

## A BUCCHERO PESANTE COLUMN KRATER IN IOWA

(Con le tavv. II-VII f. t.)

In 1970 the University of Iowa Museum of Art acquired a large column krater said to have come from Vulci (1). It was presented as part of an exhibition of ancient Italian pottery from Midwestern collections in 1971 (2). This article describes the krater and then relates it to other vases of similar type attempting to establish a secure date and provenance. The investigation of parallel examples enables us to determine more specifically the nature of « bucchero pesante » production in the Vulci area and its relationship to Etruscan pottery manufacture at other sites.

*Plate II* illustrates the vase in its present state (3). Minor breaks along

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(1) I wish to thank Mr. Ulfert Wilke, Director of the Museum of Art, for permission to publish the vase. Special thanks are due Prof. Kyle M. Phillips, Jr. of Bryn Mawr College, for reading the manuscript and offering helpful suggestions. Photographs of the Iowa krater are by B. Yarborough; drawings in the text are by the author. Sections of this article appeared in a paper entitled, *A Sixth Century Bucchero Pesante Column Krater in Iowa* presented by the author at the 73rd Conference of the Archaeological Institute of America at Cincinnati, 1971. An abstract appears in *AJA* LXXVI, 1972, p. 208. The manuscript was completed in November, 1972. Funds for photographs were supplied by a stipend from the Graduate College of the University of Iowa.

In addition to the *St. Etr.* standard abbreviations, the following appear in the footnotes:

- BARTOLONI - G. BARTOLONI, *Le Tombe da Poggio Buco nel Museo Archeologico di Firenze*, Firenze, 1972.
- DONATI, *Chiusi* - L. DONATI, *Buccheri decorati con teste plastiche umane: Zona di Chiusi*, in *St. Etr.* XXXVI, 1968, pp. 319-355.
- DONATI, *Orvieto* - L. DONATI, *Buccheri decorati con teste plastiche umane: Zona di Orvieto*, in *St. Etr.* XXXVII, 1969, pp. 443-462.
- DONATI, *Vulci* - L. DONATI, *Buccheri decorati con teste plastiche umane: Zona di Vulci*, in *St. Etr.* XXXV, 1967, pp. 619-632.

(2) R. DE PUMA, *Etruscan and Villanovan Pottery: A Catalogue of Italian Ceramics from Midwestern Collections*, 1971, no. 36, p. 23.

(3) University of Iowa, Museum of Art no. 1970.57 (Ex. Basel Market). H. 40 cm; max. D. 43.2 cm; D. of mouth 30.8 cm.

the rim and some on the shoulder have been repaired; several small areas have been reconstituted but, in general, the vase is in good condition with no major elements missing or reconstructed. The clay was fired in a reduction kiln producing that characteristic Etruscan fabric which we call bucchero (4). Due to its large size, thick walls and heavy, applied ornament the Iowa krater belongs to the so-called « pesante » variety of « bucchero » pottery.

Our bucchero vase is a large column krater with small foot in two degrees,

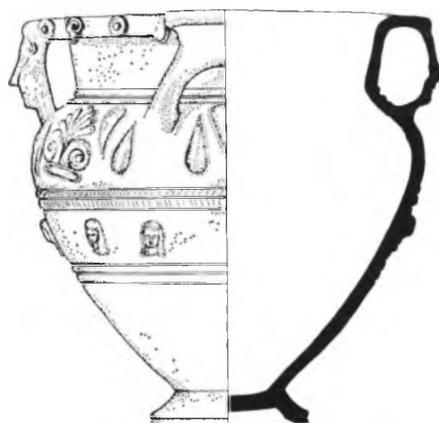


fig. 1 - Profile drawing of the Iowa krater

gently curving body, shallow shoulder, concave neck and wide, flat rim (fig. 1). The arched handles spring from the shoulder and join a small, flat projection of the rim (tav. II a-d). Like the handles, two modelled masks span the distance between shoulder and rim (tav. III b-c). The shape is clearly derived from Greek prototypes. The column krater, a Corinthian invention based on earlier kraters with semicircular handles (5), makes its first appearance in the last quarter of the 7th century B.C. Attic imitations corresponding to Middle Corinthian column kraters occur as early as the first decades of the 6th century B. C. (6).

