were formed freehand. There is a dent in the body above the rear left foot made by a finger or thumb. The neck was made on the wheel. The vessel was burnished freehand except along the body and handle where it was horizontally burnished. The area between the feet was not burnished and below the handle, on the body, oblique burnishing marks can be seen. The interior of the rim was burnished for 11mm. The feet are not burnt uneven. The spout and handle have been reattached but part of the handle is missing at the join and the rim is chipped. There is possibly black paint on the exterior. The Campanian bucchero fabric is not exposed. Form Albore-Livadie 26A (Albore-Livadie 1979, 110 fig. 27 pl. 26A) and published by Rasmussen (1986, 275 fig. 16 pl. 25). Locatelli extends the date range of this type into the early 5th century (1995, 186).

24. Bird Lid Finial
Reg. no. GR 1852.5-20.17
Fig. 24
Height 38
Findspot Unknown
Production place Chiusi
Acquired from Major-General C.R. Fox
Date Mid-6th century
Colour Burnished dark grey-brown

A small bird apparently made freehand and probably originally attached to a lid. The head is raised and the tail fanned horizontally. It was lightly burnished with a fine tool. Two parallel lines terminating in an outwards curve were incised down the breast. The bird is chipped at the tail and the beak is broken off. The base has traces of adhesive indicating that it has been attached to something in the past. Bucchero pesante fabric inclusions: lime; common, well-sorted, flecks, <0.1mm and silver mica; common, well-sorted platelet, <0.1mm.

A similar but more duck-like bird, has been found in Veii forming the handle of a domed lid of a stamnos (Felletti Maj 1953, 4 pl. (Italia 1955) 4.4), however most birds of this general type are found at Chiusi.

25. Bird Lid Finial
Reg. no. GR 1977.7-17.7
Fig. 25
Height 101
Findspot Unknown
Production place Chiusi
Acquired from Unknown
Date Mid-6th century
Notes From the Old Collections’ found unregistered in 1977.
Colour Burnished very dark greyish brown

A large dove-like bird. The circular shape of the scar suggests that it was broken from a lid. The bird is hollow and appears to be hand-made. It has a raised head and puffed breast. The wings are marked by deep lines of burnishing and the tail is wedge-shaped. The surface was burnished freehand. At the neck three ‘V’ shaped dotted lines were impressed, made by a comb like tool with at least 12 teeth. On the wings the primary feathers were marked by impressions from a similar tool. There are cracks at the beak and head and part of tail has been restored. A hole drilled through the scar does not appear to be ancient suggesting that an attempt has been made to mount the bird in some way. The bucchero pesante fabric is not exposed.

A very similar bird forms the finial of a lid of a Chiusine amphora in Brussels (Mayence and Verhoogen 1937, 2 pl. 93.3).

26. Bobbin
Reg. no. GR 1852.5-20.18
Fig. 26
Length 40
D. max. 20, d. min. 11mm
Findspot Chiusi
Production place Chiusi
Acquired from Major-General C.R. Fox
Date 600–500
Colour Burnished mid-grey brown

A hand-made and lightly burnished bobbin. Bucchero pesante fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

Bobbins of this simple type are common throughout Etruria (e.g. Bosio Pugnetti 1984, 58–9 no. 31); they are unusual in bucchero but have been excavated at Chiusi (Del Verme 2000, 211 type 190 A3).

27. Bowl Ras. Type 2
Reg. no. GR 1839.2-14.161
Fig. 27
Cat. no. Old Cat. 83
Height 58
Rim 184
Base 87
Findspot Cerveteri
Production place Etruria
Acquired from Campanari
Date 625–500
Notes Foot restored.
Colour Burnished black

The body was formed on the wheel and burnished on the wheel on the interior and exterior. A slight burnished spiral in the centre of the interior. A groove was added on the lip to form a possible lid-seating. The foot is coarse textured and a later restoration. The bowl is chipped at the rim and cracked with much black paint on the surface. Transitional bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

This type of bowl, made at Orvieto and elsewhere, has been classified by Tamburini as type 1f (2004, 208) citing this example along with others from Orvieto, Acquarossa and Pitigliano-Saturnia (Donati and Michelucci 1981, 49 no. 78). The Orvieto example is similar but has a smaller foot (Camporeale 1970, 109 fig. 37 pl. XXIV e; but note that the foot on the London example is restored). The form has also been excavated at Chiusi (Del Verme 2000, 209 type 170 D2).

28. Bowl, Carinated
Reg. no. GR 1906.1-11.4
Fig. 28a–c
Cat. no. H 115
Height 49
Rim 113
Base 57
Findspot Near Rome
Production place Etruria
Acquired from Signor Lombardo Longoni
Date 620–500
Notes Register states ‘1–4 From a tomb near Rome’ implying that Nos. 28, 79, 80 and 178 are part of a single
tomb group.

Colour Mid-grey

Carinated bowl with an in-turned wall and a low foot ring. The shape was formed on the wheel, dried and then inverted, replaced on the wheel, and the foot and the carination turned, and then the exterior and underside of the base were burnished on the wheel. The bowl was then righted and the interior was burnished on the wheel. A post cocturam graffito on underside of base possibly reads 'YA' but it is most likely to be alphabetic (Fig. 28b–c). There are chips at the rim. The quite highly-fired grey bucchero fabric is not exposed. Although this example was found near Rome this form of small bowl or cup is particularly common in central Etruria between Tarquinia, Vulci, the Albegna Valley, Orvieto and Roselle, but it is also found throughout northern Etruria including Vetulonia and the Arno Valley and beyond into the Po Valley (Capacchi 1987, 83–4 fig. 61.14–6; Ciampoltrini 1999, 54 fig. 31.2; Cygielman 2000, 70 fig. 40; Donati 1994, 124–5; Donati and Michelucci 1981, 49 pl. 78; Gsell 1891, 446; Locatelli 2001, 253 pl. 101 no. 99/1/11; 2004, 87 pl. 15.1; Mingazzini 1969, 6 pl. (Italia 1973)3.7; Minto 1925, 645 fig. 31; Metzger et al. 1979, 41 pl. 30.29; Monaci 1965 fig. 2c no. 15; Rizzo 1990, 175 fig. 133 pl. 53–5; Siedentopf 1982, 33 pl. 23.6; Szilágyi 1981, 27–8 pl. 4–5). The dividing line between these vessels with a curved wall and those with a slight carination is very fine and they cannot always be differentiated. The form is also found in impasto (e.g. Matteucig 1951, 39 pl. XVII 3–5) and Etrusco-Corinthian wares (e.g. Mangani 1986, 30 pl. 38, 4–5).

29. Bowl, Carinated

Reg. no. GR 1977.5-11.7
Fig. 29
Cat. no. Old Cat. 82
Height 51
Rim 118
Base 57
Findspot Unknown
Production place Etruria
Acquired from Unknown
Date 620–500
Colour Burnished greyish green

The vessel was highly fired. The fabric was only exposed on the exterior where one large brown grit inclusion was present. Probably a grey bucchero fabric, inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

See No. 28 for forming and parallels.

30. Bowl, Small Stemmed Bowl Type 1

Reg. no. GR 1922.4-13.12
Fig. 30
Height 50
Rim 80
Base 54
Findspot Unknown
Production place Central Etruria?
Acquired from M.K. Sandars Collection
Date 600–550
Colour Burnished dark grey-black

Small shallow bowl with an incurving wall on a trumpet foot. The bowl and foot were potted on the wheel separately, then joined, dried and burnished on the wheel. The underside of the base was only burnished around the edge. Transitional bucchero fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm.

This shape is common at Vulci, in the valleys of the Flora and Albegna, Roselle, northern central Etruria, Pienza and at Orvieto where it is classed by Tamburini (2004, 210) as ‘hemispherical cup id’ (Bartoloni 1972, 94 nos. 73–5, 130 nos. 105–8, 160 nos. 13–15, 178–9 nos. 66–75; Bonamici 1989, 1141, fig. 4.17; Campareole 1970, 113 fig. 41 pl. XXVI f; Celuzza 2000, 67, 70 fig. 3.14 pl. 5; Chafe and Pease 1942, 47 pl. 29.14; Donati 1994, 124–5; Donati and Michelucci 1981, 49–50 pl. 79–82; Falconi Amorelli 1971, 209 nos. 90–1; Flot 1924, 15 pl. 21.8; Locatelli 2001, 253 pl. 101 no. 99/1/11; 2004, 87 pl. 15.1; Mingazzini 1969, 6 pl. (Italia 1973)3.7; Minto 1925, 645 fig. 31; Metzger et al. 1979, 41 pl. 30.29; Monaci 1965 fig. 2c no. 15; Rizzo 1990, 175 fig. 133 pl. 53–5; Siedentopf 1982, 33 pl. 23.6; Szilágyi 1981, 27–8 pl. 4–5). The dividing line between these vessels with a curved wall and those with a slight carination is very fine and they cannot always be differentiated. The form is also found in impasto (e.g. Matteucig 1951, 39 pl. XVII 3–5) and Etrusco-Corinthian wares (e.g. Mangani 1986, 30 pl. 38, 4–5).

31. Bowl, Small Stemmed Bowl Type 1

Reg. no. GR 1977.12-1.17
Fig. 31
Cat. no. Old Cat. 135
Height 53
Rim 98
Base 59
Findspot Unknown
Production place Central Etruria?
Acquired from Unknown
Date 600–550
Notes Found unregistered, acquired before 1851.
Colour Burnished black

See No. 30 for forming and parallels. There are two suspension holes through the rim and black paint on the exterior. The transitional bucchero fabric is not exposed.

32. Bowl, Small Stemmed Bowl Type 1

Reg. no. GR 1977.8-11.10
Fig. 32
Cat. no. Old Cat. 131
Height 58
Rim 95
Base 56
Findspot Unknown
Production place Central Etruria?
Acquired from Unknown
Date 600–550
Notes Found unregistered. ‘Hamilton Room’ pencilled on, suggesting that it might have been part of the Hamilton Collection.
Colour Burnished brownish black

This vessel appears to be unique: the general style of the fabric suggests that it may be Campanian.

33a. Lid

Height 92
Rim 235
Base 63
Notes Belongs with bowl No. 33
Colour Burnished black

Plain rimmed, domed lid, formed on the wheel. The foot ring was formed separately then attached and turned. The interior was smoothed with a finger. The rim and the exterior were burnished on the wheel. On the interior are two ante cocturam graffiti ‘V’ and ‘IL’. The interior has the same grey concretion as the bowl No. 33. There is a modern brass nut and bolt through the centre fixing the foot ring, the underside of which appears to have been filled with plaster. The exterior has been painted black and there are three fingerprints in black paint on the interior. The thick transitional bucchero fabric is not exposed.

34. Bowl, Type 1 / Albore-Livadie 188

Reg. no. GR 1874.7-4.449
Fig. 34
Cat. no. Old Cat. 154
Height 32
Rim 109
Base 46
Findspot Unknown
Production place Campania
Acquired from 2nd Townley Collection

Notes Found in the Hamilton Collection.
Date 600–520
Colour Burnished black
The bowl was potted and when dry, inverted, the foot ring was added and turned along with the carination and the exterior of the everted rim. The exterior was burnished on the wheel, the vessel was righted, and the interior was burnished on the wheel, except for an area in the centre, which remained rough. Thick transitional bucchero fabric not fully observed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm.

The form of this bowl is intermediate between Rasmussen Bowl I and Albore Livadie 18B (Albore-Livadie 1979, 109 fig. 26 pl. 18B Rasmussen 1979, 124 pl. 41), it is probably Campanian.

35. Bowl Ras. Type 1 / Albore-Livadie 18B
Reg. no. GR 1814.7-4.457
Fig. 35
Cat. no. Old Cat. 155
Height 33
Rim 105
Base 41
Findspot Unknown
Production place Campania
Acquired from 2nd Townley Collection
Date 600–520
Colour Burnished mid-brownish grey exterior, black interior

Forming as No. 34 except that the outside of the foot and the exterior were burnished smooth, probably on the wheel, but no marks are visible. The interior and the top of the rim were burnished on the wheel. The bowl is chipped at the base. The thick transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.1mm.

See No. 34.

36. Bowl with everted rim
Reg. no. GR 1934.11-17.1
Fig. 36
Height 40
Rim 123
Base 60
Findspot Unknown
Production place Chiusi
Acquired from Mrs. A.F. Ohrly
Date 600–500
Notes From the collection of George Dennis, the uncle of the donor.
Colour Burnished dark grey, with brownish grey tints

A shallow carinated bowl with an everted horizontal rim and a low angular foot ring with two opposing lugs pierced with a small (3mm) hole on the rim. Wheel-made with the foot attached separately. The exterior was turned before the ware lugs were applied. The surface is poorly preserved but traces of burnishing survive on the interior and exterior. Two concentric grooves were turned on the interior 18 and 22mm from the centre. It is probably best classed as a grey bucchero fabric. The fabric has a sandy feel but no visible grit inclusions. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm.

This bowl is similar to Bowl Type Tamburini (2004) piatto type 1C, but it is deeper. The context of No. 37 suggests it was made in Chiusi and the form has been found there and at Monte San Bartolo but without the lug (Del Verme 2000, 208 type 160 D; Martelli and Nasorri 2000, 92 fig. 9.7).

37. Bowl with everted rim
Reg. no. GR 1852.5-20.4
Fig. 37a
Cat. no. H 118
Height 39
Rim 108
Base 55
Findspot Chiusi
Production place Chiusi
Acquired from Major-General C.R. Fox
Date 600–500
Notes Displayed with lid No. 37a.
Colour Burnished dark grey

A small hemispherical bowl with an out-turned rim. Wheel-made with the foot formed separately and then attached. The exterior was probably turned with a broad tool and burnished partly on the well but there was also some rough freehand burnishing around the rim and at the junction of the foot and body. It was well burnished on the interior, probably freehand. The underside of the base was not burnished. There is cracking at the junction of the foot ring and the body and many scratches, especially on the exterior. There is a restored area on the rim. The surface has been waxed. Grey bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

See No. 36.

37a. Lid
Reg. no. GR 1852.5-20.5
Fig. 37b
Height 40
Rim 113
Findspot Chiusi
Production place Chiusi
Acquired from Major-General C.R. Fox
Date 600–500
Notes Lid of bowl No. 37.
Colour Burnished dark grey-brown

A lid with a knob handle and a lid seating with d. 70mm. The lid was wheel-made and raised on the upper surface and a lid seating on the underside. The exterior was burnished on a wheel and the knob was burnished freehand. The interior was only burnished around the lid seating. The lid has been restored from sherds. Bucchero pesante fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

No parallels have been traced for this lid.

38. Bowl Type Albore-Livadie 18A
Reg. no. GR 1756.1-1.8
Fig. 38
Cat. no. Old Cat. 84
Height 112
Rim 292
Base 117
Findspot Unknown
Production place Campania
Acquired from Sloane Collection
Date 590–560
Notes Twin of No. 39 and the same size.
Colour Burnished black

For forming see No. 38. There is a chip at the rim and there are possible traces of black paint on interior. Campanian bucchero fabric is only exposed on the exterior. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm.

See No. 38.
Wheel-made shallow bowl with an angular profile. The exterior profile and foot ring were turned and the interior was turned and then burnished on the wheel. There is an ancient fingerprint on the underside of the bowl. The foot and the body are chipped. The bucchero pesante fabric is not exposed. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm. See No. 42.

44. Bowl Tamburini (2004) plate type 1c
Reg. no. GR 1852-5.20.12
Fig. 44
Cat. no. H 119
Height 37
Rim 93
Base 49
Findspot Chiusi
Production place Chiusi or Orvieto
Acquired from Major-General C.R. Fox
Date 575–550
Colour Burnished dark brownish grey
For forming see No. 43. Bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

45. Bowl Ras. Type 4
Reg. no. GR 1856-12.23-176
Fig. 45
Cat. no. H 235
Height 47
Rim 108
Base 70
Findspot Tharros, Sardinia
Production place Etruria
Acquired from Monsieur Barbetti
Date 525–400
Notes From tomb 19.
Colour Burnished dark grey
Bowl with slightly incurving rim and a triangular profile foot ring. The bowl was potted on the wheel and the foot ring added and then turned and burnished on the wheel on the interior and the exterior. On the surface a black, glossy paint or slip is preserved in bands where the burnishing is most smooth. The rim and foot are chipped. The intermediate dark grey bucchero fabric is not exposed.

These small bowls with a curved wall and a foot ring seem to be widespread, but rarely published. Rasmussen publishes one from Cerveteri and notes others from Rome. It is classed at Orvieto by Tamburini (2004, 210) as coppa emisferica 2a. Other Orvietan examples are in the Collezione alla Querce (Camporeale et al. 2004, 212) as plate type 1c, who cites examples from Orvieto. There are further examples in various collections in Altenburg (Bielefeld 1960, pl. 128.10), Sèvres (Massoul 1935, pl. 20.13–14) and Brussels (Mayence and Verhoogen 1937, 4–5 pl. 95,26,27,31,33,39). It is similar to the bowl with an everted rim Nos. 36 and 37, but shallower: these were made in Chiusi and it is likely that the shapes are not exclusive to these cities.

43. Bowl Tamburini (2004) plate type 1c
Reg. no. GR 1852-5.20.11
Fig. 43
Height 24
Rim 91
Base 48
Findspot Chiusi
Production place Chiusi or Orvieto
Acquired from Major-General C.R. Fox
Date 575–550
Colour Burnished dark brownish grey
Bucchero

Catalogue
A large hemispherical bowl with a plain rim and a thin curved foot ring. The vessel was formed on the wheel, the foot ring was added and then the vessel was turned, except for the underside of the base which remains smoothed only by a finger leaving smears and a fingerprint in the centre. On the interior there is a raised ring in the centre. The upper half of the foot ring, the exterior and the interior are all burnished smooth. Around the ring on the interior is a circle of impressed 0’s which seem to have been executed with a curved sheet of metal making a slight kidney shape where the two edges met. Two shallow grooves run around the exterior 5 and 11mm below the rim — perhaps the result of turning rather than deliberate grooving. The smooth fabric is not exposed.

The vase is relatively highly fired, it may be a 19th-century fake, or perhaps Campanian. Pryce (1930, 16) suggested it may be modern. The shape finds no parallels in bucchero.

49. Brazier
Reg. no. GR 1852.5-20.1
Fig. 49a–b
Cat. no. H 226
Height 223
Findspot Chiuse
Production place Chiuse
Acquired from Major-General C.R. Fox
Date 550–500
Notes Registration states: ‘Found at Chiuse and purchased there by Maj.-Gen. Fox, 1850’
Colour Burnished brownish black

Hearth / brazier 535mm long 334mm deep and 223mm high. The hearth is rectangular and stands on four flat legs, one at each corner. The walls slope slightly outwards and there is a downwards hanging stamnos type handle on either of the short ends — the one on the right is broken. On the front is a cut-away with curved sides with two female heads facing one another at either end of the cut-away (Fig. 49b). On either corner is an antefix with a female head and a further antefix is placed in the centre of the back wall on the top edge. There are two further faces on the front, either side of the cut-away. The face on the right is a coded restoration. The top edge was thickened on the interior and the exterior and has a ridge along the top. The hearth was slab-made and the faces on the front were impressed into moulds, leaving a hollow on the interior. All the faces on the antefixes are from the same mould, but were slightly altered by burnishing. The back, right head is different because it has hair to either side of the face that was burned-in with vertical strokes. The two heads on either side of the cut-away also had hair burned-in down the sides of the faces but all the other heads have no tresses individually marked, only the hair on top of the head is burned-in. The brazier has been burnished all over but only roughly on the underside. The brazier has been restored from fragments and the front right corner and back corner are mostly restored. At the centre of the lower edge of the right side two small holes were pierced through post cocturam as if for a suspension wire. They have been filled on the interior by restoration. The thick bucchero pesante fabric is not exposed.

Rectangular hearths are quite common in tombs from the second half of the 6th century in the area of Chiuse. Although generally similar — with an open front, feet and handles, they may vary considerably in detail. Female faces are common but their number and disposition varies. Two hearths, one in Florence and one from Chiuse are very similar but without the two faces on the front (Goring 2004, 116 pl. 192; Pecchioli 1967, 507 pl. 86c no. 58 has only two heads on the back edge) and another in Florence has lion’s claw feet and no head on the centre of the back edge (Moignard 1997, 46–7 pl. 56, 3–5). A hearth in Sèvres has the two heads on either edge of the front opening but has different reliefs and six feet; nevertheless the accessory vessels are quite similar (Massoul 1935, 59 pl. 29.1–2). The hearth was purchased in Chiuse along with Nos. 1, 24, 26, 37, 43, 44, 96, 124, 125, 131, 219, 222, 224, 230, 301, and 306, and it seems most likely that they were found in the same tomb, since the fabrics and concretions are all similar.

50. Brazier
Reg. no. GR 1851.8-12.1
Fig. 50a–c
Cat. no. H 227
Height 195
Findspot Unknown
Production place Chiuse
Acquired from H.O. Cureton
Date 525–500
Colour Burnished dark grey

Approximately circular brazier with appliqué human and horses heads on the rim. The bowl was made on the wheel — perhaps a slow wheel — and the incurring rim with ridges on the exterior was formed by hand. The three feet were added, one broad, extending across the front below the front opening, and two smaller, placed along the back edge. The front was cut away and thickened on the interior. The base was roughly smoothed with a flat tool. The appliqués and handles were added with additional clay used behind to affix them. The handles were hand-made with a thin roll of clay added around the centre and extra clay added to form the attachments. The three human faces, one on either side of the opening and the other in the centre of the back edge were all made in the same mould, and affixed with clay (Fig. 50b). Then grooves were cut either side to form the tresses. The horses’ heads were also mould-made (Fig. 50c). The interior was smoothed with a tool horizontally on the walls and across the base from front to back. The handles were burnished, including the area around the attachments. Five holes were pierced from the interior through the base in a quincunx pattern, presumably to enable the circulation of oxygen in the brazier. The fabric is not fully exposed but it is thick and coarse bucchero pesante with large golden brown mica inclusions.

Circular hearths are less common than rectangular hearths. They are variable in their detailing. No precise matches have been found for this example but a hearth in Altenburg has three faces on the rim, though other details differ (Bielefeld, 1960, 58 pl. 128.12) and another in Copenhagen is similar but has only two heads, one to either side of the opening on the rim (Blinkenfeld and Friis Johansen 1938, 168 pl. 216.8). The London hearth was published by Donati (1968, 351 pl. 260) in his studies of relief heads and belongs to his group D, the Daedalic type with an archaic smile.

Caryatids (isolated)

51. Caryatis or figure
Reg. no. GR 1977.9–7.18
Fig. 51a–b
Cat. no. H 204
Height 69
Findspot Unknown
Production place Cerveteri
Acquired from Unknown
Date 660–640
Colour Burnished and polished black

This female figure may have been broken off from something as the base is slightly rough and suggestive of an ancient break. The female figurine has details picked out with incised and rouletted lines. The hands are held above breasts and holding tresses of hair. The back of the figurine is also patterned with what looks like a full length pony tail / back braid typical of the 7th century, with the hair also pulled forward over shoulders (Fig. 51b) (Bonfante 2003, 70–1). There is a small hole at the top of the pony tail. The figurine appears to have been mould-made and then burnished and decorated. The fabric is not fully exposed, but it has some traces of mica and lime. A very similar caryatid of unknown provenance, but probably from Cerveteri (Hanfmann 1936, figs 3 r, 4r and 5) has been dated to the late orientalizing period (Riis 1941 p. 21 no. 7). Two virtually identical caryatids were found in the Tomb of the Painted Animals, Cerveteri, along with two bucchero relief situlae in a context dating to the third quarter of the 7th century (Rizzo 1989, 116 fig. 66). Four isolated figurines from the Regolini-Galassi tomb, now in the Museo Gregoriano Etrusco have a very similar face to this example but their arms are by their sides and the incised detail is different (Pareti 1947, 310–1 pl. 41, nos. 317–20). In the same tomb 33 free-standing imasto female figurines were found but they are unlike this example and their pose is different (Pareti 1947, pl. 28; Haynes 2000 fig. 58, p. 79). This figure could have been a decorative element from the edge of a lid, similar to the example from the Calabresi tomb (Sciaccia 2004, 37, fig. 15–6).

52. Caryatis Capecchi and Guennelii
Reg. no. GR 1839.2-14.250
Fig. 52
Cat. no. H 202
Height 85
Findspot Not known
Production place Cerveteri

22 | Etruscan Bucchero in the British Museum
Acquired from Campanari
Date 500–600
Colour Burnished and polished black

A caryatid in the form of a winged goddess, mould-made with traces of a flat flange around the figure and behind the feet. The figure was finished with burnishing and rouletting. The wings point downwards and the stylized curved tresses are held in the hands over the breasts. The two feet were moulded as one. The back was undecorated but beneath was a separate bucchero fabric incision: silver mica; common, well-sorted platelet, <0.1mm and black grit; abundant, poorly sorted, sub-rounded, 0.1–0.5mm.

This type of caryatid was classified by Cepecchi and Gunella (1975, 46, pl. Ia.) as Group IA. A very similar caryatid from Cerveteri has been dated to 650–600 (Riis 1941, 21–20 no. 10) and illustrated by Ducati (1927 fig. 159). The similarity suggests that it may have been made in the same mould as the British Museum example but the rouletting on the front of the dress is different. The same caryatid, with similar rouletting, supports an elaborate chalice in the Vatican, decorated with fans and striations and the associated supports have an openwork lotus bud frieze (Von Bissing 1928 pl. 2c; Pareti 1947 423 pl. 67 no. 528). Three less similar caryatids were found in the first tumultus of ‘Doganaccia’, Tarquinia, in a tomb group from the orientalizing period (Culturera 1932, 112, fig. 13 top left and right).

53. Caryatid Cepecchi and Gunella isolated supports type VI
Reg. no. GR 1839.2-14.251
Fig. 53a–b
Cat. no. H 201
Height 92
Findspot Vulci
Production place Cerveteri
Acquired from Campanari
Date 650–600
Colour Burnished black

Female figure, published by Cepecchi and Gunella (1975, 100), wearing a long chiton with a cylinder extending from the head with a break at the top. The two feet are separated but no toes are marked, a heel on the footwear is indicated at the side. Around the hem of the chiton are two rows of rouletting with a central groove dividing the tunic above the elbow. At the wrists a bracelet is indicated and two holes pierced in the body angled upwards. The eyes are almond shaped, the nose large and the mouth straight. The back is burnished and polished with a graffito backwards ‘S’ between the hips (Fig. 53b). This could be a graffito ‘S’ but in the Archaic period an ‘S’ should be angular, not sinuous. The base appears to be broken and it seems the feet were originally joined to something else. In the back is a drilled hole filled with black wax. The intermediate bucchero fabric is not exposed.

This caryatid is discussed by Cepecchi and Gunella who suggest it may not have been under a chalice due to the long spike, and propose a date extending into the 6th century (Cepecchi and Gunella 1975, 100, 103 pl. XVA). Four very similar caryatids that were found at Cerveteri in the Banditaccia Necropolis, zona della Tegola Dipinta, tumulus VII, tomb in a tomb group dating between 630 and 600 provide a more precise date. (Rizzo 1990, p. 81–82, fig. 128). These have wings at the waist pointing down and curled up, and may originally have had another pair pointing upwards. This tallies with the marks observed at the waist of the British Museum caryatid. A caryatid in Budapest has a similar rouletting on the hem of the skirt and the belt, suggesting an origin in the same workshop, but is otherwise different. It also has a graffito on the back, in this case an ‘N’ and a ‘V’ (Szláglv 1981, 21–2 pl. 2.1).

54. Caryatid Cepecchi and Gunella IV A
Reg. no. GR 1853.1-10.6
Fig. 54
Cat. no. H 205
Height 98
Findspot Unknown
Production place Cerveteri
Acquired from H. O. Cureton
Date 620–580
Notes Registration states ‘Purchased of H.O. Cureton (Sale at Sotheby’s 16.11.52)’.

A winged goddess caryatid with arms raised and wings pointing downwards and turned out at the ends. The caryatid was mould-made with open-work cut-outs, with angled cuts forming a splay, that is wider towards the back. The back was not polished or smoothed. The figure is arched backwards. There is a crack between the left wing and foot. The fabric is smooth and shiny intermediate bucchero, with fine burnishing on the body marking the details. Intermediate bucchero fabric incisions: black grit; abundant, poorly sorted, sub-rounded, 0.1–0.5mm, silver mica; common, well-sorted platelet, <0.1mm and void; common, poorly sorted, angular, 0.1–0.5mm. There are some possible reaction rims in the fabric.

A similar caryatid to this has been found on a caryatid chalice (Rouillard 1980, pl. 16.1–2) but other parallels are isolated caryatids (Chase and Pease, 1942, pl. 29.11; Iacopi 1956, 4, pl. 2.5 and 4th from left; Moignard 1997, 46, pl. 56.2; Pottier 1928, C664).

55. Caryatid Cepecchi and Gunella IV A
Reg. no. GR 1853.1-10.7
Fig. 55
Cat. no. H 206
Height 104
Findspot Unknown
Production place Cerveteri
Acquired from H. O. Cureton
Date 620–580
Notes Registration states ‘Purchased of H.O. Cureton (Sale at Sotheby’s 16.11.52)’.

A mould-made caryatid of type IV A similar to No. 54 (type IV A) but definitely not from the same mould since it is considerably taller. The caryatid has no polos (Bonfanti 2003, 72) and no central parting in the hair. There are two lines across the back she is supporting and these distinguish this example from Nos. 55–67. It was finished with light burnishing all over. The intermediate bucchero, or imitation thereof, is not fully exposed. Fabric incisions: silver mica; common, well-sorted platelet, <0.1mm.

This caryatid is illustrated by Cepecchi-Gunella (1975, pl. Vb). There is some doubt as to whether this type of caryatid is authentic. A chalice in Tarquinia, inv. RC287, with the same type of caryatid, has been identified as a pastiche – four caryatids sawn off at the knees are mounted on a chalice with suspect graffito decoration, (Gualtiero, 1993, 142 = Bonamici 1974, 65–6, pl. 46, no. 92 = Iacopi 1956, 4, pl. 2.5 3rd from left = Cecchlin 1987, 46 fig. 14). Bonamici suggests that the caryatids are modern additions (1974, 65 n. 17). Two examples on a chalice in the Louvre are suspect since the base and the strap supports are replacements: Pottier states that the straps on this chalice are copied from another in the Campana Collection (1928, pl. 27, no. C650), so the caryatids could, like the British Museum examples (Nos. 56–66), also have derived from the Durand Collection, some of which went to the Louvre. An isolated support, with no provenance, in Copenhagen is of the same type (Blinkenberg and Friis Johansen 1938, 167, pl. 215.5, no. 117). A further isolated caryatid comes from Tarquinia (Locatelli 2004, pl. 8 no. 33.4) and four are in Würzburg (Weigeltner 1983, 24 pl. 10, 4 and 5). The most convincing example is in San Simeon, but even here it is not clear from the plate that the caryatids and straps are not reattached (Del Chiaro, 1971, 118–19, pl. 2.1–2). It would seem that the caryatid type Cepecchi and Gunella IV A was certainly used to produce pastiche caryatid chalices, and this casts doubt upon the antiquity of the other isolated caryatids. It may be that the caryatid Cappecchi and Gunella IV A dates nearer to the 19th century AD than the 7th century BC (see further No. 67).
56. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.400*
Fig. Not illustrated
Height 97
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 75
Colour Burnished and polished black
See Nos. 56–7.

57. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.401
Fig. Not illustrated
Cat. no. None
Height 96
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 75
Colour Burnished and polished black
See Nos. 56–7.

58. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.402
Fig. Not illustrated
Height 95
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 75
Colour Burnished and polished black
See Nos. 56–7.

59. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.403
Fig. Not illustrated
Height 97
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 75
Colour Burnished and polished black
See Nos. 56–7.

60. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.404
Fig. Not illustrated
Height 97
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 75
Colour Burnished and polished black
See Nos. 56–7.

61. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.405
Fig. Not illustrated
Height 96
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 75
Colour Burnished and polished black
See Nos. 56–7.

62. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.406
Fig. Not illustrated
Height 96
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 75
Colour Burnished and polished black
See Nos. 56–7.

63. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.406A
Fig. 62
Height 98
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 76
Colour Burnished and polished black
See Nos. 56–7.

64. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.406B
Fig. Not illustrated
Height 96
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 76
Colour Burnished and polished black
See Nos. 56–7.

65. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.406C
Fig. Not illustrated
Height 96
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 76
Colour Burnished and polished black
See Nos. 56–7.

66. Caryatid Cappechi – Gunella IV A’
Reg. no. GR 1836.2-24.406D
Fig. Not illustrated
Height 98
Findspot Unknown
Production place Unknown
Acquired from Durand Collection
Date 620–580, or pre-AD 1836
Notes Removed from No. 76
Colour Burnished and polished black
See Nos. 56–7.

67. Caryatid Cappechi and Gunella IV A or IV A’
Reg. no. GR 1756.1-1.130
Fig. 67
Height 34
Findspot Unknown
Production place Unknown
Acquired from Sloane Collection
Date 620–580, or pre-AD 1756
Colour Burnished black
A ‘bust’ such as this is not a typical bucchero artefact. The face is very similar to the caryatid types Capecchi and Gunella IV A and IV A’ (see No. 55–6). It seems likely that this bust was originally an isolated caryatid that has been re-modelled to form a bust. Close examination revealed that breaks at the waist and arms had been polished smooth suggesting that the ‘bust’ had originally been part of a caryatid, perhaps from a chalice which had been broken. The fragment was then modified, by perhaps re-cutting the breasts, the hair on the shoulders and the waist to form a plinth, and polishing the breaks to complete the ‘bust’. On the head the ‘block’ has grooves on three sides. The back is flat but smooth and uneven. The intermediate bucchero, or imitation thereof, fabric is not exposed.

The artefact is therefore probably an 18th century caprice and product of antiquarian imagination rather than an authentic Etruscan figurine and provides evidence for the manufacture – or at least the modification – of antiquities at some time before the middle of the 18th century. The bust has been in the Museum since 1756 providing a terminus ante quem for the reworking of the caryatid. This further indicates that some, at least, of the caryatids of type Capecchi and Gunella IV A’ (Nos. 55–66 above) were made before that date. The other caryatids of this type in the British Museum can be traced back to the collection of Edmé-Antoine Durand (1768–1835) but details of when Durand collected the pieces are not known although most are said to be from Chiusi or Volterra (De Witte 1836, 334). The evidence from the bust suggests that they may have been fabricated in the first half of the 18th century.
A single caryatid of Capecchi and Gunella Type IV D, a winged goddess with polos on her head, clutching tresses to her breasts. The caryatid is broken below the hem of her dress and above her polos. The back is rough, with a horizontal scar at the top. The feet do not survive. The fabric is not exposed.

**See Nos. 70–1.**

### 69. Caryatid Capecchi and Gunella isolated supports type VIII

- **Reg. no.** GR 1884.2-20.114
- **Fig.** 69
- **Cat. no.** H 203
- **Height** 98
- **Findspot** Unknown

Production place: S. Etruria

Acquired from Strangford Collection

Date 600–580

Colours: Burnished mid- to dark grey

The chalice was published by Capecchi and Gunella Type IV, D–f, Ras.1a (1975, 72), for example: No. 67; No. 71; Blinkenberg and Friis Johansen 1938, 166–7 pl. 215.1a; Camporeale 1991, 124–5, pl. 92b–d; 934–nos. 115–6; Cristofani 1969, 39 no. 3 = Cristofani 1985, 162 fig. 6.37; De Min 1998, 94–5 pl. 28; Locatelli 2004, pl. 8; Toucheufey-Meynier 1969, 22 pl. 18.4–4; Weghartner 1983, 24–5 pl. 10, 7–8 (with a base similar to this example).

### 71. Caryatid Chalice Capecchi and Gunella Type IV, De’, Ras.1b

- **Reg. no.** GR 1838.6-8.146
- **Fig.** 71a–b
- **Cat. no.** H 197
- **Height** 166
- **Rim** 130
- **Base** 116–121
- **Findspot** Unknown

Production place: S. Etruria

Acquired from Campanari

Date 620–580 c. AD 1838

Colours: Burnished black

**Findspot** Unknown

Production place: S. Etruria

Acquired from Campanari

Date 620–580 c. AD 1838

Colours: Burnished black

Two caryatids and two straps support the bowl on a ring foot. The bowl was potted on the wheel and the interior was turned. The interior and exterior were burnished possibly on the wheel, the bottom of the interior of the bowl was burnished freehand, before three grooves were cut into the exterior wall 22, 25 and 29mm below the lip. A further very slight groove was added to mark the carination, before the neat and regular notching was executed. The two caryatids are Capecchi and Gunella Type IV D, a winged goddess with polos, clutching tresses to her breasts (Fig. 71a). They are mould–made with added details with two wings pointing down, two ridges down the centre of the chiton (Bonfante 2003, 31–44) and a girdle of two horizontal ridges. The arms are held in front of the breasts and it is unclear whether they are holding strands of hair descending from the polos or holding whips or flails that go up towards the polos. The polos has seven vertical ridges over the brow. Two ridges on the shoulders indicate folds in the drapery of the chiton. The facial features are indistinct and demarcated by grooves around the eyes and the mouth, the nose is arched and has a squashed appearance. The relief straps are similar to one another but not identical. The vegetal motif is enclosed by a rectangle with a horizontal line at the top and bottom (Fig. 71b). A motif that is perhaps a stem and leaves sits upon the lower line, with a stylized lorus bud above. At the top is a heart shape with two whips or flails meeting the horizontal line at the top. The strap appears to have been shaped freehand without a stamp or mould. The other strap is very similar except the lower motif is detached from the frame.
The bowl, carinated and straps are all original bucchero fabric, but their combination is a pastiche. There are no original joins between the supports and the bowl or the base. The ring base is made of plaster. The centre of the underside of the bowl has a rough, slightly proud, circular area with scratch marks that appears to be the scar of a chalice stem that has been removed. It appears that a regular chalice type Ras. 2a has had its stem removed and the two original cariatids and two relief straps have been attached and a ring base made to create a pastiche of a chalice type Ras. ib. The register states ‘holkia supported by two caryatids and two pilasters. Black’ indicating it was purchased as it now is (‘holkia’ was the contemporary term used for this form). The intermediate bucchero fabric is fine and it was difficult fully to observe the very small lime and silver mica inclusions.

A vase from Veii (Cristofani 1985, 162–3 fig. 6:37.5) is a close match for the vessel shape and decoration and has two cariatids of similar type (though listed as Capecchi-Gunella group V) and two plaques of superimposed palmettes. Another from Narce (Ambrosini 2004, 242–3, 253, fig. 21) has the same cariatids and strap, but the straps are inversed and there are closed horizontal fans above the grooves and semi-open vertical fans below the grooves. Both of these close parallels are testimony to the knowledge of the maker of this pastiche who was assembling the available parts to match a known vase shape. Other similar vessels vary in detail. A vase in the Villa Giulia has the same strap and cariatids, but has a trumpet base similar to chalice type Ras. 2d, grooves and no notching (Giglioli 1925, pl. Italy 31, 1,5, 11).

