



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

!! pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-56308-7

TRIPODS FROM VULCI:
THEIR CHRONOLOGY AND
THE WORKSHOPS

by

ELIZABETH RUTH BLAIR

A thesis submitted to
the School of Graduate Studies and Research
of the University of Ottawa
in partial fulfillment of the requirements for
the degree of Master of Arts
in Classical Studies

© Elizabeth Ruth Blair, Ottawa, Canada, 1989



UNIVERSITÉ D'OTTAWA
UNIVERSITY OF OTTAWA

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS.....	3
ACKNOWLEDGEMENTS.....	5
Chapters	
I. INTRODUCTION.....	6
II. CATALOGUE.....	16
III. TABLES OF COMPARANDA.....	66
IV. COMMENTARY.....	82
V. CONCLUSIONS : FURTHER RESEARCH.....	119
BIBLIOGRAPHY AND ABBREVIATIONS.....	124

LIST OF ILLUSTRATIONS

Figures

1. Distribution of artistic products from Etruria, (ca. 570-440 B.C.)
(after Cristofani 1978 p. 107, fig. 6)
- 2 - 5. (No. 1) Leningrad, Hermitage, inv. B.486
6. (No. fr. 2) New York, The Metropolitan Museum of Art, acc. 12.229.4
- 7 - 10. (No. 3) Saint Louis, The Saint Louis Art Museum, acc. 37.1926
11. (No. fr. 4) Cambridge, Fitzwilliam Museum, inv. GR. 2-1948
12. (No. fr. 5) London, British Museum, inv. 539
- 13 - 16. (No. 6) Berlin, Antikenmuseum, SMPK, inv. Fr. 767
17. (No. fr. 7) Munich, Staatliche Antikensammlungen und Glyptothek,
inv. 3727
- 18 - 22. (No. 8) London, British Museum, inv. 588
23. (No. fr. 9) Rome, Museo di Villa Giulia, inv. 1270
- 24 - 29. (No. 10) Ferrara, Museo Archeologico Nazionale, inv. 2899
- 30 - 32. (No. 11) Karlsruhe, Badisches Landesmuseum Karlsruhe
Bildarchiv, inv. I 203
33. (No. fr. 12) Athens, National Museum, inv. 6511
- 34 - 40. (No. 13) Paris, Bibliothèque Nationale, inv. B.B. 1472

41. (No. fr. 14) London, British Museum, inv. 487
- 42 - 46. (No. 15) Vatican City, Musei Vaticani, Museo Etrusco, Sala Etrusco, inv. 12110
- 47 - 50. (No. 16) Richmond Va., Virginia Museum, acc. 61.23
51. (No. 17) Speyer, Historisches Museum der Pfalz, inv. 4043
- 52 - 53. (No. 17) Budapest, Budapest Museum of Fine Arts, inv. 8451,1.2
- 54 - 60 (No. 18) London, British Museum, inv. 587
- 61 - 64. (No. 19) Copenhagen Ny Carlsberg Glyptotek, inv. 223a
- 65 - 68. (No. 20) New York, The Metropolitan Museum of Art, inv. 60.11.11

ACKNOWLEDGEMENTS

I would like to express my gratitude to Professor Martin Kilmer at the University of Ottawa for his guidance and assistance throughout the writing of this thesis. I would like to thank the Department of Classical Studies at the University of Ottawa for securing the financial aid for the photographs; and the following museums for providing the photographs: National Museum, Athens; Antikenmuseum, SMPK, Berlin; Budapest Museum of Fine Arts, Budapest; Fitzwilliam Museum, Cambridge; Ny Carlsberg Glyptotek, Copenhagen; Museo Archeologico Nazionale, Ferrara; Badisches Landesmuseum Karlsruhe Bildarchiv, Karlsruhe; Hermitage, Leningrad; British Museum, London; Staatliche Antikensammlungen und Glyptothek, Munich; The Metropolitan Museum of Art, New York; Bibliothèque Nationale, Paris; Virginia Museum, Richmond Va.; Museo di Villa Giulia, Rome; The Saint Louis Art Museum, Saint Louis; Historisches Museum der Pfalz, Speyer; Musei Vaticani, Museo Etrusco, Vatican City. I would also like to thank my parents for their support and encouragement throughout my studies.

CHAPTER I
INTRODUCTION

The fine reputation of Etruscan bronze workers was well-known in antiquity. Critias, who was Socrates' pupil and one of the Thirty Tyrants at Athens (ca. 460-403,) ¹ was quoted as saying that, 'the Etruscan cup of beaten gold is the best, as well as all bronze that adorns the house, whatever its use.' ² The Athenian comic poet Pherecrates, who won his first dramatic victories ca. 440-430 ³, mentioned the workmanship of Etruscan lampstands in his play 'Good-for-Nothings'. ⁴ With respect to bronzes, Athenaeus commented that 'manufactures were various among the Etruscans, devoted as they were to the arts.' ⁵ This fame is further attested by the widespread export of Etruscan bronze products (see fig. 1). The Vulcentine tripods themselves have been found throughout Italy and as far away as Dürkheim in Germany and the Athenian Acropolis. Although the ancient sources do not specifically mention Vulci as a centre of bronze manufacture, the archaeological evidence certainly points towards this conclusion.

Vulci was first identified by Neugebauer as a major manufacturing centre of Etruscan decorative domestic bronzes in the late Archaic period. ⁶ Tripods, helmets, candelabra, thymiateria, and various types of vessels, such as schnabelkannen, jugs, and craters, have been attributed to the workshops of Vulci. Of the twenty tripods in the catalogue, five have actually been found at Vulci, with an additional four possibly also coming from there, and one each at Todi, Falerii, Spina, Athens, and Dürkheim. ⁷

The discovery of a terracotta matrix, which was probably used for bronze casting, in a fourth or third century Etruscan tomb at Vulci supports the existence of the Vulcentine bronze industry. ⁸ The

decoration and style of the figures on the matrix are in harmony with the Vulcentine style.⁹ Although the matrix was found in a late context (see below), it has been dated to the late sixth/early fifth centuries by Ducati.¹⁰ Based on the hair, dress, and especially the anatomical details of the lyre-player, I would push the date further down into the first half of the fifth century.¹¹

The existence of the bronze industry at Vulci has been disputed. Ferraguti pointed out that in his and Mengarelli's excavations at Vulci no concrete evidence for a bronze foundry was uncovered. Ferraguti does admit that the later Roman buildings may have destroyed some of the Etruscan habitation.¹² Furthermore, most excavation at Vulci has been in the cemeteries, not in the city itself. If there were foundries at Vulci, we should expect them to be located in industrial or residential districts; and these have not been excavated to any useful extent. Ferraguti also stated that, since the terracotta matrix mentioned above was found in a fourth to third century Etruscan tomb, it may have been imported.¹³ Ferraguti mentions that many of the bronzes found at Vulci have different chemical compositions. He asserts that such a variety of 'recipes' indicates a variety of provenances.¹⁴ Unfortunately he does not supply his source for the chemical analysis. Nevertheless the multiplicity of recipes may only suggest a multiplicity of workshops. Furthermore, the Vulcentine artists may have purchased ingots from a variety of localities and then fashioned the bronze into tripods. Broken artifacts may also have been melted down and recast into tripod forms. Although Ferraguti suggests that modellers and founders naturally would locate in a wealthy centre such as Vulci, he argues that since no concrete evidence of a bronze foundry was found at Vulci, one may only

be certain that this city was a mercantile centre for the diffusion of bronze products.¹⁵

Banti also doubts that the locality of manufacture for the Vulcentine bronzes was the city of Vulci. According to her, the term 'Vulcentine' represents not a localization but a style.¹⁶ She believes that Neugebauer's assignment of Vulci is too restrictive and that one should speak of Central Etruscan, not Vulcentine, bronzes. She also believes that the portability of the bronzes makes their major findspot of Vulci shaky grounds for proof of their locality of production.¹⁷

Riis, on the other hand, convincingly argues that Vulci was a bronze-manufacturing centre.¹⁸ Riis states that one must continue to regard the tripods found at Vulci and bronzes related in style to them as made at or near Vulci. No Etruscan bronzes, according to Riis, have been found at Vulci that do not harmonize with the tripods and other bronzes associated with them. Riis also considers other nearby local bronze industries. He asserts that no cast bronzes found at Tarquinia may be considered as local. With respect to Orvieto, the bronzes are overshadowed by the terracotta industry. The bronzes that are found at Orvieto are so intimately connected with the Vulcentine bronzes that, even when taking into account the close stylistic relations between Vulci and Orvieto, the origin of Vulci for these bronzes cannot be doubted. Riis concludes that any bronzes that are closer in style, quality, and technique to the tripods of Vulci than to bronzes attributed to other centres should be considered to be of Vulcentine manufacture.

By weighing all of the above arguments, one may conclude that an active bronze industry flourished in Vulci and its environs. This view is generally accepted by most modern Etruscan archaeologists.¹⁹

While the Vulcentine artists produced a variety of decorative domestic bronzes, the tripods are the main concern of this thesis. All of the Vulcentine tripods share some basic characteristics.²⁰ The feet of the tripods are lion's paws that rest on top of discs, frogs, or turtles. From each foot rise three smooth or fluted rods. The central rod is vertical while each of the outside rods curves to meet its neighbour to form an arc. At the bottom, two rods from each foot rise obliquely to form a wide angle at the centre, usually at a central ring on which sometimes satyrs or banqueters recline or birds perch. The area under the arcs is normally decorated with lyre-patterns of various levels of complication.²¹ The tops of the vertical rods are crowned with a variety of capitals of buds and tendrils. Above the arcs animal combats appear most often while two tripods have double horse-protomai and three tripods and one fragment have human figural groups. The human figures on top of the vertical rod capitals are riveted to a collar which holds the bowl. The average height of the complete tripods is 64.3 cm.²²

The Budapest/Speyer tripod (No. 17) provides evidence for the use of the Vulcentine tripods. Although it was discovered in a very fragmentary state, Savignoni theorized that a grill had been placed in the bowl.²³ Thus, the Vulcentine tripods were probably used as braziers, not as fluid receptacles like the Greek tripods.

In my catalogue the Vulcentine tripods are grouped into workshops and presented in chronological order.²⁴ Each workshop represents an assemblage of tripods grouped together on the basis of theme, style, rendering of the human figures, and vegetal decoration. There is chronological overlap between the tripods in each workshop and between the workshops themselves. The exact chronological span of each workshop cannot be determined because of the small sampling of tripods. Although four distinct workshops are identified, it cannot be dismissed that Workshop IV may have evolved from Workshops II and III, and may represent an amalgamation of elements from these two workshops.²⁵

The chronology is based primarily on stylistic analysis of the human figures. Important chronological indicators are hairstyles and costumes. The poses of the figures are also considered. Facial details, such as forehead height and eye contour, are chronological markers. Body proportions, such as the size of the shoulders, torso, and legs, as well as the articulation of the limbs, are very important. Comparisons to Etruscan stone sculpture, vase paintings, and tomb paintings provide parallels to the figures.²⁶ These comparisons confirm the relative chronology of the tripods and assist in establishing an absolute chronology. Interestingly, the absolute dates assigned to the tomb paintings are consistently higher, at their upper ends, than the dates that I have assigned to the tripods. The lower dates given to the tomb paintings, however, usually do overlap with the assigned dates of the tripods. This trend may reflect the variance between painting, a major art, and small bronzes.

The absolute chronology is based primarily on comparisons to the

votive bronzes found in Richardson's (1983) catalogue. Richardson bases her relative and absolute chronologies on comparisons to Archaic Greek sculpture. Exact parallels for the tripod figures are not always found in Richardson's catalogue. The main differences between the tripod and votive figures are that the tripod figures are not in the round and that these figures assume a variety of poses. Nevertheless, the chronological criteria that she establishes - which are becoming the accepted standard for Etruscan bronzes²⁷ - are most valuable. My analysis of the tripods is also supplemented by comparisons to Greek vase paintings.

The last full study of the chronology and workshops of the tripods was done by Neugebauer on 1943. There are three tripods now known which Neugebauer did not know and one fragment which was not included in his study.²⁸ In light of these additional pieces and Richardson's new chronology for Etruscan bronzes, the tripods need to be reassessed.

There are limitations involved in the assignment of absolute dates based on similarities between Etruscan and Greek art. First, a time lapse of unknown length may exist between the creation of a style in Greece and its adaptation in Etruria. Second, Etruscan artists tend to archaize. Third, Etruscan bronzes (and Etruscan art in general) are rarely pure reflections of Greek art. The style of the Vulcentine tripods is an amalgam of the local styles interspersed with Greek influences, which in themselves consist of Ionic, Attic, Peloponnesian, and Western Greek styles.

These problems are further compounded by the tripods themselves. Although ten of the tripods have known provenances, either their contexts and associated tomb goods are not adequately documented (many

were discovered in the nineteenth century before proper archaeological methods were employed), or the tombs in which they were found contained goods spanning several centuries. Another problem is encountered because the tripods were mould-made. It cannot be determined how long a mould was in use. Thus, the assigned year-dates are not meant to supply the actual date of manufacture, but to supply an approximation, based on recent scholarship, of the most likely stylistic date of the object.

Following the catalogue I have organized detailed tables of comparanda.²⁹ Most interesting is that the apparent trends reflect not only the chronology of the tripods, but also the characteristics of different workshops.

Based on the rendering of the figures, the composition of the figure groups, and the ornamentation, the tripods can be grouped into four workshops. While each workshop has its own set of distinct characteristics, some decorative motifs were shared. Although common motifs may blur the workshops' defining boundaries, more importantly these correspondences reflect the close community of tripod artisans working at Vulci.

The tripod industry in Vulci flourished ca. 525-450 B.C. The artists took an everyday domestic utensil and lavishly adorned it with vegetal, animal, and human figural decoration. They combined a selected variety of foreign styles with the local tastes and created a distinct Vulcine work of art.

Notes

1. Oxford Classical Dictionary, p. 299.
2. Athenaeus, Deipnosophistae I, 28b
3. Oxford Classical Dictionary, p. 812
4. Athenaeus, Deipnosophistae XV, 700c
5. Athenaeus, Deipnosophistae XV, 700c
6. Neugebauer 1924(2) cols. 302-326; Neugebauer 1943 pp. 206-287
7. Rome (No. fr. 9) and Ferrara (No. 10) are from certain contexts.
8. Ducati 1930 pp. 454-469, figs. 1,2; Guarducci 1936 pp. 51-52, tav. XV; Ferraguti 1937 pp. 107-111, fig. 1; Neugebauer 1943 p. 203, abb. 1.
9. Ducati 1930 pp. 454-469; Guarducci 1936 pp. 51-52; Neugebauer 1943 p. 208.
10. Ducati 1930 p. 460
11. The criteria for this date are the same as those used for the tripod figures.
12. Ferraguti 1937 p. 107.
13. Ferraguti 1937 p. 109.
14. Ferraguti 1937 p. 114.
15. Ferraguti 1937 pp. 113, 120.
16. Banti 1957 p. 78, n. 8.
17. Banti 1957 p. 77.
18. Riis 1941 pp. 77-78.
19. Neugebauer 1924(2) cols. 302-326; Ducati 1930 pp. 454-469; Guarducci 1936 pp. 15-53; Riis 1939 pp. 22-30; Riis 1941 pp. 77-92; Neugebauer 1943 pp. 206-287; Fischetti 1944 pp. 9-27; Poulsen 1962 p. 370; Haynes 1965 p. 18; Banti 1969 p. 127 (although she prefers to assign the tripods to a Central Etruscan industry, she does not dispute the fact that a bronze industry existed in Vulci); von Matt/Moretti/Maetzke/Gasser 1970 p. 93; Richardson 1976 pp. 112-114; Brendel 1978 pp. 214-221; Ridgway 1979 pp. 259-263; Sprenger/Bartoloni/Hirmer 1983 pp. 35, 119-120.
20. For comments on the techniques of manufacture of the tripods, see Ternbach 1964 pp. 18-25 and Jannot 1977(2) pp. 71-74. Riis 1939 pp.

1-30 provides a clear, lucid history of the rod-tripod form, of which the Vulcentine tripods comprise the last group.

21. Athens (No. fr. 12) does not have any decoration beneath the arc.

22. Based on the following complete tripods whose heights have been published or have been furnished to me by museums: Leningrad (No. 1) 53 cm; St. Louis (No. 3) 61.3 cm; London 588 (No. 8) 63.5 cm; Karlsruhe (No. 11) 63 cm; Paris (No. 13) 76 cm; Vatican (No. 15) 69 cm.

23. Savignoni 1897 cols. 302-303.

24. The chronology and workshops are analysed in detail in the commentary.

25. Workshop IV has a variety of elements in common with Workshops II and III. The lion's feet may either be plain like Workshop II or have crowning rings like Workshop III. The complex lyre-patterns beneath the arcs are similar to those of Workshop III. The opening leaves and plinths of the vertical rod capitals are similar to those of Workshop II. The only difference between the two is the addition of closed buds or acorns below the leaves in Workshop IV. The Herakles/Hera theme, which is associated with Workshop II and appears once in Workshop III, is now the exclusive theme of Workshop IV.

26. Since most of the painted tombs contain multiple burials, they were opened on several occasions, thus making the painting styles available to the Vulcentine artists.

27. B. A. Sparkes, Greece and Rome, 31, 1984, p. 222; M. A. del Chiaro, AJA 89, 1985, pp. 178-179; E. MacNamara, CR 35, 1985, pp. 347-348.

28. The tripods are Richmond (No. 16), Copenhagen (No. 19), and New York (No. 20). The tripod fragment is New York (No. fr. 2).

29. A list of comparanda is also provided after each catalogue entry.

CHAPTER II

CATALOGUE

Workshop I : Nos. 1 - 8

No. 1 Leningrad, Hermitage, inv. B.486 (Figs. 2-5)

Prov.: Vulci (?).

Date: ca. 525-515

Dimensions: total height 53 cm; max. height figures 6.5 cm.

Preservation: complete; bowl corroded; figures slightly corroded.

Feet: conical frustum crowned by beaded ridges, foot ends in lion's paw on circular plinth.

Rods: smooth.

Basal rods: from each foot rod extends to form a wide angle at centre. Smooth central ring attached below by loops at angle of each rod. Above, between loops, three birds (doves?) perch, facing outwards with tails pointing down inside ring.

Arcs: smooth; each end with very broad torus between two ridges with incised diagonal lines. Solid lyre-pattern made up of: pendant lotus flower above; small palmette on either side; large pendant palmette below. Petals of lotus flower form top sepal of each side palmette; lower sepal of each side palmette curves down to form sepals of bottom pendant palmette; on each side these sepals curve to meet at closed bud (?). Two of the arcs surmounted by animal combat, the other arc surmounted by Herakles and Achelous (see below). On right side of top of arc with animal group (1), two large opening leaves in plane of image with two smaller opening leaves above perpendicular to lower leaves; conical bud with long stem curves towards animal group. On arc with animal group (2) two similar vegetal elements with buds curving out on either side of animal group.

Vertical rod capitals: base of very broad torus between two ridges with incised diagonal lines. Above, two leaves curve open, small stem and closed bud curve out towards viewer. Each capital surmounted by human or human and animal figural group.

Bowl: base of half-round moulding; bowl rises vertically, lower half crowned by half-round moulding between two ridges. Above, bowl flares out at sharp angle to ridge, then rises in a concave to ridge with modified astragal pattern. Above astragal, bowl cuts in sharply, then curves up and out to form lip.

Animal figures: Group (1) lion attacking bull from right (fig. 3). Bull facing left; round ears, conical horns, three (?) incised diagonal lines below left shoulder in front of lion's paw (claw scratches?), tail with diagonal incised lines curves up along left thigh. Lion reaching over back of bull, biting left shoulder. Left front paw behind bull's left front leg, left hind paw on left hind hock, right hind paw on right hind

hock (?). High crest across forehead, forms front section of mane. Conical ears on top of crest. Lower border of mane indicated by incised line in front of foreleg, over shoulder, curving to spine at top of shoulder; surface covered with short horizontal incised strokes. Tail curves down to right hind heel.

Group (2) lioness attacking deer from left (see Neugebauer 1943 abb. 3). Deer kneeling on arc, facing left. Deer has large almond eyes; long pointed ears. Deep, curved incised line along left thigh. Lioness reaching around deer's neck, biting top of left shoulder. Lioness's right front paw below deer's left shoulder; right hind paw on right front leg. Conical ears; high ridge between ears indicates mane. Incised line along right hind thigh. Group has flat appearance.

Human figures: Group (1) male figure wrestling 'bull' with human face (fig. 4).

Male figure (1a); facing right, grasping head of 'bull'. Almond eyes, small nose, large high-set ear, jaw-line and neck not well modelled. His left arm reaches under 'bull's' neck to grasp his left ear. Right arm bent sharply at elbow, hand clutches 'bull's' left horn. Genitals carelessly modelled. Muscular legs; heels extremely large, right foot badly formed. Hair: curves across forehead, around ear, down to nape of neck; surface covered with incised spirals.

'Bull' with human face (1b); facing left. Almond eyes; large nose with rounded tip, notch at side carves out nostril. Crest of hair curves around horn, straight across forehead. Beard curves from crest onto cheek and down to lower lip; forms rounded point below chin; surface covered with incised wavy lines. Conical horn; large pointed ear. Four deep incised wavy lines curve across ridge of neck. Deep incised line curves along back of left thigh, incised line hooks over hock. Genitals moulded. Tail curves from buttocks down to arc; lower half of tail twisted like yarn, covered with diagonal incised lines.

The design of the overall scene resembles that of the animal combats of this tripod and other tripods.

The figures may be identified as Herakles and Achelous.¹

Group (2) male figure carrying wild boar on shoulders (fig. 4, to right; see also Krauskopf 1974 taf. 6,1).

Male figure (2a); running right, right knee on bud of capital (bent-knee pose). Almond eyes; round, high-set ear; other features unclear. Head rests directly on shoulders. Short smooth torso. Articulation from shoulders to torso poor: curve at armpits unnatural. Genitals moulded. Arms raised, holds boar on shoulders; his right hand grasps left rear foot of boar. Very heavy legs; left thigh proportionally too short by one-third. Long feet; left heel raised off leaf of capital. Hair: curves across forehead, around ear to nape of neck; surface covered with incised spirals.

Boar (2b); held on male figure's shoulders, legs up. Up-turned snout; raised bristles along length of spine; tail loops up onto left thigh, end fans out into sections with incised diagonal lines, resembles yarn.

Figures may be identified as Herakles and the wild boar of Erymanthus.²

Group (3) male figure in pithos and female figure (fig. 5; see also Krauskopf 1974 taf. 6, i).

Male figure (3a); inside large pithos, facing left. Head and hands stick out. Small triangular nose; large circular high-set ear; other features unclear. Open hands held up at sides of face (gesture of frightened surprise?). Pointed beard with curved incised lines. Hair: fringe with wavy incised lines curves over low forehead. Wavy incised locks of hair in front of ears; mass of hair fall past nape of neck (?), covered with wavy incised lines.

Female figure (3b); profile left. Oval face; almond eyes, long nose, small mouth, strong jaw. Short neck. Her left arm bent at elbow, pulls skirt out in front of right thigh. Right arm extended straight from shoulder; forearm and hand behind head of male figure. Right leg steps in front of left. Hair: very high tutulus hairstyle. Dress: long Ionic chiton with elbow length sleeves (indicated by ridge around each elbow, no fabric point at elbows). Two parallel incised lines along hem. Three diagonal folds where skirt grasped, fabric gather in front of right shin. Mantle pulled over tutulus hairstyle. Headband, worn over mantle, indicated by two parallel incised lines around head (perhaps lower element of pointed cap?). Lower border of mantle indicated by incised line curving up from left calf along front of left thigh. Surface of mantle covered with shallow folds. Boots with up-turned pointed toes. Left boot has incised line along upper to ankle; sole indicated by incised line following lower edge.

The male figure may be identified as Eurystheus.³ The female figure may be the wife of Eurystheus⁴ or his daughter Admeta.⁵

Group (4) male figure wrestling lion (fig. 4, to left; see also Krauskopf 1974 taf. 6, 2).

Male figure (4a); facing right, bent-knee pose. Almond eyes; small nose; round, high-set ears; thick, parted lips. Short torso; moulded genitals. Arms (proportionally too long) wrapped around lion, hands clenched together behind lion's left shoulder. Heavy thighs and calves; long feet, right foot poorly formed. Two parallel incised around right ankle (top of boot, claw marks, accident?). Hair: curves across forehead, around ear, down to nape of neck; surface covered with incised spirals.

Lion (4b); facing left. Front paws on top of male's shoulders. Large snout, oval ears. Mane curves down in front of ears to jaw. Lower border of mane indicated by incised line curving over shoulder to spine; surface covered with short incised lines. Two incised lines curve down

left thigh; one incised line hooks around hock to end of paw. Tail curves down to tip of right leaf of capital.

The figures may be identified as Herakles and the Nemean lion.⁶

Comparanda: early anatomical details close to Middle Archaic Arezzo 11549 and Volterra 3 votive bronzes and Late Archaic Villa Giulia 24561 votive bronze.⁷ Figure (3b) very close to Middle Archaic Siena C1 votive bronze. Herakles figures resemble No. fr. 2. Simple, wide-spaced animal combats like No. 6.

1. Savignoni 1897 col. 299; Fischetti 1944 p. 10.

2. Savignoni 1897 col. 300; Fischetti 1944 p. 10.

3. Savignoni 1897 col. 300; Fischetti 1944 p. 10.

4. Savignoni 1897 col. 300; Fischetti 1944 p. 10.

5. Fischetti 1944 p. 10.

6. Savignoni 1897 col. 300; Fischetti 1944 p. 10.

7. References to votive bronzes provided in commentary.

Bibliography: Fischetti 1944 p. 10, fig. 1a; Guarducci 1936 p. 46; Krauskopf 1974 pp. 35-37, taf. 6,2-4; Neugebauer 1924(2) col. 304; Neugebauer 1943 p. 304 et passim., abb. 2-6; Riis 1939 p. 22, No. 1; Savignoni 1897 cols. 299-300, No. IX, fig. 3.

No. fr. 2 New York, The Metropolitan Museum of Art, acc. 12.229.4
(Fig. 6)

Prov.: unknown.

Date: ca. 520-510

Dimensions: total height 7.8 cm.

Preservation: figure and top of vertical rod capital. Hands of figure missing.

Vertical rod capital: top of closed bud (?) with incised cross-hatched surface.

Human figure : male running right, right knee on bud of capital (bent-knee pose). Profile legs, near-frontal torso, head turned right. High crown; low forehead; large almond eyes; triangular nose with rounded nostrils; high-set ear. Long neck; high, V-shaped collarbone. Short, smooth torso. Articulation from shoulders to torso misunderstood: arms unnatural continuation of shoulders. His left arm raised, bent at elbow; hand missing. Right arm straight from shoulder, bent sharply at

elbow, forearm raised parallel to body; hand missing. Prominent buttocks. Very heavy thighs; heavy calves, slender ankles; bare feet. Left foot misshapen, mould problem (?). Hair: notched fringe (curls?) curves over forehead, around ear to nape of neck. Dress: lion's skin wound around his waist. Lion's head along his inner left thigh; left foreleg between his legs; right foreleg across his outer right thigh; left hind leg along his outer left thigh.

Figure may be identified as Herakles.

Comparanda: very close to Herakles figures of No. 1, but has more natural articulation from shoulders and neck to torso.

Bibliography: Fischetti 1944 p. 18; Richter 1915 pp. 43-44, No. 62.

No. 3 Saint Louis, Saint Louis Art Museum (ex. Feoli), acc. 37.1926
(Figs. 7-10)

Prov.: "near Rome".

Date: ca. 520-510

Dimensions: total height 61.3 cm; bowl dia. 20.0 cm.

Preservation: complete.

Feet: conical frustum with crowning ring, ending in lion's paw; ridge where frustum and paw merge.

Rods: smooth.

Basal rods: from each foot rod rises at slight incline to centre, forming a wide angle. No central ring.

Arcs: smooth; at each end, torus with astragal pattern between pairs of ridges. Below each arc, lyre-pattern of buds with pendant opening bud at top, arc of palmette leaves at centre, arc of palmette leaves with closed bud at either side, large pendant palmette at bottom. Each arc surmounted by double horse-protome (see below).

Vertical rod capital: capital rises from basal astragal pattern between two pairs of ridges. Above, capital curves out, rising to sharp ridge. On top, two out-curving leaves with central bud curving to join right leaf. Each arc surmounted by human figure.

Bowl: half-round moulding at base; cylindrical lower half crowned with two half-round mouldings, the upper moulding ridged. Above, bowl flares out, in sharp curve, angles vertically up; lip a broad half-round moulding, (seen as a profile), the curve continues inward to form almost a closed torus around the rim.

Animal figures: each arc surmounted by double horse-protome (fig. 7).

Heads turned out from bowl. Almond eyes; mane sharply scalloped and incised. Naturally rendered forelegs; forefeet rest on arc.

Human figures: Figure (1) female running right (bent-knee pose) (fig. 8). Profile legs, near frontal torso, head turned to right. Large almond eyes, triangular nose, large well-positioned ear. Her left hand gathers up skirt at left knee. Right arm down in front of right thigh; moulded thumb and first two fingers point down, last two fingers curled into palm. Rounded buttocks. Hair: long hair down back ¹; (low tutulus style?). Dress: cap with incised herring-bone design on brim; lion's head with large gaping mouth at back. Large circular earring with floral motif in shallow relief. Long Ionic chiton with short incised diagonal lines at neckline, hemline, and sleeve-ends; fabric point at elbows. Short curving horizontal folds and long vertical folds where skirt grasped, gathers over left ankle. Far hem of chiton hangs lower than near; far hem attached to curve of bud of capital. Mantle, with short incised diagonal lines at border, worn with ends over shoulders to waist. High boots with up-turned pointed toes; sole indicated by incised line following lower edge of boot. Left boot has incised cross-stitching on upper; three parallel incised lines beneath gather of chiton (strap, top of boot?). Long pointed toe of right boot curves up to meet far hem.

Figure (2) female running right (bent-knee pose) (fig. 9). Legs profile, torso near frontal, head turned to right. Large almond eyes; triangular nose; smiling mouth with projecting lower lip; high-placed ear. Her left hand gathers skirt over left knee. Right arm down along right thigh, wrist strongly cocked; moulded thumb and first two long flat fingers point down, last two fingers curled into palm. Rounded buttocks. Hair: very high tutulus style. Dress: cap with herring-bone design on brim pulled over tutulus hairstyle. Large circular earring, perhaps with floral motif in shallow relief. Long Ionic chiton with short diagonal incised lines at neckline, hemline, and sleeve-ends; stitching at sleeves rendered by incised lines; fabric point at right elbow. Short curving horizontal folds and long vertical folds from where skirt grasped, gather over left ankle. Far hem of chiton hangs lower than near, attached to curve of bud of capital. Mantle, with short diagonal incised lines at border, pulled over head, worn over shoulders to waist. High boots with up-turned pointed toes; sole indicated by incised line following lower edge of boot. Long toe of right boot curves up to meet far hem.

Figure (3) male running right, right knee resting on curve of bud of capital (bent-knee pose) (fig. 10). Profile legs, near frontal torso, head turned slightly to right. Triangular face; low forehead, almond eyes, strong brows, triangular nose, slight smile. Thick neck on broad shoulders. Articulation from shoulders to torso poor: his right shoulder too broad, curve at armpit unnatural. Chest with high, full pectoral muscles narrows sharply to waist. His left arm extended straight from shoulder; hand open, flat careless incision for fingers, thumb modelled. Right arm bent; hand at eye level, holding cylindrical object (remnants of weapon?). Heavy thighs and calves; left thigh proportionally too short by one-third. Bare feet, modelled toes. Hair: tucked behind ears, falls to shoulders. Hairband indicated by shallow ridge curving ear to

ear. Vertical incised lines converge in staggered V-pattern along central line of crown. Mass of hair falls to shoulders. Dress: cache-sexe or apron indicated by fabric folds over genitals. Shirt indicated by incisions: curving line at left clavicle; line around left biceps intersected by line from underarm along lower edge of biceps; straight line on crest of right deltoid.

There has been much confusion concerning this St. Louis tripod and the Museo Kircheriano tripod (Fischetti 1944 fig. 1b). Apparently the Museo Kircheriano tripod was lost and believed to have resurfaced in St. Louis (Neugebauer 1943 p. 216). These two tripods are remarkably alike, with the exception of : one of the female figures having a cow's head at the back of her cap instead of a lion's (compare with St. Louis (1)); a crowning ring of buds and palmettes over the lion's feet; a central ring with reclining figures over the basal rods. Having been unable to locate this mysterious Kircheriano tripod, I have omitted it from my catalogue, but do give its bibliographical references below.

Comparanda: facial features similar to Late Archaic Ny Carlsberg 29, Florence 100, and Danish National Museum 4203 votive bronzes. Figure (1) resembles No. fr. 4. Figure (2) resembles No. fr. 5. Dress of figures (1) and (2) similar to Arezzo 11602 and Terme 8542 votive bronzes. Anatomy of figure (3) close to No. 6 (1), (2) and late Middle Archaic Florence 85 and Late Archaic Volterra 2/52/B, Florence 91352 and Vatican 12051 votive bronzes. Dress of (3) similar to No. 6 (1) (2), No. fr. 7, and No. fr. 9. Double horse-protomai have more natural rendering than those of No. 8.

1. Description of hat and hair from personal correspondence with museum.

Bibliography: Fischetti 1944 pp. 10-11, fig. 1b; describes and illustrates the Kircheriano tripod but calls it the St. Louis tripod. Mitten/Doeringer 1967 pp. 188-189 correctly catalogues the St. Louis tripod and clarifies the confusion of the bibliographical entries of other scholars. Neugebauer 1924(2) col. 304 describes the Kircheriano tripod but calls it ex. Feoli. Neugebauer 1943 pp. 216-217 et passim., abb. 7-8 describes and provides photographs of the St. Louis tripod. Riis 1939 p. 22, No. 4 says the St. Louis tripod is ex. Feoli but gives a bibliography for both the St. Louis and Kircheriano tripods as if they were one. Savignoni 1897 col. 292, No. I confuses the description of the two tripods and gives a bibliography for both as if they were one tripod. Teitz 1967 pp. 34-35, 122, No. 19 correctly catalogues the St. Louis tripod.

No. fr. 4 Cambridge, Fitzwilliam Museum, inv. GR.2-1948 (Fig. 11)

Prov.: unknown.

Date: ca. 520-510

Dimensions: total height 10 cm.

Preservation: figure and vertical rod capital. Left ankle severed.

Vertical rod capital: base of very broad torus, with wide-spaced pairs of vertical moulded ridges, between two horizontal ridges. Above, two out-curving leaves; straight central bud touching hem of figure's skirt.

Human figure: female running right (bent-knee pose). Profile legs, frontal torso, profile head. Strong brow; large nose with rounded tip; high-set ear; large, smiling mouth. Her left arm bent slightly at elbow; hand grasps skirt over knee. Right arm held straight along front of right thigh; wrist cocked, thumb and first two fingers point down, last two fingers curled into palm. Hair: long hair down back (low tutulus?). See St. Louis (1). Dress: cap with thick, high brim; lion's head at back. Large circular earring (?). Long Ionic chiton. Hem: incised crosses alternating with incised vertical lines. Fabric points (?). Short, curving horizontal fold and long vertical folds where skirt grasped; fabric gather over left ankle. Mantle worn over shoulders to waist. Boots with rounded toes (bare feet?).

Comparanda: see No. 3 (1). Vertical rod capital close to No. fr. 5 and No. fr. 7.

Bibliography: Neugebauer 1943 p. 216, abb. 9

No. fr. 5 London, British Museum, inv. 539 (Fig. 12)

Prov.: Todi, found in 1887.

Date: ca. 520-510

Dimensions: total height 10.1 cm.

Preservation: figure and vertical rod capital.

Vertical rod capital: base of very broad torus, with wide-spaced pairs of vertical moulded ridges, between two horizontal ridges. Above, two out-curving leaves; central bud curving out towards viewer, touches hem of figure's skirt.

Human figure: Female running right (bent-knee pose). Profile legs, near frontal torso, profile head. Short nose with rounded tip, other features unclear. Her left arm bent at elbow, hand gathers skirt over left knee. Right arm bent slightly at elbow, wrist cocked; carelessly modelled hand along thigh, thumb and first two fingers point down, last two fingers curled into palm. Hair: very high tutulus style. Dress: cap with high, smooth brim over tutulus hairstyle. Circular earring (?). Long Ionic chiton. Hem: incised crosses alternating with incised vertical lines between two parallel incised lines. Fabric point at left elbow. Long folds fall from where skirt grasped; fabric gather over left ankle. Mantle, with incised cross-hatched border, pulled over head; worn over shoulders to waist. Boots with up-turned pointed toes.

Comparanda: see No. 3 (2). Vertical rod capitals close to No. fr. 4 and No. fr. 7.

Bibliography: Fischetti 1944 p. 18, fig. 2; Neugebauer 1924(2) col. 304; Neugebauer 1943 p. 216; Riis 1939 p. 22, No. 5, fig. 9; Savignoni 1897 cols. 292-293, No. II; Walters 1899 p. 74, No. 539.

No. 6 Berlin, Antikemuseum, SMPK, inv. Fr. 767 (Figs. 13-16)

Prov.: Vulci, found in 1833.

Date: ca. 510

Dimensions: max. height figures 9 cm.

Preservation: vertical rod capitals with figures, arcs with figures. At one time tripod reconstructed, (Neugebauer 1943 abb. 11), now dismantled.

Rods: smooth.

Arcs: smooth; each end with smooth torus. Inside arc simple open lyre-pattern of tendrils with small arc of palmette leaves on either side, large pendant lotus flower at bottom. Animal combat above each arc (see below).

Vertical rod capitals: bulb rises from smooth torus. Two leaves curve outwards from bulb, between leaves closed bud (?) rises. Each rod surmounted by human figure. Top of bulb of capital with figure (3) less pointed than bulb of other two capitals.