(4) On the technique: A. DEL VITA, *Osservazioni sulla tecnologia del bucchero*, in *St. Etr.* I, 1927, pp. 187-194; D. LOLLINI, *Bucchero*, in *EAA* II, pp. 203-210; D. RANDALL-MACIVER, *On the Manufacture of Etruscan and Other Ancient Black Wares*, in *Man* XXI, 1921, pp. 86 ff.; G. RICHTER, *The Technique of Bucchero Ware*, in *St. Etr.* X, 1936, pp. 61-65.

(5) H. PAYNE, *Necrocorinthia*, Oxford 1931, p. 300.

(6) The earliest Attic column kraters belong to the so-called Komast Group. Cf. PAYNE, *op. cit.*, p. 301 and J. D. BEAZLEY, *Attic Black-figure Vase-Painters*, 1956, p. 31, nos. 1-4.

In spite of the shape's dependence on Corinthian models, our vase is ornamented in a manner completely foreign to Greek pottery. There is no painting and only a minimal use of incision for decoration. Instead the artist has employed bold, modelled ornaments affixed to the surface of the vase. The most conspicuous features are the two large masks attached to the shoulder and rim (*tav. III b-c*). These apparently male faces have small, thick-lipped mouths, pointed chins, high cheek bones, long, narrow noses, bulging, almond-shaped eyes and high, slanted brow ridges (7). On each relief the hair is depicted by a simple roll of clay incised with short vertical or diagonal lines. The

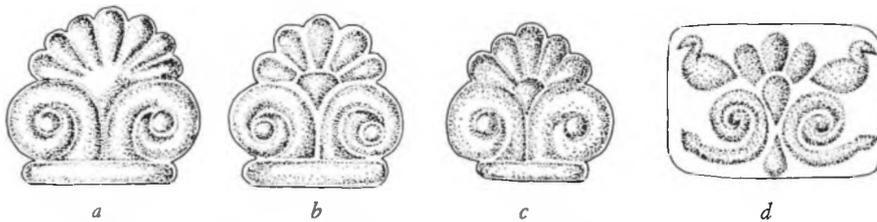


fig. 2 - Palmette types from selected vases

ends of this curl down to form a large lock of hair on each side of the face. The similarity of these reliefs implies that they were made from the same mould, the minor differences being attributed to final work by hand before the clay had hardened.

The inspiration for such modelled faces on pottery may come from Corinth. Corinthian *pyxides* with small female heads or busts, here illustrated by an example in East Berlin (*tav. IV a*) (8), are the probable prototypes for the Etruscan use of similar heads on column kraters and other vessels.

The major zone of ornament is the shoulder where bold gadroons alternate with large palmettes (*fig. 2 a*; *tav. III a*). Abbreviated palmettes, apparently cropped due to lack of space, appear under each mask. The shoulder is separated from the neck and body of the vase by three deep grooves at the bottom and a double torus moulding at the base of the neck. The areas

(7) Restorations for these masks: end of lower left side of nose, lower left of neck (*tav. III, b*); tip of nose, upper left area of hair and left lock, small portion of lower left neck (*tav. III, c*).

(8) East Berlin (Pergamon Museum) F 3929: cf. PAYNE, *op. cit.*, p. 293, no. 669; pl. 23, 3; pl. 47, 7-9. This type makes its first appearance near the end of the 7th century B.C. but is most popular in the Middle Corinthian period, c. 600-570 B.C. (cf. *ibidem*, pp. 306-307, pl. 47-48; P. MINGAZZINI, *Vasi della Collezione Castellani*, 1930, pl. XXVII, 3, pp. 138-139).

between the grooves are cross-hatched with diagonal incisions. A similar series of grooves produces a second decorative zone circumscribing the belly of the vessel. Nine small female heads in high relief punctuate this narrower frieze (*tav. III d*). These heads, produced from one mould, are unevenly distributed on the frieze. Applied ornaments appear on one other area of the vase. Small clay ram's heads flanked by bosses enliven the four portions of the rim between masks and handles (*tav. III a*). A perfunctory zigzag, not visible in the accompanying illustrations, is incised on the upper surface of the rim.