The cariatid type is particularly common on this type of chalice whereas the strap supports are more variable: one example has the same cariatid with an openwork single, seated sphinx on the other supports (De Min 1998, 96–7 no. 29), one from Falerii (Ambrosini 2004, 237, 253, fig. 10) has the same cariatids but the strap on the strap support reproduces the pattern of the support on No. 71, and another in Avignon has the same cariatid, a different floral strap and open and semi-open fans above the grooves (Musée Calvet inv. D.836.163). Other examples are supported by four cariatids: an example from Pontecagnano has two cariatids similar to those on this vessel, but with longer grooves on the polos, and two different cariatids as the other supports (Cerri 1993, 159–60, fig. 28–9); an example in the Duke Collection has two of the same cariatids but the other two supports are long-winged cariatids (Stanley 1994, 67 fig. pl. 32); another in Tours has two of the same cariatid and two different roughly formed cariatids similar to No. 54 (Rouillard 1980, 22–3 pl. 16.1–2). A chalice in Sèvres, found at Chiuse, provides a different variation having four straps, two with a cariatid impressed, and the other two with animals and an ‘X’ impressed (Massoul 1935, 57 fig. pl. 28.5). A ‘Nikosthenic’ amphora in a private collection bears the same impression on its handle as the impression on the strap support (Camporeale 1991, 74–5 fig. pl. XLIIId no. 69). This relationship has previously been noted between an amphora and a chalice (Rasmussen 1979, 96), and this further example strengthens the evidence that the same Caeretan workshop produced both cariatid chalices and ‘Nikosthenic’ amphoras.

### Chalices

#### 72. Chalice Ras. 2a

**Reg. no.** GR 1839.2.14-141
**Fig.** 72a–c  
**Cat. no.** H 173, Old Cat. 105  
**Height** 107  
**Rim** 160  
**Base** 45  
**Findspot Unknown**  
**Production place** Cerveteri  
**Acquired from** Campanari  
**Date** 660–640  
**Colour** Burnished and polished black

The bowl of a ribbed chalice with no associated stem foot. The bowl was formed on the wheel and then finished with notching and burnishing. The ribs are quite fine and slightly uneven, but not as sharp as Nos. 75–6, producing an undulating rather than a grooved effect (Fig. 72b). The ribs were finished and smoothed with multiple strokes of a burnishing tool, and are quite pointed where they form the notches at the carination. The exterior was decorated in the following sequence: three shallow indistinct grooves were burnished-in individually, freehand or on a slow wheel, 13, 33 and 40mm from lip, followed by the rouletting and then the stamping. The fine rouletting was impressed with a tool less than 1mm thick creating an effect like twisted wire, (a cordellia decoration). The start and end points of continuous lines can be detected, indicating that a rotary tool was not used. Three lines of rouletting were impressed above the first groove and between first and second grooves a double zigzag of rouletting with the top line completing a full zigzag but the lower only forming a chevron. In the upper triangles are rosette stamps formed of 16 uneven wedge shapes with no dot in the centre. Below the next groove is another double zigzag similar to the band above but inverted so that the lower line forms a continuous zigzag with ‘V’ shapes above and the rosettes are stamped in the lower triangles. The two bands of double zigzag are placed so that they rise and fall together, although they are variable in length, and so the position of the rosettes alternates between the upper and lower bands. Below this is the third groove and below that a further single line of rouletting. On the underside of the foot are clear marks of turning. Also on the underside of the foot is an anto cocturam graffito epsilon with even length bars (Fig. 72c). Such letters have been found on other detachable parts of chalices (e.g. Regter 2003, 98 fig. 22d from the Regolini Galassi tomb). The catalogue number H 173 has also been scratched in. The interior of the wall flares out and was burnished freehand. The interior of the bottom of the bowl was radially burnished with three concentric grooves burnished into the base at the centre, as on No. 73. The bucchero sottrile/intermediate bucchero fabric inclusions were difficult fully to observe but include silver mica, there may also be some lime and possibly rare black grit <1mm. This form of chalice is not common. A Ras. 2a chalice from Cerveteri, necropolis of Monte Abatone, tomb 4 has a very similar rosette stamp (Rizzo 1990, 53 fig. 51) but the remainder of the impressed decoration is different, with open fans close to the rim. Another chalice in Edinburgh has a similar arrangement of rouletted zigzags between grooves but they are aligned so as to form X’s rather than synchronised zigzags, the remainder of the decoration differs with open fans above and an eight-petalled rosette stamped below (Moignard 1989, 48–9 pl. 57.2). Another similar chalice from the same tomb in Cerveteri has another variation in the arrangement of the rouletting which is arranged as alternating panels of herringbone decoration (Rizzo 1990, 53 fig. 50). The variety in the decoration reflects the lack of standardization in these early chalices.

#### 73. Chalice Ras. 2a

**Reg. no.** GR 1839.2.14-141  
**Fig.** 73a–b  
**Cat. no.** H 174  
**Height** 110  
**Rim** 192  
**Base** 57  
**Findspot Unknown**  
**Production place** Cerveteri  
**Acquired from** Campanari  
**Date** 650–625  
**Colour** Burnished and polished black with dark grey-brown areas, somewhat mottled

Bowl of a ribbed chalice with no associated stem foot. The exterior ribs were formed by ‘U’ shaped grooves excised with a tool to either side and then the groove was highly burnished. Towards the ends of the ribs are traces of untidy smears of clay. The ribs terminate in conical points creating a notched effect at the carination similar to No. 72. The top edges of the notches were marked-off by a slight groove around the vessel. The interior of the bottom of bowl has fluting burnished-in for 30mm from the carination towards the centre where there are four concentric grooves burnished-in. The interior fluting does not match the exterior ribbing. The burnishing on the interior of the wall is freehand and the carination is marked on the interior by burnishing. The foot ring is short and flat. The exterior wall was highly decorated (Fig. 73b): the wall was first freehand burnished and polished, then rouletted, grooved and stamped. A double arched design was rouletted between the lip and the first groove extending around half of the vessel, and below that an interlaced swag runs around the whole vessel. This was composed of lines of rouletting c. 20mm long, some not carefully executed. Below these interlinked designs is a separate band of double ‘X’s between the first and second groove, the lines of the ‘X’s are straight but of differing lengths (15–20mm) suggesting that they may have been executed with a rotary rouletting tool. The three grooves were then...
made while the vessel was turning on a slow wheel c. 38, 48mm below the lip. A row of rosettes was then carefully stamped between second and third groove. The stamp is 6.4mm across and has 11 petals: the four larger petals tend to be placed at the bottom. Some rosettes have been stamped twice or smeared. Buchero sottile / intermediate buccero fabric inclusions: silver mica; rare, poorly sorted, plates, <0.2mm; lime; rare, poorly sorted, sub-round, <1mm; black grit; rare, poorly sorted, sub-round, <1mm.

This type of chalice is not common. The differing decoration on each side of the vessel is also unusual. A chalice in Edinburgh shares some general elements of the decorative scheme in that there is a row of rosettes on the lower part of the wall with a row of rouletted ‘X’s above, but the stamp and the rouletting technique is different and there is a row of open fans near the rim (Moignard 1989, 48–9 pl. 57.2).

74. Chalice Ras. 2a
Reg. no. GR 1922.4-13.9
Fig. 74a–b
Height 84
Base 112
Findspot Cerveteri
Production place Cerveteri
Acquired from M.K. Sandars Collection
Date 650–c. 600

Colour Burnished slightly brownish black
The foot of a chalice type Ras. 2a. The foot was formed on the wheel with a low cordon on the upper part of the stem, above this the surface was roughly smoothed with a finger. On the top of the ‘spike’ partial fingerprints are visible. The exterior below the cordon was burnished freehand as was the underside up to c. 35mm from the lip. The stem was decorated with rouletting: there are four uneven lines just below the cordon and 18 oblique lines of rouletting c. 35mm long swirling towards the base. One of these lines crosses two of the horizontal lines suggesting that the oblique line was probably impressed after the horizontal lines. On the underside, the innermost part of the hollow of the foot was formed by a small finger with a long fingernail that left a distinctive mark. The buccero sottile / intermediate buccero fabric was difficult fully to observe but lime inclusions were visible on the surface.

On the underside of the foot is a post cocturam graffito reading from the outside, r. to l. ‘mi ataias’ ‘I belong to Atia’ (the drawing in Pryce [1932, 12] is faithful). Enrico Benelli writes: ‘The graffito is to be read ‘mi ataias’ and is written in a typical Caeretan hand. Along with the second genitive ending sigma is the ‘a’ with a rising bar which is only found at Cerveteri. The (apparent) reversal of the sigma is extremely common in both southern and northern Etruria between the 7th and the 6th centuries, it is only later that the left facing sigma becomes standard. Little can be said about the stem of the name. The onomastic root ‘at’ is very common in Etruscan, derived from the name Ate. Atius is the feminine genitive, it could be either a praenomen or a gentilitial name. It is most likely to be a gentilitial name and as such it is attested at Cerveteri (in the late Etruscan period) in the masculine form Atie (from Atiaei). In this case it would be a feminine gentilitial name with a Latin type of ending (masculine -e, feminine -o) for in Etruscan the feminine ending corresponding to the masculine -e would usually be -i. It is not surprising to find this at Cerveteri’. The name Atie / Ate is known from Tarquinia, Cerveteri, Vulci and Volatino from Orvieto at the end of the 6th and in the 5th century, Tarquinia from the 5th century, and Chiusi, the Siena area and Perugia in the Hellenistic period, and said to correspond to the Latin Attius-Attus possibly derived from the Sabine AT---. (Morandi Tarabella 2004, 92-3 no. LXIX, Rix 1991, 35 no. Cr 2.41).

The foot is of the standard shape for the type of chalice, however no exact parallels have been found for the decoration.

75. Chalice Ras. 2c
Reg. no. GR 1836.2-24.400
Fig. 75a–b
Cat. no. H 1199
Height 169
Rim 174
Base 148
Findspot Chiusi or Volterra
Production place S. Etruria
Acquired from Durand Collection (Lot 1402)
Date 650–600
Notes Twin of No. 76. Seven caryatids previously removed as alien (Nos. 56–62).
Colour Burnished and polished black with a slightly silvery metallic sheen
A chalice with the underside of the bowl ribbed and the ribs terminating in neat curved notches at the carination. The foot and bowl were potted separately. The interior of carination was marked when on the wheel, but the burnishing was freehand: on the interior of the wall the burnishing is horizontal, at the bottom of the bowl it is radial. The exterior was first burnished freehand. The neat ribbing appears to have been cut into the polished surface with a ‘U’ shaped tool, then burnished where the groove was cut out. There are neat, curved, notches around the carination and the top of each notch is marked by a curving groove and these interlock to form arches executed from right to left. Four evenly spaced grooves were added on the exterior of the wall at 33, 38, 42 and 45mm below the lip, possibly executed with a single multi-pointed tool. Seven open fans near the rim (e.g. Regter 2003, cat. p. 71; Rizzo 1990, pl. 86, 399; Regter 2003, cat. p. 71; Rizzo 1990, pl. 86, 399; Regter 2003, cat. p. 71; Rizzo 1990, pl. 86) and is not exposed. The surface was burnished horizontally and the carination sharpened by burnishing. A groove was burnished close to the edge of the foot. Two grooves were burnished in 26 and 41mm below the rim: the top groove does not join up with itself and so part of the wall has three grooves. The intermediate buccero fabric is quite coarse and is not exposed.

Rasmussen states that this form is common in impasto (1979, 97 fig. 295). Chalices of this type are usually decorated with multiple grooves (Donati and Michelucci 1981, 86, 165 pl. 86, 399; Regter 2003, cat. p. 71; Rizzo 1990, 146 fig. 313 Nos. 4 – 5) but some also have semi open fans near the rim (e.g. Regter 2003, cat. p. 1–3 nos. 1–3).

76. Chalice Ras. 2c
Reg. no. GR 1836.2-24.406
Fig. 76
Cat. no. H 1400
Height 168
Rim 169
Base 150
Findspot Chiusi or Volterra
Production place S. Etruria
Acquired from Durand Collection (Lot 1403)
Date 650–600
Colour Burnished black
Twin of No. 75. The grooves are 33, 36, 39, 42mm below rim. Four caryatids have been removed as alien (Nos. 63–6). See No. 75.

77. Chalice Ras. 2b
Reg. no. GR 1839.2-14.136
Fig. 77
Cat. no. H 1111
Height 125
Rim 155
Base 103
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 630–550
Colour Burnished, dark reddish brown
This vessel is unevenly tired and partially oxidized so it should possibly be classed as bucceroid impasto, however, the finish is fine and close to the quality of black buccero. The bowl and the foot were potted separately and then joined. The surface was burnished horizontally and the carination sharpened by burnishing. A groove was burnished close to the edge of the foot. Two grooves were burnished-in 26 and 41mm below the rim: the top groove does not join up with itself and so part of the wall has three grooves. The intermediate buccero fabric is quite coarse and is not exposed.

Rasmussen states that this form is common in impasto (1979, 97 fig. 295). Chalices of this type are usually decorated with multiple grooves (Donati and Michelucci 1981, 86, 165 pl. 86, 399; Regter 2003, cat. p. 71; Rizzo 1990, 146 fig. 313 Nos. 4 – 5) but some also have semi open fans near the rim (e.g. Regter 2003, cat. p. 1–3 nos. 1–3).
78. **Chalice Ras.2c or d**

Reg. no. GR 1836.2-14.140

Fig. 78a–b

Cat. no. H175

Height 67

Rim 154

Findspot Unknown

Production place Cerveteri

Acquired from Campanari

Date 660–650

Colour Burnished, brownish black

The missing stem makes the identification of the type uncertain, the decoration would suggest an early date if it is a type 2d chalice. The bowl was formed on the wheel. The interior and exterior were burnished by hand, perhaps on a slow wheel, except for the bottom of the bowl which was radially burnished. The interior of the carination is finished with a burnished groove. On the exterior the off-set of the carination was first turned and then marked by a faint line of burnishing. The exterior was burnished freehand and then decorated with rouletting and stamping (Fig. 78b). A central band of a stamped guilloche design has, to either side, a cabling pattern of double lines of rouletting. The three bands were subsequently divided by four burnished grooves. Below the carination, three lines of rouletting were added to either side of a line of stamped rosettes with a central dot and 12 petals, 4mm across. There is a ‘Y’ shaped drying crack in the centre of the interior. Only the bowl survives, with a chip on the rim and carination. The bucchero sottile intermediate bucchero fabric is not exposed.

No close parallels have been identified for the chalice, however, the decorative combination of rouletted lines with 12 pointed rosettes between, is found on two vases from the Calabresi tomb, suggesting that they were decorated by the same hand (Sciacca 2003, 128–9, 139–40 nos. 33, 35) and may be decorated by the same hand (Sciacca 2003, 115 fig. 207, g–i, 232). Castel di Decima (Colonna 1976, 285 pl. 70), Anagagna (Gatti 1990, 227 no. 30), Pitigliano-Saturnia (Donati and Michelucci 1981, 80) and in a distinct addition to the range from Terni in Umbria (Becatti 1940, 13 pl. 8.). Outside of central Italy chalices are known from Antibes and Megara Hyblaea (Coen 1991, 90 n. 149; Rasmussen 1979, 151). The remaining examples are of unknown provenance (Blázquez Martínez 1960, 144–5 fig. 7–8, pl. 4, 5, 6; Blinkenberg and Friis-Johansen 1938, 165 pl. 22.13–14; Brommer 1959, 30 pl. 70, 35; D Puma 1996, 39 pl. 320–1; Dimitriu and Alexandrescu 1965, 47 pl. 45; Flot 1924, 15 pl. 21.9; Frère 1977, 11 pl. 11–2; Froning 1982, 111–4 nos. 44–5; Lamb 1930, 42 pl. 42; Laurens and Toucheuf 1979, 35 pl. 28.2; Lunsingh Scheurleer, 1927, pl. 41.3; Camoreale and Saladino 1980, 8 pl. 3.), 14.17; Rückert 1996, 35 pl. 173; Sassatelli 1993, 161 fig. 267 pl. 267; Schmidt 1963, 14 pl. 49; Siedentopf 1982, 33 pl. 23–5; Touchefeu-Meynier 1969, 19–20 pl. 16.5,12,15,19; Avignnon Musée Calvet inv.D.836.I.64).

There has been some inconclusive debate over possible metal, wood, ivory or impasto prototypes for the form (Coen 1991, 89 n. 147 for bibliography; Colonna 1976, 248–9). Six bronze copper alloy chalices were discovered in 1905 at località Morelli near Chianciano Terme (Paolucci 1997, 28, fig. 11) dating from the last three decades of the 7th century, and therefore contemporary with the Chalice Ras.2d. Although clearly morphologically related these new metallic examples have a higher and narrower foot, and the walls are decorated with two narrow cordons rather than the grooves typical of the ceramic chalices. The argument for the ceramic vessels being related to the metallic ones is based purely upon their approximate morphological similarity. When the production techniques are considered the ceramic vessels, formed and finished on a turning wheel, can be considered as manufactured in a largely ceramic tradition that can be traced back to earlier impasto chalices, although wooden vessels in this shape could also have been turned. On the other hand the metal vessels were produced by beating sheet metal followed by soldering and riveting, a completely different manufacturing process and tradition. It would therefore seem likely that the metallic chalices are more likely to be copying a traditional ceramic shape than to be prototypes for the bucchero chalices.

80. **Chalice Type Ras.2d**

Reg. no. GR 1906.1-11.3

Fig. 80

Cat. no. H151

Height 153

Rim 166

Base 115

Findspot Near Rome

Production place S. Etruria

Acquired from Sigtun Lambertso Longoni

Date 625–550

Notes Very similar to No. 79. Register states ‘1–4 From a tomb near Rome’ implying that No. 79, 80 and 178 are part of a single tomb group.

Colour Black to light grey

For forming and discussion see No. 79. The foot is not even and the fabric inclusions were not visible.

81. **Chalice Ras.2d**

Reg. no. GR 1839.2-14.137

Fig. 81

Cat. no. H153

Height 100

Rim 109

Base 81

Findspot Unknown

Production place S. Etruria

Acquired from Campanari

Date 625–550

Colour Burnished black, dark grey on interior of foot

A small chalice. The bowl and foot were potted separately, then joined, turned and burnished on the wheel. The exterior and interior were lightly burnished on the wheel: on the interior the burnishing formed concentric lines. The interior of the foot was not burnished. On the exterior the top of the carination and wall up to the lowest groove show signs of tooling. The neat notching, forming more of a triangle than a diamond, was added to the lower edge of the carination. Three grooves were added 15, 18 and 22mm below the rim. There is a large chip at the rim. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; occasional voids up to 8mm, possibly leached out lime.

82. **Chalice Type Ras.2d**

Reg. no. GR 1977.7-17.3

Fig. 82

Height 167

Rim 160

Base 126

Findspot Unknown

Production place S. Etruria

Acquired from Unknown
83. Chalice Type Ras.2d
Reg. no. GR1922.4-13.5
Fig. 83
Height 157
Rim 167
Base 122
Findspot Cerveteri
Production place Cerveteri?
Acquired from M.K. Sandars Collection
Date 625–550
Notes White diamond label with a blue frame with 'Cerveteri.'
Colour Burnished near black, slightly greyish, especially on the underside of foot

This chalice was formed in two pieces on the wheel and joined with a cordon. The profile was turned on the exterior and interior. The exterior of the vessel was burnished on the wheel, more carefully above the carination than below and burnished freehand horizontally on the interior wall. The bottom of the interior was burnished smooth with no visible marks. There are wheel marks visible on the underside of the base. Fairly neat and even diamond notching was added to the carination and three slightly uneven grooves were incised 28, 31 and 37mm from the lip. The bowl is cracked and the vessel has been repaired. Small areas of freehand burnishing survive on the exterior. There are various marks and blemishes on the exterior. One appears to be a post cocturam graffito 'A'. The surface is poorly preserved. Intermediate bucchero fabric inclusions: black grit; rare, poorly sorted, sub-angular, <1mm; silver mica; common, poorly sorted platelets, <0.5; light grey tufo chips with a crystalline component; rare, poorly sorted, angular, <1mm; lime; common, poorly sorted, sub-rounded, <0.5 but could possibly be concretions.

Coen (1991, n. 156) states that this chalice is very common and provides an extensive list of finds: the chalice has been found at Cerveteri, and territory (Trevignano, Acquarossa, San Giovenale, San Giuliano), Veii, Tarquinia, Vulci, Heba, Poggio Bucu, Sovana, Pitigliano, Castro, Orbetello, Fiesolana area (Naere), Lazio (Roma, Decima, Torrino, Osteria dell‘Osa, Saturnia and Campania. To these may be added chalices from Cerveteri (Bonghi Jovino 1980, 226 pl. 75; Bosio and Pugnetti 1986, 46 fig. pl. 16), Trevignano Romano (Cecchini and Pisut 2004, 37 fig. 12 nos. 18–26; 44 fig. 17 no. 11), Veii (Felleri Maj 1953, 7 pl. (Italia 105)3; 9; Gaunt et al. 2005, 52 pl. 50.1; Marchetti, 2004, 22), Acquarossa (Wickander and Roos 1986, 119–20 pl. 237–c), Blera (Hemphill and Barbieri 2004, fig. 6 no. 22), Tarquinia (Locatelli 2001, 226–9, pl. 93–4; 2004, 83 pl. 4.4, 14.7), Vulci (Falconi Amorelli 1971, 207–8 nos. 70–83; Rizzo 1990, 157 fig. 342, a–d), Saturnia and environs (Donati and Michelucci 1982, 151 pl. 87–90), Roselle (Donati 1994, 128), Decima (Colonna 1976, 285 pl. 70), Saturnia (Micozzi 1990, 240 nos. 60-1.2–2) and Orvieto (Tamburini 2001, 206) where it is classed as tipo 7e and a local production has been identified (see No. 88). Chalices of unknown provenance are in Baltimore (Robinson 1938, 48 pl. 35–4), Cambridge (Lamb 1930, 42 pl. 42.8), Edinburgh (Maignard 1989, 47 pl. 57-4), Fienza (Sassatelli 1993, 161 fig. 265 pl. 265), Fiesole (Pecchi in 1967, 488 pl. 79a no. 1), Grosseto (Celuzza 2000, 110–112 pl. 16 no. 5.79), Madrid (Blazquez Martinez 1960, 145 fig. 9,12 pl. 5.7), Malibu (De Puma 1996, 26 pl. 3173), St. Lucia, Australia (Kanowski 1978, 39), Stuttgart (Kunze-Götte 1965, 52 pl. 44.14), Switzerland (Camporeale 1991, 118 pl. 90b no. 106), Tours (Rouillard 1980, 20, 51 pl. 14.6, 12.3–4), Würzburg (Weigartner 1983, 23–4 pl. 10.2).

84. Chalice Type Ras.3a
Reg. no. GR1839.2-14.138
Fig. 84
Cat. no. Old Cat. 110
Height 89

Rim 134
Base 68
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 625–600
Colour Burnished very dark-grey, with brown areas on interior

This chalice was formed in two pieces on the wheel. The exterior of the bowl is poorly burnished on the wheel or perhaps not burnished at all, simply turned. A distinct groove above the carination marked the off-set. The foot was burnished on the wheel forming distinct bands. The interior of the bowl was burnished by hand but perhaps not turned—its carination is not sharp. The bottom of the interior was radially burnished with a few isolated burnishing marks at the centre. The underside of the foot was finished with a finger. Three grooves were added to the exterior wall 33, 37 and 41mm below the rim. Around the carination, uneven, shallow notching consisting of nicks rather than well formed diamond notches, was added. A large shred is missing from the foot (an ancient break) and there is a large area of spalling over the carination and wall. Intermediate bucchero fabric inclusions: light golden reflective mica; common, ill-sorted, platelet, with a textured surface, <0.5; lime; frequency is difficult to tell because of encrustations, ill-sorted, sub-rounded, <0.5.

See No. 79.

85. Chalice Type Ras.3a
Reg. no. GR1756.1-1.851
Fig. 85
Cat. no. Old Cat. 152
Height 80
Rim 140
Base 68
Findspot Unknown
Production place S. Etruria
Acquired from Sloane Collection
Date 625–550
Colour Slightly burnished very dark-grey, black

A reasonably thick-walled chalice on a low flaring foot. The bowl and the foot were potted separately and then joined. The carination was marked on the exterior by a groove. The exterior was lightly burnished, possibly on wheel. The interior carination was tooled before burnishing at a relatively high level matching with the lower grooves on the exterior. The bottom of the interior of the bowl was radially burnished. The foot was not burnished, the interior and exterior were smoothed with a finger. Three grooves were added on the wall 28, 30 and 33mm below the lip. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.5mm.

See No. 84.

86. Chalice Type Ras.3a
Reg. no. GR1814.7-4.451
Fig. 86a–b
Cat. no. Old Cat. 104
Height 99
Rim 118
Base 76
Findspot Unknown
Production place Cerveteri?
Acquired from 2nd Townley Collection
Date 625–550
Colour Burnished very dark grey with slightly brown colouration, core dark red

The bowl and the foot were potted separately and then joined. The exterior was turned and the interior and exterior of bowl burnished on the wheel, but the exterior carination was only turned and not burnished. Only two grooves were added to the wall 18 and 23mm below the rim. The interior carination was burnished freehand and the bottom was burnished in straight lines across the bottom. The foot was smoothed by finger only. The fabric is thick, especially the foot. The vessel is not very well reduced with part of the exterior wall and core oxidized and may be buccheroid impasto rather than intermediate bucchero. There is a post cocturam graffito 'A' on the foot, the 'A' with a rising bar suggests an origin in Cerveteri (Fig. 86b) (the illustration in Pryce (1932, 17 pl. 23.2) is reliable). The fabric inclusions are most visible in exposed areas of oxidized core: lime; common, poorly sorted, sub-rounded, <0.5mm; black shiny grit; common, well-sorted, sub-rounded, <0.5mm; dark red grit; common, well-sorted, sub-rounded, <0.5mm; silver mica; abundant, well-sorted platelet, <0.1mm.

See No. 84.

Catalogue

Etruscan Bucchero in the British Museum | 29
87. Chalice Type Ras.3a
Reg. no. GR 1838.6–8.143
Fig. 87
Cat. no. Old Cat. 103
Height 83
Rim 131
Base 70
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 625–550
Colour Burnished black
Cat. no. H 109
Height 112
Rim 132
Base 80
Findspot Unknown
Production place Vulci or Chiusi
Acquired from R. Sned Brown
Date 600–550
Colour Burnished mid-to dark grey-brown

A chalice with incised decoration on the wall. The shape is type Ras.3a but the decoration is not. The bowl and the foot were potted separately and then joined and turned. The exterior was lightly burnished. The interior was more highly freehand burnished and the carination was burnished-in but the centre of the bottom of the bowl was left slightly rough. The underside of the exterior of the bowl is smooth but the foot was smoothed only by a finger on the underside and exterior. Three shallow grooves 18, 23, 30mm below lip were added and the lowest of these was not continuous. Intermediate bucchero fabric inclusions: lime; rare, poorly sorted, sub-rounded, <1mm; silver mica; rare well-sorted platelets with textured surface, <0.5mm; voids; rare poorly sorted, sub-rounded, <0.5mm.

See No. 84.

88. Chalice Type Ras.3a
Reg. no. GR 1980.12-1.2
Fig. 88
Height 70
Rim 86
Base 58
Findspot Unknown
Production place Chiusi or Orvieto
Acquired from Mrs. Middleton
Date 600–525
Notes Previously in the Victoria & Albert Museum, 940–1866 Coll. no. 927
Colour Burnished slightly brownish very dark grey

A very small chalice on a low flaring foot. The bowl and the foot were potted separately and then joined. The details are not sharp and the vessel walls are of uneven thickness. The exterior was turned and the interior and exterior were lightly freehand burnished. The exterior of the foot was lightly burnished, and the underside smoothed with a finger except for the outermost 6mm which were lightly burnished. On the exterior is a flat band for the outermost 6mm which were lightly burnished. The vessel walls are of uneven thickness. The shape is type Ras.3a but the decoration is not. The bowl and the foot were potted separately and then joined. Above the carination the wall was stamped with an inverted U shape 8.5mm wide and 22mm high to form arcading or perhaps to create the effect of shallow fluting. Three grooves were incised at 8, 12 and 16mm below the rim but above the arcading: the top groove is very faint. The carination was turned and marked by a faint groove. The interior and exterior surfaces are abraded and only a slight trace of freehand burnishing remains. Part of the foot has been restored. The fabric is dark grey brown and it should be considered as grey bucchero. Fabric inclusions: grey grit; abundant, poorly sorted, sub-rounded, >1mm; lime; frequent, well-sorted, sub-rounded, <0.1mm; silver mica; frequent, well-sorted platelet, <0.1mm.

Similar chalices were produced at Orvieto (Camporeale 1990, 53–9; nos. 25–32; Rosmarinu 2004, 205 typ no 5) but are similar but have an overhanging carination and often a cordon emphasizing the carination. This chalice is closest to Camporeale’s no. 30 which is also in grey bucchero, the fluting is however cruder on that example and the grooving more pronounced. Camporeale suggests (1970, 54–6) that the decoration may be either simulating chalices with an undulating wall or mimicking similar decoration on bronzes. Camoreale’s examples, except 25 and 30, have a small triangle between the tops of each tongue motif. Camporeale suggests that several come from the same workshop in Orvieto since they are very similar and share characteristics such as the stepped edge to the foot, profile and proportions. The London example is not closely similar to these and the type with the plain cordon is said to be from Chiusi (Del Verme 1990, 204–5 type 140 A2). A similar chalice to this one was found at Vulci (Celuzza 2000, 110 pl. 16 no. 5, pl. 78 = Celuzza et al. 2004, 156 pl. 5 no. 31) and is said to be rare in Vulci but more common in Chiusi and Orvieto; another was found at Saturnia (Donati 1989, p. 148 no. 13, fig. 55) and a third from the territory of Fiesole (Pecchiai 1967, 489 pl. 79c no. 3).

89. Chalice Type Ras.3a
Reg. no. GR 1959.7-20.16
Fig. 89
Cat. no. H 109
Height 112
Rim 132
Base 80
Findspot Unknown
Production place Vulci or Chiusi
Acquired from R. Sned Brown
Date 600–550
Colour Burnished mid-to dark grey-brown

Similar chalices were produced at Orvieto (Camporeale 1970, 53–9, nos. 25–32; Tamberini 2004, 205 typ no 5) but are similar but have an overhanging carination and often a cordon emphasizing the carination. This chalice is closest to Camporeale’s no. 30 which is also in grey bucchero, the fluting is however cruder on that example and the grooving more pronounced. Camporeale suggests (1970, 54–6) that the decoration may be either simulating chalices with an undulating wall or mimicking similar decoration on bronzes. Camoreale’s examples, except 25 and 30, have a small triangle between the tops of each tongue motif. Camporeale suggests that several come from the same workshop in Orvieto since they are very similar and share characteristics such as the stepped edge to the foot, profile and proportions. The London example is not closely similar to these and the type with the plain cordon is said to be from Chiusi (Del Verme 2000, 204–5 type 140 A2). A similar chalice to this one was found at Vulci (Celuzza 2000, 110 pl. 16 no. 5, pl. 78 = Celuzza et al. 2004, 156 pl. 5 no. 31) and is said to be rare in Vulci but more common in Chiusi and Orvieto; another was found at Saturnia (Donati 1989, p. 148 no. 13, fig. 55) and a third from the territory of Fiesole (Pecchiai 1967, 489 pl. 79c no. 3).

90. Chalice Type Ras.2e
Reg. no. GR 1836.2-24.399
Fig. 90
Cat. no. H 188
Height 151
Rim 149
Base 118
Findspot Unknown
Production place Chiusi
Acquired from 2nd Townley Collection
Date 600–550
Colour Burnished slightly brownish black

A chalice with cylinder impression decoration. The bowl was formed on the wheel and joined with the wheel-made base. The exterior, and possibly the interior, were turned. A small cordon was formed where the stem meets the bowl and demarcated by burnishing. The carination was marked on the interior by burnishing and the bowl burnished freehand with some traces of radial burnishing in the bottom of the bowl. The frieze, Scalia (1968) motif 1b (height 25mm) was impressed before two grooves were added framing it 13 and 44mm below the rim. The frieze was slightly cut by the lower groove. Two grooves were added and 11mm below the carination, and three grooves on the stem between 40 and 27mm above the foot. The carination was marked with deep, regular diamond notching formed with an L shaped tool at some stage after the burnishing. The foot is partially restored and there is spalling on the interior. Modern red paint has been applied to two thirds of the frieze. Intermediate bucchero fabric with very few inclusions visible on the surface of the fabric; there is some <0.1mm silver mica and some angular voids in the fabric. The shape is typical of the Chiusine chalices decorated with a cylinder stamp. The following examples all have a similar shape but there are variations in the details of the decoration, with the presence or absence of patterns on the carination, or sometimes shallow oblique strokes rather than notching, and occasionally a cordon on the stem rather than grooves. Apart from No. 91 none of the listed examples share the same frieze and all are of unknown provenance (Nos. 91–3; Bentz and Dehl-Von Kaenel 2001, 54–5 pl. 28.3–4; Camporeale 1991, 19–20 pl. 91a–b; Cianferoni 2001, 95 no. 179 = Cristofani 1985, 163 fig. 6.38.3; Gaunt et al. 2005, 50 pl. 49.5; Giglioli 1925, pl. (Italy 33)6.7–6; Greifenhagen 1953, 51 pl. 39.2; Kunze-Götte 1966, 52 pl. 44.9; Moignard and Verhoogen 1937, 2 pl. 94.2; Moignard 1989, 48 pl. 57.1; Moignard 1997, 48 pl. 58.6; Schmidt 1963, 13 pl. 47.6–7; Ure and Ure 1954, 57 pl. 38.6; Van Ingen 1933, 42 pl. 22.9). See also Nos. 91, 92.
of the frieze is 17mm below the rim. Three grooves were added above the frieze 9, 12 and 15mm below rim and one below the frieze, 42mm from the rim. Shallow, regular notching was added to the carination at some stage after burnishing. The surface is not well preserved. The base is much restored with a wooden implant, some of the foot is original, but the stem is not. Modern red paint (a mixture of chrome yellow orange, hematite and calcite) has been applied to half of frieze. The intermediate bucchero fabric inclusions are difficult to describe due to incrustations and restorations but virtually no inclusions are visible; perhaps there is a very little <0.1mm silver mica.

See No. 90.

92. Chalice Type Ras.2e
Reg. no. GR 1814.7-4.463 Fig. 92
Cat. no. H 189
Height 156
Rim 115
Findspot Unknown
Production place Chiusi
Acquired from 2nd Townley Collection
Date 600–550
Colour Burnished slightly greyish-brown black

A chalice with cylinder impressed decoration. The bowl and the foot were potted separately on the wheel and then joined with a small cordon at the juncture demarcated by band of burnishing. The carination was marked on the interior by burnishing: the interior surface is largely abraded with some traces of freehand burnishing. The exterior was also burnished freehand. The frieze was slightly cut by the lower groove indicating that it was impressed before the grooves were added. The frieze is Scalia (1968) motif X, height 23mm, the motif is 57mm long and almost 8mm deep. The frieze, Scalia (1968) motif II a, fig. 3 b, was impressed 17mm below rim. This example has a sharper stamp than the example drawn by Scalia, and is marked by a thin groove above and below which was a part of the seal; the cylinder was 23.5mm high. The frieze is slightly cut by the upper of two grooves added 11 and 15mm below rim indicating that the frieze was impressed before the grooves. Two further grooves were cut 3 and 7mm below the carination. Shallow regular oblique notching was added to the carination at some stage after burnishing. There is a single groove on stem and below this is a restored area which joins with the stem of an alien chalice type Ras. 3a which x-ray reveals to have been ground smooth and attached. This restoration was prior to acquisition and the interior has been abraded by cleaning. The bowl and the foot were potted separately. A chalice with cylinder impressed decoration.

93. Chalice Type Ras.2e
Reg. no. GR 1926.1-17.29
Fig. 93
Height 150
Rim 145
Base 97
Findspot Unknown
Production place Chiusi
Acquired from C.W. Scott
Date 600–550
Notes Listed as 1928, 1–17, 28 in Pryce (1932, 13).

94. Chalice Type Ras.2e
Reg. no. GR 1907.12-18.1
Fig. 94
Cat. no. H 190
Height 120
Rim 129
Base 90
Findspot Unknown
Production place Chiusi
Acquired from Spink and Sons
Date 600–550
Colour Burnished black

A chalice with cylinder impressed frieze. The bowl and the foot were potted separately on the wheel and then joined. A small cordon was raised where the stem meets the bowl, demarcated by burnishing. The carination was marked on the interior by burnishing. Traces of freehand burnishing survive on the exterior of the rim and vertical strokes of burnishing on stem. The frieze, Scalia (1968) motif II a, fig. 3 b, was impressed 17mm below rim. This example has a sharper stamp than the example drawn by Scalia, and is marked by a thin groove above and below which was a part of the seal; the cylinder was 23.5mm high. The frieze is slightly cut by the upper of two grooves added 11 and 15mm below rim indicating that the frieze was impressed before the grooves. Two further grooves were cut 3 and 7mm below the carination. Shallow regular oblique notching was added to the carination at some stage after burnishing. There is a single groove on stem and below this is a restored area which joins with the stem of an alien chalice type Ras. 3a which x-ray reveals to have been ground smooth and attached. This restoration was prior to acquisition and the interior has been abraded by cleaning. The bowl and the foot were potted separately. A chalice with cylinder impressed decoration.

95. Chalice Ras 3a or similar
Reg. no. GR 1852.5-20.8
Fig. 95a–b
Height 78
Rim 96
Base 59
Findspot Chiusi
Production place Chiusi?
Acquired from Major-General C.R. Fox
Date 600–500
Notes Has No. 95a as a lid
Colour Burnished mid-grey-brown

The shape of this chalice is similar to type Ras. 3a but there is no off-set at the carination and the relatively high foot has a conical profile. It was wheel-made in two pieces. A slight omphalos was created when the two parts were joined. The surface is not well preserved but light burnishing executed on a slow wheel survives on the interior, exterior and the underside of the foot. The interior of the carination is strongly marked by a turned groove. Three shallow grooves were added on the exterior wall 10, 26 and 30mm below the rim. There are chips at the rim and the foot.

Bucchero pesante fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm. This variant of the Ras.3a chalice is perhaps a form localized in central Etruria: a similar chalice from the lower building at Poggio Civitate may be an early example of this variant (Berkin 2003, 52 fig. 18, pl. 12 no. 44).
96. Chalice Type Ras.3a or similar
Reg. no. GR 1909.7-20.15
Fig. 96
Cat. no. H110
Height 85
Rim 102
Base 59
Findspot Unknown
Production place Chiusi?
Acquired from R. Snead Brown
Date 760–750
Notes Obtained in Florence 1908.
Colour Burnished black
A small chalice of heavy, thick grey-brown fabric possibly with a slip. The body and foot with a slightly upturned edge, were formed separately and then joined. The interior and exterior of bowl were burnished on the wheel and the carination was faintly marked on the exterior. The ware is probably a late grey bucchero or bucchero pesante fabric, but it could also possibly be a bucchero impasto fabric. There is abrasion and chips at the lip. Fabric inclusions: silver mica; abundant poorly sorted platelet, <0.5mm.
A fluted chalice with applied heads and nipples on a high foot. The bowl and the foot were potted separately and joined. Finger smoothing rings from the wheel are visible on the underside of the base. The moulding at the join of the foot and the body and the double cordon was formed on the stem at the join. A groove was added around the edge of the foot forming a moulding. The exterior of the bowl appears to have been turned, including the carination. The interior was well burnished, freehand. The frieze, three-and-a-quarter turns of motif Camporeale (1972a) Frieze IV, (height 20mm, length of cylinder 129mm) was applied and two grooves were added above and below the frieze. There is an ancient fingerprint on the carination. There is modern red paint on the frieze and further splashes elsewhere. There is slight chipping at the rim. The intermediate bucchero fabric is not exposed.
This type of chalice was made in Tarquinia, and may be distinguished from Chiusine and Orvietan chalices by the absence of human figures in the frieze, the shape of the chalice and the details of the figures in the frieze. The friezes have been categorized by Camporeale (1972a) with additions by Szląży (1970–72), Gran-Aymerich (1988, 43–4) and Gualtieri (1991, 139–40), and are briefly discussed by Locatelli (2004, 65–6). Corinthian influence has been seen in the friezes of type I–V and XII whereas friezes VII and X are rougher and so said to be Italic (Locatelli 2004, 66 and Gualtieri 1993, 140). There is a discernible difference between the two groups but the case for assigning the finer stamps to immigrant Greek gem cutters and the poorly executed stamps to Italic hands is not compelling. Locatelli collects together 19 chalices with the same frieze (Locatelli 2004, 82 pl. 10. nos. 46–65), to which may be added a fragmentary chalice in Harrow (Gaunt et al. 2005, 50 pl. 6–7). The shape of the chalice is typical, but the double cordon on the stem is, so far, unique.

