

THE ETRUSCAN AND ITALIC COLLECTIONS IN THE ROYAL ONTARIO MUSEUM, TORONTO: A SURVEY

(Con le tavv. XV-XXVI f. t.)

The collections of the Greek and Roman Department in the Royal Ontario Museum, the largest of their kind in Canada, include some 750 catalogued Etruscan and Italic objects. This material, which is not widely known among Italian and European scholars, was mostly acquired between 1905 and 1925; relatively little of it has ever been published. To the above may be added a large collection of pottery in Greek style (both imports and local products) found on Italian soil, most of which was published over forty years ago in Robinson, Harcum and Iliffe, *Catalogue of Greek Vases at Toronto* (1); these vessels are excluded from the present survey.

The Etruscan material may be divided into the following categories:

jewellery	20 items
bronze fibulae	about 100
bronze figurines	25
bronze mirrors	36
other bronzes (vessels, weapons, tools, etc.)	over 200
impasto vases	about 160
bucchero vases	about 110
various Etruscan and Italic vases	about 25
figured terracottas	12

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The following abbreviation is used in addition to the normal series: *Bull. ROMA* = *Bulletin of the Royal Ontario Museum of Archaeology* (Toronto; discontinued).

(1) Toronto, 1930. This volume has been out of print for a number of years.

These range in date from Villanovan to late Republican; a few weapons and tools of Bronze Age date are also present. The following Etruscan sites are represented among the recorded findspots: Arezzo, Bomarzo, Castel d'Asso, Cerveteri, Cetona, Chiusi, Civita Castellana, Musarna, Orvieto, Perugia, Tarquinia, Veii, Vetulonia, Viterbo. Other pieces come from various parts of Italy.

A large number of the objects listed here derive from the collection of Dr. W. A. Sturge (2), who acquired them in the 1880s and 1890s, partly in Italy, and partly from older collections in England; these pieces came to the Museum in 1918-19 (3). Almost all of them have a site-provenance, though their exact contexts are of course lost. At about the same time or rather earlier a large collection of bronzes and pottery was acquired from a dealer in Firenze (4); most of these are listed as having come from the vicinity of Chiusi (they may well be from a single site). A number of items come from various other sources; some of these have a findspot of a general nature. A selection of the better pieces of each category is presented in the pages which follow.

JEWELLERY

The gold jewellery in the Toronto collections is published by Needler - Graham (5). The most noteworthy items are a fibula with a disc-shaped catch-plate bearing small hatched squares and zigzag lines, and furnished with lateral volutes (catalogue no. 918.3.93; type as Marshall, *BM Jewellery*, no. 1373, pl. XV), and another of elaborated « navicella » type with the bow in the form of a recumbent lion and elaborate granulation round the bow and on the catch-plate (cat. no. 918.3.96). Silver fibulae are represented by four examples of serpentine, « navicella » and double-arched types. Two of these have been published (6), a third is of serpentine type

(2) Formerly of Icklingham Hall, Mildenhall, Suffolk, England. This large private collection is the source of many of the other objects in the Toronto collections; other pieces from it (primarily flints) are now in the British Museum.

(3) Partly as a gift from Dr. Sturge and partly through the generosity of two of the Museum's chief benefactors, Dr. Sigmund Samuel and Mrs. H. D. Warren. The Etruscan material is now catalogued in the series 918.3., 918.5., 919.5., 919.26., 919.27., and 919.35. The old catalogue numbers under the heading 'CA' referred to in earlier publications are now superseded.

(4) G. Pacini. Now catalogued in series 906.4., 906.24., and 920.72.

(5) NEEDLER - GRAHAM, *Jewellery of the Ancient World* = *Bull. ROMA* XX, Jan. 1953, pp. 29-30, pls. 5-6. Selected items also appear in T. A. HEINRICH, *Art Treasures in the Royal Ontario Museum*, Toronto 1963, pp. 94-5, with colour plate.

(6) NEEDLER - GRAHAM, *op. cit.*, p. 30, pl. 7 (b).

with a square-sectioned bow bearing incised dots and oblique lines (perhaps early in the series); the fourth is illustrated here.

1. *Tav.* XV, 1, Cat. no. 920 x 57.73. Hybrid *navicella* type. L. 11.4 cm. Bow arched over at back, merging directly with pin, and bent to form two small concave members down front, combined with two pairs of balls and two pairs of spikes. Long catch-plate, bent over at 90° along top and bottom, undecorated. Mobile silver « bead » on pin. In good condition. Provenance unknown. About 700-675 B.C.

The bow of this piece is a reduced version of those on the serpentine series, with the side-knobs enlarged. Cf. the gold examples from Palestrina and Vetulonia, *MONT.* pl. XIX, 265 (= pl. 370,4) and pl. 188,3, which have two balls only. For other pieces of related type, see J. SUNDWALL, *Die älteren italischen Fibeln*, Berlin 1943, pp. 243-5, type H III α a. Similar, without the spikes: G. M. A. RICHTER, *Handbook of the Etruscan Collection, Metropolitan Museum*, New York 1940, p. 5, fig. 21. For the shape of the catch-plate, cf. also *Mon. Ant. Linc.* XXXIV, 1931, col. 317, pl. II,4 (under *fibula a sanguisuga*), and SUNDWALL, *op. cit.*, p. 242, figs. 397, 399.

BRONZE FIBULAE

The majority of the hundred or so examples in the collections are of early types: « *fibula a sanguisuga* », « *ad arco ingrossato* », « *a navicella* », and hybrid varieties. Fifty-three of them are listed in the original catalogue as a single batch, purchased in Firenze (7). The provenance of these, at first given as « near Cumae », was subsequently corrected to « near Chiusi ». Since the original records of the purchase appear to have been lost, it is not clear how this should be interpreted; most of the pieces are at home in Etruria, though a few of South Italian types could well be finds from the Cumae region. A number of fibulae without recorded provenances are of similar types, and may form part of the same batch. Among the above, the most noteworthy are seventeen large fibulae of the « *sanguisuga* » and « *navicella* » types (corresponding to Sundwall's types F I α b, F I β, G I α a and G I β a), mostly bearing elaborate incised patterns:

2. *Tav.* XV, 4, no. 906-24.46. *Fibula a sanguisuga* (pin missing). L. 7.95, width of bow 4.2. Broad bow, slightly flattened, open on underside. Decorated with cross-hatching, zigzags, herringbones and rows of circles, arranged in five longitudinal bands. From « near Chiusi ».

Sundwall type F I β. For related pieces, see LEVI, *Mon. Ant. Linc.*

(7) From G. Pacini, at some date prior to 1920. A batch of fibulae is recorded as having been purchased in 1906, though whether it includes all the present pieces is not clear

XXXV, 1933, col. 28, pl. VI, III c ('d' in text), and pl. XII, 2, from Massa Marittima; SUNDWALL, *op. cit.*, pp. 55-6, fig. 27 a, and p. 182 ff., figs. 295, 298; P. G. GIEROW, *The Iron Age Culture of Latium*, II,1, Lund 1964, p. 267, fig. 160, no. 6, from San Rocco (Lazio).

Seven more examples of related types (similar size or rather larger).

3. *Tav.* XV, 5, no. 920 x 57.65. *Fibula a sanguisuga* (pin missing). L. 9.95, width of bow 3.7. Broad bow, with small opening on flattened underside; rather large catch-plate. Bow bears a band of zigzags flanked by meanders; lines on sides and across ends; all motifs ornamented with rows of small dots (8). No provenance.

Same basic type as 2, but probably from a different workshop; no close parallels noted.

4. *Tav.* XV, 3, no. 919.35.17. *Fibula a navicella*. L. 17.6, width of bow 4.0. Open bow, bearing large chevrons flanking four grooves along centre. No provenance.

Sundwall type G I β a, large. Cf. MONT. pl. VIII, fig. 93; SUNDWALL, *op. cit.*, p. 56, fig. 28 a, and p. 204, fig. 329; GIEROW, *op. cit.*, II,1, p. 198, fig. 116, no. 15, from Marino (Lazio).

Two fragmentary examples of same type.

In addition, two large « fibule a sanguisuga » of closed type (cf. 5 below), and three others of « navicella » type with different motifs.

Among material from other sources I illustrate another *fibula a sanguisuga* of smaller dimensions:

5. *Tav.* XV, 6, no. 948.41.2. L. 5.9, W. of bow 2.15. Pin missing. Closed bow. Top and sides decorated with fine herringbone bands and two rows of three circle motifs (separated by fine dots). No provenance.

Sundwall type F I α b. Cf. MONT., p. 873, fig. i, and SUNDWALL, *op. cit.*, p. 179, fig. 289, from Vetulonia. Pieces with a similar scheme but without the fine dotting between the circles are more common: cf. for example MONT. pls. 282,6 and 355,4; SUNDWALL, *op. cit.*, p. 178, fig. 287; HENCKEN, *Tarquinia*, fig. 174 c; NS 1963, p. 220, fig. 93, q, r; NS 1965, p. 61, fig. 7; NS 1967, p. 154, fig. 40,17. Late 8th century B.C.

Three examples of a distinctive Campanian derivative of the serpentine type with heavy knobs may also be noted. One of these is particularly fine:

6. *Tav.* XV, 2, no. 919.35.32. L. 10.0, W. over knobs 4.1. Bow in form of a flat strip, sloping up obliquely at front, concave on top and convex behind, narrowing abruptly and curving directly into pin-section. Fairly long shallow catch-plate with three knobs at end. Bow flanked by six pairs of conical knobs, each attached by means of a small lateral spike inserted into a

(8) Perhaps in imitation of the granulation on gold examples; cf. for example MONT., pl. 195, 18, on a « fibula a navicella » from Vetulonia.

grooved socket at base of knob; the knobs on catch-plate are similar. Fine grooves (the middle one short) down rear of bow. Fine light green patina. Originally purchased in Naples (ex-Sturge Collection). Sundwall type H III α b. A more elaborate version of the Suessula and Aufidena fibulae, MONT., pl. XX, 280, and pl. 373,4, and SUNDWALL, *op. cit.*, p. 247, fig. 408. Similar: M. COMSTOCK - C. VERMEULE, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts, Boston*, 1971 no. 318. The two other examples of the type (919.35.31, 920 x 57.14) closely match the piece figured by SUNDWALL. Finally, one poorly preserved iron fibula of « navicella » type with traces of bronze inlay (no. 930.14.57) may be recorded.

METAL VESSELS

The rich series of Villanovan bronze vessels of 8th and early 7th century date bearing repoussé decoration is here illustrated by two examples:

7. *Tav. XVI*, 1-2, no. 918.5.216. *Shallow cup*. H. with handle 7.0 max. D. 8.8. Body hammered from a single sheet. Two rows of small bosses on outside, bordered by three rows of dots; three arcs formed by rows of dots on bottom at centre. Plain strip-handle, attached at top and bottom by single bronze rivets. Sturge Collection, no provenance recorded. Late 8th-early 7th century B. C.

For this type of cup, cf. NS 1965, p. 138, fig. 61 c-d, from Veii. For the type of decoration, cf. also NS 1965, p. 202, fig. 103 gg, and HENCKEN, *Tarquinius*, figs. 158 e, 184 b.

8. *Tav. XVI*, 3, no. 918.3.114. *Part of a vessel or lid*. D. 12.8-13.0, H. 5.0-5.4. D. of hole at centre 4.6-4.8. Single sheet of hammered bronze with embossed decoration; two small attachments in the form of double tubes, made of single strips bent into double volute form, attached to body by single bronze rivets. Part of a closed vessel or lid made in several sections; imprints of other parts visible round inside of rim and on outside round central aperture; three small rivet-holes (originally four?) round rim. Decoration: a row of bosses between dot-rows at top and bottom; between, four large bosses in squarish panels with small knobs at corners, separated by panels with three rows of bosses and dot-rows; panels divided by double dot-rows. Sturge Collection, no provenance recorded. About late 8th century B. C.