Animal figures: each arc surmounted by lion attacking hindquarters of deer from left (fig. 13). Deer kneeling right. Head turned back to face lion; almond eyes, slit mouth, long pointed ears. Long cylindrical body. Three vertical wavy lines on side (ribs?). Lion grasps croup of deer with mouth; right front paw on deer's right thigh, left hind paw on right hock. Almond eyes, triangular ears. Mane indicated by: crest of fur with vertical incised lines over forehead; vertical incised lines on jaw; tufts of fur beneath jaws. Genitals indicated. Two deep incised lines follow curve of right thigh. Each lion has an incised line on one hind lower leg or on both. Tail curves out from buttocks, to heel, onto arc. Details of animals on each arc slightly different, e.g. angle deer's head held; size of lion's head. Combat has open design; figures extend to cover most of arc.

Human figures: Figure (1) male running right, right knee on bud of capital (bent-knee pose) (fig. 14). Legs profile, torso frontal, head frontal. Squared face; prominent brows, almond eyes, short triangular nose, small mouth, very large ears. Short thick neck; broad shoulders. High pectoral muscles; thick waist. Muscular arms. His left arm raised, bent at elbow; palm to viewer, moulded thumb, long incised fingers. Right arm bent, clenched hand raised to touch shoulder. Heavy buttocks

and heavy legs. Left thigh proportionally too short by one-third. Left foot flat on lotus leaf, big toe moulded (?); right heel raised off leaf, toes moulded. Rivet hole through centre of chest. Hair: fringe with high ridge over forehead, wide-spaced vertical incised lines cover surface. Hair tucked behind ears, falls past shoulders; covered with wide-spaced vertical incised lines. Dress: shirt indicated by incised line over each biceps; two incised wavy lines around waist and over left hip. Three wavy incised lines over each deltoid, two similar incised lines over left biceps, indicate stitching and/or gathers from buttons (see Figure (2) below). Loincloth folded over genitals; incised line around hem, incised line across buttocks (fabric fold).

Figure (1) may be identified as Perseus.¹

Figure (2) male running right, right knee on bud of capital (bent knee pose) (fig. 15). Profile legs, frontal torso, frontal head. Round face; strong brows, large almond eyes, triangular nose, smiling mouth, large ears. Thick neck; very broad shoulders. High pectoral muscles, long narrow waist. Muscular arms. His left arm out, raised slightly, bent at elbow; palm to viewer, thumb moulded, fingers incised. Right arm raised, bent at elbow; forearm up, hand clenched (holding object, remnants of weapon?). Heavy buttocks; heavy thighs. Left calf and ankle thick (mould problem?). Bare feet; left foot flat on leaf, right heel raised off leaf. Rivet hole through centre of chest. Dress: conical cap, long incised lines from top of cap to brim alternate with two short vertical incised lines on brim. Shirt indicated by incised line over each biceps, incised line over indent around waist. Stitching and/or gathers from buttons indicated by: two sets of three wavy incised lines topped by incised circle on right shoulder; three wavy incised lines on left shoulder; three wavy incised lines on left biceps. Loincloth folded over genitals; incised line around hem, incised line across buttocks (fabric fold).

Figure (2) may be identified as Hermes.²

Figure (3) Gorgon running right (bent-knee pose) (fig. 16). Profile legs, frontal torso, frontal head. Large round face; prominent brows, narrow almond eyes, nose with broad fleshy nostrils, long elliptical mouth modelled to emphasize protruding cheeks, tongue stuck out over centre of lower lip. Large ears turned out towards viewer. Head rests on neck; muscular shoulders; narrow waist. Her left arm raised, bent at elbow; hand, with moulded fingers to viewer, holds cylindrical object with bulbous lower end. Right arm raised, bent at elbow, forearm down, hand holds cylindrical object with one end touching right buttock. Hair: falls to shoulders, vertical incised lines below left ear. Three thick vertical rolls of hair on either side of central part, surface covered by diagonal incised lines angled towards part. Dress: shirt with fabric points at elbows; incised line around edge of sleeves and bottom of shirt. Incised horizontal line between shoulders, short parallel incised line beneath right shoulder indicates neckline (?). Stitching or gathers from buttons indicated by: three wavy incised lines over each shoulder; two wavy incised lines over left biceps, two wavy incised lines over right triceps. Knee-length skirt with a few shallow incised vertical folds over hip, row of incised circles over; incised line at

hem. Hem touches top of bud of capital. Boots with up-turned pointed toes; curved wing at heel and at knee of left boot; curved wing at knee of right boot. Right upper wing and left lower wing touch bud of capital. On each boot: incised line runs from ankle to upper wing at incised circle, then curves to back of boot; three parallel horizontal incised lines at ankle; small curved incised line on upper; sole indicated by incised line following lower edge of boot.

The figures may represent a scene after the decapitation of Medusa by Perseus, when Perseus is being pursued by one of her Gorgon sisters.³

Comparanda: anatomy of figures (1) and (2) close to No. 3 (3). Facial features of (1) and (2) resemble Ny Carlsberg 29 and Ancona 4865 votive bronzes. Hair of (1) close to No. fr. 7. Dress of (1) and (2) similar to No. 3 (3), No. fr. 7 and No. fr. 9. Simple, wide-spaced animal combat like No. 1.

1. Savignoni 1897 cols. 294, 352-6; Fischetti 1944 p. 13.
2. Savignoni 1897 cols. 294, 352-6; Fischetti 1944 p. 13.
3. Savignoni 1897 cols. 352-6; Fischetti 1944 p. 13.

Bibliography: Fischetti 1944 pp. 12-13, tav. IV,3; Giglioli 1935 p. 22, tav. CIII; Guarducci 1936 p. 34, tav. IV; Krauskopf 1974 p. 35; Neugebauer 1924(2) col. 303; Neugebauer 1943 p. 218 et passim., abb. 11; Riis 1939 p. 22, No. 6; Savignoni 1897 cols. 294, No. IV, 352-356, fig. 24, tav. IX n.3.

No. fr. 7 Munich, Staatliche Antikensammlungen und Glyptothek, inv. 3727 (Fig. 17)

Prov.: Unknown.

Date: ca. 510-500

Dimensions: total height 10 cm.

Preservation: figure and vertical rod capital. End of his left forearm and hand missing.

Vertical rod capital: base of very broad torus, with wide-spaced single and paired vertical moulded ridges, between two horizontal ridges. Above, two out-curving leaves; straight central bud touching right knee and thigh of figure (top of bud curving out towards viewer?).

Human figure: male running right, right knee on bud of capital (bent-knee pose). Profile legs, frontal torso, frontal head. Almond eyes; short, broad nose; large ears; mouth with thick, parted lips. Thick neck. Articulation from shoulders to torso misunderstood: large upper arms continuation of muscular chest. Arms straight from shoulders, bent sharply at elbows, forearms raised parallel to body. His right hand

clenched, (held weapon?). End of left forearm and hand missing. Right thigh very heavy; left thigh half as wide. Inside of left calf marked out by deep incised line. Large, carelessly modelled bare feet. Hair: high fringe, with vertical incised lines, curves across forehead. Hair tucked behind ears, falls past shoulders; locks indicated by vertical incised lines. Dress: perizoma, with fabric rolled down at waist, folded over genitals; hem with two parallel incised lines.

Comparanda: physique leaner than earlier tripods; closer to No. fr. 9 and No. 10. Hair resembles No. 6 (1). Dress similar to No. 3 (3), No. 6 (1) (2), and No. fr. 9. Vertical rod capital close to No. fr. 4 and No. fr. 5.

Bibliography: Fischetti 1944 p. 19, tav. II,1; Neugebauer 1924(2) col. 303, fig. 1; Neugebauer 1943 pp. 216-217, abb. 10; Riis 1939 p. 23, No. 7.

No 8. London, British Museum, inv. 588 (Figs. 18-22)

Prov.: Vulci, found in 1837 by Principe di Canino.

Date: ca. 510-500

Dimensions: total height 68.5 cm; figure 8 cm.

Preservation: complete; some faces worn and/or corroded.

Feet: conical frustum ending in lion's feet. Ridge where paw and frustum merge. Crowning ring.

Rods: smooth.

Basal rods: from each foot rod rises at slight incline towards centre to form a wide angle. No central ring.

Arcs: tongue-pattern; at each end, torus with astragal between two ridges. Below each arc, lyre-pattern with three palmettes (one at top, one at each side), enclosed at bottom by row of pendant lotus buds. Above each arc, double horse-protome (see below).

Vertical rods: each ends with capital of bulb resting on base of broad torus with astragal between two shallow plates, from which spring two opening buds pendant from volutes. Above, lyre-pattern of entwined buds, leaves, and palmettes surmounted by simple plinth on which each figure stands.

Bowl: half-round moulding at base; cylindrical lower half crowned with half-round moulding between two ridges. Above, bowl flares out into sharp ridge, lip curves up and back into bowl.

Animal figures: each arc surmounted by double horse-protome (fig. 17). Modelling is stiff, flat. Almond eyes. Mane sharply scalloped and

incised. Three parallel incised lines around neck, two pairs of short lines drop from lowest of three parallel lines, each pair attaches to large circle; small semi-circle pendant from each large circle. Design probably represents a harness. Forelegs raised above arc.

Human figures: Figure (1) male running right (bent-knee pose) (fig. 20). Profile legs, frontal torso, three-quarter view of head. Almond eyes, slit mouth, rest of face unclear. Short torso. His left arm bent sharply at elbow, hand clenched over upper left thigh. Right arm bent, holding club over head. Hand held awkwardly with back of hand to viewer. Heavy thighs; long bare feet. Dress: lion's skin cape with head forming hood. Forepaws crossed over chest; hind paws each over outsides of his thighs; tail along back of his right leg, extends beyond heel. Chiton indicated by hem with two parallel incised lines across left thigh.

Figure (1) may be identified as Herakles.

Figure (2) male running right (bent-knee pose) (fig. 21). Profile legs, frontal torso, head turned to right. Large almond eyes, triangular nose with rounded tip, thick lips. Short torso. His left arm raised, bent at elbow, palm outward, incised fingers. Right arm bent, hand at shoulder level, sword held aloft. Heavy thighs, left thigh proportionally too short by one-third. Dress: winged (?) helmet (vertically mounted crest?). Short chiton gathered at front between thighs. Double sleeve at left shoulder: shirt worn under chiton? Boots with up-turned pointed toes, each with curved wing at heel and at knee (winged shoes and winged greaves?). Incised line from ankle to top of right boot; four (?) incised lines perpendicular to this, representing laces (?). Sole indicated by incised line following lower edge of boot.

Figure (2) may be identified as Hermes.¹

Figures (3) winged 'demon' running (flying) right, carrying small female figure in arms (fig. 22).

Winged 'demon' (3a) flying right (bent-knee pose). Profile legs, frontal torso, frontal head. Almond eyes, small mouth. Arms bent across chest, tips of incised fingers almost touch. Heavy thighs. His double wings curve out from behind his body. Hair: fringe with fine incised lines curves over forehead. Mass of hair tucked behind ears, falls past shoulders. Beard, with fine incised lines, covers area below line from ears to bottom lip, forms rounded point below chin. Dress: short chiton with gather between thighs; row of two vertical incised lines alternating with incised cross, between two parallel incised lines, along hem. Knee-high boots with up-turned pointed toes, each with curved wing at heel and at knee. From ankle to upper wing runs a vertical line, topped with a circle. At ankle height, three parallel, horizontal incised lines (laces?). Two incised wavy lines near top of boot. Sole of boot indicated by incised line following lower edge of boot.

In 'demon's' arms, small female figure (3b) : her back against his left arm and shoulder. Head too large for body; almond eyes, smiling (?) mouth, other details unclear. Her left arm rests on 'demon's' left arm,

grasping his wrist. Right arm around 'demon's' neck, resting on right shoulder (?). Hair: tutulus style. Dress: cap with wide brim (?). Long Ionic chiton with wide embroidered hem, fabric point at elbow. Mantle pulled over tutulus hairstyle (?), worn over shoulders. Boots with rounded toes (?).

The identity of this third group is rather troublesome. The 'demon' and female figure recall the much earlier Cerveteri plaque with a winged, beardless male figure carrying off a woman. This plaque may represent Iphigeneia being led to her sacrifice.² The figures may also be identified as Thanatos and Alcestis.³ If this identification is correct, the scene around the tripod may represent the myth of Alcestis where she has been seized by Thanatos and they are being chased by Herakles and Hermes.⁴ A third identification of Group (3) is based on the double wings of the 'demon' representing speed. If this is so, this group may represent Boreas and Oreithyia.⁵

Comparanda: facial features close to Ny Carlsberg 29. Dress of Herakles similar to Herakles of No. 10, No. 13, No. 15, and No. 17. Rendering of double horse-protomai stiffer than those of No. 3. Vertical rod capitals and arc patterns closer to No. 11 and No. 15 of Workshop III than other tripods of Workshop I.

1. Savignoni 1897 cols. 293-4, 356-7; Walters 1899 p. 86; Fischetti 1944 p. 14.

2. Brendel 1978 pp. 174-5; Pallottino 1985 p. 34.

3. Savignoni 1897 cols. 293-4, 356-7; Walters 1899 p. 86; Fischetti 1944 p. 14; Krauskopf 1974 pp. 35-36.

4. Savignoni 1897 cols. 356-7; Walters 1988 p. 86. Fischetti 1944 p. 14; Krauskopf 1974 pp. 35-36.

5. Suggested by Dr. M. Kilmer.

Bibliography: Fischetti 1944 pp. 13-14, tav. II.3; Giglioli 1935 p. 21
CII; Guarducci 1936 p. 43; Huz 1975 pp. 87-88, pl. 21. Krauskopf
1974 pp. 35-36; Neugebauer(2) 1924 col. 306; Neugebauer 1943 pp.
218-218, et passim; Riis 1939 p. 22, No. 3; Savignoni 1897 cols.
293-294, No. III, 356-357, fig. 25, tav. IX n 2; Walters 1899 p. 86, No
588.

Workshop II : Nos. fr. 9 - 10

No. fr. 9 Rome, Museo di Villa Giulia, inv. 1270 (Fig. 23)

Prov.: Falerii, tomb XCIX, n. 74.

Date: ca. 500

Dimensions: unavailable.

Preservation: figures and part of vertical rod capital.

Vertical rod capital: plinth with vertical notches, curves out at top. Below, two fragmentary out-curving leaves.

Human figures: two males running right.

Left male figure (1a); profile legs, frontal torso, frontal head. Squared face; almond eyes, thin nose, slit mouth. Short neck. Articulation from shoulders to torso misunderstood: arms hang unnaturally. Muscular chest. Very muscular, long arms. His left arm bent sharply at elbow; hand held open across abdomen of male on right, palm to viewer. Right arm held out from side, bent at elbow, forearm down, wrist cocked; hand open, palm away from viewer. Heavy legs; long bare (?) feet. Hair: fringe curves over forehead. Mass of hair visible along right arm to elbow. Dress: short-sleeved shirt indicated by line around right elbow. Loincloth folded over genitals.

Male figure on right (1b); profile legs, frontal torso, frontal head. Squared face; small, slit mouth; other features unclear. Thick neck on broad shoulders. Articulation from shoulders misunderstood: unnatural curve at armpits. Muscular chest narrows sharply to waist. Very long arms. His left arm held out from side, bent sharply at elbow, forearm held up at angle, hand clenched. Right arm held behind back of figure on left. Well-proportioned legs. Bare feet (?). Hair: fringe arches over forehead; mass of hair visible along crest of right shoulder. Dress: short-sleeved shirt indicated by line around arm above left elbow. Loincloth folded over genitals.

The figures may be identified as the Dioscuri (?).

Comparanda: lean physique like No. fr. 7 and No. 10. Dress similar to No. (3), No. 6 (1) (2), and No. fr. 7.

Bibliography: Fischetti 1944 p. 19, tav. II,2; Guarducci 1936 p. 41; Neugebauer 1924(2) col. 305; Neugebauer 1943 pp. 217-218 et passim.; Riis 1939 p. 23, No. 14; Savignoni 1897 cols. 301-302, 362, No. XI, fig. 27.

No. 10 Ferrara, Museo Archeologico Nazionale, inv. 2899 Figs. 24-29)

Prov.: Spina, Valle Trebba, t. 128.

Date: ca. 500

Dimensions: unavailable.

Preservation: figures corroded and/or worn. Bowl missing.

Feet: conical frustum crowned with two incised lines, ending in lion's

paw.

Rods: smooth.

Basal rods: each rod rises at slight incline from foot towards centre, forming a wide angle. Edge of central ring has beaded pattern with one ridge above and two ridges below. Ring attached below by loop at angle of each rod. Three birds (geese, ducks?) set over attachment loop, each swimming in counter-clockwise procession. Neck curves back into S shape, wings incised with diagonal lines; body covered with dots.

Arcs: tongue-pattern; at each end beaded torus with one ridge below and two ridges above. Below each arc, simple open lyre-pattern of buds: arc of palmette leaves at top; closed bud at either side; two closed buds at centre; large central pendant palmette, small pendant palmette on either side. Each arc surmounted by animal combat (see below).

Vertical rod capitals: bulb resting on base of beaded torus between two pairs of ridges from which two leaves curve open. Above, plinth with astragal pattern between two narrow plates. Human figural group stands on plinth.

Animal figures: Group (1) lioness attacking deer from right (fig. 25). Deer kneeling on arc, facing left. Head frontal; round eyes, long ears. Two parallel incised lines over hock of left hind leg; cloven hooves. Short flat tail. Lioness reaches over back of deer, biting upper right haunch. Lioness has left hind paw on top of right front leg of deer, left front paw on right flank, right front paw on right buttock. Lioness has round eyes, conical ears. Mane indicated by crest which forms point over nose and point at ridge (spine) along neck. Tail curves down onto arc. Much overlap of figures.

Group (2) lion attacking bull from left (fig. 26). Bull kneeling on arc, facing left. Head forced down, right side of face against arc. Almond eye with incised iris; down-turned mouth; horizontal incised lines on nose. Conical horn; circular ear. Vertical ridges along neck. Two parallel curved incised lines on upper left foreleg, two parallel incised lines over hock of each hind leg; cloven hooves (?). Tail curves down onto arc. Lion reaching over back of bull, biting upper left flank. Lion with right hind paw between horn and ear of bull; left front paw on croup, right front paw on flank. Almond eyes, three folds of skin above each eye. Mane indicated by crest of fur which forms point over nose and point at ridge (spine) along neck (vertical incised lines follow curve of crest); and by random curved incised lines on neck. Ridge along neck, increasing in height towards head, indicated turn of spine. Genitals indicated in front of right flank. Tail curves down onto arc. Much overlap of figures.

Group (3) apparently similar to one of the above ¹

Human figures: Group (1) one male, one female figure running right (bent-knee pose) (fig. 27).

Male figure (1a); profile legs, frontal torso, frontal head. Round face; small mouth, other features unclear. Thick neck; broad shoulders. Muscular chest narrows sharply to narrow waist. His left arm bent, clenched hand with palm to viewer reaches across female figure, touching her left hand. Right arm raised, bent at elbow; hand clenched at shoulder (club now missing?). Heavy buttocks and legs. Bare feet; right heel raised off end of plinth. Dress: lion's skin cape with head forming hood. Paws tied over chest; hind paw over each outer thigh, falls below his right knee; tail along back of his right leg; skin drawn closed at waist. Short Ionic chiton indicated by folds between thighs.

Female figure (1b); profile legs, frontal torso, frontal head. Oval face, features unclear. Broad shoulders. Her left arm bent, grasps skirt over upper left thigh; hand touching male figure's left hand. Right arm behind male figure's back (?). Hair: high tutulus style. Dress: cap with two ridges over forehead covers tutulus hairstyle. Long Ionic chiton; prominent fabric point at left elbow; incised line along hem; three diagonal and two vertical fold where skirt grasped. Mantle (over head?) worn over shoulders, delicate cascading folds over left shoulder. Boots with up-turned pointed toes. Right foot behind male's left leg; her toes touch his left heel, her raised heel touches his right shin behind lion's skin.

Figures may be identified as Herakles and Hera² or as Herakles and another female divinity.³

Group (2) male figure guiding female figure right (fig. 28).

Female figure (2a); profile legs, near frontal torso, frontal head. Oval face; triangular nose, thick lips parted. Broad right shoulder; slumped posture. Her left arm pressed to side; hand holding skirt, resting in male figure's right hand (male figure also grasping skirt?). Right arm pressed to body; wrist cocked, hand down, palm pressed to upper thigh. Hair: high tutulus style (?). Two long locks fall over right shoulder, curve onto upper arm. Section of hair falls down back past shoulders. Dress: cap with three ridges over forehead. Long Ionic chiton; fabric point at right elbow, two parallel incised lines along hem. Diagonal fold under breasts gives figure slouched appearance. Four diagonal folds and two vertical folds where skirt grasped. No mantle. Boots with up-turned pointed toes. three parallel incised lines on left boot beneath gather of chiton (top of boot?). Toe of left boot concealed by right heel of male figure.

Male figure (2b); profile legs, frontal torso, frontal head. Round face; circular eyes, long nose, thick lips parted. Short neck; broad, sloping shoulders. His left arm bent sharply at elbow, forearm straight across to centre top of abdomen, hand clenched. Right arm bent, holds left hand (and skirt?) of female figure. Heavy buttocks and heavy thighs. Hair: one lock of hair falls over each shoulder, curves onto upper arm. Length (?). Dress: cap with ridges along brim. Short Ionic chiton indicated by fabric gathers over knees and left hip. Tebenna, with thick folds, diagonally draped under right arm and over left shoulder. Feet bare (?).

Group (3) male figure guiding female figure right (fig. 29)

Female figure (3a); profile legs, near frontal torso, near frontal head. Round face; circular eyes, triangular nose, round ear. Thick neck, broad shoulders. Her left arm pressed to body; hand holding skirt, resting in male figure's hand (male also grasping skirt?). Right arm pressed to body; wrist cocked, hand down, palm pressed to upper thigh, modelled thumb and fingers. Hair: high tutulus style (?). Two locks fall over right shoulder, curve onto upper right arm. Section of hair falls down back past shoulders. Dress: pointed cap with three ridges over forehead. Long Ionic chiton; prominent fabric point at right elbow. Near horizontal fold under breasts gives figure slouched appearance. Four diagonal and two vertical folds where skirt grasped. No mantle. Boots with up-turned pointed toes; left toe concealed by right heel of male figure.

Male figure (3b); profile legs, frontal torso, frontal head. Facial features unclear. Broad, sloping shoulders. Chest narrows to long waist. His left arm bent sharply at elbow, forearm straight across to top centre of abdomen, hand clenched. Right arm bent, holds left hand (and grasps skirt?) of female figure. Heavy buttocks and heavy legs. Lower left calf to ankle narrow. Hair: one lock falls over each shoulder onto upper arm. Length (?). Spade-shaped beard covers area beneath line from ears to lower lip; covered with fine vertical incised lines. Dress: cap with three ridges over forehead. Short Ionic chiton indicated by fabric gathers above knees and over left hip. Tebenna, with thick folds, diagonally draped under right arm, over left shoulder. Feet bare (?).

Comparanda: slim physique of male figures close to Florence 91352 votive bronze and No. fr. 7 and No. fr. 9. Pose (1) similar to No. 16 (1). Dress of (1a) close to No. 8 (1), No. 13 (1a), No. 15 (1a), and No. 17 (1a). Dress of (1b) similar to Arezzo 11602 and Terme 8542 votive bronzes. Dress of figures (2a) and (2b) like dress of Vienna 4476, Boston 01.7482, Vienna 110, and West Berlin 7316 votive bronzes. Figures of groups (2) and (3) have locks of hair over shoulders like No. 12, No. 13 (2a,c) (3a) (4a,c) (5a,b) (6a), and No. fr. 14. Caps of figures of groups (2) and (3) like those worn by No. 13 (1b) (3b) (4b) (6b) and No. 15 (1b). Simple, compact animal combats like No. 15 and No. 16.

1. Personal correspondence with museum.
2. Zancani-Montuoro 1948 p.88.
3. Jannot 1977(1) p. 16.

Bibliography: Fischetti 1944 pp. 15-16, tav. II.4; Jannot 1977(1) p.12, 16; Neugebauer 1943 pp. 219, 221-222 et passim; Rile 1939 p. 23, No. 10; Zancani-Montuoro 1948 p. 88, fig. 7.

Workshop III : Nos. 11 - 15

No. 11 Karlsruhe, Badisches Landesmuseum Karlsruhe Bildarchiv, inv. I
203 (Figs. 30-32)

Prov.: Vulci (?).

Date: ca. 500-490

Dimensions: total height 63 cm; figure 6-6.5 cm.

Preservation: complete.

Feet: conical frustum crowned by three rings increasing in size towards top. Above, large central palmette with lotus flowers and buds on either side, decreasing in size towards back of foot. Foot ends in lion's paw on frog. Scalloped incised line where foot and paw merge. Knob (dewclaw ?) at back of foot (?).

Rods: smooth.

Basal rods: smooth; rod rises from each foot at incline to form wide angle at centre. Central ring with serrated bottom edge. Ring attached below by loops at angle of each rod. Above, three males, each wearing a pointed cap and holding a phiale, recline on their left elbows, their feet over the attachment loops.

Arcs: ridges follow curve of arc; central ridge with astragal pattern. Each end with broad beaded torus between two plates. Inside arc, complex lyre-pattern of buds and tendrils: small palmette top centre; small pendant arc of palmette leaves centre; two closed buds below centre; bird (dove?) perched between tendrils on either side. Along bottom, row of alternating pendant closed buds (acorns?) and pendant palmettes with central oval opening. Above arc, narrow plinth of beaded layer between two plain ridges, extends beyond curve of arc; lower ridge widens towards ends. Three ridges fill space between plinth and curve of arc on each side. Above each plinth, human figure reclining on bed or couch.

Vertical rod capitals: bulb rests on base of torus between two plates from which spring two out-curving stems with pendant closed buds (acorns?), (second capital has 'flattened' bulb). Above, two tendril curls, one above the other, angle out on either side. Above, row of four tendril curls with central palmette. In centre, V-shaped arc of palmette leaves. At top, tiered plinth on which figure 'flies'. Plinth of third vertical rod capital has two tiers with beaded pattern.

Bowl: half-round moulding at base, cylindrical lower half crowned by half-round moulding between two small half-round mouldings. Above, bowl flares out in sharp curve then angles in to half-round moulding around rim.

Human figures: Figure (1) female figure reclining on bed or couch as for

a banquet - the theme of an unaccompanied female banqueter is unusual (fig. 31). Profile legs left, frontal torso, frontal head. Oval face, almond eyes; long nose; large ears, small mouth. Broad shoulders. Her left arm bent at elbow, props up body; hand holds ovoid (egg?) at breast-level. Right arm bent at elbow, hand rests on knee. Legs bent, bare feet flat on bed or couch. Hair: prominent fringe curves across high forehead, behind ears. Tutulus style. Mass of hair falls past shoulders. Dress: cap covers tutulus hairstyle (?). Long Ionic chiton; fabric folded over lower legs, forms cascading fold under legs. Mantle worn over shoulders; cascading folds over shoulders. Blanket from couch pulled over her head (?). Details of each figure are slightly different.

Long, rectangular bed or couch with thick blanket hanging over ends. Small table under bed or couch. Bird (duck, goose?) sits on plinth of capital under table; facing right.

Figure (2) winged 'demon' flying right (bent-knee pose) (fig. 32). Profile legs, frontal torso, frontal head. Heavy torso. Articulation from shoulders to torso misunderstood: unnatural curve at armpits. Arms raised from shoulders, bent sharply at elbows, hands held open towards viewer. Heavy legs. Single pair of wings grow from pelvic area, curve behind arms of 'demon'. Hair: fringe with prominent ridge curves across forehead, behind ears. Mass of hair falls past shoulders. Dress: Boots with flat, pointed toes; curved wing at knee, curved or horizontal wing at heel. Each 'demon' is slightly different in detail.

Comparanda: birds in arc pattern like No. 13.

Bibliography: Fischetti 1944 p. 14, tav. II.3; Guarducci 1936 p. 24; Neugebauer 1924(2) col. 306, abb. 2; Neugebauer 1943 p. 219 et passim., abb. 12; Riis 1939 p. 23, No. 23; Savignoni 1897 cols. 294-295, No. V.

No. fr. 12 Athens, National Museum, inv. 6511 (Fig. 33)

Prov.: Athens, Acropolis, found in 1885.

Date: ca. 500-490

Dimensions: total height 15 cm.

Preservation: most of arc, four figures. Figure on far left preserved below waist only. Arc ornament omitted by artist or not preserved

Arc: double tongue-pattern. Three-tier plinth: thin, plain base; above, tier with vertical incised lines; on top, plain tier on which four figures stand. Between plinth and arc at either side, protome with human face, pointed beard, horns, and hooved foreleg. Protome may be identified as Achelous.¹ Arc ornament omitted by artist or not preserved.

Human figures: four figures walking right.

Male figure on far left (1a) preserved below waist only. Profile legs, frontal torso. His left hand visible at elbow of figure to his left. Prominent buttocks, heavy legs. Dress: tebenna worn to knee-level with cascading folds on either side; ends thrown back over shoulders (left point visible along his left thigh). Two incised lines along border. Boots with up-turned pointed toes. Small wing (tongue?) at knee, curved wing at heel. On each boot : two parallel incised lines run from upper to upper wing at incised circle, then curve to back of boot; three parallel horizontal incised lines across front of boot at incised circle; sole indicated by incised line following lower edge of boot.

Male (?) figure (1b); profile legs, near frontal torso, near frontal head. Round face; low forehead, large eyes, short, bulbous nose, smiling mouth. Thick neck on sloping shoulders. His left arm bent at elbow (hidden by right arm of figure (1c)), open hand being held by right hand of figure (1c). Right arm bent at elbow, forearm and clenched hand held along waist. Prominent buttocks; heavy legs. Hair: fringe with prominent ridge across forehead. Two locks with diagonal incised lines fall along right upper arm; one lock with diagonal incised lines straight over left shoulder. Mass of hair long. Dress: knee-length Ionic chiton with incised line along hem. Mantle worn with cascading folds to knees; ends thrown back over shoulders and arms. Two parallel incised lines and parallel row of incised circles along border. High boots with up-turned pointed toes. Similar incision to boots of figure (1a) worn away (except for two parallel lines at top of left boot) (?) Sole indicated by incised line following lower edge of boot.

Male figure (1c); profile legs, frontal torso, frontal head. Large, squared face; low forehead, prominent brows, almond eyes, triangular nose, smiling mouth. Short neck; broad sloping shoulders. Thick torso; prominent buttocks. His left arm bent at elbow, clenched hand over centre of waist. Right arm bent at elbow, hand holds left hand of figure (1b) at his right hip. Both arms overlap figures on either side at elbow. Hair: fringe straight across forehead. Two pairs of locks with diagonal incised lines: pair falls along left upper arm; pair along right upper arm. Spade-shaped beard with fine incised lines; moulded moustache curves over upper lip, down to outer edges of beard. Dress: low cap with wide plain brim. Long Ionic chiton, two parallel incised lines along hem; fabric gather over left ankle. Mantle draped diagonally (?) across body; one end brought from behind over left wrist, folds below left arm. Hem with incised circles between two parallel incised lines above and one incised line below. Panther's skin worn over mantle.² One front paw and one hind paw tied over chest; other hind leg along his right leg; other front leg along his left leg; tail hangs down front of his right leg. Skin drawn closed over waist; panther's head at his left hip. Boots with up-turned pointed toes.

Figure may be identified as Dionysus.³

Female figure on far right (1d); profile legs, frontal torso, frontal head. Round face; low forehead, prominent brows, almond eyes, thick lips. Short, thick neck on broad shoulders. Her left arm bent sharply at elbow, hand holds double flute along left side of torso.

Right arm bent at elbow, forearm along hip, wrist cocked; palm against upper thigh, corroded thumb and fingers point down. Prominent buttocks, heavy legs. Hair: fringe with horizontal notched ridges across forehead. One lock with diagonal incised lines falls over each shoulder. Mass of hair falls past shoulders. Dress: long Ionic chiton; vertical folds along legs, small fabric gather at left ankle. Two parallel incised lines along hem; two parallel incised lines at calf-level. Tight-fitting blouse, with short sleeves, worn to mid thigh. Hem: two parallel incised lines between incised zigzag below and incised wave pattern above. Boots with up-turned pointed toes.

Comparanda: long chiton of (1c) similar to those of No. 13. Lock of hair like No. 10 (2) (3), No. 13 (2a,c) (3a) (4a,c) (5a,b) (6a), and No. fr. 14. Protome between arc and plinth like No. 13.

1. Savignoni 1897 col. 279; Fischetti 1944 p. 20.
2. Savignoni 1897 col. 280; Fischetti 1944 p. 20.
3. Savignoni 1897 col. 280; Fischetti 1944 p. 20.

Bibliography: Fischetti 1944 p. 20, tav. 1,2; Gaglioli p. 21, tav. CII,2; Guarducci 1936 p. 24, tav. VII,3; Neugebauer 1924(2) cols. 302, 310; Neugebauer 1943 pp. 231-232, abb. 20; de Ridder 1896; Riis 1919 p. 22, No. 2; Savignoni 1897 pp. 270-290, tav. IX,1.

No. 13 Paris, Bibliothèque Nationale, inv. B.B. 1472 (Figs. 34-40)

Prov.: Vulci, found by Campanari in 1831.

Date: ca. 490-480

Dimensions: total height 76 cm; max. dia. bowl support 24.4 cm.

Preservation: relief of figures and rods worn and/or corroded. Figure (5a) missing right hand and most of forearm.

Feet: conical frustum crowned by palmette and volute design, ending in lion's paw on turtle.

Rods: smooth.

Basal rods: each rod rises at steep angle from foot to form wide angle at centre. Central ring with no figures, bottom edge serrated

Arcs: tongue-pattern; at each end, beaded torus between two ridges. Below each arc, complex volute pattern of buds and tendrils. At bottom, row of alternating pendant palmettes and lotus buds. Inside pattern, pair of small palmettes and pair of birds, each of pair in mirror-image of the other. Birds seated in profile, head frontal, incised circle for eye, beak triangular. Each arc surmounted by three-tier plinth on which a human figure group stands. Bird wedged between each end of plinth and

arc, (geese, ducks?). Bird seated in profile, head turned outward from plinth. Long neck curled back into S-shape; wing feathers incised; legs tucked under body with webbed feet exposed on arc.

Vertical rod capitals: beaded torus between two ridges. Above upper ridge, cylinder tapers into cone. Complex open pattern of tendrils and buds rises from cone with inverted sepals capping cone (simplified closed bud?); upright lotus flower above. On either side of torus, loop ends with pendant palmette. Above each loop perches profile bird (dove?). Bird's eye incised circle; beak blunt; wing feathers incised. Above each bud and tendril pattern, four-tier plinth on which human figure group stands. Lower tier with vertical ridges, almost half total height of plinth; upper half astragal pattern between two plates.

Bowl: lower edge curves under; cylindrical lower third, angles up sharply to broad half-round moulding between ridge and small half-round moulding. Above, bowl flares out, in sharp curve, angles vertically up; lip a broad half-round moulding (seen in profile).

Human figures: Group (1) one male, one female figure; each with left foot forward, walking right (fig. 35).

On left, male figure (1a); legs profile, torso frontal, head near frontal. Oval face; slit mouth, other facial details unclear. Short neck set on broad sloping shoulders; very short torso. Upper arms heavy. His left arm bent, hand rests on right shoulder of female figure. Right arm bent, hand at shoulder level, holding object (club - now missing?). Heavy buttocks and legs. Feet bare. Dress: lion's skin cape, head forming hood. Forepaws tied over chest, hind paws each over outsides of thighs, left hind paw over his left knee; tail along back of his right leg to foot. Short chiton indicated by fabric folds above knees.

Female figure (1b); profile legs, frontal torso, head near frontal. Oval face, large ears, other details unclear. Short neck; short torso. Her left arm bent, hand grasps skirt above knee. Right arm bent, pressed to body; large hand holds phiale. Hair: high tutulus style. Dress: cap with two ridges over forehead covers tutulus hairstyle. Large circular earrings (?). Long Ionic chiton; short sleeves fall gracefully to points at elbows, diagonal folds where skirt grasped. Mantle, (pulled over head?), worn over shoulders; long ripples of fabric fall from shoulders to right knee. Mantle flares behind, (indication of movement), touches left shin of male figure. Boots with up-turned pointed toes. Right heel conceals left toes of male figure.

Couple may be identified as Herakles and Minerva (or Hebe or Io);¹ as Herakles and Hera;² or as Herakles and a female divinity.³

Group (2) female figure flanked by two male (see figure (2c) below) figures (fig. 36).

Left male figure (2a); legs turned to right at angle, frontal torso, frontal head. Round face; large round eyes, strong brows, triangular nose with broad nostrils, small mouth. Very short torso. His right arm bent, hand with open palm up gestures towards left breast of female

figure. Left arm (?) Very prominent buttocks, heavy thighs and calves. Hair fringe arches over forehead and covers ears. One lock falls over right shoulder, mass of hair falls down back below shoulder level. Head preserved, surface covered with fine, parallel, incised lines. Dress: calf-length Ionic chiton with shallow folds. Telamna, without folds, diagonally draped under right arm, over left shoulder. Incised lines along border. Boots with up-turned pointed toes.

Female figure (2b), legs profile to left, frontal torso, frontal head. Round face; details unclear. Short torso and neck. Her left arm bent, grasps skirt at upper left thigh. Right arm raised, bent behind head, hand over left shoulder. Hair: very high tutulus style. Dress: cap with wide brim over tutulus hairstyle. Large circular earring (?). Long Ionic chiton, gathers between calves, fabric joints at elbows. Mantle, pulled over head (?), worn over shoulders. Bottom left corner of mantle curves towards male figure on right (indication of movement). Boots with up-turned pointed toes.

Right male (?) figure (2c), profile legs left, frontal torso, frontal head. Squared face, triangular nose, small mouth, other features unclear. Short neck and torso. His left arm bent, large hand holds phiale at waist level. Right arm bent, extends across chest of female figure, hand open, palm up (?). Large rounded buttocks, heavy legs. Hair: fringe straight across forehead, tucked behind ears. One lock of hair cuts sharply across left shoulder to upper arm, mass of hair falls to waist at back. Dress: long Ionic chiton with shallow folds, short sleeves indicated by ridge around lower biceps of each arm. Telamna without folds, diagonally draped under right arm, over left shoulder. Boots with up-turned pointed toes.

