

Greek-style pottery workshops have long been recognized in Etruria where there was a huge demand for such products¹. This phenomenon has its origin with the Greek Geometric Period when intensive trade relations between Greece and the Tyrrhenian began. The corpus of Italian Geometric pieces is increasing as many more pieces from Etruria are being identified and published². Greek style pottery which was made in Etruria can be differentiated from pottery imported from Greece by such characteristics as its Italian fabric or Etruscan shapes. Meanwhile, the decoration on Etruscan vases of Greek style is often as fine as those produced by the finest painters in Greece, evidencing the presence of Greek immigrant craftsmen in Etruscan centers³. In order to gain a more complete picture of the Greek pottery workshops in Etruria, it is important to identify not only excavated pieces but to connect those pieces which lack context.

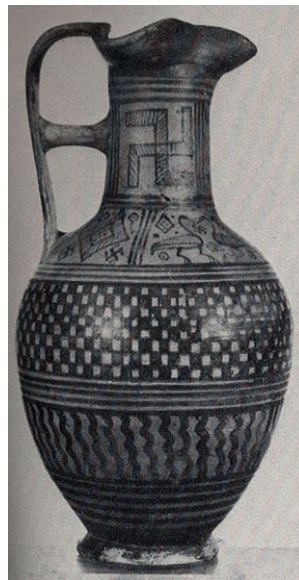
Three unprovenanced Greek Geometric style vases may not only be representatives of the same workshop, but also products from the same Etruscan tomb group. Two are today in American museums. These vessels possibly originate in a larger

¹For the most recent summary of this phenomenon, Canciani, F. "La Ceramica Italo-Geometrica," pg. 9-15; Martelli, M. "La Ceramica Etrusco-corinzia," pg. 23-30; Rizzo, M. A. "La Ceramica a Figure Nere," pg. 31-42; "La Ceramica a Figure Rosse," pg. ; all in *La Ceramica degli Etruschi* M. Martelli (ed.). Rome 1987.

²Åkerstrom's work on the subject remains an important starting point. Åkerstrom, A. *Der geometrische Stil in Italien* Leipzig, 1943. However, new pieces have been added to the corpus of known pieces. Falconi Amorelli, M. "Corredi di tre tombe rinvenute a Vulci nella necropoli di Mandrone di Cavalupo," *StEtr* 1969, pg. 181-211. "Materiali archeologici da Vulci," *StEtr* 1971, pg. 193-211. Canciani, F. "Un biconico dipinto da Vulci," *DialArch* 1974-5, pg. 79-84. Canciani, F. "Tre nuovi vasi "italo-geometrici" del Museo di Villa Giulia," *Prospettiva* 1976, pg. 26-29. Fugazzola Delpino, M. "Vasi Biconici Tardo-Geometrici," *ArchCl* 1976, pg. 3-9. "Crateri in argilla figulina del Geometrico Recente a Vulci," *MEFRA* 1978, pg. 465-514. Delpino, F. "Ceramiche tardo geometrico in Etruria: tre biconici," *PP* 1981, pg. 102-5. Sgubini Moretti, A. "Ricerche Archeologiche a Vulci: 1985-1990," in *Tyrrhenoi Philotechnoi* M. Martelli (ed.) Rome, 1994. Moretti Sgubini, A. *Veio, Cerveteri, Vulci: città d'Etruria a confronto* Rome, 2001.

³ Along with new identifications, there have also been attempts to classify the Italian Geometric pieces. Isler, H. "Ceramisti Greci in Etruria," *NumAntCl* 1983, pg. 9-48. Murock Leatherman, A. "Italian Geometric Pottery: Workshops and Interactions," Unpublished Dissertation, Brown University, 2004.

collection from Rome, much of which is in the National Etruscan Museum at the Villa Giulia. Certainly from this Roman collection is a third piece that is closely connected to the above mentioned vases. The commonalities between these three vessels, as well as their similar histories, may indicate a single find spot.



The first piece is in the Cleveland Museum of Art, Acc # 1993.1 and was purchased at auction in 1992⁴. This bird-shaped askos has been well known since the Norbert Schimmel collection of which it was a part was published in the 1970's⁵. It represents an extremely fine example of Greek-style Geometric painting. The second piece is a barrel shaped oinochoe from the collection of the Metropolitan Museum of Art, Acc # 1975.363. The Metropolitan barrel vase was a gift from the Norbert Schimmel Foundation to the Metropolitan Museum in 1975⁶. The vase is a similarly well executed Geometric style piece that matches the Cleveland askos in quality and artistic style. The two vases were acquired at the same time, although there is no indication given as to their source⁷.

The barrel vase and bird askos shapes have exact parallels in Etruria, not in Greece or Magna Graecia. Tomb X from the Olmo Bello Bisenzio, today in the Villa Giulia, has two bird askoi and a barrel vase⁸. A recently published tomb, Tomba 6 Settembre from Vulci, has also produced a bird askos⁹. Therefore, both the Cleveland and the New York pieces are very high quality examples of Greek-style pieces made in Etruria.

⁴ *Antiquities from the Norbert Schimmel Collection*, Sotheby's, Wednesday December 16, 1992, New York, No. 39.

<http://www.clevelandart.org/Explore/departmentWork.asp?deptgroup=14&recNo=42&display=>

⁵ *Ancient Art: The Norbert Schimmel Collection* O. W. Muscarella (ed.) Mainz 1975, No. 65bis. Stettgast, J. *Von Troja bis Amarna. The Norbert Schimmel Collection*, New York Mainz 1978, No. 67.