Cf. the lid, MONT., pl. 81,6. For the style of decoration, see also NS 1965, p. 129, fig. 55 w.

A further piece illustrates the fully Orientalizing series of the seventh century:

9. *Tav. XVI*, 4, no. 927.17.20. *Bronze shield-boss(?)*. Max. D. 19.65 D. of central domed part 6.5. Single thin circular sheet with repoussé ornament. Small hook passing through centre, row of small holes round edge for attachment to backing. Flat, with slightly domed central part. Decoration:

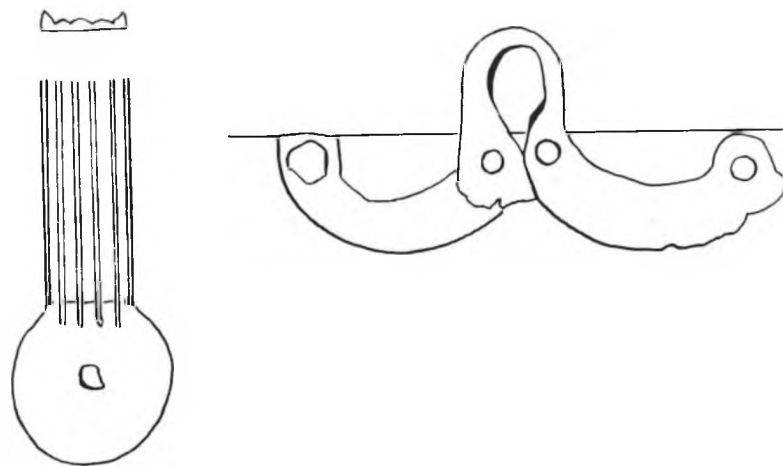
asterisk at centre, surrounded by row of dot-and-circle knobs on domed part; on flat surround, frieze of fifteen stylized lions (L. 1.7 cm., from a single punch), advancing to left, with a row of knobs above and below; raised bands separate the various motifs. From Orvieto (purchased from G. F. Lawrence, London). Mid-7th century Orientalizing style.

For elaborate counterparts, see the shields from the Avvolta tomb, Tarquinia, and the Regolini-Galassi tomb, Cerveteri (*Mon. Ant. Linc.* XXXVI, 1937, p. 223, pl. VII right; *Monr.*, pl. 337,15). For the decorative style, cf. also the shields and vase from Fabriano (P. MARCONI, *Mon. Ant. Linc.* XXXV, 1933, cols. 304-6, 308-9, pls. IX-XII, XIV).

Next to be described are four vessels from Orvieto, two bronze and two of clay, which form a tomb-group (9). These are shown together on *Tav. XVI*, 5-8.

10. *Tav. XVI*, 7, no. 918.3.118. *Bronze olpe*. H. with handle 22.2. Body made of a single sheet of bronze; flaring lip, flat base. Strip-handle, with four grooves on outer face and small flanges at sides, attached to outside of rim by means of two bronze rivets; lower end in form of a disc-shaped plate, with a single rivet through middle (see *fig. 1 a*). Much of original surface preserved; areas of green incrustation.

Cf. *Mon. Ant. Linc.* IV, 1894, cols. 301-2, 430, fig. 149 = *Monr.*, pl. 327,2 (two examples from Narce); *Kunst und Kultur der Etrusker*, Vienna 1966, pl. 12, top row, 3 (from Trevignano); the piece *Mon. Ant.*



Scale 1:1

fig. 1 - a) No. 10; b) No. 11.

(9) Each of the four pieces bears a paper label in Sturge's hand indicating that it was found together with the rest: e.g. «One of two rough vases found in the same tomb with the bronze bucket & jug in this collection. Orvieto» (on 12).

Linc. XXXIV, 1931-32, pl. XI, 9 (from Populonia) is related. For a larger version of the type, with ridges on the neck, see M. BIZZARRI, *St. Etr.* XXXIV, 1966, pp. 40-1, 89, no. 1024, figs. 21, 22 a, 40 c (from Orvieto). Later version: G. M. A. RICHTER, *Greek, Etruscan and Roman Bronzes*, New York 1915, no. 495. The other examples mostly have incised motifs on the handle-plate; however, the Narce finds (= Museo di Villa Giulia 5048, 5049) have rough plain handle-attachments as on the present vessel.

11. *Tav.* XVI, 6, no. 918.3.148. *Bronze situla*. H. to rim 15.2, with handle 24.1. Max. D. c. 17.2. Giuliani Pomes type A 3. Body and base made separately, joined together with iron nails. Handle-attachments in the form of two lunate sheets, attached by means of bronze rivets (see fig. 1 b). Thin round-sectioned handle. No traces of an iron collar at rim. Condition as 10, with holes in bottom from corrosion.

For the type, see M. V. GIULIANI POMES, *St. Etr.* XXIII, 1954, pp. 178-88; cf. especially pp. 182-3, fig. 17 (examples from Orvieto), also M. MONACI, *St. Etr.* XXXIII, 1965, p. 465, no. 384, fig. 19 a.

12. *Tav.* XVI, 8, no. 918.3.149. *Clay urceus*. H. 23.6, max. D. 22.8. Coarse brown clay with reddish tint, various impurities; wheelmade, rather thickwalled, with scraped and wet-smoothed surface. Flat-topped rim, flat base, round-sectioned handles.

Related type: *St. Etr.* XXXIV, 1966, p. 78, no. 940, fig. 36 o, from Orvieto (dated third quarter of 6th century).

13. *Tav.* XVI, 5, no. 918.3.150. *Clay urceus*. H. 25.7, max. D. 23.8. As 12, with differences in the rim and neck.

This group should date from the first half of the 6th century B.C., which is the date indicated by the *olpe* 10. The *situla* is of a type current throughout the 6th century and still made in the 5th century.

Bronze vessels of later types include a strainer (10) similar to the ones from Carmignano and Montefortino (late 4th-early 3rd century) (11), a bronze jug of bulbous shape (probably late 5th century) (12), a hanging *situla* of pointed shape (13), and a Romano-Etruscan *situla* with swing-handles and mask-attachments (14).

(10) 918.3.121, from Viterbo.

(11) *St. Etr.* XVI, 1942, p. 472, no. 7, pl. XXV, 3f; MONT., pl. 151, 5. Cf. also NS 1961, p. 102, no. 6, fig. 41 top right, from Populonia.

(12) 918.3.116. Type as *St. Etr.* XXXVIII, 1970, p. 244, fig. 3 top left, but less globular.

(13) 964.117.2. As MONT., pl. 109, 1.

(14) 910.205.3 (bought in Cairo). As *Mon. Ant. Linc.* XXIII, 1914, cols. 649-50, figs. 29-30 (from Todi), and M. A. JOHNSTONE, *St. Etr.* XI, 1937, p. 399, pl. LIII, 2 (in Edinburgh); for the handles cf. also S. BOUCHER, *Bronzes antiques des Musées de Lyon*, 1970, no. 145, with bibliography cited. There are two sets of handles and handle-attachments from similar vessels in the Toronto collections (918.3.152-153, from Tarquinia).

Other bronze utensils may be seen in a series of seven shallow-bowled *simpula* and four *thymiateria*, the finest of which are listed below.

14. *Tav.* XVII, 1-2, no. 919.27.5. *Ladle (simpulum)*. H. with handle 25.3, D. of bowl 6.9. Bowl and handle cast, of fairly thick metal, with relief decoration; hook attached. Shallow bowl with flat-topped rim, bearing beading round edge; long straight handle rising vertically from rim, comprising a short broad lower section and a long narrower upper section with fluting, separated by a moulding in the form of a lotus-flower (modelled on both sides); a hook with animal-head terminal (mule?) at top, bent over outwards. Beading on rim continued up sides of lower part of handle; a small cable-pattern below it, giving way to a downturned lotus-flower flanked by volutes below the handle. On outside of lower part of handle, figure of an athlete in relief, to r., in Late Archaic style; naked, with discus (?) in l. hand and r. hand on hip; body and r. leg frontal, head and l. leg in profile; hair tied in loose knot at back. Inner face above rim is plain, with slight moulding at edges. Upper part of handle decorated with fluting on all four sides, with a palmette at top on inner and outer faces. Some green and red corrosion. No provenance. Formerly in the Forman and Sturge Collections.

For similar examples, see F. POULSEN, *Kat. des etruskischen Museums*, Ny Carlsberg, Copenhagen 1927, H 217-218, pls. 87-88, from Orvieto (= F. POULSEN, *Aus einer alten Etruskerstadt*, 1927, pp. 40-41, figs. 81-83); R. S. TEITZ, *Masterpieces of Etruscan Art*, Worcester (Mass.) 1967, no. 15 (from Chiusi), with the parallels cited. For a deep-bowled ladle with similar decoration, see COMSTOCK - VERMEULE, *Greek, Etruscan and Roman Bronzes*, Boston, *cit.*, no. 606.

The other *simpula* in the collection are simpler pieces with single or double animal-head terminals; all come from the same source as 14 (one is stated to have been found at Vetulonia).

15. *Tav.* XVII, 3, no. 918.5.170. *Thymiaterion*. H. 45.0, width at base (from foot to foot) *c.* 16.6. Long fluted shaft, solid-cast, tapering slightly, with a moulded base set on a flanged pedestal. Three feet, partly solid, partly open-cast, in the form of legs with cloven hooves issuing from mouths of griffin-heads; separately made lotus-motifs between tops of feet. A shallow circular bowl within a square platform (6.5 x 6.5 cm.) inserted over top end of shaft. Both ends of shaft visible as rough projections. Two grooves round shaft *c.* 5.5 cm. above base; a figure of a climbing monkey attached to shaft rather under halfway up (H. 6.9; solid-cast, modelled in the round, with fine parallel incisions indicating hair). Fine beading at top of base, incised chevron-band on the lower base-member, band of tongues on upper face of main flange, with beading on the subsidiary flange below. Edges of platform notched; rim of bowl comprises a rounded moulding bearing tongue-pattern, with a row of beading above; bottom of bowl consists of flat and rounded sections. Some greenish corrosion. From Castel d'Asso. Ex-Sturge Collection.

The 'baroque' treatment of the feet suggests a date fairly late in the series for this piece.

The other *thymiateria* in Toronto, of rather simpler types, include specimens from Musarna and Castel d'Asso. Four 'meat-hooks' (κρέαγρα) of the common Etruscan varieties may also be noted here.

BRONZE MIRRORS

All except three (15) of the thirty-six Etruscan bronze mirrors come from the Sturge Collection (16). Twenty-six of these were previously in the Bazzichelli Collection (Viterbo), while the others come from various sources. The stated provenances are Bomarzo, Castel d'Asso, Musarna and elsewhere in the Viterbo region; two pieces come from the Perugia region (see 16 below). Six are published by Gerhard (17).

Various periods are represented; a single example belongs to the late class which Herbig has designated the «Kranzspiegelgruppe» (18). No inscriptions are present, except on one of Gerhard's specimens (*ES* V, pl. 23). Six mirrors retain their original ivory or bone handles. I illustrate one typical example:

16. *Tav.* XVII, 4, no. 919.26.28. L. 18.9, D. 9.4. Green patina. Mirror-face decorated round edge with milling, two fine grooves and a row of small punched circles. Linear and «pointillé» decoration on top of handle (stylized lotus and bud?), terminal in the form of a flattened animal-head. Four figures: Venus, Minerva and Dioscuri (or *lasa* figures), within a cable-surround. Plain rim, slightly raised. From near Perugia. Sturge Collection. Unpublished.

For the series to which this belongs see most recently K. M. PHILLIPS, *St. Etr.* XXXVI, 1968, pp. 166-7, pl. 24, with bibliography cited.

A glass *hydria* was found with it:

17. *Tav.* XXV, 2, no. 918.5.2. H. 10.3, D. 6.3. Dark blue, with yellow and white lines and zigzags on body, spiral yellow relief thread on neck, and yellow relief threads at lip and edge of foot. Technique: core-made. Handles made of blue and white threads twisted spirally. See J. W. HAYES, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (forthcoming), no. 21.