Figures may be identified as Bacchus, Demeter and Apollo.⁴ More recent scholarship identifies them simply as a divinity with her divine (?) servants.⁵

Group (3) one male, one female figure, each with left foot forward, walking right (fig. 17)

Male figure (3a), profile legs, frontal torso, frontal head. Oval face; smiling mouth, other features unclear. His left arm bent, hand on right shoulder of female figure. Right arm bent, gathers chiton over upper left thigh. Hair fringe straight across forehead, tucked behind ears (?). Two pairs of locks: one pair falls straight over left shoulder; other pair over right shoulder, curves onto upper arm. Mass of hair falls down to mid-back. Dress: calf-length Ionic chiton, fabric gathers between knees. Short sleeve indicated by incised line on biceps of right arm; hemline with two parallel incised lines above single incised line. Telamna, with shallow folds, diagonally draped under right arm, over left shoulder. High boots with up-turned pointed toes, two parallel wavy incised lines on upper of right boot (indicates top of boot?), sole indicated by incised line following lower edge of boot.

Female figure (3b), profile legs, frontal torso, frontal head. Round face, triangular nose, slightly smiling mouth, large nose. Her left arm bent, hand holding skirt out from left base. Right arm bent, large hand

holds phiale to breast level. Hair: scalloped fringe straight across forehead; very high tutulus style. Dress: cap with two ridges around border covers tutulus hairstyle. Long Ionic chiton; diagonal folds where skirt grasped, fabric point at elbow. Two parallel incised lines above hemline, three incised circles along right biceps (buttons?). Mantle, with two parallel incised lines above single incised line along border, worn over shoulders with ripples of fabric to knees. Lower right corner of mantle back touches left shin of male figure (indication of movement). Boots with up-turned pointed toes; sole indicated by incised line at arch; right heel conceals left toes of male figure.

Figures may be identified as Adonis and Venus, or Vulcan and Charis, or Bacchus and Minerva.⁶ More recent scholarship identifies them simply as divine figures.⁷

Group (4) female figure flanked by two male figures (fig. 38).

Left male figure (4a); profile legs to right, frontal torso, frontal head. Round face; triangular nose, large ears, other features unclear. Very short neck. His left arm bent sharply at elbow, hand on right shoulder of female figure. Right arm bent, hand gathers chiton over left thigh. Prominent buttocks; heavy thighs and calves. Hair: fringe over forehead, tucked behind ears; one lock over left shoulder, two locks over right shoulder curving onto upper arm; thin mass of hair falls to waist. Dress: calf-length Ionic chiton, fabric gathers between legs. Tebenna, (two parallel incised lines at border; shallow folds), draped diagonally under right arm, over left shoulder. Boots with up-turned pointed toes (?).

Female figure (4b); profile legs to left, frontal torso, frontal head. Oval face, features unclear. Her left arm bent, hand pulls skirt out from left knee. Right arm bent, large hand holds phiale at breast level. Hair: high tutulus style. Dress: cap with two ridges over forehead covers tutulus hairstyle. Long Ionic chiton; diagonal folds where skirt grasped, fabric point at right elbow. Mantle worn over shoulders, ripples of fabric to knees. Right lower edge of mantle back with folds, curves to touch left knee of left male figure (indication of movement). Boots with up-turned pointed toes; right heel conceals left toes of left male, left toes conceal right toes of male figure on right.

Right male figure (4c); profile legs left, frontal torso, frontal head. Oval face, details unclear. Short neck and torso. His left arm bent, hand clenched over waist. Right arm raised, bent at elbow; clenched hand with palm to viewer, held to side of female figure's head. Extremely protruding buttocks; heavy thighs. Hair: fringe arches over forehead, tucked behind ears; one lock falls over left shoulder; mass falls down back below shoulders. Dress: calf-length Ionic chiton. Tebenna, without folds, draped diagonally under right arm, over left shoulder; one corner brought up from behind over left wrist. Boots with up-turned pointed toes, each with curved wing at heel and at knee. Top of wing of right boot touches skirt of female figure.

Figures may be identified as Bacchus, Libera, and Mercury.⁸ Recent scholarship identifies them simply as divine figures.⁹

Group (5) two male figures walking right (fig. 39)

Left male figure (5a), profile legs, frontal torso, frontal head. Round face, large round eyes, nose with broad nostrils, small mouth. His left arm bent, hand clenched over wrist. Right arm heavy, raised and bent at elbow, hand and most of forearm missing. Very round, prominent buttocks. Hair fringe with vertical wavy incised lines, arches over forehead, tucked behind ears. Two pairs of locks with diagonal incised lines: pair over left shoulder curves onto upper arm, other pair over right shoulder, curves under arm. Dress: calf-length Ionic chiton, folds over legs (?), short sleeve indicated by two incised lines around biceps of right arm, back hem curves to cover wind of right foot of figure on right. Tebenna, (without folds, two parallel incised lines along border), draped diagonally under right arm, over left shoulder, one corner brought up from behind and over left wrist. Boots with up-turned pointed toes, each with curved wing at heel and at knee, left heel conceals right toes of figure on right.

Right male figure (5b), profile legs, frontal torso, frontal head. Squared face; round eyes, nose with broad nostrils, slit mouth, short neck; short torso. His left arm bent sharply at elbow, hand with fingers extended along hip. Right arm bent, wrist strongly cocked, hand with fingers extended, palm to viewer, held straight down along left thigh of left figure. Rounded, prominent buttocks, heavy thighs. Hair fringe, with vertical ridges, straight across forehead covering ears. Two pairs of locks with diagonal incised lines: pair over left shoulder curves to armpit; other straight over right shoulder. Dress: calf-length Ionic chiton. Tebenna, with shallow folds, draped diagonally under right arm, over left shoulder. Boots with pointed toes, each with curved wing at heel and at knee. Two parallel incised lines rise from ankle to top of left boot, form point, then curve to back of boot.

The figures may be identified as the Dioscuri 10

Group (6) female flanked by two bearded male figures (fig. 40)

Left male figure (6a), profile legs right, torso turned right, head turned right. Circular eyes, large bulbous nose, calling mouth, large lug ears. Short torso. His left arm bent, hand on right shoulder of female figure (?). Right arm bent, hand clenched over upper right thigh. Heavy buttocks and thighs. Hair fringe across forehead, mass of hair falls past shoulders, one lock with diagonal incised lines falls over right shoulder. Thick spade-shaped beard covers area below line from ears to lower lip, conceals neck, forms rounded point over chest. Dress: calf-length Ionic chiton, folds between legs, short sleeve indicated by ridge above right elbow. Tebenna, without folds, draped diagonally under right arm, over left shoulder, forms projecting triangular point at back of right thigh (forced out by tail). Boots with up-turned pointed toes.

Female figure (6b), profile legs left, torso turned left, head turned left. Round face, triangular nose, other features unclear. Her left arm bent, hand grasps skirt over upper right thigh. Right arm bent, forearm extended at angle across chest of left male, hand open with palm

facing viewer. Hair: high tutulus style. Dress: cap with ridges over forehead covers tutulus hairstyle. Long Ionic chiton; folds where skirt grasped, fabric points at elbows. Mantle, (over shoulders?), flares behind to touch right shin of male on right (indication of movement). Boots with up-turned pointed toes; sole of left boot indicated by incised line following lower edge of boot.

Right male figure (6c); legs profile left, torso turned left, head turned left. Almond eyes, bulbous nose, large ears. Short torso. His left arm bent, wrist cocked, hand held palm down at left hip. Right arm bent, hand on shoulder of female figure. Protruding buttocks; heavy thighs. Hair: fringe over forehead, mass of hair fall to shoulders (?). Thick beard covers area below line from ears to lower lip, conceals neck, tapers to rounded point over chest. Dress: calf-length Ionic chiton. Tebenna, without folds, draped diagonally under right arm, over left shoulder; two incised lines along border; forms projecting triangular point at back of left thigh (forced out by tail?). Boots with up-turned pointed toes.

Figures may be identified as Jupiter, Alcmene, and Rhadamanthus.¹¹ More recent scholarship identifies them as divine figures with Dionysiac significance due to the 'satyr-like' aspects of male figures.¹² Perhaps figures (6a) and (6c) are clothed satyrs.

All of the figures around the tripod, as identified by Babelon/Blanchet 1895 and Savignoni 1897, may represent the procession of Herakles into Olympia.¹³ More recent study by Jannot 1977(1) identifies Herakles and a female divinity, the Dioscuri, and the other figures only as divine.¹⁴ Adams 1984 agrees with the identifications of Jannot.¹⁵

Comparanda: pose (1) close to No. 15 (1). Dress (1a) similar to No. 8 (1), No. 10 (1a), No. 13 (1a), No. 15 (1a), and No. 17 (1a). Long Ionic chiton of male figures like London 522 togate votive bronze and No. fr. 12 (1c). Locks of hair of figures (2a,c) (3a) (4a,c) (5a,b) (6a) like No. 10 (2) (3), No. fr. 12, and No. fr. 14. Caps of (1b) (3b) (4b) (6b) like No. 10 (2) (3) and No. 15 (1b). Group (5) resembles No. fr. 14. Protome between and and plinth like No. fr. 12. Birds in arc pattern like No. 11.

1. Babelon/Blanchet 1895 p. 591; Savignoni 1897 col.300.
2. Zancani-Montuoro 1948 p. 88; Jannot 1977(1) p. 8; Adams 1984 p. 65.
3. Jannot 1977(1) p. 16.
4. Babelon/Blanchet 1895 p. 591; Savignoni 1897 col.300.
5. Jannot 1977(1) pp. 19-20.
6. Babelon/Blanchet 1895 p. 592; Savignoni 1897 cols. 300-301.
7. Jannot 1977(1) pp. 20-21.

8. Babelon/Blanchet 1895 p. 592, Savignoni 1897 col. 100
9. Jannot 1977(1) pp. 20-21.
10. Babelon/Blanchet 1895 p. 592,
Savignoni 1897 col. 301, Jannot 1977(1) pp. 19-20.
11. Babelon/Blanchet 1895 p. 592, Savignoni 1897 col. 100
12. Jannot 1977(1) p. 18.
13. Adams 1984 p. 65.
14. Jannot 1977(1) pp. 7-9, 12-21
15. Adams 1984 pp. 65-66.

Bibliography: Adam 1984 pp. 63-66, No. 65, figs. 1-6, Babelon/Blanchet 1895 pp. 590-592, No. 1472; Fischetti 1944 pp. 17-18, tav. IV.4, Giglioli 1935 p. 21, tav. CI; Guarducci 1936 p. 24, Mus. 1975 pp. 87-88, pl. 20; Jannot 1977(1) esp. pp. 3-8, 12-22, figs. 1-6, Neugebauer 1924(2) cols. 307-308, Abb. 19; Neugebauer 1943 pp. 228-229 et passim, abb. 19; Riis 1939 p. 23, No. 12, Savignoni 1897 cols. 100-101, No. A, fig. 28; Zancani-Montuoro 1948 p. 88, fig. 7.

No. fr. 14 London, British Museum, inv. 487 (fig. 41)

Prov.: unknown.

Date: ca. 490-480

Dimensions: total height 10.3 cm

Preservation: figures and part of vertical rod capital badly corroded. Right forearm and hand of figure on left missing.

Vertical rod capital: figures stand on two-tier plinth. Top tier has beaded pattern between two ridges, bottom tier plain. Below, two fragmentary, out-curving tendrils, buds (?).

Human figures: two males walking left.

Male figure on left (1a), profile legs, frontal torso, frontal head. Round face; almond eyes, prominent lids, other features unclear. His left arm bent slightly at elbow, hand clenched over abdomen. Fragmentary right arm held out from body. Hair: horizontal ridges across low forehead. Two pairs of locks, with horizontal incised lines, curve over each shoulder. Dress: calf-length Ionic chiton, vertical folds over legs. Tebenna draped diagonally under right arm, over left shoulder; one corner brought up from behind over left wrist. Top border of tebenna has incised meander design. Boots with up-turned pointed toes, each with curved wing at knee and at heel. Left heel conceals right toe of

figure on right.

Male figure on right (1b); profile legs, frontal torso, frontal head. Rounded face; features unclear. His left arm bent sharply at elbow; point of tebenna brought around from behind his back, held in hand at hip, point trails down along thigh. Right arm bent at elbow, hand held along left thigh of figure on left. Hair: horizontal ridges over low forehead. Two pairs of locks: pair over left shoulder curves over armpit; pair straight over right shoulder. Dress: calf-length Ionic chiton with vertical folds over legs. Tebenna, with shallow folds, draped diagonally under right arm, over left shoulder. One point brought around from back, held by left hand. Boots with up-turned pointed toes, each with curved wing at heel and at knee.

Figures may be identified as the Dioscuri.

Comparanda: resembles No. 13 (5).

Bibliography: Fischetti 1944 p. 22; Jannot 1977(1) p. 12, fig. 13; Neugebauer 1943 p. 232; Riis 1939 p. 23, No. 8, fig. 10; Walters 1899 p. 67, No. 487.

No. 15 Vatican City, Musei Vaticani, Museo Etrusco, Sala Etrusco, inv. 12110 (Figs. 42-46)

Prov.: Vulci, found by Campanari in 1833.

Date: ca. 480

Dimensions: total height 69 cm; dia. collar of bowl 20 cm; dia. basal ring 8 cm; ht. feet 7 cm; ht. figure group (1) 6.5 cm.

Preservation: complete. Some corrosion of figures.

Feet: conical frustum crowned by astragal pattern between two ridges; above, large central palmette between two rows of alternating lotus flowers and palmettes decreasing in size towards back of foot. Foot ends with lion's paw on frog.

Rods: fluted.

Basal rods: from each foot smooth rod rises at slight incline towards centre, forming a wide angle. Plain central ring, attached below by loop at angle of each basal rod. Above, between attachment loops, satyrs recline in counter-clockwise direction, facing viewer.

Arcs: tongue-pattern; at each end beaded torus between two pairs of ridges. Inside arc, lyre-pattern of buds: palmette top centre; arc of palmette leaves at either side; two small heart-shaped buds at centre; two small closed buds with cross-hatched sepals (acorns?) lower centre. Below, row of alternating pendant palmettes and pendant buds with cross-hatched sepals (acorns?). Each arc surmounted by animal combat (see

below).

Vertical rod capitals: bulb resting on base of broad beaded torus between one cavetto above and below, tongue pattern above upper cavetto. From bulb spring two opening buds pendant from volutes. Above, mitered image bud volutes surmounted by two inverted out-curving leaves. Above, three-tier plinth on which human figures stand. Lower tier with vertical incised lines; narrow central tier with beaded pattern. Top tier plain.

Bowl: broad half-round moulding at base, bowl rises at slight angle to broad half-round moulding between two ridges. Above, bowl flares out at sharp angle into a ridge, lip a broad half round moulding, probably continues inwards to form a nearly closed torus around the rim.

Animal figures: Group (1) lioness attacking bull from right (fig. 42). Bull kneeling on arc, facing right. Bull's head forced down on arc. Tail curved down onto arc. Lioness reaching over bull from right, biting top of right flank. Lioness's left hind paw on bull's head, left front paw in front of right flank. Lioness has round eyes, conical ears. Crest of fur over forehead. Tail curves down onto arc. Much overlap of figures.

Group (2) lioness attacking deer from right (fig. 43). Deer kneeling on arc, in profile, facing right. Long pointed ears. Short flat tail. Lioness reaching over back of deer from right biting croup. Lioness's left hind paw on right upper foreleg of deer, right front paw on buttocks, left front paw on right flank. Lioness has deeply incised near circular eyes, large circular ears. Mane indicated by crest of fur over forehead with deep central part between ears, horizontal incised lines on neck (?). Tail curves down onto arc. Much overlap of figures, deer's head blocks side of lioness.

Group (3) lioness attacking deer from right (see Brown 1969 pl. XXXIX). Deer kneeling on arc, facing right. Profile body, head turned back over its right shoulder. Long pointed ears. Short, flat tail. Lioness reaching over back of deer, biting croup. Lioness's right front paw on top of deer's left buttock, left front paw on right flank, left hind paw on right foreleg. Lioness has deeply incised oval eyes, large circular ears. Mane indicated by crest of fur over forehead with deep central part along spine.

Human figures: Group (1) one male and one female walking right (fig. 44).

Male figure (1a): profile legs, frontal torso, frontal head. Squared face; almond eyes, long narrow nose, small mouth, circular ear. His left shoulder broad; well-proportioned torso. Left arm raised, bent sharply at elbow, hand on right shoulder of female figure. Right arm pressed to body, bent sharply at elbow, clenched hand at shoulder (club - now missing?). Muscular legs; bare feet, long toes. Hair: short fringe with prominent ridge straight across forehead. Dress: lion's skin cape, head, (with round eyes, round nose, conical ear), forming hood. Cape tied over chest, hindlegs each over outer thigh, skin drawn closed at his waist with square button. Short Ionic chiton indicated by gathers

over thighs. Incised horizontal line over each foot indicates leggings (?).

Female figure (1b); profile legs, frontal torso, frontal head. Squared face; almond eyes, nose with broad nostrils. Thick lips. Her left arm bent, hand pulls skirt out from left thigh. Right arm pressed to body, bent at elbow, hand holds edge of mantle between breasts. Hair: scalloped fringe arches over forehead, high tutulus style. Dress: conical hat with two ridges along brim over tutulus hairstyle. Large circular earrings. Long Ionic chiton; long fabric point at right elbow, horizontal fold of fabric along waist (chiton belted), three diagonal folds where skirt grasped, single incised line above two incised lines along hem. Mantle (pulled over head?) worn over left shoulder with cascading folds to breast, over right shoulder with cascading folds forming point at knee; right edge of mantle pulled up over breast by right hand. Boots with up-turned pointed toes.

Figures may be identified as Herakles and Hera.¹

Group (2) two satyrs running left towards group (1) (fig. 45).

Left satyr (2a); profile legs, frontal torso, frontal head. Triangular nose, down-turned mouth, long upright ears. Broad shoulders; round pectoral muscles; long waist. His left arm bent, hand clenched over left hip. Right arm bent sharply at elbow, forearm raised straight up, wrist cocked, hand held open, palm to viewer. Heavy legs; left thigh very wide, right thigh proportionally too short by one-third. Good attempt at articulation of limbs. Genitals modelled along inner right thigh. Cloven hooves. Tail (?). Hair: short fringe with prominent horizontal ridges arched over forehead. Hair falls past shoulders (?). Smooth spade-shaped beard covers area beneath line from bottom of ears to lower lip; moulded moustache straight over upper lip, curves down to outer edges of beard.

Satyr on right (2b); profile legs, frontal torso, frontal head. Narrow almond eyes, triangular nose, down-turned mouth, round out-turned ears. Sloping shoulders; rounded pectoral muscles; narrow waist. His left arm bent, wrist cocked, hand held open along upper left thigh, palm to hip. Right arm bent, hand held open along upper left thigh of satyr on left, palm to viewer. Tail arches over from left buttock, curves down to touch left heel. Muscular legs; right thigh proportionally too short by one-third. Good attempt at articulation of limbs. Genitals modelled along inner right thigh. Right leg extends across left leg of satyr on left. Cloven hooves. Hair: short fringe with prominent horizontal ridges arches over forehead. Hair falls past shoulders (?). Smooth spade-shaped beard covers area beneath line from bottom of ears to lower lip; moulded moustache straight over upper lip, curves down to outer edges of beard.

Group (3) two male figures walking right (fig. 46).

Left male figure (3a); profile legs, frontal torso, frontal head. Square face; strong brows, almond eyes, crescent lids, nose with broad nostrils, thick parted lips, protruding chin, large ears. Sloping

shoulders. His left arm bent, clenched hand touches right hip of figure on right. Right arm bent, hand held along right hip, palm up. Right buttock protrudes below hand. Heavy calves. Hair: small fringe with prominent ridge arches over forehead. Hair tucked behind ears, mass of hair falls below shoulders. Dress: tebenna with deep vertical folds, worn with curved end in front at knee-level, points thrown back over shoulders. Boots with up-turned pointed toes.

Right male figure (3b): profile legs, frontal torso, frontal head. Squared face; strong brows, almond eyes, crescent lids, nose with broad nostrils, thick parted lips, protruding chin, large ears. Sloping shoulders. His left arm bent sharply at elbow, forearm straight up, hand open, palm to viewer, modelled thumb. Right arm bent sharply at elbow, forearm extended across chest; thumb and index finger point right, other fingers curled into palm. Hair: small fringe with prominent ridge arches over forehead. Hair tucked behind ears, mass of hair falls below shoulders. Dress: short Ionic chiton indicated by folds above knees. Long narrow tebenna, (thick band along border, without folds), draped diagonally under right arm, over left shoulder; point falls to left knee. Boots with up-turned pointed toes; each with small curved wing (tongue?) at knee.

The figures may be identified as the Dioscuri.

The figures around the tripod may represent the rescue of Hera from the satyrs by Herakles.²

Comparanda: pose (1) similar to No. 13 (1). Dress of (1a) like No. 8 (1), No. 10 (1a), No. 13 (1a), and No. 17 (1a). Cap of (1b) like No. 13 (1b) (3b) (4b) (6b), and No. 10 (2) (3). Pose of group (2) like No. 19 (2) and No. 20 (2). Facial features of group (3) resemble Villa Giulia 24561 votive bronze. Simple, compact animal combats like No. 10 and No. 16.

1. Zancani-Montuoro 1948 p. 88.

2. Zancani-Montuoro 1948 pp. 85-90.

Bibliography: Fischetti 1944 p. 16-17, tav. I, 3, Giglioli 1935 p. 22, tav. CII; Guarducci 1936 pp. 22, 28, 36, 42, tav. III; Jannot 1977(1) pp. 11-12; figs. 11-12; Neugebauer 1924(2) cols. 305-306, Neugebauer 1943 p. 223 et passim.; Poulsen 1962 fig. 411; Riis 1939 p. 23, No. 11, Savignoni 1897 cols. 296-298, No. VI, fig. 2; Zancani-Montuoro 1948 p. 88, fig. 8.

Workshop IV : Nos. 16 - 20

No. 16 Richmond, Va, Virginia Museum, acc. 61.23 (figs. 47-50)

Prov.: Vulci (?).

Date: ca. 480-470

Dimensions: restored height 59.1 cm.

Preservation: feet, rod fragments, arcs with figures, vertical rod capitals with figures preserved. Rods, basal rods, central ring restored. Figures have unfinished appearance. Left toe of boot of figures (2b) and (3b) broken off.

Feet: conical frustum crowned by broad ring with three ridges below and one ridge above. Foot ending in lion's paw.

Rods: smooth.

Arcs: smooth; at each end, broad torus between two ridges. Inside arc, simple lyre-pattern of buds, palmette on top. Below, row of alternating pendant closed buds (acorns?) and pendant flowers. Each arc surmounted by animal combat. (see below).

Vertical rod capitals: bulb resting on broad torus between two plates. From bulb spring two closed buds topped by two out-curving leaves. Above, simple plinth: flat band between two ridges; surmounted by human figural group.

Animal figures: each arc surmounted by lioness attacking deer from left (fig. 47). Deer kneeling on arc, facing right. Profile head positioned over hip of lioness. Large almond eyes; pointed ears. Long cylindrical body, short flat tail. Lioness reaching over back of deer, biting croup. Lioness's left hind paw on deer's upper right foreleg, right front paw on left buttock, left front paw on right hip. Almond eyes; circular ears. Mane indicated by crest of fur curving back into point along indent between ears (spine). Long cylindrical body. Deep V-shaped incised line along outer left thigh. Tail curves down onto arc. Much overlap of figures, especially deer's head and neck over side of lioness.

Human figures: Group (1) one male, one female running right (bent-knee pose) (fig. 48).

Male figure (1a); profile legs, frontal torso, frontal head. Round face; very low forehead; protruding almond eyes; curved brows; short nose with triangular tip; thick, parted lips. Very short, thick neck. His left shoulder sloping; right shoulder at angle from neck. Torso hour-glass shaped. Left arm bent at elbow, conceals female's arm (?); hand clenched over female's abdomen (?). Flat forearm, narrow flat wrist, flat closed hand, knuckles modelled. Right arm bent sharply at elbow; very narrow wrist, round hand (unmodelled) at right breast. Heavy

buttocks; heavy legs. Bare feet (?). Left leg in front of right leg of female figure. Hair: fringe across forehead, covers ears (?), deep vertical notches indicate locks. Dress: lion's skin cape, paws folded over chest, right hind paw over his right outer thigh, tail along back of his right leg, skin drawn closed at his waist.

Female figure (1b): profile legs, frontal torso, frontal head. Round face; low forehead; slit eyes; curved brows, nose with broad tip, thick, pursed lips. Very short, thick neck. Her left arm extremely heavy, bent at elbow, hand grasps skirt over upper left thigh. Right arm hidden by male's arm. Hair: fringe curves over forehead, covers ears, deep vertical notches indicate locks. Dress: long Ionic chiton, fold of fabric along neckline, elbow length sleeve on left arm (no elbow point), single fold over left leg. Mantle worn over shoulders, no folds. Boots (?).

Figures may be identified as Herakles and Hera

Group (2) two male figures walking right (fig. 49)

Left male figure (2a): profile legs, frontal torso, frontal head. Round face; protruding almond eyes; strong brows, long narrow nose, small mouth with thick lips. Short, thick neck on broad sloping shoulders. His right shoulder merges with round pectoral muscle, poor articulation. Very narrow right arm pressed to body, open hand down, palm against upper right thigh; modelled thumb and finger mass. Left arm (?). Heavy legs. Hair: fringe curves over forehead, covers ears, deep vertical notched indicate locks. Hairband indicated by indentation behind fringe; mass of hair smooth, short at back (?). Narrow, moulded beard along jaw-line (no incision). Dress: tebenna draped under right arm, over left shoulder; two thick folds along left flank. Boots with flat, pointed toes (?). Tongue (wing?) and rear portion (wing?) of left boot flare out above ankle. Tongue (wing?) of right boot flares out above ankle, pointed wing (?) curves up from ankle at back of boot.

Right male figure (2b): profile legs, frontal torso, frontal head. Round face; protruding almond eyes; strong brows, long nose, slightly smiling mouth with thin lips; very large, oval ears. Very short, thick neck on sloping shoulders. His left wrist and hand very large, held at angle from side, palm to viewer; modelled palm and thumb, some incision for fingers. Right arm bent, wrist cocked, hand down, palm along upper right thigh; wrist and hand flat, thumb modelled, some incision for fingers. Very heavy legs. Hair: fringe curves over forehead, deep vertical notches indicate locks. Hairband indicated by indentation behind fringe; mass of hair smooth, short at back (?). Dress: mode of wearing tebenna difficult to discern due to careless incision of fabric above knees. The tebenna is worn either with curved end in front to mid-thigh level, points thrown back over shoulders (like (1b)) and the incision is just clumsy, or, the incision represents the points of the tebenna down in front over his chest. High boots with flat, pointed toes (left toe broken off). Tongue and rear portion flare out above ankle (wings?).

The figures may represent an older man with a youth.

Group (3) two male figures walking right (fig. 50).

Left male (3a); profile legs, frontal torso, frontal head. Top of head flat. Round face; low forehead; protruding almond eyes; triangular nose; small mouth. Very short, thick neck on broad sloping shoulders. Articulation from shoulder to torso very poor. His right arm curves out from shoulder, bent at elbow; wrist cocked, hand down, palm pressed to upper thigh; thumb and finger mass modelled. Left arm (?). Hair: fringe across forehead, covers ears; deep vertical notches indicate locks. Short at back (?). Dress: tebenna draped diagonally under right arm, over left shoulder; vertical folds along left flank. Boots with flat, pointed toes (?). Tongue and rear portion of left boot curve out from above ankle, (wings?): Tongue of right boot curves up from ankle; up-curving wing at heel.

Right male figure (3b); profile legs, frontal torso, frontal head. Round face; protruding almond eyes; strong brows; triangular nose; wide mouth with thick lips. Protruding chin or beard (?). Very short, thick neck on broad sloping shoulders. Broad torso. His left wrist and hand very large; hand held at angle from side, palm to viewer; modelled palm, thumb, and fingers. Right arm bent at elbow, wrist sharply cocked, hand down, palm pressed over right thigh; narrow forearm and hand flat; modelled thumb and fingers. Hair: fringe curves over forehead, covers ears; deep vertical notches indicate locks. Short at back (?). Narrow beard along jaw-line (?). Dress: tebenna worn with curved end in front to mid-thigh level, points thrown back over shoulders. Flow of fabric indicated by V-shaped fold down centre of torso; curving folds down left side. Fabric below left forearm, along back of left thigh, indicated left point of tebenna. Boots with flat, pointed toes (left toe broken off). Tongue of left boot flares out from ankle (wing?); rear portion curves up from ankle. Tongue and rear portion of right boot curve up from ankle.

Figures may be identified as two youths or as a youth and an older man (if figure (3b) has a beard).

Comparanda: pose (1) like No. 10 (1). Severe facial features of (1b) resemble Volterra 2/55/B votive bronze. Poses of (2) (3) like No. 17 (2), No. 18 (3), No. 19 (3), and No. 20 (3). Plain feet like No. 10 and tripods of Workshop I. Vertical rod capitals and arcs like No. 17 and No. 18. Simple, compact animal combats like No. 10 and No. 15.

Bibliography: Teitz 1967 pp. 35-36, No. 20; Ternbach 1964 pp. 18-25.

No. 17 Budapest, Budapest Museum of Fine Arts, inv. 8451.1,2; Speyer, Historisches Museum der Pfalz, inv. 4043 (Figs. 51-53)

Prov.: fragments found together in Dürkheim, 1864.

Date: c. 480-470

Dimensions: unavailable.

Preservation: only two human figure groups on partial vertical rod capitals, two animal combat groups, one lion's paw, and very fragmentary bowl preserved. Museum at Speyer has reconstructed the tripod, incorporating the two preserved animal combat groups (and lion's paw).
Damage to figures.

Feet: conical frustum crowned by ring of beaded pattern between one ridge below and two ridges above. Foot ends with lion's paw on front. Knob (dewclaw) at back of foot.

Arcs: tongue-pattern; at each end beaded torus between two pairs of ridges. Inside arc, lyre-pattern of buds; palmette top centre, arc of palmette leaves at either side, two small closed buds bottom centre. Below, row of alternating pendant palmettes and pendant buds with cross-hatched sepals (acorns?). Each arc surmounted by animal combat (see below).

Vertical rod capitals: human figure groups stand on three-tier plinth. Tiers increase in size towards top; two bottom tiers plain, top tier has incised spiral design. Below plinth of group (1), two out-curving leaves with out-curving closed bud on right side. Remainder of capital not preserved.

Bowl: very fragmentary, restored by museum.

Animal figures: Group (1) lion attacking bull from left (fig. 51, to left; see also Schumacher 1925, pl. 215). Bull kneeling on arc, facing left. Bull's head forced down onto arc. Lion reaching over back of bull, biting loins. Lion's left front paw on bull's right hip, right front paw on left flank; right hind paw on top of head. Mane indicated by high crest of fur with ridges over forehead; incised lines over neck.

Group (2) lioness attacking deer from right (fig. 51, to right, see also Schumacher 1925, pl. 215). Deer kneeling on arc, facing right. Head profile; long, pointed ears. Short, flat, smooth tail. Lioness reaching over back of deer, biting top of right thigh. Lioness's right front paw on deer's left buttock; left front paw on right thigh, left hind paw on right foreleg (?). Large, heavy-lidded eyes, bulges over eyes. Moulded curved lines over jaws indicate power of bite. Mane indicated by crest of fur between ears, deep central part along spine. Much overlap of figures.

Human figures: Group (1) one male, one female running right (fig. 52)

Male figure on left (1a): profile legs, frontal torso, frontal head. Oval face; very low forehead; large almond eyes with moulded (?) irises; prominent lids; strong brows; small mouth with thick lips, rounded chin. Short neck on muscular shoulders. Narrow waist. Protruding buttocks. His left arm bent at elbow, forearm extended across female figure, hand clenched over centre of her abdomen (holding her hand?). Right arm heavy, held from side, bent at elbow, hand at right buttock, holding bumpy club along hip. Left leg steps in front of right

left of female figure. Bare feet; right foot poorly modelled, heel raised off plinth. Hair: high fringe with prominent ridge curves over forehead, covers ears. Surface covered with wavy vertical incised lines. Dress: lion's skin cape, head forming hood (lion has circular ears, elliptical nose, almond eyes with incised irises). Paws tied over chest; right hind leg falls down his outer right thigh, paw in front of knee; tail down back of his right thigh, curve along inside of calf to ankle; skin drawn closed at his waist. Short Ionic chiton indicated by sleeve with wide embroidered end around right biceps; fabric gathers above left knee.

Female figure (1b); profile legs, frontal torso, frontal head. Oval face; very low forehead; large almond eyes with moulded irises (?); prominent lids; curving brows; small mouth with thick lips. Short neck. Wide torso. Her left arm bent at elbow, grasps skirt between thighs. Right arm behind left arm of male figure (?). Right heel steps off plinth. Hair: tutulus style. Dress: cap worn over tutulus hairstyle. Cap has: two ridges with incised vertical lines over forehead; high ridge with incised scalloped design with dots between points of design at top of forehead (diadem?). Long Ionic chiton: incised circles above line along hemline; two parallel incised lines around sleeve-ends (no fabric point at elbow); two ovals, one inside the other, indicate stitching at sleeve. Folds where skirt grasped indicated by: two moulded curving lines in front of right hip; one moulded line curving from hand to left knee; vertical folds falling from hand behind left leg. Mantle, with incised line along border, worn with cascading folds over shoulders. Boots with up-turned pointed toes (especially right boot). Sole indicated by incised line along lower edge of boot.

The figures may be identified as Herakles and Hera.¹

Group (2) two male figures walking right (fig. 53).

Left male figure (2a); profile legs, frontal torso, frontal head. Round face; very low forehead; large almond eyes; prominent lids; strong brows; flat nose with round nostrils; fat cheeks; large ears; thick lips; protruding chin (double chin?). Broad sloping shoulders. His left arm under his clothing; open hand held out along right hip of male figure on right, palm to viewer. Right arm bent at elbow, wrist strongly cocked, hand pressed to his right hip. Right upper arm proportionally too short. Right buttock protrudes below right arm. Hair: fringe with prominent ridge curves over forehead, down in front of ears; vertical incised lines. Hair curves back over ears to nape of neck, then fans out below shoulders (spade-shaped). Dress: short Ionic chiton indicated by hem above right knee; two parallel incised lines along hem. Tebenna worn with curved end in front, points thrown back over shoulders; right point brought back up over right forearm, left point visible below left hand. Wide border along top of tebenna curving over chest; incised border along bottom of tebenna. Flow of fabric indicated by folds falling from each shoulder, forming gathers over each knee. Boots with up-turned pointed toes: curved wing at each knee; horizontal wing at left heel; mismoulded wing at right heel.

Right male figure (2b): profile legs, frontal torso, frontal head. Round face; very low forehead; large almond eyes, prominent lids, strong brows; long narrow nose; fat cheeks; large ears; thick, parted lips; rounded chin. Broad sloping shoulders. Broad torso. His left forearm extended from underneath his clothing, hand clenched with palm to viewer. Right arm bent at elbow, wrist cocked, hand clenched over right hip; upper arm proportionally too short. Thin legs. Hair fringe with prominent ridge curves over forehead, down in front of ears, vertical incised lines. Hair curves back over ears to nape of neck, fans out below shoulders (spade-shaped). Dress: short Ionic chiton indicated by hem behind right knee; two parallel incised lines along hem. Tebenna worn with curved end in front, points thrown back over shoulders, left point visible from behind left thigh, below forearm. Incised crosser between two parallel lines at top and bottom border of tebenna. Flow of fabric indicated by folds falling from each shoulder, forming gathers over each knee. Boots with up-turned pointed toes; curved wing at each knee; horizontal wing at each heel.

The figures may be identified as the Dioscuri.

By comparing this tripod with tripod Nos. 10, 11, 12, and 13, one may suggest that the missing third human figural group is a pair of satyrs. Thus, the figures around the tripod may represent the rescue of Hera from the satyrs by Herakles.²

Comparanda: severe facial features like West Berlin 30894, Louvre 220, West Berlin 8195, and Washington 66.5172 votive bronzes. Pose of (1) close to No. 18 (1), No. 19 (1), and No. 20 (1). Dress of (1a) resembles No. 8 (1), No. 10 (1a), No. 13 (1a), and No. 15 (1a). Stumpy Dioscuri with tebennas thrown over shoulders like No. 18 (3) and No. 19 (3). Their pose also resembles No. 16 (2) (3) and No. 20 (3). Detailed, compact animal combats similar to No. 18, No. 19, and No. 20.

1. Zancani-Montuoro 1948 p. 88.
2. Zancani-Montuoro 1948 pp. 85-90.

Bibliography: Fischetti 1948 pp. 14-15; Guarducci 1936 p. 29; Jannot 1977(1) pp. 9-10, figs. 7-8; Neugebauer 1924(2) col. 305; Neugebauer 1943 p. 222 et passim, abb. 13-16; Riis 1939 p. 23, No. 9; Savignoni 1897 col. 299, No. VIII; Schumacher 1925 pp. 473-474, pl. 215; Zancani-Montuoro 1948 p. 88, fig. 6.

No. 18 London, British Museum, inv. 587 (Figs. 54-60)

Prov.: Vulci, found in 1838.

Date: ca. 470

Dimensions: total height 70 cm.

Preservation: one satyr from central ring and bowl missing. Figures were

badly corroded, however tripod has been cleaned; unfortunately some of the photographs show figures before corrosion removed. Slightly unfinished, carelessly modelled appearance.

Feet: conical frustum crowned by beaded ring between one ridge below and two ridges above. Around top of foot, large central palmette with lotus flower, closed bud, cockle shell and tendrils on either side, decreasing in size towards back. Foot ends in lion's paw on turtle. Knob (dewclaw) at back of foot.

Rods: fluted.

Basal rods: smooth; from each foot rod rises at slight incline to form wide angle at centre. Central ring with beaded edge and toothed extension around bottom. Above two satyrs recline on their right elbow. Third satyr missing.