97. Chalice Type Ras.3a or similar
Reg. no. GR 1909.7-20.14
Fig. 97a–b
Cat. no. H78
Height 64
Rim 107
Base 60
Findspot Unknown
Production place Etruria
Acquired from R. Snead Brown
Date 760–750
Notes Obtained in Florence 1908.
Colour Burnished light grey
A small light grey bucchero chalice with a slightly incurving wall. The body and foot were formed separately and then joined. The exterior and interior were burnished on the wheel but the surface is not well preserved. The exterior carination was burnished-in. On the exterior, below the carination, there is a postcocturam graffiti late type χ or symbol for 50 (Fig. 97b) (Keyser 1988, 544). Grey bucchero fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm.
A fluted chalice with applied heads and nipples on a high foot. The bowl and the foot were potted separately and joined. Finger smoothing rings from the wheel are visible on the underside of the base. The moulding at the junction of the foot and the body and the cordon on the foot were turned and the underside of the bowl, the stem and foot were burnished horizontally, probably on the wheel, producing a low sheen. Three grooves were applied to the foot on the wheel at 6, 15, 28mm from the edge of the foot. The bowl was fluted with 16 flutes, each the width of a finger. Five head appliqués were added, with two flutes between the heads except in one case where there are three (Fig. 97b). The face does not appear to exactly match any of those published by Donati but is similar to the head with a ‘U’ shaped face characteristic of the Vulci hinterland (Donati 1967, 610). Between the heads on the rim, five nipples were applied. The exterior wall, the interior wall and bottom were highly burnished, freehand in the bottom but vertically on the walls. The hollows of the fluting on the exterior were marked with a burnished groove that extended to the rim in some cases. The bottom of the fluted area was marked on the exterior with a burnished groove where it meets the carination and another groove was burnished onto the carination. The faces were lightly burnished and seven lines incised to mark the hair (only six on one of the heads). A zigzag line was incised around the base between the lower two grooves. The stem shows signs of scraping and the foot has been repaired with some slight restoration. There is some spalling on the underside of the bowl. The bucchero pesante fabric is not exposed.
Fluted chalices were made in the environs of Vulci (Bekelli Marchesini 2004, 110), Chiusi (Donati 1967 pl. CXXVII) and Orvieto (Camporeale 1970, 39 and 51–3). The shape of the high foot, the zigzag incisions, the heads and the ‘nipples’, especially in combination, suggest an origin from Vulci. The fluted chalices from the environs of Vulci are quite variable in their details. Some have no appliquéd decoration and the stem and feet vary in the same way as the unfluted chalices from Vulci (Camporeale 1991, 120 pl. 89 no. 109; Celuza 2000, p. 110, no. 5.7 16; De Puma 1996, 27–8 fig. 318, 1 pl. 318, 1–4; Massoul 1935, 58 pl. 28.10; Richter 1921, 104 fig. 9; Rizzo 1990, 124 fig. 251 no. 17); another has no nipples but heads on the walls (Camporeale 1991, 121–2 pl. 89a–b no. 111) and another has nipples on the rim and walls but no heads (Camporeale 1991, 121 pl. 89c no. 110). Only the wall survives of a similar fragmentary chalice from Vulci that has nipples but no heads, found in a tomb dated between the late 7th century and 570 BC which would place it at the beginning of the suggested date range (Rizzo 1990, 108 fig. 208 no. 24). The bowl of a chalice in Grosseto is very similar to the London chalice although the foot does not belong (Donati and Michelucci 1981, 53 pl. 9).
fluting and burnishing: the flaring wall has broad, slightly uneven, unadulterated flutings c. 12–22mm wide on the interior and exterior. The interior was burnished by hand, concentrically, except for bottom of bowl, that has straight burnishing lines. On the exterior the fluting is slightly oblique with clear traces of vertical burnishing, particularly in the hollows of the flutes. The two broad grooves in the lower part of the wall were roughly formed on the wheel and then later accentuated, after the flutes were made, by a groove made on the wheel. The three grooves on lower part of wall are 48, 60 and 68 below the lip, the lower is just above the carination. The underside of the bowl, within the overhang, shows extensive tooling marks. One part of the lip has been restored.

Bucchero pesante fabric inclusions: light golden mica; rare, poorly sorted, platelet, <0.5mm; lime; rare, poorly sorted, sub-rounded, <0.5mm; clear crystals; rare, poorly sorted, angular, c.<mm.

Fluted chalices of this type were produced in Orvieto and the area of Chiusi (Camporeale 1970, 51): it is classified by Tamburini (2004, 206) as type 6. However, illustrated examples came from Orvieto (Tamburini 2004, pl. 9.6; Camporeale 1970, 51–3 pl. Xa–d) lack the overhanging carination of the London chalice but do have a similar edge to the foot and a cordon, or several cordons on the stem. Nevertheless, the overhanging carination (called a ‘listello o gradino’ by Camporeale 1970, 31) is found in other unfluted chalices from Orvieto (Tamburini 2004, 204 as types 4 and 5). This combination suggests that the chalice was made in Orvieto. Camporeale (1970, 39, 52) suggests that the uncut wall derives from metal originals (none of which have been found) because the folds of the uncuttings are sharply incised, rather than being smoothly contoured which is claimed as characteristic of ceramics.

Cups

101. Cup Type Ras.1c
Reg. no. GR 1867.5-8.1352
Fig. 101
Height 52
Rim 105
Base 31
Findspot Unknown
Production place S. Etruria
Acquired from Blacas Collection
Date 630–595
Colour Burnished and polished black

A cup Ras.1c of the deeper type, but with a small diameter. The body was potted first, then the base was turned and the handles were added. The interior was radially burnished except for the carination and rim which were horizontally burnished freehand and the centre of the bowl which was burnished with short strokes. The exterior and the handles were horizontally burnished freehand. The foot ring was burnished horizontally on the interior and exterior with a spiral in the centre. Two bands of spiral grooving were added, c. 32mm (four to six grooves) and 50mm (four grooves) below the rim. The surface was well polished. The intermediate bucchero fabric is not exposed.

The shape of these cups is similar to the Proto Corinthian skyphos (Coen 1991, 96; Rasmussen 1979, 118). This cup is very common and widely distributed. Coen (Coen 1991, 96 n. 177) lists many examples from Cerveteri and territory (Tolfa, San Giovenale, San Giuliano), Veii, Tarquinia, Vulci, Castro, Poggio Bucu, Pitigliano, Orbetello, the territory of Chiusi, Rome, Castell di Decima, Prataglia di Mare and Marino from elsewhere in the Mediterranean (Carthage, Morya, Bithia, Megara Hyblaea) (Coen 1991, n. 178) and of unknown provenance. To these may be added cups: from Cerveteri (Bonghi-Jovino 1980, 225 no. 61), from San Giovenale (Wikander and Roons 1986, 120 pl. 230), from Veii (Pelletti Maj 1953, 4 pl. (Italia 105) 4.2; Gaunt et al. 2005, 52 pl. 2–4, 5; Goring 2004, 89 pl. 145; Regter 2001, cat. p. 9, 56, 71, 82 nos. 9, 71–2, 93–4, 103; Siedentopf 1982, 49 pl. 40), from Tarquinia (Locatelli 2004, 86 pl. 2.19 nos. 60.2–12), in Umbria, San Pietro in Campo and Todi (Becatti 1940, 13 pl. 8.11, 12.5) and of unknown origin in Altenburg (Bielefeld 1960, 58 pl. 128.9), Göteborg (Aström and Holmberg 1985, 65 pl. 24.3), Limoges (Touchefeu Meinyer 1969, 20–1 pl. 17.3, 5), Nantes (Frère 1997, 73 pl. 41–10), Switzerland (Camporeale 1991, 110–1 pl. 86d.g), and in Tours (Rouillard 1980, 21–2 pl. 14.16).

102. Cup Type Ras.1c
Reg. no. GR 1839.2-14.83
Fig. 102
Cat. no. Old Cat. 142
Height 58
Rim 118
Base 39
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 630–595
Colour Burnished black

A cup Ras.1c of the shallower type. Forming as No. 101 except that the exterior and handles were horizontally burnished, possibly on wheel, and the underside of the base was burnished with straight strokes. Three bands of spiral grooves were added to the exterior of the bowl c. 25 (four lines) 40 and 45mm (both three lines) below the rim. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

See No. 101.

103. Cup Type Ras.1c
Reg. no. GR 1839.2-14.85
Fig. 103a–b
Cat. no. Old Cat. 144
Height 56
Rim 119
Base 38
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 630–595
Colour Burnished black

A cup Ras.1c of the deeper type. Forming as No. 101 except the burnishing on the underside of the base is indeterminate and three closed fans (wide end to the right) were added on either side between the handles each with four arms except for one which has part of a fifth impression (Fig. 103b). The intermediate bucchero fabric is not exposed. See No. 101.

104. Cup Type Ras.1c
Reg. no. GR 1936.1-30.1
Fig. 104a–b
Height 42
Rim 130
Base 38
Findspot Unknown
Production place Unknown
Acquired from S. Etruria
Date 630–595
Notes Formerly in the Morel Collection no. 284a
Colour Burnished black

A cup Ras.1c of the shallower type. The thin-walled body was ported first, the base was turned and the handles were added. The interior was burnished at the carination and rim horizontally, but the burnishing is not discernible in the bowl. The exterior and handles were horizontally burnished freehand. The foot ring was burnished horizontally on the interior and exterior but the base was burnished with straight strokes. Closed fans were impressed (widest to right) at handle level on the shoulder (Fig. 104b). On one side four fans of four to six arms (one with returning fan-arms (Regter 2003, 33)) were impressed and on the other side, five fans of four to seven arms (one with returning fan-arms). Three bands of spiral grooves were added on the exterior of the bowl c. 30, 35 and 45mm below the rim (all of four lines). The cup has been reconstructed from sherds with one restored handle and filling on the rim. The bucchero sottile fabric is not exposed.

The vessel is very similar to No. 105 except the handles are smaller. See No. 101.

105. Cup Type Ras.1c
Reg. no. GR 1839.2-14.81
Fig. 105a–b
Cat. no. Old Cat. 140
Height 48
Rim 125
Base 39
Findspot Vulci
Production place S. Etruria
Acquired from Campanari
Date 630–595
Colour Burnished black

A cup Ras.1c of the shallower type. Forming as No. 104 except that the interior of the bowl was radially burnished and the three bands of spiral grooves were incised on the exterior of the bowl c. 30 (five lines) 40 and 45mm (both three lines) below the rim. The closed fans were impressed between the handles (wide end to the right). On one side four fans with four or five arms were impressed, and on the other side five fans with four to six impressions (Fig. 105b). The fan to the right runs into the handle and so its length is shortened indicating that only a part of the comb tool was used to make the impression. The bucchero sottile fabric was difficult fully to observe, the only inclusions observed were: silver mica; rare, well-sorted platelet, <0.1mm.

The vessel is very similar to No. 104 except the handles are larger. See No. 101.
The cup was formed on the wheel. The exterior was turned, except the underside of the foot ring, and then the handles were added. The base was burnished, horizontally on the foot and in straight strokes across the centre. The interior was burnished radially except in the centre where there are short straight strokes and near the rim where it was horizontal and freehand. The exterior was burnished horizontally, freehand, including the handles. Two grooves were incised c. 3 mm below the rim stopping short of the handles and three further bands of spiral grooves 40, 24 and 9 mm from the base of three, three, and four lines respectively. A line of four closed fans was impressed on each side between the handles each with four to five straight arms (wide end to the right) (Fig. 106b). There are slight chips at the rim. The bucchero sottile fabric is not fully exposed but there was, on the surface, silver mica; abundant, well-sorted platelet, <0.1 mm.

This type of cup is not common in bucchero (Rasmussen 1979, 118). The shape, but not the decoration, derives from the East Greek bird cup Coldstream group 2 (1968, 298–9) which was imported into Etruria (see Coen 1991, 96 n. 180). The cup has been found in Cerveteri and environs, Veii, Vulci, in Latium and Carthage (Coen 1991, 97 n. 182). In addition to those listed by Coen there is another from Veii in Amsterdam (Regter 2003, cat. p. 11 pl. 13–14).

A thin-walled cup. The body was formed on the wheel and the handles and foot ring applied and burnished. The profile of foot is uneven suggesting that it was not turned on a fast wheel. The interior was burnished radially except near the rim where the burnishing was horizontal and freehand. The exterior was burnished horizontally freehand. Seven closed fans (wide end to the right) of 5 to 8 arms were impressed between the handles on each side (Fig. 107b). The bucchero sottile fabric is not fully exposed but there is, on the surface, silver mica; common, well-sorted platelet, <0.1 mm.

The hand finished base suggests it may be an early example of the form. See No. 106.
Catalogue

111. Cup Type Ras.3b
Reg. no. GR 1839.2-14.82
Fig. 111
Cat. no. Old Cat. 157
Height 64
Rim 129
Base 47
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 625–575
Colour Burnished black
A smaller Ras.3b cup. Forming as No. 110 except that the foot is regular, but not burntished and the interior of the bowl and the rim were horizontally burntished on the wheel, except for one area where there is erratic freehand burning. A band of spiral grooving of four lines, c. 42mm below rim was incised. There are slight chips on the rim and base, one handle is missing. Intermediate bucchero fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm; black grit; common, poorly sorted, sub-angular, <0.5mm; lime; rare, poorly sorted, angular, <0.5mm.
See No. 110.

114. Cup Type Ras.3b
Reg. no. GR 1905.12-6.9
Fig. 114
Cat. no. H 116
Height 45
Rim 111
Findspot Rome
Production place Unknown
Acquired from S. Etruria
Date 625–575
Notes Paper label reads ‘Coupe trouvée dans une fouille à Rome’. Colour Burnished dark grey
A smaller Ras.3b cup. The bowl was potted first then the base and the handles were added. The burning is not well preserved. The carination on the exterior was turned. Two sets of spiral grooving were added, deeper than usual, of two lines c. 32mm below rim and three lines c. 40mm below rim. There are chips on the rim and the base, one handle and the base are missing and the base scar has been ground smooth. The surface is poorly preserved. The intermediate bucchero fabric is greyer and coarser than usual, but the coarseness may be exaggerated by the spalled impressions: the upper is continuous eight-and-a-half turns, height 17mm length 19mm, and an ‘s’ shaped tail. Another similar stem met the bowl. The exterior was turned. The bowl was potted first then the base was added and a cordon was formed where the stem met the bowl. The exterior was turned. The wall was first burntished and then the cylinder seal frieze was applied. The motif is not published by Scalia (1968): a naked ithyphallic man advances r. with one arm raised towards a feline with a gaping mouth and an ‘s’ shaped tail. Another similar opposing feline advances towards the back of the man. There are two registers of stamp impressions: the upper is continuous eight- and-a-half turns, height 17mm length 19mm, the lower register runs between the handles on both sides where there are approximately...
two turns on each side). The scene represents the potnios theron (master of the beasts), a motif that is present on earlier relief decorated bucchero in the third quarter of the 7th century (Gran-Aymerich 1972, fig. 4; Rizzo 1989, 15 fig. 63) and also in wall painting at the contemporary Tomb of the Painted Lions at Cerveteri (Rizzo 1989, 117). Subsequently the grooves were incised: three on the bowl 5, 24 and 43mm below rim and four on the exterior of the bowl 7, 10, 20 and 23mm from carination. Following this the handles were applied and burnished around the join with the wall. The interior and exterior were burnished freehand but the underside of the foot was not burnished. The carination on the exterior was grooved. There are some repaired breaks and the handles are incomplete. Intermediate bucchero fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm; black grit; rare, well-sorted, sub-angular, <0.5mm; light grey; rare, well-sorted, sub-round, <0.5mm.

This is a rare Chiusine shape. There is however a similar shape in Campanian bucchero (Albores-Livadie 1979, type 3c). A chalice in Siena (Paolucci 2001, 21 fig. 8) is similar but has a more typical chalice shape and a plain stem. There are bands of grooves above the single frieze that depicts horses.

118. Cup with lotus bud handles
Reg. no. GR 1853.5.28.12
Fig. 118a–b
Cat. no. H 193
Height 105
Rim 134
Base 72
Findspot Unknown
Production place Chiusi
Acquired from H.O. Cureton
Date 600–575
Colour Burnished mid–to dark brownish grey

A deep cup, close to type Ras.3 with an off-set lip and a trumpet foot. In place of handles it has lotus bud grips (Fig. 118b). The bowl was potted first and then the base was added. The exterior was turned forming the carination. The interior was roughly burnished by hand with short straight oblique marks, the lip was burnished to a smoother finish. The exterior was first burnished freehand with thin vertical strokes in the area of the frieze. The cylinder seal was then lightly applied all around the cup, Scalia (1968) motif LIIIc, 16mm high and 63mm long. There were five- and a-half rotations of the seal. Where the frieze joins up, the rear half of the four-legged chimera meets the rear half of the six-legged chimera creating a six-legged beast with two tails and two facing goat’s heads. The same stamp is found on a ‘fruit bowl’ from Chiusi in the Berlin Antiquarium inv.415 (Furtwängler 1885, 180, no. 1518) and four chalices in Pienza (Monachi 1965, 433 nos. 83–6). The two lotus bud handles are not identical and so not mould-made. They were added, covering a pig of the frieze, and then the whole was burnished freehand, including the details of the handles, making the edges of the frieze indistinct. The carination was also finished by burnishing. The exterior of the foot was burnished freehand but the interior was finished with a finger. The bowl was then grooved with six grooves below frieze cut separately 41, 45, 50, 53, 56 and 60mm below rim, a further group of three grooves was cut 15, 17 and 20mm from junction with the foot. The foot and one handle have been reattached and there is slight restoration at the lip. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; voids; rare, poorly sorted, angular, >1mm; black grit; abundant, poorly sorted, sub-round, 0.1–0.5mm.

This type of cup is rare. This vase was published by Donati (1977, 87–90 no. 2 pl. 14a–b) and discussed alongside a similar fragment of cup in Sèvres from a dated context (Massoul 1935, pl. 26.19) that has the same handle and a dotted zigzag rather than grooves. A shard of an everted handle has also been excavated at Chiusi (Del Verme 2000, 203).

Cups on a high foot

119. Cup on a high foot Type Gsell 126
Reg. no. GR 1838.6.8–144
Fig. 119
Cat. no. Old Cat. 132
Height 94
Rim 141
Base 86
Findspot Unknown
Production place Vulci?
Acquired from Campanari
Date 600–500
Notes Twin of No. 120
Colour Burnished black

A carinated bowl on a high foot. The bowl and the foot were potted separately and then joined. The burnishing cannot be categorized because it has been over-painted with (modern) black paint, but the inner part of the underside of the foot was not burnished. The interior wall above the carination was burnished freehand. There are chips at the rim and the base has been reattached. Intermediate bucchero fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm.

This cup on a high trumpet foot is reminiscent of the chalice shape and is found in impasto, buccheroid impasto and bucchero in the areas of Orvieto, Chiusi and Vulci. It has been classed as type 1 generally, and particularly type ib by Tamburini (2004, 207–8) for vases produced at Orvieto, who notes that it is also found around Vulci and Chiusi but not in southern Etruria. At Orvieto the wall above the carination tends to be short and there is a characteristic burnished spiral on the inside of the bowl, and the height of the foot is variable (Camporeale 1970, 105–9 fig. 34 pls. XXIIa–f, XXIIIa–f nos. 76–86). At Chiusi it is said to be very common in impasto in contexts from the second quarter of the 7th century (Paolucci 2001, 83 nos. 59–60, for a bucchero example see Sassatelli 1993, 162–3 fig. 269). At Vulci the shape was originally classified as Type 126 (Gsell 1892), and was common in the first half of the 6th century in bucchero (Marchesini 2004, 115; Rizzo 1990, 115 nos. 51–3). Further cups without provenance are in Altenburg (Bielefeld 1960, 58 pl. 128.2), Essen (Froning 1982, 114–5 pl. 47), Fiesole (Pecchiari 1967, 499 pl. 83 no. 35), Poland (Bulanda and Bulas 1956, 63 pl. Poland 123 2.5), and Schwerin (von Lücken 1972, 27 pl. 43.5). It would seem likely that the vases in London were found in Vulci since they were acquired from the Campanari.

120. Cup on a high foot Type Gsell 126
Reg. no. GR 1838.6.8–145
Fig. 120
Cat. no. Old Cat. 134
Height 94
Rim 136
Base 88
Findspot Unknown
Production place Vulci?
Acquired from Campanari
Date 600–500
Notes Twin of No. 119
Colour Burnished black with an oxidized brownish area

A carinated bowl on a high foot. The bowl and the foot were potted separately and joined. The exterior was burnished smoothly, freehand, but the inner part of the underside of the foot was not burnished. The interior wall above the carination was burnished freehand. A section of the base is missing. There is a thin red oxidized band in the core of the cross-section of the fabric close to the surface. Intermediate bucchero fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm.

See No. 119.

121. Cup on a high foot
Reg. no. GR 1922.4.13–7
Fig. 121a–b
Height 125
Rim 119
Base 91
Findspot Unknown
Production place Vulci
Acquired from M.K. Sanders Collection
Date 575–550
Colour Burnished black (with much modern black paint)

The bowl and the foot were potted separately and then joined. The everted rim was roughly turned before burnishing. The stem was not well smoothed and on the bowl there are traces of burnishing on the wheel. The four appliquéd male heads with curly hair were then affixed (Fig. 121b). On the interior there are possibly traces of freehand burnishing but the surface was obscured by paint. A section of the rim and the foot have been restored. Of the original four handles only three survive, one is missing at the restored part of the rim. Substantial areas of the surface have been filled and much black paint has been applied to the surface. The intermediate bucchero fabric is not exposed.

The cup on a high foot (that is occasionally classified as a type of chalice) is also found in Chiusi and Orvieto (Belletti Marchesini 2004, 110), but this type, with the distinctive heads, is from Vulci. This cup is similar to two in Groseto (Celuzza et al. 2004, 161, pl. 8 no. 58) and three published by Donati (1967, 630 pl. CXXIIIIf nos. 51–3) except that they have either a plain stem or four grooves on the stem rather than a cordon, and a vessel in Switzerland
Cup on a high foot

Reg. no. GR 1922.4-13.6
Fig. 123a–b
Height 150
Rim 124
Base 101
Findspot Unknown
Production place Vulci
Acquired from M.K. Sandars Collection
Date 550–540
Colour Burnished dark grey with black surface

The bowl was potted first and then the base was added. A cordon was then formed on the stem. One groove was incised on the top of the rim and two 4 and 10mm below the rim before the four heads were applied (Fig. 123b). The surface is not well preserved but the stem was burnished on the wheel and the interior of the bowl was burnished freehand. The bowl has been reassembled from sherds with one area of restoration, the join between the bowl and the stem is also covered by restoration. Two of the four heads are fragmentary. Intermediate bucchero fabric difficult to observe. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; black grit; rare, poorly sorted, sub-rounded, <1mm.

This cup is similar to No. 121 but has two grooves on the upper wall and the heads are different. Donati published five similar cups (Donati 1965, 626 pl. CXXVIIa; CXXVa, nos. 1–5) and the head is classified as belonging to group A. There are two similar vessels in Malibu with the same heads but the stems have a series of grooves rather than a cordon (De Puma 1996, 28–9 fig. 319, 3 pl. 319, 3–4). See also No. 121.

Cup on a high foot

Reg. no. GR 1925.5-20.6
Fig. Fig. 122a
Cat. no. H 122
Height 82
Rim 98
Base 70
Findspot Chiusi
Production place Chiusi
Acquired from Major-General C.R. Fox
Date 560–540
Notes Displayed with lid No. 122a
Colour Burnished slightly brownish dark grey

A 'fruit bowl' type stemmed cup. The bowl was potted first and then the base was added. The outer edge of the rim was raised forming a lid seating. The exterior was turned. The underside of the foot was only finger smoothed and the interior was burnished on the wheel. A groove was added on the edge of the foot and around the edge of the rim. The cup is clipped at the rim and foot. The bucchero pesante fabric is not exposed.

This cup is found in Orvieto and Chiusi and is classed by Tamburini (2004, 214 and pl. 13 2b) as a thymiaterion type 2b. In the case of No. 124 there was no trace of burning on this example to suggest that it may have been used as a thymiaterion for burning incense. A selection of cups from Chiusi and environs are close matches: a vessel excavated at Sarteano is very close but has a smoother surface (Minetti and Rastrelli 2001, 87 fig. p. 87 no. 37) also very similar is a cup in the Fogg Museum (Chase and Pease 1942, 46 pl. 28.1). A cup in Brussels is similar and is also displayed with a lid that matches No. 122a (Mayence and Verhoogen 1937, pl. 95.41), and a similar cup has been excavated at Chiusi itself (Del Verme 2000, 207 fig. 97 type 160 B1). Examples from Orvieto (Camporeale 1970, 98–99 fig. 30 pl. XXI–f) are similar, but not as thick and heavy as those from Chiusi.
Date 550–500
Colour Burnished dark grey brown

A hand-made dipper with the handle and bowl formed separately and joined. The bottom of bowl was flattened on the exterior and the interior of the bowl is uneven. The terminal of the handle was formed into a ram’s head. The surfaces were lightly burnished. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.0001 mm. Although this type of vessel is usually described as a dipper or ladle (mestolo / simpulum) the horizontal handle suggests a more spoon-like function, distributing a dry powder rather than a liquid. No precise parallels have been traced but the ram’s head protome is not unusual in bucchero pesante.

Heads

127. Head, Detached
Type
Reg. no. GR 1922.4.13.14
Fig. 127
Height 67
Findspot Unknown
Production place Chiusi
Acquired from M. K. Sanders Collection
Date 550–500
Colour Burnished, slightly brownish grey

A detached appliqué head, probably of the neck. The face is ‘U’ shaped, the lips are two, almost parallel lines, the eyes are almond shaped and the pupils are raised discs. The brow line is marked by a ridge. The ears appear to have rounded ears that were possibly formed from added pellets of clay rather than being cast from the original mould. The hair appears to be curly and projects forward from the brow. There is no sign of incision to add details. Finger smears are visible on the back of the head and beneath the mouth. The appliqué was originally attached to the vessel. The nose is damaged. The bucchero pesante fabric is not fully observed and has an oxidized reddish brown layer close to the surface. Fabric inclusions: grey grit; rare, poorly sorted, round, <0.005 mm; black grit; rare, poorly sorted, sub-round, <1 mm.

A head in Siena is very similar (Donati 1968, pl. 81c no. 186).

Hydria

129. Hydria
Reg. no. GR 1873.8.20.356
Fig. 129a–i
Cat. no. H 208
Height 490
Rim 227
Findspot Chiusi
Production place Chiusi
Acquired from Fanelli and Castellani
Date 550–500
Colour Burnished dark brownish grey

A large hydria with a single strap handle and two stamnos type handles. The body, neck and foot were potted separately. The rim was everted and overhangs. All the reliefs were pressed into moulds from the interior and the cordons were created by burnishing and possibly also by excision. The lowest cordon consists of four narrow bands, the middle cordon – over which the handles were applied – has two wider central bands and two narrower bands to either side. The cordon at the junction of the body and the neck has a broad central band with a thinner band on either side. On the neck is a cordon with a wide central band and two narrower bands on either side. Three pellets of clay were added to the central band opposite the handle and above the stamnos handles to create the appearance of studs. The outside edge of the rim was also grooved to form a wide central band with a narrow band to either side. A stamnos type handle was applied on either side of the body (Fig. 129b). Each was burnished with helical grooves to produce a barley twist effect on the top side of the handle; the lower side was burnished flat. Two rings were burnished-in around the centre of the handle and the handle attachments were formed from two further rings attached to either end of the handle on each side. The strap handle, formed of a strip of clay, was added next. It was decorated with burnished chevron grooves and a groove along both sides and both edges (Fig. 129c). The lower attachment was formed into a reel just below the handle. There is no distinct upper attachment because the appliqué head on the rim above the handle covers the join, however the decoration on the handle extends beneath the appliqué (Fig. 129c).

Five moulded heads were applied around the rim facing outwards. One is above the strap handle and the remainder are evenly spaced around the rim – leaving a space opposite the handle. The faces are elongated 46 mm high with two tresses burnished-in on either side (Fig. 129d). On the neck opposite the handle below the cordon a mould-impressed head was formed with two relief tresses falling to either side and curled upwards at the ends forming a volute. Between the volutes and the face two grooves were incised to represent further hair (Fig. 129e). To either side a mould-impressed water fowl, walking r., was added with details of the wing and tail feathers burnished-in (Fig. 129f).

On the shoulder a frieze of winged sphinxes and human-headed lions was impressed into moulds. Three, seated, winged sphinxes, facing r., with wings and tail curled upwards and Egyptian style hair were mould-made (Fig. 129g). They alternate with four, seated, human-headed lions, facing l., with tails curled upwards, Egyptian style hair and a tendril, terminating is a squared lotus bud, curling back from behind the head (Fig. 129h). The winged sphinxes were placed approximately above the stamnos handles and opposite the strap handle and they face three of the lions in heraldic pairs, with the isolated lion facing the handle.

The lower frieze consists of three flying horses (Fig. 129b) and four human, male busts in profile with the figure holding up an object, perhaps a ram’s head or a lobster (Fig. 129i). The object is indistinct, but in a mythological interpretation, in association with the winged horse, it may be Perseus holding Medusa’s head. This myth appears on an oinochoe in Palermo (Tusa 1956; Lo Porto 1958). The winged horses face l. with legs extended in front and behind, and the details were burnished-in. The bust faces r. and has long hair over the shoulder. The raised right arm is extended and holds an object. It may be a ram’s head which is grasped by the curled horn with the nose below; two distinct ‘tails’ descend, perhaps blood flowing from the head – or, alternatively, if it is a lobster these would form the claws. Three pairs of bust and horse face one another with an isolated bust. The original foot is lost, the neck is cracked where it joins the body and there is a hole through the centre of the base of the body. It was conserved and reassembled in 2002, and an alien base, perhaps made of mortar, was removed (see Pryce 1932, pl. 18). The bucchero pesante fabric is not exposed. It has not been possible to find any exact parallels to this hydria, but a number of bucchero pesante vessels, some of which are amphoras, are stylistically and technically very similar and share some of the moulded relief decorative motifs. This vessel was published by Donati (1968, no. 174) and the heads were classified as group B from Chiusi. Donati’s no. 165 is generally similar but the details are different, although it does share the winged-horse motif and the (restored) face on the neck (Donati 1968, 341 pl. LXXVI, fig. 20). Two amphoras in Cracow have the same decorative scheme except that the seated human-headed lion appears in the lower register rather than the winged horse and there are no waterfowls on the neck. On these vases the object held by the man is also indistinct. Another amphora in Boston is very similar in its overall design, although it lacks the waterfowls on the neck and the winged horses on the belly; the other motif is
described as the upper part of a man holding a goat by the horns (Fairbanks 1928, 221 no. 666) but here too it is indistinct. An amphora in Florence has a similar neck, but lacks the waterfowls (Goring 2004, 117 pl. 193). Two more amphorae in Harrow and Siena share the winged horse motif (Gaunt et al. 2005, 53 pl. 1.1–3; Rastrelli 2000, 147 pl. 167) the latter is, unusually, also overpainted with blue and red suggesting that such vessels may have originally been much more colourful than they now appear.

### Jars

#### 130. Jar / Stamnos
- **Reg. no.** GR 1927.1-10.1
- **Fig.** 130a–e
- **Height** 143
- **Rim** 122
- **Base** 66
- **Findspot** Unknown
- **Production place** Cerveteri
- **Acquired from** Hon. Cecil Baring
- **Colour** Burnished black
- **Notes** Formerly in the Vernon Collection.

A stamnos-like jar with an out-turned archaic-style rim on a flaring trumpet base. The thin-walled jar was potted on the wheel and the foot was potted separately and then joined. Low cords, near the top and the bottom of the body, enclose a graffito frieze of animals. The cords were burnished-in and the exterior and the interior of the rim were freehand horizontally burnished and three grooves were added to the top of the rim. The interior and the exterior of the base were also burnished. The animal frieze was executed post cocturnam. First a series of horizontal lines were drawn to form the ground. The frieze consists of from l. to r. a lion advancing l. with rolling tongue (Fig. 130a), a goat (or ibex) advancing l., a rosette (Fig. 130b), a griffin (lacunose) (Fig. 130c), from the top of which lacuna survives an antler, possibly part of another antler and a foot of the same cervid (Fig. 130d). Bonamici (1974, fig. 6) presumably following Pryce (1932, fig. 4) restores this as a tree stump and another animal; this is too hypothetical since all that survives to suggest this interpretation would be the tips of two ears and a foot. The frieze continues with the head of a ‘panther’ and its hind quarters, behind this a tree, a horse advancing l. (Fig. 130e) and another tree towards which the first lion advances. Below these, between the three horizontal grooves and the lower cordon, is a metopal frieze that combines panels of ‘X’, inscribed with a double line, or wavy vertical lines, alternating with ‘triglyphs’ consisting of vertical straight lines. The vessel has been restored from sherds and has substantial areas of restoration on the rim body and base. The bucchero sottile fabric is not exposed.

This jar is discussed at length by Bonamici (1974, 4, 126–9, fig. 6 no. 59) in her study of bucchero with graffito decoration, who suggests an origin from Cerveteri. Bonamici identifies Phoenician influence in the figures of the horse, the ibex and the lion (presumably for its Assyrian pointed nose) and the vegetation. The panther and griffin on the other hand show Protogeometric Greek influence. The goat presented Bonamici with a problem and she could find no parallels, but this is not surprising since the ‘goat’ is only represented on the vase by its hoof and ears, the remainder is to be found only in the reconstruction published by Pryce (1932, fig. 4). The metopal pattern is rare and also occurs on a kantharos (Bonamici 1979, 18 no. 8); it is reminiscent of earlier Italo-geometric metopal friezes that have Late Geometric roots (e.g. Bosio and Pugnetti 1986, 47–8 no. 19; Canciani 1974, 9–10 pl. 3, 2–4, 6–7), and adds another strand to the Orientalizing influences in the animal frieze. This jar is itself a rare shape: two similar vases are illustrated by Bonamici (1979, pl. 14 no. 28, pl. 35–36 no. 75). The shape is similar to the extremely common impasto jar with a high foot.

#### 131. Jar Type Albore-Livadie 13A
- **Reg. no.** GR 2006.11-6.3
- **Fig.** 131
- **Cat. no.** Old Cat. 90
- **Height** 83
- **Rim** 55
- **Base** 50
- **Findspot** Unknown
- **Production place** Campania
- **Acquired from** Hamilton Collection
- **Colour** Burnished black

A small, biconical jar with an out-turned rim and a disc base. It formed on the wheel, apparently in one piece, and then turned at the base. The jar was burnished on the lower part with a broad tool, on the wheel, and on the upper part with a finer tool, to produce a smoother surface. The top of the rim was also burnished for 10mm into the interior. The surface is not well preserved in the lower part. The Campanian fabric is not exposed.

This type of jar was produced in Campania (Albore-Livadie 1979, 94 type 13A; Migazzini 1969, 5 pl. (Italia 1972) 10). The provenance from the Hamilton Collection suggests that this vessel may have been found in Campania. The shape is similar to the lenticular pyxis made of ‘Ionian bucchero’ and perhaps made in Samos and rarely imported into Etruria (Rizzo 1990, 106). However the shape was also apparently produced in Etruscan bucchero (Rizzo 1990, 153 fig. 329), and one exceptional example has relief decoration (Hafner 1952, 19 pl. 50.8). No published examples are identical to this piece. Close parallels in overall shape are from S. Omobono, Rome (Virgili 1989, 50 fig. 20), Anagnia in buccheroid impasto and grey bucchero (Gatti 1990, 227 no. 29) and Vulci (Rizzo 1990, 106, 152 fig. 203, 325), but these latter have ribbing on the shoulder that is absent in this vase and they are less tall and with a larger rim diameter. These vessels have a carination mid-way between the base and the rim: others have a lower carination and usually no foot (Metzger et al. 1979, 41 pl. 30.27; Fröning 1982, 114 no. 46; Rizzo 1990, 113, 129, 134, 135 figs. 225, 329, 267, 286). The shape is very common in later (580–560 BC) Etrusco-Corinthian wares (Szilágyi 1998, 399; Paolucci 2001, 19–20). The Campanian examples presumably reproduce the shape of the rare Ionian imports to Italy.

#### 132. One-handled jar
- **Reg. no.** GR 1928.1-17.31
- **Fig.** 132a–c
- **Height** 101
- **Rim** 100
- **Base** 61
- **Findspot** Unknown
- **Production place** Chiusi
- **Acquired from** C.W. Scott
- **Date** 575–525
- **Notes** Formerly in the Hall collection
- **Colour** Burnished black

A one-handled globular jar with a high, slightly conical, lip and a low foot ring. The one handle is of an elongated stamnos type with a rectangular cross-section. The vessel was wheel-made and the foot turned. Five relief impressions were made around the shoulder, by pressing the wall into moulds applied to the exterior. The frieze alternates three chimaeras (Fig. 132b) with two Egyptian-style heads in profile all facing left (Fig. 132c). The chimaera is a walking lion with a goat’s head and neck above its back, rising from the chest or shoulder and no trace of a snake tail. The head has a squared hair style or pill-box hat. After the reliefs were executed, a raised cord was made below the reliefs consisting of four deeply burnished grooves creating three raised beadings, 60, 62, 66 and 70mm below the rim. The handle was applied after the cordon was formed. A quarter round beading was burnished in at the junction of the shoulder and the lip. The interior of the lip was burnished. The relief impressions were improved by burnishing and details of the hair, ears etc. were incised. The surface is poorly preserved in many areas and there are chips at the rim and base. The vessel has been restored from sherds. Much of the handle is restored and only one of the attachments seems to be original. The wall is reasonably thin although the general style is bucchero pesante: the fabric is not fully exposed. Fabric inclusions: silver mica, common, well-sorted platelet, <0.1mm.

A jar in Würzburg is very similar to this example, but with a slightly larger foot and an extra cordon at the shoulder. It is said to be from Chiusi and is decorated with a boar relief and spiral petal ornaments and has a zigzag between lines at the lip (Wegartner 1983, 22 pl. 9, 4). Another jar in the Villa Giulia is also very similar but decorated with lions and grooved tongues (Giglioli 1926, pl. (Italia 81) 5, 10, 12). The details of the relief decoration and the cords are similar to other bucchero pesante vessels from Chiusi.

#### 133. One-handled jar
- **Reg. no.** GR 1852.5-20.3
- **Fig.** 133
- **Cat. no.** H75
- **Height** 83
- **Rim** 74
- **Base** 45
- **Findspot** Chiusi
- **Production place** Chiusi
- **Acquired from** Major-General C.R. Fox
- **Date** 575–520
- **Colour** Burnished mid-grey brown

Catalogue
Squat jar with a nearly vertical rim and a single flat stamnos-type handle. The jar made was on the wheel and the top of the rim is not horizontal. In the centre of the interior of the base is a raised cone of clay. The interior of the rim and the exterior were roughly burnished on a slow wheel, with a flat tool, producing a smeared and smoothed effect over the wheel marks rather than a careful burnished finish; as a result the surface is uneven. The bucchero pesante fabric is not exposed and the surface seems to have been covered with a brownish paint.