For the type, cf. P. FOSSING, *Glass Vessels before Glass-Blowing*, Copenhagen 1940, pp. 96-97. For a *stamnos* with similar treatment, in

(15) One (925.83.2) is from the Wyndham Francis Cook Collection (*Christie's Sale, July 14 1925*, lot no. 130), two more (924.81.3, 928.48.3) lack a source. The last of these is published: J. H. ILLIFFE, *Bull. ROMA* VIII, Jan. 1929, pp. 14-15.

(16) *Cat.* nos. 919.26.1-33.

(17) GERHARD, *ES* V, pls. 23, 29,2, 39,2, 54, 56, and 124,3. See also G. A. MANUELLE, *St. Etr.* XIX, 1946-7, p. 56, no. 8, and comments on pp. 78, 104.

(18) R. HERBIG, *St. Etr.* XXIV, 1955-6, pp. 183-205. Toronto example: 919.26.27.

Toledo (Ohio), see *Art in Glass*, Toledo Museum of Art 1969, fig. on p. 19, b.

These two pieces should date from the late 4th century B.C.

BRONZE FIGURINES

Some twenty small bronze figurines of primitive technique and five rather better-made pieces may be mentioned here. No large-scale bronze statuary is present.

ARMS AND ARMOUR

A series of five Etruscan bronze helmets show the development from late Villanovan times to the fourth century B.C. Two are variants of the characteristic Villanovan crested type; their crowns are in both cases rounded, and do not rise to a point as is normal on such helmets. They are perhaps late (19).

18. *Tav.* XVIII, 1, no. 910.42.81. H. with crest 34.9, H. of cap 16.7. W. of crest 35.8, W. of cap at lower edge 21.8 (side to side), 18.1 (front to back). High cap, consisting of a rounded crown and a near-vertical lower part with slight brim, made of separate sheets hammered together; large hammered-out bosses at centre of front and back. Small hole above brim at centre of one side (other side corroded away at this point). High triangular crest, extending laterally, made of a double thickness of metal, joined by hammering along the edges; upper part of one side patched with separate sheets. Three solid spikes to sides below the crest, inserted through sides of cap above brim. Cap and crest decorated with rows of small double compass-drawn incised circles (D. 7 mm.; same arrangement on front and back): on cap, two rows round lower part, a third level with boss, and a row encircling boss, with a single motif at its centre; on crest, rows round all edges and an upright triangle above crown, with single motif in the middle. Slight corrosion.

The second example of this type (no. 912.37) has no decoration on the cap except for the bosses (which are in this case applied); small knobs are spaced out all over its crest.

Belts and belt-buckles may be considered next. Of the former there are three well-preserved specimens, one in Villanovan style, apparently unique, the others of the late Samnite variety (20). All are alleged to come

(19) For related helmets, see *AA* 1917, cols. 89-91, fig. 9 (in Hamburg); E. H. DOHAN, *Italic Tomb-Groups in the University Museum*, Philadelphia 1942, pp. 7, 9, pl. II, no. 6 (dated to the early years of the 7th century).

(20) Type as *Mon. Ant. Linc.* XXII, 1913, cols. 650, 713-4, figs. 231, 255; P. C. SESTIERI, *Atti e Mem. Soc. Magna Graecia*, n.s. III, 1960, p. 82, nos. 3-5, pl. XIX c-d. For a discussion of the series, see G. C. IRELLI, *NS* 1965, pp. 283-7.

from Greece, but this seems highly improbable. The early one is described and illustrated here:

19. *Tav.* XVIII, 4, no. 925.47.4. Circumference with buckle 111.5, W. 9.8-10.0, H. of buckle 6.4. Belt a single sheet of bronze with repoussé decoration; a row of tiny holes along each edge for attachment to backing. Small hook with crude animal-terminal attached at back means of two rivets, with a small semicircular plate attached on inside (six rivets) to provide reinforcement. Buckle made separately, consisting of two rectangular units (as 20 below, but longer and narrower), one with two thin projecting hooks, the other with two rings on side. Buckle-sections held in position by plates, bent double to form tubes round them and attached to inner and outer surfaces of belt by means of two flat-headed rivets. Raised moulding and row of knobs along upper and lower edges of belt; round middle, row of five knobs flanking buckle on each side, then two dot-rosettes and five larger 'rosettes' composed of knob, circle and row of dots, with a single knob between each; at back, a similar large 'rosette' under hook, flanked by two pairs of rosettes within circles, with ten knobs in the field. Dark green patina, various small holes from corrosion.

Nine buckles (seven complete examples and two loose halves) are of a somewhat later type, current during the seventh century and at least part of the sixth, with animal-head or knobbed clasps. All but one are basically of the type shown by 20 below; a variant is listed as 21. All come from near Chiusi (21).

20. *Tav.* XVII, 6, no. 920 x 88.2. Total width c. 11.2, H. c. 6.1. Two rectangular sections, formed of rounded bars; two clasps project from one, two rings, set on short struts, from the other. Clasps in the form of slightly flattened bars, bent over at ends to form hooks passing through the rings, with crude horse-head terminals (rendered mainly by means of knobs, with series of incisions on backs indicating manes); double incised chevrons at junctions with rectangular members. Dark green patina. Cited: *JdI* LXXXVI, 1971, p. 41.

For a general study of such buckles, see F.-W. VON HASE, *JdI* LXXXVI, 1971, pp. 3-59; this class is discussed on pp. 4-7, with figs. 2-5, with list of examples pp. 41-45, and distribution map fig. 41. A date around the first half of the 7th century B.C. is indicated. For an earlier study, see AA, 1928, cols. 449-51, with fig. 162. Cf. also MATTEUCIG, *Poggio Buco*, p. 32, pl. XXIII, 8; NS 1971, pp. 110-11, figs. 58-59; G. BARTOLONI, *Le tombe da Poggio Buco*, Firenze 1972, pl. CXLVI d (clasp only).

21. *Tav.* XVII, 5, no. 906.24.166. Total width 12.0, H. c. 7.1. Two rectangular members (as on 20); three close-set clasps project from one, three linked rings on short struts are attached to the other. Clasps in form

(21) Or possibly the Cumae region; see comments under fibulae, p. 73. The latter origin seems unlikely in this instance.

of rounded bars, curving in a quarter-circle to pass through rings, with crude animal-head terminals forming hooks. The two outer terminals appear to be lion- or panther-heads (with details incised), the central one, unrecognizable, is bent over double and flanked by horns (or pigtails?) bearing oblique incisions. Worn, with pale green patina.

For other examples with three clasps, see VON HASE, *op. cit.*, pp. 9-13, figs. 9-13, with list of examples pp. 47-48, and distribution map fig. 41 (this piece is not listed). On the analogy of other examples, the central terminal should represent a female head (cf. *ibidem*, figs. 9-12, 14). Other related examples: NS 1971, p. 110, figs. 56-7; BARTOLONI, *op. cit.*, pp. 212, 214, fig. 107, 52-53, pl. CXLVI c, e.

Distinct from these is the more elaborate published example bearing figures of Herakles and Omphale, which is assigned to Vulci and dated to the end of the sixth century (22).

All the weapons in the Toronto collection are of bronze; the majority come from the Sturge Collection and have a site-provenance. A good selection of spearheads and axes, including some of Bronze Age types, may be noted; these come from sites all over Italy. A small collection of arrowheads is also present. Two of the better pieces have been selected for individual publication here:

22. *Tav. XVIII*, 3, no. 910.99.4A-B. *Bronze sword with scabbard*. L. of sword 50.7, of scabbard (as preserved) 43.1. W. of blade 5.0, of hilt 4.3, of scabbard 5.3. Blade fairly thin, tapering slightly at top and more markedly above point; flattened lozenge-shaped cross-section. On each face, a plain tapering midrib, not extending down to point, flanked on each side by six close-set grooves which run parallel to the edges. Sets of fine parallel scratches flanked by small « tremolo » zigzags (all very faint) emerge from top ends of the grooves, and curve out to meet edges; a second set of similar scratches above, forming a double arc linked at middle (see *fig. 2 b*). Shoulders rounded, handle-tang of narrow lozenge-shaped form, lunate hilt with downturned ends; a thin flange surrounding the whole. Handle (missing) made of a different material, and attached by means of two rivets through shoulder, one at centre of handle-tang and one at centre of hilt (all four rivets are preserved); originally small horns fitting over shoulders (imprint visible). Scabbard made of a single bronze sheet bent double, with an open seam down middle of back; terminal cast; top end apparently held together by a band round outside (missing, visible as imprints only). On front, flat central band, flanked by five narrower bands on each side, all converging towards lower end to form a series of large chevrons. The bands are separated by narrow ridges or double grooves; all bear continuous geometric patterns, very lightly incised (□□□□□)

(22) 918.3.113. E. H. RICHARDSON, *Mem. Am. Ac.* XXI, 1953, p. 87, fig. 4; (D. MITTEN) *Master Bronzes from the Classical World*, exhibition, 1967-8, no. 193, with fig.

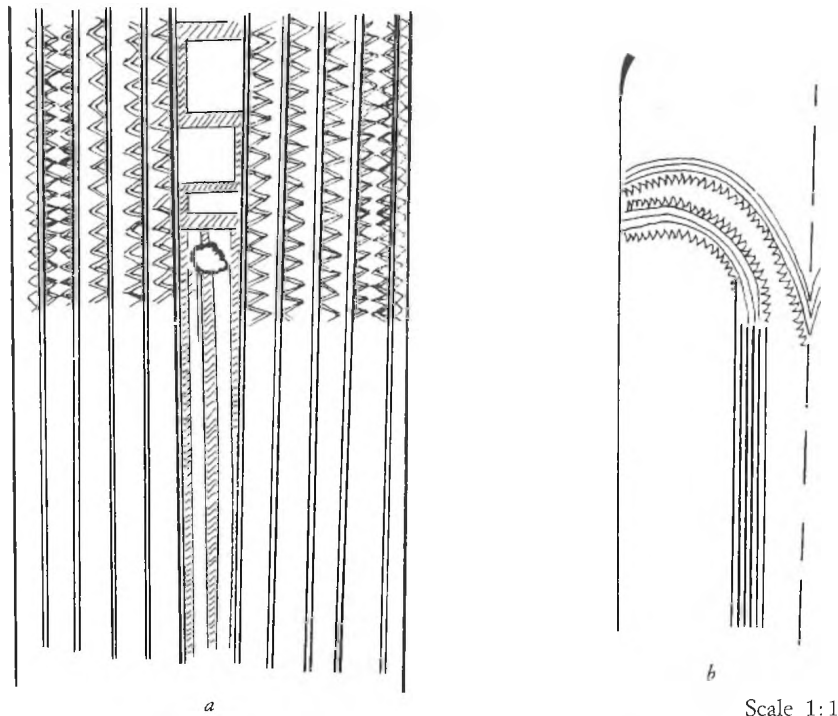


fig. 2 - a-b) No. 22: Bronze sword and scabbard.

-meander and parallel lines with hatched ornament on the central band, double-line zigzags on the other bands, single zigzags at edges; for a section of the pattern see fig. 2 a). Back undecorated, except for a shallow groove and a fine double-line zigzag on each side of the seam. Sword in good condition, scabbard corroded. From near Naples (acquired from C. & E. Canessa, Naples).

A typical South Italian sword, similar to numerous examples of Early Iron Age date from Cumae (23), Sala Consilina (24) and other sites (25). The decoration on the scabbard is characteristic of the series.

(23) E. GABRICI, *Mon. Ant. Linc.* XXII, 1913, cols. 70, 151, pl. XXVII, 1, 1a; cf. also pl. XXVI, 1.

(24) For the general series, see KILIAN, *Früheisenzeitliche Funde aus ... Sala Consilina* (RM, suppl. 15), type L 6 a (Beil. 12); no close parallels to the present piece. Similar, but lacking flange round handle: *ibidem.*, pl. 261, I 12.