Arcs: double tongue-pattern; each end with beaded torus between two cavettos. Inside arc, lyre-pattern of buds; palmette at top, arc of palmette leaves at either side. Two spherical, closed buds with incised circles on surfaces curve from top of lyre-pattern to centre. Below centre, two closed buds with cross-hatched sepals (acorns?). Along bottom, row of alternating pendant palmettes and pendant closed buds with cross-hatched sepals (acorns?). Arc surmounted by animal combat, (see below).

Vertical rod capitals: broad bulb with incised crosses and two smooth lateral spherical protrusions rises from base of beaded torus between plate below and cavetto above. Two out-curving closed buds with cross-hatched sepals (acorns?), and two out-curving leaves above spring from bulb. On top, plinth on which human figures stand: broad cross-hatched tier between two narrow plain tiers.

Animal figures: Groups (1) and (2) lioness attacking deer from right (figs. 55,56). Deer kneeling on arc, facing right. Profile head along lioness's left flank. Deer has oval ear, circular eyes. Short snout of deer (1) rests against left hip of lioness; long snout of deer (2) curves above left hip of lioness. Modelled ribs. Short tail. Fur covered with groups of three punched dots in triangular formation. Lioness reaching over back of deer, biting croup. Lioness's left front paw on deer's right hip, left hind paw on left foreleg. Lioness has round eyes; prominent upper lids; circular ears; incised lines over jowls (indicates whiskers, power of bite?). Tail curves down onto arc, tip covered with incised lines. Fur covered with clusters of three incised circles in triangular formation. Much overlap of figures.

Group (3) lion attacking bull from left (fig. 57). Bull kneeling on arc, facing left. Head forced down onto arc. Conical horn; almond eye. Tail curves down onto arc, tip has three incised lines. Lion reaching over back of bull, biting croup. Lion's right hind paw behind bull's horn, right front paw on left flank. Almond eye with incised iris. Circular ears. Ridges over jowls indicate power of bite (?). Mane indicated by: crest of fur, with incised lines in triangular pattern, between ears; curved incised lines in triangular pattern covering neck.

Incised lines along spine to tail. Ribs moulded. Tail curves down into arc, tip covered with incised lines. Much overlap of figures.

Human figures: Group (1) one male, one female running right (fig. 38) see also Sprenger/Bartoloni/Hirmer: 1983 pl. 144)

Male figure (1a), profile legs, frontal torso, frontal head: squared face; low forehead, large round eyes, strong brows, straight nose with rounded nostrils; thick lips. Short neck. Two pairs of alchemical plates moulded, torsion of waist indicated by angles of plates. His left arm bent at elbow, forearm across waist of female figure, his hand holds her right hand over her lower abdomen. Right arm held out from side, bent at elbow, wrist cocked, hand holds club, head of club down at his right knee. Left leg forward, in front of female's right leg. Right leg back, heel raised off end of plinth. Muscular legs accurately modelled. Bare feet. Hair thick, curved fringe with incised (moulded) curls, straight across low forehead, angles down to cover ears. Dress: lion's skin cape, head forming hood. Paw: tied over chest, right hind leg curves over his hip (concealing his genitals), hands down his right leg, paw over his right knee. Surface of skin covered by short incised lines.

Female figure (1b): profile legs, frontal torso, frontal head: broad face; low forehead; large almond eyes, prominent lids, strong brows, long, narrow nose; moulded cheekbones; smiling mouth, thick lips, strong jaw-line. Short neck. Her left arm bent sharply at elbow, grasps skirt at left thigh. Right arm bent sharply at elbow, forearm across waist, holds male figure's hand over lower abdomen. Feet bare. Hair thick, curved fringe across forehead, angles down over ears. Dress: long Ionic chiton with short sleeves (no fabric point at elbow). Incised line around neckline, four vertical incised lines of varying lengths down centre of torso, two (?) parallel incised lines along hemline. Three wavy diagonal lines from her left hand to hem in front of right leg indicate folds where skirt grasped. Mantle pulled over head, pointed ends fall over shoulders, covering breasts.

Figures may be identified as Herakles and Hera.

Group (2) two satyrs turned slightly left (fig. 39)

Satyr on left (2a), profile legs, frontal torso, head turned slightly to left. Small round eyes, strong brows, small nose, thick pursed lips; large circular (?) ears. Very fat body. Broad shoulders. Short torso; muscular chest, incised circle for nipple (inlaid?). Prominent buttocks; modelled genitals. His left arm bent at elbow, wrist cocked, open hand with palm over hip. Right arm bent at elbow, open hand with palm along outer right thigh. Heavy legs bent slightly at knees. Good articulation of limbs. Cloven hooves. Tail visible behind left knee, curves down between legs. Hair: balding head, hair curves over ears to back of head. Mass of hair, covered with fine incised lines, falls past shoulders. Thick beard covers area below line from bottom of ears to corners of mouth, forms rounded point over chest, surface covered with incised lines. Moustache indicated by thin section of beard with diagonal incised lines hanging from left corner of mouth, halfway

down beard (?).

Satyr of right (2b); profile legs, frontal torso, head turned slightly to left. Low forehead; circular eyes; curved brows; long nose; small mouth with thick lips; large circular (?) ears. Very fat body. Thick torso; large pectoral muscles, incised circle for nipple (inlaid?); sharply defined abdomen. Carelessly modelled genitals. His left arm back, bent at elbow; forearm down, hand rests on curve of tail. Right arm down; hand open along inner right thigh in front of genitals, palm to viewer. Heavy legs bent slightly at knees. Limbs well-articulated. Tail curves out from rounded left buttock, behind left knee, down in front of left hoof. Surface covered with incised lines following contour of tail. Cloven hooves. Hair: curved fringe with vertical incised lines straight across forehead. Hair on top of head smooth; mass of hair falls past shoulders. Beard covers area below line from bottom of ears to corners of mouth, forms rounded point over chest; surface covered with irregular vertical incised lines. Moustache (?).

Group (3) two male figures walking right (fig. 60).

Left male figure (3a); profile legs, frontal torso, frontal head. Broad face; low forehead; large, near circular eyes with incised irises; strong brows; triangular nose; small mouth with thick, parted lips. Thick neck on broad shoulders. His left arm held with open hand against top of outer right thigh of male on right; carelessly modelled thumb and incised fingers to viewer. Right arm bent at elbow, wrist cocked at right hip, open hand down along thigh. Very short, heavy legs; right leg bent slightly at knee. Hair: fringe straight across forehead, angles sharply down at sides, curves back around ears to nape of neck; surface covered with row of incised curls. Hairband indicated by ridge behind fringe. Dress: Tebenna worn with curved end in front to knee-level, points thrown back over shoulders. Wide band with moulded ridges (?) along border of tebenna curving over chest. Wide incised cross-hatched lower border. Irregular deep incised lines curve down each side to centre of torso to indicate flow of fabric. Shirt worn under tebenna (?), (see figure (3b) below). Boots with flat, pointed toes. Wing (tongue?) curves out from ankle at front of each boot; oval horizontal wing (?) above heel of right boot; wing above heel of left boot concealed by front wing of right boot (?).

Right male figure (3b); profile legs, frontal torso, frontal head. Broad face; near circular eyes with incised irises; strong brows; triangular nose; mouth with thick, parted lips; squared chin. Thick neck on narrow sloping shoulders. His left arm under his clothing; open hand held out at side, palm to viewer; carelessly incised fingers. Right arm bent at elbow, forearm held across body, wrist cocked; flat hand held in front of right thigh, fingers perpendicular to body, thumb in front of fingers. Upper arm proportionally too short. Heavy legs; right leg bent slightly at knee. Hair: fringe across forehead, curves back around ears to nape of neck; surface covered with incised curls. Hairband indicated by ridge behind fringe. Dress: tebenna worn with curved end in front to knee-level, points thrown back over shoulders. Wide band with moulded ridges (?) along top border of tebenna. Wide incised cross-hatched lower border. Wiggly incised lines down torso indicate flow of fabric.

Folds of back of tebenna visible along left thigh. Line curving over collar-bone indicates shirt worn under tebenna. Boots with flat, pointed toes. Wing (tongue?) curves out from ankle in front of each boot; wing (?) above left heel partly concealed by front wing of right boot; wing (?) above right heel partly concealed by front wing of left boot of figure on left.

Figures may be identified as the Dioscuri.

The figures around the tripod may represent the rescue of Hera by Herakles from the satyrs.²

Comparanda: pose of (1) like No. 17 (1), No. 19 (1) and No. 20 (1). Severe face of Herakles similar to Basel 151 and New York 1972 119-24 votive bronzes. Severe face of Hera resembles Louvre 240 votive bronze. Herakles with open lion's skin and no chiton very similar to Herakles of No. 19. Stumpy Dioscuri like No. 17 (2) and No. 19 (2). Their pose also like No. 16 (2) (3) and No. 20 (3). Detailed, compact animal combats like No. 17, No. 19, and No. 20.

1. Zancani-Montuoro 1948 pp. 87-88.

2. Zancani-Montuoro 1948 pp. 85-90.

Bibliography: Fischetti 1944 p. 16, tav. III. Jannot 1977(1) p. 10, figs. 9-10; Neugebauer 1924(2) col. 305. Neugebauer 1941 p. 228 et passim., abb 18; Riis 1939 p. 23, No. 15; Savignoni 1897 cols. 298-299, No. VII, fig. 26; Sprenger/Bartoloni/Hirmer 1983 pp. 199-200, pl. 144. Walters 1899 p. 85, No. 587; Zancani-Montuoro 1948 pp. 87-88, 119-24.

No. 19 Copenhagen, Ny Carlsberg Glyptotek, inv. 223a (Figs. 61-64)

Prov.: Vulci (?).

Date: ca. 470-460

Dimensions: restored total height 60 cm. (including modern bowl ?)

Preservation: feet, basal ring, rod fragments, arcs with figures, vertical rod capitals with figures preserved. Right hand and top of left ear of figure (2a) missing.

Feet: conical frustum crowned by beaded pattern between two rings. Above, large central palmette springs from leaf volutes, flanked on either side by small lotus flower and lotus buds decreasing in size towards back. Foot ends with lion's paw on frog. Knob (dewclaw) at back of foot.

Rods: smooth (?).

Basal ring: plain with raised centre, bottom edge serrated

Arcs: double tongue-pattern; at each end torus with astragal pattern between two cavettos. Below arc, lyre-pattern of buds: palmette at top; two small, heart-shaped buds at centre; two small closed buds lower centre; arc of palmette leaves on either side. Below, row of alternating pendant palmettes and pendant closed buds with cross-hatched sepals (acorns?). Each arc surmounted by animal combat (see below).

Vertical rod capitals: bulb on cylindrical base rises from beaded torus with cavetto below and cavetto topped by tongue-pattern above. From bulb spring two closed buds topped by two out-curving leaves. Above, broad plinth with interlocking spiral design between two ridges. Plinth surmounted by human figural groups.

Animal groups: Group (1) lioness attacking deer from right (fig. 61; see also Boethius 1962 pl. 45). Deer kneeling on arc, facing right. Head profile; large almond eyes, upright pointed ears. Short, flat tail. Lioness reaching over back of deer, biting croup. Lioness's left hind paw on right foreleg of deer, left front paw on right hip. Lioness has almond eyes, triangular ears. Mane indicated by crest of fur with central part at top of spine. Long tail curves down onto arc. Much overlap of figures; deer's head conceals much of lioness's side.

Group (2) lion attacking bull from left (see Boethius 1962 fig. 415). Bull kneeling on arc, facing left. Head forced down, right side of face against arc. Moulded ridges along neck. Tail curves down to arc, bottom two-thirds twisted like yarn, covered with incised lines. Lion reaching over back of bull, biting loins. Lion's right front paw on front of left flank of bull, right hind paw on top of head. Lion has almond eyes, deeply moulded lids, deep lines from eyes to nose. Mane indicated by: crest of fur across forehead forming point over nose with large modelled triangles of fur and small pendant triangles of fur covered with incised lines; neck covered with incised lines. Deep moulded line along forearm, over shoulder, curving to spine at top of back, indicates lower border of mane. Tail curves down to arc. Much overlap of figures.

Group (3) lion attacking ram from left (see Boethius 1962 fig. 416). Ram kneeling on arc, facing left. Head forced down. Large curled horn. Short tail. Lion reaching over back of ram, biting croup. Lion's right front paw on ram's left flank, right hind paw on top of head. Lion has almond eyes, heavy upper lids, circular ears, prominent jowls. Mane indicated by: crest of fur with vertical incised lines over forehead; tuft of fur beneath ear; incised lines in triangular formation over neck. Deep moulded line in front of forearm, over shoulder, curving to spine at top of back indicates lower border of mane. Much overlap of figures.

Human figures: Group (1) one male, one female running right (fig. 62).

Male figure (1a); profile legs, frontal torso, frontal head. Broad face; low forehead; almond eyes; prominent arched upper lids; strong arched brows; short flat nose; small, slightly smiling mouth with thick lips; protruding chin. Short thick neck. Moulded abdominal muscles angled to show torsion of body. His left arm bent, holds right hand of

female figure. Right arm bent, held out from body, hand held out with head of club touching right knee. Left shoulder and upper arm proportionally too thin. Muscular legs, bare feet. Left leg in front of female figure's right leg. Hair: thick, curved fringe with incised vertical lines curved over low forehead, (over headband) covers ears. Dress: lion's skin cape, head forming hood. Front paw over shoulders, tied over chest; hind paw along his right calf, tail visible in front of his right foot, sides of skin pulled closed over his genitals.

Female figure (1b), profile legs, frontal torso, frontal head, broad face; almond eyes, prominent arched upper lids, strong arched brows, short nose with rounded tip, square jaw, small mouth with thick lips, philtrum indicated. Short, thick neck. Her left arm bent, clenched hand pulls skirt out from left thigh, fingers and tendons modelled. Right arm bent, hand held over lower abdomen, holding male figure's left hand. Bare feet. Hair: scalloped fringe arches over forehead to jaw, covers ears. Tutulus hairstyle. Dress: cap with thick headband covers hairstyle. Long Ionic chiton, fold of fabric along neckline, elbow length sleeves (no fabric points). Curving diagonal folds over and in front of right leg from where skirt grasped, straight diagonal folds fall from hand to form gather over left ankle. Right hem over right ankle touches male's right knee, bottom of hem falls behind his left foot. Mantle pulled over tutulus hairstyle, worn over shoulders with soft folds, forms point below left breast.

Figures may be identified as Herakles and Hera

Group (2) two satyrs running left (fig. 63)

Left satyr (2a): profile legs, near frontal torso, frontal head, low forehead; round eyes, prominent upper lids, strong curved brows, short nose; small mouth with thick lips, high pointed ears turned to viewer (top of left ear missing). Rounded shoulders. Broad torso, modelled pectoral muscles. His left arm bent, pressed to body, hand down, palm pressed to upper left thigh. Right arm bent sharply at elbow, hand missing. Muscular legs; right thigh proportionally too short by one third. Modelled genitals. Tail curves out from buttocks, partly concealed by his left knee and by right thigh of satyr on right, visible beneath his left knee, touched right toes of satyr on right, surface covered by fine incised lines. Bare human feet. Hair: fringe over forehead, vertical incised lines. Hair falls past shoulders (?). Thick beard covers area below line from bottom of ears to lower lip, forms rounded mass over chest. Moulded moustache curves over upper lip down to jaw-line.

Right satyr (2b): profile legs, near frontal torso, frontal head. Low forehead; round eyes, prominent upper lids, strong arched brows, short nose; small mouth with thick lips, high pointed ears turned to viewer. Broad torso, modelled pectoral muscles and abdominal muscles (?). His left arm bent, held from body, wrist cocked, palm away from viewer, thumb touching curve of tail. Right arm bent, forearm held straight across abdomen of left satyr, hand open, palm to viewer. Right upper arm proportionally too short and too thin, forearm too thin. Muscular buttocks and legs. Right leg in front of left leg of left

satyr. Modelled genitals. Tail curves from left buttock to left heel, touches left hand; covered with fine incised lines. Bare human feet. Hair: fringe with vertical incised lines across forehead. Hair falls past shoulders (?). Thick beard covers area below line from bottom of ears to lower lip, forms rounded mass over chest. Moulded moustache curves over upper lip down to jaw-line.

Group (3) two male figures walking right (fig. 64).

Left male figure (3a); profile legs, frontal torso, frontal head. Squared face; low forehead, almond eyes, strong curved brows, short triangular nose, small mouth, circular ears set high. Thick neck. His left arm behind right arm of figure on right; hand held against right hip of figure on right; palm open, facing viewer. Right arm bent, hand held with palm to right hip. Hair: thick, curved fringe over forehead, curves down in front of ears; wide spaced groups of vertical incised lines. Ridge indicates hairband; mass of hair curves towards nape of neck. Dress: knee-length Ionic chiton; fold of fabric along neckline, sleeve above right elbow, vertical folds along right outer thigh, three deep angled folds above knees. Tebenna, with deep curving folds, worn with curved end in front to mid-thigh level, points thrown back over shoulders. High boots with rounded toes (?). Left boot with curved wing at knee touching back of right boot of figure on right; right boot with short wing at knee (?) and curved wing at heel.

Right male (3b); profile legs, frontal torso, frontal head. Squared face; oval eyes, strong curved brows, short triangular nose, small mouth, large ears set high. Very thick neck; broad torso. His left arm bent beneath clothing; wrist cocked, open hand held out and down, palm to viewer. Right arm bent, clenched hand held over upper right thigh. Hair: thick, curved fringe over forehead, curves down in front of ears; wide spaced groups of vertical incised lines. Hairband indicated by ridge; mass of hair curves towards nape of neck. Dress: knee-length Ionic chiton; fold of fabric along neckline, short sleeves, thick vertical folds above knees. Tebenna with deep, curving folds; worn with curved end in front to mid-thigh level, points thrown back over shoulders. High boots with rounded toes; each with curved wing at knee.

Figures may be identified as the Dioscuri.

The series of figures around the tripod may represent the rescue of Hera from the satyrs by Herakles.

Comparanda: overall very close to No. 20. Severe faces similar to Florence 120, Brussels A 1321, and Hamburg 1917.310 votive bronzes. Pose of (1) like No. 17 (1), No. 18 (1), and No. 20 (1). Arching eyes of group (1) like No. 20 (1b) and West Berlin Fr 715A votive bronze. Dress of Herakles resembles No. 18 (1a). Dress of Hera close to No. 20 (1b). Pose of (2) like No. 15 (2) and No. 20 (2). Anatomy of (2) closer to No. 20 (2). Stumpy Dioscuri like No. 17 (2) and No. 18 (3). Their pose also like No. 16 (2) (3) and No. 20 (3). Hair of (3) similar to hair of No. 20 (3). Detailed, compact animal combat like No. 17, No. 18, and No. 20.

Bibliography: Poulsen 1962 figs. 412-419, pl. 45; Ny Carlsberg Glyptotek 1966 pp.40-41.

No. 20 New York, The Metropolitan Museum of Art, inv. 60.11.11 (Figs. 65-68)

Prov.: unknown.

Date: ca. 460-450

Dimensions: average height figures 7.5 cm.

Preservation: feet, basal ring, arcs with figures, vertical rod capitals with figures, collar of bowl preserved. All rods modern. Figures have chipped appearance.

Feet: conical frustum crowned by beaded ring between two ridges. Above, large central palmette with small opening flower, smaller bud and volute on either side. Foot ends with lion's paw on frog. Knob (dewclaw) at back of foot.

Basal ring: plain; bottom edge serrated.

Arcs: double tongue-pattern; at each end beaded torus, cavetto with ridge above and below. Inside arc, open lyre-pattern of buds: palmette above; arc of palmette leaves on either side, two small, heart-shaped buds at centre; two small buds with cross-hatched sepals (acorns?) lower centre. Below, row of alternating pendant palmettes and pendant closed buds with cross-hatched sepals (acorns?). Each arc surmounted by animal combat (see below).

Vertical rod capitals: bulb rests on base of torus with astragal pattern with cavetto and ridge below; cavetto, ridge, and tongue-pattern above. From bulb spring two closed buds with sepals slightly parted, and two out-curving leaves, each with indent along upper surface. On top, plinth: between two ridges broad cross-hatched pattern, dots in centre of diamond and triangular spaces. Plinth surmounted by human figural group.

Animal figures: Group (1) lion attacking bull from left (fig. 65, fig. 66, to right; fig. 68, to left; see also von Bothmer 1961 fig. 19, left). Bull kneeling on arc, facing left. Head forced down, right side of face against arc. Large almond eye with incised iris, down-turned mouth, conical horn, circular ear. Diagonal ridges on neck. Long tail curves down onto arc, tip covered with fine incised lines. Lion reaching over back of bull, biting croup. Lion's right hind paw in front of bull's horn, left front paw on right hip, right front paw on left flank. Circular eyes with incised irises, deep ridge for upper lid. Two bulges between eyes; vertical ridges from eyes to elliptical nose, curving moulded lines over jaws give indication of power of bite. Mane indicated by: high crest of fur arching over forehead to below circular ears, surface covered with fine incised lines arranged in triangular

pattern around deep V-shaped notches; random irregular squiggly incised lines covering neck; notches along spine. Lower border of mane indicated by deep moulded line in front of forepaw, over shoulder, curving to spine at top of shoulder. Ribs moulded. Tail curves down onto arc, tip covered with fine incised lines. Much overlap of figures.

Group (2) lioness attacking deer from right (fig. 66, to left; fig. 67, to right; see also von Bothmer 1961 fig. 19, right). Deer kneeling on arc, facing right. Head profile; large almond eye, upright pointed ears. Left side of face, including eye, not indicated; merges into body of lioness. Ribs modelled. Short, flat, smooth tail. Lioness reaching over back of deer, biting buttocks. Lioness's left hind paw on deer's right upper foreleg, left hind paw on thigh. Lioness has large almond eyes with incised irises; dots for whiskers; circular ears. Mane indicated by flat crest of fur between ears, curving back to form point above nose. Narrow tail curves down onto arc, tip covered with a few incised lines. Much overlap of figures, especially the merging of the deer's head with the lioness's flank.

Group (3) lion attacking ram from left (fig. 67, to left; fig. 68, to right; see also von Bothmer 1961 fig. 19, right). Ram kneeling on arc, facing left. Head forced down, right side of face against arc. Large curled horn. Short, flat tail with notches around edge. Lion reaching over back of ram, biting upper left hip. Lion's right hind paw in front of ram's horn, left front paw on right buttock, right front paw on left flank. Large circular eyes with large irises, bulging upper lids. Circular bulges on forehead. Cheeks curve in to prominent muzzle. Circular ears. Mane indicated by: high crest of fur over forehead with large moulded upright triangles of fur and small moulded pendant triangles of fur, covered with incised lines; raised triangles with incised V's over neck. Lower border of mane indicated by deep line in front of forepaw, over shoulder, curving to spine at top of shoulder. Left paw and left cheek of lion merge with right buttock of ram. Ribs moulded. Very high haunch. Tail curves down onto arc, tip covered with fine incised lines (?). Much overlap of figures.

Human figures: Group (1) one male, one female running right (fig. 66).

Male figure (1a); profile legs, frontal torso, frontal head. Angular face; low forehead; large almond eyes; prominent, arched upper lids; strong arched brows; long nose; slightly smiling mouth; modelled cheekbones (?). Well-proportioned torso; rib cage modelled; two pairs of abdominal plates moulded. Shoulder to chest well articulated. His left arm bent; hand holds female's right wrist over her right hip. Right arm bent, held out from side; muscles, elbow, fingers realistically modelled. Hand holds club, head of club touching right knee. Torso to legs well articulated. Genitals modelled. Well-proportioned, detailed legs. Feet bare. Hair: thick, curved fringe straight across forehead. Dress: lion's skin cape, head forming hood. Paws tied over chest; large hind paw falls along his right foot to heel. Below his right knee remnants of moulding channel (?).

Female figure (1b); profile legs, frontal torso, frontal head. Angular face; large almond eyes; prominent arched upper lids; strong

curved brows; nose with rounded tip; slightly smiling mouth, modelled cheek-bones (?). Her left arm bent; clenched hand with modelled fingers grasps skirt over left hip. Right arm bent, hand held over abdomen, palm to abdomen; modelled fingers and thumb proportionally too large. Right calf exposed below hem of skirt. Bare feet (?). Hair: thick, curved fringe with scalloped edge; diadem. Dress: long Ionic chiton; roll of fabric around neckline, no fabric points. Curving diagonal folds over each leg from where skirt grasped; straight diagonal lines fall from hand forming central gather at hem between legs. Mantle pulled over back of head, worn over shoulders with folds, ending in point over left breast. Boots with rounded toes (?).

Figures may be identified as Herakles and Hera.

Group (2) two satyrs running left (fig. 67).

Left satyr (2a); profile legs, frontal torso, frontal head. Low forehead; almond eyes; prominent arched brows; short triangular nose, small mouth with thick lips; rounded, out-turned ears. Articulation from shoulder to chest understood. His right nipple indicated by incised circle. Pectoral muscles, ribs, abdominal muscles accurately modelled. Two pairs of abdominal plates. Navel indicated. Torsion of torso indicated by angling of abdominal muscles. His left arm bent, hand held to upper left abdomen, palm to abdomen. Right arm bent sharply at elbow, hand at shoulder level, palm to viewer; realistically modelled hand, arm muscles. Torso to legs well articulated. Genitals concealed by right hand of satyr on right. Legs well-muscled and well modelled. Bare human feet. Tail visible beneath hamstring of satyr on right, curving to left satyr's left heel; section of tail attached to buttocks not visible. Hair: thick, curved fringe arches over forehead; composed of small vertical locks with horizontal notches. Mass of hair (with fine incised lines and deep, widespaced incised lines) falls below shoulders.

Right satyr (2b); profile legs, frontal torso, frontal head. Low forehead; almond left eye, circular right eye; prominent arched brows; deeply ridged lids; short nose; small mouth with thick lips; long oval ears turned towards viewer. Shoulders to chest well articulated. His left nipple drilled (?) circle (once inlaid?). Pectoral muscles, abdominal muscles realistically modelled. Two pairs of abdominal plates. Navel indicated. Torsion of torso indicated by angling of abdominal muscles. His left arm bent, held from body, palm turned from viewer; hand and arm muscles well modelled. Right arm bent, held over genitals of left satyr, palm to viewer; arm muscles, hand (including finger joints) well modelled. Articulation from torso to legs understood. Modelled genitals. Buttocks, leg muscles, human feet realistically modelled. Tail curves from small of back to heel of left foot; incised lines follow upper curve of tail. Hair: thick, curved fringe arches over forehead; composed of small vertical locks with horizontal notches. Mass of hair, with fine incised lines separated from fringe by hairband (thin ridge), curves to nape of neck (?). Spade-shaped beard covers area below line from bottom of ears to lower lip. Moulded moustache curves over upper lip to outer edges of beard. Surface of beard and moustache covered with fine incised lines.

Group (3) two male figures walking right (fig. 68).

Left male figure (3a); profile legs, frontal torso, frontal head. Oval, concave face; almond eyes; prominent curved brows; long narrow nose; small pursed mouth. Long thick neck. Shoulders to chest well articulated. Modelled collarbone, pectoral muscles, ribs, abdominal muscles. His right arm bent, clenched hand grasps mantle at right hip; line below deltoid deeply incised. Left arm (?). Hair: thick, curved fringe arches over forehead, covers ears; small ridge for hairband; surface covered with fine incised vertical lines. Hair curves to nape of neck. Dress: mantle (Greek himation) draped under right arm, over left shoulder; three thick folds along upper border, dots along lower border, vertical folds where mantle grasped and below left shoulder, curved incised lines indicate flow of fabric over body. Calf-high boots with rounded toes; circular tongue slit to knob of ankle; horizontal wing above each heel.

Right male figure (3b); profile legs, frontal torso, frontal head. Squared face; almond eyes, prominent curved brows, long nose, fat cheeks, small pursed mouth. Long thick neck. Shoulders to chest well articulated. Modelled collarbone, pectoral muscles, ribs, abdominal muscles. His left arm bent at elbow, hand open, palm to viewer, clear fingers. Right arm bent; clenched hand grasps tebenna over left hip, accurately modelled arm muscles and hand. Hair: thick, curved fringe arches over forehead, covers ears; small ridge for hairband; surface covered with incised vertical wavy incised lines. Hair curves to nape of neck. Dress: mantle (Greek himation) draped under right arm, over left shoulder; three folds along upper border, vertical folds where mantle grasped and below left shoulder, curved incised lines indicate flow of fabric over body. Calf-high boots with rounded toes; circular tongue, horizontal wing above each heel.

The figures may be identified as the Dioscuri.

The series of figures around the tripod may represent the rescue of Hera from the satyrs by Herakles.

Comparanda: overall very close to No. 19, but has more emphasis on rendering of anatomical details. Pose of (1) like No. 17 (1), No. 18 (1), and No. 19 (1). Eyes of (1a) similar to No. 19 (1). Facial features of (1b) resemble Baltimore 54.87 votive bronze. Dress of (1b) close to No. 19 (1b). Pose (2) similar to No. 15 (2) and No. 19 (2). Anatomy of (2) close to No. 19 (2) and Florence 120 and Malibu A 55 S-6 votive bronzes. Pose (3) like No. 16 (2) (3), No. 17 (2), No. 18 (3), and No. 19 (3). Hair of (3) similar to hair of No. 19 (3). Greek himations worn by (3) similar to West Berlin Fr 2166 and Malibu A 55 S-6 votive bronzes. Detailed, compact animal combats like No. 17, No. 18, and No. 19.

Bibliography: von Bothmer 1961 p. 149, figs. 19-20.

CHAPTER III
TABLES OF COMPARANDA

F E E TOn Discs

Leningrad

St. Louis

London 588

Ferrara

Richmond

On Frogs

Karlsruhe

Vatican

Budapest/Speyer

London 587

Copenhagen

New York

On Turtles

Paris

Simple Crowning Ring

Leningrad

St. Louis

London 588

Ferrara

Richmond

Budapest/Speyer

Complex Crowning Ring

Karlsruhe

Paris

Vatican

London 587

Copenhagen

New York

Merge/Ridge atBase of Foot

St. Louis

London 588

Karlsruhe

Knob at Backof Foot

Karlsruhe

Budapest/Speyer

London 587

Copenhagen

New York

Rods

<u>smooth</u>	<u>fluted</u>
Leningrad	Vatican
St. Louis	London 587
Berlin	
London 588	
Ferrara	
Karlsruhe	
Paris	
Richmond	
Copenhagen (?)	

Central Ring

<u>Plain</u>	<u>Serrated</u>
Leningrad	Karlsruhe
Ferrara	Paris
Vatican	London 587
	Copenhagen
	New York

Birds

Leningrad

Ferrara

Banqueters

Karlsruhe

Satyrs

Vatican

London 587

Note: rings and/or figures on rings may be missing for the other tripods

Vertical Rod CapitalsNo Plinth/Single Bud

Leningrad

fr. New York (?)

St. Louis

fr. Cambridge

fr. London 539

Berlin

fr. Munich

Plinth/Leaves/Bulbs

fr. Rome (?)

Ferrara

Plinth/Bulb/Volute-pattern

London 588

Karlsruhe

Paris (birds)

London 487 (?)

Vatican

Plinth/Leaves/Bulbs/Buds

fr. Rome (?)

Richmond

Budapest/Speyer (?)

fr. London 587

Copenhagen

New York

Figures on Arcs

<u>Horse Protomai</u>	<u>Animal Combat</u>	<u>Humans</u>
St. Louis	Leningrad	Leningrad
London 588	Berlin	Karlsruhe
	Ferrara	fr. Athens
	Vatican	Paris
	Richmond	
	Budapest/Speyer	
	London 587	
	Copenhagen	
	New York	

Figures on Vertical Rod Capital

<u>One Human</u>	<u>Two Humans</u>
fr. New York	Leningrad
St. Louis	fr. Rome
fr. Cambridge	Ferrara
fr. London 539	Paris
Berlin	fr. London 487
fr. Munich	Vatican
London 588	Richmond
Karlsruhe	Budapest/Speyer
	London 587
	Copenhagen
	New York

Subject of Animal Combats

Leningrad : Lion vs. deer
 Lion vs. bull
 (Herakles wrestling Achelous)

Berlin : Lion vs. deer (x3)

Ferrara : Lioness vs. deer (x2?)
 Lion vs. bull (x2?)

Vatican : Lioness vs. deer (x2)
 Lioness vs. bull

Richmond : Lioness vs. deer (x3)

Budapest/Speyer : Lioness vs. deer
 Lion vs. bull
 Lion vs. ram (?)