The one-handled jar is found both with and without a foot ring (e.g. No. 132; Camporeale 1970, 124–6). The form was produced at Orvieto (Tamburini 2004, 108 tipo 2A), at Chiusi and was also made in Campania (Alboare-Livadie 1979, 110 fig. 27 type 22A). A vase from Orvieto is a close match (Camporeale 1970, 124–66. fig. 58. pl. XXII no. 135). Two jars in Altenberg and another in Stockholm are similar but have a shorter rim (Bielefeld 1960, pl. 128.5–6; Blomberg 1983, 81 fig. 46 pl. 36.7). The provenance suggests that this example was made at Chiusi.

**134. Jar Type Albore-Livadie 21A**
Reg. no. GR 1977.8–11.12
Fig. 134
Cat. no. Old Cat. 133
Height 129
Rim 113
Base 64
Findspot Unknown
Production place Campania
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 570–500
Colour Burnished black

An ovoid jar with a plain, everted rim. The jar was pointed and the base turned. The exterior was burnished on the wheel and wheel marks are visible the interior that was left unburnished, except for the interior of the rim which was burnished freehand. A section of the rim has been restored. The Campanian bucchero fabric is not exposed. This is a Campanian shape (Alboare-Livadie 1979, 110 fig. 15, 17, 27 type 21A; Mingazzini 1969, 5 pl. (Italia 1972).8–9). Locatelli extends the date range of this type into the 5th century (1993, 180). The shape has also been found at Marzabotto in Emilia Romagna (Massa-Pairault 1997, 170–1 pl. 16.4).

**135. Jar Type Albore-Livadie 21A**
Reg. no. GR 2002.11-26.1
Fig. 135
Height 160
Rim 119
Base 64
Findspot Unknown
Production place Campania
Acquired from Formerly in the Hønen moller collection
Date 570–500
Colour Burnished black

Pyritform / ovoid jar with an everted rim and a thick wall. Wheel-made and smoothed, possibly turned, on the exterior, including the rim. The burnishing was probably executed on the wheel, creating a slightly faceted surface. There is a shiny black finish over the exterior and the interior of the rim. Possibly paint or wax. Wheel marks are visible on the interior. There is a crack in the body. The Campanian bucchero fabric is not exposed. See No. 134.

**136. Jar**
Reg. no. GR 1848.8-3.16
Fig. 136
Cat. no. H 133
Height 112
Rim 78
Base 62
Findspot Unknown
Production place Unknown
Acquired from Newman Collection
Date 600–500
Colour Burnished black

This squat carinated jar with an uneven base may not be bucchero, but rather a waxed black ware. The vessel was formed on the wheel and wiped on the wheel up to the carination. Above this, the shoulder and the rim were all turned and a lid seating formed. The upper shoulder was turned to produce acorrugated effect and there are multiple grooves on the interior. No certain traces of burnishing were observed, but the vessel has been waxed to produce a shiny surface on the turning. The base was not turned and was left uneven without any finish. The fabric is not exposed. The shape is a reminiscence of the Campanian Jar Albore-Livadie (1979) type 13C, but the techniques used in finishing and decorating the vessel are not typical of bucchero.

**Jars with covers**

**137. Jar with cover Type Albore-Livadie 17A**
Reg. no. GR 1772.3-30.87
Fig. 137
Cat. no. Old Cat. 93
Height 187
Rim 101
Base 90
Findspot Unknown
Production place Campania
Acquired from Hamilton Collection
Date 570–500
Colour Burnished black

A jar with an upturned rim, an angular foot ring and two smallish loop handles on the shoulder. The jar was formed on the wheel and the foot was turned. The body was burnished on the wheel up to the level of the handles. Above this the wall was burnished horizontally freehand and for 14mm on the interior. The underside of the foot ring was burnished, but not the bottom of the base. The handles were burnished freehand along their length, forming a slight flange on the interior of one. There are chips at the base and a small rectangular hole punctured through the wall. Parts of the surface have been eroded and there is some modern black over-painting. The Campanian bucchero fabric is not exposed. See No. 137. This vase was published by Rasmussen (1986, 274 no. 24).

**138a. Lid**
Height 76
Rim 95
Date 570–500
Colour Burnished black

A thick and heavy carinated lid formed on wheel, with the knob formed separately then joined and turned. The exterior was burnished on the wheel on the interior. The lid has been reconstructed from three sherds. Parts of the surface have been eroded and there is some modern black over-painting. The Campanian bucchero fabric is not exposed.

**138. Jar with cover Type Albore-Livadie 17A**
Reg. no. GR 1867.5–8.1343
Fig. 138
Height 153
Rim 80
Base 62
Findspot Unknown
Production place Campania
Acquired from Blacas Collection
Date 570–500
Colour Burnished black

A jar with an upturned rim, a disc base and two small handles on the shoulder. The jar was formed on the wheel and the base was turned. The body was turned and burnished on the wheel up to the level of the handles. Above this the wall was burnished horizontally freehand and for 15mm on the interior. The handles were burnished freehand along their length, but only roughly smoothed on the underside. The base was finger smoothed only. There are chips at the rim. There is black paint over exterior, base and into the interior. The Campanian bucchero fabric is not exposed. See No. 294. Locatelli extends the date range of this type into the 5th century (1993, 180).
A jar with an up-turned, and inwards sloping rim, a disc base and two small thick handles on the shoulder. The jar was formed on the wheel and the foot was turned. The body was turned and burnished on the wheel up to the level of the handles. Above this the wall was burnished horizontally freehand and for 5mm on the interior. The handles were burnished freehand along their length. The base was turned and the underside was burnished apart from an area of the vessel which has been left a matt grey colour – like the interior. The Campanian bucchero fabric is not exposed.

See No. 137. This vase was published by Rasmussen (1986, 274 no. 21).

141a. Lid
Reg. no. GR 2006.11-6.5
Fig. 141
Cat. no. Old Cat. 91
Height 52
Rim 96
Findspot Unknown
Production place Campania
Acquired from Hamilton Collection
Date 570–500
Colour Burnished black
The lid was formed on the wheel and turned on the exterior. The knob was formed on the wheel and then applied and turned on the exterior. The Campanian bucchero fabric is not exposed.

See No. 137. This vase was published by Rasmussen (1986, 274 no. 23).

140a. Lid
Height 69
Rim 124
Lid knob d. 34
Date 570–500
Colour Burnished black
The lid was formed on the wheel and turned on the exterior. The knob was hollow and was formed on the wheel and then applied and turned on the exterior. The exterior was burnished on the wheel and for 4mm on the interior. There is probably black paint over the exterior. The Campanian bucchero fabric is not exposed.

141. Jar with cover Type Albore-Livadie 17A
Reg. no. GR 3159.2-14.114
Fig. 142
Cat. no. H 134
Height 132
Rim 77
Base 44
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 650–600
Colour Burnished dark grey

The vessel was formed on the wheel and wheel marks from the forming are visible on the interior including a small peak in the centre of the base. The rings are less visible on the interior of the neck and the lip was burnished for 7mm from rim. The exterior was lightly burnished on the wheel up to the carination, above this, to 18mm from rim, the burnishing was freehand, with vertical strokes. The rim was burnished horizontally freehand. The handle was applied and burnished with long vertical strokes. The foot was turned and the underside was burnished apart from some circles of freehand burnishing around the centre. The rim is damaged, the broken handle and carination have been repaired, and there is an area of restoration on foot. There is black paint over the exterior that is particularly noticeable behind the handle where an area of the vessel has been left a matt grey colour – like the interior. Intermediate bucchero fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm; lime; common, poorly sorted, sub-round, <0.5mm; grey grit; common, well-sorted, sub-angular, <0.5mm.

This form of jug is common and widely distributed although Rizzo (1990, 59) suggests that the earlier striated and elaborately decorated examples are limited exclusively to contexts in Cerveteri. However, this view should be modified since Locatelli publishes at least two early decorated examples (2004, 80 nos. 1 and 2 pls. 1.2, 2.3) amongst six decorated jugs from Tarquinia, and another from Veii (Felliatti Maj 1953, 7 pl. (Italia 1016 5.3) is very elaborate with vertical fans on neck and stamps of rosettes and ducks in three rows at the shoulder. They may have been made in Cerveteri, but if so, were also distributed to nearby cities. Later examples are more widely dispersed: Coen (1991, 86 n. 132, 133) drawing upon Rasmussen (1979, 145) provides a list of its distribution at Cerveteri, Veii, Tarquinia, Vulci, Poggio Buco, Castro, Naro, Castel di Decima, Anzio, Megara Hyblaea, Cadiz and Bithia in Sardinia. To these may be added jugs from: Cerveteri (Bonghi Jovino 1980, 223 nos. 45, 47; Coen 1991, 16, 26, 34, 48, 53 pls. Vc, XVIIa, XXV, XXXVc, XIXIV), Trevignano Romano (Cecchini and Pisu 2004, 44 fig. 17 no. 8), Veii (Felliatti Maj 1953, 7 pl. (Italia 1016 5.1; Regter 2003, cat. p. 26–27, 70 nos. 24–6, 57, 89), Fiano Romano (Edlund 1980, 29 pl. 13 no. 36), Tarquinia (Locatelli 2001, 202–5; 2004, 80 nos. 21–3), Vulci (No. 143–4, 145–6, 148), Grosseto (Bulanda and Bulas 1936, 54 pl. 41).
(Poland 110) 3.15–6) and jugs with unknown provenance in Compiègne (Flot 1924, pl. 21.5), Brussels (Mayence and Verhoogen 1937, 4 pl. 95-12), Fiesole (Camporeale and Saladino 1980, 8 pl. 3.2), Kassel (Kranz and Lullies 1975, 39 pl. 66–3), Madrid (Blázquez Martínez 1960, 147 fig. 32 pl. 17), Nantes (Frère 1979, 69 pl. 40.2), Nordhein-Westfalen (Siedentopf 1982, 49 pl. 39.4), Reading (Ure and Ure 1954, 57 pl. 38.2), Switzerland (Camporeale 1991, 136–7 pl. 104.1), Tübingen (Rücker 1906, 52 pl. 15.3), Vannes and Limoges (Toucheufey-Meynier 1969, 20 pl. 13–4, 16.1).

143. Jug Type Ras.1a
Reg. no. GR 1839.2-14.115
Fig. 143
Cat. no. Old Cat. 62
Height 75
Rim 75
Base 42
Findspot Vulci
Production place S. Etruria
Acquired from Campanari
Date 650–600
Colour Burnished black

A relatively thin-walled jug with a ribbon handle. The vessel was formed on the wheel and then the handle was added. The vessel was burnished horizontally freehand. The underside of the handle was only lightly burnished. The interior of the rim was burnished horizontally and the handle vertically, as was the wall behind the handle. The flat foot was burnished. The foot and carination were marked by a burnished shallow groove. The three grooves were added last: the three grooves 36, 39 and 41mm below the rim are straight and parallel but cut independently, with the top groove extending most of the way behind the handle; seven horizontal closed fans were impressed with six to seven impressions (wide end to the right) between the grooves and the rim, possibly by Regter’s hand E with a wandering centre and curved to the right (Regter 2003, 35) (Fig. 147b). There is a small chip at the rim. The intermediate bucchero / bucchero sottile fabric is not fully exposed. Fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm. See No. 142.

144. Jug Type Ras.1a
Reg. no. GR 1839.2-14.116
Fig. 144a–b
Cat. no. Old Cat. 63
Height 108
Rim 75
Base 45
Findspot Vulci
Production place S. Etruria
Acquired from Campanari
Date 650–600
Notes Similar to Nos. 145–6.
Colour Burnished chestnut brown to black

A relatively thin-walled jug with a cylindrical handle flattened to a ribbon where it meets the body (cf. Rasmussen 1979, 89 nos. 11–12). The vessel was formed on the wheel and then the handle was added. The vessel was burnished freehand, vertically below the carination, and horizontally from the widest point of the vessel upwards. The interior of the rim is burnished horizontally and the handle vertically, as was the wall behind the handle. The flat foot was burnished in parallel straight strokes. The foot and carination were marked by a burnished shallow groove. Finally the fans and grooves were added: four grooves to the neck 26, 33 and 35mm below rim; and nine horizontal closed fans (wide end to the right) of five or six impressions between the grooves and the rim (Fig. 144b). The fan nearest the handle has only the wider end impressed. The grooves are very evenly spaced and straight, apparently made on a slow wheel, but after the handle had been applied. The grooves were individually cut since they end at slightly different points. The vessel was unevenly fired with one large brown area and one smaller brown area. There are slight chips at the rim. The intermediate bucchero / bucchero sottile fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.5mm. See No. 142.

145. Jug Type Ras.1a
Reg. no. GR 1839.2-14.117
Fig. 145a–b
Cat. no. H 163; Old Cat. 64
Height 105
Rim 75
Base 41
Findspot Vulci
Production place S. Etruria
Acquired from Campanari
Date 650–600
Notes Similar to Nos. 144, 146
Colour Burnished black

Forming and finishing as No. 144 except that the burnishing marks are difficult to distinguish on the exterior. The three grooves between the carination and the rim were 30, 33 and 36mm below the rim. Eight closed horizontal fans were impressed between the grooves and the rim, consisting of six or seven impressions each (wide end to the right) (Fig. 145b). The vessel has been covered in black paint except for the base and the interior. There are slight chips at the rim. The intermediate bucchero / bucchero sottile fabric is not exposed. See No. 142.

146. Jug Type Ras.1a
Reg. no. GR 1839.2-14.118
Fig. 146a–b
Cat. no. Old Cat. 65
Height 103
Rim 73
Base 39
Findspot Vulci
Production place S. Etruria
Acquired from Campanari
Date 650–600
Notes Similar to Nos. 144–5
Colour Burnished black

Forming and finishing as No. 144 except that the four grooves are 30, 32, 34 and 37mm below the rim, have rough edges and are not consistently parallel. The six horizontal, closed fans were impressed between the grooves and the rim, each with five to seven impressions (wide end to the right), possibly by Regter’s hand E with a wandering centre (Regter 2003, 35) (Fig. 146b). The intermediate bucchero / bucchero sottile fabric is not exposed. See No. 142.

147. Jug Type Ras.1a
Reg. no. GR 1839.2-14.119
Fig. 147a–b
Cat. no. Old Cat. 66
Height 123
Rim 80
Base 45
Findspot Vulci
Production place Cerveleti?
Acquired from Campanari
Date 650–600
Colour Burnished black

The vessel was wheel-made and wheel marks are clearly visible on the interior. The interior of the lip was burnished on the wheel for 13mm. The exterior was first burnished on the wheel between the shoulder and the lip. Below the shoulder, the belly was burnished vertically, freehand. Three grooves were turned 36, 41 and 44 below the rim, the top groove failing to link up to itself. The foot was turned on the exterior and the underside was difficult to observe due to encrustation. The high arched handle was applied and then burnished to smooth the join. It was also burnished on the underside along with the neck behind the handle, making the grooves indistinct. There are small chips at the rim. Intermediate bucchero / bucchero sottile fabric inclusions: void; common, poorly sorted, angular, 0.1–0.5mm; some very rare voids < 0.1mm, but one linear void is 3mm long; silver mica; common, poorly sorted, platelet, <0.5mm; grey grit; common, well-sorted, sub-angular (these inclusions are difficult to
observe, given their similarity in colour to the clay matrix), <0.5mm one large (5mm) angular black grit observed. See No. 142.

149. Jug Type Ras. 1a
Reg. no.  GR 1977.7-17.5
Fig.  149
Height  134
Rim  83
Base  46
Findspot Unknown
Production place  S. Etruria
Acquired from  Unknown
Date  1977–1980
Colour Burnished black
Forming and finishing as No. 147 except that the foot was slightly concave and lightly burnished but the edge of the foot has been abraded. The grooves are 57, 40 and 43mm below the rim and are not particularly parallel. The vessel was unevenly fired with one large brown area and one smaller brown area. There are slight chips at the rim. Intermediate bucchero. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm; lime; common, poorly sorted, angular, 0.1–0.5mm; grey grit; common, well-sorted, sub-angular, <0.5mm. See No. 142.

150. Jug Type Ras. 1b
Reg. no.  GR 1839.2-14.122
Fig.  150
Cat. no.  Old Cat. 45
Height  150
Rim  66
Base  46
Findspot Vulci or Cerveteri
Production place  S. Etruria
Acquired from  Campanari
Date  1986–1992
Colour Burnished black
The vessel is a narrow jug and so it may be classified as Ras. 1b, however, the overall shape and circular sectioned handle is very close to oinochoe type Ras. 2b (Rasmussen 1979, 78). This example does not have a trefoil post. It is a thin-walled jug with a cylindrical handle flattened to a ribbon where it meets the body (cf. Rasmussen 1979, 90 nos. 11 and 12). The vessel was formed on the wheel and then the handle was added. The vessel was burnished freehand horizontally below the carination and vertically above the carination. The interior and exterior of the rim were burnished freehand horizontally and the handle vertically. The slightly concave foot was burnished. The foot and carination were marked by a burnished shallow groove. Finger marks from turning are visible on the interior. There is a small hole thorough the wall below the handle – the result of an impact. The intermediate bucchero fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm. See No. 152.

151. Jug Type Ras. 1b
Reg. no.  GR 1838.6-8.126
Fig.  151
Cat. no.  Old Cat. 212
Height  128
Rim  80
Base  52
Findspot Vulci
Production place  S. Etruria
Acquired from  Campanari
Date  600–525
Colour Burnished black and light red to orange
The body was potted forming pronounced wheel marks on the interior. The carination at the shoulder is slight and the neck is concave and gently curves out. The interior of the neck was smoothed with a finger. The base was turned to form a slightly concave disc base. The handle was made of two rolls of clay which were joined to make a two stranded handle and then attached to the top of the rim and to the shoulder of the vase. The exterior was burnished on the wheel and the underside of the base was also burnished on the wheel. The interior of the rim was rather roughly burnished hand horizontally. The handle was burnished vertically and rather roughly freehand around the joins with the body and the rim. The jug has been broken, with some sherds oxidized and light red in colour co-joining with black sherds, while some of the red sherds are warped, expanded and cracked. It seems as if it has been broken and then some sherds exposed to heat and oxidization. There has been some rejoicing of the sherds. Two large rejoined pieces and 16 sherds, some of which also rejoin, survive; there are some sherds missing. The 1932 photograph (Pryce 1932 pl. 21.25) shows it complete and the register entries make no mention of damage. Perhaps it was damaged in the 1939–45 war (Wilson 2002, 250–1). Some traces of black paint remain below the rim and are not particularly close to oinochoe type Ras. 2b (Rasmussen 1979, 78). This example does not have a trefoil post. It is a thin-walled jug with a cylindrical handle flattened to a ribbon where it meets the body (cf. Rasmussen 1979, 90 nos. 11 and 12). The vessel was formed on the wheel and then the handle was added. The vessel was burnished freehand horizontally below the carination and vertically above the carination. The interior and exterior of the rim were burnished freehand horizontally and the handle vertically. The slightly concave foot was burnished concentrically. The foot was marked by a burnished shallow groove and the carination by a wide groove. Part of the foot is restored with plaster and painted black. The intermediate bucchero fabric is not exposed. This is one of the most common bucchero forms (Rasmussen 1979, 90), produced in southern Etruria and also at Orvieto (Tamburini 2004, 194). A number of variant forms have been recorded (See Nos. 150–1). The jug is found throughout Etruria and also in Latium and Campania (Rasmussen 1979, 145; Coen 1991, 97.1 n. 136) and outside of Italy at Carthage, Tharros and Megara Hyblaea (Coen 1991, 97.1 n. 137). To these may be added jugs from Satricum (Micozzi 1990, 240 nos. 56–1–2), Rome (Sciortino and Segala 1990, 65–6 nos. 11–13; Virgili 1989, 50 fig. 20), Cerveteri (Coen 1991, 16–7 pl. V, Vla–b, XXXVd–e, no. 18–20), Acquarossa (Winkler and Roos 1986, 119 pl. 234), Blair (Hemphill and Barbieri 2004, 52 fig. 6 no. 26), Trevignano Romano (Cecchini and Pisut 2004, 36 pl. 11 no. 12), Fano Romano (Edlund 1980, 119 pl. 13 no. 34), Veii (Regger 2003, cat. p. 47, 70 no. 59–9, 9–10), Tarquinia (Locatelli 2001, 205–7, 2004, 80 pl. 4.13–4, 14.1–2 nos. 22.1–4, 9–14), Vulci (Rizzi 1990, 108, 116, 129, 135, 146, 154 fig. 207f, 235, 265, 281, 314, 334; Wehgartner 1983, 23 pl. 9, g 7), Montalto di Castro (Rizzo 1990, 125 fig. 251e), Grosseto (Bulanda and Bulas 1983, 54 pl. (Poland 119) 14), Todi (Becatti 1940, 3 pl. 12, 4), and jugs with unknown provenance in Brussels (Mayence and Verhoogen 1937, 4 pl. 95.25), Budapest (Szlągí 1981, 24–5 pl. 2.5, 7), Capua (Mingazzini 1969, 4 pl. (Italia 1971) 1.12, Edinburgh (Moignard 1989, 49 pl. 57.4), Faenza (Sassatelli 1993, 153–4 fig. 250–1), Fiesole (Pecchini 1967, 51 pl. 87n066), Grosseto (Celuzza, Colmayer and Rafanelli 2004, 154 pl. 4), Madrid (Blázquez Martinez 1986, 124 fig. 14 pl. 8), Stockholm (Blomberg 1983, 74–5 pl. 34.6), Stuttgart (Kunze-Götte 1965, 53 pl. 45.1), Switzerland (Camporeale 1991, 37 pl. 140f), Tübingen (Rückert 1996, 32–3 pl. 15, 15–5) and Warsaw (Bernhard 1976, 45 pl. 39.2, 4).
The vessel was formed on the wheel and then the handle was attached. The vessel was burnished freehand from the lower handle attachment upwards, and on the wheel for the lower parts. The interior of the rim was burnished horizontally and the handle vertically, as was the wall above the carination, freehand. The wall behind the handle is not burnished. The flat foot was not burnished. The foot and carination were marked by a burnished shallow groove. The jug has probably been over-painted with black. The intermediate bucchero fabric is not exposed. See No. 152.

A relatively thin-walled jug with a missing biforate handle and a nipple on the top of the handle: the surfaces were roughly finished. The vessel was formed on the wheel and finger marks are on the interior. Subsequently, the foot ring, handle, strut and fin-like protruberances on the rim and the nipples were added. The vessel was lightly burnished freehand, horizontally. The interior and exterior of the rim were burnished freehand horizontally and the handle vertically, although the burnishing did not extend to the edge of the handle, the underside or the strut. The nipple was roughly burnished around the edge. The foot ring was burnished concentrically but not the bottom of the vase within the foot ring. The join of the belly and foot was marked by a burnished shallow groove and the carination by a wide groove. Three grooves were added between the rim and the carination 27, 30 and 34mm below the rim. The grooves are somewhat uneven. The foot is chipped and there is a crack around the belly. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm.

This jug has a shape close to that of Ras.1b and includes three grooves at the neck, but the protruberances and the nipple on the handle are typical of the Vulcentine form Gsell 77. The biforate handle is similar to those more commonly found on kyathoi. See also No. 157.

A thick-walled, somewhat globular, jug with a biforate handle and a nipple on the top of the handle: the surfaces were roughly finished. The vessel was formed on the wheel and finger marks are on the interior. Subsequently, the foot ring, handle, strut and fin-like protruberances on the rim and the nipples were added. The vessel was lightly burnished freehand, horizontally. The interior and exterior of the rim were burnished freehand horizontally and the handle vertically, although the burnishing did not extend to the edge of the handle, the underside or the strut. The nipple was roughly burnished around the edge. The foot ring was burnished concentrically but not the bottom of the vase within the foot ring. The join of the belly and foot was marked by a burnished shallow groove and the carination by a wide groove. Three grooves were added between the rim and the carination 27, 30 and 34mm below the rim. The grooves are somewhat uneven. The foot is chipped and there is a crack around the belly. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm.

This jug has a shape close to that of Ras.1b and includes three grooves at the neck, but the protruberances and the nipple on the handle are typical of the Vulcentine form Gsell 77. The biforate handle is similar to those more commonly found on kyathoi. See also No. 157.
Kantharoi

161. Kantharoi Type Ras. 3e (smaller)

Reg. no. GR 1839.2-14.77
Fig. 162
Cat. no. Old Cat. 112
Height 60
Rim 111
Base 44
Findspot Unknown
Production place: Etruria
Acquired from: Campanari
Date: 625–550

The bowl and the foot were formed separately on the wheel and then joined. The body was turned (at least at the carination) and then burnished on the wheel on the interior and exterior apart from the foot which was only burnished at its edge. The handles were added and burnished vertically apart from the undersides, away from edges, which were not burnished. The shallow notching on the carination was executed after the handles were added. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet. <0.1 mm; black grit; rare, poorly sorted, sub-angular, <0.5 mm.

This shape of kantharos is one of the most common bucchero shapes. It was certainly made at many different sites: those with a cordon at the join of the bowl and stem (Camporeale 1991, 116) and those with a groove at the edge of the foot were made at Orvieto (Camporeale 1991, 116; Tamburini 2001, 400 tipo3a–e). It is widely distributed in Etruria, Latium and Campania and is the most commonly exported shape, having been found in southern Italy, Sicily, Sardinia, southern France, Spain, Carchage, the Adriatic, the Aegean, the Black Sea and Syria (Coen 1991, 94; Rasmussen 1979 146–54). The following parallels illustrate its frequency at sites in central Italy at: Cerveteri (Coen 1991, 18, 94 n. 168, pl. VIIIa–b; Rasmussen 1979, 104–5), Piazzale di Silliano (Zifferero 1980, 81 pl. 29), Trevignano Romano (Regter 2001, cat. p. 13, 40–41 pl. 44, 49–52), Tarquinia (Locastella 2004, 84 pl. 3.1–2 nos. 43.1–5), La Rusticella (Colonna 1976, 162 no. 23 pl. 28 F), and an example without provenance in Cambridge (Lamb 1930, 42 pl. 12.15).

162. Kantharos Type Ras. 3a

Reg. no. GR 1839.2-14.77
Fig. 161
Cat. no. Old Cat. 112
Height 60
Rim 111
Base 44
Findspot Unknown
Production place: Etruria
Acquired from: Campanari
Date: 650–550

The bowl and the foot were formed separately on the wheel and then joined. The body was turned (at least at the carination) and then burnished on the wheel on the interior and exterior apart from the foot which was only burnished at its edge. The handles were added and burnished vertically apart from the undersides, away from edges, which were not burnished. The shallow notching on the carination was executed after the handles were added. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet. <0.1 mm; black grit; rare, poorly sorted, sub-angular, <0.5 mm.

This shape of kantharos is one of the most common bucchero shapes. It was certainly made at many different sites: those with a cordon at the join of the bowl and stem (Camporeale 1991, 116) and those with a groove at the edge of the foot were made at Orvieto (Camporeale 1991, 116; Tamburini 2001, 400 tipo3a–e). It is widely distributed in Etruria, Latium and Campania and is the most commonly exported shape, having been found in southern Italy, Sicily, Sardinia, southern France, Spain, Carchage, the Adriatic, the Aegean, the Black Sea and Syria (Coen 1991, 94; Rasmussen 1979 146–54). The following parallels illustrate its frequency at sites in central Italy at: Cerveteri (Coen 1991, 18, 94 n. 168, pl. VIIIa–b; Rasmussen 1979, 104–5), Piazzale di Silliano (Zifferero 1980, 81 pl. 29), Trevignano Romano (Regter 2001, cat. p. 13, 40–41 pl. 44, 49–52), Tarquinia (Locastella 2004, 84 pl. 3.1–2 nos. 43.1–5), La Rusticella (Colonna 1976, 162 no. 23 pl. 28 F), and an example without provenance in Cambridge (Lamb 1930, 42 pl. 12.15).

160. Jug

Reg. no. GR 1997.9–12.25
Fig. 160–a
Cat. no. Old Cat. 186
Height 91
Rim 34
Base 36
Findspot Unknown
Production place: Unknown
Acquired from: Unknown
Date: 600–500

A relatively thin-walled, small kantharos. The exterior was burnished freehand with untidy short horizontal strokes except on and around the handles where the burnishing was vertical. The interior of the lip was burnished freehand horizontally and vertically. On the interior, the wall was burnished freehand horizontally, and radially in the bottom, except for close to the carination where the burnishing was concentric. On the exterior the carination and the foot ring are quite sharp, but they have been burnished over (including the underside). The fine bucchero sottile fabric is not exposed.

It has been suggested that this shape derives from impasto kantharoi influenced by bucchero or ivory chalices (Rasmussen 1979, 102) and a metal prototype has also been suggested, although no convincing metal originals have yet been published (Coen 1991, 92 n. 160). This kantharos shape has been found at Cerveteri, Veii, Tarquinia, Tuscania, Vulci, Casto, Poggio Buco, Castel di Decima, Terrino and Castel Godolfo (Rasmussen 1979, 102, 146; Coen 1991, 92–3 n. 161). To these may be added may be added vessels from Cerveteri (Bonghi Jovino 1980, 225 no. 70; Coen 1991, 18 pl. Vld), Veii (Regter 2003, cat. p. 37, 40–41 pl. 44, 49–52), Tarquinia (Locastella 2004, 84 pl. 3.1–2 nos. 43.1–5), La Rusticella (Colonna 1976, 162 no. 23 pl. 28 F) and an example without provenance in Cambridge (Lamb 1930, 42 pl. 12.15).

35 pl. 10). Other examples of unknown provenance are in Cracow (Bulanda and Bulas 1936, 63 pl. (Poland 123) 2.8), Madrid (Blázquez Martínez 1960, 145, 147–8 fig. 4, 18, 22 pl. 3, 10, 12), Rennes (Laurens Touchefeu 1979, 37 pl. 29.2) and Sèvres (Massoul 1935, 59 pl. 28.29). Locatelli adds the date range of this type into the 5th century (1993, 179).
Reg. no. GR 1839.2-14.76
Fig. 164
Cat. no. Old Cat. 96
Height 73
Rim 135 squashed to an oval, min D. 125
Base 63
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 625–550
Colour Burnished black

Forming and description as No. 162 except that the body was burnished freehand and the notch consisting of half round impressions made with a carved tool. One handle has broken off and it is possible to observe finger lines on the wall from the forming of the carination and the wall as the vessel revolved on the wheel. The details of the wall are preserved as they were before burnishing. It is also possible to observe how extra clay was applied to attach the handle. There is some spalling on the handle. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; dark red tufo; rare, poorly sorted, sub-angular, >1mm, some tufo fragments are also smaller than 1mm.

See No. 162.

166. Kantharos Type Ras.3e (smaller)
Reg. no. GR 1839.2-14.79
Fig. 166
Cat. no. Old Cat. 148
Height 86
Rim 125
Base 62
Findspot Unknown
Production place Etruria
Acquired from Campanari
Date 625–550
Colour Burnished black with brown flecks

Forming and description as No. 162 except that the body was burnished freehand and very shallow notching was impressed on the upper surface of the carination, the foot was burnished on the upper side, and the inside of the handle was lightly burnished. Only one handle is preserved; the scars where the other handle was attached have been ground smooth. The kantharos was in this condition when acquired, suggesting that Campanari may have had the handle scars ground to convert the piece into a kyathos. Intermediate bucchero fabric inclusions: dark red grit; rare, poorly sorted, sub-rounded, <1mm; silver mica; common, well-sorted platelet, <0.1mm.

See No. 162.

167. Kantharos Type Ras.3e (smaller)
Reg. no. GR 1860.4-4.43
Fig. 167
Height 76
Rim 118 squashed to an oval, min D. 108
Base 61
Findspot Unknown
Production place Etruria
Acquired from Auguste Salzmann and Sir Alfred Biliotti
Date 625–550
Colour Burnished black

Forming and description as No. 162 except that the body was burnished freehand, the exterior surface is quite rough, with small particles of clay stuck to the surface and there is no notching. One handle is shorter than the other. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; lime; rare, poorly sorted, sub-rounded, <0.5mm; black grit; common, well-sorted, sub-rounded, <0.5mm.

See No. 162.

168. Kantharos Type Ras.3e (smaller)
Reg. no. GR 1977.8-11.5
Fig. 168
Cat. no. Old Cat. 99
Height 75
Rim 110
Base 66
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 625–550
Colour Burnished black

Forming and description as No. 162 except that the body was burnished freehand and the notch on the carination was arched, shallow and irregular. One of the handles is distinctly shorter than the other, the foot has been reattached and probably does not belong, but it has a post cocturam graffito ‘II’
and a ‘f’ opposite, along with circular marks from dragged inclusions. The foot was finger smoothed only, except for the edge which was burnished. There is a large cavity in the fabric on the interior of the bowl. Fabric inclusions body: silver mica; common, well-sorted platelet, <0.1mm. Intermediate bucchero fabric inclusions: base: silver mica; rare, well-sorted platelet, <0.1mm; lime; rare, poorly sorted, sub-round, <0.5mm; black grit; rare, well-sorted, sub-angular, <0.5mm.

See No. 162.

169. Kantharos Type Ras.3e (smaller)
Reg. no.  GR 1977.8-11.6
Fig. 169
Cat. no. Old Cat. 100
Height 64
Rim 121
Base 58
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 625–550
Colour Burnished black
Forming and description as No. 162 except that the body was burnished freehand apart from the underside of the foot and there is no notchting. Some areas of the surface are not well preserved. The intermediate bucchero fabric is only exposed at the surface. Intermediate bucchero fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm dark red tufo; rare, poorly sorted, sub angular, fragments, mostly >1mm but some > 0.5mm.

See No. 162.

170. Kantharos Type Ras.3e (smaller)
Reg. no.  GR 1977.8-11.9
Fig. 170
Cat. no. Old Cat. 160
Height 81
Rim 116 squashed to oval, min. D. 105
Base 59
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 625–550
Colour Burnished black
Forming and description as No. 162 except that the body was burnished freehand apart from the underside of the foot and there is no notchting. Some areas of the surface are not well preserved. The intermediate bucchero fabric is only exposed at the surface. Intermediate bucchero fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm dark red tufo; rare, poorly sorted, sub-angular, fragments, mostly >1mm but some > 0.5mm.

See No. 162.

171. Kantharos Type Ras.3e (smaller)
Reg. no.  GR 1977.9-7.12
Fig. 171
Cat. no. Old Cat. 144
Height 75
Rim 109 squashed to an oval, min. D. 98
Base 56
Findspot Vulci
Production place Etruria
Acquired from Unknown source. Found unregistered, previously displayed in the Hamilton Room, possibly Sloane collection
Date 625–550
Colour Burnished black
Forming and description as No. 162 except that the body was burnished freehand, the exterior surface is quite rough and fairly regular arched notchting was added to the carination. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; black grit; common, poorly sorted, sub-angular, <0.5mm.

See No. 162.

172. Kantharos Type Ras.3e (smaller)
Reg. no.  GR 2006.11-6.6
Fig. 172
Cat. no. Old Cat. 98
Height 83
Rim 120
Base 59
Findspot Unknown
Production place Etruria
Acquired from Hamilton Collection
Date 625–550
Colour Burnished black to mid-brown
Forming and description as No. 162 except that the exterior of the wall and the bottom of the interior were burnished freehand, areas of wall near the handle were burnished obliquely, the interior carination was turned, but not burnished and the notchting was formed with regular oval impressions. The vessel was unevenly fired so that a part of the wall is mid-brown colour and impasto-like. Intermediate bucchero fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm; black shiny grit; common, well-sorted, sub-round, <0.5mm.

See No. 162.

173. Kantharos Type Ras.3e (larger)
Reg. no.  GR 1756.1-1.908
Fig. 173
Cat. no. Old Cat. 147
Height 92
Rim 156 squashed to an oval, min. D. 142
Base 69
Findspot Unknown
Production place Etruria
Acquired from Sloane Collection
Date 625–550
Colour Burnished black
The bowl and the foot were formed separately on the wheel and then joined. The carination was turned on the interior then the handles were added. The bottom of the interior was radially burnished and the carination horizontally burnished as were the walls. The exterior of the bottom of the bowl appears to have been burnished on the wheel, but the wall was burnished freehand. The handles were vertically burnished including their undersides. Slightly irregular, large, arched notchting was added on the carination and two fine grooves incised 3.5 and 5mm below the lip. The stem and base are missing and the break has been ground smooth. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; void; common, poorly sorted, angular, 0.1–0.5mm.

See No. 162. A yellow-brown deposit on one handle and the rim was analysed by microscope and found to be a mineralized deposit, a mixture of clay and goethite.

174. Kantharos Type Ras.3e (larger)
Reg. no.  GR 1814.7-4-682
Fig. 174
Cat. no. Old Cat. 101
Height 76
Rim 151
Findspot Unknown
Production place Etruria
Acquired from 2nd Townley Collection
Date 625–550
Colour Burnished black, with dark grey core
The bowl and the foot were formed separately on the wheel and then joined. The carination was turned on the interior then the handles were added. The bottom of the interior was radially burnished and the carination horizontally burnished as were the walls. The exterior of the bottom of the bowl appears to have been burnished on the wheel, but the wall was burnished freehand. The handles were vertically burnished including their undersides. Slightly irregular, large, arched notchting was added on the carination and two fine grooves incised 3.5 and 5mm below the lip. The stem and base are missing and the break has been ground smooth. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; void; common, poorly sorted, angular, 0.1–0.5mm.

See No. 162. A yellow-brown deposit on one handle and the rim was analysed by microscope and found to be a mineralized deposit, a mixture of clay and goethite.
sorted, platelet, <0.5mm; black grit; common, poorly sorted, sub-angular, <0.5mm. See No. 162.

176. Kantharos Type Ras.3e (larger)
Reg. no. GR 1839.2-14.74
Fig. 176
Cat. no. Old Cat. 117
Height 91
Rim 151, squashed to an oval, min. D. 140
Base 68
Findspot Unknown
Production place Etruria
Acquired from Campanari
Date 625–550
Colour Burnished black

Forming and description as No. 162 except that the body was burnished freehand and only the underside of the edge of the foot was burnished. The notching was formed with regular, shallow, inverted ‘L’ shaped impressions on the carination. The bottom of the interior has been worn by scratching, and generally the surface is poorly preserved. There is probably black paint over the exterior. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.5mm; dark red tufo; rare, poorly sorted, sub-angular, fragments, >1mm, some rare tufo fragments are also smaller.

See No. 162.

177. Kantharos Type Ras.3e (larger)
Reg. no. GR 1901.6-9.24
Fig. 177
Height 75
Rim 158 squashed to an oval, min. D. 144
Findspot Unknown
Production place Etruria
Acquired from Unknown
Date 625–550
Colour Burnished black

Forming and description as No. 162 except that the body was burnished freehand and only the underside of the handles only lightly, and oblique strokes were burnished on the walls around the handles. The carination was impressed with even, arched, notching. Three shallow grooves 3, 5 and 7.5mm below rim were added after the burnishing, independently, but possibly on a slow wheel since they are regular but do not extend beneath the handles. The vessel has been restored from fragments, the base is missing, and part of rim and bowl are filled. The interior surface is poorly preserved. Intermediate bucchero fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm; grey grit; rare, well-sorted, sub-round, <0.5mm. See No. 162.

178. Kantharos Type Ras.3e (larger)
Reg. no. GR 1906.1-11.1
Fig. 178
Height 101
Rim 157 squashed to an oval, min. D. 141
Base 77
Findspot Near Rome
Production place Etruria
Acquired from Signor Lamberto Longoni
Date 625–550
Notes Register states ‘1–4 From a tomb near Rome’ implying that Nos. 28, 79, 80 and 178 are part of a single tomb group.

Colour Burnished black on interior, the exterior is grey due to salt encrustation.

The relatively thin bowl and the foot were formed separately on the wheel and then joined. The interior and exterior carinations were turned and a groove turned on the exterior 33mm below the rim. Then the handles were added and the interior was burnished freehand, radically in the bottom, except near to the carination where it was concentric. The walls were burnished horizontally and the handles vertically except for the undersides. The foot was burnished including the edge of the underside, but the central area was only finger smoothed. Finally, regular, shallow, oblique notching was added to the carination. Part of the foot is missing. Intermediate bucchero fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm. There is one 5mm dark brown sub-angular tufo grit in the base.