(25) Similar swords: A. BASTIAN - A. VOSS, *Die Bronzeschwerter des Königlichen Museums zu Berlin*, 1878, p. 57, pl. XII, 6, from L'Aquila (pl. XII, 7, 10 are related); MONT., II, 2, pl. 348, 4, from Veii; E. GABRICI, *Mon. Ant. Linc.* XXII, 1913, cols. 151-3, fig. 64, from Narce; P. ORSI, *Mon. Ant. Linc.* XXXI, 1926, col. 173, pl. VIII, 9, from Serra d'Ajello (reproduced by KILIAN, *op. cit.*, pl. 273, 13); KILIAN, *op. cit.*, pl. 272, 1, from Torre Mordillo. Similar combinations of sword and scabbard: BPI XXII,

23. *Tav.* XVII, 9, no. 918.5.527. *Flanged axe*. L. 20.5, W. of blade (as preserved) 10.4, W. at shoulder 4.3. Thin metal (i.e. non-functional). Short top section, tapering slightly, with high thin side-flanges (max. W. 2.9), flattish on outsides; a straight cross-ridge below. Ends of flanges curved sharply outwards, forming slight shoulder-projections. Long blade, very wide, flaring towards bottom, with gently rounded cutting edge; corroded round edges. Row of compass-drawn circles down outside of each flange (D. c. 5 mm.; six on one, seven on the other), with two flanking circles at top end. Three rows of similar circles across top of blade (same on each side), flanked by four fine « tremolo » zigzags; compass-points of a fourth row (apparently not executed) visible below. Good green patina. From Chiusi (Sturge Collection). Probably early 7th century B. C.

A ceremonial axe of Late Villanovan type (Talocchini type B). Cf. A. TALOCCHINI, *St. Etr.* XVI, 1942, pp. 27-28, pl. IV, 22, 24, from Vetulonia, and LEVI, *Mon. Ant. Linc.* XXXV, 1933, col. 13, fig. 3, pl. V, 1 b, from Massa Maritima, with different motifs. Also similar, but with wider blade, is another find from Vetulonia (MONT., pl. 178,22).

A second axe of similar type is also present (927 x 84.13; provenance unknown).

HORSE-TRAPPINGS(?)

24. *Tav.* XVII, 8, no. 906.24.58. « *Mace-head* ». W. with spikes 5.0, H. 2.6. Solid-cast cylindrical ring with three rows of six low triangular spikes, arranged one above another, round outside; rows marked off by slight grooves. From near Chiusi.

For this class of object, see G. MUFFATTI, *St. Etr.* XXXIX, 1971, pp. 292-3, nos. 904-12, pl. LXI b, 15-23 (from Marzabotto), with refs. cited; S. BOUCHER, *Vienne: Bronzes antiques*, 1971, no. 904, with refs. cited. MUFFATTI, *art. cit.*, nos. 904-7, pl. LXI b, 15-18 are similar to the present example.

Similar types: 14 examples of similar size and 20 more of smaller dimensions, all from same source.

25. *Tav.* XVII, 7, no. 906.24.61. « *Mace-head* ». W. over spikes 4.8, H. 3.0. Solid-cast ring with flanges along upper and lower edges; three rows of high spikes, arranged in diamond-pattern, marked off by incisions. From near Chiusi.

1896, pp. 97-8, pl. III, 5-5c; G. PINZA, *Mon. Ant. Linc.* XV, 1905, cols. 615-6, fig. 187; COMSTOCK - VERMEULE, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts, cit.*, no. 592; also the example from Satricum (Museo di Villa Giulia, 12158). Further scabbards of the same general type are illustrated by ORSI, *op. cit.*, pls. VII-VIII.

A variant of the above. Nine examples of similar types, all from same source. Two heavier examples with large pyramidal knobs are also present. In addition, six specimens of the enigmatic double rings with spikes (26) are included in the collection of items from the Chiusi region. One is particularly fine, with moulded heads between the spikes.

VILLANOVAN POTTERY

Several vessels of this period are present, ranging from a cinerary urn to a number of small pieces showing the transition to the wheelmade wares of the seventh century. The Protovillanovan phase is not represented. Four large and medium-sized vessels, three of which are illustrated, are in the classic style, though with individual peculiarities; they add to our knowledge of the early products of the Chiusi region, where all were found.

26. *Tav. XVIII, 2, no. 920.72.24. Cinerary urn. H. 41.2, D. of rim 22.7, D. of belly 29.9. One handle missing. Hard gritty grey clay, lightly polished.*

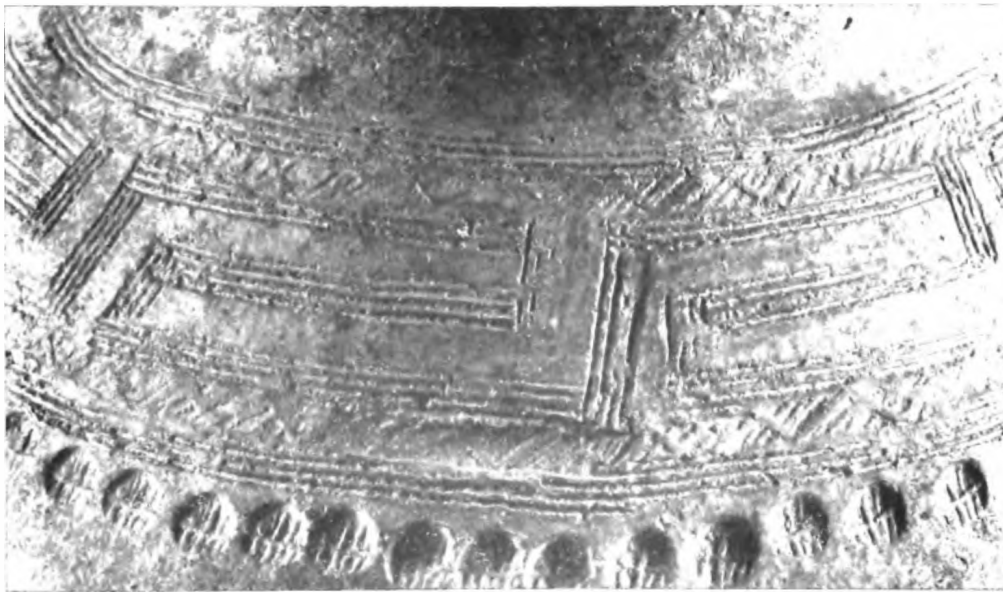


fig. 3 - No. 26, detail.

(26) For these, see MUFFATTI, *art. cit.*, pp. 293-4, pl. LXI b, 1-14, with refs. cited; COMSTOCK - VERMEULE, *op. cit.*, nos. 700-710.

Finished on slow wheel; fairly symmetrical. Rather tall, with large shoulder-bulge and spindly base, hollowed out to form a foot. Unusually high and wide-flaring mouth. Stamped and incised decoration on shoulder: four-line meander, between roller-stamped chevron-bands; a row of circular stamps below (fig. 3). Broad shallow vertical fluting on belly.

27. *Tav.* XIX, 4, no. 919.5.150. *Jar.* Max. H. 24.8, max D. 24.5. Almost all of rim restored. Gritty brown to grey clay, fine black burnished (bucchero) surface. Fairly symmetrical, probably made on slow wheel. Broad biconical body, low hollowed-out foot, slight neck, flaring rim. No trace of any handles. Roller-stamped and impressed decoration. Four rectangular panels, each composed of double chevron-bands, with a double step-pattern (four rows of false cord) at centre and four rows of three circular stamps at corners. Four large impressed circular motifs with central knobs between the panels. Continuous chevron-bands above and below. Sturge Collection.

28. *Tav.* XIX, 1-2, no. 920.72.29. *Jug.* Max. H. 13.0, D. of rim 10.6, W. over « nipples » 14.5. Grey clay with red tinge, fired brownish-grey at surface; fine grits; exterior burnished. Fairly symmetrical, probably made on slow wheel. Round-bellied, with short neck, flaring rim and small ring-foot. Strap-like ring-handle, with a pair of knobs on top. Three applied « nipples » on body, delimiting four panels, each containing a two-line square within a three-line square, with a central motif (all incised), overlaid by diagonal rows of impressed dots. In the two panels opposite handle, complex swastika (HENCKEN, *Tarquinia*, motif S 45, fig. 18), to left of handle a plain swastika, to right of handle « X » motif with cross-strokes on arms. At junction of neck, band of 'false cord' decoration between double lines, jogged down to pass under handle, with two/three impressed dots at each angle. « False cord » decoration on top of rim, in groups of three impressed obliquely, with a mass of incisions at junction with handle.

None of the above can be matched among the previous finds published from Chiusi. The most distinctive feature of the urn 26 is its ribbed belly, which is alien to the series of urns from Tarquinia and Veii. The closest parallel seems to be a piece from Vulci (MONT., pl. 258, 13), which has a similar combination of ribbing, stamped decoration and meander; the material found with this (pl. 258) indicates a date in the latter part of the 8th century. The body-ribbing is also matched on late examples from Narce, Vulci and Cerveteri (27). These suggest a date of c. 750-700 B.C. for the Toronto piece, though the simple meander pattern is usually found on more archaic vessels. The jar 27 is somewhat unusual in not having handles; some two-handled versions with similar stamped motifs occur at Tarquinia (28). The large circular motifs are rare on pottery, but occur frequently on Villanovan metalware of the 8th and early 7th centuries (cf. 8 above), suggesting a probable date for the piece. Abnormal features of the jug 28

(27) DOHAN, *Italic Tomb-Groups*, cit., pls. VI, 1, XLIV, 1; CVA, *British Museum* 7, IV B a, pl. 3, 16.

(28) HENCKEN, *Tarquinia*, figs. 95 f, 220 a.

are the « nipples » and the presence of decoration on the rim; neither seem to occur on the series from Tarquinia and Veii. The rather neat composition in this case suggests an early date (29).

The fourth vessel in this series is a jug of rather taller shape than 28 bearing a simple pattern of chevrons above the belly with « false cord » decoration above (30). Like 28 it bears « false cord » on the rim; the nipples are, however, absent. This may also be an early piece.

The other pots, all apparently wheelmade, show the transition from the pure Villanovan style to the Orientalizing series of the seventh century.

29. *Tav. XX, 4, no. 920x92.109. Two-handled jar.* H. 11.0, max. D. 10.8. Gritty brownish to grey clay with dark grey burnished surface (damaged); probably wheelmade. Depressed globular body, small flat base, broad neck, tapering to a thin flaring lip. Strap-handles, widening towards ends. Incised decoration: on belly, double spiral flanked by four sets of oblique lines (same on each side); on bottom, irregular five-pointed star; four incisions down each handle. No provenance.

30. *Tav. XX, 3, fig. 3 b, no. 920.72.80. Kotyle.* H. c. 6.2, D. c. 8.2. Tan-brown clay, rather soft and flaky, with various small grits; remains of polished surface, red-brown to sepia. Rather broad rounded form with narrow flat base; thin round-sectioned handles at rim. Incised decoration: three lines at rim (interrupted by handles), two large irregular zigzags below, forming six elongated lozenges on each side, filled with stippled decoration, with a single line below. Said to be from near Chiusi.

These two vessels seem to go together in fabric and technique. 29 is an early example of the common « Bandhenkelamphora » of the seventh century (31); its close resemblance to dated pieces from Ischia and Narce (32) suggests a date around 700 B.C. The shape of the *kotyle* 30 corresponds to that of Corinthian products of the later eighth century; its

(29) For the swastika motifs, cf. HENCKEN, *Tarquinia*, figs. 31 g, 108 g, 114 i (listed as Villanovan IA, IC and IIA).

(30) Cat. no. 920.72.28. H. 15.8. Shape analogous to MONT., pl. 255, 1, from Bisenzio. Motifs similar to HENCKEN, *Tarquinia*, figs. 22 e, 29 d (which are early).

(31) For a general study of the type, see T. DOHRN, *Die etruskische Bandhenkel-amphora des 7. Jh. v. Chr.*, in *Studi in onore di Luisa Banti*, Rome 1965, pp. 143-52, pls. XXXVI-XXXVII.