London 587 : Lioness vs. deer (x2)
 : Lion vs. bull

Copenhagen : Lioness vs. deer
 Lion vs. bull
 Lion vs. ram

New York : Lioness vs. deer
 Lion vs. bull
 Lion vs. ram

Subject of Series of Human Figures

Leningrad	(1) Herakles and Achelous (2) Herakles and Wild boar of Eurymanthus (3) Eurytheus and wife or daughter Admeta (4) Herakles and Nemean lion
St. Louis	(1) Female figure with lion headpiece (2) Female figure (3) Male figure
Berlin	(1) Perseus (2) Hermes (3) Gorgon
London 588	(1) Herakles (2) Hermes (3) Thanatos and Alcestis (?) (see catalogue)
Karlsruhe	(1) Reclining female figure (2) Winged demon
Paris	(1) Herakles and Hera (6a) (6c) Satyrs (5) Dioscuri (2) (3) (4) (6b) Divinities
Ferrara Richmond	(1) Herakles and Hera (2) (3) Couples
Vatican Budapest/Speyer London 587 Copenhagen New York	(1) Herakles and Hera (2) Satyrs (3) Dioscuri

.bd; .us; Fragments

fr. New York : Herakles
fr. Cambridge : St. Louis (1)
fr. London 539 : St. Louis (2)
fr. Munich : St. Louis (3) (?)
fr. Rome : Dioscuri (?)
fr. Athens : Dionysus, Achelous, Divinities
fr. London 487 : Paris (5)

Herakles - Dress

fr. New York	Lion's skin wound around waist
London 588 Ferrara Paris Vatican Budapest/Speyer	Lion's skin and chiton
Richmond (?) London 587 Copenhagen New York	Lion's skin and no chiton

London 588 (?) Vatican	Lion's skin buttoned
Ferrara Paris Richmond Budapest/Speyer London 587 Copenhagen	Lion's skin pulled closed
New Yorky	Lion's skin open

Herakles - Dress

London 588 Ferrara Paris Vatican (Richmond)	Herakles holds club up
Budapest/Speyer London 587 Copenhagen New York	Herakles holds club down

Female Dress

Berlin (3) EP	Smooth shirt; smooth skirt; no mantle
London 588 (3b) EP? London 587 (1b)	Smooth dress; mantle over shoulders
Karlsruhe (1)	Gather below legs; mantle over shoulders, blanket over head (?)
fr. Athens (1d)	Gather over ankle; hip-length tunic
Leningrad (3b) Richmond (1b)	Gather over ankle; mantle over shoulders
St. Louis (1) (2) EP fr. Cambridge EP? fr. London 539 EP	Gather over ankle; mantle to waist
Paris (1b) (3b) (4b)EP Vatican (1b) EP	Gather over ankle; long mantle
Ferrara (2a) (3a) EP	Gather over ankle; no mantle
Paris (2b) (6b) EP	Gather between legs; Mantle over shoulders
Ferrara (1b) EP Budapest/Speyer (1b)	Gather between legs; folds curve to waist; mantle over shoulders
Copenhagen (1b) New York (1b)	Many folds; mantle over shoulders; ends pointed

Note : EP = Fabric point at elbow

Male Dress

St. Louis (3) Berlin (1) (2) fr. Munich London 588 (2) (3a) fr. Rome(1a) (1b)	Shirt and perizoma or short chiton (Munich without shirt)
Ferrara (2b) (3b) Paris (3a) (4a) (5b) fr. London 487 (1a) (1b)	Tebenna diag. draped, folds; chiton
Richmond (2a) (3a)	Tebenna diag. draped, folds; no chiton
fr. Athens (1c) Paris (2a) (2c) (4c) (5a) (6a) (6c) Vatican (3b)	Tebenna diag. draped, smooth; chiton (1c) also has panther's skin
fr. Athens (1b) Budapest/Speyer (2a) (2b) Copenhagen (3a) (3b)	Tebenna over shoulders, folds; chiton
London 587 (3a) (3b)	Tebenna over shoulders, folds; shirt only
fr. Athens (1a) (?) Vatican (3a) Richmond (2b) (3b) (?)	Tebenna over shoulders, folds; no chiton
New York (3a) (3b)	Mantle diag. draped; no chiton
fr. Athens (1c) Paris (4c) (5a) fr. London 487 (1a) Budapest/Speyer(2a)	Tebenna worn with one end over wrist

BootsPointed, Up-turned Toes

Leningrad (3b)
 St. Louis (1) (2)
 fr. London 539
 Berlin (3)
 London 588 (2) (3a)
 Ferrara (1b) (2a) (3a)
 fr. Athens (1a) (1b) (1c) (1d)
 Paris (1b) (2a) (2b) (2c) (3a) (3b) (4a)
 Paris (4b) (4c) (5a) (5b) (6a) (6b) (6c)
 fr. London 487 (1a) (1b)
 Vatican (1b) (3a) (3b)
 Budapest/Speyer (1b) (3a) (3b)

Flat, Pointed Toes

Karlsruhe (2)
 Richmond (2a) (2b) (3a) (3b)
 London 587 (3a) (3b)

Rounded Toes

fr. Cambridge
 London 588 (3b)
 Copenhagen (3a) (3b)
 New York (3a) (3b)

Wings/Tongues

Berlin (3) London 588 (2) (3a) Paris (4c) (5a) (5b) fr. London 487 (1a) (1b) Copenhagen (3a)	Curved wing at knee and at heel
Karlsruhe (2) Budapest/Speyer (3a) (3b)	Curved wing at knee; curved or horizontal wing at heel
fr. Athens (1a)	Curved wing at heel; curved tongue at knee
New York (3a) (3b)	One horizontal wing at heel
Richmond (2b) (3b) London 587 (3b)	Small curved tongue at knee and heel
Vatican (3b) Copenhagen (3b)	Curved tongue at knee
Richmond (2a) (3a) London 587 (3b)	Small curved tongue at knee; one curved, one thick horizontal at heel

Female - Hair and Headgear

Berlin (3)	Thick vertical rolls; no cap
Leningrad (3b) M	Tutulus; cap over mantle
St. Louis (1) fr. Cambridge	Tutulus; cap with wide brim; lion headpiece
St. Louis (2) M fr. London 539 M London 588 (3b) M? Paris (2b) M?	Tutulus; cap with wide brim
Ferrara (1b) M? Paris (1b) (4b) (6b) M?	Tutulus; cap with banded rim
Paris (3b) Vatican (1b) M?	Tutulus, scalloped fringe; cap with banded brim
Ferrara (2a) (3a)	Tutulus, front locks, long hair down back; cap with banded brim
Budapest/Speyer (1b)	Tutulus; diadem, cap with banded brim
Copenhagen (1b) M	Tutulus, scalloped fringe; cap with banded brim
Karlsruhe (1)	Tutulus; wide fringe cap (?)
fr. Athens (1d)	Small fringe; front locks
Richmond (1b)	Small fringe; no cap
London 587 (1b) M	Thick, curved fringe; no cap
New York (1b) M	Thick, curved scalloped fringe; no cap

Note : M = mantle over head

Male - Hair

Leningrad (1a) (2a) (4a) fr. New York	No fringe, solid hair mass; short
St. Louis (3)	Flat fringe, V-pattern along part; long
Leningrad (3a) London 588 (3a)	Flat fringe; long (?)
Berlin (1) fr. Munich fr. Rome (1a) (1b) Karlsruhe (2)	Prominent, medium/high fringe; long
Paris (2a) (2c)	Medium fringe, high crown, front locks; long
Ferrara (2b) (3b)	Cap with banded brim; frontlocks; long (?)
fr. Athens (1b) (1c) Paris (3a) (4a) (4c) Paris (5a) (5b) (6a) fr. London 487 (1a) (1b)	Medium fringe; front locks; long
Paris (6c)	Medium fringe; long
Vatican (1a)	Short fringe with prominent ridge; short
Vatican (2a) (2b) (3a) (3b)	Short fringe with prominent ridge; long
Budapest/Speyer (1a)	Medium/high fringe with prominent ridge; short
Budapest/Speyer (2a) (2b)	Medium fringe with prominent ridge; short (spade-shaped)
Richmond (1a) (2a) (2b) Richmond (3a) (3b) London 587 (3a) (3b)	Medium fringe; short

Male - Hair, continued

London 587 (2b) Copenhagen (2a) (2b)	Medium, curved fringe; long
London 587 (1a) Copenhagen (1a) (3a) (3b) New York (1a) (2b) (3a) (3b)	Thick, curved fringe; short
New York (2a)	Thick curved fringe; long
London 587 (2a)	Balding; long

Anatomy

<p>Leningrad</p> <p>fr. New York</p> <p>St. Louis</p> <p>fr. Cambridge</p> <p>fr. London 539</p> <p>Berlin</p> <p>fr. Munich</p> <p>London 588</p> <p>fr. Rome</p>	<p>Stiff positioning,</p> <p>bent-knee pose;</p> <p>bulging forms - muscular</p> <p>arms, legs, buttocks;</p> <p>muscular chest</p> <p>narrow waist</p>
<p>Ferrara</p> <p>Karlsruhe</p> <p>fr. Athens</p> <p>Paris</p> <p>fr. London 487</p> <p>Richmond</p>	<p>Intermediary :</p> <p>more elastic pose,</p> <p>development of relaxed</p> <p>running pose, standing</p> <p>or walking figures;</p> <p>slimmer proportions</p>
<p>Vatican</p> <p>Budapest/Speyer</p> <p>London 587</p> <p>Copenhagen</p> <p>New York</p>	<p>Elastic pose;</p> <p>well-proportioned body;</p> <p>more realistic</p> <p>articulation of limbs;</p> <p>muscular details</p> <p>realistically rendered;</p> <p>torsion of abdomen</p>

CHAPTER IV

COMMENTARY

The Vulcentine tripods were first studied in depth by Savignoni in 1897. Based on the discovery of a Vulcentine tripod fragment on the Athenian Acropolis and on his study of the development of the tripod form and apparent Ionian influences, he concluded that these tripods were of Greek manufacture under the influence of Ionian art of the sixth century B.C.¹

The first scholar to recognize that these tripods were in fact of Vulcentine manufacture was Neugebauer (1924). The tripods were organized by Neugebauer into three chronological groups according to their ornaments. Neugebauer's first group includes Berlin (No. 6), Leningrad (No. 1), St. Louis (No. 3), London 539 (No. fr. 5), and Munich (No. fr. 7). This group is characterized by smooth rods, lotus buds on the vertical rod capitals, and an overall simple ornamentation. His second group consists of Rome (No. fr. 9), London 587 (No. 18), and Budapest/Speyer (No. 17). Neugebauer identifies fluted rods, frogs under the lion's paws and the insertion of plinths in the vertical rod capitals as the characteristics of this group. Vatican (No. 15), London 588 (No. 8), Karlsruhe (No. 11), Paris (No. 13), and Athens (No. fr. 12) belong to his third group. The attributes of this group are similar to those of the second, however the vegetal decoration is richer, including the insertion of protomes between the arcs and plinths of the Paris tripod and Athens fragment. Neugebauer assigned the manufacture of these tripods to a short period near the end of the sixth century B.C.²

Neugebauer's groupings and chronology were challenged by Riis in 1939. While Neugebauer based his organization only on ornamental motifs, Riis also analysed the development of the rendering of the human

figures, and compared the figures to Greek sculptures and paintings. Riis divided the tripods into two contemporary series or workshops. He considered the tripods of the first series to be under Ionian influence and the second, under Attic. Descending in chronological order, Riis's Series A comprises Leningrad (No. 1), London 588 (No. 8), St. Louis (No. 3), London 539 (No. fr. 5), Berlin (No. 6), Munich (No. fr. 7), Karlsruhe (No. 11), and Rome (No. fr. 9). His series B includes Athens (No. fr. 12), London 487 (No. fr. 14), Budapest/Speyer (No. 17), Ferrara (No. 10), Paris (No. 13), Vatican (No. 15), and London 587 (No. 18). Riis concluded that the series of tripods spanned the period from ca. 540-470 B.C.³

In 1943 Neugebauer published a second and more detailed analysis of the Vulcentine bronzes. He acknowledged Riis's criticisms concerning his lack of attention to the figural decoration. Although Neugebauer did expand his chronological limits for the production of the tripods, he did not accept the duration of ca. 540-470 given by Riis. Neugebauer stated that the absolute chronology of the bronzes cannot be strictly based on comparisons with Attic red-figure painting since these comparisons do not prove contemporaneity; they only provide a terminus post quem. He further pointed out that the artistic development in Etruria was not parallel to the development in Greece and that the Etruscan artists tended to archaize.⁴ With these conditions in mind, Neugebauer was much more cautious than Riis in assigning absolute dates.⁵

Neugebauer concluded that there existed at least four workshops, as opposed to three in his 1924 study. The first workshop consists of

Leningrad (No. 1), London 539 (No. fr. 5), St. Louis (No. 3), Cambridge (No. fr. 4), Berlin (No. 6), and London 588 (No. 8). The second workshop includes Munich (No. fr. 7), Rome (No. fr. 9) and Ferrara (No. 10). The third workshop includes Budapest/Speyer (No. 17), Vatican (No. 15), Karlsruhe (No. 11), London 587 (No. 18), Paris (No. 13), and London 487 (No. fr. 14). He hesitantly assigned the Athens fragment (No. fr. 12) to a fourth workshop. According to Neugebauer, each workshop employed a master and assistants and within each workshop the individuality of the different artists could be recognized.⁶ He did not find it problematic that the different workshops often shared similar motifs or styles. In fact, he believed that this proved the workshops were contemporary. Shared traits, in his view, are to be expected since they make up the local Vulcentine style.⁷

Neugebauer acknowledged that the Leningrad tripod is the oldest of all the tripods and is related to the Caeretan hydriae, but he believed that the date of 540 assigned by Riis was too high. Based on comparisons with the Munich fragment and the Berlin tripod, (which he dated near 500), he lowered the date of the Leningrad tripod to ca. 530 B.C.⁸

The Paris tripod, in Neugebauer's opinion, is the latest based on the ornamentation and torsion of Herakles' body. He supported this by comparing the Paris figure group (5) to the London 487 fragment which he dated to the end of the Late Archaic period.⁹

Another study of the tripods was done by Fischetti in 1944.¹⁰ In agreement with Riis, Fischetti believed that Neugebauer's 1924 analysis was one-sided and that it was necessary to study the stylistic

differences between the figures. However, Fischetti concluded that Riis's end date of 470 B.C. was not in accordance with the stylistic developments of the figures. Furthermore, Fischetti drew attention to the affinities between Riis's two series and concluded that there was only one workshop that spanned ca. 530-500 B.C.¹¹

Although the analyses of Riis, Neugebauer,¹² and Fischetti are of considerable merit, the Vulcentine tripods require reassessment in light of the additional tripods not known to these scholars, and the recent study of Etruscan votive bronzes by Richardson (1983).

Richardson's chronology for the periods concerning this study are : Middle Archaic ca. 550-515 with the Ionic Series B corresponding roughly to Richter's (1968) Anavyos-Ptoon 12 group (ca. 540-515); Late Archaic ca. 520-450 which corresponds to Richter's (1968) Ptoon 20 (ca. 520-485) and Epilogue (ca. 485-460) groups. Richardson divides the Late Archaic period into the Ionian Series A and the Severe Series B.

I shall base my chronology on the criteria established by Richardson,¹³ and supplement the analysis with comparisons to Etruscan tomb painting and Etruscan and Greek vase painting. In an unfortunately small number of cases the tombs goods associated with the tripods will be noted: most are from unknown contexts. I shall also group the tripods into workshops based on the rendering of the figures and on the ornamental motifs.

My Workshop I contains Leningrad (No. 1), New York (No. fr. 2), St. Louis (No. 3), Cambridge (No. fr. 4), London 539 (No. fr. 5), Berlin (No. 6), Munich (No. fr. 7), and London 588 (No. 8). This workshop

forms a fairly tight group, with the exception of London 588 which has several characteristics in common with Workshop III. The tripods of Workshop I have smooth rods, plain lion's feet on discs, and smooth arcs (except London 588 which has a tongue-pattern on the arcs). The arc ornament of Workshop I consists of a large central pendant palmette surmounted by a lotus bud or simple lyre-pattern. The arc ornament of London 588 has a complex lyre-pattern and a row of pendant buds like those of Workshops III and IV. Several versions of simple opening leaves and buds are used for the vertical rod capitals of Workshop I. The capitals of London 588, with their bulbs, pendant palmettes, tendrils, and plinths, resemble those of Workshop III. The figural decoration of London 588, however, is closer to that of the tripods of Workshop I. The figures on the arcs are either animal combats, (including the Herakles and Achelous group of the Leningrad tripod), or double horse-protomai. Generally, there are single figures on the vertical rod capitals. On London 588, one of the vertical rod capitals has two figures. Since the small female figure is subordinate to the 'demon' carrying her, the space taken by this figure group (3) is similar to that of one figure. The Leningrad tripod is the exception with Herakles and the wild boar of Erymanthus and with the Nemean lion on two of the capitals and Eurystheus with his daughter or wife on the other. All of the figures of Workshop I are typically Ionian with their heavy, muscular bodies and bent-knee pose. The only problematic tripod of this workshop is London 588. Although its ornamentation does have strong affinities with Workshop III, I have placed it in Workshop I because its double horse-protomai and human figures, which are the primary decorative elements, are closely linked to the other tripods of

Workshop I. Perhaps the artist of London 588 was experimenting with the ornamental motifs of Workshop III or he was a 'floating' artist with ties to both Workshops I and III. Since Workshop I is in general earlier than Workshop III, perhaps this artisan is the progenitor of Workshop III.

The Leningrad tripod (No. 1) is the first of the series of Vulcentine tripods. The anatomical details of the Herakles figures are rather early : the high crowned head; short neck; high-set ears; small mouth and nose. These features may be seen on the Middle Archaic Arezzo 11549¹⁵ and Volterra 3¹⁶ votive bronzes and the Late Archaic Villa Giulia 24561¹⁷ votive bronze. Overall the body is heavy and misproportioned. Each Herakles is positioned in a variation of the bent-knee pose. The facial features and especially the sweep of the back, buttocks and legs of the female figure (3b) are remarkably similar to those of the Middle Archaic Siena C 1¹⁸ votive bronze. The rendering of the animal combat groups is simple in comparison to the later groups. The animal combats, including the Herakles and Achelous group, are spread over the width of the arc. This is an early characteristic since the animal combats (and also the human figural groups) tend to become more compact as time goes on.¹⁹ Furthermore, this placement of a Herakles scene has no continuation in later tripods. The rendering of the vertical rod capitals and arcs is simple. This simplicity is not only an indication of workshop but also of chronology. This tripod recalls the Louvre E701 Caeretan hydria,²⁰ not only in subject matter, but also in the rendering of the figures. Based on the above features, the Leningrad tripod should be placed near the end of the Middle Archaic period and the beginning of the Late Archaic period, ca. 525-515 B.C.

The New York fragment (No. fr. 2) is also rather early. The figure has a very high crown, high-set ears, extremely heavy buttocks and thighs, and bent-knee pose. The articulation of the neck and the shoulders to torso is more naturalistic than that of the Leningrad Herakles. A date of ca. 520-510 may therefore be suggested.

The St. Louis tripod (No. 3) is characteristic of the Late Archaic Ionian style. The facial features are close to the Ny Carlsberg 29,²¹ Florence 100,²² and Danish National Museum 4203²³ votive bronzes. The physique of male figure (3) is early Late Archaic based on the muscular chest narrowing sharply to the waist; wide shoulders; poor articulation from the shoulders to torso; rounded buttocks and heavy thighs. These features are illustrated by the Florence 85²⁴ late Middle Archaic votive bronze, and by the Volterra 2/52/B,²⁵ Florence 91352,²⁶ and Vatican 12051²⁷ Late Archaic votive bronzes. The smooth hair with a minimal fringe is reminiscent of the style worn by Eurystheus of the Louvre E701 Caeretan hydria.²⁸ The male figure's apron or cache-sexe resembles those worn by several of the male figures on the back and right walls of the Tomba delle Iscrizioni.²⁹ The combination of shirt and loincloth may be seen on the masked man on the right wall of the Tomba degli Auguri,³⁰ and on the boy with the sling-shot on the rear wall of the second chamber of the Tomba delle Caccia e Pesca.³¹

The dress of female figures (1) and (2) with the high tutulus and cap, mantle over the shoulders, chiton with elbow points, and boots with pointed toes, is similar to that worn by the Arezzo 11602³² and Terme 8542³³ Late Archaic votive bronzes. This dress may also be seen on the dancer on the end wall of the Tomba delle Leonesse,³⁴ and on the female

figure of the central group on the end wall of the Tomba del Barone.³⁵ According to Bonfante, elbow points do not make an appearance until after ca. 520,³⁶ and the tutulus hairstyle with pointed cap and boots with pointed toes are seen until ca. 480-470.³⁷

The pattern below the arcs of the St. Louis tripod is similar to that of the Leningrad tripod while the vertical rod capitals are a different version of the simple bulb and opening leaves. A date of manufacture ca. 520-510 may be assigned to this tripod.

The Cambridge (No. fr. 4) and London 539 (No. fr. 5)³⁸ fragments are very close to the St. Louis figures (1) and (2) respectively. The only differences are in the drapery and fabric details. The vertical rod capitals of both fragments resemble the capitals of the Leningrad tripod, with the addition of the vertical moulded ridges. These fragments and the St. Louis tripod may be considered contemporary.

The Berlin tripod (No. 6) is also an early piece. The male figures (1) and (2) are stocky and have the characteristic broad shoulders, muscular chest, and bent-knee pose. The curve from the chest to waist is not as sharp as in the St. Louis figure (3). Their faces are similar to the Ny Carlsberg 29,³⁹ Ancona 4865,⁴⁰ and Florence s.n.⁴¹ votive bronzes. The long hair of figure (1) is an early characteristic. The dress of figures (1) and (2) are draped loincloths and shirts. Medusa, figure (3), has a stocky build and wears a shirt with elbow-points and boots with up-turned pointed toes. The vertical rod capitals are another version of the simple bud and opening leaves. The arc ornament is similar to the previous tripods, while the simple lyre-pattern has affinities with the later tripods. The animal combats are also spread

over the width of the arc - an early characteristic - and the rendering of the lions and deer is simple. The date for this tripod should not be far from ca. 510 B.C.

The Munich fragment (No. fr. 7) is a poorly finished, or unfinished, specimen. The vertical rod capital recalls those of the Cambridge and London 539 fragments. The hair is similar to that of Berlin (1) and the draped loincloth closely resembles those of Berlin (1) and (2). The Munich figure has early features such as long hair, poor articulation from the broad shoulders to the torso, and bent-knee pose. The figure, however, is taller and less chunky, thus making one assign a later date, ca. 510-500, to this fragment.

As mentioned above, the London 588 tripod (No. 8) has affinities both with the previously discussed tripods and with the tripods of Workshop III. The figures still have the stocky build, stiff positioning, and bent-knee pose. Instead of a perizoma, an early feature, the three male figures wear a short chiton. The female figure (3b) has the usual long Ionic chiton, mantle over the shoulders, and tutulus with cap. As with the St. Louis tripod, London 588 has double horse-protomai over the arcs. The plain lion's feet recall the Leningrad and St. Louis tripods. The vertical rod capitals and arcs with a tongue-pattern are more complex and are closely related to the later Karlsruhe (No. 11) and Vatican (No. 15) tripods of Workshop III. However, based on the closeness of the facial features to the Ny Carlsberg 29 votive bronze,⁴² and to the earlier tripods from this workshop, a date ca. 510-500 seems appropriate.

The next workshop is represented by Rome (No. fr. 9) and Ferrara (No. 10). It is difficult to give the characteristics of a workshop based on one tripod and one fragment, but Rome (No. fr 9) and Ferrara (No. 10) do distinguish themselves from the other tripods and resemble each other, thus warrant defining a workshop. Characteristic of Workshop II are plain lion's feet on discs, smooth rods, and arcs with a tongue-pattern. The pattern under the arcs consists of a simple lyre-pattern, large central pendant palmette, and two pendant side palmettes. The vertical rod capital is composed of a bulb, opening leaves and plinth. The arcs are surmounted by animal combats. Pairs of figures, which may be related to the Herakles/Hera theme, are found on the vertical rod capitals. Although the figures are not very late, they are more naturally rendered than those of the previous workshop. Their proportions are longer and leaner than the previous tripods, and they have abandoned the bent-knee position for relaxed running, standing, or walking positions.

The Rome fragment (No. fr. 9) has a widely spaced pair of figures which are similar to the Munich figure. The plinth placed between the figures and the leaves of the vertical rod capital is similar to that of the Ferrara tripod (No. 10). This may be the earliest example of a figure pair from a tripod with the Herakles/Hera theme. Although the Rome figures have several later features, such as slim proportions and a more relaxed and realistic running stance, the poor articulation of their limbs and their draped loincloths do not allow a date lower than ca. 500 B.C.⁴³

The male figures of the Ferrara tripod (No. 10) are similar to the

pair on the Rome fragment. Their frame is taller and more slender than the earlier tripod figures of Workshop I. The bent-knee pose is abandoned by figure groups (2) and (3), yet the positioning is still rather stiff. The anatomy of the male figures is close to the Florence 91352⁴⁴ votive bronze with their rounded faces, broad, sloping shoulders and narrow waists. Herakles wears a short chiton and closed lion's skin, like the London 588 Herakles; but in this case, his chiton forms folds over his thighs and the lion's paws are knotted over his chest. The banded caps of the male figures (2b) and (3b) are similar to those worn in the Tomba delle Iscrizioni⁴⁵ by the male figure to the right of the door on the back wall and by the two bearded men on the left of the right wall. The short chiton with the diagonally draped tebenna may be seen on the male flautist of the Tomba Cardarelli.⁴⁶ The locks of hair over the shoulders of both the male and female figures are paralleled by the male dancer and large reclining male banqueter in the Tomba delle Leonesse⁴⁷ and by the female dancer on the right wall of the Tomba dei Giocolieri.⁴⁸ The female figure's (1b) dress is close to the dress of the Arezzo 11602⁴⁹ and Terme 8542⁵⁰ votive bronzes. The dress of figures (2a) and (3a) is similar to that of the right dancer on the rear wall of the Tomba delle Leonesse,⁵¹ and to the dresses of the Vienna 4476,⁵² Boston 01.7482,⁵³ Vienna 110,⁵⁴ and West Berlin 7316⁵⁵ votive bronzes.

The lion's feet of the tripod are plain like the earlier tripods. The bulb and opening leaves of the vertical rod capital are similar to those of the Berlin tripod, but the addition of the plinth puts the capital closer to the Rome fragment. The large pendant palmette of the arc ornament recalls the Leningrad, St. Louis and Berlin tripods while

the lyre-pattern is similar to that of London 588 and to some of the later tripods. The animal combats above the arcs are similar to the Leningrad tripod, but the grouping is more compact. Consequently, the date for the Ferrara tripod should be close to the beginning of the fifth century.⁵⁶

Workshop III consists of Karlsruhe (No. 11), Athens (No. fr. 12), Paris (No. 13), London 487 (No. fr. 14), and Vatican (No. 15).⁵⁷ This is the most ornate workshop. The rods are fluted or smooth. The lion's feet rest on frogs or turtles and have a crowning ring. The arcs have a tongue-pattern, except for Karlsruhe which has ridges. The arcs of Karlsruhe, Athens, and Paris are surmounted by a plinth. The arc ornament consists of a complex lyre-pattern and a row of pendant palmettes and buds. The Karlsruhe and Paris tripods have birds inserted into the lyre-pattern. Surprisingly, the Athens fragment does not have any decoration below its arc. The vertical rod capitals are each composed of a bulb, volute and tendril pattern of various designs, and multi-tiered plinth. The Paris capital has inserts of birds. Human figural groups are placed above the arcs of the Paris tripod and Athens fragment. The Karlsruhe tripod has a female figure reclining on a couch or bed. The Vatican tripod has animal combats above the arcs. On the vertical rod capitals one finds flying 'demons' (Karlsruhe), a variety of divinities (Athens, Paris, London 487), or the Herakles/Hera theme (Vatican). The figures of this workshop are still rather heavy-set, yet begin to show an awareness of proportion and torsion. This demonstrates a shift from Ionic to Attic influence in the rendering of human anatomy. While there is a great variety of themes for the figural decoration on these tripods, they should be grouped into one workshop based on the

rendering of the figures, and the predilection for ornate decoration.

The Karlsruhe tripod (No. 11) is one of the more ornate tripods with its unusual palmettes and its insertion of birds into the arc pattern. The complex patterns below the arcs and vertical rod capitals recall the London 588 tripod and resemble the later tripods. The female figure wears the usual dress; however, her feet are bare. Her pose - reclining on a kline as for a banquet - is also new and is unusual for an unaccompanied female figure. The winged 'demons' on the vertical rod capitals are stocky and have the bent-knee pose. They are different, with their single wings growing from the front of their bodies, from the London 588 (3a) 'demon' which has a double pair of wings coming from behind his back. The date of this tripod may be ca. 500-490 B.C.

Not far in date from the Karlsruhe tripod is the Athens fragment (No. fr. 12). This fragment was discovered in a pre-Persian context on the Acropolis.⁵⁸ The figures are bulky and their stance is still stiff. The locks of hair over the shoulders recall the Ferrara tripod. The chiton and close-fitting hip-length blouse of figure (1d) are similar to those worn by the female figure balancing the thymiaterion on her head on the rear wall of the Tomba dei Giocolieri⁵⁹ and by the female (?) figure to the left of the door on the rear wall of the Tomba Cardarelli.⁶⁰ The costume is also similar to the maenad's on side B of the New York 63.11.6 amphora painted by the Andokides Painter.⁶¹

The Paris tripod (No. 13) is also very richly ornamented. Of all the tripods, it has the most complex arc ornamentation and vertical rod capitals. It is the only example with the lion's paws on turtles, and the only one with palmette and volute crowning rings on the feet. The

female figures wear a tutulus, cap, mantle over the shoulders, chiton with elbow points, and boots with pointed toes. The mantle with long points falling to the knees of figures (1b), (3b), and (4b) may be paralleled on the female dancers on the right wall of the Tomba delle Bighe⁶² and on the London 450⁶³ and London 492⁶⁴ votive bronzes. The costume of Herakles is similar to that of the Ferrara Herakles. The long chiton and diagonally draped tebenna of the male figures is similar to that worn by the 'umpire' on the right wall and by the left 'augur' of the rear wall of the much earlier Tomba degli Auguri,⁶⁵ and by the Late Archaic London 522 togate bronze figure.⁶⁶ The locks of hair over the shoulders worn by male figures (2a,c), (3a), (4a,c), (5a,b) and (6a) are seen on the Ferrara tripod and the Athens fragment. The figures are still rather heavy and stiff, but they have all abandoned the bent-knee pose. Furthermore, they no longer have the strict profile legs and frontal torso; instead their bodies are turned at an angle. Due to this more natural rendering, the Paris tripod should be assigned a date ca. 490-480 B.C.⁶⁷

The London 487 fragment (No. fr 14) is very close in date and style to the Paris figure group (5). Although it is difficult to see the details due to corrosion, one difference between the two figure groups is that the London 487 figure (1b) has deep pleats in his chiton. This style of chiton may be seen on a Chiusi cippus dating ca. 480-460 B.C.⁶⁸

The Vatican tripod (No. 15) has much in common with the last few tripods. The vertical rod capitals recall the London 588 tripod. The arcs are similar to those of the London 588, Karlsruhe, and Paris tripods, but the rendering of the pendant palmettes and lotuses draws it

closer to the later tripods of Workshop IV. The animal combats above the arcs are very compact. Only this tripod and the tripod London 587 (No. 18) have fluted rods. The lion's paws are similar to those of the Karlsruhe tripod, and rest on frogs.

The dress of figure group (1) has close affinities to the Ferrara and Paris tripods. Herakles (1a) wears the closed lion's skin and short Ionic chiton. Hera (1b) has the high banded cap and wears her mantle with one long point over her right shoulder, as with Paris figures (1b), (3b), (4b), and the other point short and ruffled over her left shoulder, like Ferrara (1b). Her chiton is different as it has very simple drapery and is the only one bloused at the waist with a belt. The positioning of Herakles and Hera is very close to the Paris figure group (1). Their facial features, however, have some late characteristics such as fatter cheeks, squared jaw and heavy-lidded eyes.

The male figure (3b) wears a variation of the usual short chiton and diagonally draped tebenna. Figure (3a) wears only a tebenna with the ends thrown back over his shoulders. This style of wearing the tebenna and its drapery is similar to that worn by the male dancer on the left wall of the Tomba del Triclinio.⁶⁹ The facial features of this pair are close to the Florence s.n.⁷⁰ and Villa Giulia 24561⁷¹ votive bronzes.

The satyrs of group (2) assume an elastic, relaxed running pose. While their right thighs are misproportionally short, the overall articulation of their legs, and of shoulders to torso, is good. Although the Vatican tripod resembles the Ferrara and Paris tripods in several aspects, the later physical features of the figures requires a date of

ca. 480 B.C.⁷²

Workshop IV contains Richmond (No. 16), Budapest/Speyer (No. 17), London 587 (No. 18), Copenhagen (No. 19) and New York (No. 20). The Richmond tripod is unusual due to its coarse, unfinished appearance. It has, however, several decorative and figural features which require it to be placed in this workshop, regardless of its poor quality. Workshop IV has affinities with both Workshops II and III. The rods are fluted or smooth. The lion's feet usually rest on frogs and have crowning rings like those of Workshop III. The lion's foot of Budapest/Speyer (No. 17) does not have a crowning ring. Richmond (No. 16) has plain feet on discs like the Ferrara tripod of Workshop II and the tripods of Workshop I. The arcs have a tongue-pattern, except for Richmond which has smooth arcs. The arc ornament consists of a complex lyre-pattern with a row of pendant palmettes and buds, not unlike those of Workshop III. The vertical rod capitals are similar to those of Workshop II with their opening leaves and plinth. The difference between the two workshops is that the vertical rod capitals of Workshop IV have added two closed buds or acorns below the leaves. Animal combats are placed above the arcs. In addition to the deer and bulls of the previous workshops, rams have been incorporated into the combat theme. The figures above the vertical rod capitals are exclusively related to the Herakles/Hera theme. Characteristic of this workshop are the severe features of the figures and the attention paid to the rendering of the musculature. The artists were influenced by the Attic love for rendering the human form to such an extent that they often depicted the male figures with their tebennas or lionskins open to the waist to show carefully modelled abdominal muscles. This workshop also exhibits some

very fine chiselling, especially in the case of the Budapest-Speyer, Copenhagen, and New York City tripods, (but with the exception of the Richmond tripod). Perhaps Workshop IV was a merging of Workshop II and III, preserving the most popular motifs of both workshops.

The Budapest/Speyer tripod (No. 17) figures have several severe characteristics.⁷³ Their faces have plump cheeks, low foreheads, and very heavy-lidded eyes. Close parallels are the West Berlin 30894,⁷⁴ Louvre 220,⁷⁵ West Berlin 8195,⁷⁶ and Washington 66.5172⁷⁷ votive bronzes. The figure groups are also compact.

The figures of group (1) assume a relaxed running position. Herakles wears a chiton and lion's skin similar to that of the Ferrara and Paris tripods. Hera has the usual tutulus hairstyle with cap and a mantle over the shoulders, but her chiton does not have elbow points. The chiton without elbow points may be considered to be a later type since such chitons do not make an appearance in tomb paintings until the Tomba dei Leopardi,⁷⁸ Tomba del Triclinio⁷⁹ and Tomba della Nave,⁸⁰ and elbow-points are rare in the later votive bronzes.

The figures of group (2) have a short, stumpy appearance. This should not detract from the tripod's later date because this feature curiously appears to be characteristic of the Dioscuri of the later tripods. The hairstyle of figure group (2) is unique for the series of tripods. It is very similar to the hairstyles of the Middle Archaic Florence 100,⁸¹ Florence 83,⁸² and Vatican 12051⁸³ votive bronzes. This, however, should not lead one to raise the date of the Budapest/Speyer tripod because several of the Vulcentine thymiateria of a similar date have the same hairstyle.⁸⁴ Perhaps this hairstyle is

characteristic of the Vulcentine bronze industry.

The pattern below the arcs of the Budapest/Speyer tripod is similar to that of the Vatican tripod. The animal groups above the arcs are compact and very close to the Copenhagen (No. 19) and New York (No. 20) tripods in their fine details. The vertical rod capitals, although fragmentary, have close ties to those of the later London 537 tripod (No. 18). Surprisingly, the preserved lion's foot does not have a lotus bud and palmette crowning ring. Based on the features outlined above, the Budapest/Speyer tripod may have a date ca. 480-470 B.C.⁸⁵

The figures of London 587 (No. 18) are very severe in their appearance. The figures of group (1) each have a thick fringe of hair, low, broad forehead, round eyes, fat cheeks, and squared jaw. Herakles resembles Basel 515⁸⁶ and New York 1972.118.74.⁸⁷ Hera is like Louvre 240⁸⁸ votive bronze. This is the first tripod to show Herakles wearing only a lion's skin, and wearing it so that his abdominal muscles are visible. His body is leaner than the earlier examples, and his abdominal and leg musculature are rendered accurately. The abdominal muscles show the torsion of his body. This awareness of muscular details may be due to the influence of Euphronios or the Kleophrades Painter.⁸⁹ The hair of Herakles recalls the paintings of Herakles by the Andokides Painter,⁹⁰ Euphronios,⁹¹ Phintias,⁹² and the Berlin Painter.⁹³ Unlike the Greek Herakles, the Etruscan Herakles does not wear a beard.

Hera (1b) does not wear the tutulus hairstyle or cap. Her mantle rests directly on her head and forms points over her chest. Her chiton has no elbow points and has surprisingly simple drapery. Her feet are bare. Her costume is similar to that worn by the left female banqueter

on the rear wall of the Tomba della Nave.⁹⁴

The satyrs of group (2) are heavy, but each has round eyes and a deeply moulded abdominal cavity characteristic of the severe style. Their stance is also very relaxed. The balding head of satyr (2a) may have been inspired by the satyrs of the Kleophrades Painter,⁹⁵ the Berlin Painter,⁹⁶ or the Brygos Painter.⁹⁷ In fact, the Brygos Painter's cup London E65 has been related to the Herakles/Hera story of this and the other tripods.⁹⁸

The figures of group (3) have the severe characteristics of low, broad foreheads, round eyes, and plump cheeks. These Dioscuri have the sturdy, stiff physique previously noted on the Budapest/Speyer tripod.

The lion's feet of the London 587 tripod are similar to the feet of the Karlsruhe and Vatican tripods. The rods are fluted as with the Vatican tripod. The vertical rod capitals are similar to those of Budapest/Speyer (No. 17), Copenhagen (No. 19) and New York (No. 20). The pattern below the arcs is like those of the Vatican, Budapest/Speyer and later tripods. The date of the London 587 tripod should be close to ca. 470 B.C.

At this point it would be useful to bring in the Richmond tripod (No. 16) since it has more in common with the earlier tripods of Workshop IV than with the the last tripods of this workshop (Copenhagen (No. 19) and New York (No. 20)). The Richmond tripod has a very coarse, unfinished appearance, which makes it difficult to date. The vertical rod capitals and the arc ornaments are simple versions of those found on the Budapest/Speyer and London 587 tripods. The lion's feet are plain

like the Ferrara tripod and the tripods of Workshop I. The animal groups are compact yet poorly rendered. The pose of group (1) is closest to Ferrara group (1), which is from Workshop II. The facial features of all the figures are closer to the tripods of Workshop IV with their low, broad foreheads and fat cheeks. The face of Figure (1b) resembles the Volterra 2/55/B votive bronze.⁹⁹ Like London 587(1b) and New York (1b), Richmond figure (1b) does not have the high tutulus hairstyle and cap. The lion's skin of Herakles is closed like the Budapest/Speyer and earlier tripods. The hair of male figures (1a), (2), and (3) is short like London 587(3). The figures of groups (2) and (3) wear both the diagonally draped tebenna and the tebenna with the points thrown back over the shoulders.¹⁰⁰ Although the decoration of the Richmond tripod is simple and the articulation of the figures' limbs rudimentary, the facial features and the affinities to the Budapest/Speyer and London 587 tripods make one place the Richmond tripod in Workshop IV. These characteristics also place its date of manufacture after that of the Vatican tripod.

The Copenhagen tripod (No. 19) is very delicately modelled. The vertical rod capitals are a more complex version of the London 587 capitals. The arc ornament closely resembles that of the Vatican, Budapest/Speyer, and London 587 tripods. The lion's paws are similar to those of the Karlsruhe, Vatican, and London 587 tripods, however the Copenhagen paws are more detailed. The compact animal combats above the arcs exhibit the fine rendering previously encountered on the Budapest/Speyer tripod.

The human figures of the Copenhagen tripod have the usual severe

features. low, broad forehead; rounded eyes; squared jaw; detailed musculature. Their facial features resemble the Florence 120,¹⁰¹ Brussels A 1321,¹⁰² Bologna,¹⁰³ and Hamburg 1917.310¹⁰⁴ votive bronzes. The peculiar arching eyes of group (1) are similar to West Berlin Fr. 715K¹⁰⁵ votive bronzes. The figures of group (1) have an elastic, compact pose. As with the London 587 Herakles, the Copenhagen Herakles wears only a lion's skin. His abdominal muscles are angled to show the torsion of his body. His body is well articulated, although his left arm and leg are poorly modelled. Hera has a scalloped fringe of hair over her forehead and, surprising for the lateness of the tripod, a tutulus and cap. Her mantle is pulled over her head and forms points over her chest similar to those of the London 587 Hera. The delicately draped chiton does not have elbow points. Her feet are bare like the Hera of the London 587 tripod.

The satyrs of group (2) have broad torsos and lean, well articulated limbs. Torsion has been attempted. Perhaps with the removal of the corrosion, their torsos may more closely resemble those of the New York (No. 20) figure group (2). Unlike the hooved satyrs of the Vatican and London tripods and the booted satyrs of the Paris tripod, the Copenhagen satyrs have naked human feet.

The figures of group (3) have the stout physique noted on the Dioscuri of the Budapest/Speyer and London 587 tripods. Their facial features are very severe. Their deeply pleated chitons recall the earlier London 487 figure (1b) and Chiusi cippus.¹⁰⁶ The Copenhagen Dioscuri each wear a tebenna with the points thrown back over the shoulders. The drapery of the tebenna, as with Hera's chiton, flows

much more naturally than in the previous tripods. A date ca. 470-460 seems appropriate for this tripod.

The New York tripod (No. 20), is the finest of the series. The vertical rod capitals and the lion's paws are very close to the capitals and feet of the Copenhagen tripod. The arcs resemble those of the Vatican, Budapest/Speyer, London 587, and Copenhagen tripods. The excellent rendering of the compact animal groups recalls the Budapest/Speyer and Copenhagen animal combats.

The New York figures show the customary severe features of the last few tripods. The figure groups are not as compact as those of the Copenhagen tripod. Herakles has the peculiar arching eyes of the Copenhagen figure group (1). The New York Herakles not only abandons the chiton, as do the London 587 and Copenhagen Herakles, but also wears his lion's skin open like a cape to show his slim, well-proportioned body. His limbs are well articulated and his muscles realistically rendered. Hera's face resembles the Baltimore 54.87¹⁰⁷ votive bronze. Her dress closely resembles the Copenhagen Hera's clothing except that the New York figure does not have a tutulus and cap, but a tiara instead. The Herakles and Hera figures both have a very relaxed, natural pose.

The beautifully and accurately rendered musculature of the satyrs of group (2) shows the continuing influence of the Kleophrades Painter¹⁰⁸ and the Berlin Painter.¹⁰⁹ Their anatomy is close to Florence 120¹¹⁰ and Malibu A 55 S-6¹¹¹ votive bronzes. The torsion of the satyrs' bodies is successfully modelled. They also have bare human feet like the Copenhagen satyrs.