With this description of the Iowa krater in mind, I now list several *bucchero pesante* vases related to it:

#### COLUMN KRATERS

1. Copenhagen, Ny Carlsberg Glyptotek, Helbig Museum H101 (H.I.N. 396). Provenance unknown (9). H. 34 cm. (*tav. IV b*).
2. Florence, Museo Archeologico 95862, from Poggio Buco (10). H. 42 cm.; D. of mouth, 39 cm. (*tav. IV c*).
3. Florence, Museo Archeologico 88225, from Poggio Buco (11). H. 35 cm; D. of mouth, 22 cm. (*tav. IV d*).
4. Rome, Museo di Villa Giulia 64577, from Ischia di Castro (12). H. 43.5 cm; max. D., 39 cm. (*tav. V a*).
5. New York, Metropolitan Museum of Art 16.174.8. Provenance unknown (13). H. 41 cm; D. of mouth, 34.6 cm. (*tav. V b*).
6. New York, Metropolitan Museum of Art 16.174.7. Provenance unknown (14). H. 34.6 cm; D. of mouth, 38.1 cm. (*tav. V c*).
7. New York, Metropolitan Museum of Art (16.174.9. Provenance unknown (15). H. 35.3 cm; D. of mouth, 35.4 cm. (*tav. V d*).

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(9) K. JAKOBSEN, *Ny Carlsberg Glyptotek, Helbig Museum*, 1928, H., pl. 38; P. J. RIIS, *Tyrrhenika*, 1941, p. 111, 5; *Den Etruskiske Samling*, 1966, p. 18; DONATI, *Vulci*, no. 58, p. 631, pl. CXXXI, i.

(10) BARTOLONI, no. 12, p. 204, fig. 101, pl. CXL, b-d.

(11) S. GALLI, *Vasi di Statonia*, in *BA XXII*, 1922, pp. 176-183, fig. 1-4; E. BALDINI, *Pitigliano*, 1937, p. 21, fig. 11; DONATI, *Vulci*, no. 56, p. 631, pl. CXXXI, g; BARTOLONI, no. 5, pp. 197-198, fig. 98, pl. CXL, a.

(12) DONATI, *Vulci*, no. 57, p. 631, pls. CXXIX, d, CXXXI, h; M. T. FALCONI AMORELLI, *Materiali di Ischia di Castro conservati nel Museo di Villa Giulia*, in *St. Etr.* XXVI, 1968, no. 18, p. 174, pl. XXX, g-h.

(13) G. M. A. RICHTER, *Classical Accessions: Etruscan Pottery*, in *BMM XVI*, 1921, pp. 104-105, fig. 7; G. M. A. RICHTER, *Handbook of the Etruscan Collection*, 1940, p. 40, figg. 124-125.

(14) RICHTER, in *BMM XVI*, *cit.*, p. 105, fig. 8.

(15) Unpublished.

8. Grosseto, Civico Museo Archeologico 2412, from Ischia di Castro (16). H. 32.5 cm; D. of mouth, 30.6 cm. (*tav. VI a*).
9. Grosseto, Civico Museo Archeologico 1666 (fragmentary), from Castro Farnese (17). D. of fragment, 35.8 cm. (*tav. VI b*).
10. Brussels, Musées royaux d'art et d'histoire A778. Provenance unknown (18). H. 13 cm; max. D. 14.5 cm. (*tav. VI c*).
11. Florence, Museo Archeologico 76037, from Poggio Buco, Tomb VII (19). H. 36 cm; D. of mouth, 30 cm. (*tav. VI d*).

#### OTHER SHAPES

12. Rome, Museo di Villa Giulia 64579. *Stamnos* from Ischia di Castro (20). H. 46 cm; max. D. 32 cm. (*tav. VII a*).
13. Grosseto, Civico Museo Archeologico 2484. *Amphora* from Ischia di Castro (21). H. 42.7 cm; D. of mouth, 10.1 (*tav. VII b*).
14. Florence, Museo Archeologico 76038. Fragmentary *amphora* (?) from Poggio Buco, Tomb VII (22). H. 35 cm; max. D. 28 cm. (*tav. VII c*).
15. Florence, Museo Archeologico 76036. Fragmentary *hydria* from Poggio Buco, Tomb VII (23). H. 48.5 cm; max. D. 33.5 cm. (*tav. VII d*).

Of these fifteen related vases, No. 1 is closest to the Iowa column krater. The Copenhagen krater (*tav. XVIII b*) is very similar in shape and only 6 cm. shorter than the Iowa vase. The most striking parallels are the use of large human masks and the gadroon-palmette motif for the shoulder frieze (*fig. 2 b*). In addition, small heads in relief are incorporated but appear on the rim and neck instead of the belly of the krater. The vases are similar in their limited use of incised ornament. A zigzag replaces the cross-hatching above the horizontal grooves surrounding the belly; another zigzag appears on the vertical surface of the rim. As on the Iowa vase, incisions are used

(16) *Mostra del Restauro Archeologico*, Grosseto 1970, no. 195, p. 99.