See No. 162.

179. Kantharos Type Ras.3e (larger)
Reg. no. GR 1953.4-26.1
Fig. 179a–c
Height 84
Rim 153 squashed to an oval, min. D. 140
Base 66
Findspot Unknown
Production place Camptomoro, Vulci
Acquired from Mr. Richard Woollett
Date 625–550
Colour Burnished black

Forming and description as No. 162 except that the body was burnished freehand. Oblique strokes were burnished on the walls around handles, the bottom of the interior was radially burnished, and occasional burnished strokes were made around the carination, some of which were misplaced. The exterior below the carination was burnished on the wheel after the foot was attached. The foot was only smoothed with a finger and lightly burnished on the underside. Three incised grooves were added near the rim which turn upwards near the handle attachment but do not continue around the handles, a similar detail is found on the Vulcentine kyathos No. 209. Neat arched notching was applied to the carination. There is a post cocturam graffito on the exterior of the wall, ‘mi repesunas aviles’, ‘belong to Avile Repesuna’ (Fig. 179b–c). Enrico Benelli writes, ‘The graffito is published as CIE (1146) = TLE 765, where it is given a provenance from Vulci. Little can be said about the gentilitial name, that is rather isolated.’ The inscription has previously been published by Rix (1991b, 336 no. OA 2.7), Micalli (1876, pl. 28.9 and 104.15) when the vase was in the Feoli collection, Cristofani (1973, 352 no. 158) and Morandi Tarabella (2004, 424 no. CDLXVIII.1 n. 966) who notes that it was found in 1829 at Vulci at Camptomoro near the torrent Timone (according to a document in the Archivio Centrale dello Stato). Morandi Tarabella states that the name is also known on a stele from Foiana as ‘mi Venelus Repesuna’. The kantharos has been chipped at the rim and there is black paint on the surfaces. The intermediate bucchero fabric is not exposed.

See No. 162.

180. Kantharos Type Ras.3e (larger)
Reg. no. GR 1977.9-7.12
Fig. 180a–b
Height 101
Rim 134
Base 73
Findspot Unknown
Production place Etruria
Acquired from Unknown
Date 625–550
Colour Burnished black

The relatively heavy, thick-walled bowl and the foot were formed separately on the wheel and then joined. The carination was turned, the handles added and then the vessel was burnished. It is difficult to observe the texture in the burnishing, except on the handles, where it was vertical and on the lower exterior of the bowl where it was burnished on the wheel. Only the edge of the foot was burnished. There is an ante cocturam graffito ‘lli’ and opposing it, an ‘I’, on the underside of the base (Fig. 180b) (compare with No. 168 where an ‘II’ and an ‘I’ are opposed). Intermediate bucchero fabric with a grainy clay matrix. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm; there is a single 5mm sub-round void in the foot.

See No. 162.

181. Kantharos Type Ras.3e (larger)
Reg. no. GR 1977.9-7.13
Fig. 181
Cat. no. H 145
Height 100
Rim 136 squashed to an oval, min. D. 148
Base 71
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 625–550
Colour Burnished black

Forming and description as No. 162 except that the body was burnished freehand with oblique strokes on the walls around the handles. The exterior below the carination was burnished on the wheel after the foot was added. The foot was only smoothed with a finger. The carination was notched with regular oblique impressions forming kite-shaped marks. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; black grit; common, poorly sorted, sub-round, <1mm. See No. 162.

182. Kantharos Type Ras.3e (larger)
Reg. no. GR 1977.9-7.14
Fig. 182
Cat. no. H 146
Height 92
Rim 138 squashed to an oval, min. D. 149
Base 66
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 625–550
Colour Burnished black

The bowl and the foot were formed separately on the wheel and then joined. The carination
was turned and the handles added, deforming the rim. The interior and exterior walls were freehand burnished, the bottom of the interior, radially, the handles vertically, but the undersides only lightly, and oblique strokes were burnished on the walls around the handles. The exterior, below the carination, was burnished freehand. The foot was only smoothed with a finger except for the underside which was burnished horizontally for 16mm from the edge. Two fine grooves 4 and 8mm were incised below the rim after the handles had been added. The carination was notched with irregular arched impressions. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; black grit; common, well-sorted, sub-round, <0.5mm.

See No. 162.

183. Kantharos Type Ras.3h
Reg. no. GR 1859.2-16.78
Fig. 183a–b
Height 72
Rim 135 squashed to an oval shape, min. D. 120mm.
Base 71
Findspot Unknown
Production place Etruria
Acquired from Miss M.H.M. Auldjo
Date 575–500
Colour Burnished black

The relatively heavy and thick walled bowl and the foot were formed separately on the wheel and then joined. The carination was turned on the interior and exterior and then handles were attached, deforming the rim. The body was burnished smooth, on the wheel, but the handle was more roughly burnished with vertical strokes. The body around the lower handle attachment was roughly burnished, including deep strokes around the attachment. The underside of the handles was not burnished nor was the underside of the base. There is a small, post cocturam ‘A’ graffito on the underside of the foot ring (Fig. 183b). There is a restored area on the rim. The intermediate bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm.

This type of kantharos was made at various centres in Etruria, including Orvieto (Tamburini 2004, 200 tipo 4a). The shape is reasonably common and has been found at Cerveteri, Tolfa, San Giovenale, Tuscania, Vulci, Poggio Buco, Orbetelio, Vetulonia, Pienza, Capua, and Fratte (Rasmussen 1979, 107, 147). To these may be added examples from Cerveteri (Bonghi Jovino 1986, 196 p. 196 no. 1; Rizzo 1990, 91 161 pl. 26), possibly Vulci (Wehgartner 1983, 28 pl. 11.13), Chiusi (Pecchioli 1967, 495 pl. 82 no. 26), Roselle (Donati 1994, 130), Lago dell’Accesa (Cherici 1997, 170 fig. 24), Pozzuoli or Cumae (Van Ingen 1933, 42 pl. 22.10), and Tharros (Gras 1974, 90–93 pl. 22). Examples of uncertain origin are in Adolphscream (Brommer 1959, 30 pl. 70.7), Bourges (Rouillard 1980, 51 pl. 12.8), Budapest (Szilágyi 1981, 31–2 pl. 6.1), Glasgow (Moignard 1997, 46 pl. 57.4), Göttingen (Benzt and Dehl-Von Kaenel 2001, 55 pl. 28.6), Limoges (Toucheuf-Meynier 1969, 19 pl. 16.2), Nantes (Frère 1997, 72 pl. 41.5), Rome (Giglioli 1925, pl. (Italy) 82)–7), Sévres (Massoul 1935, 58 pl. 28.17), Stockholm (Błomberg 1983, 78–0 pl. 36.1), and Tours (Rouillard 1980, 20–21 pl. 14.7).

184. Kantharos Type Ras.3h
Reg. no. GR 1977.8-11.4
Fig. 184
Cat. no. Old Cat. 97
Height 70
Rim 140 squashed to an oval, min. D. 125
Base 70
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 575–500
Colour Burnished black

The bowl was formed on the wheel and the interior carination was turned. The vessel was then inverted and the separately formed foot was attached. The exterior carination, exterior of the bottom of the bowl and the foot ring were then turned with a narrow burnishing tool. The centre of the base was smoothed with a finger. The handles were then added, deforming rim, and then burnished vertically on both sides. The exterior appears to have been wiped rather than burnished. The interior wall was burnished freehand, the bottom radially, and the interior carination was concentrically burnished. Intermediate bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

See No. 183.

185. Kantharos Type Ras.3h
Reg. no. GR 1977.8-11.7
Fig. 185a–b
Cat. no. Old Cat. 102
Height 67
Rim 116 squashed to an oval, min. D. 103
Base 61
Findspot Unknown
Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 575–500
Colour Burnished black

Forming and finishing as No. 184 except that the handles burnished vertically only on the exterior, the interior bottom was burnished smooth and the carination on the interior was turned once again after the burnishing. The body around the lower handle attachment was roughly burnished, including deep strokes around the attachment. There is a post cocturam graffito ‘W’ on underside of base (Fig. 185b). Intermediate bucchero fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

See No. 183.

186. Kantharos Type Ras.3h
Reg. no. GR 1977.8-11.8
Fig. 186
Cat. no. Old Cat. 115
Height 67
Rim 132 squashed to an oval, min. D. 100
Base 60
Findspot Unknown

Production place Etruria
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 575–500
Colour Burnished black

Forming and description as No. 185 except the body was burnished smooth, possibly on the wheel. One handle has been reattached. The intermediate bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

See No. 183.

187. Kantharos Type Ras.3h or similar
Reg. no. GR 1839.2-14.75
Fig. 187
Cat. no. Old Cat. 116
Height 71
Rim 132
Base 72
Findspot Unknown
Production place Etruria
Acquired from Campanari
Date 575–500
Colour Burnished black

The wall is incurring similar to Ras. type 5 but without the lip while the handles have a curved outer side and a vertical inner side similar to Ras. type 5 and the foot ring is similar to Ras. type 3h. The relatively thin-walled bowl and the foot were formed separately on the wheel and then joined. The carination was turned on the exterior before the handles were added and the carination was also turned on the interior. The surface is not well preserved, but there are traces of vertical freehand burnishing on the handles but not on their undersides, and there was freehand burnishing on the exterior of the lower bowl. Two fine grooves were incised 2 and 4mm below the rim and shallow, irregular, notching was added to the carination. Intermediate bucchero fabric inclusions: light golden mica; rare, poorly sorted, platelet, <0.5mm; silver mica; common, poorly sorted, platelet, <0.5mm. There may also be lime inclusions but these could be concretions. This variant on a kantharos shape is unique.

188. Kantharos Type Ras.3i
Reg. no. GR 1844.7-4.458
Fig. 188a–b
Cat. no. Old Cat. 161
Height 72
Rim 156 squashed to an oval, min. D. 128
Base 74
Findspot Unknown
Production place Etruria
Acquired from 2nd Townley Collection
Date 550–500
Colour Burnished black

The bowl and the foot were formed separately on the wheel and then joined. The foot ring was turned along with the carination before the handles were added and the carination was also turned on the interior. The surface is not well preserved, but there are traces of vertical freehand burnishing on the handles but not on their undersides, and there was freehand burnishing on the exterior of the lower bowl. Two fine grooves were incised 2 and 4mm below the rim and shallow, irregular, notching was added to the carination. Intermediate bucchero fabric inclusions: light golden mica; rare, poorly sorted, platelet, <0.5mm; silver mica; common, poorly sorted, platelet, <0.5mm. There may also be lime inclusions but these could be concretions. This variant on a kantharos shape is unique.
The handles on kantharos Ras. type 3j tend to be smaller than this example. Rasmussen states that this type is rare (1979, 108). The examples Rasmussen notes (1979, 147) from Tarquinia are cited by Locatelli (2004, 85 pl. 49.1–2) and those originally published by Camporeale (1970, 71–3 fig. 20–21 XVb, c, d 48–9) from Orvieto are classed by Tamburini as type 4c (2004, 200). Other examples are from San Giuliano, San Giovenale and Veii. To these may be added an example with unknown provenance in Kassel (Kranz and Lullies 1975, 39 pl. 66.6).

**191. Kantharos**

Reg. no. GR 1756.1-1.912
Fig. 191
Cat. no. H 112
Height 67
Rim 89
Base 39
Findspot Unknown
Production place Etruria
Acquired from Sloane Collection

The handles on kantharos Ras. type 3j are very similar to type 3i–j. The handles on kantharos Ras. type 3i–j are very similar to type 3j. However, the decoration on the kantharos Ras. type 3j is more common in Etruria and is found at Cerveteri, Tuscania, and Orvieto (Reg. no. GR 1814.7-4.450, 189. Kantharos Type Ras 3i–j). The decoration on the kantharos Ras. type 3i–j is typical of the Protocorinthian scheme and is a mixture of decoration found on the kotylai Ras. types b and c. No close parallel for the combination of shape and decoration has been found.

**192. Kotyle Type Ras. b**

Reg. no. GR 1839.2-14.89
Fig. 192а–b
Cat. no. H 171
Height 101
Rim 104
Base 44
Findspot Unknown
Production place S. Etruria
Acquired from Campanari

The body of the kotule was potted on the wheel and the wall is not smooth, but slightly rippled as a result of the raising of the walls. The base was turned and the handles added. All burnishing was freehand: horizontally around the foot ring, vertically on the exterior of the body, and horizontally above the striations. The handles were burnished horizontally as was the interior. Two grooves were incised 2.5 and 4mm below the rim and three closed fans of five or six arms were impressed on each side between the handles (widest to right) (Fig. 193b). A zone of vertical striations was added to the body, the lines were incised individually and are slightly uneven and oblique (Fig. 193b). A freehand groove encloses the top and bottom of the band of striations 28 and 56mm below the rim. The striations were incised before the grooves enclosing them, but the sequence in relation to the other decoration is not clear. The base and area around were fired mid-brown. There are chips at the rim and base. The bucchero sottile fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; voids; frequent, poorly sorted, angular, <1mm.

**Kotylai**

Kotylai occur with a range of different decorative schemes and so only very close parallels are cited for the kotylai in the British Museum.
47. The derivation of the shape and elements of the decorative scheme from Protocorinthian korylia is discussed by Rasmussen (1979, 92–4). Korylia type c have been found at Cerveteri and environs, Veii, Tarquinia, Castro, Narce, Rome, Marino, Ficana, and Satricum, and also in Carthage and Megara Hyblaea (Coen 1991, 88–9; Rasmussen 1979, 146, 151–2).

194. Kotyle Type Ras. c
Reg. no. GR 1839.2-14.91
Fig. 194a–b
Cat. no. Old Cat. 150
Height 66
Rim 80
Base 32
Findspot Unknown
Production place Cerveteri?
Acquired from Campanari
Date 630–600
Notes Twin of No. 195
Colour Burnished black

A small relatively thin-walled kotyle. The bowl was potted first and the foot was apparently turned and then the handles were added. The exterior was burnished freehand around the base, including underside, and vertically, freehand up to the level of the middle of the handles from where it is burnished horizontally freehand around the rim. The handles were burnished horizontally. The interior was lightly burnished freehand horizontally creating a smooth finish. Three closed fans of 4 or 5 arms (widest to the right) were impressed between the handles on one side and 4 similar fans on the other side (Fig. 194b). Two shallow grooves were incised 2 and 3 mm below rim. There are slight chips at the rim. Bucchero sottile fabric inclusions: silver mica; common, poorly sorted, platelet, <1 mm; black grit; common, well-sorted, sub-angular, <0.1 mm.

No. 195 has similar decoration, as does a kotyle from Cerveteri (Coen 1991, 299–5 pl. XXXVIIa = Rasmussen 1979, 21 no. 10.15), and another in the Fogg Museum (Chase and Pease 1942, 47 pl. 29.7). A vase in Göttingen is also similar but has traces of spiral grooving below the fans that have six to eight arms (Bentz and Dehl-Von Kaenel 2001, 57 pl. 30).
Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; lime; common, well-sorted, flecks, <0.5mm. See No. 198.

200. Kotyle Type Albore-Livadie 2E
Reg. no. GR 1856.12-26.190
Fig. 200
Cat. no. H 132
Height 178
Rim 205
Base 90
Findspot Anzi, near Potenza, Basilicata
Production place Campania
Acquired from Temple Bequest
Date 570–520
Colour Burnished black
A giant kotyle. The body was formed on the wheel. The vessel was then inverted and the foot turned, probably without the addition of extra clay. The surface was smoothed/burnished on the wheel. Two grooves were excised 4 and 7mm below rim and two more widely spaced, below the handles, 51 and 77mm from the rim. The handles were added along with a conical protuberance to either side of the attachments and burnished by hand, including the immediately surrounding areas. The interior was smoothed or burnedished for 45mm below rim and the remainder smoothed only with a finger on the wheel. There are slight chips at the rim and base and there is some cracking. There is some concretion on the interior and black wax may have been applied to the exterior. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm; occasional large voids >1mm on the exterior. This vase was published by Rasmussen (1986, 274 no. 3 fig. 3). A kotyle in Capua is very similar to this vessel (Mingazzini 1969, 5 pl. (Italia 1972) 2 as is the example illustrated by Albore-Livadie (1979, 107 fig. 24 pl. 2E). The findspot near Potenza would seem to be an outlier to the generally Campanian distribution of this type of bucchero, but the distribution of Campanian bucchero has not yet been systematically studied.

201. Kotyle Type Albore-Livadie 2E
Reg. no. GR 1856.12-26.191
Fig. 201
Cat. no. H 131
Height 193
Rim 190
Base 102
Findspot Unknown
Production place Campania
Acquired from Temple Bequest
Date 570–520
Colour Burnished black
The body was formed on the wheel. The vessel was inverted and the foot turned, probably without the addition of extra clay. The surface was burnedished horizontally freehand. Two wide grooves were excised below the handles 56 and 72mm below the rim and two bands of shallow spiral grooving, one 106–113mm below the rim of four lines, and the other, of three lines 138–144mm below the rim. The handles were made from two rolls of clay and attached using additional clay. Four half-disc fins, one applied either side of the handle attachments, were added and burnedished by hand, including the immediately surrounding areas. The interior was burnedished for 4.8mm below rim and the remainder exhibits wheel marks created during forming on the wheel. There are slight chips on the rim and base. Black wax has been applied to the exterior. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm. See No. 200 but the protuberances are pinched and, unusually, the handles are bifid on this example. This vase was published by Rasmussen (1986, 274 no. 4 fig. 4).

202. Kotyle Type Albore-Livadie 2E
Reg. no. GR 1977.9-7.17
Fig. 202
Cat. no. H 170
Height 144
Rim 136
Base 62
Findspot Unknown
Production place Campania
Acquired Before 1851
Date 570–520
Colour Burnished brownish dark grey – black
The vase was potted on the wheel and the foot was made separately on the wheel and then attached. The joint between the foot and body was then turned to smooth over the join. The underside of the foot was smoothed but also has an area of burnishing over a drying crack. The exterior of the body was probably turned and there was some slight movement of inclusions leaving furrows on the surface. The surface has a smoothed appearance but no clear traces of burnishing. The interior was only finger wiped, except for the 12mm nearest the rim which was smoothed or lightly burnished. Careful inspection of the decoration has enabled a reconstruction of the sequence in which the various elements were executed. A spiral groove of three to four lines was turned towards the lower part of the body. The lines are slightly uneven suggesting execution on a slow wheel. On either side – between the locations for the handles – eight V’s were incised forming a zigzag. These were then filled with nearly vertical incised lines to form a row of pendent hatched triangles. A further band of oblique incised lines was added above these triangles. Two deep grooves were then incised: the lower at the top of the pendant triangles, sharply cutting-off the incised hatching; however in some places the incisions survive above the line of the groove. The upper groove cut off the top of the band of oblique lines although, again, some extend above the groove. The handles were then attached, followed by an angular protuberance on the outer edge of each junction of the wall and handle. The final elements of the decoration were executed after the incision but without a clear relation to the handles. A row of circles with a dot in the centre was impressed below the spiral groove. Two rosettes, one below each handle, consisting of a large circle containing two concentric circular lines and a central dot with, around this, a ring of 12 circles with a dot in the centre, impressed by the same tool as the incisions (Fig. 203b). Most are identical suggesting the use of the stamp but some appear to have been incised, perhaps reworking a stamp impression. There is a chip on the rim. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.1mm.

203. Kotyle Type Albore-Livadie 2E
Reg. no. GR 2006.11-6.8
Fig. 203
Cat. no. H 169 Old Cat. 119
Height 127
Rim 93
Base 59
Findspot Unknown
Production place Campania
Acquired from Hamilton Collection
Date 570–520
Colour Burnished black
The body and the foot were formed separately on the wheel and then joined. Three low cordons were created at handle level. The vessel was burnedished on the wheel including the outer part of the underside of the foot, but a band on the upper side of the foot was left unburnished. The handles may have been added after the initial burnishing and then burnedished freehand horizontally, around the handle attachments and over the cordons. The two grooves between the cordons and the edges of the cordons were sharpened by hand burnishing. The interior was only burnedished over the top of the rim. The walls were then decorated with stamps. Two nine-petalled rosettes (or ivy umbels?) with a dot in the centre were impressed side by side either side of the vase between the handles (four in total) above the cordons (Fig. 203b), and an ivy leaf stamped above each of the handle attachments with the point towards the rosettes. Each leaf was connected to its nearest rosette by a shallow incised ‘s’ shaped line. Below the cordons a row of six petals were impressed on either side with their points downwards (Fig. 203b).
Kyathoi

204. Kyathos Type Ras.1c
Reg. no. GR 1839-2-14.133
Fig. 204
Cat. no. H 147
Height 52
Rim 125
Base 55
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 660–640

Notes

Fig. 205a–b

Colour Burnished black

The wall is rather vertical for a Ras. type 1c and the handle is small, but the proportions are good and incorrect for Ras. types 1a or b. The bowl was probably wheel-made and the crested handle and strut were added and then modified by burning. The exterior of the bowl was carefully and evenly ribbed. The whole surface, except for the underside of the handle, was carefully burnished. The underside of the base was burnished in strokes across the disc and around the foot ring making it slightly uneven. The walls were horizontally burnished, the interior of the bowl, radially, and the handle vertically. On the interior of the bowl three concentric, uneven rings were burnished in along with eight flutes extending from the outer ring to near the carination. On the exterior all the ribs were burnished. The fabric is not fully exposed but appears to be quite coarse in an old chip and has an impasto-like feel, similar to buccheroid impasto. Fabric inclusions: black grit; common, poorly sorted, sub-angular, <0.5mm.

This kyathos is unusual in having only eight internal flutes; other examples are fluted all around the bowl. This type of kyathos is rare and has been found only at Cerveteri and Veii (Rasmussen 1979, 111; Regter 2003, cat. p. 90 no. 115).

205. Kyathos Type Ras.1d
Reg. no. GR 1839-2-14.131
Fig. 205a–b
Cat. no. Old Cat. 58
Height 60
Rim 135
Base 43
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 650–600
Notes White chalk in most of the fans.

Colour Burnished dark grey-black

A chalice-like, thin-walled kyathos with a low foot ring. The body was formed on the wheel and the foot and exterior of the carination were turned, along with the wall below the carination. The underside of the foot was burnished freehand but the exterior of the foot is not well smoothed. The upper wall is slightly uneven and rings from raising the wall are visible on the interior, suggesting that it was potted on the wheel, but not turned. The flat handle was attached and has raised outer edges in the upper part, two fins on the lower part, and narrows to meet the bowl at the rim. The surface was burnished smooth with no marks visible. In the centre of the bowl two concentric grooves were burnished in, and radial lines were incised between these and the carination. The interior of the carination was sharpened by burnishing. The kyathos was decorated with fans impressed above the carination and on the handle along with rouletting. At the base of the handle, the carination, two eight-arm half-open fans were impressed resting on two rows of rouletting and above these a further two rows of rouletting with two six-arm half-open fans resting on them (Fig. 205b). Above these a row of rouletting crosses the handle and turns sharply to run just inside the edges of the handle. Near to the top, three further lines of rouletting were added which run down towards the rim with further rows added as the handle becomes wider creating a fan-like effect between the fins on the handle. Around the interior and exterior of the lip fluting is found in a vessel from Cerveteri (Rasmussen 1979, 111 no. 1 fig. 184) and others have various combinations of fans, notching and rouletting. Rasmussen (1979, 111, 147) lists kyathoi from Cerveteri, Veii (reproduced as Cianferoni 2001, 80 no. 115), Tolfa, Allumiere, Vulci and Populonia. To these may be added kyathos from Cerveteri (Bosio and Pugnetti 1986, 72 fig. p. 73 pl. 50–1 = Bonghi Jovino 1980, 212–3 nos. 54–5), Veii (Regter 2003, cat. p. 42–5 nos. 53–5), Tarquinia (Locatelli 2001, 234 pl. 94 no. 202/8; 2004, 85 pl. 1.5 nos. 50.1–2, 51–2), Vulci (Rizzo 1990, 108 fig. 207, no. 25).

206. Kyathos Type Ras.4a
Reg. no. GR 1839-2-14.132
Fig. 207
Cat. no. H 148
Height 79
Rim 123
Base 40
Findspot Unknown
Production place Cerveteri?
Acquired from Campanari
Date 630–600

Notes Chalk has been rubbed into one side of the carination. Similar to No. 206 but deeper.

Colour Burnished black

A thin-walled, deep kyathos. For forming and finishing see No. 206. The vessel has been reassembled from sherds. The bucchero sottile fabric was observed only at the surface. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm.

See No. 206.

208. Kyathos Type Gselli 100
Reg. no. GR 1849-11-22.3
Fig. 208a–c
Cat. no. H 224
Height 171
Rim 188
Base 127
Findspot Unknown
Production place Vulci
Acquired from Bassegio Collection
Date 580–570

Colour Burnished black, but a chip on the foot reveals a pinkish buff core

A large kyathos with plastic decoration on the handle and a frieze around the wall. The bowl and the high foot were potted separately and then joined, the exterior was turned. The relief decoration on the bowl was added by pressing the wall from the inside to moulds held on the exterior. Four felines and two arches in all form a repeating pattern of two plain arched panels and a feline advancing towards all with paws in contact with the ground and the tail curled up and forwards but coiled back towards the rear (Fig. 208b). The mane was spotted with impressed dots. A very similar feline, probably from the same mould, occurs on Vulcentine onoincohoi (Rizzo 1990, 142 fig. 301 no. 12; De Puma 1996, 20–1 pl. 309.1–3 where it is dated to 575–550 and other parallels on onoincohoi are provided). Subsequently, the biforate handle was added, consisting of a mould-pressed panel, plastic and appliqué decoration. On the interior of the handle is an archaic gorgon’s head with lolling tongue and long tresses (Fig. 208c). Below this are two horses’ heads.
in profile facing one another, below these are incised motifs perhaps representing wings. If they were to be interpreted as wings then the horses might represent Pegasus sprung from the decapitated gorgon (Hes. Theog. 280–1). The same relief occurs on the handle of an oinochoe from Vulci (Rizzio 1990, 106 fig. 206 no. 12), where the full length of the horses, with the gorgon’s arms around them (but apparently without wings), are reproduced, indicating that only part of the stamp was used on this kyathos, or perhaps that the stamp had broken. The same stamp also appears on a hydria from Poggio Buco (Bartoloni 1972, 86, fig. 39 pl. XLVIIIId). Above the relief are two rams’ heads at either side of the double crested handle, and an appliqué nipple between in the crests. To either side of the handle on the rim are two slight buds.

The vessel was burnished freehand over the relief decoration, concentrically around the rim and the lower part of the bowl. On the interior the centre was burnished across with parallel strokes and the interior of the wall behind the reliefs was summarily burnished with vertical strokes. On the exterior below the carination the burnishing was executed with a thin tool near to the carination, but towards the stem a broader tool was used. The underside of the foot was burnished with wide strokes for 20mm from the edge, the remainder has only finger smoothing. The handle was burnished quite roughly, vertically, freehand, and the interior was only roughly burnished. A groove was added around the edge of the foot.

After the burnishing, detail was added to the reliefs by excising lines around the arch motif, the felines, the gorgon, the ram’s heads and also around the nipple at the top of the handle. The plastic decoration was finished by excision with a finer tool, e.g. the feline tails and the spotted manes, as well as the lower part of the gorgon. A zigzag above the gorgon and a zigzag around the rim were excised, the lower points of which are sharp but the upper are more arched. Three grooves were added near to the rim, forming a double cordon at the top of the frieze and the carination was notched with small, neat oblique strokes. There is a restored area and cracks on one part of the rim. The bucchero peseinte fabric is not fully exposed. Fabric inclusions: yellowish lime; common, poorly sorted, sub-angular, <1mm; black grit; common, well-sorted, round, <0.1mm; brown grit; common, well-sorted, round, <0.1mm.

The shape is exclusive to Vulci and rather variable in its detail: the rim is sometimes out-turned, and the foot often has a cord. It is also reproduced in Etruscan black- and red-figure. The kyathos is common at Vulci and has been found in the environs at Poggio Buco and Pescia Romana (Beelli Marchesini 2004, 114–5; Rizzio 1990, 97; Weghartner 1983, 29 pl. 12.3). This example is unusual in that it has relief decoration on the bowl and handle and there is no crown perforation in the lower part of the handle. A very close parallel is in the Vatican (Beazley and Magi 1939–41, pl. 41 no. 45). The gorgon and horses motif (Krauskopf 1988, 338) occurs on an oinochoe found in a tomb dating to c. 570, and Rizzio suggests it was produced by a workshop active between 580 and 570 (Rizzio 1990, 106).

209. Kyathos Type Ras.4b / Gsell 113
Reg No. GR 1839. 11–9.8
Fig. 209a–b
Cat. no. H 220
Height 98
Rim 120
Base 68
Findspot Unknown
Production place Vulci
Acquired from Campanari
Date 560–540
Colour Burnished black

A kyathos on a stemmed foot with plastic decoration on the handle. The relatively thin-walled bowl and the stem were first formed on the wheel and then joined. The burnishing is difficult to observe, but where visible on the interior, it appears to be freehand and it emphasises the carination. The underside of the foot was finger smoothed except where it nears the edge which was burnished. A cordon was burnished-in where the stem joins the bowl. Two grooves on the lower part of the bowl were turned c. 50 and 57mm below the rim, before the handle was added. The handle was applied and a head appliqué placed at the interior end of the handle. The hair over the forehead and down the sides was later marked by incision (Fig. 209b). Over the top of the handle a crest was formed with added clay and surmounted with a nipple formed from a disc and a cone of clay and on either side an oval appliqué was inscribed with two circles giving the impression of forming eyes; the combination resembles a bird or animal head. The details were sharpened with a burnishing tool. Finally, the incised decoration was added. Two grooves, apparently freehand, were incised on the interior of the rim, 3 and 7mm below the rim, the grooves continue up the outer edges of the handle (Fig. 209b). On the exterior a zigzag was incised below carination and another zigzag between freehand parallel lines 2mm below the rim. The zigzag was incised after the parallel lines. At the outer handle attachment a burnished line runs across the handle as on the Vulcentine jug No. 157: this is surely a sign of a shared manufacturing tradition. The vessel has been lacquered on the exterior.

Intermediate bucchero fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

This kyathos with its combination of shape and plastic and incised decoration was made at Vulci; it is a distinct sub-type of the kyathos Ras. type 4b and Gsell type 113. The shape is discussed by Beelli Marchesini (2004, 112, 114). The crest on the handle is sometimes plain but it usually has a bird-like zoological quality, with the ends formed into a swan-like head, often with appliqué discs or circular impressions for eyes. There is usually an appliqué nipple at the top of the handle. Some examples have an appliqué head at the base of the handle, facing into the bowl, others have an incised circle and radial lines (De Puma 1996, 33–4 fig. 323, 1–2 pl. 323, 1–4) and others are plain. Typically, two grooves run around the inside edge of the rim and up the face of either side of the handle. On the exterior incised zigzags between parallel grooves often run around the rim and / or the shoulder.

Rasmussen (1979, 116) dates kyathos type 4b to c. 625–525 and Tamburini dates it to 600–500 (Celuzza 1990, 108), but this specific sub-type is dated to the mid-decades of the 6th century (Beelli Marchesini 2004, 114). The form is typical of Vulci and is common in neighbouring areas. The following list presents only precise parallels; standard kyathoi 4b and fluted and other variants, such as those from Poggio Civitate (Murlo) (Berkin 2003, nos. 24, 25; Stoppani 1985, 81 no. 74) are not listed. Parallels have been published from Vulci, Poggio Buco, Montalto di Castro, and Falerii (Beelli Marchesini 2004, 112, 114) from Castro and Farnese (Donati 1967, nos. 21, 27), Pescia Romana (Donati 1967, nos. 22–6), Pitigliano-Sanquirico (Donati and Michelucci 1981, 54 no. 92) and Pitigliano (Celuzza et al. 2004, 161 pl. 8, 54) other vases with unknown provenance are in Athens (Guzzo 1969 296–7 no. 31), Louvain-la-Neuve (De Ruyt 1974, 250–62 figs. 134–5) and Würzburg (Wehgartner 1983, 26 pl. 11.5). This vessel is published by Donati (1967, no. 28) who also reproduces a similar appliqué head (Donati 1967, pl. CXXX).

210. Kyathos Type Ras.4c
Reg No. GR 1814.7–4.455
Fig. 210
Cat. no. Old Cat. 151
Height 61
Rim 112 squashed to an oval, min. D. 102
Base 66
Findspot Unknown
Production place Cerveteri?
Acquired from 2nd Trowley Collection
Date 560–540
Colour Burnished black

The relatively thin-walled bowl and foot of this kyathos were potted separately and then joined. The exterior was turned and burnished on the wheel. After the handle was attached the bowl was further burnished around the handle attachment and the interior was burnished smooth leaving no trace of tool marks. On the interior of the lip, to either side of the handle two grooves were incised 3 and 5mm below the rim which extend around the rim for c. 35mm from the handle. The handle is missing, and there is no trace of a strut that would have formed a biforate handle. The intermediate bucchero fabric is not fully exposed. Fabric inclusions: silver mica; frequent, poorly sorted, platelet, <0.5mm.

Rasmussen (1979, 116) states that it is an uncommon type and dates it to the mid-late 6th century, however the wall of this example is quite thin for the late suggested date. The form has two sub-types: one published by Rasmussen (1979, 116), that is undecorated and distributed around Cerveteri (Bonghi Jovino 1980, 152 fig. p. 153 no. 3 from the Laghetto II cemetery) and presumably made there; and another (Gsell 112) that is decorated with plastic zoomorphic reliefs, nippies, human heads and incised linear motifs in a similar manner to the kyathos Gsell 113 (see No. 208). This type was made at Vulci although the following examples are all of unknown provenance in Chianciano Terme (Locatelli 2004, 86 pl. 15:13 this example has a serpent on the handle), Essen (Froning 1982,
This kyathos was published by Valentini (1969, 421 no. 13) as one of a group of kyathoi that share the same potnia on the handle (Valentini 1969, nos. 10–20). To these may be added a kyathos with a plain body in Rome (Giglioli 1925, pl. (Italy 3)4–3–4); another excavated at Chiusi (Di Verme 2000, 204 fig. 84.5); a kyathos with a low foot ring, but bowl of the same shape with a frieze of waterfowl in Switzerland (Camporeale 1991, 120 pl. 93d, 94c no. 124) and a handle in Heidelberg (Schmidt 1963, 16 pl. 52.3–4). Of these Valentini’s no. 19 is very similar vessel to this example but has a slightly different potnia and different reliefs (rams and ‘U’ shapes). There is however some variation in the handles of this group: some are biforate and some have enlargements at the shoulders of the potnia. The lionesses on this kyathos are shared with Valentini’s no. 18; lions are found on her nos. 14–15 (no. 14 = Pecchiai 1967, 502 pl. 84f no. 45, the lions face left); and nos. 13–18 share parallel grooves and a zigzag at the rim. The London vessel is discussed in relation to a fragmentary vase of a very similar shape but with reliefs of a ‘panther’, in Orvieto (Camporeale no. 62–3 fig. 15 pl. VIIId no. 36). Camporeale suggests it is a product of Orvieto because of the graffito ‘A’ with a descending bar, said to be Orvietan and appearing on three further vessels from the Collezione alla Querce: however, none are identical to the ‘A’ on the London vessel. This kyathos, with the type of potnia, the relief decoration and the characteristic form of the carination is typical of Chiusi (compare with the carination on the chalice No. 96). However, similar kyathoi were also made elsewhere. The clearest example is an exceptionally rare waster from Vulci (Wehgartner 1983, 32 pl. 14.3): it is generally similar (and Wehgartner cites the London example as a parallel) but has a simple notched carination and a single groove with two zigzags below at the rim and hares in relief, and also there is a nipple above the head of the potnia. For a recent discussion of the appearance of the potnia theron in central Italy see Damaarda Andersen (1996) who considers the motif in a variety of media and variations along with its sacred significance.

212. Kyathos Valentini Type A
Reg. no. GR 2006.11-6.9
Fig. 212
Height 48
Findspot Chiusi
Production place Chiusi
Acquired from Major-General C.R. Fox
Date 560–540
Colour Burnished black

The top part of a kyathos handle with the upper half of a female figure in relief, once attached to a miniature bowl No. 224 forming a pastiche miniature kyathoi (Pryce 1932, pl. 20.10; Valentini 1969, no. 33). There is a plain crest on the top of the handle behind the head. The figure was moulded and lightly burnished and then details were added by incision. The inside of the handle and the crest were vertically burnished. The bottom of the relief and the crest have been ground smooth. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.5mm.
214. Kyathos Type Gsell 109 / Ras.4c or similar
Reg. no. GR 1839.11–9.24
Fig. 214a–c
Cat. no. H 221
Height 152
Base 87
Findspot Unknown
Production place Vulci
Acquired from Campanari
Date 560–540
Colour Burnished black

Very similar to No. 213, with the exception of some indication of a headband on the figure on the handle (Fig. 214b) and three inverted ‘U’ shape reliefs between each of the heads on the walls of the kyathos (Fig. 214c). Fine encrustation on surface makes the bucchero pesante fabric difficult to observe. Fabric inclusions: silver mica; rare, poorly sorted, platelet. <0.5mm.

This kyathos is published by Donati (1967, 627 no. 32 who mistakenly says there are 5 relief heads). Another (Donati 1967, no. 30) looks quite similar but has only two inverted ‘U’ shapes between the heads. Two kyathoi said to be from Chiusi are an exact match (Bulas 1931, pl. 47.2; Flot 1924, 15 pl. 21.6). A vase in Switzerland is an excellent match, except that there is an additional appliqué head above the youth on the handle, who is consequently further down the handle (Camporeale 1991, 131–2 pl. 93e,94b no. 127).

A very thin-walled vessel with unusual radial striations on interior that suggest it has been pressed into a mould. The base is a low foot ring and the thickened rim has a cordon 7mm below the rim. This is not a typical bucchero kyathos shape. The crested handle is decorated with unconvincing rouletting, hatching, impressed rosettes and graffito decoration. On one side a monkey-like satyr holds two apples between two trees, with rosettes and stars around. On the other side a warrior with a spear, shield and helmet advances towards a naked female and the spear touches a buttock. There is a tree on the left, rosettes and stars around, and rosettes on the crest. There is a bearded and moustached Silenus mask appliqué opposite the handle on the exterior. There are traces of soil over the repaired breaks and the appliqué. There is no sign of burnishing except for some smoothing on the handle. The fabric is not exposed.

The vessel is a 19th-century pastiche that poorly reproduces bucchero and graffito technique. The decoration is similar to that on the fake masks Nos. 222–3.

215. Kyathos
Reg. no. GR 1980.12-1.1
Fig. 215
Height 83
Rim 65
Base 60
Findspot Cerveteri
Production place Chiusi
Acquired from Victoria & Albert Museum, formerly V&A 955–1896, given by Mrs Middleton.
Date 560–540
Colour Burnished mid-grey

A small dipper similar to those often found in hearths. The shallow body is nearly cylindrical and carinated with a slight off-set and has two stub feet beneath the handle which curves out and up from the carination to meet the vertical part of the handle which rises from the rim. Above the junction the handle widens to form a stylized feline face with spirals for eyes, pointed ears and an oval for the nose. The bowl was probably formed on the wheel and then the vertical part of the handle which appears to have been made in a mould was added, then the back of the handle was attached and finally the stub feet were added. The surface is mostly obscured by black paint. There are chips on the handle and rim. The bucchero pesante fabric is not exposed.

A kyathos from Chiusi, now in Sèvres appears to be a good match, but the details are not visible in the illustration (Massoul 1935, 59–60 pl. 20.4). Another, in Heidelberg, is a very good match except there is a palmette incised between the ‘ears’ of the feline (Schmidt 1963, 14 pl. 49.4). A third in Harrow is generally similar but has a different relief of a four winged goddess clutching two babies (Gaunt et al. 2005, 54 pl. 50.3). Despite the provenance, the kyathos is in a Chiusine fabric.