(32) Ischia (tomb 233, c. 720-700 B.C.): DOHRN, *art. cit.*, p. 144, pl. XXXVI a; G. BUCHNER, *Dial. Arch.* III, 1969, pp. 89 ff., figs. 22-23; see also D. RIDGWAY, *JRS* LVIII, 1968, pp. 239-40. References kindly supplied by D. Ridgway.

Narce: DOHAN, *op. cit.*, p. 56, pl. XXXI, 12 (context: c. 700), with parallels cited p. 61, under no. 9. Also similar: POTTIER, *Vases antiques du Louvre*, I, *cit.*, C 41, pl. 23.

decoration, which is unusual for an Etruscan piece, may derive from the same source (33). Again, a date close to 700 seems called for.

31. *Tav. XX, 5, no. 920 x 92.114. Shallow two-handled cup.* Max. H. 8.2, max. D. 11.8 (13.6 over knobs). Upper half of one handle restored. Clay dull brown to grey, rather fine and smooth-textured, polished all over. Almost certainly wheelmade. Very low angular form, with wide rounded bottom and rounded shoulder; small hollowing at centre of bottom. Low wide neck, flat-topped rim. Two double-strand handles, made of a single roll of clay twisted over and formed into a loop at top, and linked to rim by a short strap; lower ends separated. Spiky knob projecting from belly on each side, with grooving on top and an impressed arc flanked by dots above; rest of shoulder covered with fine fluting.

The decorative treatment here matches that on earlier handmade cups; some other examples with similar features occur in early seventh-century tomb-groups (34). The smooth fabric of this piece suggests that it comes from the same source as the cups 36-37 below.

32. *Tav. XX, 6, no. 923.13.178. Two-handled jar (one handle missing).* Max. H. 13.1, D. at belly 11.1. Dull brown to grey-black clay, rather fine; lustrous black to sepia burnished surface on exterior. Round-bellied, with rather wide neck, flaring towards rim, and small flat base (turned). Peaked handles from rim to belly, widening towards bottom. On the preserved handle, groove down centre of each face, that on the outside with « tocchi di punta »; the section above rim is rounded in section, and may have been made separately. Similar « tocchi di punta » on body, in the form of a line at junction of neck and body and two sets of three downturned chevrons flanking each handle (on shoulder). Fine finish. Ex-Petroncini Collection, Rome; no provenance.

This fine piece cannot readily be ascribed to any series, but, like 31, should belong to the early years of the seventh century (35). A few simpler pots of similar date are also included in the collections.

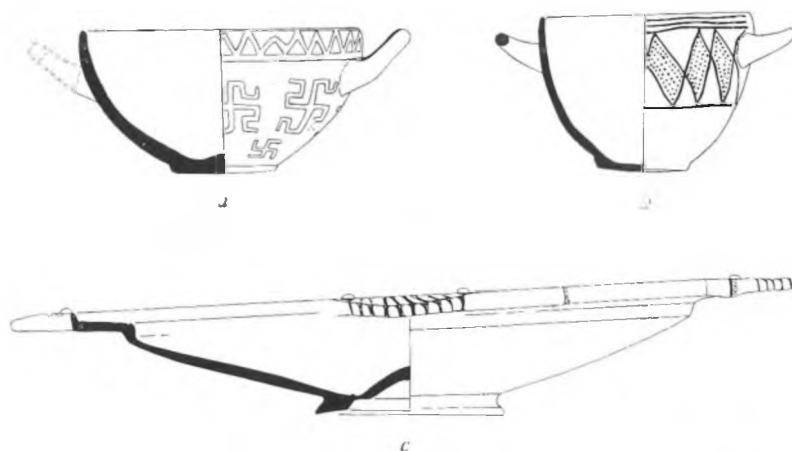
ITALOGEOMETRIC WARE

A single, but important example of this ware occurs; this is a low *kotyle* (cf. 30 above) decorated with typical Villanovan motifs:

(33) Cf. the dotted net-pattern between the handles found on many Corinthian *kotylai* of the period: e.g. E. GABRICI, *Mon. Ant. Linc.* XXII, 1913, pl. L, 1 (from Cumae); F. JOHANSEN, *Les vases sicyniens*, pl. IX, 7; T. J. DUNBABIN, in *Perachora* II, Oxford 1962, p. 66, no 477 ff. pl. 26, with bibliography cited; B. D'AGOSTINO, *NS* 1968, pp. 92-3, fig. 12, no. XXII, 20.

(34) E.g. DOHAN, *op. cit.*, p. 16, pl. VII, no. 10, and MATTEUCIG, *Poggio Buco*, *cit.*, pls. II, 9, VII, 3. Exact parallels seem to be lacking.

(35) Parallel: CVA, *British Museum* 7, IV B a, pl. 3, 5 (acquired at Orvieto).



Scale 1:3

fig. 4 - a) No. 33; b) No. 30; c) No. 50.

3. *Tav. XX, 7, figg. 4 a; 5, no. 919.5.174.* D. 11.1, H. 5.7. One handle restored. Brownish clay with dark volcanic grits, etc.; burnished surfaces deep red, with irregular polishing-marks visible. Perhaps made on a turntable; surface slightly bumpy. Shallow, almost hemispherical form, with tapered rim and flat base with slight moulding; handles tilted. Slight knob at centre of floor. Decoration in chalky white (partly disappeared, leaving «ghost» im-



fig. 5 - No. 33.

pressions) (36): continuous zigzag at rim with a line below; on each side, three swastikas with U-shaped extensions to arms; a similar swastika under each handle, placed rather lower down; two small plain swastikas on each side above base; four chevrons separated by a cross on bottom. Inside and handles plain. Sturge Collection. From Civita Castellana.

The shallow shape seems to copy a Late Geometric Euboian *skyphos* rather than the deeper Corinthian *kotyle*; the same may also be true of the rim decoration. Such a source suggests a date early in the Italo-geometric series - hardly later than 700 B.C., and possibly as early as the third quarter of the eighth century. The swastika motifs are purely Villanovan, the painted counterparts of those present on 28 above. Similar motifs are found on other examples of the series (37).

IMPASTO WARÈS

Among the wheelmade impasto vessels of the seventh and sixth centuries, some 150 in all, a wide range of fabrics may be observed, ranging from thin-walled near-bucchero types to plain cooking wares. Most of the Museum's examples come from the northern regions of Etruria. The finer pieces include several of the bucceroid fabric of the Faliscan region; Tarquinia and Civita Castellana are among the stated findspots for these. The earliest is a two-handled cup of Villanovan appearance with anthropoid handles:

34. *Tav. XIX*, 5-6, no. 920 x 92.57. Max H. 11.1, W. including handles 13.6. Grey clay with brownish tint, finely burnished on outside and over rim (surface sepia to black). Thin-walled. High concave wall with flange at bottom, narrow flat base. Flat knob projecting from flange at centre of each side. Two handles in the form of stylized human figures with legs apart, knob-like heads and separately modelled arms; a row of dots down spine of each; wide struts connect heads to rim. Scraped-out triangles (7 on one side, 6 on the other) and impressed punched discs (3 on each side) on wall, fine fluting on upper surface of flange, shallow arcs on knobs. Mid 7th century or rather earlier. From Orvieto.

For the body-shape and decoration, cf. *CVA, Copenhagen 5*, pl. 202, 3-5; also DOHAN, *Italic Tomb-Groups, cit.*, pls. XXX, 21 and XXXI, 20. More elaborate versions: *CVA, Museo Pigorini, Capena*, pl. 14. For the handle-type, cf. also *CVA, Copenhagen 5*, pl. 198, 2; DOHAN, *op. cit.*, pls. XXXV, XXXVI, nos. 1-4.

(36) The dark-on-light appearance in places on the photographs is due to the presence of a thin coating of dirt on the surface. Where removed, the white paint has come off with it, leaving the red surface of the vessel exposed.

(37) E.g. the situlae, *Mon. Ant. Linc.* IV, 1894, pl. VII, 22 (= MONT. pl. 311, 1), and col. 269, fig. 128, from Civita Castellana and Narce respectively.

A footed krater (no. 918.3.168A) in thicker buccheroid fabric has similar scraped triangle patterns. Most of the other Faliscan pieces bear incised patterns of the types common in the later seventh century. Red filling-matter is generally present in the incisions. The shapes comprise the typical stemmed dish (« fruit-stand »)(38), a jug with a long tapering neck (39), a small slender *kotyle* (40) and the odd vessel listed below, which could be a local adaptation of a Corinthian *pyxis*:

35. *Tav.* XIX, 3, no. 919.5.172. H. 15.9, max. D. 19.7. Intact, in fine condition. Clay grey, rather fine and thin, with burnished sepia-black slip on outside and bottom, fired orange-brown in one place. Globular, with narrow flattened shoulder and wide flat-topped mouth; base flat. Two long lung-handles on shoulder, perforated vertically at each end. Incised decoration with red filling: line between rim and body, row of loops on shoulder, two lines and a row of oblique strokes at handle-level, 13 long « rays » below, each enclosing a pair of chevrons. Sturge Collection. From Civita Castellana.

No exact parallels. For treatment of handles, cf. MONT., pl. 311, 9. Other vases of similar style: CVA, *Copenhagen* 5, pls. 197, 8 and 201, 2-3.

Two finely-made cups of uncertain provenance constitute another distinctive group. The most marked feature of these is the thinness of their walls; good parallels are scarce. Both should be early in the wheelmade series, probably no later than 650 B.C.

36. *Tav.* XX, 1, no. 918.3.45. *Low kantharos*. Max. H. 8.0, D. 9.0-9.7. Intact. Thin light grey fabric, rather fine; exterior carefully polished. Near-vertical sides, with slight flange below; small hollowed-out foot. Strap-handles, widening towards bottom. Incised meander on wall (same on each side).

Similar pieces with twisted handles: MONT., pl. 206, 10, from Pitigliano (in a tomb-group of first half 7th century), and CVA, *Heidelberg* 2, pl. 46, 11.

37. *Tav.* XX, 2, no. 918.3.85. *Two-handled goblet*. Max. H. 8.9, D. 7.3. Ware as 36, reddish in parts. Bell-shaped body with narrow conical foot; two large broad strap-handles, with upper ends applied to wall, each bearing a deep incision down middle. Shallow fluting on belly.

The assemblage of vessels from the Chiusi region (series 920.72.) comprises examples of several classes, most of which are likely to be local

(38) 920 x 92.112. As CVA, *Copenhagen* 5, pl. 199, 2-4; CVA, *Museo Pigorini, Capena*, pl. 4, 9; E. STEFANI, *Mon. Ant. Linc.* XLIV, 1958, col. 146, fig. 40.

(39) 919.5.165, from Tarquinia. Stylized horses on belly, palmette-and-lotus chain on neck. Similar to CVA, *Copenhagen* 5, pl. 197, 4.

(40) 919.5.166, from Tarquinia. Palmette-and-lotus chains. Type as CVA, *Museo Pigorini, Capena*, pl. 4, 11, but finer.

products. The first of these, unquestionably early, consists of two large cups of the *kantharos* type, one of which I illustrate here:

38. *Tav. XXI*, 1, no. 920.72.46. *Tall kantharos*. Max. H. 20.3, D. at rim 14.0, at belly c. 15.6. Clay brown to grey, rather gritty; fine chocolate-brown burnish over exterior. High carinated form with low trumpet-shaped foot; slight flange at carination, with a small projection at centre of each side; horizontal ribbing on wall above. Two double-strand peaked handles, each made of a single roll of clay twisted over and formed into a loop at top, and linked to rim by a flattened strut; lower ends diverge, loop at top solid.

The second cup is a shallower flat-based version of the above (41). This type occurs in various grave-groups of the first half of the seventh century, giving a date for the class as a whole. In view of its relatively wide distribution, this class is unlikely to be of local Chiusine manufacture; it seems most typical of the Faliscan area.