(17) *Ibidem*, no. 196, p. 99; DONATI, *Vulci*, no. 44, p. 629.

(18) *CVA, Bruxelles II*, IV B, pl. 4, no. 13; DONATI, *Orvieto*, p. 459, 1.

(19) MONT., II, pl. 210, 3; G. PELLEGRINI, *Pitigliano - Necropoli e pago etrusco di Poggio Buco nel comune di Pitigliano in provincia di Grosseto*, in *NS IV*, 1896, p. 276, fig. 14; BALDINI, *op. cit.*, n. 11, p. 18, fig. 8; DONATI, *Vulci*, no. 45, p. 629, pl. CXXXI, c; BARTOLONI, no. 42, pp. 84, 86, fig. 39, pl. XLVIII, a.

(20) DONATI, *Vulci*, no. 40, p. 628, pl. CXXVIII, d; FALCONI AMORELLI, *op. cit.*, n. 12, no. 19, p. 174, pl. XXXI, a-b.

(21) *Mostra del Restauro Archeologico*, Grosseto 1970, no. 193, p. 98, pl. XXV.

(22) DONATI, *Vulci*, no. 42, p. 628; BARTOLONI, no. 44, p. 86, fig. 39, pl. XLVIII, b.

(23) MONT., II, pl. 211, 13; PELLEGRINI, *op. cit.*, n. 16, p. 276; DONATI, *Vulci*, no. 43, p. 628; BARTOLONI, no. 43, p. 86, fig. 39, pl. XLVIII, c-d.

to delineate the hair of the relief heads. The size, shape, relief masks, applied female heads and especially the similarity of shoulder ornaments suggest that the Copenhagen and Iowa kraters may come from the same region of Etruria, if not the same workshop.

Fortunately, our information for No. 2 (*tav. IV c*) is more complete. The second related column krater was excavated at Poggio Buco by A. Vaselli in 1959-1960 (24). Again, the shape, size and decorative format are very close to the Iowa krater. It is perhaps more instructive to mention the major differences between the two vases rather than attempt to catalogue all the similarities: the large masks are placed on vertical strap-like elements; medallions rather than palmettes appear beneath the masks; the shoulder frieze contains a different type of palmette (*fig. 2 d*) and no gadroons; the belly frieze consists of female heads alternating with bosses; female heads and small knobs rather than ram's heads and bosses decorate the rim (cf. No. 1).

A brief examination of No. 3 (*tav. IV d*), also from Poggio Buco, reveals more variations on the theme (25). The higher foot, more bulbous body, taller neck and narrower mouth are features which distinguish this vessel from the Iowa krater. In addition, the masks noted on the other vases are here replaced by a relief depicting a gorgon embracing two horses. Ram's heads decorate the rim and medallions, similar to those noted on No. 2, appear on the shoulder. Large inverted palmettes (cf. *fig. 2 c*) alternate with large, carefully modelled faces on the belly frieze.

The shape of No. 4 (*tav. V a*), a column krater from Ischia di Castro, is very close to No. 3. The treatment of the masks and their attachment to strap-like elements associates the vase with No. 2. Numerous relief heads and occasional gadroons crowd the shoulder frieze; palmettes are absent.

Due to their many similarities, the three column kraters in the Metropolitan Museum of Art (Nos. 5-7) may be treated together. Unusual features in this group include the use of animal (rather than human) reliefs to decorate the strap-like elements between shoulder and rim. On No. 5 (*tav. V b*) straps placed equidistant between the column handles show lions marching to the left. In each case, incisions delineate the lion's head and mane; a cursory zigzag provides a frame at the top of each strap. A similar lion in high relief appears on the straps of No. 6 (*tav. V c*). In addition to the two lion straps, No. 5 has four straps with a relief depicting a warrior protome. The