216. Kyathos (fake)
Reg. no. GR 1886.7-1.1
Fig. 216a–b
Height 48
Rim 95–102
Base 37
Findspot Unknown
Production place Unknown
Acquired from Louis Blacker Esq.
Date pre-1886
Colour Dark grey

A very thin-walled vessel with unusual radial striations on interior that suggest it has been pressed into a mould. The base is a low foot ring and the thickened rim has a cordon 7mm below the rim. This is not a typical bucchero kyathos shape. The crested handle is decorated with unconvincing rouletting, hatching, impressed rosettes and graffito decoration. On one side a monkey-like satyr holds two apples between two trees, with rosettes and stars around. On the other side a warrior with a spear, shield and helmet advances towards a naked female and the spear touches a buttock. There is a tree on the left, rosettes and stars around, and rosettes on the crest. There is a bearded and moustached Silenus mask appliqué opposite the handle on the exterior. There are traces of soil over the repaired breaks and the appliqué. There is no sign of burnishing except for some smoothing on the handle. The fabric is not exposed.

The vessel is a 19th-century pastiche that poorly reproduces bucchero and graffito technique. The decoration is similar to that on the fake masks Nos. 222–3.

Lacconian style stirrup crater

217. Lacconian style stirrup crater
Reg. no. GR 1814.7-4.449
Fig. 217
Cat. no. Old Cat. 78
Height 264
Rim 218
Base 130
Findspot Unknown
Production place Cerveteri or Campania
Acquired from 2nd Townley Collection
Date 575–early 5th century
Colour Burnished black

The body was potted first and wheel marks are apparent on the interior. The foot ring and neck were potted separately and then joined. The underside of the foot ring and the exterior which has a beaded stem were turned. The entire exterior was turned and burnished on the wheel, even between the handles, suggesting they may have been added after the wheel burnishing. The interior of the rim was turned and burnished on the wheel for 24mm below the rim noticeably thinning that part of the rim. The stirrup handles were made of four parts each, a stamnos type arched handle, then a strap arching from the top of the handle to the rim and then a flat lobe was added below the junction of the strap and the rim on either side. The handles were burnished freehand. The neck is separating from the body in a firing or drying crack and there has been some minor spalling. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; frequent, poorly sorted, platelet. <0.5mm.

The shape parallels that of the Lacconian crater (Stibbe 1989) although none of the examples published in that study precisely match the combination of rotelles, proportions and foot of this example. The Lacconian vessels are found largely at Cerveteri and imitated in both black gloss and bucchero wares (Pellegris 2002). Pellegris concludes that it is found, often with Ionian cups, as a central part of a ‘symposium service’ in burials, it is also found at sanctuaries, particularly at Gravisca and Aegina. Compared to the original shape the bucchero imitations have a more spayed neck, rotelles on the handles and an articulated foot ring rather than a tronco-conical foot ring (Rizzo 1988 p. 195, 197, although that example is considerably larger with a height of 420mm). An example in Grosetto lacks the rotelles and has a similar foot but without the beading, it is larger at 360mm high (Celuzza 2000, 98, fig. 5.52 pl. 11). The shape was also imitated in Campanian bucchero (Albore-Livadie 1979, 110 fig. 27 pl. 24A) and Locatelli extends the date range of this type into the early 5th century (1993, 180).

Lids

218. Lid with relief decoration
Reg. no. GR 1814.7-4.1115
Fig. 218
Height 87
Rim 78
Findspot Unknown
Production place Chiusi
Acquired from 2nd Townley Collection
Date 600–500
Colour Burnished dark brownish grey

The lid of a Chiusine oinochoe, with a finial. Clay was pressed into a mould, probably without potting on the wheel, to form the ribbed lid. The lid was turned over and extra clay was added for the finial. The walls were then burnished on the exterior and the edges of the ribs were outlined by burnishing. The finial and the rim were then turned, creating a slightly corrugated surface which was not burnished over. Two grooves were then turned below the ribbing 8 and 11mm above the rim and one broad groove was turned above the ribs. A hole was drilled from the interior into the finial before firing. It is chipped at the rim and the finial. The bucchero pesante fabric is not exposed.
Two lids in Glasgow have a similar finial but different relief decoration (Moïnard 1997, 49 pl. 60.9–12) and a lid from Chiusi, in Sèvres, has similar petals in relief but it is a flatter lid with a different handle (Massoul 1955, 60 pl. 29.7).

219. Lid with bird knob
Reg. no. GR 1852.5-20.20
Fig. 219a–b
Cat. no. H 225
Height 155
Rim 131
Findspot Chiusi
Production place Chiusi
Acquired from Major-General C. R. Fox
Date 550–500
Colour Burnished mid-grey

The lid was formed on the wheel and the rim turned-out. The frieze of two lotus buds and two walking boars, alternating, was formed by pressing into moulds held against the surface from the interior. The finial is hollow and may have been formed on the wheel; it was then joined, and turned. The bird knob was modelled freehand and then attached. On the interior a hole was pierced through the lid into the hollow knob. On the exterior a groove was added close to the knob, a further two grooves at the shoulder, two on the wall where the lip turns out and a shallow groove close to the rim. Four pellets of clay were added to the rim on the diagonal to the bird and aligned with the spaces between the reliefs. The relief frieze was enhanced by burnishing and detail was added by incision.

On the rim an uneven zigzag was incised and on the shoulder oblique striations, rising to the left, were added between the grooves. Between the lotus bud and boar reliefs, rays were incised with a double line, with their points downwards. The outlines and details of the lotus buds were incised as were the details of the boars’ bristles on their manes, necks and limbs. The bird has a horizontally fanned tail and the feathers were marked with incised lines. The outline of the left wing was marked by a groove running just inside its contour and the eyes were marked with dots. The interior has much concretion and the burnishing is not well preserved. There is a slight chip at the rim, the bird has been reattached, there is some restoration at the foot of the bird and colouring with black paint. The bucchero pesante fabric is not exposed.

A chalice with relief decoration is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1 mm.

No parallels have been traced for this simple lid.

Further lids catalogued with other vases

16a. Lid
Reg. no. GR 1872.10-6.1
Fig. 218
Cat. no. Cat. no. H 239
Height 139
Rim 102
Findspot Unknown
Production place Chiusi?
Acquired from Campanari
Date 550–500
Colour Burnished dark grey

The lid was formed on the wheel, presumably upside down and the lid-seating was raised. The lid was inverted and then burnished on the wheel, including the sides of the handle. Two grooves were added on the exterior. There is a slight crack at the rim. The bucchero pesante fabric is not fully exposed but it is similar to Chiusine fabrics. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1 mm.

No parallels have been traced for this simple lid.

221. Lid
Reg. no. GR 1839.2-14.232
Fig. 221
Cat. no. Old Cat. 89
Height 36
Rim 102
Findspot Unknown
Production place Chiusi?
Acquired from Campanari
Date 550–500
Colour Burnished dark grey

A slightly domed lid with a nipple handle. The lid was formed on the wheel, presumably upside down and the lid-seating was raised. The lid was inverted and then burnished on the wheel, including the sides of the handle. Two grooves were added on the exterior.

Further lids catalogued with other vases

16a. Lid
Reg. no. GR 1872.10-6.1
Fig. 218
Cat. no. Cat. no. H 239
Height 139
Rim 102
Findspot Unknown
Production place Chiusi?
Acquired from Campanari
Date 550–500
Colour Burnished dark grey

The lid was formed on the wheel, presumably upside down and the lid-seating was raised. The lid was inverted and then burnished on the wheel, including the sides of the handle. Two grooves were added on the exterior. There is a slight crack at the rim. The bucchero pesante fabric is not fully exposed but it is similar to Chiusine fabrics. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1 mm.

No parallels have been traced for this simple lid.

222. Mask
Reg. no. GR 1866.4-16.1
Fig. 222
Height 191
Cat. no. H 178
Findspot Said to be Chiusi
Production place Unknown
Acquired from R. Goff
Date pre-AD 1866
Colour Burnished black

A female mask. This, and No. 223 were published by Pryce (1932, 8 pl. 7–4–5) who reported some debate about their authenticity and rejected them as modern. This was confirmed by thermoluminescence testing in 1981 that indicated this object (and so presumably also No. 222) is not ancient. The graffiti decoration displays a tendency to fill every available space with crude rossetes or crosses and is very similar to that on No. 216 (also a fake). The facial details and headwear of the masks resemble those of the reclining couple on the lid of the terracotta sarcophagus ‘des Épofox’ from Cerveteri in the Louvre (Cp5194; Briguet 1989; Gaultier 1992, 352–7; Prag 2002, fig. 1a). The sarcophagus, which presumably inspired the masks, was found in 1845–6, entered the Campana collection and was displayed in Paris in 1862 (Gaultier 1992; Parla vechichia 1992, 411). This chronology is consistent with the date of acquisition by the Museum (1866).

223. Mask
Reg. no. GR 1866.4-16.2
Fig. 223
Height 190
Cat. no. H 177
Findspot Said to be Chiusi
Production place Unknown
Acquired from R. Goff
Date pre-AD 1866
Colour Burnished black

A female mask. See No. 222.

224. Miniature bowl Type
Reg. no. GR 1852.5-20.13
Fig. 224
Cat. no. H 223
Height 23
Rim 52
Base 40
Findspot Chiusi
Production place Chiusi
Acquired from Major-General C. R. Fox
Date 550–500
Colour Burnished dark grey

Note A potnia kyathos handle No. 212 has been removed as alien.

A wheel-made miniature bowl with an uneven base that was burnished on the interior and exterior. There is some cracking on the base. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1 mm.

No parallels have been traced for this bowl.
225. Miniature bowl Type Ras.1
Reg. no. GR 1932.4-15.58
Fig. 225a–c
Height 34
Rim 76
Base 54
Findspot Unknown
Production place Etruria
Acquired from L. Schaedel
Date 400–400
Colour Burnished black with dark grey core

A miniature bowl with a slightly incurring rim. The vessel was potted on the wheel and the foot ring was turned. The surface is not well preserved but it appears to have been burnished freehand horizontally. Across the centre of the interior is a post cocturam graffito reading from r. to l. ‘mi amtnies’ (Fig. 225b–c). Enrico Benelli writes ‘The graffito is to be read “mi amtnies”, this name without doubt originates in southern Etruria, given the genitive ending in sigma. Amtnie could be a southern variant ending in -ie of a gentilitial name attested in the area of Perugia as Amtni that is also known in the area to the west of Chiusi. In Perugia almost all of the gentilitial names end in -ie and so it is not surprising that gentilitial names formed from the same stem might be found at Perugia ending in -i, but elsewhere be found with other endings. The ending -ie is most common in the south of Etruria. Therefore it is safe to assume that the Perusine gentilitial name Amtni might correspond with the gentilitial name Amtni in southern areas. The characters in the graffito are well developed and the m and n have strokes of the same height, and so cannot date before 510–500’. There are chips at the rim and base. The bucchero pesante fabric is not exposed. The name ‘Amtnie’ is known from a tomb façade at Norchia (Rix 1991b, 75 no. 1.160 = CIE 5863), and ‘Amtnies’ is scattered across northern Etruria (Rix 1991a, 67).

Rasmussen (1979, 125) notes that this type is common at Cerveteri, but the same shape was also made in Orvieto, classed by Tamburini as miniature vase type 8a(4), where it is dated to the second half of the 6th century, although the evidence of the inscription here suggests a later date (Tamburini 2004, 216 and pl. 13.8a(2); Camporeale 1970, 120 fig. 50 pl. XXXIIIId–d). It has also been found near Sarteano (Minetti and Rastrelli 2001, no. 21).

Oinochoai

226. Oinochoe with a narrow neck
Reg. no. GR 1756.1-1.873
Fig. 226a–b
Cat. no. H 166
Height 160
Base 37
Findspot Unknown
Production place Etruria
Acquired from Sloane Collection
Date 650–600
Colour Burnished black

A thin-walled oinochoe with a pyriform body, a narrow neck and a two-straanded handle. The body was potted on the wheel and the neck was formed separately, also on the wheel; a narrow cordon was formed in the middle of the neck and another at the junction of the neck and the lip. The foot was probably turned but no traces of turning are visible. The handle was formed from two rolls of clay and extra clay was added at the attachments. The rim was deformed when the handle was affixed and the spout was pinched. The body and foot were burnished freehand, the body horizontally and the foot haphazardly. A cordon was burnished-in at the junction of the neck and the body. The neck and handle were burnished vertically and the edge of the rim horizontally, but the interior was left unburnished. A groove was excised either side of the cordon at the junction of the neck and body and two further grooves were added close together on the shoulder: they were executed on a slow wheel or freehand, c. 67 and 71mm below the rim. Following this, two rows of small vertical closed fans were added above and below the two grooves: the first between the moulding and the shoulder with 22 fans of three or four neat impressions; the second row, below the grooves at the shoulder, has 32 fans of three to five impressions. The impressions are neat but some cross over above the base of the fan (Fig. 226b). Finally a hole was pierced behind the base of the handle to enable the jug to pour freely, given its narrow neck. The spout has been restored and the body is cracked. The bucchero sottile fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

It has not been possible to trace exact parallels for this vase. The narrow neck is reminiscent of Rasmussen type 2a, inspired by Phoenician designs, but the overall shape of the shoulder and neck is different. An oinochoe in the Louvre (Gran-Aymerich 1992, 104–5 pl. 42.5) has a vaguely similar shape but is not so delicate, differs in detail and decoration, is larger and the neck is not as narrow. A bucchero impasto oinochoe from Vulci, in Philadelphia, also shares some similarities: it has a triple groove on the shoulders and closed horizontal fans above, the handle has a central groove but there is a thumb rest at the top, on the neck there is no central cordon and there is a row of semi-open vertical fans below the cordon at the top of the neck (Turfa 2005, 165–6 no. 197). Perhaps the best match, although it is more globular, is a small oinochoe excavated in a tomb of the second half of the 7th century at Fontepinella near Chiusi: the handle and neck are similar including the cordons on the neck and there are grooves on the shoulder; however other decoration consists of only vertical lines and a zigzag on the handle (Rastrelli 1993, 117 pl. 34).

227. Oinochoe Type Ras.2b
Reg. no. GR 1839.2-14.110
Fig. 227a–b
Height 158
Base 45
Findspot Unknown
Production place Cerveteri?
Acquired from Christie's
Date 630–610
Colour Burnished black

A thin-walled vessel formed on the wheel, probably in one piece. The disc base was turned, the handle added and the rim pinched to form the spout. Finger marks from forming on the wheel are visible on the interior. The handle is thinner than usual. Some areas of the surface are not well preserved, but the burnishing is smooth where it is preserved. The vessel was burnished freehand horizontally below the carination with broad strokes and vertically above the carination. The interior and exterior of the rim were burnished freehand horizontally and the handle vertically, with a horizontal band at its base. The flat foot was burnished with straight strokes. A row of eight vertical closed fans with six to eight arms was impressed on the lower part of the neck (Fig. 227b). The fans have a distinctive banding and stiff arms, possibly Regster's hand D (2003, 35). There are chips at the rim and on the body. The bucchero sottile fabric is not fully exposed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm.

The oinochoe Ras.2b is usually undecorated: Rasmussen's no. 1 from Veii is an exception with a row of closed fans (Rasmussen 1979, 77–78). Two further examples from Veii also have vertical closed fans on the neck (Regster 2003, cat. p. 29, 61 nos. 32, 77), the latter is most unusual having fewer, more open fans, sitting upon two straight lines of impressions made by the comb-tool usually used for fans. No. 229 from Vulci or Cerveteri and No. 228 are also similar.

An oinochoe in Fiesole is a good match for this example and the fans are also very similar (Camporeale and Saladino 1980, 8–9 pl. 3.3). There are also examples with similar decoration in the Louvre (Gran-Aymerich 1992, 36–7 pl. 5.8–9) and Brussels (Mayence and Verhoogen 1937, 4 pl. 95.38).

228. Oinochoe Type Ras.2b
Reg. no. GR 1885.12-28.1
Fig. 228a–b
Height 128
Base 43
Findspot Unknown
Production place Cerveteri?
Acquired from Christie's
Date 630–610
Notes Very similar to No. 229.
Colour Burnished black

The vessel was formed on the wheel, the disc base turned, the handle added and the rim pinched to form the spout. Finger marks from forming on the wheel are visible on the interior. The vessel was burnished freehand horizontally below the carination and vertically above the carination with an unburnished area behind the handle. The interior and only the edge of the exterior of the rim was burnished freehand horizontally and the handle vertically. All of the burnishing was careful executed. The slightly convex foot was burnished freehand. The foot and the carination were marked with a burnished groove. Finally, the row of 10 semi-open vertical fans were impressed on the lower part of the neck, each with eight arms curving to the left (Fig. 228b). There are chips at the rim. The surface has been waxed. The
229. Oinochoe Type Ras.2b
Reg. no. GR 1893.2-14.109
Fig. 229a–b
Cat. no. H 584
Height 137
Base 41
Findspot Vulci or Cerveteri
Production place Cerveteri?
Acquired from Campanari
Date 630–620
Notes Very similar to No. 228.

230. Oinochoe Type Ras.2a/3
Reg. no. GR 1839.2-14.105
Fig. 230a–c
Cat. no. H 582
Height 224
Rim 94
Base 63
Findspot Unknown
Production place Cerveteri?
Acquired from Campanari
Date 630–620
Notes Similar shape and rim but the affinity to the
characteristics: one has a similar rim and neck
shape but the handle does not rise above the
neck, the shoulder is broader and it only has
two bands of grooves as decoration (Gran-
Aymerich 1992, 51–2 pl. 15.2–3).

231. Oinochoe Type Ras.3a
Reg. no. GR 1893.2-14.99
Fig. 231
Cat. no. Old Cat. 43
Height 280
Rim 152
Base 75
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 630–575
Notes Similar shape and rim but the affinity to the
characteristics: one has a similar rim and neck
shape but the handle does not rise above the
neck, the shoulder is broader and it only has
two bands of grooves as decoration (Gran-
Aymerich 1992, 51–2 pl. 15.2–3).

232. Oinochoe Type Ras.3a
Reg. no. GR 1839.2-14.104
Fig. 232
Cat. no. Old Cat. 75
Height 154
Rim 90
Base 39
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 630–575
Notes Similar shape and rim but the affinity to the
characteristics: one has a similar rim and neck
shape but the handle does not rise above the
neck, the shoulder is broader and it only has
two bands of grooves as decoration (Gran-
Aymerich 1992, 51–2 pl. 15.2–3).
Forming and description are similar to No. 231. The body was thinned leaving fingerprint grooves on the interior which are also visible on the exterior, and the base was turned along with a cordon on the shoulder. The neck was potted separately and then attached along with the handle and the pointed protuberances on the rim and then the spout was pinched-in. Where the handle meets the rim, the rim was pushed in and on the interior this was formed into a sharply angled protuberance. The body was burnished vertically freehand up to the cordon and above this, freehand horizontally, to the neck. The beading at the junction of the neck and body was formed by freehand burnishing. The neck and handle were burnished freehand vertically and horizontally in the area near the rim (not the handle) and for 2mm on the interior. The underside of the handle was well burnished and the underside of the base was lightly burnished. The two pairs of shallow grooves were executed on the wheel and slightly irregularly spaced 87 and 96mm above the base, a further pair of grooves on either side of the cordon were added before a 50mm wide band of grooves was incised between the cordon and the grooves. The lines are fairly evenly spaced with 5 per 10mm and the lower edge of the cordon was burnished after the striations had been incised. Also after the grooves had been added, the seven, evenly spaced, double-line rays were incised. The cordon was notched with regularly spaced shallow notches after it had been burnished. The nine closed fans, with three to four shallowly impressed arms, were evenly spaced around the shoulder (widest to the right) at an indeterminate point in the sequence of decoration (Fig. 233b). The same applies to the two grooves incised down each side of the handle and the groove around the interior of the rim, 2mm from the edge, except at the protuberances where there is no groove. The underside of the base is covered in concretion but there is an ante cocturam graffito curved 'I' in the centre of the base. The handle has been reconstructed and a part of the rim is restored. There is some spalling and abraded areas on the surface along with traces of black paint. The transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

See No. 231. Oinochoi with elaborate decoration such as this are unusual, and none in the Louvre, for example, precisely reproduce the decoration of this vase: the fans may be vertical or the cordon replaced by grooves or the rays omitted (Gran-Aymerich 1992). The decorative scheme is close to that typical of oinochoe type Ras.3d (Rasmussen 1979, 80), but this vase has a cordon on the shoulder and has no cordon on the neck. The range of decorative motifs is the same as those used on olpai and korylai. Tamburini suggests that a similar vase in Grosseto was probably made in Vulci, although the shape is also found throughout southern Etruria. The Grosseto example is not an exact match because it has no raised cordon on the shoulder, fewer fans and rays marked by single line. Notched cordons occur on the oinochoe Ras.7c, on amphoras similar to the

‘Nikosthenic’ type (Ras. 1e, 1g; Gran-Aymerich 1992, pls 15.7–12, 22–30) and on Rhodian shaped oinochoai, (e.g. Gran-Aymerich 1992, pls. 11–12).

234. Oinochoe Type Ras.3d
Reg. no. GR 1977.10-11.89
Fig. 234
Height 334
Base 110
Findspot Naukratis
Production place S. Etruria
Acquired from Unknown
Date 625–575
Colour Burnished buff to black

The body and the neck were potted separately and then joined. Wheel marks formed during forming are visible on the exterior, especially the neck. It is not clear whether the foot ring was simply turned at the base of the potted body or formed from added clay. The handle was formed, but the upper handle attachment is missing. The double moulding at the rim was made on the wheel before the neck was shaped to form the large spout. The surface is poorly preserved and so it is not possible to describe the burnishing. On the base there is a post cocturam graffito 'trammet' signifying 50 (Keyser 1988, 544). The vessel was probably broken in antiquity because the breaks are all abraded (in a similar way to sherds known to be from Naukratis, e.g. No. 233). The handle has been drilled to attach fill for a restored plaster handle that was removed in 2002 when the vessel was reassembled. There are traces of black paint on the interior. The colour is very variable – the result of uneven firing and abrasion. In some parts the fabric has a 'sandwich' appearance with a dark grey core, pinkish buff outer bands and a dark grey surface. Transitional bucchero fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.1mm; buff grit; rare, poorly sorted, sub-angular, <0.5mm; veins; abundant, well-sorted, round, <0.1mm; lime; rare, poorly sorted, angular, <0.5mm.

This oinochoe has mouldings at the neck similar to those found on Ras. type 3d, but it is undecorated. The trefoil mouth is well developed creating an undulating rim, more like Ras. type 3d than type 3a. The cordons on the neck of this example are more like a moulding around the lip than the typical cordons found at the top of the neck. This oinochoe should perhaps be considered a variant of Ras. type 3d without the typical decorative scheme of fans, striations between lines and rays (Rasmussen 1979, 80; Locatelli 2004, 78 pl. 5.3 no. 6.1–2). Plainer versions are known, decorated with horizontal grooves (Locatelli 2004, 78 pl. 5.4 no. 6.3–4; Camporeale 1991, 80 pl. 54b no. 75).

235. Oinochoe Type Ras.3
Reg. no. GR 1888.6-6.643b–d; GR 1924.12-1.76b–w
Fig. Not illustrated
Findspot Naukratis
Production place S. Etruria
Acquired from Committee of the Egypt Exploration Fund
Date 625–575
Colour Burnished buff to black

The vessel was formed on the wheel, probably in one piece, the disc base was turned, the handle added and the rim pinched to form the spout. Finger marks from potting are visible on the interior. The vessel was burnished freehand horizontally below the carination and vertically above the carination with an unburnished area behind the handle. The interior and exterior of the rim were burnished freehand horizontally and the handle vertically. The slightly concave foot was not burnished except at the edge. The foot and carination were marked by a burnished Twenty four rim and neck sherds of an oinochoe, including the upper handle attachment of a strap handle that is thickened at the lip on the exterior. There are wheel marks on the interior, but burnishing is not clear on the exterior. The transitional bucchero fabric is not fully exposed but appears to have contained light grey grit and lime as well as mica. Fabric inclusions: light grey mica; abundant, poorly sorted, platelet, <0.1mm.

Three of these sherds, GR 1888.6-6.643b–d, have been published by Johnston (1982, 38 no. 3 – pl. 4b–c) – contrary to his observations, in the context of seeing all 24 sherds together, they all belong to the same vessel.

236. Oinochoe Type Ras.3.6 or 7
Reg. no. GR 1888.6-6.643a
Fig. Not illustrated ; Johnston 1982, pl. 48; Naso 2006, 190–1, fig. 7
Findspot Naukratis
Production place S. Etruria
Acquired from Committee of the Egypt Exploration Fund
Date 625–575
Notes Not the same vessel as No. 235. Colour Burnished black, dark grey core

Three conjoined rim sherds of a relatively thick-walled oinochoe with a small spout and the edge of a protuberance. The exterior of the neck was burnished vertically, the area below the rim somewhat haphazardly and just below the rim a shallow groove was burnished-in. The interior was burnished horizontally for c. 2mm from the rim and below this wheel marks are visible. The transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; grey grit; rare, well-sorted, sub-angular, 0.1–0.5mm.

These sherds have been published by Johnston (1982, 38 no. 1 pl. 48) and Naso (2006, 190–1, fig. 7). Too little survives to be certain from which type of oinochoe the sherds derive.

237. Oinochoe Type Ras.2b
Reg. no. GR 1977.12-1.16
Fig. 237
Cat. no. Old Cat. 50
Height 130
Rim 51
Base 48
Findspot Unknown
Production place Cerveteri?
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 620–590
Colour Burnished black

The vessel was formed on the wheel, probably in one piece, the disc base was turned, the handle added and the rim pinched to form the spout. Finger marks from potting are visible on the interior. The vessel was burnished freehand horizontally below the carination and vertically above the carination with an unburnished area behind the handle. The interior and exterior of the rim were burnished freehand horizontally and the handle vertically. The slightly concave foot was not burnished except at the edge. The foot and carination were marked by a burnished
shallow groove. There are chips at the rim and the exterior has probably been painted black. The transitional bucchero fabric is not fully exposed but traces of mica are visible. Rasmussen lists undecorated examples from Cerveteri and Veii to which may be added more from Cerveteri (Bosio Pungetti 1986, 71–2 no. 46), Veii (Regter 2003, cat. p. 30 no. 33) and Nola (Bonghi Jovino and Doncel 1969, 43 pl. 3.3 tomb 3 no. 6) where it is dated to the first quarter of the 6th century. Further examples with unknown provenance are in Budapest (Szilágyi 1981, 33 pl. 6.6), Capua (Mingazzini 1969, 4 pl. 1.0), Göttingen (Bentz and Dehl-Von Kaenel 2001, 51 pl. 25.2), Grosseto (Celuzza 2000, 100–2 pl. 12 no. 5.56), the Louvre (Gran-Aymerich 1992, 37–8 pls. 5.10–13, 6.1–8), Stockholm (Blomberg 1983, 74 pl. 34.3) and Warsaw (Bernhard 1976, 45–6 pl. 39.5).

238. Oinochoe Type Ras.2b
Reg. no. GR 1977.8-11.18
Fig. 238
Cat. no. Old Cat. 48
Height 139
Rim 63
Base 45
Findspot Unknown
Production place Cerveteri?
Acquired from Unknown
Date 620–590
Colour Burnished black
Forming and description as No. 237 except that the rim was only lightly burnished, the shoulder has broad strokes, the edge of the foot was not burnished, there is a horizontal band of burnishing marks at the bottom of the handle and the carination was not marked by a burnished shallow groove. There are definite traces of black paint on the surface. The transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm; white crystal; rare, poorly sorted, angular, <0.5mm.
See No. 237.

239. Oinochoe Type Ras.2b / Albore-Livadie 8b
Reg. no. GR 1814.7-4.446
Fig. 239
Cat. no. Old Cat. 46
Height 143
Rim 64
Base 57
Findspot Unknown
Production place Campania
Acquired from 2nd Townley Collection
Date 620–590
Colour Burnished black
Forming and description as No. 237 except that the rim was only lightly burnished, the slightly concave foot was burnished concentrically along the edge with turning marks remaining in the central area, the carination was not marked by a burnished shallow groove and there is no trace of black paint. The vase is chipped at the foot and rim. Campanian bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; lime; rare, well-sorted, sub-round, <0.1mm; grey grit; common, poorly sorted, angular, <0.5mm.
See No. 237. This vase was published by Rasmussen (1986, 274 no. 7 fig. 7).

240. Oinochoe Type Ras.2b
Reg. no. GR 1814.7-4.447
Fig. 240
Cat. no. Old Cat. 47
Height 145
Rim 57
Base 51
Findspot Unknown
Production place Cerveteri?
Acquired from 2nd Townley Collection
Date 620–590
Colour Burnished black
Forming and description as No. 237 except that the rim was only lightly burnished, the shoulder has broad strokes, the edge of the foot was not burnished, there is a horizontal band of burnishing marks at the bottom of the handle and the carination was not marked by a burnished shallow groove. There are no traces of black paint. The vase is chipped at the rim and base. The transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, poorly sorted, platelet, <0.1mm. See No. 237.

241. Oinochoe Type Ras.7d
Reg. no. GR 1814.7-4.444
Fig. 241
Cat. no. H 137
Height 244
Base 112
Findspot Unknown
Production place S. Etruria
Acquired from 2nd Townley Collection
Date 620–600
Colour Burnished black
The body and the neck were formed separately on the wheel and then joined. The interior of the neck was smoothed with a finger for c. 30mm below the level of the burnishing. The foot ring was added and turned, but the foot rim is off-centre and of uneven height. The handle was made of 3 rolls of clay and then attached using extra clay along with the rotelles and the spout was pinched-up. Two circular impressions were made on the interior of the rim to create terminations for the two furrows of the handle. The body was burnished horizontally freehand and the handle was burnished vertically, freehand, except near the lip where it was burnished horizontally. The handle was burnished vertically, freehand, and the interior of the rim freehand, generally horizontally, for c. 25mm below the rim. The decoration was executed by first adding an uneven band of incised striations around the shoulder (c. 5 striations per 10mm) and then two grooves were added on the wheel above and below the striations, c. 115 and 130mm below the rim. There are cracks around the body and base and chips at the rim and base. The rim has been reassembled from sherds. ‘T41’ has been added on the wheel above and below the striations, 25mm below the rim. The decoration was burnished freehand horizontally and the spout was formed by pinching and the strainer was added. This oinochoe is very similar to Ras. type 5 but with a more globular body, a strainer in the spout and without the rotelles. The body and the neck were formed separately and then joined. The handle was formed of three strands, joined to the body with some added clay and joined at the neck along with a bud to either side, slightly pushing in the neck. The spout was formed by pinching and the strainer was added (Fig. 242b). The foot ring was formed separately and then joined. The body was burnished horizontally freehand and two slight cordons were burnished-in, one at the centre of the body and the other on the shoulder. The burnishing is not preserved on the neck. The interior of the neck was burnished freehand horizontally and the handle was burnished vertically. The upper side of the strainer was burnished freehand and then pierced with a sharp point that also made a few impressions on the inside of the neck below. The underside of the base was finger-wiped only. The vessel has been restored from sherds with slight infilling. There are traces of black paint on the exterior. The transitional bucchero fabric is not exposed.

Strainers rarely occur in the spout of oinochoai Ras. type 3a (Gran-Aymerich 1992, 52–3 pl. 15.5; Camporeale 1991, 81 pl. 54e) or Ras. type 4a (Gran-Aymerich 1992, 48–9 pl. 14.1–3). This functional feature also appears in a crater in Essen (Froning 1982, 110–2 pl. 43). A vase in Limoges is a very close match (Toucheuf-Meynier 1969, 21 pl. 17.7); others largely without provenance, are similar, but have various combinations of strap handle, grooves rather than cordons, body profile, rim details, and all lack the strainer: in Amsterdam (from Veii) (Regter 2003, cat. p. 85 no. 109), Bourges (Rouillard 1980, 53 pl. 14.1–3), Copenhagen (Blinksberg and Friis Johansen 1958, 164 pl. 212.2), Limoges (Toucheuf-Meynier 1969, 20 pl. 17.1), Madrid (Blázquez Martínez 1960, 149 fig. 23 pl. 12), Nantes (Froment 1997, 67–8 pl. 39.8), Paris (Gran-Aymerich 1992, 73 pl. 28.5–6), Rennes (Laurens Toucheuf 1979, 38 pl. 29.0) and Tours (Rouillard 1980, 22 pl. 15.3–4).
An ovoid-bodied oinochoe with a foot ring and a relief face on the neck. The body was formed on the wheel and the neck, the handle and the foot ring were made separately and added forming a low cordon where the body and neck meet. The collar around the neck that forms part of the handle attachment, was formed on the wheel and wheel marks are visible on the interior. The foot ring was turned, on the exterior at least. The face on the neck was attached as an appliqué and there are shallow finger marks visible on the interior behind the face (Fig. 243b). The ears and hair of the face were freely formed with additional clay, as were the handle attachments. The body was burnished on the wheel up to the handle attachment and burnished freehand horizontally above that, and vertically on the neck – apart from the face. The shapes of the relief decorations were improved by burnishing, as was the cordon and the collar on the neck which was burnished to form a ridge at the top and bottom edges. A slight spout was formed and marked with a vertical burnished stroke to either side on the exterior. On the handle a groove was burnished in towards either edge of the handle forming a raised ridge that extends on to the body and becomes the curved neck of the bird-head lower handle attachment. The bird head has a large eye and a slightly hooked beak resembling a vulture. On the lower attachment (Fig. 243c) a line was burnished across the base of the handle between the necks of the birds heads and below that a pointed tang was burnished into the body. At the top of the handle oval attachments where the handle meets the collar were formed by burnishing. The burnishing is generally not well preserved except on the underside of the base where it is freehand. Incision was added to finish the decoration. A zigzag was incised on the shoulder, touching the cordon, and another zigzag down the centre of the handle. On the collar near the rim there is another zigzag on either side and above the face four quadrilateral metopal panels containing an incised ‘X’. On the face, the lips, eyelids and eyebrows were incised as well as an arched and petalled motif on the brow above the nose with five petals above two arched lines. The outlines of the bird-head reliefs were incised along with bands around their necks, brow ridges and eyes. The vessel is chipped at the base. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm.

244. Oinochoe Batignani Type B
Reg. no. GR 1847.8-6.24
Fig. 244
Cat. no. H 216
Height 255
Rim 64
Base 87
Findspot Chiusi
Production place Chiusi
Acquired from Millingen Collection
Date 600–500
Notes Twin of No. 244.
Colour Burnished dark grey with a brownish surface

Description and forming as No. 243 except that there is a blank area above the face with no trace of the metopes in the lower frieze (Fig. 245c). The vessel is chipped at the base and on the exterior, ‘216’ has been scratched into the base. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm.

244a. Lid
Description and forming as No. 243a except that the two vertical lines incised on the breast of the bird terminate at both the top and bottom in outward facing scrolls. It is chipped at the tail. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm. See No. 243.

245. Oinochoe Batignani Type B
Reg. no. GR 1847.8-6.25
Fig. 245a–b
Cat. no. H 214
Height 249
Rim 72
Base 84
Findspot Chiusi
Production place Chiusi
Acquired from Millingen Collection
Date 600–500
Colour Burnished dark grey with a brownish surface

An ovoid-bodied oinochoe with a foot ring, a relief face on the neck and relief decoration on the body similar to No. 243. The body was formed on the wheel and the relief decoration created. The neck was formed separately and then joined, forming a low double cordon where the body and neck meet. The collar around the neck, which forms part of the handle attachment, was formed on the wheel. Wheel marks are visible on the interior. The face on the neck was formed by pressing the clay from the inside into a mould and there are finger marks visible on the interior; however, they do not appear to be deep enough to have entirely formed the face by impressing the wall into the mould – it seems likely that extra clay was added on the interior to fill the finger impressions. The ears and hair were freely formed with additional clay (Fig. 245b). The foot ring was added and turned, on the exterior at least. The handle was attached and the handle attachments were completed with additional clay. The two friezes of relief animals were formed on the body with the use of moulds. The upper frieze consists of four lions couchant, two of which are partially covered by the lower handle attachment (Fig. 245c). Below this two cordons were burnished-in leaving a flat band between, which was decorated later with an uneven incised zigzag. The lower frieze consists of four lions with their tails between their legs that have pounced upon a prostrate boar (Fig. 245d). The motif is somewhat obscure given the inconsistent outlining of the boar, the head of which is confused with the fore quarter of the lion in two cases. Below these a double cordon was burnished-in.

The body was burnished on the wheel up to the lowest cordon and burnished freehand above that, and vertically on the neck except for the face. The shapes of the relief decoration were sharpened by burnishing the surfaces and the outlines. On the neck, the cordon was burnished in and the collar on the neck was burnished to form a ridge at the top and bottom edges. A slight spout was formed and marked with a vertical burnished stroke to either side on the exterior. The handle is missing but a groove burnished into either side of the handle formed a ridge which becomes the curved neck of the vulture-like birds-head lower handle attachment. At the top of the handle, where it meets the collar, oval attachments were formed by burnishing. On the lower attachment a line was burnished across the base of the handle and below this a tang was burnished in. The handle is similar to those on Nos. 243–4. The burnishing is generally not well preserved except on the underside of the base where freehand strokes across the base and around the foot are preserved.

Incision was added to finish the decoration. An uneven zigzag was incised on the collar and another on the central band on the body. On the face the eyelids and pupils were incised. The outlines of the bird-head reliefs were incised along with a band around the necks, the beaks and the eyes. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm.
245a. Lid
The lid was formed on the wheel and a plastic, pigeon-like bird was added as a knob. The exterior was burnished and an off-set was burnished-in to form the carination. On the breast five inverted chevrons of dots were incised. In front of the bird a graffito lotus bud was incised and around the wall a zigzag line. The lid is clipped at rim and the tail of the bird. The bucchero porante fabric is not fully exposed. Fabric inclusions: silver mica; common, poorly sorted, platelet, <0.5mm.
This vase was published by Batignani (1965, 305 pl. 186). An oinochoe in Grosseto is almost identical (although the animals on the shoulder are described as dogs), and the lid differs only in its graffito details (Mazzolai 1984, 166 pl. 32 no. 8). An oinochoe and lid from Chiusi, in Florence, is very similar with the same graffiti on the body and lid, only the belly frieze is different consisting of walking sphinxes with one front paw raised (Goring 2004, 114 pl. 189 = Cianferoni 2001, 95 pl. 28).

246. Oinochoe with a narrow neck
Reg. no. GR 1840.2-12.35
Fig. 246
Cat. no. H 194
Height 177
Base 40
Findspot Unknown
Production place Chiusi
Acquired from Butler Collection (Samuel Butler, Bishop of Lichfield)
Date 600–575
Colour Burnished black

An oinochoe with a cylinder impressed seal around the widest point of the body. The body and neck were potted separately and then joined. The handle was attached and protuberances were added to either side of the upper handle attachment. The broad spout was pinched. After the handle was attached, two narrow cordons were burnished-in either side of the lower attachment, one at the join of the shoulder and neck and the other at the bottom of the shoulder. The whole body was burnished horizontally freehand and the handle vertically forming a slight groove close to each other edge of the handle. A cylinder seal frieze was applied below the lower cordon impressing the unique Scaligoi motif XXXVII (1969 fig. 9c) (0.5mm high, seven and a quarter turns of length of 53mm). An uneven groove was burnished-in below the frieze. The low foot ring was either turned or burnished-in. The vessel has been restored from sherds. Modern red paint has been applied on one half of the frieze. The transitional bucchero fabric is not exposed.