A second class also of rather early date is decorated with small circular dimple-like hollows, sometimes arranged in triangular groups of three; it is probable that these were originally filled with lead inlay, though no traces remain on any of the Toronto pieces. The exact scheme of decoration seen here does not appear to be matched on vessels from other sites, so may perhaps be regarded as a peculiarity of the Chiusine series. The forms present include a bowl with a curious side-handle terminating in a rectangular plate, a domed lid, and a jar with the rim pinched into quatrefoil shape (42). A juglet with a combination of single impressed dots and « tocchi di punta » (43) provides a connecting link with the next class. The ware of all of these tends to be gritty; the polishing of the surface is rather summary.

Next to be considered are a number of flat-based jugs, mostly with fine shallow vertical fluting on the belly, in a gritty fabric with a fine brown or grey polished surface. These come in a number of sizes possibly corresponding to some standard measures of capacity. All have high-swung handles set rather close to the body, with a flat outer face, tapering towards

(41) 920.72.45. Type as F. MESSERSCHMIDT, *St. Etr.* V, 1931, p. 581, no. 12, pl. XXXII (from Tarquinia); DOHAN, *op. cit.*, pp. 56, 61, pl. XXX, no. 19 (from Narce, in an early 7th century group); M. CRISTOFANI, *St. Etr.* XXXIX, 1971, p. 315, no. 10, pl. LXVIII, with comments p. 321 (from Falerii). DOHAN, *op. cit.*, p. 16, pl. VII, no. 12 (also early 7th century) is similar, but with plainer handles.

(42) 920.72.30, 918.3.158 (Sturge Coll., from Chiusi), 920.72.56. For the jar, cf. MATTEUCIG, *Poggio Buco, cit.*, p. 26, no. 33, fig. 8, pl. V, 8 (with lead inlay).

(43) 920.72.42. For the decoration, cf. MATTEUCIG, *Poggio Buco, cit.*, pls. VII, 11, XI, 6-7.

the top. The largest of them (see below) has impressed dots (cf. the previous class) in addition to the fluting; on another (no. 920.72.36) widely spaced vertical ribs are substituted for the fluting. Some of the smaller ones are undecorated.

39. *Tav. XXI, 2*, no. 920.72.35. *Large jug*. Max. H. 25.0, max. D. c. 20.1. Brown to grey clay with various fine grits; finely polished exterior, sepia to black. Fairly thin-walled for size. Broad-bellied, with small flat base; wide neck, curving out at rim; peaked handle, ovoid in cross-section above rim, strap-like on outside, widening towards bottom. Belly and shoulder covered with fine close-set vertical fluting, with five impressed dimples spaced out round shoulder, and a sixth on middle of handle-base. About 600 B.C.

For a similar jug, see A. MINTO, *Mon. Ant. Linc.* XXX, 1925, fig. 37 on cols. 659-60, top row, centre, from Saturnia (with associated finds of c. 600 B.C.).

The fourth and largest of the Chiusi classes comprises vessels with shallow incised patterns, apparently copied from the Faliscan series; these should be local products. The incision on them is thin, scratchy and rather irregular, forming mainly geometric patterns (hatched triangles, overlapping arcs, etc.) or simplified versions of the Faliscan « lotus-and-palmette » chains. No red filling-matter is present. The fabric is cleaner than that of the preceding class, and red rather than brown; the surface-treatment varies. Jugs of a shape similar to 39 and belly-handled jars or kraters, some flat-based and others with stemmed feet, predominate; an *oinochoe* of Greek shape is also present (no. 920.72.33)(44). One jar bears what may be a stylized animal-motif, debased to the point of being unrecognizable (no. 920.72.32). Thirteen or fourteen pieces fall within this category; a number of undecorated vessels go with them in terms of form and fabric.

40. *Tav. XXI, 3*, no. 920.72.74. *Jug*. H. with handle 14.1, max. D. 11.2. Clay dark grey with brownish core, surface polished, except for small rough patch behind handle. Form similar to 39, but less contracted at base. Faint scratchy incised decoration: nineteen « rays » on neck, each bearing two/three vertical lines; interlocking semicircles on shoulder. Late 7th century B.C. or a little later.

The latest piece in the batch is an early version of the Etruscan beaked jug shape, similar in form to some bucchero specimens (45).

(44) Other examples of this class: CVA, *British Museum* 7, IV B a, pl. 3, 1; MATTEUCIG, *Poggio Buco, cit.*, p. 45, no. 1, pl. XVIII, 3, with parallels cited; NS 1957, p. 64, fig. 14.

(45) 920.72.12. Bucchero versions: F. MAGI, in *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco*, Città del Vaticano 1939, I, pp. 148-9, no. 81, pl. 44, and NS 1957, p. 58, no. 62, fig. 7. For a later(?) version in « impasto » fabric, see

In addition to the classes noted above, several others are represented among the pieces from other sources. A pair of large two-handled jars with lids, datable in broad terms to the first half of the seventh century, probably fulfilled the role of cinerary urns; one is illustrated here:

41. *Tav. XXI*, 4, no. 919.5.159. H. with lid *c.* 44.5. H. of body, *c.* 36.5, max. D. *c.* 34.0. D. of lid *c.* 21.0, H. 14.0. Body mended. Brick-red clay, rather gritty, with deep red to sepia burnished exterior. Wheelmade. Broad-bellied form; near-globular body, flaring foot, broad vertical neck (H. *c.* 5.2) with slight lip-moulding. Two strap-like ring-handles (width *c.* 6) set on shoulder. A knob on each side midway between handles. Lid has low domed top and near-vertical sides; strap-like ring-handle on top. Decoration consisting of broad shallow indentations (visible as ridges on inner surface): on body, twelve vertical lines (four cut short by the handles and knobs), producing a lobed effect; on lid, four sets of three broad arcs. Originally bought at Chiusi (Sturge Collection).

Cf. POULSEN, *Kat. des etruskischen Museums, cit.*, H 72, pl. 30. Smaller version: M. CRISTOFANI, *AC XXIII*, 1971, 13-14, fig. 2, pl. III, bottom left.

The second jar (919.5.158, from the same source), is similar but of smaller dimensions. A later phase in the Chiusine cinerary urn series is present in the form of a Canopic urn, unfortunately lacking its lid (919.5.163, from Chiusi).

Among the smaller vessels, two high-handled mugs and a small two-handled jar (general shape as 41) display an unusually thin and fine fabric, grey at the surface and deep red at the core. The decoration on these early pieces is in the form of impressed arcs. One of the mugs (920 x 92.44) comes from Cetona. Their successors, less fine and with incised decoration in the form of downturned rays with double outlines, may be seen in a pair of two-handled jars (46), which are comparable to the large incised class noted above (see 40) and may well be from the same workshops.

Two high-footed jars with serpentine handles in thin « grey bucchero » fabric introduce yet another series, having connections with the last-mentioned. These curious vessels, which seem to copy metal types, are probably to be dated no earlier than *c.* 600 B.C. (47).

St. Etr. XXVIII, 1960, p. 304, fig. 9, from Rusellae. Counterpart in bronze: G. M. A. RICHTER, *Greek, Etruscan and Roman Bronzes*, New York 1915, no. 484.

(46) 918.3.78 with lid .81, from Chiusi, and 918.3.79. Related pieces from the Chiusi region: MONT., pl. 220, 9; CVA, *Copenhagen* 5, pl. 209, 6-7.

(47) For a more elaborate example (with roller-stamped decoration), see MONT., pl. 173, 3 = E. FRANCHINI, *St. Etr.* XX, 1948-9, pp. 38-9, pl. III, 1, from Cortona. The form derives from metal vases such as MONT., pl. 228, 1.

42. *Tav.* XXI, 5, no. 918.3.89. H. 19.0, max. D. 13.7, W. over handles 18.5. Thinnish grey clay, fairly fine, with reddish tint at core; exterior and rim carefully polished, with a little fine mica visible at surface. Near-globular body, high conical foot, flaring at bottom; short concave collar-neck with flaring lip. Two debased snake-like handles, strap-like in both sections, with upper parts overlapping the lower and cut off square at ends. No provenance.

The second jar is similar, but has a short flat rim and rather more carefully modelled handles, ending in schematic snake-heads.

A decorated lid may be attributed to a series of Late Orientalizing jars of large size with high fenestrated feet (48):

43. *Tav.* XXI, 6, no. 919.5.168. H. 26.0, D. at lower edge 28.2-28.7. Red-brown clay, rather granular, with polished slip(?) on outside. Lid-section composed of a shallow domed top bearing three ridges, and near-vertical sides with shallow ribbing; above, a high hollow knob, vase-shaped with a solid disc on top, pierced by three vertical slits and connecting with lid-section by means of a aperture through its centre. Three solid horse-head attachments (stylized, with punched circles for eyes) springing from edge of disc, connected to body of « vase » below by swan-like necks. From Tarquinia (Sturge Collection).

Two other large jars bear incised animal motifs (stylized horses). One of these (no. 920 x 92.76), with a well-polished surface, may be compared with the Faliscan series (49); its provenance is not known. The other (919.5.164), from Castel d'Asso, is cruder in style and poorer in finish, and may go with the fourth class of vessels from the Chiusi region. The horses are here reduced to little more than curvilinear patterns. A third large jar illustrates a different series:

44. *Tav.* XXV, 1, no. 920 x 92.110. H. c 40.0, D. of rim c. 22.2, D. of belly 37.9. Gritty orange-brown to purplish-brown clay, purplish-grey at core, with dark volcanic inclusions, etc.; rather thick-walled. Wheelmade, with wet-smoothed surfaces; base turned. Globular-ovoid body, flat base, wide neck with everted rim. Four applied bands on body, linked by diagonal ridges to form three rows of triangles, alternately upright and downturned; upright triangles filled with vermillion-red paint, downturned ones with fugitive creamy-white paint. Provenance unknown.

Similar, larger: NS 1902, p. 500, fig. 5, 2, from Sovana (with parallels cited). A source in the Sovana region seems indicated, as in the case

(48) Type-specimen: *Mon. Ant. Linc.* XXXVI, 1937, cols. 184-5, pl. VII left, from Tarquinia.

(49) Form and style are close to the handleless jar, CVA, *Museo Pigorini*, Capena, pl. 9, 3. For the series, see CVA, *Copenhagen* 5, pl. 195, 2-4.

of the cooking-vessels which are noted below; there is a close similarity in fabric between the two types. Some large jars in the Museo di Villa Giulia from Vulci (recent finds) have similar triangle decoration and may come from the same workshop. Most examples of the shape from other Etruscan sites have painted outlines in place of the ridges: e. g. DOHAN, *Italic Tomb-Groups*, *cit.*, pl. XLVII, 4 (from Vulci), and MATTEUCIG, *Poggio Buco*, *cit.*, pls. VI, 3, VIII, 19, XII, 7. These may constitute a separate series.

A second smaller jar with similar treatment exists in the collections (no. 920.72.10); this, which is in rather smoother fabric, belongs to the batch of material found in the Chiusi region.

Among the coarser varieties of « impasto » ware, the most distinctive piece is terracotta stove of a type known from Sovana:

45. *Tav. XXIV*, 1, no. 920 x 92.111. *Portable stove*. Dimensions at base 38.6-39.7 x 23.7. H. of box 15.0-16.5. Max. H. 20.7. Coarse orange-red to orange-brown clay with profuse dark volcanic grits and traces of lime and mica. Surfaces wet-smoothed. Rectangular box, open at bottom, made of a series of slabs c. 1.5 cm. thick; two open wheelmade receptacles (D. 14.0-14.5) inserted in top. Two wide near-circular openings cut through ends of box to admit draught; small circular smoke-vent(?) between the receptacles. Slight ridges decorated with frilling on the corners and round the top; lower edges square-cut. Back solid. Front decorated with holes above and below a horizontal frilled ridge: above, 7 large irregular holes, leaving struts between, with 7 smaller holes punched through top ends of the struts; below, 6 small holes, more or less circular. Remains of white slip in various places on the front. Originally small knobs or the like at the top corners (broken off). No provenance recorded.