⁶ *Annual Report of the Trustees of the Metropolitan Museum of Art 1975-76*, pg. 45. "Ancient Art: Gifts from the Norbert Schimmel Collection," *The Metropolitan Museum of Art Bulletin* (Vol. 49, No. 4) No. 52, pg. 60. http://www.metmuseum.org/toah/ho/04/eust/ho_1975.363.htm

⁷ See Note 5 above, *Ancient Art*.

⁸ Åkerstrom, above note 1, pg. 55-59, Taf. 12-13.

⁹ Moretti Sgubini above note 2, pg. 188-199. Another barrel oinochoe from Italy, also connected to Euboean painting was discovered in Pithekoussai Buchner, G. "Recent Works at Pithekoussai (Ischia), 1965-71," *ARepLond* 1970-71, pg. 64-65. This one, however, lacks the high conical foot of the Etruscan pieces which was apparently an Etruscan tendency. See Murock Leatherman above note 2, pg. 143.

It is notable that the Cleveland Askos and the New York Barrel Vase, as well as their above mentioned parallels, are painted in a style related to Euboean Late Geometric figural painting. The decorative repertoire of these pieces is a stylistic strain of Euboean derivation. They all show an artistic affinity for certain motifs, such as pendent triangles, hatched meanders or swastikas, checkerboards, thick vertical wavy lines and cross hatched triangles. Thus, these pieces and other similar vases have been identified with a large South Etrurian workshop for Greek style ceramics, the Workshop of the Vulci Biconical¹⁰.

The Cleveland and New York vases lack provenance. The only parallels are those mentioned from Vulci and Bisenzio in the hinterland around Vulci. The two pieces from American museums demonstrate a higher degree of artistic skill than the parallels and so were probably made in a wealthy cosmopolitan center. The workshop of the Vulci Biconical was located at the powerful Etruscan center of Vulci, so this was likely the source for both vases. With the parallel grouping in Bisenzio, it is a more compelling argument that these originate in the same wealthy tomb from Vulci.

The third piece, an oinochoe from the Cima-Pesciotti collection, which is today in the Villa Giulia Museum, Inv. 74092, is closely linked to the New York and Cleveland vases¹¹. This Villa Giulia vase has already been recognized as belonging to the same workshop as the Cleveland and New York pieces¹². Although this piece is a Greek shape, it was painted almost certainly by the same hand as the Cleveland askos and the New York barrel vase. All of the motifs appearing on this vase match the repertoire other two

¹⁰ Murock Leatherman, above note 2, pg. 24-89. Isler above note 2, pg. 27-28.

¹¹ *Nuove Scoperte e Acquisizioni nell'Etruria Meridionale* M. Moretti (ed.), Rome 1975, pg. 197, Tav. 47. Canciani, F., "Tre nuovi vasi "italo-geometrici" del Museo di Villa Giulia," *Prospettiva* (4) 1976, 27-28.

¹² Isler note 10 above.

pieces. The large figural panels on the neck and handle of the oinochoe are the most telling. The heads of the water birds on the oinochoe have are rendered in exactly the same way on the Cleveland askos. This oinochoe also bears animal figures that were experimentally derived from the characteristically Euboean scene of the rampant goats which appears on the New York barrel vase.



Many pieces from Cima-Pesciotti, a private collection held in Rome and made up primarily of finds from southern Etruria, were purchased by the Italian government for

the Villa Giullia in 1972¹³. However, many of the pieces from the Collection, were sold on the antiquities market in 1964¹⁴. The New York barrel vase and the Cleveland askos may have been purchased from part of the Cima-Pesciotti group, since we only know that they were in the Schimmel collection before the early seventies. If this is the case, it is likely that the Pesciotti oinochoe is part of the same tomb assemblage as the two pieces in America.

A similar oinochoe with the checkerboard on the shoulder and a handle strut was found with a bird askos in Tomba 6 Settembre from Vulci¹⁵. The Geometric style bird askos can be associated with barrel oinochoai and checkerboard oinochoai in two, albeit separate, tombs. However, the pieces are possibly related in some type of table service. Tomb X at Olmo Bello included a barrel vase and two bird askoi. Instead of an oinochoe, Tomb X contained a wide mouthed jug, also decorated in Greek style¹⁶. The jug would have fulfilled the same function as an oinochoe. All of the pieces from Tomb 6 Settembre were found in a fragmentary state¹⁷. It cannot be ruled out that a barrel vase was included in the contents of the tomb.

The Cleveland askos is related to the New York barrel vase by acquisition history. The Pesciotti oinochoe is related to those two by style and artist. All most likely originated in Vulci and were possibly all part of the Pesciotti collection before that collection was sold in the sixties and seventies. These three vessels were all painted by the same artist and therefore also may come from the same wealthy Vulcente tomb group.

¹³ *Nuove Scoperte e Acquisizioni nell'Etruria Meridionale* M. Moretti (ed.), Rome 1975, pg. 179.

¹⁴ *The Villa Giulia National Etruscan Museum Short Guide* A. M. Moretti Sgubini (ed.), Rome 2001, pg. 50.

¹⁵ Moretti Sgubini, A. M.. *Veio, Cerveteri, Vulci: città d'Etruria a confronto* Rome, 2001, pg. 188-199, III.b.1.4, III.b.1.3.

¹⁶ Akerstrom op.cit. pg. 58 Taf. 12.2.

¹⁷ Op. cit. note 16, pg. 188-199.