The facial features of group (3) resemble the New York 1972.118.74,¹¹² Frankfurt am Main 783,¹¹³ and Minneapolis 47.39¹¹⁴ votive bronzes. The New York figures are different from the previous Dioscuri in that they each wear a Greek himation that is draped low on the body to show the muscles of the upper part of the torso, not unlike West Berlin Fr. 2166¹¹⁵ and Malibu A 55 S-6¹¹⁶ votive bronzes. Based on the severe features and the anatomical details of the New York figures, the date of manufacture for this tripod should come close to the end of the Late Archaic period, ca. 460-450 B.C.

As a result of this investigation, there appear to have been at least four workshops involved in the Vulcentine tripod industry ca. 525-450 B.C. The variety both in the rendering of the figures and in the choice of ornament point to the presence of several artists within each workshop.

Neugebauer ventured so far as to identify different hands within each workshop. For example, by comparing the London 539 fragment and the St. Louis tripod, he asserted that they were made by workshop companions rather than by the same artist. He based this on the more careful hand and the retouching apparent on the St. Louis tripod.¹¹⁷ On the other hand, he assigned the St. Louis and London 588 tripods to a single artist on the basis of the presence of the double horse-protomai and the rendering of their manes.¹¹⁸ I believe that these assignments are contradictory. The double horse-protomai of the St. Louis tripod are much more elastic and naturally rendered than the London 588 double horse-protomai. Thus, to be consistent with Neugebauer's reasons for assigning separate hands to London 539 and St. Louis, one must also

assign separate hands to St. Louis and London 588. Conversely, if the manes of the double horse-protomai allow one to assign London 588 and St. Louis to one hand, certainly London 539, which is a near replica of St. Louis figure (1), must also be assigned to the artist of the St. Louis tripod. These examples show that the assignment of the tripods to specific hands is very risky. Perhaps it is true that London 588 and St. Louis are by the same artist at different points in his development. But, without a much larger sampling of tripods from that workshop to confirm this assumption, one may just as easily assign these two tripods to different hands. Thus, while different workshops may emerge from our small sampling of tripods, it is hazardous to identify the products of different artists.

The artists of the Vulcentine workshops were under a variety of foreign influences - specifically, Ionian, Attic, Peloponnesian, South Italian. These foreign influences manifested themselves in the rendering of the figures, ornamental motifs, figural themes, and development of the tripod form.

The earlier human figures are explicitly Ionian with their heavy-set, stocky builds. The Eastern theme of a deer or bull being attacked by a lion was common in Etruscan art since the Orientalizing period. It continues to be favoured on the tripods, no doubt due to the influence of Ionian artists. The double horse-protome¹¹⁹ and Achelous¹²⁰ are also particularly popular with the East Greeks. Much of the ornamentation has roots in the East. The architectural motifs of the vertical rod capitals may be derived from Ionic capitals.¹²¹ The rows of acorns and palmettes in the arc patterns can be tied specifically to Cypriot

art.¹²² The lotus and palmette decoration of the tripod feet, arcs, and vertical rod capitals is related to the Eastern Fikellura pottery,¹²³ but is more likely to have been derived from the Caeretan hydriae due to the proximity of their centre of production to Vulci.

These strong Ionian influences certainly are not surprising since the adoption of Ionian styles and motifs by Etruscan artists working in all types of media intensified in the Middle Archaic period. Most likely many of these influences came directly from immigrant Ionian artists. For example, the Caeretan hydriae, which I have tied stylistically to the Leningrad and St. Louis tripods and which may have been the inspiration for the palmette and lotus decoration, are assigned to a workshop established by immigrant Ionian artists in either Caere or its harbour Pyrgi.¹²⁴ The theory generally accepted by scholars is that the Ionian immigrants, who were possibly Phocaeans, fled from East Greece at the time of the Persian conquest, travelled West, and eventually set up their workshop ca. 530-525 B.C.¹²⁵ Before the arrival of these fleeing Ionians, a Greek community already existed at Pyrgi.¹²⁶ Perhaps these Greeks were refugees from the Phocaeans colony in Corsica which succumbed to Etruscan and Carthaginian forces ca. 538 B.C.¹²⁷ These direct contacts with Ionians certainly had a great influence on the art of the Etruscans; but the Etruscan expansion into Campania in the sixth century also brought them into contact with the South Italian Greeks.

The Vulcentine tripods have been linked to the Metaponto (Berlin, Antiquarium Fr 768)¹²⁸ and Trebenischte (Belgrade, National Museum)¹²⁹ tripods. Both of these tripods have been given a date ca. 550-540 B.C.¹³⁰ While the Trebenischte tripod is given a certain Peloponnesian

origin,¹³¹ the place of manufacture for the Metaponto tripod is more controversial. Several scholars consider that the Metaponto tripod was imported from Greece into South Italy. Based on this belief, Ducati,¹³² Guarducci,¹³³ and Fischetti¹³⁴ assert that the Vulcentine tripods and the Metaponto tripod are products of two parallel branches derived from a common Greek trunk. Riis is more uncertain. Riis¹³⁵ proposes that the Metaponto tripod, while it has close ties with the Peloponnesian Trebenische tripod, is also related to the Grachwyl hydria of South Italy. Jantzen¹³⁶ and Neugebauer¹³⁷ maintain that the Metaponto tripod is a product of a Tarentine workshop with Peloponnesian roots. While Fischetti¹³⁸ acknowledges that tripods like the Metaponto one may have been the inspiration for the Vulcentine tripod type, Neugebauer¹³⁹ takes this opinion even further. He states that not only was the Metaponto tripod type a predecessor to the Vulcentine type, but that the Vulcentine artists received their artistic influences not from Greece but from the South Italian Greeks. Neugebauer was correct to acknowledge the influence of Magna Graecia. Tripods such as the one from Metaponto with its rich vegetal and figural plastic decoration, whether it was manufactured in Taranto or imported from the Peloponnese, were probably an important inspiration for the development of the Vulcentine tripod form. They are not likely to have been the sole source of inspiration.

The influence of Magna Graecia may be strengthened further by examining the lions of the animal combats. These lions have the mane around their faces set off from the mane on their necks. The lion type gets its chief inspiration from the East; but this type of mane has no East Greek parallel. Ionian manes are one solid mass with no

interruption between the forehead and shoulders.¹⁴⁰ The nearest Greek lions to our Etruscan ones are a series of late sixth century Attic marble lions.¹⁴¹ Closest to the tripod lions, however, is a clay lion's head from Taranto with a date in the sixth century.¹⁴² From this analysis of the lions one may reasonably conclude that Magna Graecia is the most likely source of inspiration for the Etruscan lions.

The myth of Hera being rescued by Herakles from an attack of satyrs has been assigned to five (possibly six) of the tripods.¹⁴³ This myth was identified by comparing the tripod figures to the Brygos Painter's cup London E 65 and to the Temple of Hera metopes at Foce del Sele, Paestum.¹⁴⁴ Zancani-Montuoro postulates that this myth may have been composed by a Sicilian or Italian poet.¹⁴⁵ If this is true and the earliest known artistic representation of this story, carved by a South Italian artist on the Temple of Hera, is in fact the first representation of this myth, the suggestion that the South Italian Greeks exerted a considerable influence on the Vulcentine artists may again be strengthened.¹⁴⁶

The artists of Attica, particularly the red-figure painters, also had a tremendous effect on the Vulcentine masters. Several examples have already been cited in the commentary to illustrate the influence of Euphronios, the Kleophrades Painter, and the Berlin Painter. The influence of the Attic passion for rendering the human form is apparent, especially in Workshop IV, culminating in the New York City tripod.

The Vulcentine artists were not merely imitators of foreign styles. Of primary importance is the fact that they actually developed a new tripod form and used it as a brazier. The lions in the animal combats

may be considered to be Etruscan creations since they have several sources of inspiration.¹⁴⁷ The human figures do have identifiable Ionian and Attic traits, yet their clothing (such as the tebenna, shaped mantle, and unbelted chiton) is Etruscan.

Although several of the figures may be assigned Greek mythological identities, often the combinations of figures around the tripods are mystifying. For example, while the figures around the London 588 tripod may be assigned probable Greek identities, what myth could require these figures to be placed around the same tripod? The figures of the Ferrara and Richmond tripods may be related to the myth of Herakles and Hera, or they may represent different, unrecognizable myths. The theme around the Paris tripod is equally confusing. Jannot¹⁴⁸ concluded in his study of the Paris tripod that the unusual scenes on the Etruscan tripods represent not an ignorance of Greek mythology but original Etruscan interpretations that we do not comprehend.

Based on the analysis of the human figures, the chronological criteria established by Richardson (1983), and the addition of Copenhagen (No. 19) and New York (No. 20) to the series of tripods, the chronology may be revised to ca. 525-450 B.C. Apparently each of the four workshops employed several artisans, but the small number of tripods makes it risky to identify individual hands. The sharing and adaptation from one another of decorative motifs by the workshops reflects the close community of artists working at Vulci and its environs.

Notes

1. Savignoni 1897 cols. 369-374.
2. Neugebauer 1924(2) col. 312. His chronology is reassessed in his 1943 article.
3. Riis 1939 p. 24.
4. Fischetti 1944 pp. 25-27.
5. The only tripods that he assigned dates to are Leningrad (No. 1), ca. 530; and Paris (No. 13), ca. end of Late Archaic period (see footnote 9).
6. Neugebauer 1943 p. 233.
7. Neugebauer 1943 p. 219.
8. Neugebauer 1943 p. 216-218.
9. Neugebauer 1943 p. 230. Neugebauer does not give his numerical date for the end of the Late Archaic period. Most likely he refers to ca. 470 since, until recently, this was the accepted date.
10. Unfortunately Fischetti's and Neugebauer's (1943) articles were published so close together in time that they were not able to comment on one another.
11. Fischetti 1944 pp. 25-27.
12. Especially Neugebauer 1943.
13. Richardson's (1983) criteria for the chronology of the Middle Archaic period pp. 110-111, 118-119, 259; Late Archaic pp. 136-137, 148, 275-276.
14. My attribution of the different tripods to Workshop I is very close to that of Neugebauer (1943). I have added the New York (No. fr. 2) fragment which Neugebauer apparently did not know. I also put the Munich (No. fr. 7) fragment in Workshop I rather than with Rome (No. fr. 9) and Ferrara (No. 10) in Workshop II, as Neugebauer did. The vertical rod capital, single figure (as opposed to a pair), and anatomical details of the Munich fragment have much closer affinities with the tripods of Workshop I than with those of Workshop II.
15. Richardson 1983 figs. 241-242.
16. Richardson 1983 figs. 243-244.
17. Richardson 1983 figs. 320-321.
18. Richardson 1983 figs. 594-596.

19. Riis 1939 pp. 26, 28.
20. Arias/Hirmer 1961 fig. 78, pl. XXVII; Sprenger/Bartoloni/Hirmer 1983 fig. 70; Hemelrijk 1984 pls. 32-33, (ca. 520 B.C.).
21. Richardson 1983 figs. 293-294.
22. Richardson 1983 figs. 295-296.
23. Richardson 1983 fig. 651.
24. Richardson 1983 figs. 279-280.
25. Richardson 1983 figs. 297-298.
26. Richardson 1983 figs. 302-303.
27. Richardson 1983 figs. 304-306.
28. Arias/Hirmer 1961 fig. 78, pl. XXVII; Sprenger/Bartoloni/Hirmer 1983 fig. 70; Hemelrijk 1984 pls. 32, 33a, (ca. 520 B.C.).
29. Poulsen 1966 figs. 12, 8 respectively. Pallottino 1985 (p. 130) dates the tomb ca. the third quarter of the sixth century.
30. Poulsen 1966 fig. 4; Brendel 1978 fig. 111, (ca. 530); Pallottino 1985 (p. 37) dates the tomb ca. 530. Richardson 1983 (p. 90, n. 43) also places the tomb in the Middle Archaic period.
31. Brendel 1978 fig. 125 (ca. 510-500); Sprenger/Bartoloni/Hirmer 1983 fig. 85 (ca. 530); Pallottino 1985 p. 51 (ca. 520-510).
32. Richardson 1983 figs. 657-658.
33. Richardson 1983 figs. 660-662.
34. Brendel 1978 fig. 120 (ca. 520-510); Sprenger/Bartoloni/Hirmer 1983 (p. 104) dates the tomb ca. 530; Pallottino 1985 p. 47 (ca. 520). Richardson 1983 (p. 90 n. 34) identifies it as Middle Archaic.
35. Brendel 1978 fig. 128 (ca. 500); Sprenger/Bartoloni/Hirmer 1983 fig. 97 (ca. 510); Pallottino 1985 p. 57 (ca. 510).
36. Bonfante 1975 p. 36.
37. Bonfante 1975 pp. 61, 76.
38. Found with this tripod fragment in its Todi grave were many small fragments of vases with and without clear black glaze (Savignoni 1897 col. 293, n. 1; Riis 1939 p. 22, No. 5). Obviously this report is of little help in determining the absolute date of the tripod fragment.
39. Richardson 1983 figs. 293-294.

40. Richardson 1983 figs. 309-310.
41. Richardson 1983 figs. 318-319.
42. Richardson 1983 figs. 293-294.
43. This fragment was found in a tomb dating from the sixth to fourth centuries. The grave goods may be divided into two groups. The earlier group contains Middle Archaic Kore Villa Giulia 1271 (Richardson 1983 p. 267; Guarducci 1936 p. 41, tav. XIV,4) and three black-figure vases (Villa Giulia 1225, 1203, 1206). The later group contains a quantity of fourth century Faliscan red-figure pottery. Unfortunately these tomb goods do not help in fixing the absolute date of the fragment. (Savignoni 1897 col. 291, n. 3; Riis 1939 p. 23).
44. Richardson 1983 figs. 302-303.
45. Poulsen 1966 figs. 8 and 12 respectively. Pallottino 1985 (p. 130) gives a date ca. the third quarter of the sixth century.
46. Moretti 1970 p. 96; ca. second half of sixth century. Sprenger/Bartoloni/Hirmer 1983 (p. 111) date the tomb more closely, ca. 520-510.
47. Brendel 1978 figs. 120-121 (ca. 520-510); Sprenger/Bartoloni/Hirmer 1983 figs. 86, 88-89 (ca. 530); Pallottino 1985 pp. 45, 48 (ca. 520). Richardson 1983 (p. 90 n. 34) places the tomb in the Middle Archaic period.
48. Sprenger/Bartoloni/Hirmer 1983 fig. 93 (ca. 520). Richardson 1983 (p. 90 n. 34) puts the tomb in the Middle Archaic period.
49. Richardson 1983 figs. 657-658.
50. Richardson 1983 figs. 660-662.
51. Brendel 1978 fig. 120 (ca. 520-510); Sprenger/Bartoloni/Hirmer 1983 fig. 88 (ca. 530); Pallottino 1985 p. 45 (ca. 510). Richardson 1983 (p. 90 n. 34) places the tomb in the Middle Archaic period.
52. Richardson 1983 fig. 649.
53. Richardson 1983 figs. 693-694.
54. Richardson 1983 fig. 695.
55. Richardson 1983 figs. 704-705.
56. The earliest pottery found with this tripod are two head vases similar to type Group J, figs. 6-7 in Beazley 1929 (from Riis 1939 p. 23, No. 10). The date of the head vases, ca. 480, is later than the tripod; however a twenty year spread in tomb goods for a single burial is not unusual in Etruria (Dr. M. Kilmer).

57. I have divided the tripods of Neugebauer's (1943) Workshop III into two separate workshops, on the basis of theme, rendering of the vertical rod capitals, and anatomical details of the figures. I have placed Athens (No. fr. 12), which Neugebauer hesitantly assigned to its own workshop, in my workshop III. I have also added Richmond (No. 16), Copenhagen (No. 19), and New York (No. 20), which Neugebauer did not know, to my Workshop IV.

58. de Ridder 1896 p. 410.

59. Sprenger/Bartoloni/Hirmer 1983 fig. 92 (ca. 520). Richardson 1983 (p. 90 n. 34) places the tomb in the Middle Archaic period.

60. Moretti 1970 p. 100; Sprenger/Bartoloni/Hirmer 1983 (p. 111) date the tomb ca. 520-510.

61. Boardman 1975 fig. 6; Cohen 1978 p. XXI,2. Cohen (p. 118) states that this amphora is one of the Andokides Painter's earliest works, ca. 525 (Prov. unknown).

62. Poulsen 1966 fig. 15; Brendel 1978 fig. 183 (after 480); Pallottino 1985 (p. 61) dates the tomb ca. 490. Richardson 1983 (p. 91 n. 44) also puts it in the Late Archaic period

63. Richardson 1983 fig. 692.

64. Richardson 1983 figs. 709-710.

65. Brendel 1978 figs. 110-111 (ca. 530); Sprenger/Bartoloni/Hirmer 1983 figs. 79-80 (ca. 540-530); Pallottino 1985 p. 37 (ca. 530). Richardson 1983 (p. 90 n. 34) also puts it in the Middle Archaic period. Curiously this is the only tomb to show this type of costume, yet it is about 40 to 50 years earlier than the date assigned to the tripod.

66. Richardson 1983 figs. 541-543.

67. see note 72.

68. Sprenger/Bartoloni/Hirmer 1983 fig. 166.

69. Sprenger/Bartoloni/Hirmer 1983 fig. 151 (ca. 480-470); Pallottino 1985 p. 78 (ca. 470). Brendel 1978 (p. 264) dates the tomb ca. 470-450. Richardson 1983 (p. 91 n. 44) also places the tomb in the Late Archaic period.

70. Richardson 1983 figs. 318-319.

71. Richardson 1983 figs. 320-321.

72. Savignoni 1897 refers the reader to col. 289 n. 3 for both the Paris and the Vatican tripods yet does not specify which tripod is discussed in the note. Riis 1939 p. 23, No. 13 refers to this note only for the Vatican tripod. Assuming Riis is correct, the following tomb goods listed by Savignoni 1897 col. 298 n. 3 refer to the Vatican tripod. The

tomb in which the tripod was discovered was intact and contained two rooms. In the first room, which contained the tripod, a bronze amphora, Etruscan bronze vase and helmet were found. (Helmet now in Paris, Bibliothèque Nationale, inv. 2013 - Guarducci 1936 tav. XIV,3; Neugebauer 1943 abb. 38). In the second room a red-figure chalice depicting the rape of Proserpina (?), a hydria showing a chariot race, and two o'pi depicting a 'vulgar subject' are found. The date, due to the presence of the red-figure pottery, should not come before the beginning of the fifth century (according to Savignoni).

73. The analysis of the Richmond tripod (No. 16) will be delayed until it can be adequately compared with the tripods already discussed and with those which follow.

74. Richardson 1983 figs. 333-334.

75. Richardson 1983 fig. 336.

76. Richardson 1983 figs. 348-349.

77. Richardson 1983 fig. 537.

78. Brendel 1978 fig. 187 (ca. 480-470); Sprenger/Bartoloni/Hirmer 1983 figs. 160-161, 163 (ca. 470); Pallottino 1985 p. 67 (ca. second half of fifth century). Richardson 1983 (p. 91 n. 44) places the tomb in the Late Archaic period.

79. Sprenger/Bartoloni/Hirmer 1983 figs. 150-155 (ca. 480-470); Pallottino 1985 pp. 75, 77 (ca. 470). Brendel 1978 (p. 264) gives the tomb a date ca. 470-450. Richardson 1983 (p. 91 n. 44) puts the tomb in the Late Archaic period.

80. Brendel 1978 fig. 187 (ca. 460-450); Sprenger/Bartoloni/Hirmer 1983 figs. 158-159 (ca. middle fifth century). Richardson 1983 (p. 91 n. 44) places the tomb in the Late Archaic period.

81. Richardson 1983 figs. 295-296.

82. Richardson 1983 figs. 299-300.

83. Richardson 1983 figs. 304-306.

84. Vulcentine thymiateria with figures having same hairstyle as Budapest/Speyer group (2) : Paris, Bibliothèque Nationale, inv. 958; Basel, Antikenmuseum Basel und Sammlungen Ludwig, inv. BS. 1921.738; Karlsruhe, Badisches Landesmuseum Karlsruhe Bildarchiv, inv. 62/93; Cambridge, Fitzwilliam Museum, acc. GR. 17-1964; Rome, Museo di Villa Giulia, old Antiquarium inv. 24405.

85. Schumacher 1925 lists the tomb goods found with the tripod and assigns a date ca. 480 for the Dürkheim tomb.

86. Richardson 1983 fig. 345.

87. Richardson 1983 fig. 350.
88. Richardson 1983 fig. 714A.
89. Richardson 1983 p. 148.
90. London, British Museum B193 amphora (from Etruria); Boardman 1975 fig. 10.
91. Paris, Louvre G 103 calyx crater (from Caere); Boardman 1975 fig. 23.
92. Tarquinia, Museo Nazionale RC 6843 amphora (from Tarquinia); Boardman 1975 fig. 40.1.
93. Basel, Antikemuseum BS 456 amphora (prov. unknown); Boardman 1975 fig. 146.1.
94. Brendel 1978 fig. 187 (ca. 460-450); Sprenger/Bartoloni/Hirmer 1983 figs. 158-159 (ca. middle fifth century). Richardson 1983 (p. 91 n. 44) places the tomb in the Late Archaic period.
95. Munich, Antikensammlungen 2344 pointed amphora (from Vulci); Arias/Hirmer 1961 fig. 122; Boardman 1975 fig. 132.2.
96. Berlin, Staatliche Museum 2160 amphora (from Vulci); Arias/Hirmer 1961 figs. 150,152.
97. Munich, Antikensammlungen 2645 cup (from Vulci); Arias/Hirmer 1961 fig. 143; Boardman 1975 fig. 256. London, British Museum E65 cup (found in Brygos tomb, Capua; Beazley 1945 pp. 153-185); Boardman 1975 fig. 252.
98. Zancani-Montuoro 1948 p. 85; Boardman 1975 figs. 252.1,2.
99. Richardson 1983 fig. 726. Unfinished appearance of male figures' faces makes it difficult to find a similar votive bronze in Richardson 1983.
100. As mentioned in the Richmond catalogue entry, figure (2b) may be wearing his tebenna with the points in front.
101. Richardson 1983 figs. 329-330.
102. Richardson 1983 fig. 338.
103. Richardson 1983, from Monteguragazza, figs. 546-548.
104. Richardson 1983 fig. 549.
105. Richardson 1983 figs. 552-554.
106. see note 68.

107. Richardson 1983 fig. 714.
108. Tarquinia, Museo Nazionale RC 4196 calyx crater (from Tarquinia); Arias/Hirmer 1961 figs. 119-121; Boardman 1975 fig. 133.
109. Berlin, Staatliche Museum 2160 amphora (from Vulci) Arias/Hirmer 1961 figs. 150-153; Boardman 1975 fig. 144. Würzburg, Martin von Wagner Museum 500 panathenaic amphora; Boardman 1975 fig. 145.
110. Richardson 1983 figs. 329-330.
111. Richardson 1983 fig. 533.
112. Richardson 1983 fig. 350.
113. Richardson 1983 fig. 353.
114. Richardson 1983 fig. 555.
115. Richardson 1983 figs. 331-332.
116. Richardson 1983 533-555.
117. Neugebauer 1943 p. 216.
118. Neugebauer 1943 p. 218.
119. Savignoni 1897 col. 345.
120. Hemelrijk 1984 p. 178.
121. Savignoni 1897 col. 335.
122. Savignoni 1897 col. 343.
123. Cook 1933/34 fig. 17, pl. 12d. This decoration became standardized in Greece ca. 530 (Jackson 1976 pp. 81, 83). This style of alternating palmettes and lotuses was not only popular in Greek vase painting but also in Greek architecture (for example : Delphi, Treasuries; Selinus, Temple C; Paestum, Temple of Athena, Silaris Treasury).
124. Hemelrijk 1984 pp. 160-161, 193-194.
125. Richardson 1976 p. 103; Brendel 1978 pp. 116, 171; Hemelrijk 1984 pp. 160-161, 193-194.
126. Hemelrijk 1984 p. 160.
127. Hemelrijk 1984 p. 160.
128. Savignoni 1897 col. 305, tav. VIII; Neugebauer 1924(2) col. 325; Ducati 1930 p. 465; Guarducci 1936 p. 49; Jantzen 1937 p. 27, No. 14, pp. 32-33; Riis 1939 pp. 13-16; Neugebauer 1943 p. 233; Fischetti 1944 pp. 23-24.

129. Jantzen 1937 pp. 32-33, p. 68 Anhang 3,A)1; Riis 1939 pp. 13-16, fig. 6; Fischetti 1944 pp. 23-24.
130. Jantzen 1937 p. 33; Riis 1939 p. 16.
131. Fischetti 1944 pp. 23-24; Jantzen 1937 p. 32; Riis 1939 pp. 13-16.
132. Ducati 1930 pp. 464-465.
133. Guarducci 1936 pp. 49-50.
134. Fischetti 1944, p. 24.
135. Riis 1939 pp. 13-16.
136. Jantzen 1937 p. 32.
137. Neugebauer 1943 p. 233.
138. Fischetti 1944 p. 27.
139. Neugebauer 1924(2) col. 325; Neugebauer 1943 p. 233.
140. Brown 1960 p. 93.
141. Brown 1960 p. 93; pl. LXIII, c.1-3.
142. Trieste No. 924; Brown 1960 p. 63, p. LXIII,b,1-2.
143. Vatican (No. 15), Budapest/Speyer (No. 17), London 587 (No. 18), Copenhagen (No. 19), New York (No. 20); perhaps also Rome (No. fr. 9).
144. Zancani-Montuoro 1948 pp. 85-88.
145. Zancani-Montuoro 1948 pp. 85-86, 98.
146. Zancani-Montuoro 1948 p. 98.
147. Brown 1960 p. 94; see above in discussion of lions of animal combats and relations to South Italian lions.
148. Jannot 1977(1) p. 22.

CHAPTER V

CONCLUSIONS :

FURTHER RESEARCH

The tripod industry at Vulci was very prolific. At least four workshops, each employing several artists, were active ca. 525-450 B.C. Their products were exported throughout Italy and into Central Europe and Greece.

The tripods, however, are only one product of the bronze industry at Vulci. It would prove fruitful to examine other types of Vulcentine bronzes. Thymiateria and candelabra, which, like tripods, are domestic bronzes, are found in forms closely related to the Vulcentine tripods. The thymiateria are roughly contemporary with the tripods, while the candelabra begin towards the end of the Late Archaic period - that is, near the date of the last of the tripods - and continue down into the Classical period.

The Vulcentine tripods, thymiateria, and candelabra are related not only because they are household utensils but because they share a number of important features. All are luxuriously embellished with human figural decoration. An unusual incense burner in Mainz,¹ which has many elements in common with the series of Vulcentine tripods, provides some of the strongest evidence of the connections between tripods and thymiateria. Set in the panels of the base of this incense burner are Herakles and Hera, a pair of satyrs, and the Dioscuri. These figures from the Herakles/Hera myth are very much like those found on five of the Vulcentine tripods, and the theme, or mythological reference, is clearly the same unusual myth of Herakles' rescue of Hera from the satyrs. The style of both the human figures and the decorative elements are closely tied to the styles of the later tripod workshops.

Like the tripods, many of the thymiateria have lion's paws (sometimes on frogs or turtles) and rich vegetal decoration. Herakles, maidens, satyrs, and divinities are figures common on both tripods and thymiateria. Several of the later thymiateria are more closely related to the candelabra than they are to the tripods. Some elements that they have in common are long, spindly feline paws at the bases, and simplified vegetal decoration. Athletes and dancers are regularly found on both thymiateria and candelabra.

Study of the Vulcentine tripods in conjunction with thymiateria and candelabra would greatly enhance our knowledge of the bronze industry at Vulci. By examining the thematic and stylistic connections between these three domestic utensils, it may prove possible to establish relationships between the tripod workshops and the workshops which produced thymiateria and candelabra. Preliminary study suggests that some tripod workshops also produced thymiateria and that some candelabra were produced in workshops which also made tripods.

It will be useful to do further research on the selective adoption of foreign motifs and the retention of Etruscan styles. The Etruscan tendency to archaize, especially during the transition from the Late Archaic to the Classical periods, is a significant feature which needs further study in this context.

The literary record attests the Greek appreciation of Etruscan bronzes. The Athens fragment (No. fr. 12) found on the Acropolis supports the literary evidence and even to supplement it to a small degree. The popularity of Etruscan bronzes in Greece - particularly in Athens - must raise again the controversial question of the possibility

that Etruscan art influenced Greek art.

Continued research on the Vulcentine bronzes will ultimately help us to understand more both about the bronze industry in Vulci itself and about the artistic environment in which the bronze masters of Vulci worked. What we learn from these bronzes will contribute to our knowledge of the art of Etruria as a whole, and will increase our understanding of the role played by Etruscans in the world of Archaic and Classical art.

Notes

1. Neugebauer 1924(2) cols. 312-313, abb. 4; Neugebauer: 1941 pp. 262-263, abb. 44; Zancani-Montuoro 1948 p. 87, fig. 4.

BIBLIOGRAPHY AND ABBREVIATIONS

- Adam 1984 A-M Adam, Bronzes étrusques et italiques, Paris, 1984
- Akurgal 1961 E. Akurgal, Die Kunst Anatoliens, von Homer bis Alexander, Berlin, 1961
- Alexander 1958 C. Alexander, 'Newly Acquired Bronzes', Bulletin of the Metropolitan Museum of Art, N.S. 17, Nov. 1958, pp. 88-91
- Arias/Hirmer 1961 P.E. Arias, M. Hirmer, A History of 1000 Years of Greek Vase Painting, New York, 1961
- Athenaeus Athenaeus, The Deipnosophists, C. B. Gulick (tr.), Loeb Classical Library, Cambridge, 1969
- Babelon/Blanchet 1895 E. Babelon, J-A Blanchet, Catalogue des bronzes antiques de la Bibliothèque Nationale, Paris, 1895
- Banti 1957 L. Banti, 'Bronzi arcaici etruschi : I tripodi Loeb', Tyrrhenica: Saggi di studi etruschi, Milan, 1957, pp. 77-96
- Banti 1969 L. Banti, Il mondo degli etruschi, Rome, 1969
- Bartoccini 1960 R. Bartoccini, Vulci: storia, scave, rinvenimenti, Rome, 1960
- Battaglia/Moretti/
Pallottino/Proietti
1980 G. B. Battaglia, M. Moretti, M. Pallottino, and G. Proietti, Il Museo Nazionale Etrusco di Villa Giulia, Rome, 1980
- Bayet 1926 J. Bayet, Herclé. Etude critique des principaux monuments relatifs à l'Hercule étrusques, Paris, 1926
- Beazley 1929 J. D. Beazley, 'Charinos: Attic Vases in the Form of Human Heads', JHS 49, 1929, pp. 38-78

- Beazley 1945 J. D. Beazley, 'The Brygos Tomb at Capua', AJA 49, 1945, pp. 153-158
- Beazley 1963 J. D. Beazley, Attic Red Figure Vase-Painters, 2nd. ed., Oxford, 1963
- Beazley 1976 J. D. Beazley, Etruscan Vase Painting New York, 1976
- Beazley 1978 J. D. Beazley, Attic Black Figure Vase-Painters, New York, 1978
- Besnier 1873 M. Besnier, 'Turibulum', Daremberg and Saglio, Vol. 5, pp. 542-544
- Boardman 1974 J. Boardman, Athenian Black Figure Vases: A Handbook, London, 1974
- Boardman 1975 J. Boardman, Athenian Red Figure Vases: The Archaic Period, New York, 1975
- Boardman 1978 J. Boardman, Greek Sculpture: The Archaic Period, London, 1978
- Boethius 1962 A. Boethius (ed.), Etruscan Culture, Land and People, New York, 1962
- Bonfante 1975 L. Bonfante, Etruscan Dress, Baltimore, 1975
- von Bothmer 1961 D. von Bothmer, 'Newly Acquired Bronzes: Greek, Etruscan, and Roman', Bulletin of the Metropolitan Museum of Art, N.S. 19, Jan. 1961, pp. 133-151
- Boucher 1970 S. Boucher, Bronzes grecs, hellénistiques et étrusques, Paris, 1970
- Boucher 1977 S. Boucher (ed.), Actes du IVe Colloque International sur les bronzes antiques (17-21 mai), Lyon, 1977
- Brendel 1978 O. J. Brendel Etruscan Art, New York, 1978

- Brown 1960
W. L. Brown, The Etruscan Lion, Oxford, 1960
- Castagnoli 1943
F. Castagnoli, 'Candelabro etrusco da Spina', St.Etr., 17, 1943, pp. 183-185
- Charbonneaux 1958
J. Charbonneaux, Les bronzes grecs, Paris, 1958
- Charbonneaux
Martin/Villard
1971
J. Charbonneaux, R. Martin, and F. Villard, Archaic Greek Art, New York, 1971
- Chase 1908
G. H. Chase, 'Three Bronze Tripods belonging to James Loeb Esq.', AJA 12, 1908, pp. 287-323
- Cohen 1978
B. Cohen, Attic Bilingual Vases and their Painters, New York, 1978
- Comstock/ Vermeule
1971
M. Comstock, and C. Vermeule, Greek, Etruscan, and Roman Bronzes in the Museum of Fine Arts, Boston, 1971
- Cook 1933/34
R. M. Cook, 'Fikellura', BSA 34, 1933/34, pp. 1-98
- Cristofani 1978
M. Cristofani, L'Arte degli Etruschi. Produzione e consumo, Torino, 1978
- Cristofani 1985
M. Cristofani, I Bronzi degli Etruschi, Novara, 1985
- Daremberg and
Saglio
Daremberg et Saglio, Dictionnaire des antiquités grecques et romaines, Paris, 1873
- Dennis 1907
G. Dennis, Cities and Cemeteries of Etruria, New York, 1907
- Deonna 1930
W. Deonna, Dédale ou la Grece archaïque, Paris, 1930
- Doeringer/Mitten
Steinberg 1970
S. F. Doeringer, D. G. Mitten, and A. Steinberg, Art and Technology : A Symposium of Classical Bronzes, Cambridge, Ma., 1970

- Dohrn 1959 T. Dohrn, 'Zwei etruskische Kandelaber', RM 66, 1959, pp. 45-64
- Dubois 1973 C. Dubois, 'Tripus' in Daremberg and Saglio, Vol. 5, pp. 474-482
- Ducati 1909 P. Ducati, 'Sul carro di Monteleone', OJh 12, 1909, pp. 74-80
- Ducati 1930 P. Ducati, 'Matrice per Placchetta Metallica di Vulci', Historia 1930, pp. 454-469
- Fay 1981 G. E. Fay, A Bibliography of Etruscan Culture and Archaeology, Greeley, Colorado, 1981
- Ferraguti 1937 U. Ferraguti, 'I bronzi di Vulci', St. Etr. 11, 1937, pp. 107-120
- Fischetti 1944 G. Fischetti, 'I tripodi di Vulci', St. Etr. 18, 1944, pp. 9-27
- Giglioli 1935 G. O. Giglioli, L'arte etrusca, Milan, 1935
- Giglioli 1953 G. O. Giglioli, 'Nota' to Riccardo Zandrino, St. Etr. 22, 1953, pp. 338-339
- Goldscheider 1941 L. Goldscheider, Etruscan Sculpture, New York, 1941
- Grenier 1948 A. Grenier, Les religions étrusque et romaine, Paris, 1948
- Guarducci 1936 M. Guarducci, 'I bronzi di Vulci', St. Etr. 10, 1936, pp. 15-53
- Hampe/Simon 1964 R. Hampe, and E. Simon, Griechische Sagen in der frühen etruskischen Plastik, Mainz, 1964
- Hanfmann 1956 G. M. A. Hanfmann, Etruskische Plastik, Stuttgart, 1956
- Haynes 1965 S. Haynes, Etruscan Bronze Utensils, London, 1965

- Haynes 1971 S. Haynes, Etruscan Sculpture, London, 1971
- Hemelrijk 1984 J. M. Hemelrijk, Caeretan Hydriae, Mainz am Rhein, 1984
- Herbig 1965 R. Herbig, Götter und Dämonen der Etrusker, 2nd. ed., Mainz, 1965
- Heurgon 1964 J. Heurgon, Daily Life of the Etruscans, London, 1964
- Hoeckmann 1982 U. Hoeckmann, Die Bronzen aus dem Fürstengrab von Castel San Mariano bei Perugia: Katal. der Bronzen. Staatl. Antikensamml. München I, Munich, 1982
- Huls 1957 Y. Huls, Ivoires d'Etrurie, Bruxelles, 1957
- Hus 1971 A. Hus, Vulci étrusques et étrusco-romaine, Paris, 1971
- Hus 1975 A. Hus, Les bronzes étrusques, Bruxelles, 1975
- Jackson 1976 D. A. Jackson. East Greek Influence on Attic Vases, London 1976
- Jannot 1977(1) J-R Jannot, 'Décor et signification: a propos d'un trépied de Vulci', RA 1977, pp. 3-22
- Jannot 1977(2) J-R Jannot, 'Observations techniques sur un trépied de Vulci', in Boucher 1977, pp. 71-74
- Jantzen 1937 U. Jantzen, Bronzwerkstätten in Grossgriechenland und Sizilien, Berlin, 1937
- Jenkins 1936 R. J. H. Jenkins, Dedolica, Cambridge, 1936
- Jucker 1967 H Jucker, 'Etruskische Bronzen', AA 82, 1967, pp. 619-633