For the type, cf. MONT., pl. 212, 6,9,12, from Sovana (pl. 212, 12 is more or less identical); also N. ORSI, *St. Etr.* XV, 1941, p. 129 ff., pl. XIV, 1-3. A sixth-century date seems probable.

A series of some thirty plain cooking-jars and shallow footed bowls (or lids?) in the collections are identical in fabric and should also come from the same source (the Sovana region?); the types present are those common at Poggio Buco (50). Like the stove, they are without provenance; one may surmise that they form a single batch of finds. A few other cooking-pots in the collections are of different fabrics.

(50) Cooking-pots as MATTEUCIG, *Poggio Buco*, *cit.*, pls. IX, 16, XIV, 13, 14, 16, XVIII, 6, with discussion p. 70; cf. also C. E. ÖSTENBERG, *San Giovenale*, I, fasc. 7, Stockholm 1972, p. 6, fig. 5, no. 26. One early handmade example as MATTEUCIG, *Poggio Buco*, *cit.*, pp. 28, 34, pls. V, 14, IX, 15-16. Bowls as *ibidem*. pls. XIV, 7-12, XVIII, 7-8.

BUCCHERO WARE

The bucchero vessels in Toronto number about 110; these come from a variety of the sources noted above. The provenances of most cannot be traced but, where known, are generally Orvieto and Chiusi. The series with incised figured decoration (51) is represented by three examples, each worthy of individual mention:

46. *Tav. XXII, 1-2, no. 918.3.156. Small jug.* H. 9.7, max. D. 8.4. Low cylindrical body with mouldings at top and bottom, and flat shoulder; tapering neck, flat base, thin strap-handle. Exterior covered with incised and stamped motifs; four freehand incised lines down handle. On neck, 9 vertical rows of small stamped rosettes, with similar rosettes round top and bottom; on shoulder, 8 fan-patterns; notches on upper body-moulding (with soil-deposit remaining in the hollows). Round belly, frieze of six animals: panther, sphinx, lion or panther (head reversed), goat, doe or kid — all to left —, and lion (?) to right. On bottom, five-petalled flower (?) at centre, surrounded by 9 pairs of 2-hooks between fine grooves; row of 20 triple chevrons, pointing inwards, round lower part of body, between grooves (one round base, two above). From Cerveteri (Sturge Collection).

47. *Tav. XXIV, 2, no. 920 x 92.56. Kantharos.* H. including handle 8.8, D. at rim c. 10.1. Thin-walled, with fine glossy black surface. Low-footed type. High wall, with thin flange at bottom; flat base of small diameter; twisted two-strand handles, joined to rim by short flat-sectioned struts. Flat triangular projection on flange at centre of each side. *A.* Two horses flanking a plant-motif, with row of loops across top. *B.* Lotus and palmette chain of « Phoenician » type, with a freehand line below; rows of loops at top and bottom. From Orvieto.

48. *Tav. XXII, 3-4, no. 959.17.75. Large kantharos (fragmentary).* D. at rim 23.4-23.9, H. of body c. 11.7, W. of frieze c. 7.6. Foot and most of handles missing. Handles strap-like, c. 7.5. cm. wide at ends, and tapering towards top, with reel-shaped cross-struts below rim-level. Notches on carination; lower part of body plain. Three fine grooves at rim. *A.* Winged demon « running » l., holding two snakes, between a pair of horses; lotus-plants and volutes in field. *B.* Two Centaurs, confronted, carrying plants; upright lotus-plants at sides. Fairly neat work; double incised outlines in places. From the collection of Prof. Ludwig Curtius, Rome (findspot unknown).

The first two of these are extremely unusual; both are early in their respective series, probably dating from between 650 and 620 B.C. The decorative motifs on 46 find approximate parallels in the early Caeretan

(51) For a recent study of this series, with lists of examples, see E. M. DE JULIIS, *Buccheri figurati del Museo archeologico nazionale di Napoli*, in *AC XX*, 1968, pp. 24-57, pls. XV-XIX.

series (52), though the addition of an animal frieze is an abnormal feature. The odd *kantharos* 47 comes close to some Faliscan vases in shape and decoration, but is in standard bucchero fabric (53); the knobs on the flange, a Villanovan survival, are also matched on the Faliscan series (cf. *tav.* XIX, 5-6). The third piece is one of a small class of large-sized *kantharoi* of late seventh-century date bearing figured scenes; five other examples, all with different motifs, may be cited (54). Its handles were probably of the «notched» type present on other pieces of the class; the reel-shaped struts are a normal feature of these large-sized vessels. Another closely related group bears fan-patterns (55). The missing foot was probably of medium height and trumpet-shaped, like those of three of the examples with fan-patterns (56). It should date from c. 620-600 B.C.

Nine vessels bear roller-stamped figured friezes; four of these are chalices, two are *amphorae*, two fragments may come from *kantharoi*, and the ninth is a stemmed dish with the decoration on the floor. One of the finer ones is figured here:

49. *Tav.* XXIII, 1, no. 920 x 92.62. *Chalice*. H. c. 14.3, D. of rim 12.9, of foot 9.6. Fairly thin-walled. Figured frieze on wall (Scalia motif XVIII), with two grooves above, one below; frieze impressed from a worn stamp. Carination plain. High stemmed foot with moulding near top; lower part trumpet-shaped, with grooved edge; a band with roller-stamped cable-pattern near bottom. Traces of white filling-matter in the frieze. Early 6th century B.C. Probably from Orvieto.

For a classification of figured friezes, see F. SCALIA, *I cilindretti di tipo chiusino con figure umane*, in *St. Etr.* XXXVI, 1968, pp. 357-401, pls. LXXXIII-LXXXV. This motif: p. 378, fig. 6 d. For cable-patterns, see G. CAMPOREALE, *Buccheri a cilindretto di fabbrica orvietana*, Firenze 1972, pp. 83-93, pls. XXVII-XXXIV; this type is discussed on pp. 83-85. Cf. also M. BIZZARRI, *St. Etr.* XXXIV, 1966, p. 66, no. 835, pl. XIX b, from Orvieto (with similar type of foot).

(52) For this series, see N. H. RAMAGE, *PBSR* XXXVIII, 1970, pp. 15-18, figs. 3, 5-9 *passim*, pls. II B, III.

(53) Cf. especially the deeper example *Mon. Ant. Linc.* IV, 1894, col. 206, fig. 94 b, from Narce.

(54) MONT., pls. 300,1 and 380,2; *NS* 1928, pp. 100-1, figs. 2-6; DE JULIIS, *art. cit.*, pp. 26-36, pls. XV, XIX, 1.

(55) For these, see F. MAGI, in *La raccolta Benedetto Guglielmi, cit.*, I, pp. 127-8, no. 33, pl. 39. An example from Trevignano exhibits a combination of both techniques: see *Kunst und Kultur der Etrusker*, exhibition, Vienna 1966, no. 99, pl. 11, second row, left.

(56) Cf. MONT., pl. 262, 9; CVA, *Bruxelles* 2, IV B, pl. 3, 8; G. M. A. RICHTER, *Handbook of the Etruscan Collection*, Metropolitan Museum, New York 1940, p. 10, fig. 32.

The friezes on the other three chalices correspond to Scalia's motifs IIa, XXVIII and XXXII. One of the *amphorae* bears a frieze of the *potnia theron* class (Valentini, scheme IV, variant 2)(57), the other a file of chariots and riders (unclassified; the ware is not true bucchero).

Related to these is a dish of unusual type:

50. *Tav. XXIV, 3, fig. 3 c*, no. 920 x 92.113. *Dish with omphalos*. D. 26.6, max. W. across handles 31.0, max. H. 5.3. One side of rim missing. Shallow sloping floor with rounded *omphalos* at centre; flat grip-handles (originally four), decorated on their upper surfaces with moulded palmettes flanked by knobs, and a faint wavy line and groove on each of the flat side-extensions. Roller-stamped frieze of opposed S-motifs on rim. Underside of rim « rippled » from the moulding process. Low foot of small diameter, with deep hollowing under the *omphalos*. Probably early 6th century B.C. No provenance.

For a dish of similar shape, but lacking the handles, bearing roller-stamped decoration on the floor, see E. VON MERCKLIN, *St. Etr.* X, 1936, pp. 391-2, no. 44, fig. 3, pl. XLII, 1 (in Hamburg); the rough piece CVA, *British Museum* 7, IV B a, pl. 10, 5 may also be related. For the rim-frieze, cf. A. FAIRBANKS, *Cat. Greek and Etruscan Vases ...*, Boston, I, no. 621, pl. 82, and SCALIA, *art. cit.*, p. 362, pl. 83 a (on chalices).

The series of vessels in « bucchero pesante » with relief decoration is more amply represented. Two of the more unusual examples are judged worthy of individual treatment here:

51. *Tav. XXIII, 2*, no. 918.3.159. *Oinochoe*. H. to top of rotelles 23.1, max. D. 12.5. Mended, with minor restorations; surface damaged. Rather angular shape, with trefoil mouth and low flaring foot. Moulding at lip, bearing two grooves; small moulding at narrowest point of neck. Incised zigzags and row of tongues on shoulder, between small mouldings; incised running spiral below, interrupted by five knobs, imitating rivets. Round belly, five large horses' heads in relief, with freehand incised details (H. of each c. 6.4); three grooves below. Handle bears schematic animal (panther? lizard?) in relief on outside; two large rotelles with *Gorgoneia* on outer faces flank top of handle. From Orvieto (Sturge Collection). Early 6th century B.C.

Type uncommon; the relatively thin fabric and ornate decoration serve to place this early in the series. One similar example: E. POTTIER, *Vases antiques du Louvre*, I, Paris 1897, C. 635, pl. 26. For the horse-head motifs, cf. POULSEN, *Kat. des etruskischen Museums, cit.*, H 99, pl. 38; L. DONATI, *St. Etr.* XXXVII, 1969, p. 451, pl. CXII b. Similar motifs also occur on an *oinochoe* in Philadelphia (Coleman Coll., cat. no. 164, from Chiusi; I owe this reference to Prof. Hanfmann).

(57) See G. VALENTINI, *St. Etr.* XXXVII, 1969, p. 438, fig. 11 b for this motif.

52. *Tav.* XXVI, 2-3, no. 918.3.126. *Infundibulum*. L. 25.2, D. of rim 14.2, H. 9.3. Mended, complete. Shallow rounded bowl, pierced at centre to form a strainer, with a funnell-section added on the bottom; flat saucepan-handle attached to rim, with an angular strap-handle added underneath. Flat grooved moulding on outside of rim, bearing three mask-attachments flanked by volutes; top of rim grooved, overhanging on inside. Three grooves on floor round strainer. Relief decoration on wall: five crudely-rendered panthers to left. Four grooves above funnel. On top of handle, *potnia theon* motif in relief, with rough incised details; incised volutes flank its head. Central rib on lower handle at junction with flat handle. Ex-Van Branteghem and Sturge Collections (Van Branteghem Sale, lot 304). Provenance unknown. Mid 6th century B.C. or slightly later (58).

An adaptation of a metalware shape. Similar: FAIRBANKS, *op. cit.*, I, p. 217, no. 645, pl. 86, in Boston; Philadelphia, MS. 2387 and one other (information from Prof. Hanfmann). For another example with a similar handle but different body-treatment, see M. ZUFFA, *St. Etr.* XXVIII, 1960, pp. 176-7, pls. XIX b, XX, from Città della Pieve, with parallels cited. *Potnia theon* motif is of Valentini's type A: see G. VALENTINI, *St. Etr.* XXXVII, 1969, pp. 417-30, pls. CV-CIX a (none of those cited occur on strainers).