This vase has been published by Scalia (1968, 385 no. 183). It is apparently the only published Chiusine stamped oinochoe. Other stamped oinochoe are from Orvieto (Tamburini 2004, 192 pl. 2.1a) or possibly Tarquinia, for example a vase in the Louvre with a similar shape, although it differs in detail, and has a decoration of stamped arcading (Gran-Aymerich 1993, 166 pl. 83 no. 37), along with other vases with similar graffiti on the body and lid, only the belly frieze is different consisting of walking sphinxes with one front paw raised (Goring 2004, 114 pl. 189 = Cianferoni 2001, 95 pl. 28).

247. Oinochoe Type Ras.6a
Reg. no. GR 1838.6-8.117
Fig. 247
Cat. no. Old Cat. 32
Height 230
Base 105
Findspot Unknown
Production place S. Etruria
Acquired from Campanani
Date 600–550
Notes Very similar to Nos. 249 and 250
Colour Burnished mid-grey with brownish areas, the burnished areas are darker than unburnished areas
Grey bucchero oval-bodied oinochoe with a ring foot, and a short but distinct neck. The body, foot ring and neck were potted separately and then joined. The foot ring was turned. When the handle was attached, the rim was pushed in and then the spout was pinched. There are fine wheel marks on the interior of the neck which was smoothed for c. 20mm below the level of the burnishing. The foot ring (but not underside) and the body were burnished on the wheel. The neck and the outside of the handle were burnished freehand vertically. Near the rim the freehand burnishing is horizontal. The burnishing extends for: c. 25mm on the interior. There are chips at the foot and rim and a crack at the junction of the body and neck. The grey bucchero fabric is not exposed.

The type is common and is distributed in southern Etruria and Lazio: Rasmussen lists examples from Cerveteri, San Giovenale, Tarquinia, Vulci, Poggio Buco, Orvieto, Pratica di Mare and Tharros in Sardinia (Rasmussen 1979, 84, 144, 151; Gran-Aymerich 1992, 90). To these may be added another from Cerveteri (Rizzo 1999, 92 fig. 163 no. 36), several from Tarquinia (Locatelli 2001, 216 pl. 87 no. 36/191; 2004, 79 pl. 8.9 nos. 11.5–7), one from Fiano Romano (Edlund 1980, 28 pl. 13 no. 35) and one from the Chiusi area (Pecchini 1967, 500 pl. 83d no. 37), along with other vases without provenance in Madrid (Blázquez Martínez 1960, 149 fig. 25 pl. 13 no. 26), Mannheim (Greifenhagen 1953, l. 350 pl. 38.8, 9, 10), Paris (Gran-Aymerich 1992, 90 pl. 5–6) and Tours (Rouillard 1980, 22 pl. 15.7). The shape is also found in Campanian bucchero (Albore-Livadie 1979,97 fig. 23 type 10D ; Sclafani 2004, pl. 20c) and Locatelli extends (Albore-Livadie 1979,97 fig. 23 type 10D ; Sclafani 2004, pl. 20c) and Locatelli extends (Rasmussen 1979, 84, 144, 151; Gran-Aymerich 1993, 166 pl. 83 no. 37), along with other vases with similar graffiti on the body and lid, only the belly frieze is different consisting of walking sphinxes with one front paw raised (Goring 2004, 114 pl. 189 = Cianferoni 2001, 95 pl. 28).

248. Oinochoe Type Ras.6a
Reg. no. GR 1838.6-8.119
Fig. 248
Cat. no. Old Cat. 34
Height 212
Base 103
Findspot Unknown
Production place S. Etruria
Acquired from Campanani
Date 600–550
Notes Very similar to No. 247 and identical to No. 250 except for the grooves.
Colour Burnished mid-grey

Description and forming as No. 247 except that one part the foot ring was slightly upturned and deformed at some stage after turning and the burnishing extends for c. 18mm on the interior of the rim. There are chips at the rim and a crack from the rim down the body. The grey bucchero fabric is not fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.5mm.
See No. 247.

250. Oinochoe Type Ras.6a
Reg. no. GR 1838.6-8.121
Fig. 250
Cat. no. Old Cat. 36
Height 211
Base 96
Findspot Unknown
Production place S. Etruria
Acquired from Campanani
Date 600–550
Notes Very similar to No. 247 and identical to No. 249 except for grooves on the body.
Colour Burnished mid-grey

Description and forming as No. 247 except that the burnishing extends for c. 18mm on the interior of the rim and a pair of shallow grooves were added around the middle of the body, 97 and 98mm above the base and a further groove on the lower body c. 40mm above base. There are chips at the foot and rim. The grey bucchero fabric is not fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.5mm.
See No. 247.

251. Oinochoe Type Ras.6a
Reg. no. GR 1855.7-25.1
Fig. 251
Height 205
Base 108
Findspot Unknown
Production place S. Etruria
Acquired from H.O. Cureton
Date 600–550
Colour Burnished black

Description and forming as No. 247 except that the burnishing extends for c. 20mm on the interior of the rim, small protuberances were added to either side of the upper handle attachment and the handle was burnedished-in the middle of the body, 96 and 97mm above the base and a further groove on the lower body c. 40mm above base. There are chips at the foot and rim. The grey bucchero fabric is not fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.5mm.
See No. 247.
252. Oinochoe Type Ras. 6a
Reg. no. GR 1838. 6.8.118
Fig. 252
Cat. no. Old Cat. 33
Height 230
Base 104
Findspot Unknown
Production place S. Etruria
Acquired from - Campanari
Date 500–550
Colour Burnished brownish black
The nearly round bodied oinochoe with a ring foot, with a short but distinct neck. The body, foot ring and neck were potted separately then joined and the foot ring was turned. There are fine wheel marks on the interior of the neck which has been smoothed for c. 30mm below the level of the burnishing. The handle was attached, pushing the rim in and the spur was formed. The foot ring (but not underside) and the body were burnished on the wheel. The neck and the outside of the handle were burnished freehand vertically. Near the rim the freehand burnishing is horizontal. The burnishing extends for c. 20mm on the interior. There are chips at the foot and a crack at the rim. The transitional bucchero fabric is fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.1mm.
See No. 247.

253. Oinochoe Type Gsell 85
Reg. no. GR 1838. 6.8.116
Fig. 253a–b
Cat. no. Old Cat. 37
Height 200
Rim 101
Base 84
Findspot Unknown
Production place Vulci
Acquired from - Campanari
Date 600–550
Colour Burnished black
The body and neck were potted separately. The foot was attached and turned creating a smooth burnished finish with visible concentric rings. The neck was joined creating a low, double moulding at the joint. The spur was formed and the rim was pushed in as the handle was attached. Snake-like appliques were formed and attached along with thickening at the upper attachment of the handle (Fig. 253b). The base and body were burnished, probably on the wheel, but the tool marks are not clear. The burnishing is not well preserved on the neck and handle but the neck was burnished vertically on the exterior and horizontally, rather untidily, on the interior. Three grooves were burnished into the neck just below where the rim turns out, and two grooves were excised into the body 80 and 88mm above the base. Oblique notches were added to the backs of the snakes and across the top of the handle attachment. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm.

The dragon or snake applique on the rim are similar to metal types, and this mimicking of metal elements, such as rivets is typical of the form that is related to type Ras. type 7a (Beletti Marchesini 2004, 102). The form varies in detail, particularly at the handle attachments, for example a vase from Pitigliano is similar, but with feline reliefs on the rim (Celuzza et al. 2004, 159, pl. 7:no. 48). A similar vase is illustrated by Gsell (1891, III = Beletti Marchesini 2004, 94, pl. 1.7) and a range of oinochoai with similar elaborate handles are in the Louvre (Gran-Aymerich 1992, pl. 2–3, 39.1–9).

254. Oinochoe Type Ras. 4c or Albore-Livadie 10b
Reg. no. GR 2006.11.6.10
Fig. 254a–b
Cat. no. Old Cat. 30
Height 352
Base 105
Findspot Unknown
Production place Campania
Acquired from Hamilton Collection
Date 550–560
Colour Burnished black
The body and neck were potted separately, the foot was turned and the neck attached forming a cordon at the joint. The rim was shaped with a trefoil spout and pushed in at the back to form a vertical section of neck where the handle was attached (Fig. 254b). The interior of the neck was thickened with added clay to form a protrubance at the upper handle attachment. The handle was made of three rolls of clay and attached to the body and neck with small rotelles added either side of the handle on the rim. A low cordon was raised at the top of the cylindrical part of the neck and the cordon curves upwards behind the handle attachment to form a chevron. The exterior of the body was burnished smooth, without a trace of tooling. The neck and handle were burnished vertically, and the rim vertically on the exterior and horizontally on the interior. The body, or spout of the neck was formed from thin rolls of clay twisted together (Fig. 253d). The shape, decoration and colouring are similar to the Campanian large kotylai (Nos. 200–3). The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

The handle is similar to type Ras. 4c although the lip is not as sharply angled from the neck and the upper handle attachment pushes the lip inwards deforming the shape of the neck. Rasmussen’s no. 1 (1979, 82 fig. 44) also has a triple-stranded handle. The shape, and decoration is also close to Albore-Livadie type 10B (1979, 94 fig. 21). An oinochoe in the Louvre is similar although the neck is conical and the rim rises steeply from the handle to the pinched spout where there is a filter. It does, however, have the same slight cordons at the top and bottom of the neck and a similar foot ring. Gran-Aymerich (1992, pl. 50, 14.10) suggests it may be Campanian.

255. Oinochoe Type Ras. 6a or similar
Reg. no. GR 1836. 2.24. 411
Fig. 255a–d
Cat. no. H 212
Height 401
Base 172
Findspot Chiusi or Volterra
Production place Tarquinia
Acquired from Durand Collection
Date 580–560
Colour Burnished black
A large reliefs decorated oinochoe with a plastic head decoration at the upper attachment. The body, foot and neck were potted separately on the wheel and the tears were impressed into moulds from the interior, leaving marks on the interior, before the parts were joined. The underside of the foot ring was smoothed with a finger. The long spur was formed and additional clay was placed on the rim around the lobes to form a thickened and rolled rim that terminates in a scroll, possibly representing a swan’s head motif. The handle was formed from a folded strip of clay and attached and the lobes of the upper and lower attachment were formed (Fig. 255b). This was followed by the building of the relief head. The face was mould-made and was attached with additional clay to the inside of the rim between the lobes of the handle attachment (Fig. 255c). The ears were then formed from thin rolls of clay curled round at both ends and pressed on, slightly flattening the roll. The lresses were then added starting from the forehead. Each was made of two thin rolls of clay twisted together (Fig. 255d). The first was laid across the forehead, behind the ears and down towards the interior of the vessel. The next two were laid behind the first and ran around the rim of the vessel on both sides. The remaining four were folded into a “U” shape and placed against the third strand but trailing over the back of the head towards the handle of the vessel. The ends of these were smeared across and knotted like buckle forms formed at the end. A narrow strip of clay was laid over the first six tresses and ran from the centre of the top of the forehead towards the back of the head, more like a ribbon than a parting. The exterior of the foot ring and the body up to the bottom of the tears were burnished on the wheel. The spaces between the lower tears were burnished vertically with a broad tool. The areas between the curves of the larger and smaller tears and between the smaller tears were burnished with a fine tool. The handle was then burnished freehand, generally vertically but the flat areas were burnished very smoothly, leaving no tool marks. The neck was burnished vertically with broad strokes, missing a small area behind the handle. The burnishing around the rim was generally horizontal following the shape of the rim and attachment. The face was carefully burnished with an emphasized brow ridge but the ears and lresses were not burnished. The lower tier of the handle was burnished-in and then the acute folds of the handle were burnished from the rim, past the lresses down to the tang of the handle. The interior of the rim was burnished for c. 50mm. At some point in the burnishing sequence, after the handle was burnished, the lower tears had their outlines excised and an inner tear shape excised, the upper tears had only their outlines excised. The surfaces of the tears were then burnished vertically freehand following their shape when first fired. There are chips on the handle and two of the lresses on the rim to the left of the face are missing. There are cracks in the foot, handle and body and spalling on the interior and exterior of the

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foot and traces of wax on the surface. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm.

This oinochoe was summarily published by Bruni (1989, 131 no. 33) and similar vessels with two rows of ‘tears’ have been found at Vulci or have no provenance (Bruni 1989, 131 nos. 34–5, 37–8 Fig. 9.2 = Locatelli 2004, 79 nos. 129–13). Another vase found at Vulci is a good match but has a row of dots between the rows of tears (Gselli 1861, pl. III, 8 = Beletti Marchesini 2004, 94 pl. 1.3). Some sherds in Erlangen constitute the neck and handle of a similar vessel: the head has a matching face but plain hair and no ears, the scrolls on the rim are also similar (Dräger 1995, 66–7 pl. 44: 4–5). A similar oinochoe from Tarquinia, with two rows of tears, has a monstrous, possibly feline, head at the top of the handle (Bruni 1989, 131 no. 36 fig. 9.3 = Gualtiero 1993, 138 fig. 11 = Locatelli 2004, 79 pl. 13.5 no. 12.8 = Pallottino 1973 fig. 49 centre) and a smaller vessel, 250mm tall, is otherwise very similar but has what appears to be a leopard’s head at the top of the handle although Camporeale describes it as a female head (Camporeale 1991, 95–6 pl. 766–c, 776 no. 84). A sherd excavated at Tarquinia is decorated with relief tears and has a similar junction of neck and shoulder, but with a low cordon at the join (Locatelli 2001, 212 pl. 85 no. 74/4).

The relief decorated bucchero kyathoi and oinochoai made in Tarquinia are discussed in most detail by Bruni who dates them to the middle of the first half of the 6th century (Bruni 1989, 144; previous studies: Pallottino 1973, 214; Barbagianni 1965, 313; Camporeale 1972b, 143; Rasmussen 1979, 139–40; Gualtiero 1993) and most recently by Locatelli (2004, 66–70, pl. 11–13). The group of relief decorated oinochoai with a female or feline head at the top attachment of the handle is thought to have been made at Tarquinia and can be sub-divided into two groups one similar to Ras. type 3e the other closer to type 6a. This oinochoe belongs to the latter group, and within that, to a sub-group decorated with two rows of tear-shaped reliefs. Bruni publishes a number of similar examples with two rows of ‘tears’ and a female head at the handle attachment (Bruni 1989 no. 26–31). One in Zürich is generally more slender, and one in Chiusi has inverted ‘U’ shape reliefs above the lower row of ‘tears’. Another in the Louvre is a similar shape but the details of the neck and handles differ with ape-like faces on either side of the rim and the body is decorated with two rows of tear shapes with an ‘H’ motif between them, the face is however, of a similar quality, but lacks ears and the hair is plain or marked with dots (Gran-Aymerich 1992, 10–2 pl. 41.1). Two in Boston are similar to this example. The example in the British Museum has the most intricate female head, on the others the hair is simply dotted-in. A monumental oinochoe of similar size, but different design, is known from Tarquinia (Locatelli 2004, pl. 1). It has been suggested that the scrols on the rim may be intended to represent a snout of a wild boar (Guàltiero 1993, 139, n. 12) but on the British Museum example there is no specific attempt to indicate a snout with impressions that might be interpreted as nostrils. Many of the reliefs on this group of vessels are described as being of low quality and fragile and so perhaps designed exclusively for tomb use (Locatelli 2004, 70; De Puma 1988, 139–40). However, this example is of high quality and robust. In particular the detailing of the head seems to have received more attention than in related vessels. A similar use of human protomes is found in later (mid-5th century) Greek bronze vessels, that share the general shape of this example but differ in details (Von Bothmer 1979).

256. Oinochoe Batignani Type B

Reg. no. GR 1867 5.8.845

Fig. 256a–c
Cat. no. H 213
Height 293, Lid 80
Rim 66, Lid 85
Base 94
Findspot Unknown

Production place Chiusi

Acquired from Blacas Collection

Date 575–500

Colour Burnished dark brownish grey

The body was formed on the wheel and the ribbing on the shoulder and the sitting sphinxes, facing r. were pressed out into moulds (Fig. 256b). The foot ring was potted separately and then turned when attached. The neck was potted on the wheel and the cordon at the upper handle attachment was formed by folding-out and then folding-in the wall, leaving a hollow on the interior. The face of the winged goddess (similar to Donati 1968 pl. LXXIX) on the neck was pressed into a mould but the wings seem to be a separate appliquè (there are no finger marks behind on the interior) (Fig. 256c).

The handle and upper attachment were added and the concave attachments and the thumb rest were formed. The foot was burnished on the exterior and a groove was burnished into its edge. The body was burnished freehand horizontally up to the lower cordon that was formed by burnishing and consists of a raised band with two grooves along its edges to create the effect of three bands, the wider, central one of which is recessed. The cordon provides the ground line for the sphinxes. The cordon above the sphinxes is the same as the one below. The spaces between the sphinxes were burnished horizontally freehand with a fine tool and the sphinxes themselves were burnished following their shape. Their outlines were burnished around, in some cases outlining them over the cordon above and below. The double moulding between the neck and the shoulder was burnished-in. The ribbing around the shoulder was sharpened by burnishing, generally radially, and around the outlines, sometimes over the cordon above and below. The neck was burnished horizontally and a triple cordon was burnished-in at the level of the wings. The face and wings were burnished (over the cordon) and details of the face – the headband, the eyes, the nose and the mouth, were burnished-in. The large cordon at the handle attachment was burnished, along with the lip, and two grooves were burnished into the cordon. The interior was burnished for c. 10mm on the interior. The handle and its attachment were burnished vertically and a deep groove was burnished into its exterior surface. Incised details completed the decoration with a zigzag above and below the triple cordon on the neck and a zigzag along the central band of the two cordon on the body. Oblique lines were incised into the wings of the goddess to indicate feathers, and a central line to divide the wings. Three oblique lines between the head and the wings on either side indicate the hair. The details of the sphinxes were incised-in – the eyes, ears, hair, curl of the tail, and outline of the legs. An ante cootram ‘T’ was burnished into the underside of the base. The vessel has been reconstructed from sherds with much restoration at the shoulder. There are chips at the rim and base. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm; grey grit; common, poorly sorted, angular, <0.5mm.

256a. Lid

Height 80
Rim 85
Date 575–500

Colour Burnished dark brownish grey

The lid was formed on the wheel and then the petals were pressed into moulds leaving finger marks on the interior. The exterior was turned to create the double cordon and the off-set carination. The dove-like bird was formed freehand with an upright head and a horizontally fanned tail. The wall was burnished freehand horizontally as was the carination and the lip and c. 3mm of the interior, the remainder of which was smoothed with a finger. The upper part of the lid was burnished largely radially between the petals, then the outline of the petals was excised and then the petals themselves were burnished. The bird was burnished and then details were incised with the outline of the wings, longitudinal incisions for the feathers and a point for the one surviving eye. A zigzag was incised between the cordon and the carination. The beak of the bird is missing, the bird has been reattached to the lid, the lid is chipped and restored at the rim. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm; grey grit; common, poorly sorted, angular, <0.5mm.

This oinochoe is published by Batignani no. 189 (1965, 305; 210) and donati no. 710. This example is not fully exposed. The vessel and heads are not listed by Donati (1968). A sherd of neck, handle and shoulder in Sèvres appears to be almost identical although the words appear to have no incised decoration, or zigzags on the neck (Massoul 1935, 58 pl. 28.9).

257. Oinochoe Type Ras. 3d / Gsell 63

Reg. no. GR 1839.10.25.11

Fig. 257a–b
Cat. no. H 219
Height 296
Base 98

Findspot Vulci

Production place Vulci

Acquired from Campanari

Catalogue

Etruscan Bucchero in the British Museum | 65
Perkins

Date 575–525
Colour Burnished very dark grey
A large oval bodied oinochoe with large rosettes on a flange, the long neck and rounded-sectioned handle. The body and neck were potted separately and the foot ring was turned. Relief decoration of three lions walking left between four elongated teardrops with points downwards was raised on the body (Fig. 257b). The lions are identical from the details of the head and mane which were burnished in, the jaws are gaping. The reliefs may have been impressed into moulds before the neck was added since the neck aperture is small. The burnishing is not clear due to the painted surface. A large square moulding was burnished-in at the junction of the body and the neck and two broad grooves were burnished-in at the junction of the neck and the lip. The handle was attached with added clay. The rim was pushed in at the upper attachment, the rosettes were added and the spur pinched. The interior of the rim was burnished for c. 25mm from the rim. Two deep grooves were added below the relief decoration c. 90 and 96mm above the base while the vase was turning on a slow wheel. There is black paint or lacquer on the exterior, originally it may have had a more grey colour. The bucchero pesante fabric is not exposed.

This oinochoe belongs to an homogeneous group of oinochoai within the range of Vulcentine bucchero pesante production. They have a very similar shape, with slight variations in details: the rosettes are sometimes with a nipple, there is sometimes a zigzag incised at the top of the shoulder and there are a variety of different relief motifs used, or sometimes no reliefs at all. The form was first categorized by Gsell (1891 pl. B) and the type, with lion reliefs, was briefly discussed by Batignani (1965, 310). Gran-Ayerich (1992, 93–5) provides an extended discussion with many comparanda and emphasizes their relationship to some metal oinochoai, proposing the name of the ‘Ponitic’ lions for the vessels. De Puma (1996, 18) identifies further similar examples, discussing two vessels in Malibu that have a relief horseman alongside the lion and suggests a Corinthian inspiration for the motif of the horseman. Belelli Marchesini (2004, 93) discusses this type noting that it is a homogeneous group of oinochoai distinguished by a decoration alternating ‘tongues’ with a limited range of other reliefs on the shoulder. In the same volume Rafanelli discusses oinochoai from this group in Grosseto and from Pitigliano, with reliefs of lions and grazing deer and the tongue-like motif of which the identity is as a petal. This leads Rafanelli to characterise the group as the ‘Vulci petals workshop’. In addition, the ‘Ponitic’ (probably actually Vulcentine), (Etrusco-) Corinthian and toretic characteristics are noted independently of Gran-Ayerich (1992) and De Puma (1996), along with further similarities to Vulcentine bucchero lions, Caeuranth ears and Targuium stone reliefs (Celuzza et al. 2004, 173–5). The full range of reliefs comprises a tongue, petal or tear motif framing walking lions (with front paw on the ground or raised, with or without tongue, sometimes with head turned (full-face), several birds (Falco Amorelli full-face, AV 203 no. 22), panthers, two panthers and a deer, a panther and two palmettes, grazing deer, horsemen, horse heads, horse and panther heads, female figures with palmettes (Falco Amorelli 1971, 203 no. 21) and palmettes, (see Belelli Marchesini 2004, 93 for most of these). The lion is the most common motif.

The distribution of these oinochoai is centred upon Vulci: they have been found at Vulci, Pescia Romana, Saturnia and Pitigliano, there are vases with unknown provenance in Athens, Brussels, Boston, Budapest, Compiègne, Israel, Karlsruhe, Malibu, Paris, Switzerland, Vatican City, and Würzburg (Belelli Marchesini 2004, 93; De Puma 1996, 18; Gran-Ayerich 1992, 94). To these may be added vases from Vulci: with a lion (Celuzza et al. 2004, 152 pl. 2 no. 14a–b; HERCLE 1963, 12 fig. 1 pl. 32–33), undecorated (Rizzo 1990, 145 fig. 310 nos. 30–1), from Pitigliano, a lion with a raised front paw (Celuzza et al. 2004, 154 pl. 7 no. 48), from near Civitavecchia, undecorated (Massoul 1935, 59 pl. 28.25) and vases with unknown provenance in Grosseto, undecorated (Celuzza 2000, 98–9 pl. 12 no. 5.54), Madrid, undecorated (Blázquez Martínez 1960, 148 fig. 21 pl. 11 no. 21) and Tübingen with a lion (Rückert 1996, 31 pl. 15.1,2,7).

258. Oinochoe Type BM1
Reg. no. GR 1867.5-8.1347
Fig. 258
Height 252
Base 93
Findspot Unknown
Production place Campania
Acquired from Blacas Collection
Date 570–520
Colour Burnished black
This type forms a distinct sub-group in the oinochoai: the classification British Museum 1 (BM) is proposed. It is a variably sized oinochoe with a pyriform ovale body and a nearly horizontal shoulder unlike type Ras. 6a. It has large side lobes on the trefoil neck and rim and the spout starts splaying at the junction between the body and the neck, as on type Ras. 8a / Albore-Livadie roD/E, but the neck is narrower and the shoulder flatter. The body was potted and the neck may have been formed separately and then joined but the join is not clearly visible. Fine wheel marks are visible in the neck. The base was turned on the exterior and the underside to form a disc rather than a ring foot. The trefoil rim was formed and deeply pinched to create a narrow spout, finger marks are visible in the interior of the neck where it was not later burnished. The handle was attached indenting the rim and forming a slightly pointed projection on the interior of the rim. The body was burnished on the wheel and the underside of the base was burnished on the wheel near to the edge of the foot and in the centre of the base with a handmade spiral, but leaving most of the underside unburnished (a feature also found on an example of type BM2, No. 264). The neck and handle were burnished freehand vertically, missing a few areas behind the handle and the lower attachment was burnished around. The interior of the neck was burnished for c. 30–35mm. There is a base on the rim. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

The fabric of these vessels, along with their similarity to types Albore-Livadie (1979) 10D and E, suggests that they may be Campanian. This vase was published by Rasmussen (1986, 274 no. 8 fig. 8). Distributional evidence is poor: a vase in Sèvres (Massoul 1935, 59 pl. 28.30) and No. 261 are said to be from Chiuse or Volterra (an unreliable generic origin given to vases from the Durand Collection), but others are without provenance in the British Museum Nos. 259–60, Edinburgh (Moignard 1989, 50 pl. 58.3), Göteborg (Åström and Holmberg 1985, 66–7 pl. 24.3), Madrid (Blázquez Martínez 1960, 149 fig. 28 pl. 15 no. 24) and Warsaw (Bernhard 1976, 46 pl. 39–7–8).

259. Oinochoe Type BM1
Reg. no. GR 1867.5-8.1349
Fig. 259
Cat. no. H 141
Height 310
Base 122
Findspot Unknown
Production place Campania
Acquired from Blacas Collection
Date 570–520
Colour Burnished dark grey

Description and forming as No. 258 except that this example has two spur like protuberances to either side of the handle on the rim and there are strong burnishing marks around the upper handle attachment and the protuberances. In addition the interior of the neck is burnished for c. 15–20mm. On this vessel there is a strong difference in colour between the dark grey burnished areas and the lighter, brownish, unburnished areas. There is a chip at the rim. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.1mm.

See No. 258. This vase was published by Rasmussen (1986, 274 no. 10).

260. Oinochoe Type BM1
Reg. no. GR 1977.8-11.16
Fig. 260
Cat. no. Old Cat. 38
Height 164
Base 67
Findspot Unknown
Production place Campania
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 570–520
Colour Burnished black

Description and forming as No. 258 except that this oinochoe is a smaller size, the underside of the base was unburnished and the interior of the neck was burnished for c. 15mm. There are chips at the base and rim along with cracks in the body. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

See No. 258. This vase was published by Rasmussen (1986, 274 no. 13).
261. Oinochoe Type BM1
Reg. no. GR 1977.8-11.17
Fig. 261
Cat. no. Old Cat. 25
Height 184
Base 62
Findspot Unknown
Production place Campania
Acquired from Durand Collection
Date 570–520
Colour Burnished black

Description and forming as No. 260. There is a post cocturam graffito ‘I’ on the base. There are chips at the base and a large portion of the rim has been restored. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.
See No. 258.

262. Oinochoe Type Ras.6a / BM2
Reg. no. GR 1814.7-4.443
Fig. 262
Cat. no. Old Cat. 40
Height 215
Base 71
Findspot Unknown
Production place Campania
Acquired from 2nd Townley Collection
Date 570–520
Colour Burnished black

A medium sized oinochoe with a slightly pyriform body, and a proportionally larger neck and rim than a typical Ras. type 6a oinochoe. It may be differentiated from type BM1 by the taller neck and the fact that the spout starts to splay above the junction between the neck and the body. The lip has large side lobes on a trefoil neck. This type forms a distinct sub-group in the oinochoai. The body was potted and the neck formed separately and then joined. Fine wheel marks are visible in the neck. The base was turned on the exterior and the underside forming a disc foot. The trefoil rim was shaped and the handle was attached indenting the rim and forming a slightly pointed projection on the interior of the rim. The body was burnished on the wheel and the underside of the base was unburnished apart from near to the edge. Most of the neck and handle were burnished vertically freehand with some horizontal strokes at the base of the neck and at the rim, missing a few areas behind the handle, and the lower attachment was burnished around. The interior of the neck was burnished for c. 15mm. A part of body has been restored and there are chips at the rim. There is a post cocturam scrape down the length of the spout to the junction with the body. The Campanian or transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

This oinochoe is the more pyriform variety of Ras. type 6a, e.g. Rasmussen (1979, 84 fig. 55–6) and falls within Albore-Livadie type 10D (1979, 108 fig. 25) and was made in both Etruria and Campania (Rückert 1996, 31). It has been excavated at Nola (Bonghi Jovino 2010D (1979, 108 fig. 25) and was made in both Etruria and Campania (Rückert 1996, 31). It has been excavated at Nola (Bonghi Jovino 1979, 29 pl. 70-3), Braunschweig (Greifenhagen 1940, 42 pl. 32-7), Capua (Mingazzini 1969, 3 pl. (Italy 1971)7, Edinburgh (Moignard 1989, 50 pl. 58-2), Fiesole (Pecchi 1967, 50 pl. 84a no. 41), Paris (Gran-Aymerich 1992, 87–8 pl. 34.7) Stockholm (Blomberg 1983, 73–4 fig. 30 pl. 34.4), Tübingen (Rückert 1996, 31 pl. 14-7-8) and Warsaw (Bernhard 1976, 46 pl. 40-4.6).

This oinochoe is of Ras. type 6a, e.g. Rasmussen (1986, 274 no. 12 fig. 9).

263. Oinochoe Type Ras.6a / BM2
Reg. no. GR 1867.5-8
Fig. 263
Height 208
Base 67
Findspot Unknown
Production place Campania
Acquired from Blacas Collection
Date 570–520
Colour Burnished black

Description and forming as No. 262. The Campanian or transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm. This piece was published by Rasmussen (1986, 274 no. 11).

264. Oinochoe Type Ras.6a / BM2
Reg. no. GR 1867.5-9
Fig. 264
Height 243
Base 96
Findspot Unknown
Production place Campania
Acquired from Blacas Collection
Date 570–520
Colour Burnished black

Description and forming as No. 262 except that finger marks are visible in the interior of the neck where it was not later burnished, the underside of the base was burnished on the wheel near to the edge of the foot and in the centre of the base with a freehand spiral, but leaving most of the underside unburnished (a feature also found on type BM1, No. 258) and the interior of the neck was burnished for c. 10–15mm. There are chips at the base. Campanian bucchero fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm; lime; common, well-sorted, flecks, <0.1mm; grey grit; common, well-sorted, sub-angular, <0.1mm.

See No. 262. This vase was published by Rasmussen (1986, 274 no. 9).

265. Oinochoe Type Ras.6a / BM2
Reg. no. GR 1867.5-8.1351
Fig. 265
Height 190
Base 76
Findspot Unknown
Production place Campania
Acquired from Blacas Collection
Date 570–520
Colour Burnished black

Description and forming as No. 262 except that there are chips on the body. The Campanian or transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm. This vase was published by Rasmussen (1986, 274 no. 18). This oinochoe is a distinctive sub-type of type Ras. 6a with a tall cylindrical neck as noted by Gran-Aymerich (1992, 88–9) and a relatively small spout. Although Gran-Aymerich (1992, pl. 35.1 and 3) suggests that some of these vessels may be from Cerveteri, the examples in the British Museum appear to be solely Campanian. The only published examples that have precise provenances are from Nola: two have
horizontal grooves on the body and one slight ripple at the upper attachment of the handle (Bonghi Jovino and Donecze 1969, 42, 66–4, 72 pl. 38.3, 14.2, 4, 178.1) although those in Capua are from Campania (Mingazzini 1969, 3 pl. 1.5, 9). Others are in Edinburgh (Mognaird 1989, 49–50 pl. 58.1). Paris (Gran-Aymerich 1992, 89 pl. 35–4, 4), Stockholm (Blomberg 1983, 73 fig. 29 pl. 34.3), Warsaw (Bernhard 1976, 46 pl. 40.5) and the British Museum Nos. 268–71.

268. Oinochoe Type Ras.6a / BM3
Reg. no. GR 1814.7-4.442
Fig. 268
Cat. no. Old Cat. 39
Height 211
Base 60
Findspot Unknown
Production place Campania
Acquired from 2nd Townley Collection
Date 570–520
Colour Burnished black
Description and forming as No. 267 except that the wheel marks visible in the neck are slight and the interior of the neck was burnished for c. 12mm. There are chips at the base and rim and black paint on the exterior. The Campanian bucchero fabric is not exposed.

269. Oinochoe Type Ras.6a / BM3
Reg. no. GR 1814.7-4.445
Fig. 269
Cat. no. Old Cat. 42
Height 259
Base 87
Findspot Unknown
Production place Campania
Acquired from 2nd Townley Collection
Date 570–520
Colour Burnished black
Description and forming as No. 267 except that it is medium-sized. The rim has been restored and it is chipped at the base. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

271. Oinochoe Type Ras.6a / BM3
Reg. no. GR 1977.8-11.15
Fig. 271
Cat. no. Old Cat. 29
Height 281
Base 100
Findspot Unknown
Production place Campania
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 570–520
Colour Burnished black
Description and forming as No. 267 except that it is medium-sized. The rim has been restored and it is chipped at the base. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

272. Oinochoe Type Ras.7b
Reg. no. GR 1977.9-7.10
Fig. 272
Cat. no. H 139
Height 144
Base 82
Findspot Unknown
Production place Campania
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 570–520
Colour Burnished black
This oinochoe has the same shoulder as Ras.7b, but it lacks a distinct neck. The body was potted and the foot ring was added and turned on the exterior and the interior. The lip was potted separately then attached, the handle was added and the narrow spout formed. The underside of the base and the exterior of the body up to its widest point – where the handle is attached – was burnished on the wheel. Above the handle attachment the burnishing also appears to have been executed on the wheel even though the handle would have made the operation difficult. The off-set at the shoulder was burnished-in and the lip was horizontally burnished to a point just above the junction with the body, and above that it was obliquely or vertically burnished. The handle was vertically burnished freehand and the lower attachment was burnished around. The interior of the lip was burnished for c. 7mm. There are chips at rim and the foot ring has been ground level. There is slight restoration on the spout. The Campanian bucchero fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

273. Oinochoe Type Ras.6a / BM2 or similar
Reg. no. GR 1840.2-12.36
Fig. 273a–c
Cat. no. H 142
Height 264
Base 100
Findspot Unknown
Production place Tarquinia?
Acquired from Butler Collection
Date 570–520
Notes Sale of Samuel Butler, Bishop of Lichfield, 1840 (lot 213)
Colour Burnished black
Medium small-sized oinochoe with a slightly pyriform oval body, similar to Ras.6a and BM2, but there is plastic decoration on the handle and the rim is not typical of these types. The body was potted and the neck formed separately and then joined. Fine wheel marks are visible in the neck. The base was turned on the exterior and the underside smoothed by a finger forming a ring foot. The trefoil rim was formed making a distinctly lobed spout and large side lobes that slope upwards towards the spout (Fig. 273b). The handle was attached to either side clay and added to form an extension of the handle along the rim in the form of a swan’s head. The heads have no trace of eyes. On the back of the handle a ridge of clay running up the centre of the handle was added, it widens near to the rim to form a petal-shaped thumb rest (Fig. 273c). The body was burnished on the wheel and the underside of the base was unburnished apart from near to the edge. A double moulding was formed at the junction of the body and neck by burnishing. The neck and handle were burnished vertically freehand with some horizontal strokes at the base of the neck and at the rim. The decoration on the rim and handle was burnished freehand. The interior of the neck was burnished for c. 12mm. There is a slight chip at the rim, a part of foot has been restored, and there is black paint on the exterior. The transitional / bucchero pesante fabric is not exposed.

The handle and the rim attachment imitate metal handles. It has not been possible to trace any close parallels to this oinochoe, although vessels with relief decoration on the handle and attachments are not uncommon, particularly on Vulciunet vessels e.g. No. 256. The quality of the plastic decoration is similar to that of No. 275 suggesting that this vessel may have been made at Tarquinia, but this possibility is by no means certain.

274. Oinochoe Batignani Type A
Reg. no. GR 1814.7-4.459
Fig. 274a–c
Cat. no. H 217
Height 288
Base 95
Findspot Unknown
Production place Chiusi
Acquired from 2nd Townley Collection
Date 550–475
Notes Twin of No. 275
Colour Burnished black
A pyriform oinochoe with relief decoration. The body was formed on the wheel and the duck-like reliefs and ribbing on the shoulder were created by pushing from the inside into the body.
moulds held against the exterior, although the interior behind the ducks, where visible, had not appeared smooth. The ‘ducks’ may actually be doves or similar birds since they have short necks and perching, not webbed feet (cf. Fig. 275b). The foot ring was potted separately and joined. The neck was probably potted separately, fine wheel marks are visible on the interior and the rim was thickened by folding it outwards. The cords above and below the shoulder and on the neck were burnished-in, along with the grooves around the rim. The exterior of the base was turned along with three grooves on the body to provide a ground line for the reliefs. The handle was made of two rolls of clay and joined to the rim along with the ram’s head attachments. The spout was pinched-in forming a narrow spout (Fig. 274b). The underside of the base was roughly burnished freehand horizontally around the foot ring and in straight strokes across the centre. The foot was burnished on the wheel as was the body up to the level of the reliefs. Above this the body was burnished freehand horizontally and the neck vertically, apart from the band between the cords which was burnished horizontally. The handle was burnished vertically and the underside was burnished merging the two strands of the handle into one. The top and bottom of the handle were burnished around, along with the rams’ heads and c. 8mm around the insides of the lobes of the rim, but not the spout. The outlines of the ribbing on the shoulder were burnished-in as were the outlines and details of the ‘ducks’. The final stage of the decoration was the graffito addition of detail to the ducks and rams, two eyes with eyelashes in the indentations of the spout (Fig. 274c), a zigzag line between the two cords below the shoulder and another zigzag between the cords on the neck. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.1mm.

This oinochoe was published by Batignani (1965, 301 pl. 126) who notes similar eyes on a sherd of rotelle with a gorgon in Sèvres (Massoul 1938, 166 pl. 214.5) there are also eyes on No. 275 and 280 and an oinochoe in Chiusi (Von Lücken 1972, 27 pl. 42). This oinochoe is variable in its details: the handle attachments and reliefs all vary as do the number and position of cords and incised decoration. Discussing examples from Orvieto, Camporeale suggests that this form was produced at several places including Orvieto and Chiusi and that it is related to metal originals (Camporeale 1970, 77–85 figs. XVIIIa–c, XVIIIa pls. 52–51070, 79–80). Gran-Aymerich (1992, 105) notes the technique of pushing the clay into individual moulds to form the relief decoration. A vase in Gotta is generally similar but the only detail it shares are the ram’s head protomes at the upper handle attachment (Rohde 1964, 29 pl. 1.1–2). Similar ram’s heads appear as appliqués on the shoulder of a fragmentary oinochoe in Grosseto (Aymerich 1992, pl. 105). A fragmentary vase in Göttingen is the lower part of a similar vessel but with a relief of facing sphinxes (Bentz and Dehl-Von Kaenel 2001, 52 pl. 25.3). Another in the Fogg Museum is similar, including the eyes, but has a rosette with a palmette relief, different arrangements of zigzags and cords, and the ‘ducks’ alternate with scrolls. It is not possible to identify whether the ducks are from the same mould (Chase and Pease 1942, 45 pl. 27.7). Few published examples have secure provenances: in addition to those from Orvieto fragmentary examples have been found at Murlo (Stopponi 1985, 87–88 fig. 3, 129 pl. 129) and Pitigliano/Saturnia (Donati and Michelucci 1981, 57 pl. 101).