- Krauskopf 1974
I Krauskopf, Der thebanische Sagenkreis und andere Griechische Sagen in der etruskischen Kunst, Mainz am Rhein, 1974
- Krauss 1976
F. Krauss, Paestum - Die griechischen Tempel, Berlin, 1976
- Lamb 1969
W. Lamb, Ancient Greek and Roman Bronzes, 2nd. ed., Chicago, 1969
- Langlotz/Hirmer 1965
E. Langlotz, and M. Hirmer, Ancient Greek Sculpture of South Italy and Sicily, New York, 1965
- MacNamara 1973
E. F. MacNamara, Everyday Life of the Etruscans, New York, 1973
- MacNamara 1986
E. F. MacNamara, 'The Construction of some Etruscan Incense-burners and Candelabra', in Swaddling 1986, pp. 81-98
- Magi 1939
F. Magi, La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco, II. Bronzi e oggetti varia, Rome, 1939
- von Matt/Moretti/
Maetzke/Gasser
1979
L. von Matt, M. Moretti, G. Maetzke, and M. Gasser, Art et Civilisation des Etrusques, Paris, 1970
- Mau 1893
J. Mau, 'Candelabrum', Pauly-Wissowa, Band III, 2. cols. 1461-1464
- Messerschmidt 1931
F. Messerschmidt, 'Die 'Kandelaber' von Vetulonia'. St. Etr. 5, 1931, pp. 71-84
- Minto 1935
A. Minto, 'Dove e quando furono scoperti i famosi tripodi Loeb'. St. Etr. 9, 1935, pp. 410-411
- Mitten/Doeringer
1967
D. G. Mitten, and S. F. Doeringer, Master Bronzes from the Classical World, Greenwich, Conn., 1967

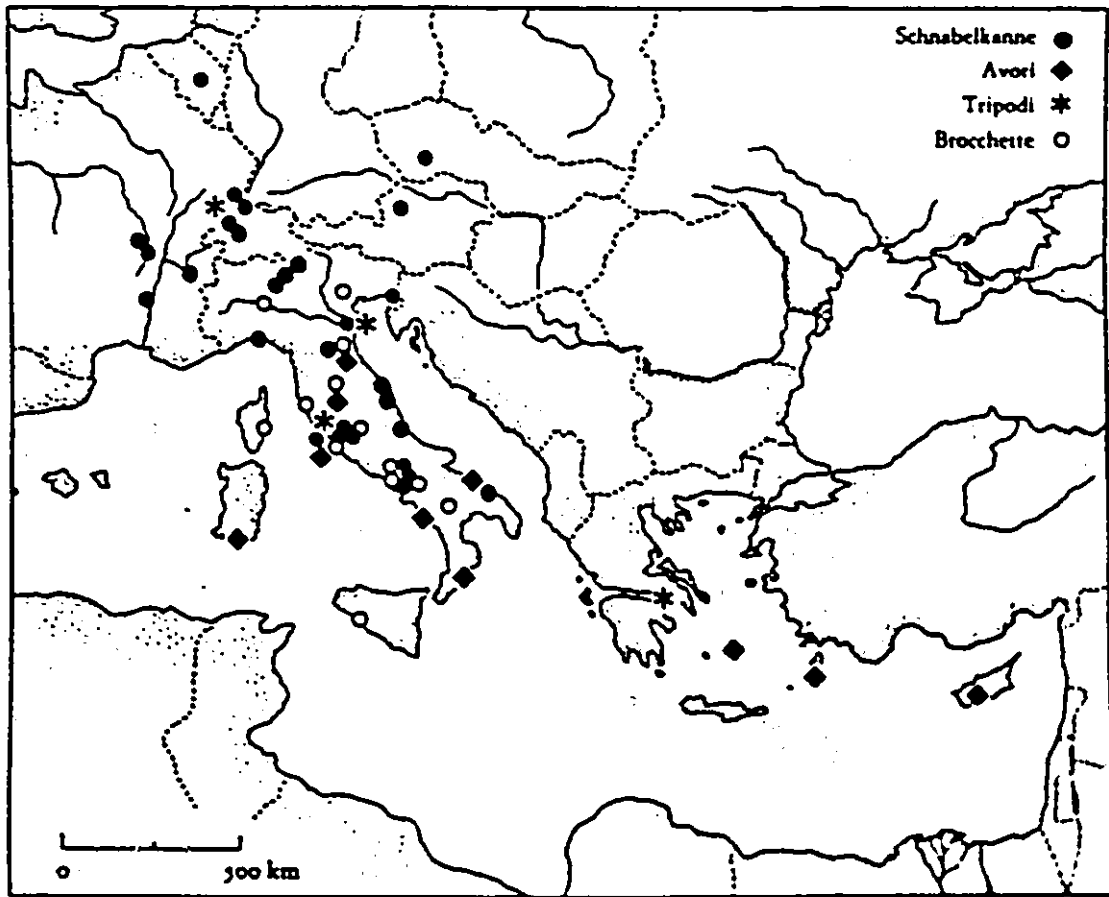
- Moretti, 1970
M. Moretti, New Monuments of Etruscan Painting, London, 1970
- Neppi Modona 1977
A. Neppi Modona, La civiltà arcaica di Vulci e la sua espansione, Atti X Convegno di studi etruschi e italici, Grosseto-Roselle-Vulci. 29 maggio-2 giugno, 1975, Florence, 1977
- Neugebauer 1924(1)
K. A. Neugebauer, 'Archaisch-etruskische Weihrauchständer', Berl.Mus. 45, 1924, pp. 28-35
- Neugebauer 1924(2)
K. A. Neugebauer, 'Bronze-Industrie von Vulci', AA 38, 1924, cols. 302-326
- Neugebauer 1943
K. A. Neugebauer, 'Archaische Vulcenter Bronzen', JDI 58, 1943, pp. 206-287
- Ny Carlsberg Glyptotek
Ny Carlsberg Glyptotek, Den Etruskiske Samling, Copenhagen, 1966
- Oxford Classical Dictionary
N. G. L. Hammond, and H. H. Scullard (eds.), The Oxford Classical Dictionary, 2nd. ed., Oxford, 1970
- Pallottino 1945
M. Pallottino, La Scuola di Vulci, Rome, 1945
- Pallottino 1975
M. Pallottino, The Etruscans, 2nd. ed., Milan, 1975
- Pallottino 1985
M. Pallottino, La peinture étrusque, 2nd. ed., Geneva, 1985
- Pallottino/Jucker 1955
M. Pallottino, and H. and J. Jucker, Art of the Etruscans, New York, 1955
- Pauly-Wissowa
Pauly-Wissowa, Realencyclopädie der Classischen Altertumswissenschaft, Stuttgart, 1893 ff.

- Payne/Young 1950
H. Payne, and G. Mackworth-Young, Archaic Marble Sculpture from the Acropolis, rev. ed., London, 1950
- Poulsen 1922
F. Poulsen, Etruscan Tomb Painting: Their Subjects and Significance, Oxford, 1922
- Poulsen 1962
V. Poulsen, 'Etruscan Art: Five Centuries of Sculpture and Painting from Sites in Etruria', in Noethius 1962, pp. 359-470
- Poulsen 1966
V. Poulsen, 'En Orientalisk Bronze', Meddelelser Fra Ny Carlsberg Glyptotek, 23, 1966, pp. 1-13
- Pryce 1931
F. N. Pryce, Catalogue of Sculpture in the department of Greek and Roman Antiquities of the British Museum. Vol. 1, part 2, Cypriot and Etruscan, London 1931
- Reische 1893
E. Reisch, 'Dreifuss', Pauly-Wissowa, Band V, 2, cols. 1669-1696
- Richardson 1940
E. Hill (Richardson), 'Etruscan Dancing Figures', Magazine of Art, Vol. 33 #8, Aug. 1940, pp. 470-477
- Richardson 1976
E. Richardson, The Etruscans: Their Art and Civilization, 2nd. ed., Chicago, 1976
- Richardson 1983
E. Richardson, Etruscan Votive Bronzes: Geometric, Orientalizing, Archaic, Mainz am Rhein, 1983
- Reallex. d.
Vorgesch.
M. Ebert (ed.), Reallexikon der Vorgeschichte, Berlin, 1925
- Richter 1915
G. M. A. Richter, Greek, Etruscan, and Roman Bronzes, New York, 1915
- Richter 1940
G. M. A. Richter, Handbook of the Etruscan Collection, New York, 1940

- Richter 1966 G. M. A. Richter, The Furniture of the Greeks, Etruscans, and Romans, London, 1966
- Richter 1968 G. M. A. Richter, Korai: Archaic Greek Maidens, London, 1968
- Richter 1970 G. M. A. Richter Kouroi: Archaic Greek Youths, 3rd ed., New York, 1970
- Richter 1983 G. M. A. Richter, A Handbook of Greek Art, 8th ed., London, 1983
- de Ridder 1896 A. de Ridder, 'Un bronze Chalcidien sur l'Acropole', Bull. Corr. Hell. 20, 1896, pp. 401-422
- Ridgway 1970 B. S. Ridgway, The Severe Style in Greek Sculpture, Princeton, 1970
- Ridgway 1977 B. S. Ridgway, The Archaic Style in Greek Sculpture, Princeton, 1977
- Ridgway 1979 D. and F. R. Ridgway, Italy Before the Romans, New York, 1979
- Riis 1939 P. J. Riis, 'Rod-tripods', Act. Arch. 10, 1939, pp. 1-30
- Riis 1941 P. J. Riis, Tyrrhenika: an Archaeological Study of the Etruscan Sculpture in the Archaic and Classical Periods, Copenhagen 1941
- Robertson 1971 D. S. Robertson, Greek and Roman Architecture, 2nd. ed., Cambridge, 1971
- Rolley 1983 C. Rolley, Les bronzes grecs, Paris, 1983
- Saglio 1873 E. Saglio, 'Candelabrum', Daremberg and Saglio, Vol. 1/2, pp. 869-875
- Santangelo 1960 M. Santangelo, Museo e Monumenti Etruschi, Novara, 1960

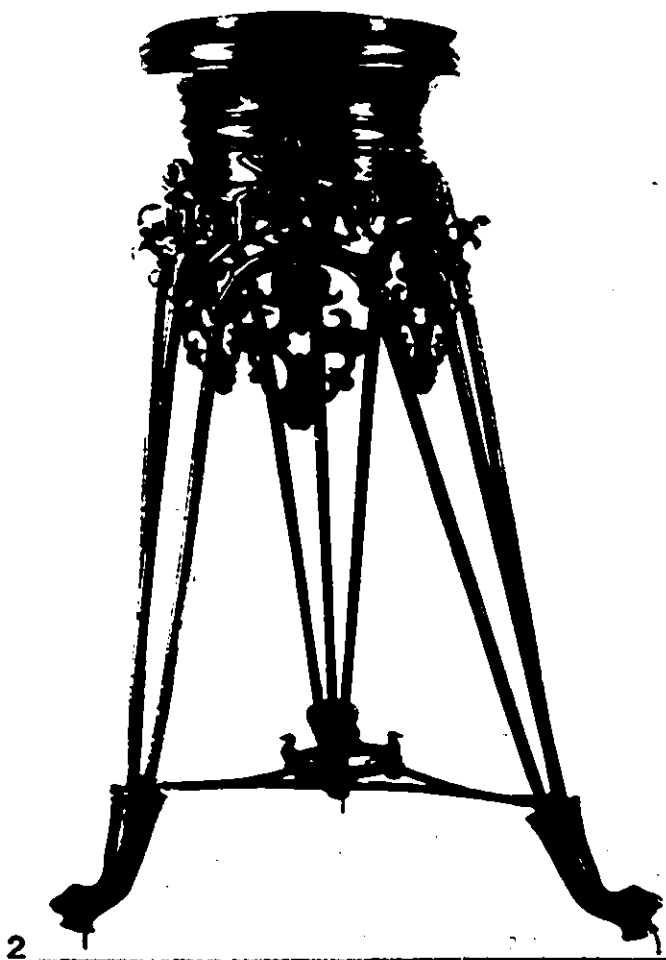
- Savignoni 1897
L. Savignoni, 'Di un bronzetto arcaico dell'acropoli di Atene e di una classe di tripodi di tipo Greco orientale', Mon. Ant. 7, 1897, cols. 279-375
- Schede 1909
M. Schede, Antikes Traufleistenornament, Strassburg, 1909
- Schumacher 1925
K. Schumacher, 'Dürkheim', in Reallex. d. Vorgesch. II 1925, pp. 473-474
- Shoe 1965
L. T. Shoe, Etruscan and Republican Roman Mouldings, Rome, 1965
- Sprenger/Bartoloni/Hirmer 1983
M. Sprenger, M. Bartoloni, and A. Hirmer, The Etruscans: Their History, Art, and Architecture, New York, 1983
- Stapleton 1978
M. Stapleton, The Illustrated Dictionary of Greek and Roman Mythology, New York, 1978
- Steingraber 1979
S. Steingraber, Etruskische Möbel, Rome, 1979
- Swaddling 1986
J. Swaddling, Italian Iron Age Artefacts in the British Museum Papers of the Sixth British Museum Classical Colloquium, London, 1986
- Teitz 1967
R. S. Teitz, Masterpieces of Etruscan Art, Worcester, Ma., 1967
- Ternbach 1964
J. Ternbach, 'The Restoration of an Etruscan Bronze Tripod', Archaeology 17, 1964, pp. 18-25
- Thieme 1967
W. C. Thieme, Die Dreifüsse der Sammlung L. Loeb im Museum für antike Kleinkunst, Munich, 1967
- Torelli 1985
M. Torelli, L'Arte degli Etruschi, Rome, 1985

- Vermeule 1968
C. Vermeule, 'Vases and Terracottas in Boston: Recent Acquisitions', Classical Journal 64, 1968, pp. 49-67
- Walters 1899
H. B. Walters, Catalogue of the Bronzes: Greek, Roman, and Etruscan in the Department of Greek and Roman Antiquities, British Museum, London, 1899
- Wigand 1912
K. Wigand, 'Thymiateria', Bonn Jbb. 122, 1912, pp. 1-97
- Zancani-Montuoro 1948
P. Zancani-Montuoro, 'Un mito italiota in Etruria', ASAA 1946-1948, pp. 85-98
- Zandrino 1953
R. Zandrino, 'Il thymiaterion delle Boncia', St. Etr. 22, 1952-1953, pp. 329-338



1

Fig. 1. Distribution of artistic products from Etruria.
 (ca. 570-440 B.C.) (after Cristofani 1978 p. 107. fig. 6)



Figs. 2-4. (No. 1) Leningrad,
Hermitage, inv. B.486



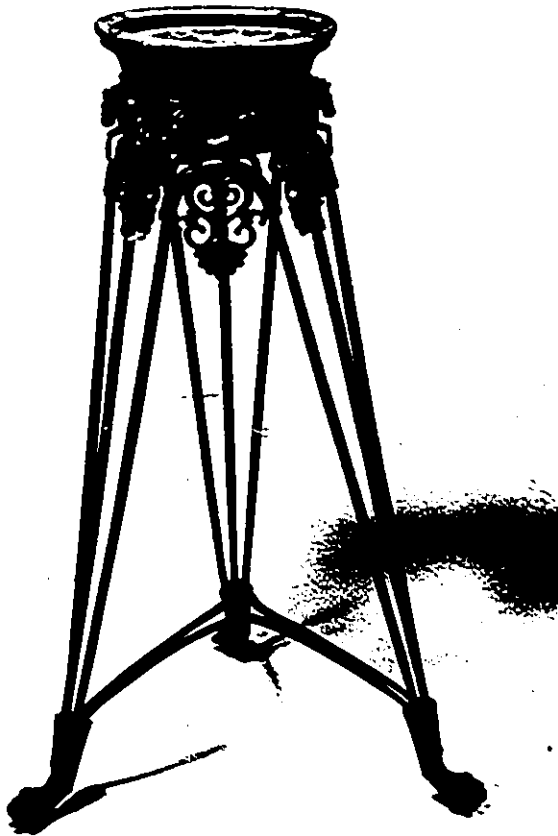


5

Fig. 5. (No. 1) Leningrad, Hermitage.
inv. B.486
Fig. 6. (No. fr. 2) New York,
The Metropolitan Museum of Art.
acc. 12.229.4



6



7



8

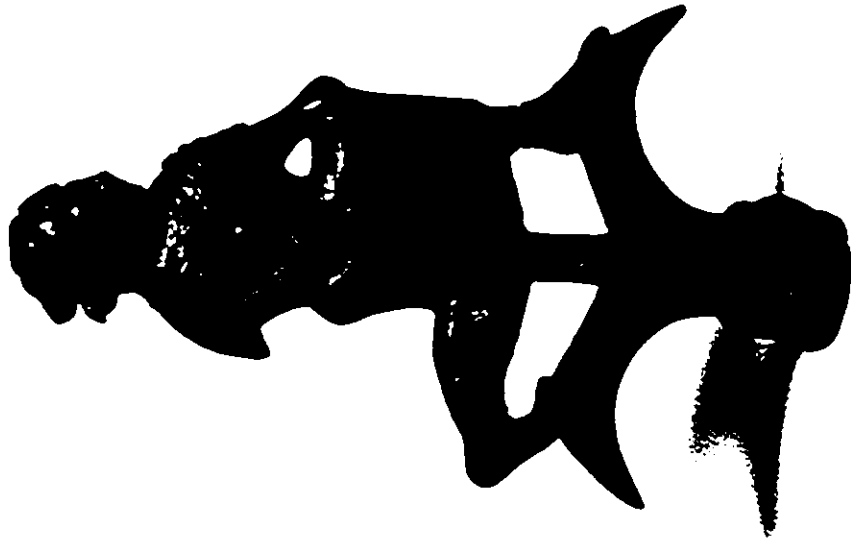
Figs. 7-10. (No. 3) Saint Louis,
The Saint Louis Art Museum, acc.
37.1926



9

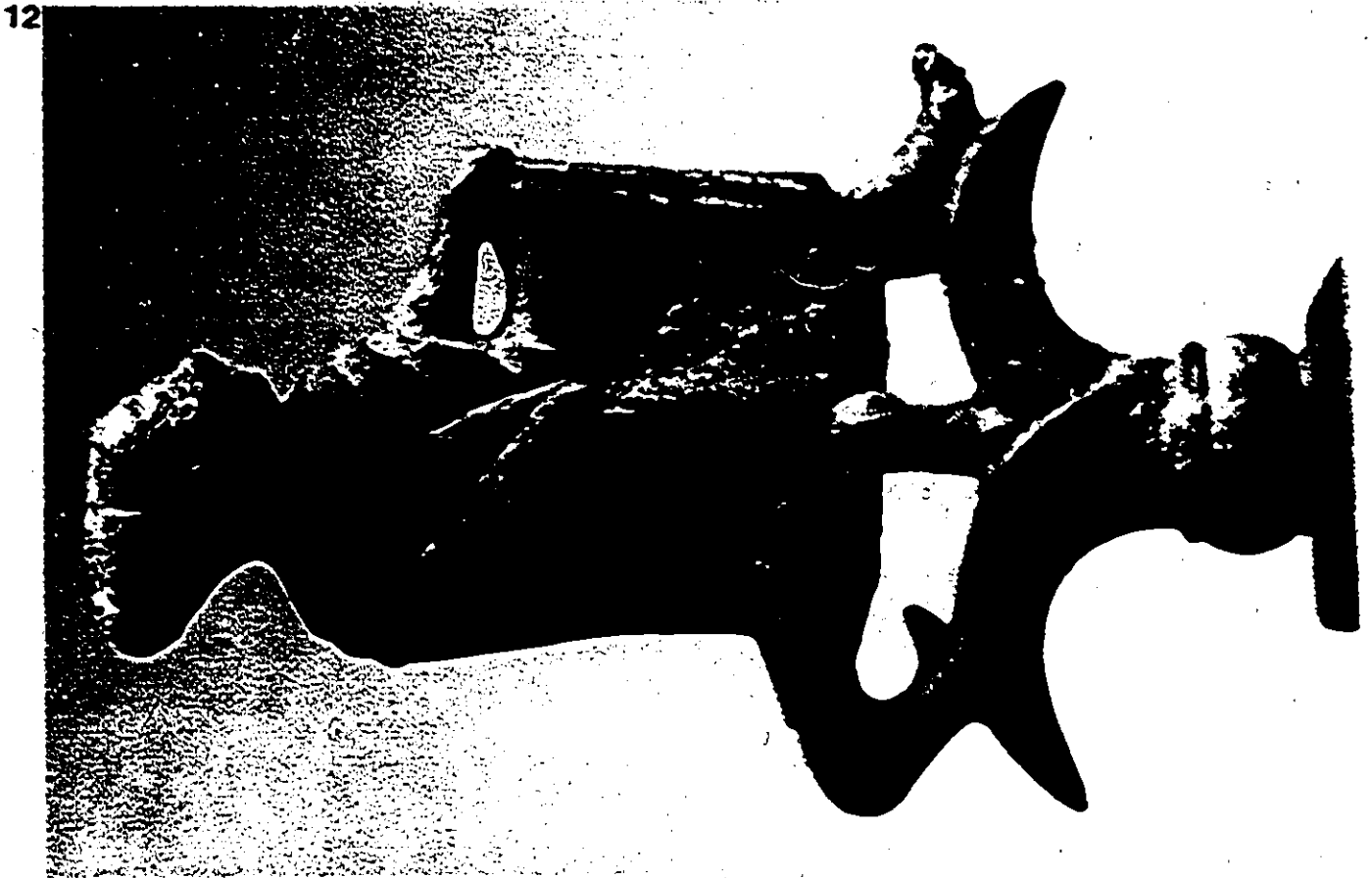


10

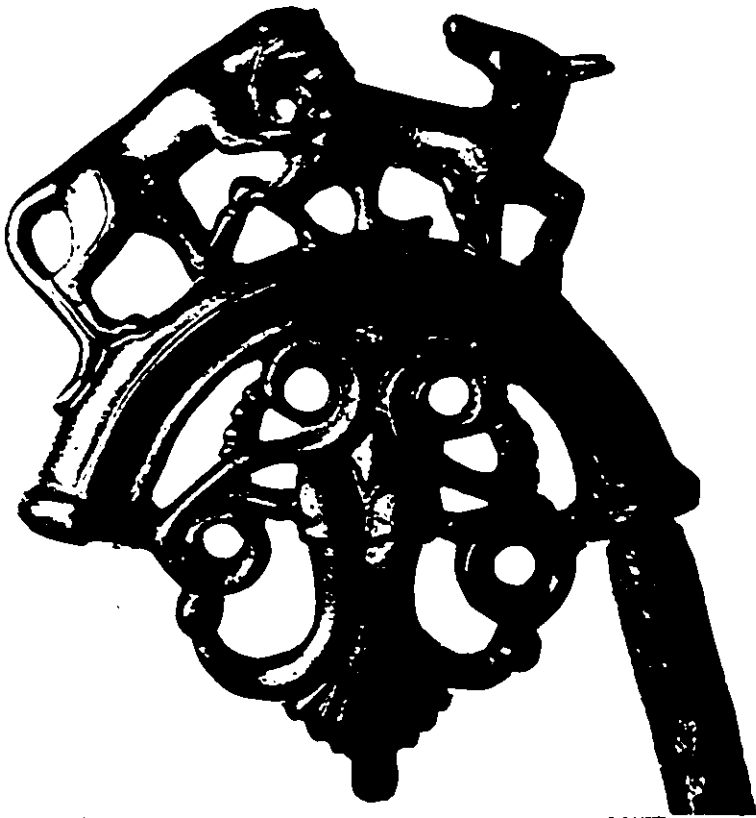


11

Fig. 11. (No. fr. 4) Cambridge.
Fitzwilliam Museum, inv. GR.2-1948
Fig. 12. (No. fr. 5) London.
British Museum, inv. 539



12



13



14

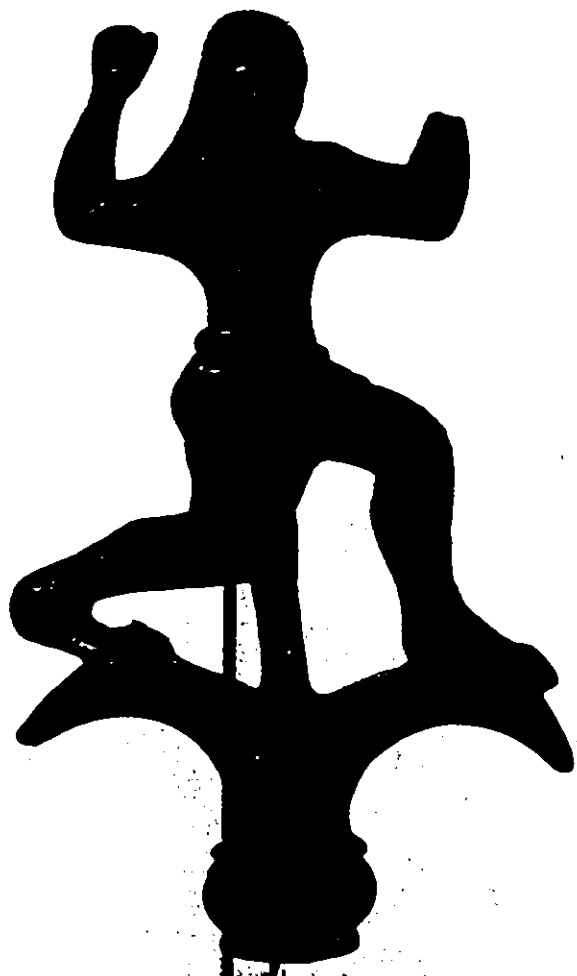
Figs. 13-16. (No. 6) Berlin,
Antikenmuseum, SMPK, inv. Fr. 767

15

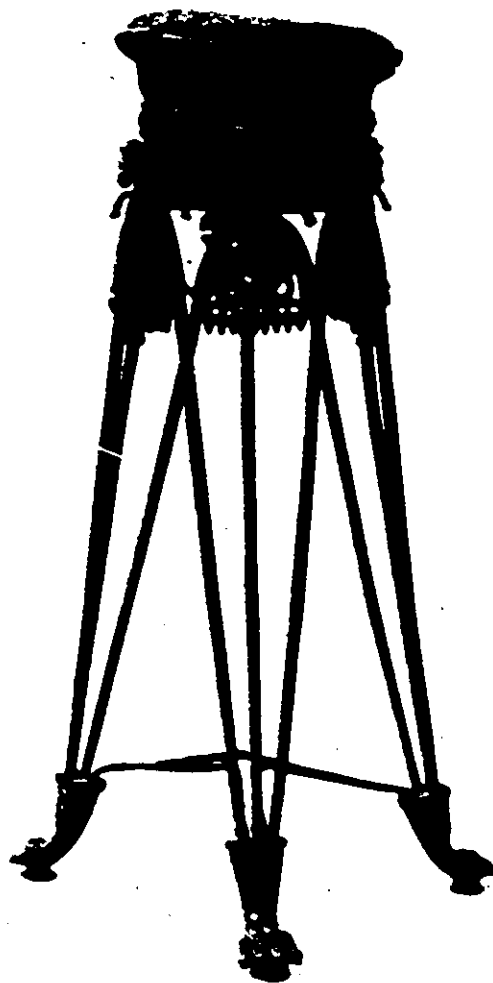


16





17



18

Fig. 17. (No. fr. 7) Munich.
Staatliche Antikensammlungen und
Glyptothek. inv. 3727
Figs. 18-19. (No. 8) London.
British Museum. inv. 588

19





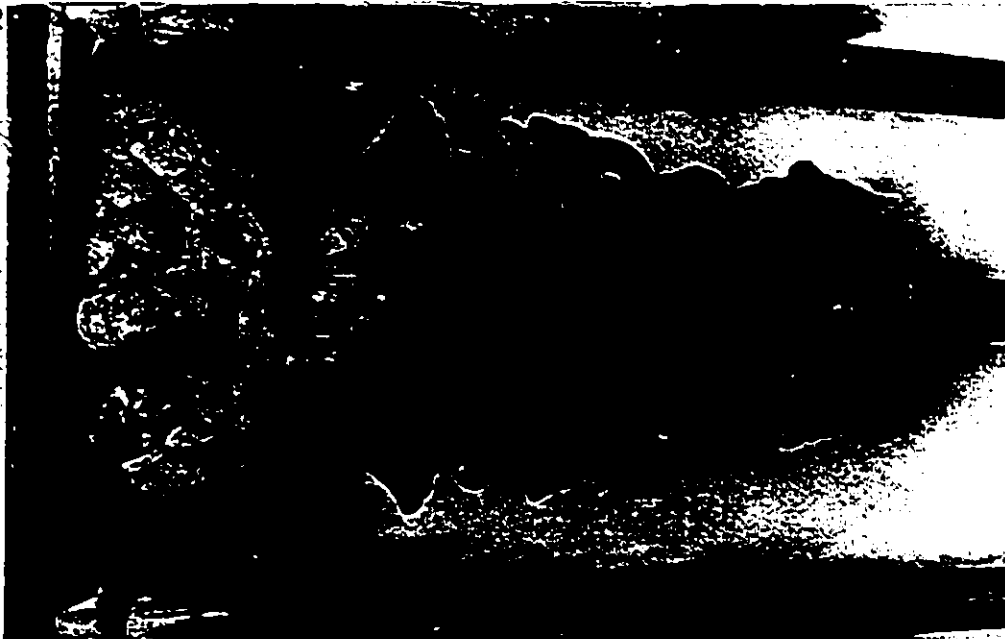
20



21

Figs. 20-22. (No. 8) London,
British Museum, inv. 588

22



23

24

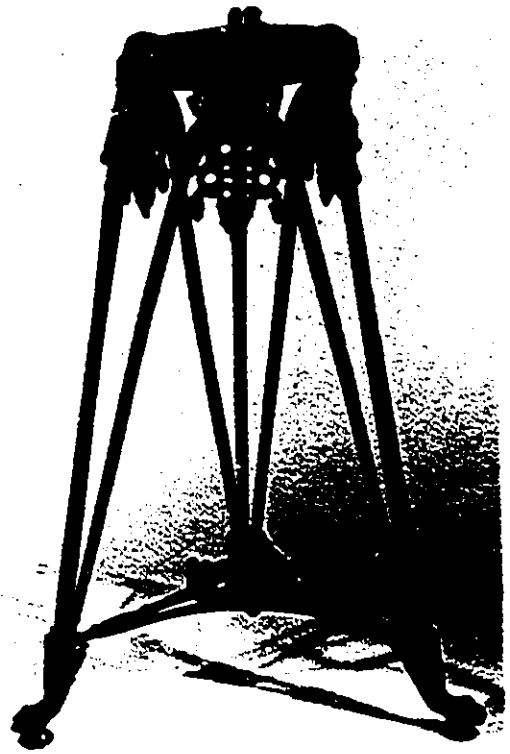


Fig. 23. (No. fr. 9) Rome. Museo di
Villa Giulia, inv. 1270 (photograph
not provided)

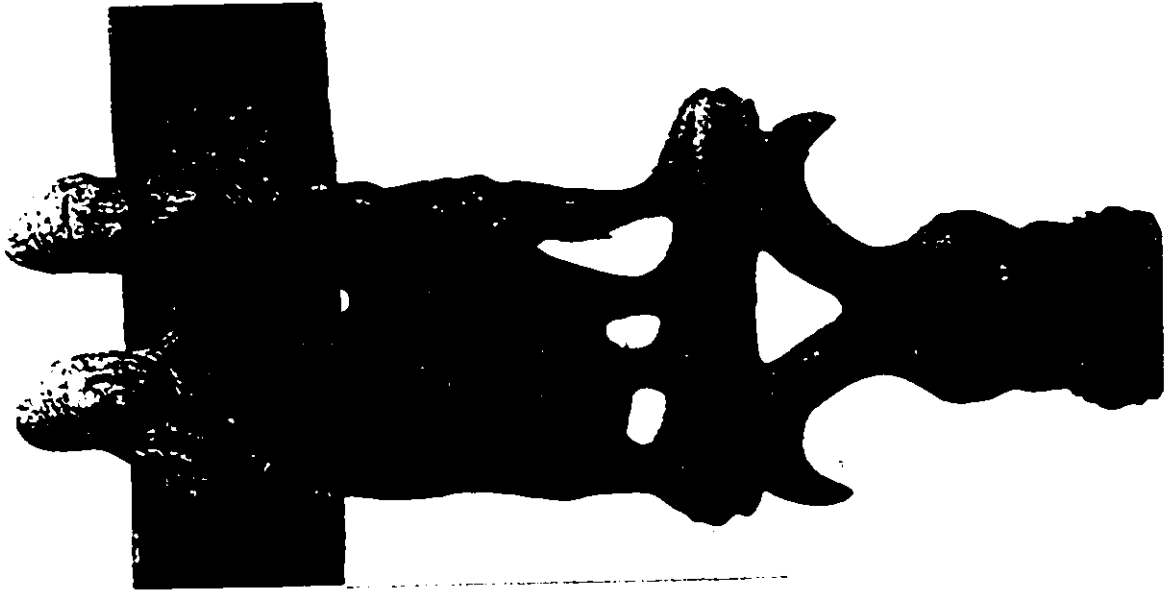
Figs. 24-26. (No. 10) Ferrara.
Museo Archeologico Nazionale,
inv. 2899