The other pieces include two stands of semicircular shape, which have been published by H. R. W. Smith (59), and four examples of that distinctive *bucchero* shape, the « foculo » — two of the rectangular type (918.3.130, 132), and two of the circular variety (918.3.70, 71), none provenanced. Finally, mention must be made of the largest and most peculiar piece in the series. This is the large funerary vase surmounted by a female figure and various smaller attachments, formerly in the Fry Collection (Darlington, England), first published by Dennis (60). The vessel came into the Museum's hands in 1918 as part of the Sturge Collection. Closer examination of it shows that it is made of standard gritty reddish impasto ware; the thick black « *bucchero* » coating seen on the exposed parts consists very largely of modern plastic clay (in places concealing breaks), though remains of an ancient polished grey surface seem to be visible in places. The published appearance of the large female figure on top is illusory; apart from the main mass of hair all the surface-treatment is modern. The other attachments are also restored or retouched to a greater or lesser extent.

(58) Date supplied by Prof. G. M. A. Hanfmann (in 1937).

(59) H. R. W. SMITH, *The Origin of Chalcidian Ware*, in *Univ. California Publ. in Classical Archaeology* I, 1932, p. 96, no. 4, pl. 11 c, and p. 97, no. 17, pl. 12 g,h,i. These pieces now bear the catalogue nos. 918.3.127 (ex-CA 245) and 918.3.128 (ex-CA 246) respectively.

(60) 918.3.133. Total H. 75.4 cm. DENNIS, II, p. 312, with fig. on p. 311; reproduced in MONT., col. 992, pl. 228, 4. See also E. H. DOHAN, in *AJA* XXXIX, 1935, p. 207.

though the friezes on the body seem to be more or less faithful to the original. The small handles at the sides of the body should be modern additions. The vessel must have been in rather poor condition when found; hence the extensive restoration.

OTHER ETRUSCAN WARES

A few vessels of other native wares (as distinct from those of Greek type) are also present. I republish one of these here:

53. *Tav. XXVI, 1, no. 924.81.6. Large two-handled jar with painted motifs.* H. c. 44.8, D. of rim 15.0, of belly 36.3. Mended, complete. Orange-red « impasto » ware with fine grits, fine polished brick-red slip over exterior and bottom, with decoration in thick yellowish-cream. Wheelmade. Ovoid body, short collar-like neck with rolled rim, low foot of small diameter, deeply hollowed on inside. Two round-sectioned handles on upper part of body. Decoration: band on outside of rim, three bands on neck, large rays on shoulder, dot-row between lines, intersecting arches on belly, two lines, silhouette animals (13) to right, two lines, large rays above foot, with a line below and a band on outside of foot; rough cross on bottom, with a line at resting-surface. The rays have lightly incised outlines. No provenance. Bibliography: J. H. ILIFFE, *Large Etruscan Jar of Red Impasto Ware*, in *Bull. ROMA*, X, May 1931, p. 2, with fig. on p. 1. Mid 7th century B.C.?

Same series: *Brit. Mus. Quart.* IV, 1929, p. 31, pl. 15 A (cited by Iliffe) = *CVA, British Museum* 7, IV B a, pl. 9, 2. For the technique, cf. also *CVA, Museo Pigorini, Capena*, pl. 11, 5.

Two examples of a small series of jugs in plain buff fabric have also been published by Iliffe: a triple vase with a single spout (61), and a small *oinochoe* with a high base composed of four superimposed conical sections (62). Both of these come from Bomarzo (prov. Viterbo), and should date from the first half of the sixth century on the evidence of an analogous example from Poggio Buco.

From a large buff-ware cinerary urn of Chiusine type of the same

(61) 919.5.215 (Sturge Collection, previously Bazzichelli Collection). See ILIFFE, *Bull. ROMA* X, 1931, pp. 5-6, with fig. p. 7; ILIFFE, *JHS* LI, 1931, pp. 169-71, fig. 5.

(62) 919.5.170 (Sturge Collection). See ILIFFE, *JHS, cit.*, p. 171, fig. 6. Related examples: MATTEUCIG, *Poggio Buco, cit.*, p. 50, no. 44, pl. XX, 8, with parallels cited; also *CVA, Genève* 1, pl. 34, 1.

general class as the Fry vase noted above come a set of six terracotta figurines; these are published by Dohan (63).

VARIOUS ITALIC VASES

Four vases represent other Italian Early Iron Age series. Three are shown here:

54. *Tav.* XXV, 3-4, no. 919.5.162. *Askos*. H. 27.1, D. of belly *c.* 17.3-17.8, L. of spout 7.3. Dark grey clay, rather gritty (inclusions very fine, mica rare); black burnished surface (worn). Apparently handmade; fine finish. Skin-shaped form: ovoid, round-bellied, asymmetrical, with slight flattening at base; body curves up in front to form a narrow spout with slightly pinched slanting rim. Handle of flattened cross-section, attached to neck and belly, widening out at lower end; a deep vent(?) punched in centre on top. Narrow grooves along edges and down centre of handle; triangular group of 1+2+3+4 stamped circle motifs (D. 1.25 cm.) at lower end. Three fine grooves and a line of « tocchi di punta » round base of neck (interrupted by handle). From Sardinia. Sturge Collection. About 8th century B.C.

A fine example dating from the Nuraghic period. For the series, see the S. Anastasia finds, published by A. TARAMELLI, *Mon. Ant. Linc.* XXV, 1919, col. 68 ff. The shape may be compared with *ibidem*, figs. 57, 70, and pls. VIII-IX *passim*, the stamps with figs. 59, 65, 99, 100.

55. *Tav.* XXV, 5-6, no. 919.5.149. *Amphora* (foot and one handle restored). H. as restored 26.7, max D. 19.7. Dark grey clay, fairly fine, with lustrous polished surface, apparently resinated, mottled black and yellowish. Probably finished on slow wheel. Globular body, wide conical neck, footring of small diameter; symmetrical finish. Two double-strand handles, separate below, converging at top. Decoration: nipples and incised lines on body, ribbing on neck. Sturge Collection. The stated provenance is 'Chiusi', but this seems highly unlikely; the vessel is probably a fine example of the Locri (Canale) style, of *c.* 700 B.C.

No exact parallels. For the technique, see P. ORSI, *Mon. Ant. Linc.* XXXI, 1926, p. 186; for the various features of form and decoration, cf. *ibidem*, pls. I-XIV *passim*. The *amphora* shape should reflect Greek influence.

56. *Tav.* XXIV, 4, no. 919.5.152. *Askoid vase with two handles*. H. 12.0, max. width 16.6. Brownish-grey, with finely burnished surface, mottled brown to lustrous black. Biconical body, pulled out to form four angles at carination; narrow base, slightly hollowed; strap-handles, widening towards ends. Sturge Collection (purchased from Sambon, Naples). Campanian/Latin style, about mid 7th century B.C.

(63) 910.191.3A-F, from Chiusi. See E. H. DOHAN, *AJA* XXXIX, 1935, p. 207, fig. 14.

Similar, but with rather taller bodies: CVA, *Capua* 4, Impasto, pl. 4, 2; W. JOHANNOWSKY, *St. Etr.* XXXIII, 1965, p. 695, pl. CXLI a, left, from Capua (there assigned to period III = early to mid 7th century). Taller version with flaring foot: CVA, *Copenhagen* 4, pl. 191, 7, from Bolsena.

The fourth pot (not illustrated) is a typical urn of Golasecca type, decorated with three rows of pendent triangles and a chevron band, probably of 7th or 6th century date (64).

LATE CINERARY URNS

A number of different types of Late Etruscan urns in both terracotta and stone may be noted; some are inscribed. Five of the terracotta ones are of the common Chiusine box type with the duel between Polyneikes and Eteokles depicted in relief on the front (65); the lid is present in each case, and one has the colouring well preserved. Another five are of the drum-shaped type with conical lid (66); in addition there are four variants. Some plain two handled jars (« honey-pots ») (67) in the collections may also have served the same purpose. An example of the drum-shaped type with the inscription preserved is chosen for illustration here:

57. *Tav. XXIII*, 3, no. 920 x 100.2. *Urn with sealed burial*. H. with lid 36.2, D. base c. 28.5, lid c. 22.8. Orange clay, fairly clean, brush-smoothed. Whitish chalky surface-wash, bearing decoration in tempera colours. Flat base, chamfered at edge; a small ridge below rim, slight offset and groove above base. Conical lid with vertical edge, fitting over an inset (?) rim; conical double-stepped knob. Lid sealed with white stucco (remains of same on bottom). On lid, red paint band round edge, two black lines on top, a broad yellow band below knob; black line on outer step of knob, remains of black

(64) 919.5.151, from Golasecca (Sturge Collection). Golasecca I/II style. For the general type, cf. MONT., pl. 43, 8; *EAA* III, fig. 1242 on p. 974.

(65) For this series, which is variously dated between the late 3rd and the mid 2nd century B. C. or later, see BR.-KÖRTE, II, pp. 32-38, pl. XIX, 1; J. THIMME, *St. Etr.* XXIII, 1954, fig. 38 on p. 90 (also figs. 35-36), and *St. Etr.* XXV, 1957, p. 137, pl. II, 1; R. S. TEITZ, *Masterpieces of Etruscan Art*, Worcester (Mass.) 1967, p. 99, no. 91, with plate (parallels cited); M. A. DEL CHIARO, *Etruscan Art from West Coast Collections*, Santa Barbara 1967, no. 21, with pl.; *St. Etr.* XXXIX, 1971, p. 363, no. 55, pl. LXXVII. Many other examples are published.

(66) Cf. *NS* 1928, pp. 72 ff., fig. 10, from Chiusi; also Chicago, Field Museum 96595 and 96596, from Chiusi.

(67) Type similar to P. MINGAZZINI, *Vasi della Collezione Castellani*, Roma 1930, no. 235, pl. VII, 6, and *NS* 1965, p. 23, nos. 64-78, fig. 17 b, from Malignano (in context of c. 200-150 B.C.).

and red lines round central part. Round top of body, between ridge and rim-inset, name of the deceased painted in red:

[...] ἡ. τι. μα. χ. :

(*larḗia: titi: māçx ...*)

See CIE 2910: *fasti titi macutia purcesa* (« *olla fictilis* »).

On drum of body, remains of a large wavy wreath in blue-black (twice up and twice down), with zigzag ribbons(?) in red and a double row of blue-black « nails » supporting them. No decoration visible in band at base. No provenance. Chiusine type, 2nd or 1st century B.C.

FIGURED TERRACOTTAS

The largest group comprises five large heads of near life-size dimensions, one in archaic fifth-century style, the others with fully classical features. One of the latter may come from a full-length figure (68), while the rest are separately made heads. All are made of a reddish clay. A rather less common type is a full-length supine figure, perhaps representing a corpse in burial-wrappings, in a fabric different from that of the above; this is noted below in detail. A number of assorted pieces complete the collection.

58. *Tav. XXIII*, 4, no. 918.6.2. L. c. 44.0, max. width 11.4. Gritty light orange-brown clay, no remains of paint. Hollow, open at the feet; back flat, without modelling. The figure is swathed in closely-wound bands, leaving the neck and feet free; a flat band passes round the head. The folds of a long undergarment are exposed round the feet; the toes, crudely rendered, emerge below it. Face fully modelled, with short hair, combed forwards; trace of an ear on one side only. From Musarna near Viterbo (Sturge Collection).

A handwritten label (by Dr. Sturge) on the back refers to a similar terracotta in Brussels; for another example of similar type from Vulci (in the Museo di Villa Giulia), see R. BLOCH, *Les Etrusques*, Geneva 1969, fig. 106 (classed as « Hellenistic »).

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(68) For the series, see G. HAFNER, *Etruskische Togati*, in *Antike Plastik*, Lief. IX, Berlin 1969, pp. 23-45, pls. 8-24.



1



2



3



4



5



6

(Fotografie: Royal Ontario Museum, Toronto)



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2



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4



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6



7



8





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4

(Fotografie: Royal Ontario Museum, Toronto)



1



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6



4



3



2



1



7



6

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(Fotografie: Royal Ontario Museum, Toronto)



1



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6



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4



1



2

(Fotografie: Royal Ontario Museum, Toronto)



1



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6



1



2



3

(Fotografie: Royal Ontario Museum, Toronto)