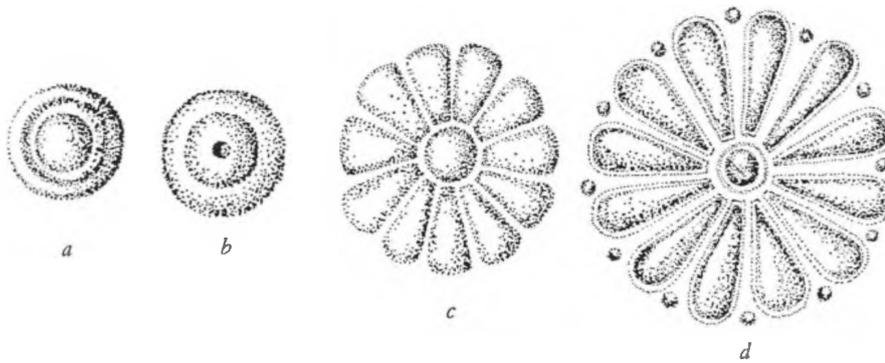
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(24) BARTOLONI, p. 13.

(25) The vase was part of a series of sporadic finds from Poggio Buco donated by a local landowner, Tommaso Biserni, to the Museum at Pitigliano in 1921. In 1922 the vases were transferred to Florence (cf. GALLI, *op. cit.*; BARTOLONI, pp. 12-13).

warrior, facing left, is equipped with crested helmet, armor or cloak and two large spears (26). These produce a total of six straps as opposed to the normal two. The remaining decoration consists of simple configurations of gadroons; the belly is incised with three deep parallel lines.

No. 7 (*tav. V d*) is decorated with four large straps or plaques. Each presents a sphinx whose wings, face and hair are carefully incised. The two sphinxes face each other on either side of the vase; they are flanked by pairs of gadroons on the shoulder. A large medallion (*fig. 3 d*) appears between



*fig. 3* - Medallion types from selected vases

each pair of straps and under each pair of column handles. The medallions consist of twelve petals surrounding a hub with the circumference marked by small dots between the petals. Medallions of precisely the same design appear on Nos. 2, 6, 8 and 9.

No. 6 (*tav. V c*) has the standard two-strap design; each strap is decorated with a lion (cf. No. 5). In addition, the shoulder is ornamented with gadroons, bold medallions and delicately modelled cocks. The similarity of shape, size and ornament of these three column kraters, all acquired in 1916, strongly suggests the possibility of their derivation from the same Etruscan workshop.

The recently restored krater from Ischia di Castro, now in Grosseto (No. 8; *tav. VI a*), presents already familiar features. The shoulder is ornamented with large medallions of the type illustrated by *fig. 3 d*. These flank the handles and in turn are flanked by single gadroons. What appears to be a female protome occupies each poorly-preserved strap (cf. Nos. 2 and 4).

(26) Cf. an *oinochoe* from Chiusi now in the Museo Archeologico, Palermo, no. 47 (*EAA II*, fig. 315, p. 209).

A perfunctory zigzag is scratched along the rim and three horizontal lines add some relief to the monotony of the belly.

A fragmentary krater in Grosseto comes from Castro Farnese, another site in the Vulci region (No. 9; *tav. VI b*). The eight remaining fragments indicate that the shape was similar to No. 1 and the Iowa krater. Like the latter, it has a group of small female relief heads regularly spaced on the belly frieze (cf. *tav. III d*). The medallion is like those preserved on Nos. 2, 6, 7, and 8. Above the medallion is the stump of a missing strap handle which, if we may infer from the other vases, probably was decorated with a large relief head (cf. No. 4). However, one feature of the shoulder ornament is unique to our series: processions of human figures moving to the left flank the medallion and gadroons. Only two of the four figures are completely preserved. Each figure moves with his right foot advanced and arms raised to the waist. Deep impressions made with a blunt instrument isolate the forms from the background and provide interior details (e.g., eyes, hair, fingers and drapery folds).

The small krater in Brussels (No. 10; *tav. VI c*) is included in our list because its decoration, consisting of gadroons and small relief heads on the handles, is typical of our series. However, since the Brussels krater is only 13 cm. high or about 20 cm. shorter than the average column krater in our series, it is an unusual member of our catalogue. *Bucchero krateriskoi* are rare (27). The type may have been influenced by small Greek and South Italian kraters and *pyxides* (28). The bronze handle is a unique feature.

No. 11, incompletely restored from numerous fragments, is a large krater from Poggio Buco, Tomb VII (*tav. VI d*). The shoulder ornament consisting of gadroons and palmettes associates it with the Iowa column krater. The palmettes have seven petals and, therefore, provide an exact parallel for the vase in Iowa (*fig 2 a*). The gadroons, however, are the only ones in our series to be outlined with double grooves. Additional fragments associated with this vase indicate that the neck was ornamented with small relief heads and that large female heads attached to straps (cf. No. 4) spanned the distance between rim and shoulder (29).