275. Oinochoe Batignani Type A

Reg. no. GR 1814.7-4.460
Fig. 275a–b
Cat. no. H 218
Height 288
Base 95
Findspot Unknown

Production place Chiusi
Acquired from 2nd Townley Collection
Date 550–475
Notes Twin of No. 274
Fabric Burnished black

Forming and description as No. 274 except that the spout has been broken off and there are splashes of wax on the exterior. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; frequent, well-sorted platelet, <0.1mm.

The vase listed as H 218 by Batignani (1965, 304 no.167) is not this vessel. See No. 274.

276. Oinochoe Batignani Type A

Reg. no. GR 1914.2.29.01
Fig. 276a–f
Height 298
Base 94
Findspot Unknown

Production place Chiusi
Acquired from Ernest Wood
Date 550–475
Colour Burnished black

A relief decorated oinochoe with large rotelle and friezes of sphinxes on the shoulder and lions on the belly. The overall design has a clear frontal view with a lion, a tongue with sphinx each side, and a rosette, all aligned below the spout. The body and neck were probably potted separately. A deep groove was added around the edge of the foot. The reliefs were presumably added before the neck was joined. On the shoulder a frieze of five tongues with a single groove alternate with five busts of sphinxes with one wing (Fig. 276b). A sphinx was centred below the base of the handle. Around the body, the lower frieze consists of five walking lions with a gaping jaw, a raised left front paw and a tail raised and coiled into a figure of eight (Fig. 276c). The lion is not unlike the ‘Pontic’ lion on No. 275. The rim was folded externally to thicken it for c. 18mm. The mould-made handle with a relief of a prostate lion was attached, thickening the rim and slightly pushing it inwards (Fig. 276d). The thickening of the rim forms a bar across the top of the rim and two large rotelle with impressions of a gorgon’s head were attached at either end. The spout was pinched-in (Fig. 276e). The body was divided into horizontal registers by burnished grooves that define narrow cords. The lions stand on a narrow cord and there is a broad band below this c. 18mm wide with another narrow cord below it. There is a similar band above the lions that contains a somewhat irregular incised zigzag. Above the sphinxes is a another narrow cord 4mm wide. In the centre of the neck is another wide band with a cord to either side 11mm wide similar to that below the lions. The body was burnished freehand both around the edges of the reliefs (including a central stroke down the neck) and in the spaces between them, generally vertically. The neck was burnished vertically and obliquely around the eyes. Two grooves were burnished into the thickened edge of the rim. Details of the gorgons’ heads were burnished-in but not incised. The underside of the foot was burnished around the foot ring and across the centre of the base. Further detail was added by incision. On the lions; an almond eye, an ear in the shape of an inverted heart, and a line from the nostril around the jaw, toes and the outline of the legs were incised. The end of the tail was incised with an eye with two lines to either side, perhaps indicating a snake’s or a vulture’s head (Fig. 276e). On the sphinxes, feathers on their wings were incised horizontally. The head, ear, a head band extending horizontally behind the eye, nose and lips (Fig. 276f). The details of the head of the sphinx below the handle were incised into the bottom of the handle, rather than the shoulder of the vase. In the band above the sphinxes three rosettes in a double circle with a central disc were incised. Each has 9, 10 and 12 petals and a dot in the centre (Fig. 276f). An eye was incised on either side of the spout. The pupil is circular with an almond around and a line above and below that which flow around the almond but do not meet at either end. Eyelashes were added above and below these lines (Fig. 276e). On the handle, the shoulders, fore legs and claws of the lion were incised along with two lines across the neck. Two heart shaped ears a line across the brow with a triangle, two almond eyes and two circular nostrils (Fig. 276d). The vase has probably been treated with black paint or a glossy polish. The bucchero pesante fabric is not exposed.

This vase is published wrongly by Batignani as H 218 (1965, 304 no. 167). Camporeale (1970, 79–80) suggests that this form was produced at several places including Orvieto and Chiusi although Gran-Aymerich (1992, 108) notes, following Batignani (1965, 296–7), Donati (1969, 444) and Emiliozzi (1974, nos. 122–3) that the feline on the handle is typical of Chiusi and is only rarely found at Orvieto. The only parallel with a provenance of rotelle is a similar fragmentary one published by Donati (1969, 444) and found at Sorgaia near Sarteano (Massoul 1935, 58 pl. 28.8). The oinochoai with a feline lying along the handle vary in their details. An example in Orvieto is a very similar vessel in all surviving details (the neck and handle are not preserved) except it has boars rather than sphinxes in relief on the shoulder (Camporeale 1970, 81–3 fig. 23 pl. XVIIc). Another, in the Gery Museum, has an upper frieze of palmettes and cockerels and the lower of human and horse heads, cockerels and two figures at a window (Puma Duria 1996, 14–16 pl. 304). Horse heads above and winged horses below decorate an example in the
narrow, shallow, intermittent groove was marked around the shoulder, acting as a ground line for the open fans. Five open fans were impressed above the groove on the lower part of the shoulder and eight closed horizontal fans on the upper part of the shoulder of five impressions each (Fig. 278b). On the handle five closed vertical fans of five to six impressions each were created (Fig. 279b). All the fans were impressed with the same tool. The open fans are somewhat clumsily executed with blocks of near parallel impressions on the right hand side and an awkward change of direction at the top of the fan. The rim is chipped. The buccero sottile fabric is not fully exposed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm.

Two olpai in Amsterdam from Veii are similar with open and closed fans but also have grooves below the open fans and rays around the base. The handle of the first is also decorated with fans but they are arranged in five rows of four or five vertical fans. The fans are slightly clumsy, but not as irregular as on this British Museum example (Regter 2003, cat. p. 14–5, 62–3 nos. 17, 78). The form is common in Etrusco-Corinthian ware and the shape was derived from Corinthian olpai, however, the rotelles common on the Corinthian vases are rare (Rasmussen 1979, 88–9; Coen 1991, 85). The olpai are found throughout Etruria and Latium at Cerveteri and environs, Veii, Tarquinia, the Viterbese, Vulci, Castro, Chiusi, Orvieto, Narce, Rome and Anagni (Coen 1991, 85; Rasmussen 1979, 88, 145). To these may be added more from Cerveteri (Coen 1991, 26, 34, 52 pl. XVII–d, XXIV, XLII no. 34, 47, 60–1; Bonghi,Jovino 1980, 224 no. 49) and one in Sèvres (Massoul 1935, 57 pl. 28.2).

7.0 | Etruscan Bucchero in the British Museum

Fig. 279. Olpe Type Ras.1
Reg. no. GR 1839.2-14.101
Fig. 279a–b
Cat. no. H 165
Height 151
Rim 88
Base 46
Findspot Venice
Production place S. Etruria
Acquired from Campanari
Date 630–600
Colour Burnished black

The neck, body and handle were potted separately. The neck and body were joined forming a cordon on the exterior and then the profile was turned. The handle was added along with the protuberances on the rim to either side of the handle. The exterior was burnished vertically and the interior of the neck horizontally by hand. The handle was burnished vertically and around the edges of the protuberances, and a horizontal line was burnished across the bottom of the handle. Eight horizontal closed fans were applied around the shoulder. The fans are curved to the right with an occasional returning fan-arm (Regter 2003, 33) on the top side; each fan has five to eight arms (Fig. 279b). A slightly narrower fan was applied below the handle. A fine spiral groove of nine lines was incised around the widest point of the belly, part is so shallow that it is little more than a dotted line.

After this, rays were added around the base with a double outline. The exterior of the foot was formed by adding a groove around the base after the rays had been incised. A freehand circle was burnished around the base where the inside of the foot joins the underside. There are very slight chips at the rim and there are some wax drops and possibly black paint on the surface. The buccero sottile fabric is not fully exposed. Fabric inclusions: silver mica; common, well-sorted platelet, <0.1mm.

The decoration is close to the typical arrangement but lacks the vertical open fans above the grooves. An olpe from Veii, in Amsterdam, has the same scheme of decoration and the fan is very similar with the occasional returning fan-arm (Regter 2003, cat. p. 13 no. 16). The same fan is also used on two further vessels (Regter 2003 cat. p. 12 no. 15 and cat. p. 24 no. 29) both also from Veii. Two vessels from Vulci also have the same scheme but with different fans (Falconi Amorelli 1971, 201 nos. 3–4).

See No. 278.

280. Olpe Type Ras.1
Reg. no. GR 1839.2-14.102
Fig. 280a–b
Cat. no. Old Cat. 74
Height 151
Rim 88
Base 49
Findspot Unknown
Production place S. Etruria
Acquired from Campanari
Date 630–600
Notes Near twin of No. 281
Colour Burnished black

The body and neck were potted and then joined together (a line is visible on the interior) then the base was added. The profile was turned and then the handle and small rotelles to either side of the handle were added. There is much encrustation on the exterior making the burnishing unclear, but it appears to be vertical on the body and most of the neck, but near the rim it is horizontal, as it is on the interior. The burnishing on the thin handle is vertical and the underside of the base is also burnished. Finally the decoration was added with shallow grooves around the widest point of the body, probably four in number, 86, 88, 90 and 92mm below the rim. Eight rays were incised each outlined by a double line 2 to 4mm apart extending from the base nearly to the lowest groove. Six closed fans were impressed (wide end to the right) each with four to six impressions. The fans are not carefully executed and the lowest arm is distinctively curved downwards and there are some returning fan-arms (Regter 2003, 33) (Fig. 280b). A large portion of the rim is missing. The buccero sottile fabric was difficult to observe due to encrustation. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

An olpe from Veii, in Amsterdam, has the same decorative scheme but with a different fan (Regter 2003, cat. p. 13 no. 16).

See No. 278.
281. Olpe Type Ras.1  
Reg. no. GR 1839.2-14.103  
Fig. 281a–b  
Cat. no. Old Cat. 73  
Height 148  
Rim 88  
Base 47  
Findspot Unknown  
Production place S. Etruria  
Acquired from Campanari  
Date 630–600  
Notes Near twin of No. 280  
Colour Burnished black  

Forming and description as No. 280 except for slight differences in the decoration: there are six shallow grooves around the widest point of the body, 84, 86, 89, 92, 94 and 96mm below the rim; five rays incised and seven closed fans with five impressions each. The fans are carefully executed and the lowest arm is distinctively curved (but using a different tool to that used on No. 280) (Fig. 281b). There are chips at the rim and the handle is broken off. The bucchero sottile fabric was difficult fully to observe. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm; lime; frequent, well-sorted, sub-round, <0.1mm.  
See No. 280 and No. 278.

282. Olpe Type Ras.1  
Reg. no. GR 1977.7-17.4  
Fig. 282a–b  
Height 153  
Rim 91  
Base 76  
Findspot Unknown  
Production place S. Etruria  
Acquired from Unknown  
Date 630–600  
Colour Burnished dark grey with a light grey core  

This vessel has a relatively thick-walled dark grey fabric with a poorly preserved surface. The body was potted first and then the foot ring and the neck were joined and the profile was turned. The shape of the body is more an inverted pyriform than the normal ovoid shape. The underside of the base was only smoothed with a finger, then the handle and three protuberances were added to the rim, one either side of the handle on the upper surface of the rim, and a third in the centre of the handle on the rim (Fig. 282b). The burnishing is not clear but was probably horizontal. Two grooves were added 79 and 87mm below the rim at the level of the lower handle attachment. A further, wide, burnished groove runs down either side of the handle from the protuberance on the rim to the bottom of the handle. The interior of the rim has a distinct angle near to the rim making the top of the rim appear flattened, and is smoothed for 13mm. There are chips at the rim. Transitional bucchero fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm; mid-brown grog; common, poorly sorted, rounded, <1mm; lime; rare, poorly sorted, angular, <0.5mm.  
No exact matches to this vessel have been found but see No. 278 for olpai generally.

283. Olpe Type Ras.1  
Reg. no. GR 1977.8-11.19  
Fig. 283a–b  
Cat. no. Old Cat. 70  
Height 145  
Rim 90  
Base 51  
Findspot Unknown  
Production place S. Etruria  
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room  
Date 630–600  
Colour Burnished mainly black, with one area mottled light grey  

The body and neck were potted as one and the profile was then turned. The handle and rototiles were then added. The burnishing was vertical on the body and most of the neck, but near the rim it was horizontal, as it was on the interior for 40mm. The burnishing on the thin handle was vertical and the underside of the base was also burnished with straight strokes. A shallow spiral groove was incised around the widest point of the body, forming three to five grooves between 83 and 89mm below the rim. Eight rays were incised around the lower body with double lines 10mm apart, the lines are neither particularly parallel nor straight. Five closed fans were impressed, not quite vertically and rather haphazardly oriented, each with three to four arms. The fans were not carefully executed and the arms are distinctly curved and in one case there is a returning fan-arm (Regter 2003, 33) (Fig. 283b). A portion of the rim is missing. The bucchero sottile fabric was difficult fully to observe. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm.  
See No. 278.

Plates

284. Plate  
Reg. no. GR 1849.5-18.20  
Fig. 284  
Cat. no. H 191  
Height 58  
Rim 220  
Findspot Unknown  
Production place Chiusi  
Acquired from Bloys Sale (Christies), purchased from Sig. Campanari  
Date 600–550  
Notes Previously attached to base No. 303. Colour Burnished dark brownish black  

The plate was potted on the wheel with a deep, wide groove around the rim, made during potting, along with a lid seating and a circular depression in the centre. The underside was burnished on the wheel and the interior freehand. On the interior a circular cylinder frieze was impressed with three grooves, made on the wheel, to either side. The frieze is Scalía (1968) motif V, fig. 3d, the cylinder is 24mm high, four-and-a-half turns of the cylinder complete the frieze, each turn is c. 75mm, although the curvature is high so the measure is not accurate. The bowl has been restored from two sherds. The break of the stem has been filled. There are chips and cracks on the rim and black paint on the exterior. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm; lime; rare, poorly sorted, angular, <0.5mm.  

This plate was published by Scalía (1968, no. 58). A plate in Tübingen is very similar but has a different frieze (Rückert 1996, pl. 19.6, 20.1). A very similar plate with a trumpet foot was found in the Tomba della Pania, near Chiusi, although the stamp is different (Minetti 2000, fig. 12.3). Minetti proposes a chronological development for the form that places this example late in the series near to 570. However, this dating is not tenable since Minetti considers the plate with the base that does not belong (No. 303), and misplaces the plate in the series (Minetti 2000, 44). The plate, when attached to base No. 303 may have been a pastiche created by the Campanari, since it passed through their hands.

285. Plate  
Reg. no. GR 1814.7-4.473  
Fig. 285  
Height 53  
Rim 169  
Base 75  
Findspot Unknown  
Production place Orvieto  
Acquired from 2nd Townley Collection  
Date 550–500  
Colour Burnished, uneven black to greyish brown  

The plate and the foot were potted separately, the plate was inverted and the foot attached on the wheel and the junction smoothed on the exterior and underside. A groove was added on the edge of the foot. On the exterior, only the underside of the bowl was lightly burnished on the wheel. The plate was turned over and the interior was burnished on the wheel. The heavy grey bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm.  
This plate is a common shape in many Etruscan centres (Campaore 1970, 122–4 fig. 57 pl. XXIX, XXX, XXXI b–c nos. 124–34). At Orvieto it has been classed by Tamburini (2004, 212) as plate type 1b(3). The edge of the foot has the groove typical of Orvietan bucchero (e.g. Tamburini 2004, pl. 12 A 1b(3)) suggesting that this example may have been made in Orvieto. Two plates in Malibu are a good match and also in grey bucchero (De Puma 1996, 36–7 fig. 327 1–2 pl. 327, 1–4) as are vessels from Casale Pian Roseto (Murray 1993, fig. 270 pl. 270) appear to be black bucchero.

286. Plate  
Reg. no. GR 1909.7-20.19  
Fig. 286  
Cat. no. H 127  
Height 51  
Rim 228  
Base 75  
Findspot Unknown  
Production place Chiusi  
Acquired from R. Snead Brown  
Date 550–540  
Colour Burnished dark grey-brown  

This plate is a common shape in many Etruscan centres (Tamburini 2004, 212) as plate type 1b(3). They are usually associated with bucchero from Chiusi or with bucchero made in Orvieto. Two plates in Tübingen are very similar but unregistered and the interior was burnished on the wheel. The heavy grey bucchero fabric is not fully exposed. Fabric inclusions: silver mica; rare, poorly sorted, platelet, <0.5mm. This plate is a common shape in many Etruscan centres (Campaore 1970, 122–4 fig. 57 pl. XXIX, XXX, XXXI b–c nos. 124–34). At Orvieto it has been classed by Tamburini (2004, 212) as plate type 1b(3). The edge of the foot has the groove typical of Orvietan bucchero (e.g. Tamburini 2004, pl. 12 A 1b(3)) suggesting that this example may have been made in Orvieto. Two plates in Malibu are a good match and also in grey bucchero (De Puma 1996, 36–7 fig. 327 1–2 pl. 327, 1–4) as are vessels from Casale Pian Roseto (Murray 1993, fig. 270 pl. 270) appear to be black bucchero.
Plate with a flat base, slight exterior carination and an out-turned plain rim with two bucket handles rising vertically on opposite sides of the rim. The plate was formed on the wheel and smoothed with a finger when on the wheel. In the interior there are traces of haphazard burnishing with short strokes. The handles were burnished along their length. There is a large ante cocturam graffito 'U' on the centre of the base. The surface is blacker than the core and this may be due to burnishing or the traces of black paint on the surface. The plate has been restored from sherds. It was conserved and reassembled in 2002 when three alien rim sherds were removed (Nos. 299–301). The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.1 mm.

This type of plate would seem to have been produced only at Chiusi. One has been excavated near Chiusi (Martelli and Nasorri 2000, fig. 9.10) two at Sarteano (Minetti and Rastrelli 2001, 26, 85 no. 13, 32) and another, in the Boston Museum of Fine Arts (76.19), is said to be from Chiusi. An example without provenance is in Altenburg (Bielefeld 1960, 58 pl. 128.1). A similar plate from Chiusi is more elaborate with barley-twist handles surmounted by birds, and four human heads on the rim (Goring 2004, 115 pl. 191) as are another two in Fiesole (Pecchiai 1967, 503 pl. 85c nos. 47–8).

287. Plate Type Kas. 2

Reg. no. GR 1931.4-15.55
Fig. 287
Height 30
Rim 126
Base 54
Findspot Unknown
Production place Chiusi
Acquired from Unknown
Date 550–400
Colour Burnished dark grey surface where preserved, light grey to grey-brown core

A small, shallow, plate with a foot ring with a thickened, slightly overhanging, rim and an internal carination. The bowl was potted and the exterior was turned to form the profile and the foot ring, creating some grooves on the lower surface of the rim. The interior was probably also turned. There are traces of wheel burnishing on the outer edge of the rim and the interior, that formed a spiral in the centre. The surface is not well preserved and the foot and rim are chipped. The bucchero pesante fabric was difficult fully to observe.

Fabric inclusions: silver mica; common, well-sorted platelet, <0.1 mm; lime; common, well-sorted, flecks, <0.1 mm; black grit; common, well-sorted, round, <0.1 mm.

Although Rasmussen publishes two black buccher examples from Cerveteri (Rasmussen 1979, 124) this plate is a distinctive Chiusine bucchero pesante type: there is an example, from Chiusi, in Harrow (Gaunt et al. 2005, 55 pl. 52.15–16), a further three in Sévres (Massoul 1935, 60 pl. 29.11, 12, 15) others have been excavated at Chiusi (Del Verme 2000, 208 fig. 97; Martelli and Nasorri 2000, 92 fig. 4.6) and two more from near Sarteano (Minetti and Rastrelli 2001, 112 nos. 24–5). Examples without provenance are in Glasgow (Miognaïd 1997, 49 pl. 60.1–4) and Götingen (Benz and Dehl-Von Kaenel 2001, 58 pl. 28.8).

Pyxis

288. Pyxis

Reg. no. GR 1909.7-20.20
Fig. 288
Cat. no. H 128
Height 157
Rim 102
Base 90
Findspot Unknown
Production place Chiusi?
Acquired from R. Snead Brown
Date 600–500?
Notes
Reg. no. GR 1909.7-20.21
Fig. 288a
Cat. no. H 128a
Height 32
Rim 106
Findspot Unknown
Production place Chiusi?
Acquired from R. Snead Brown
Date 600–500?
Notes 288a
Reg. no. GR 1909.7-20.21
Fig. 288
Cat. no. H 128a
Height 32
Rim 106
Findspot Unknown
Production place Chiusi?
Acquired from R. Snead Brown
Date 600–500?
Notes 288a
Reg. no. GR 1867.5-8.1345
Fig. 290a–b
Cat. no. H 130
Height 284
Rim 177
Base 110
Findspot Unknown
Production place Chiusi?
Acquired from Blacas Collection
Date 590–570
Colour Burnished black

Pyxis

A cylindrical vase with a slightly spayed lip and a cordoned above a high cylindrical foot ring. The pyxis was wheel-made leaving wheel marks on the interior except for the 40 mm nearest the rim which has been wiped. The vessel was then inverted and the foot ring added. The exterior was burnished on the wheel leaving slight ripples on the surface and a shallow burnished groove marked off the foot ring. The underside of the foot is irregularly burnished, horizontally, by hand. The pyxis is cracked but has been consolidated. The bucchero pesante fabric is not exposed.

Pyxides in bucchero are rare; the Boston Museum of Fine Arts has a similar pyxis (76.213), said to be from Chiusi, and another not quite so similar decorated with cordons (76.219), and a third in Sévres is a vaguely similar, but smaller, and has a different profile (Massoul 1935, 60 pl. 29.6).

288a. Lid

Reg. no. GR 1909.7-20.21
Fig. 288
Cat. no. H 128a
Height 32
Rim 106
Findspot Unknown
Production place Chiusi?
Acquired from R. Snead Brown
Date 600–500?
Notes Lid of pyxis No. 288, obtained together in Milan in 1908 along with pyxis 288a and No. 4, an alabastron.

Colour Burnished slightly greenish-brown black

A slightly domed lid with a faint lid seating and a knob handle, 15 mm across, with a nipple on top. It was formed on the wheel upside-down and then burnished by hand. There is possibly an area of restoration on the rim. This lid does not perfectly fit the pyxis No. 288, but it probably belongs. The bucchero pesante fabric is not exposed.

Situlae

289. Situla Type Albore-Livadie 16A or similar

Reg. no. GR 1772.3-20.92
Fig. 289a–c
Cat. no. H 129
Height to rim 230
Rim 158
Base 89
Findspot Unknown
Production place Campania
Acquired from Hamilton Collection
Date 590–570
Colour Burnished black

A bail amphora or situla with a bucket handle. The body and neck were potted as one and the rim was rolled out to form a cordon at the rim, the foot was potted separately, attached and turned. Two loops of clay were added to the rim vertically and then a separate roll of clay was passed through the loops and folded up and then down to form a hooked end (Fig. 289b). The handle was joined to the rim and burnished over on the interior and exterior, however the join between the loop and the handle on the exterior was emphasized by vertical burnishing. The loops and the handle were burnished along their length. The body and neck were burnished freehand horizontally and the neck vertically. The interior of the neck was roughly burnished horizontally. The inside of the foot ring was burnished. An uneven zigzag was incised, post cocturam, around the rim. A post cocturam graffito was incised on the exterior of the foot ring. It appears as a ‘U’ with a diagonal slash – perhaps an inverted ‘A’ (Fig. 289c). On the interior of the foot ring are traces of consolidation or adhesive suggesting that it has been reattached at some stage. One loop and part of the handle have also been reattached and the break where one hooked end of the handle is missing has been ground flat. There are possibly traces of black paint on the surface. The Campanian bucchero fabric is not exposed.

This vessel is similar to type Albore-Livadie (1979) 16 A, but that usually has a ring on the handle and more complex plastic attachments. The attachments to the rim may be mimicking metal attachments. The situla has been published by Rasmussen (1986, 274 fig. 510.5) who notes an almost precise parallel in the Museo Nazionale Archeologico in Naples but no precise published parallels have been found.

290. Situla Type Albore-Livadie 16A or similar

Reg. no. GR 1867.5-8.1345
Fig. 290a–b
Cat. no. H 130
Height 284
Rim 177
Base 110
Findspot Unknown
Production place Chiusi?
Acquired from Blacas Collection
Date 590–570
Colour Burnished black
Stamnoid jars

292. Stamnoid Jar
Reg. no. GR 1847.8-6.21
Fig. 292
Cat. no. H196
Height 323
Rim 173
Base 111
Findspot Chiussi?
Production place Chiussi
Acquired from Millingen Collection
Date 600–550
Colour Burnished very dark grey

A slightly ovoid stamnos with a short vertical neck and an everted rim, thickened on the interior, with a lid seating. The vessel was formed on the wheel. The body and rim to the inner edge of the lid seating are burnished freehand with broad horizontal strokes (up to c. 8mm wide). The area above the cordon and the neck and rim were more finely burnished. The base was lightly smoothed with straight parallel finger strokes across the base and with three strokes orthogonal to these. The interior shows marks of smoothing with a finger while on the wheel. On the shoulder a groove was burnished-in and a cylinder seal frieze applied, Scalia (1968) motif LV, 23.5mm high, 72.5mm long, (0.1/4 turns). A chimaera appears to have a snake’s head emerging from its back as well as a tail and a goat’s head. The figure holding the chimaera’s tail appears to be wearing a crested helmet and the other figure appears to have a pony tail, both naked. A groove was then burnished-in below the frieze and a second frieze (11 turns) applied with the same motif, which mostly obscures the lower edge of the groove. High on the shoulder, adjacent to the upper frieze, 46mm below the rim, a narrow cordon was formed and four ‘reels’ were attached, evenly distributed around the circumference. These were applied with additional clay smeared around to affix them, after the frieze had been impressed. There is a small repaired area at the widest part of the body. Half of the frieze has a modern red pigment applied to the background. The bucchero pesente fabric is not fully exposed. Fabric inclusions: silver mica; abundant, poorly sorted, platelet, <0.5mm; lime; common, poorly sorted, sub-rounded, <1mm (this could be concretions in voids); voids; frequent, poorly sorted, angular, <1mm. Some of the voids show clear signs of deriving from grass-like organic material.

This shape of jar is typically Etruscan (the Olbia) and similar to the stamnos, but without handles on the belly (hence the term stamnoid). It is extremely common in coarse ware, but rare in bucchero, although similar, but smaller shapes do occur in Campanian bucchero (Albore-Livadie 1979, fig. 27 no. 21A; Nos. 134–5). The fabric of this jar (and No. 293) is a coarse bucchero pesante, indeed, were it not for the presence of the cylinder seal friezes, the jars could well have been classified as coarse ware. The closest general parallel to this vessel is the series of cylinder impressed pithoi from Cerveteri and environs (Serra Ridgway 1986), although they are clearly larger than this jar and they do not share the Chiusine frieze motifs.

293. Stamnoid Jar
Reg. no. GR 1847.8-6.22
Fig. 293
Cat. no. H195
Height 328
Rim 172
Base 110
Findspot Chiussi?
Production place Chiussi
Acquired from Millingen Collection
Date 600–550
Colour Burnished black

Forming and describing as No. 292 except that the neck is shorter, the cordon is lower, the base was lightly smoothed with straight parallel finger strokes across the base. The upper frieze has 9 turns, the lower 11/4 turns, and the cordon is 38mm below the rim. The fabric is the same as No. 292. See No. 292.

294. Stamnos Tamburini type 1a(1)
Reg. no. GR 1977.8-11.13
Fig. 294
Cat. no. Old Cat. 121
Height 113
Rim 80
Base 55
Findspot Unknown
Production place Orvieto?
Acquired from Unknown source. Found unregistered, but previously displayed in the Hamilton Room
Date 575–550
Colour Burnished black

A small stamnoid jar with an up-turned, plain rim, a high foot, and elongated handles on the shoulder. The body and rim were turned as one, on the wheel, and the foot was attached. The profile was turned on the interior and exterior and the handles were added. The exterior was burnished on a (slow?) wheel and nearly, freehand horizontally between the handles and around the handle attachments. The handles were burnished freehand along their length. The interior of the rim was burnished for 4mm. There are chips at the rim and possibly black paint on the surface. The transitional bucchero fabric is not exposed.

This shape is most common in grey and black bucchero from Orvieto (Tamburini 2004, 196 (two-handled jar type 1a(1)), pl. 5b; Edlund 1980, 31–2 pl. 15 no. 40). Tamburini notes similar impasto vessels in the area of Vulci and in Faliscan territory. There are similar shapes in Campanian bucchero (Albore-Livadie 1979) 14 A, 16 A) but they do not closely match this example. Stamnoid jars with a vertical neck also appear in Italo-geometric wares in the first half of the 7th century (Mangani and Paoletti 1986, 25–6 fig. 17 pl. 23:2–3).
### Stand

**295. Stand**

Reg. no. GR 1814.7-4.453  
Fig. 295  
Cat. no. H123  
Height 80  
Base 70  
Findspot Unknown  
Production place Chiusi or Orvieto  
Acquired from 2nd Townley Collection  
Date 550–500  
Colour Burnished variable reddish brown to black

A horizontal half cylindrical stand on a trumpet foot. The base was turned on the wheel and the ‘cup’ probably formed from a sheet of clay which was curved. The curved ends were turned out slightly on the exterior. The exterior was burnished, horizontally, except at the curved ends where it is burnished following the curves. The underside is only burnished close to the edge. Four straight stokes orthogonally placed in a step pattern on the exterior of the base may be post cocturam graffito four-stroke sigma (Ⅳ). The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; common, poorly sorted, platelet. <0.5mm.

Smith (1932, 96–7 pl. 11–2) published 19 similar vessels and this list was reproduced by Camporeale (1970, 74–5), along with a further 24 examples, mainly from Orvieto. According to Camporeale the form is typically Etruscan and is found in Chiusi and Orvieto which were the centres of production. This example, nos. 49–50 in the Collezione alla Querce (Camporeale 1970, 73–7 pl. XVb–c) and another in the Fogg Museum (Chase and Pease 1942, 48 pl. 29.18) are simple examples; others have relief or open work decoration (e.g. Blinkenberg and Friis-Johansen 1938, 167 pl. 216 a; Lamb 1930, 42 pl. 42.14; Moncelius 1910, 109 pl. 244.3; Turfa 2005, 203 fig. 207 pl. 207). Although there has been much speculation, the function of this type of stand is unknown.

### Tray

**296. Tray**

Reg. no. GR 1852.5-20.15  
Fig. 296  
Length 223  
Breadth 94  
Thickness 10  
Findspot Chiusi  
Production place Chiusi  
Acquired from Major-General C.R. Fox  
Date 550–500  
Colour Burnished dark brownish grey

A tray formed from a slab of clay with no trace of cutting out since it was burnished all over, freehand. The ‘underside’ is slightly convex but the upper surface is flat. The tray has been reconstructed from sherds with two corners restored. The bucchero pesante fabric is not fully exposed. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

There is a similar example in Sévres that is not separately itemized but is visible in an illustration (Massoul 1935, 60 pl. 29.1–2) another in Budapest is also similar but with a groove around the edge on the upper surface (Szlágyi 1981, 33 pl. 6.4) and a third in Harrow has two grooves around the edge (Gaunt et al. 2005, 55 pl. 52.8).

### Tripod vases

**297. Tripod vase**

Reg. no. GR 1852.5-20.19  
Fig. 297a–b  
Cat. no. H207  
Height 106  
Rim 123  
Findspot Chiusi  
Production place Chiusi  
Acquired from Major-General C.R. Fox  
Date 550–500  
Colour Burnished dark brownish grey

A hemispherical bowl with three flat caryatid legs. The bowl was potted on the wheel and then folded-out at the edge to create the rim. The three legs are mould-made plaques that were attached to form supports and then ribs were attached to the back of the legs and across the bowl forming three ribs. The bottom of the bowl was then smoothed with a finger around the ribs forming an uneven surface on the underside that was divided into three sectors (Fig. 297b). Near the rim the two grooves were made and a corded band formed between them by burnishing. The plaques are decorated in low relief with the upper half of a female figure with an Ionic volute to either side at the top. The caryatids have elongated faces, arched brows, long noses, long tresses and a fringe. Beneath the chin a row of three loops may indicate a necklace. Two grooves define a band across the body at the level of the tresses and below this vertical grooves indicate folds in the chiton. Towards the base of the caryatid a horizontal groove may indicate a breast band. The caryatids were lightly burnished and incised detail was added to indicate the hair on the sides and top of the heads, the necklace, the eyes and the mouth. The interior of the bowl was burnished freehand. The bucchero pesante fabric is not exposed.

Although the bowl or stand is reminiscent of the caryatid chalices (e.g. Nos. 70–1), it has not been possible to trace precise parallels.

**298. Tripod vase**

Reg. no. GR 1877.9-7.9  
Fig. 298  
Cat. no. H114  
Height 49  
Rim 139  
Base 112  
Findspot Unknown  
Production place Etruria  
Acquired from Unknown  
Date 500–400?  
Colour Light grey

A hemispherical bowl with a high foot ring with three sections cut away to form three feet. The bowl was potted on the wheel and the foot ring added. The profile was turned forming a squared-off rim. The foot ring was then cut in six places and sections removed to leave three feet. The spaces between the feet and the edges of the feet were smoothed with a finger. There is dark brownish-black paint over interior and exterior of the feet and above the level of the feet. The grey bucchero fabric is not exposed.

The bowl is basically a Ras. type 4, hemispherical with a foot ring, but no other examples with a foot cut to form a tripod have been traced.

### Unidentified rims

**299. Unidentified**

Reg. no. GR 2006.11-6.11  
Fig. Not illustrated  
Findspot Unknown  
Production place Etruria  
Acquired from R. Sneed Brown  
Date 625–500  
Notes Obtained in Florence 1908.  
Removed as alien fill from No. 286 during conservation in 2002  
Colour Burnished black with a chestnut brown core

Plain, out-turned rim sherd of a plate or oinochoe with slightly burnished surfaces. Transitional bucchero fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm; lime; common, well-sorted, flecks, <0.1mm; black grit; common, well-sorted, round, <0.1mm; brown grit; common, well-sorted, round, <0.1mm.

**300. Unidentified**

Reg. no. GR 2006.11-6.12  
Fig. Not illustrated  
Findspot Unknown  
Production place Etruria  
Acquired from R. Sneed Brown  
Date 625–500  
Notes Colour Burnished black  
Obtained in Florence 1908.  
Removed as alien fill from No. 286 during conservation in 2002  
Colour Burnished black

Plain, out-turned rim sherd of a plate or oinochoe with slightly burnished surfaces. The transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm.

**301. Unidentified**

Reg. no. GR 2006.11-6.13  
Fig. Not illustrated  
Findspot Unknown  
Production place Etruria  
Acquired from R. Sneed Brown  
Date 625–500  
Notes Colour Burnished black  
Obtained in Florence 1908.  
Removed as alien fill from No. 286 during conservation in 2002

Plain, out-turned rim sherd of a plate or oinochoe with slightly burnished surfaces. The transitional bucchero fabric is not fully exposed. Fabric inclusions: silver mica; abundant, well-sorted platelet, <0.1mm.
Unidentified bases

302. Unidentified  
Reg. no. GR 1852.5-20.16  
Fig. 302  
Base 72  
Findspot Unknown  
Production place Etruria  
Acquired from Major-General C.R. Fox  
Date 625–500  
Colour Burnished black  
A low trumpet base probably from a kantharos or cup, snapped at the stem. The underside is covered by concretions but the upper side shows traces of horizontal burnishing. The transitional bucchero fabric was observed at the surface. Fabric inclusions: silver mica; rare, well-sorted platelet, <0.1mm.

303. Unidentified  
Reg. no. GR 2006.11-6.14  
Fig. 303  
Height 76  
Base 111  
Findspot Unknown  
Production place Chiusi  
Acquired from Thomas Blayds Sale (Christies), purchased from Sig. Campanari  
Date 600–500  
Notes Previously attached as a base for No. 284  
Colour Burnished dark brown – possibly coloured, the exterior is dark brown but the underside is a pale purplish buff  
A trumpet base, perhaps from a chalice or cup, formerly attached to a cylinder seal stamped plate (No. 284). The break has been partially filed. It seems most likely that the surface of the foot has been coloured and perhaps waxed to give it a dark brown colour. The foot was potted on the wheel and there are finger marks on the underside. Twocordons were turned on the stem, and another near the edge of the foot. A groove was cut into the outside edge of the foot. Incised decoration was added after burnishing on the wheel: an irregular zigzag between two concentric grooves, close to the edge of the foot, and a frieze of six inverted lotus buds (a double chevron with a ‘V’ below) between the two lower cordons. The bucchero pesante fabric is not fully exposed. Fabric inclusions: black grit; common, poorly sorted, sub-round, <1mm and silver mica; rare, poorly sorted, platelet, <0.5mm. The base when attached to plate No. 284 may have been a pastiche created by the Campanari, since it passed through their hands.

Unidentified sherds

304. Unidentified  
Reg. no. GR 1924.12-1.77  
Fig. Not illustrated  
Findspot Naukratis  
Production place Etruria  
Acquired from Committee of the Egypt Exploration Fund  
Date 625–500  
Colour Dark grey exterior light grey interior  
A body sherd of transitional bucchero. The fabric is not exposed.

305. Unidentified  
Reg. no. GR 1924.12-1.78  
Fig. Not illustrated  
Findspot Naukratis  
Production place Etruria  
Acquired from Committee of the Egypt Exploration Fund  
Date 625–500  
Colour Dark grey exterior light grey interior  
A body sherd of transitional bucchero. The fabric is not exposed.

306. Unidentified  
Reg. no. GR 2006.11-6.15  
Fig. Not illustrated  
Findspot Unknown  
Production place Etruria  
Acquired from J. Ruskin  
Date 625–500  
Colour Burnished black  
A body sherd removed from No. 16 with a carination on the interior and burnished on the interior and exterior. The transitional bucchero fabric is not exposed.

307. Unidentified  
Reg. no. GR 2006.11-6.16  
Fig. Not illustrated  
Findspot Unknown  
Production place Etruria  
Acquired from J. Ruskin  
Date 625–500  
Colour Burnished black  
A body sherd removed from No. 16 burnished on the interior and exterior. The transitional bucchero fabric is not exposed.

308. Unidentified  
Reg. no. GR 1889.5-21.8  
Fig. 308  
Cat. no. H231  
Height 183  
Findspot Near Naples  
Production place Campania  
Acquired from Revd. Greville J. Chester  
Date 620–520  
Colour Burnished very dark brownish grey to black  
A large sherd with a relief of a gorgon’s head. The sherd is probably from a hearth or giant kyathos. The lower part of the sherd has a carination at the back and a strap handle attachment at the level of the gorgon’s eyes at the back. There is a break on the back near the bottom, possibly where there had been a strut on a kyathos handle. The right hand side of the gorgon’s tresses is the only true edge. The gorgon relief was mould-made and the remainder was hand-made. The archaic gorgon has four sharp canine teeth and a lolling tongue. The thick and heavy Campanian fabric was difficult to observe but contained abundant very variably sized (up to 2.5mm), ill-sorted, angular, translucent and reflective crystals.

Although not especially common, gorgons occur in figurative scenes on various types of bucchero (for example Nos. 129, 208, 276; Krauskopf 1988, 332, 338). This type falls within the Archaic and Subarchaic type of gorgon defined by Krauskopf (1988, 330–45), although the somewhat rounded eyes and plump cheeks bring it close to the later middle group of Etruscan gorgons.

309. Unidentified  
Reg. no. GR 1924.12-1.75  
Fig. Not illustrated  
Findspot Naukratis  
Production place Etruria  
Acquired from Committee of the Egypt Exploration Fund  
Date 550–400?  
Colour Burnished dark grey exterior light grey interior  
This is possibly a small sherd of greyyish bucchero burnished on the exterior. It is thin-walled with part of an incised palmette on the exterior. The fabric is not fully exposed but includes some mica.