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(27) Cf. the *krateriskos* in Tübingen (Archäologisches Institut H 10/1234) described by G. CAMPOREALE, *Buccheri a cilindretto di fabbrica orvietana*, 1972, p. 55 and pls. XV-XVI. See also E. VON MERCKLIN, *Etruskische Keramik im Hamburgischen Museum für Kunst und Gewerbe*, in *St. Etr.* IX, 1935, no. 33, p. 324, pl. XLVI.

(28) Cf. *tav. XVIII a*. Possible prototypes may exist in native Italic shapes, e.g., Florence, Museo Archeologico no. 5980 (CVA, *Firenze 1*, pl. 3, no. 1).

(29) BARTOLONI, p. 86. Cf. DONATI, *Vulci*, pl. CXXXI, c and PELLEGRINI, *op. cit.*, p. 277, fig. 14.

In addition to the eleven kraters discussed above, four vases of different shape may be connected with our example in Iowa. The first of this group (No. 12) is a large *stamnos* from Ischia di Castro now preserved in the Villa Giulia (*tav. VII a*). The shoulder ornaments and the relief heads are especially close to No. 1. An *amphora* (No. 13; *tav. VII b*) from the same site but now in Grosseto is very close to the Villa Giulia *stamnos*. The Grosseto *amphora* has more elaborate ornamentation including the addition of female relief heads alternating with bosses (*fig. 3 a*) on the shoulder. Similarities of shape and decorative design suggest derivation from the same workshop as No. 12. The probable *amphora* (No. 14; *tav. VII c*) from Poggio Buco, Tomb VII has shoulder ornaments again closely related to No. 1. The large zigzag decorating the belly frieze is not found in any other vase of this series. No. 15, a large *hydria* from the same tomb, has gadroons and small relief heads decorating the shoulder and belly (*tav. VII d*). Bosses similar to those on the Iowa vase appear on the neck. The large strap handle, not visible in the accompanying photograph, is ornamented with a gorgon and horses (cf. No. 3).

Although our chronology for *bucchero pesante* is still tentative, it is likely that all the vases of this series belong to the first half of the 6th century B.C. Unfortunately, only Nos. 11, 14 and 15 have secure archaeological contexts. Poggio Buco, Tomb VII, the provenance of these three vases, was excavated in 1894 (30). The 110 pottery objects contained in the tomb have recently been catalogued by G. Bartoloni (31). In her discussion of the chronology, she posits that Tomb VII was in use between c. 625 and 550 B.C., a period of approximately 75 years (32). Through their association with several Etrusco-Corinthian vases, Miss Bartoloni assigns the three *bucchero* vessels (Nos. 11, 14, 15) to the middle of the 6th century B.C., thus making them among the last vases placed in the tomb (33). The two column kraters from Poggio Buco (Nos. 2 and 3), though without exact provenance, are also dated to the middle of the 6th century B.C. by Miss Bartoloni (34).

Although it does not contain parallels to the series of column kraters under discussion, Tomb VIII at Poggio Buco offers another datable group of vessels in association with *bucchero pesante* (35). The range of dates obtained

(30) PELLEGRINI, *op. cit.*, pp. 270 ff.

(31) BARTOLONI, pp. 75-104.

(32) *Ibidem*, pp. 104-107.

(33) *Ibidem*, p. 107.

(34) *Ibidem*, p. 204, no. 12 (our No. 2), pp. 197-198, no. 5 (our No. 3).

(35) *Ibidem*, p. 107 ff.

is c. 620 to 580 B.C. (36). Recent evidence from Poggio Civitate (Murlo) corroborates these dates. During the 1971 season several *bucchero pesante* fragments were found in a stratum which dates earlier than 580 B.C. (37). In view of this evidence, the vases in our catalogue probably belong to c. 600-550 B.C. rather than to c. 550-500 B.C.

Four of the five remaining vases with known provenance are from Ischia di Castro (Nos. 4, 8, 12, 13). The objects from this site now preserved in the Villa Giulia were informally retrieved between 1950 and 1957, then donated to the museum by Sig. T. Lotti (38). They have no specific archaeological context but may be assigned to the 7th and 6th centuries B.C. (39). The examples of *bucchero pesante* probably belong to the first half of the 6th century B.C. The same date may be given to the fragmentary krater from Castro Farnese (No. 9), although again no specific context is available.

The remaining examples in the catalogue (Nos. 1, 5-7, and 10) and the Iowa krater are without known provenance. By strength of analogy, however, we suggest that they were produced in the Vulci region during the first half of the 6th century. The pronounced parallelism noted between the kraters in Iowa and Copenhagen (No. 1) suggests derivation from a common workshop, perhaps in Vulci itself. Similarly, the Metropolitan kraters (Nos. 5-7) probably come from one workshop in the Vulci region. In spite of its unusually small size, the Brussels krater (No. 10) may also be a product of the same area.

Recent studies of *bucchero pesante*, especially Luigi Donati's excellent series of articles in *Studi Etruschi* (40), indicate that Vulci, Chiusi and Orvieto — the leading centers of *pesante* production — specialized in certain vase shapes and ornaments (fig. 4). Column kraters with large faces affixed between shoulder and rim and with palmettes, gadroons and medallions ornamenting the shoulder seem to be a specialty of the Vulci region workshops c. 600-550 B.C.

If we examine the other leading areas of *bucchero pesante* production we find that thus far there are no kraters associated with Orvieto and the

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(36) *Ibidem*, pp. 134-135.

(37) K. M. PHILLIPS, *Bryn Mawr College Excavations in Tuscany, 1971*, in *AJA* LXXVI, 1972, pp. 252-254. In addition one may note the appearance of a *bucchero pesante amphora* in Tomb 36 at Vulci in the context of pottery dated 610-580 B.C. See Ministero della Pubblica Istruzione, Direzione Generale delle Antichità e Belle Arti, *Materiale di Antichità Varia III, Scavi di Vulci - Località « Osteria »*, Roma, 1964, pp. 42-47.

(38) FALCONI AMORELLI, *op. cit.*, p. 169.

(39) *Ibidem*.

(40) See *supra* n. 1.

few connected with Chiusi are very different from the Vulci type (41). Typical *pesante* kraters from Chiusi are strange hybrids. Their shape is more dependent on the Greek calyx krater than on the column krater; they normally



fig. 4 - Map of the sites mentioned in the text

have very high necks with handles terminating in modelled female heads (42). Another krater type from Chiusi resembles a Nikosthenic *amphora* with unusually wide mouth (43). Both types are unknown at Vulci. Like the column krater, the *bucchero pesante kyathos* is another shape common in the Vulci

(41) DONATI, *Orvieto*, p. 460, fig. 5.

(42) DONATI, *Chiusi*, nos. 22-23, p. 326.

(43) *Ibidem*, no. 176, p. 342 and no. 271, p. 352 (described as an *amphora* but very much like no. 176).

region but virtually unknown at Chiusi and Orvieto (44). On the other hand, certain shapes like the *oinochoe*, *amphora*, *hydria*, *foculum*, and a kind of *patera* with high foot, while common at Chiusi make few appearances at Vulci (45).

Such studies determining the regional character of *bucchero pesante* pottery enable us to associate vases without specific provenance with a particular region. The Iowa column krater, with its many parallels to vases from the Vulci area, may be assigned to that region. On the basis of stylistic and technical similarities the Copenhagen krater (No. 1) and the three New York kraters (Nos. 5-7) also belong to this Vulci group.

The long-ignored corpus of Etruscan *bucchero* has begun to attract serious scholars. The systematic cataloguing of Etruscan tomb groups with specific archeological context is the first step in the difficult task of organization before us. The *Monumenti Etruschi* series promises to continue its already significant contribution in this area. In addition, the numerous unpublished Etruscan vases without provenance in museums and private collections must be catalogued and, where possible assigned to regional schools. This documentation will produce not only a more accurate idea of *bucchero* production, styles and techniques but also a better understanding of Etruscan art and culture in general.

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(44) DONATI, *Vulci*, nos. 16-34, pp. 626-628, nos. 51-52, p. 630.

(45) DONATI, *Orvieto*, p. 460.



*a*



*b*



*c*



*d*



*a*



*b*



*c*



*d*



*a*



*b*



*c*



*d*



*a*



*b*



*c*



*d*



*a*



*b*



*c*



*d*



*a*



*b*



*c*



*d*