25

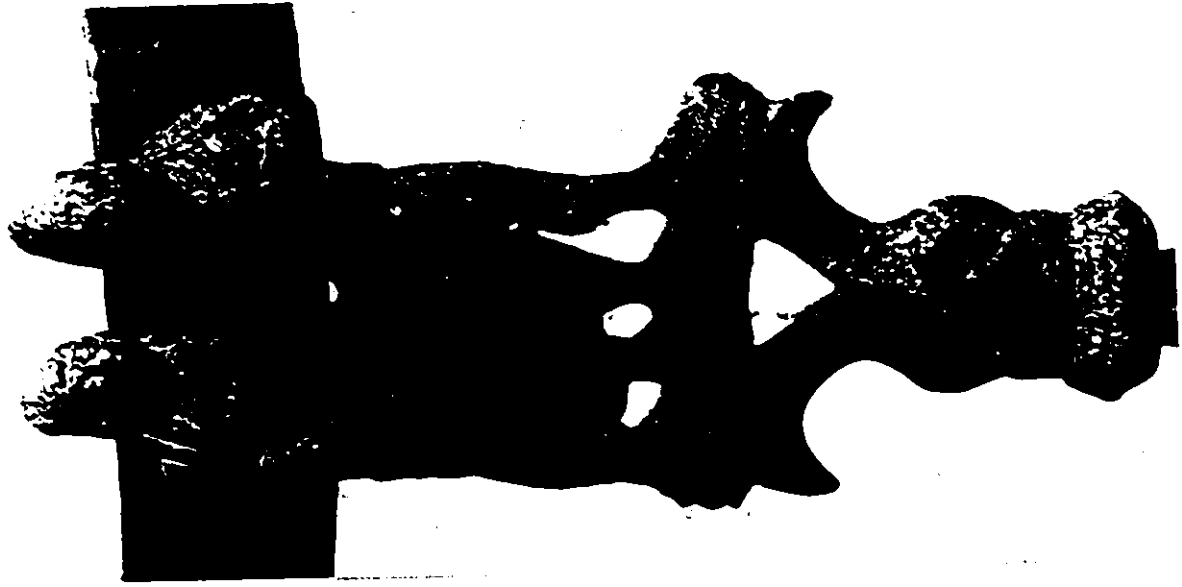


26

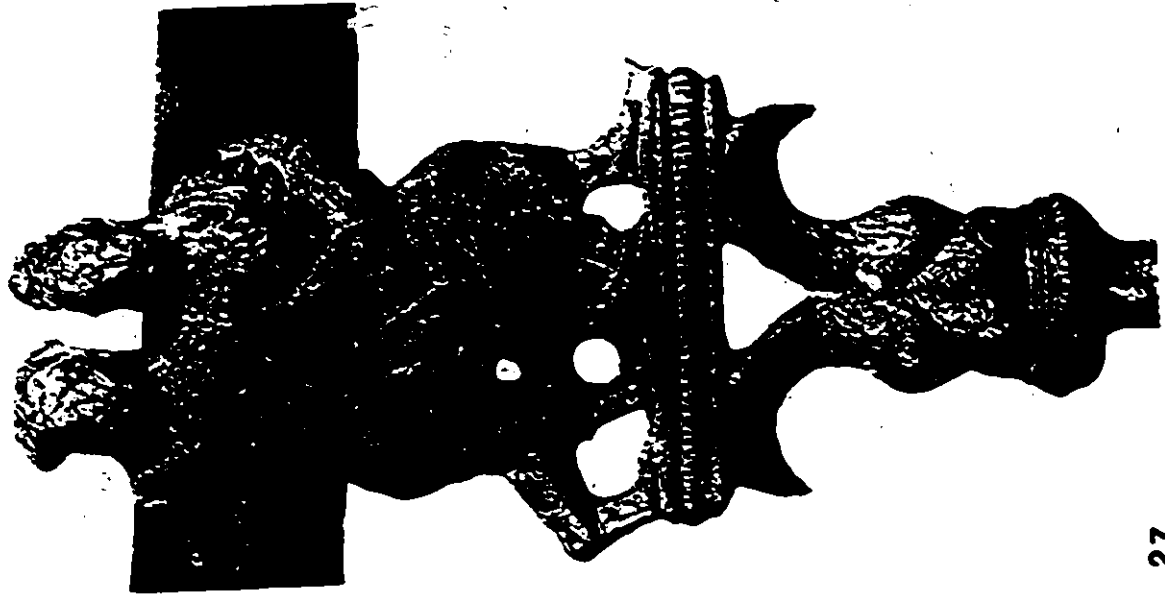




29

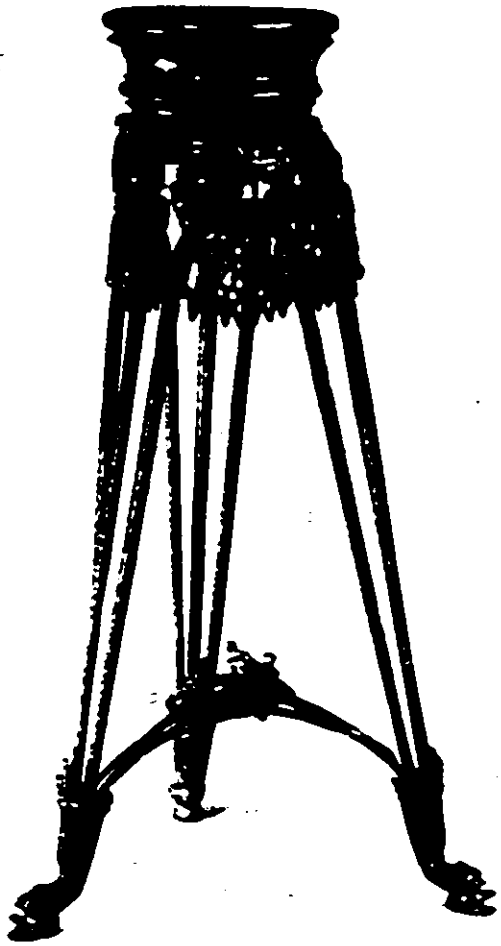


28

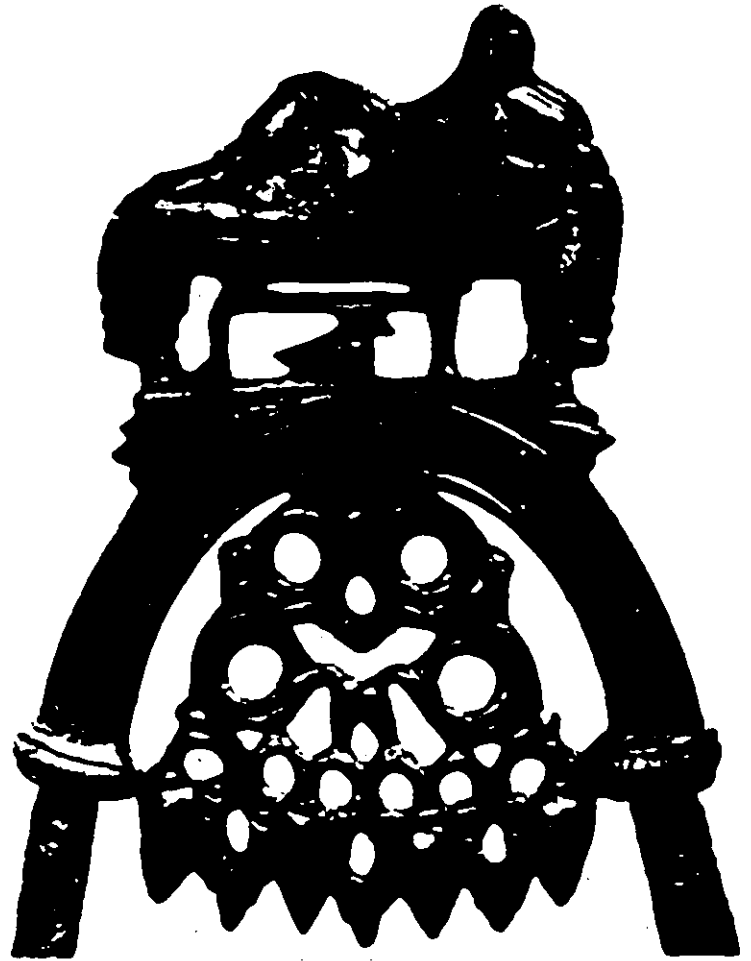


27

Figs. 27-29. (No. 10) Ferrara,
Museo Archeologico Nazionale,
inv. 2899



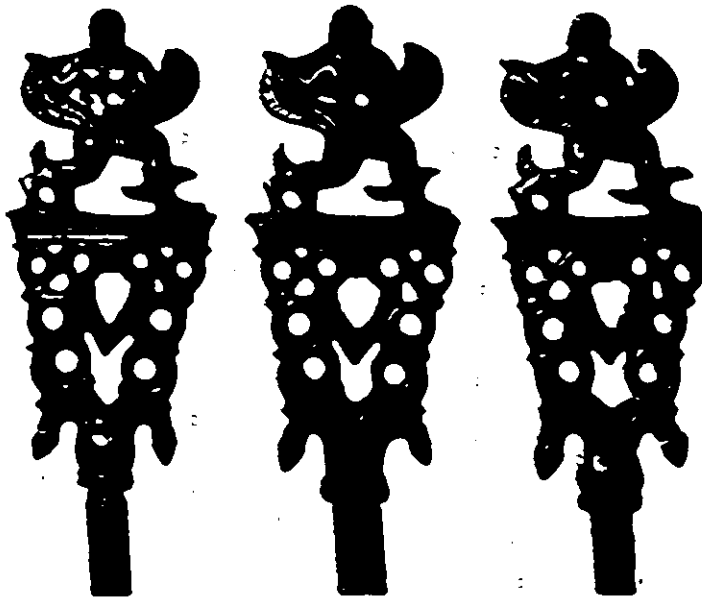
30

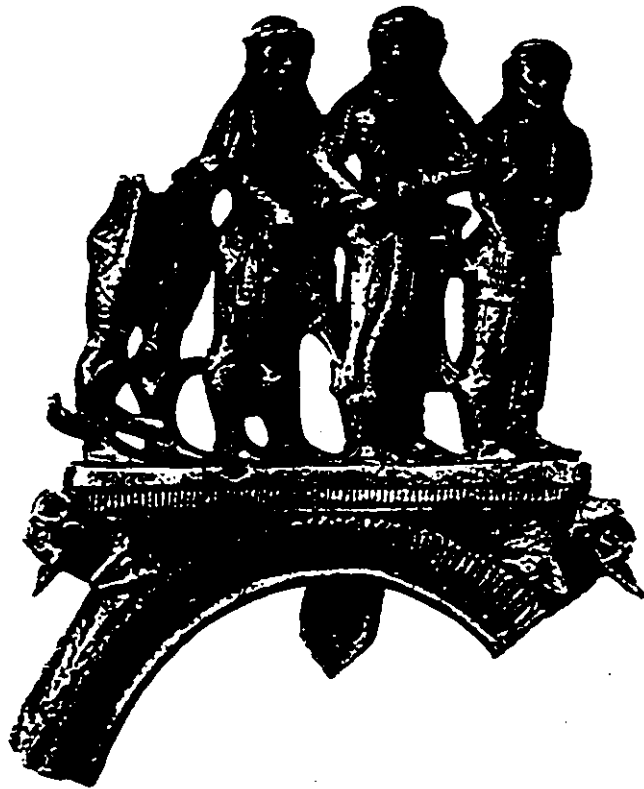


31

Figs. 30-32. (No. 11) Karlsruhe.
Badisches Landesmuseum Karlsruhe
Bildarchiv. inv. I 203

32

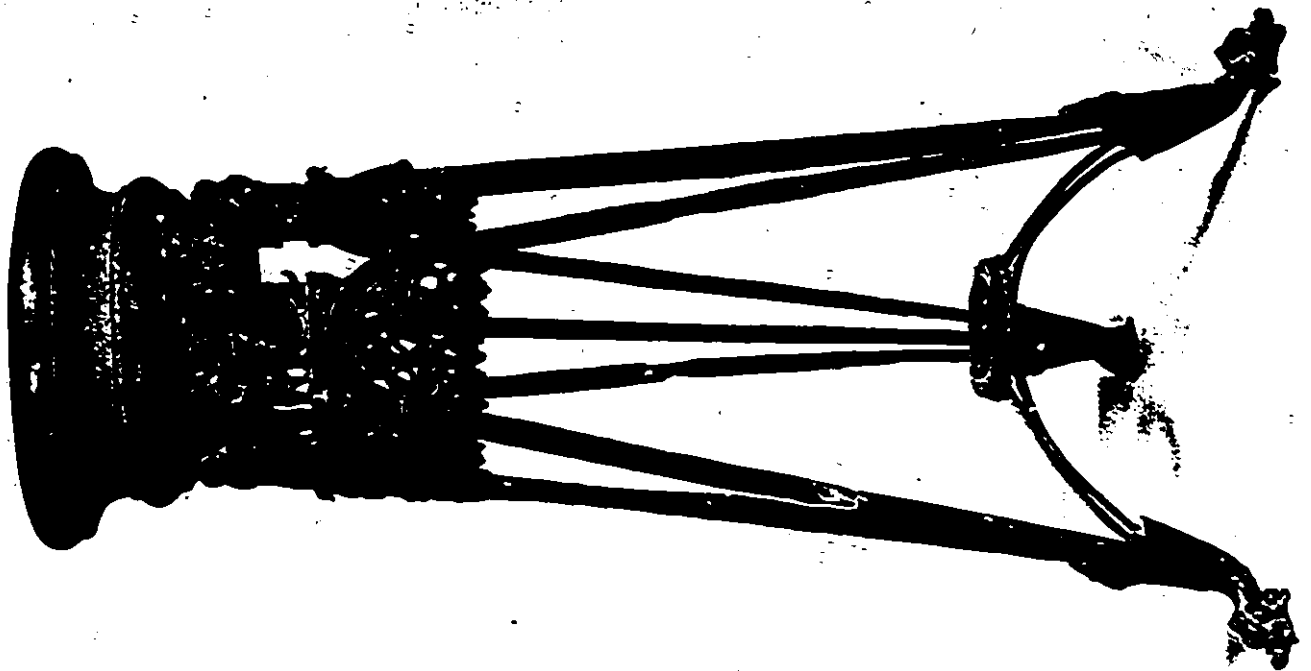




33

Fig. 33. (No. fr. 12) Athens,
National Museum, inv. 6511
Fig. 34. (No. 13) Paris, Bibliothèque
Nationale, inv. B.B. 1472

34



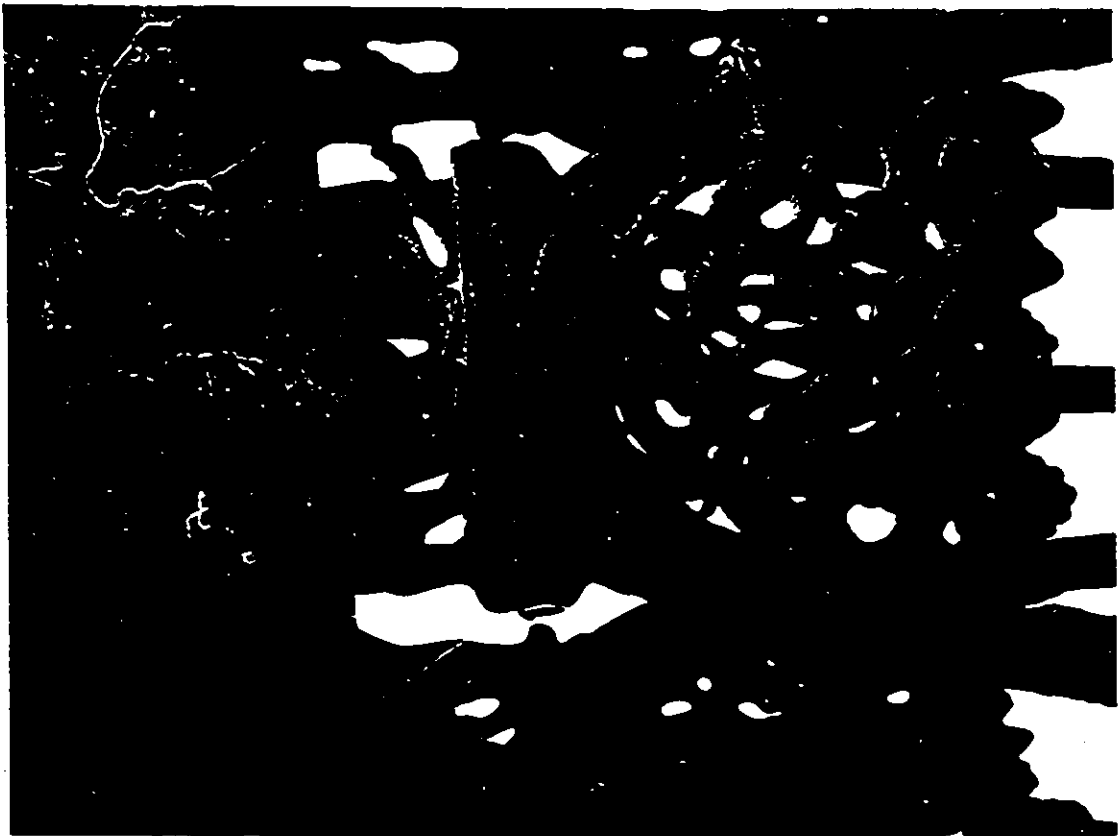


36

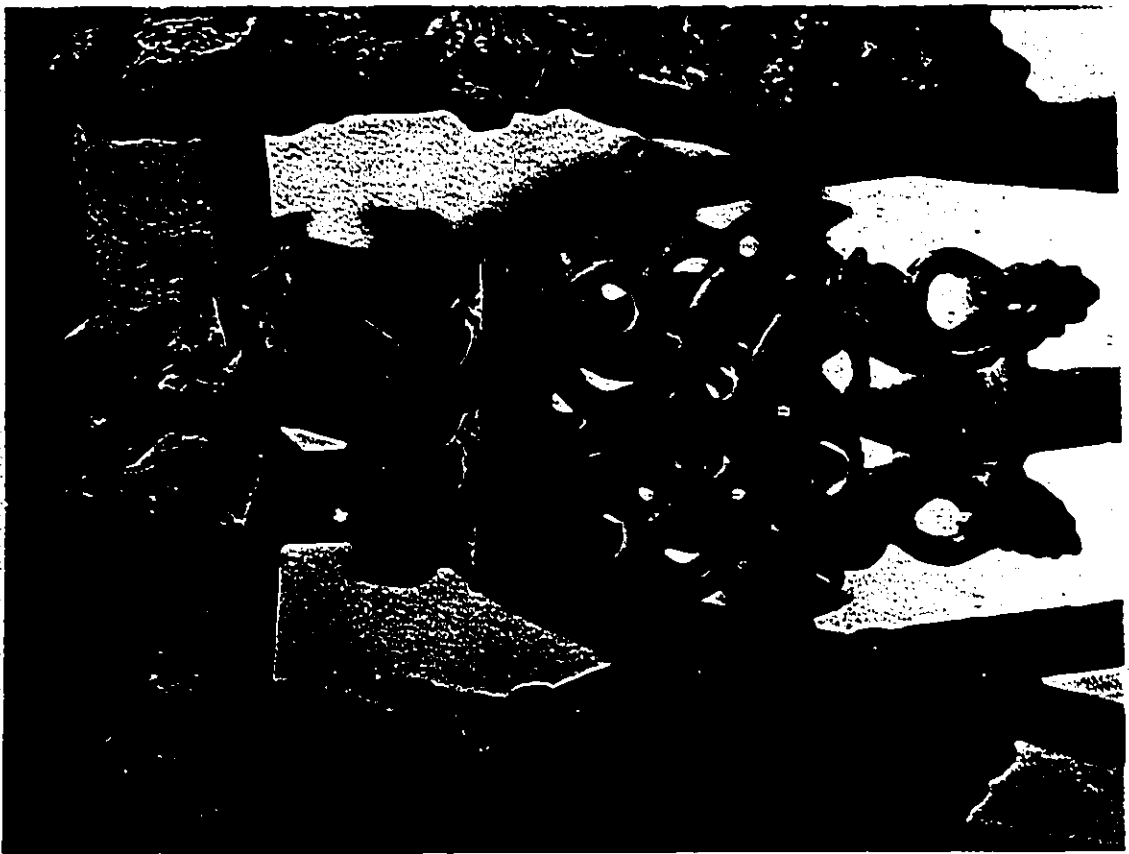


35

Figs. 35-36. (No. 13) Paris, Bibliothèque Nationale, inv. B.B. 1472



38

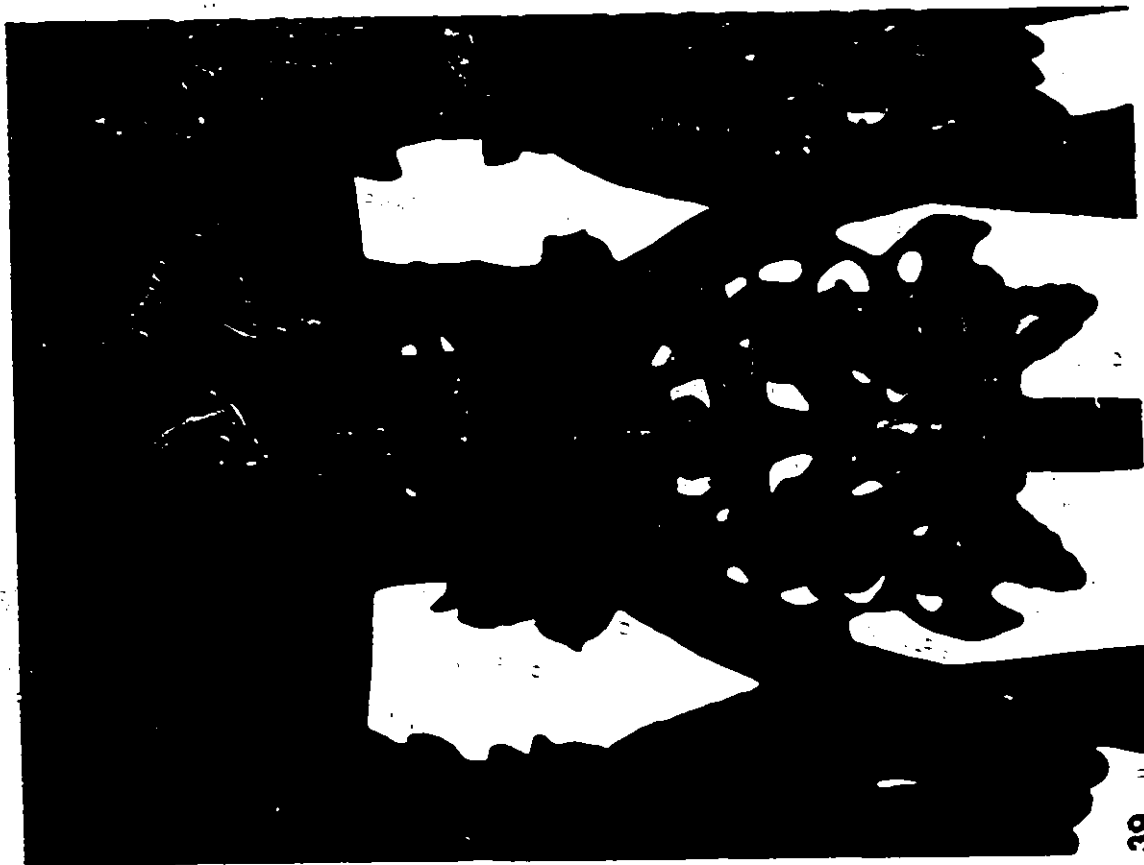


17

Figs. 37-38. (No. 13) Paris, Bibliothèque Nationale, inv. B.B. 1472



40



39

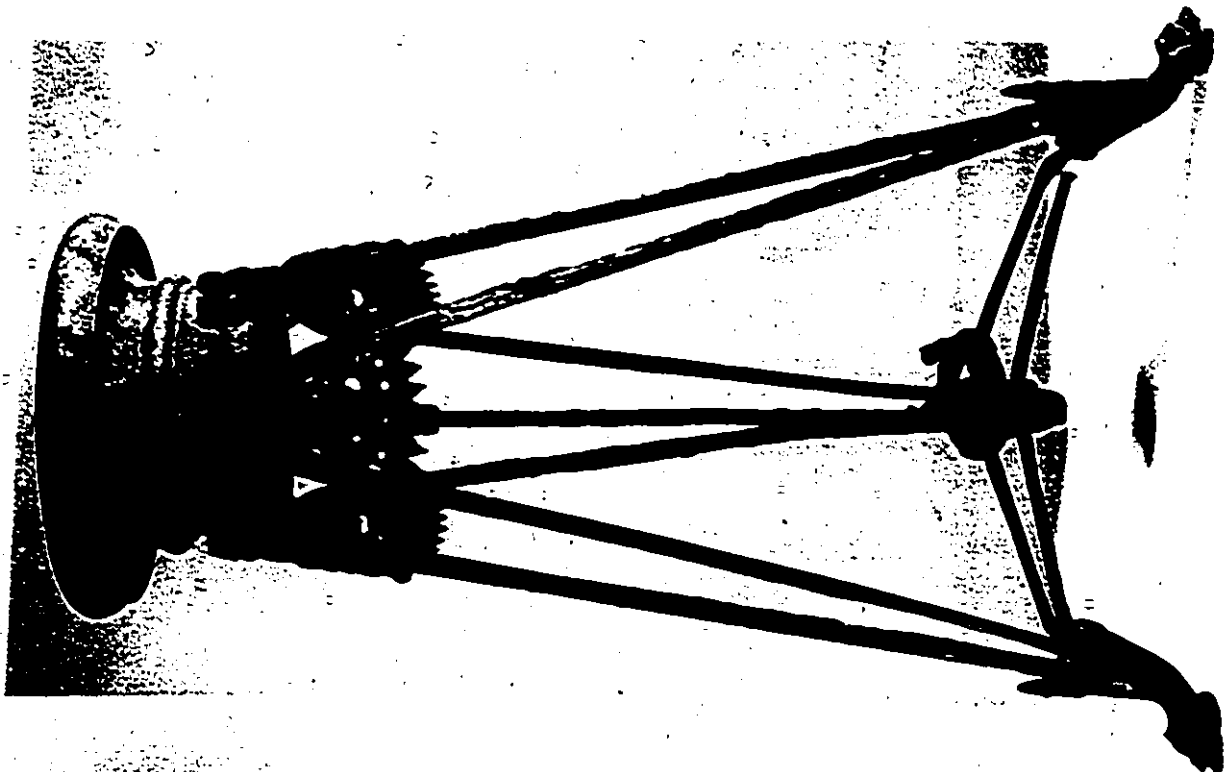
Figs. 39-40. (No. 13) Paris,
Bibliothèque Nationale, Inv. B.B. 1472



41

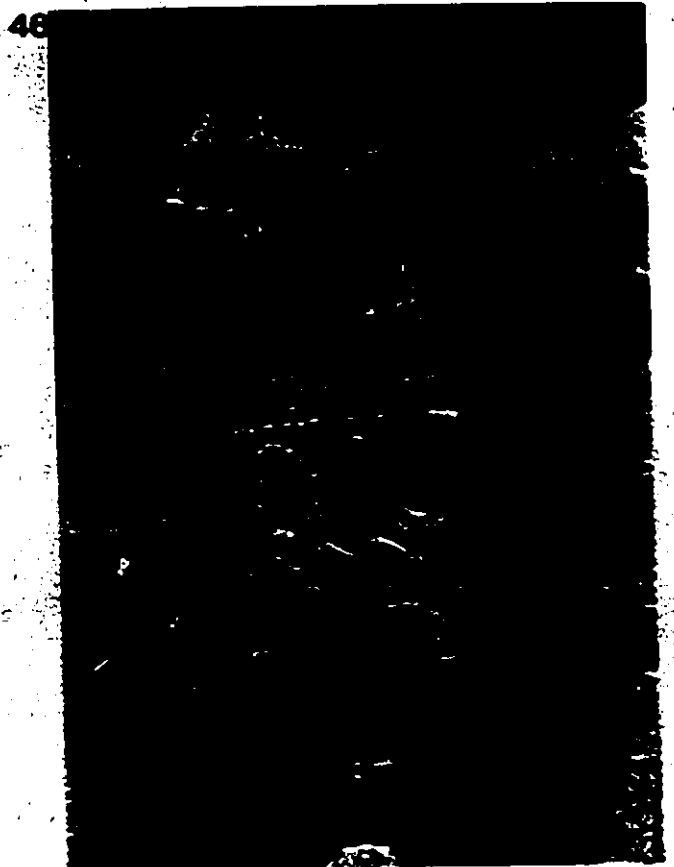
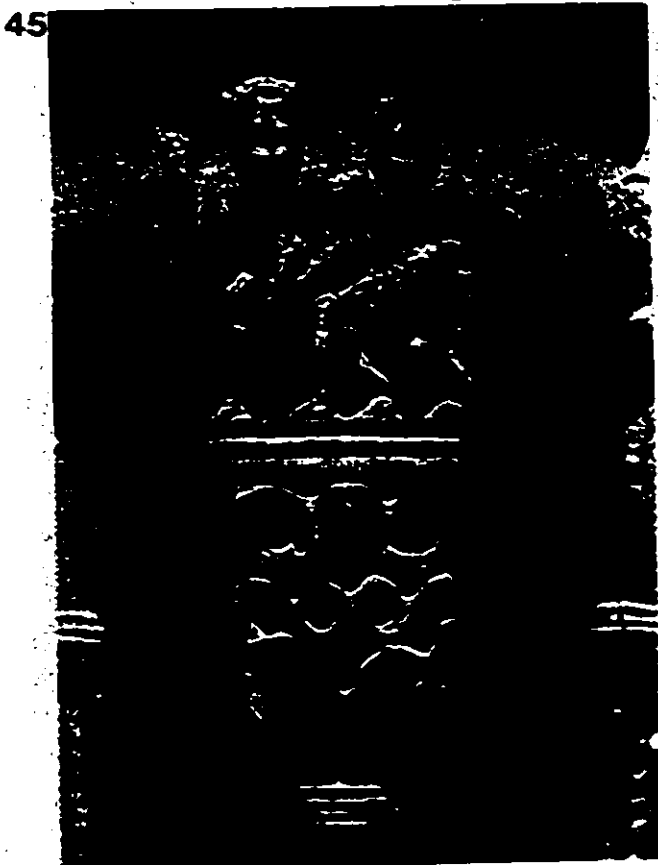
Fig. 41. (No. fr. 14) London,
British Museum, inv. 487
Fig. 42. (No. 15) Vatican City,
Musei Vaticani, Museo Etrusco, Sala
Etrusco, inv. 12110

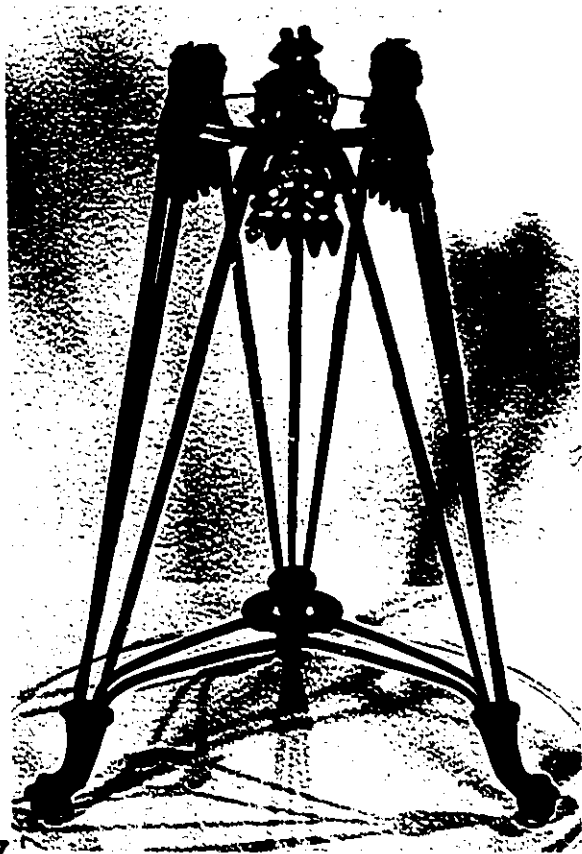
42





Figs. 43-46. (No. 15) Vatican City.
Musei Vaticani, Museo Etrusco, Sala
Etrusco, inv. 12110





47



48

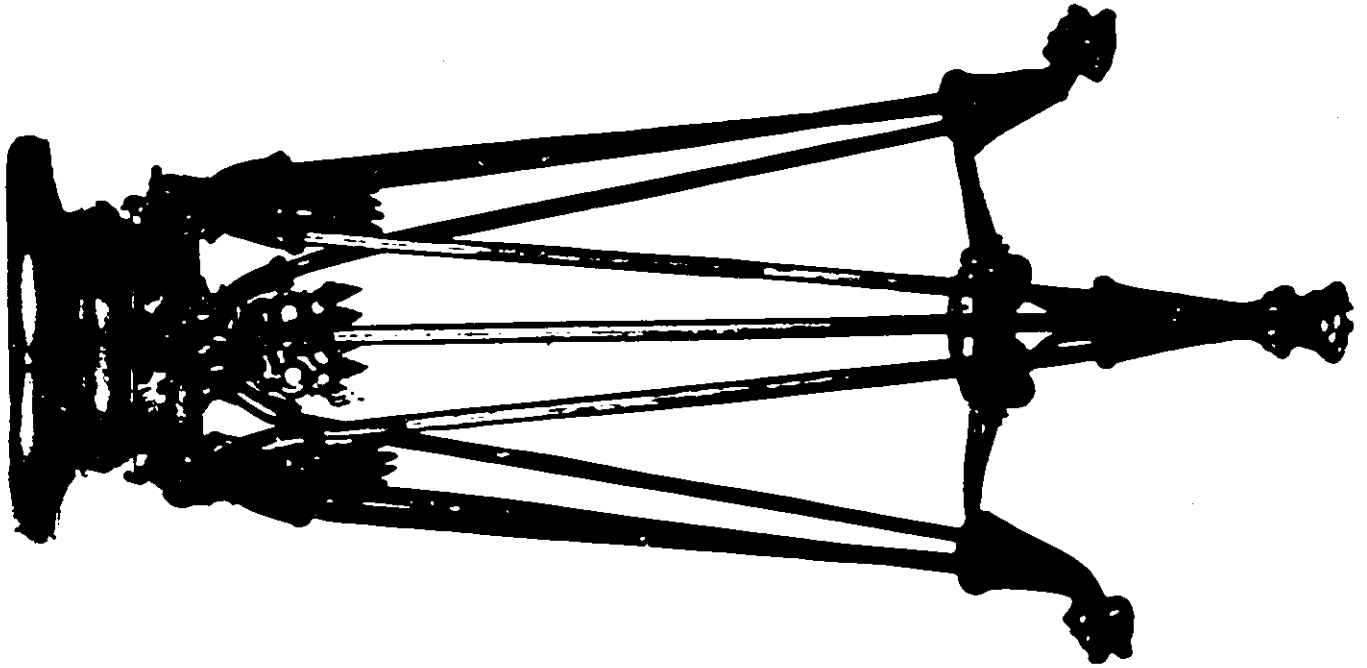
Figs. 47-50. (No. 16) Richmond, Va.,
Virginia Museum, acc. 61.23



49



50



51

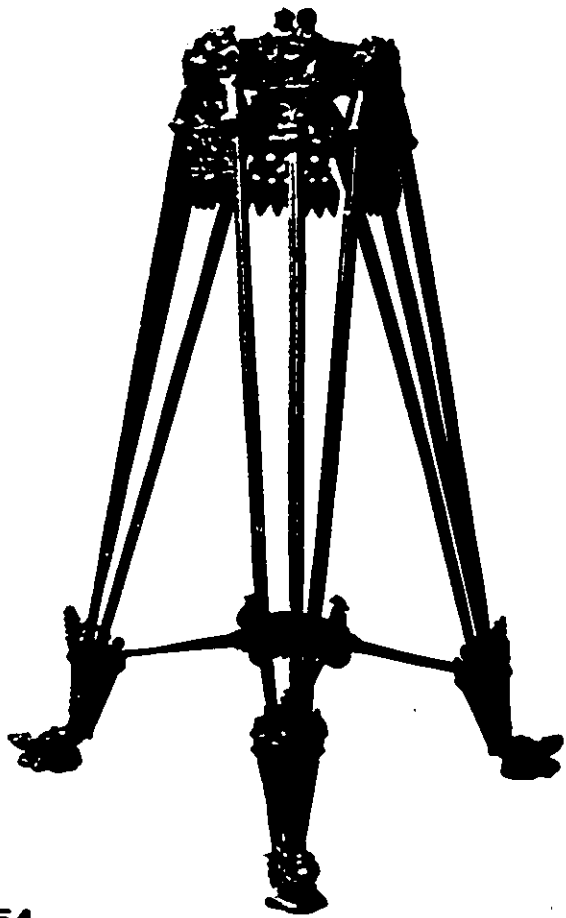
Fig. 51. (No. 17) Speyer. Historisches
Museum der Pfalz. inv. 4043
Figs. 52-53. (No. 17) Budapest.
Budapest Museum of Fine Arts. inv.
8451.1.2

52

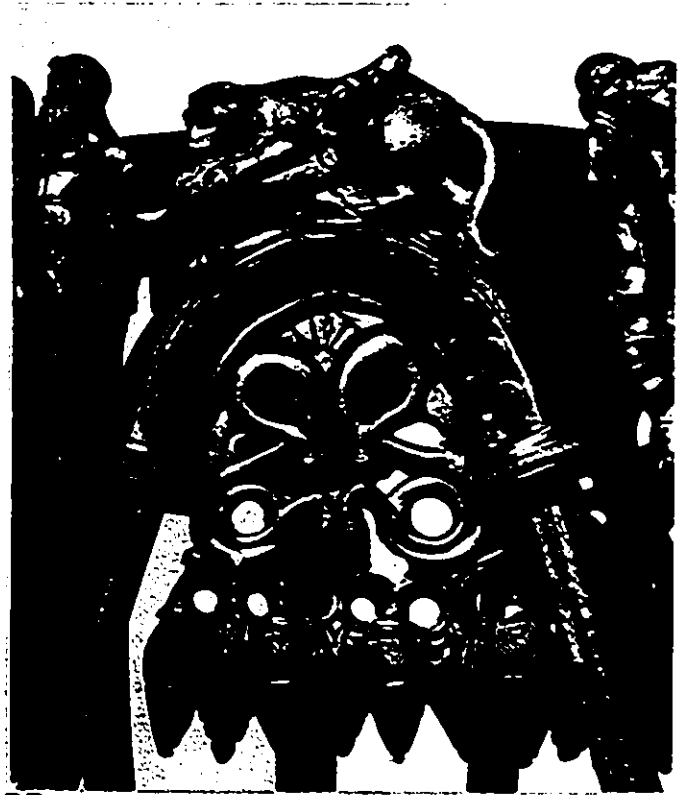


53





54



55

Figs. 54-57. (No. 18) London,
British Museum, inv. 587



56



57



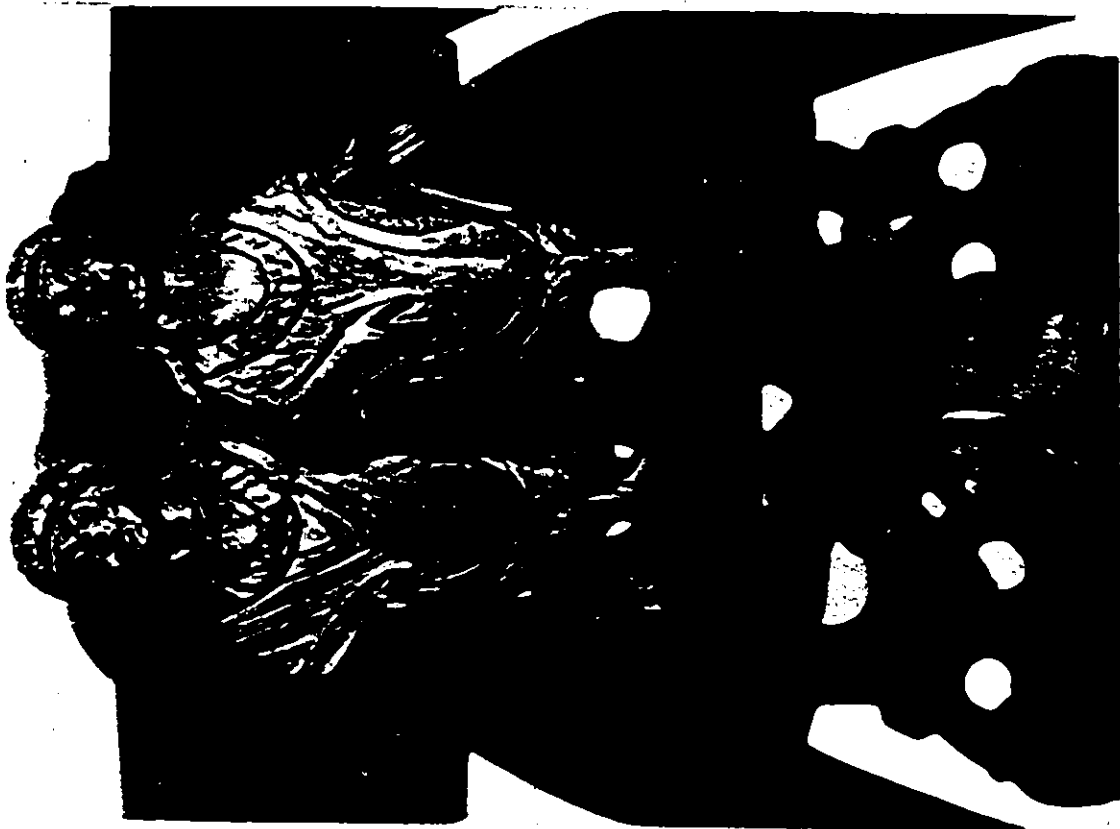
58

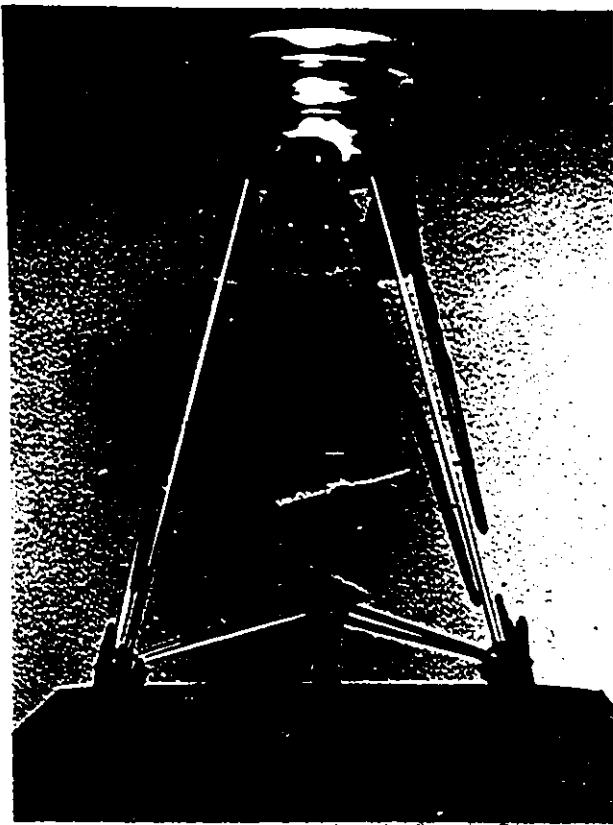


59

Figs. 58-60. (No. 18) London.
British Museum. inv. 587

60





61



62

Figs. 61-64. (No. 19) Copenhagen,
Ny Carlsberg Glyptotek, inv. 223a

63



64

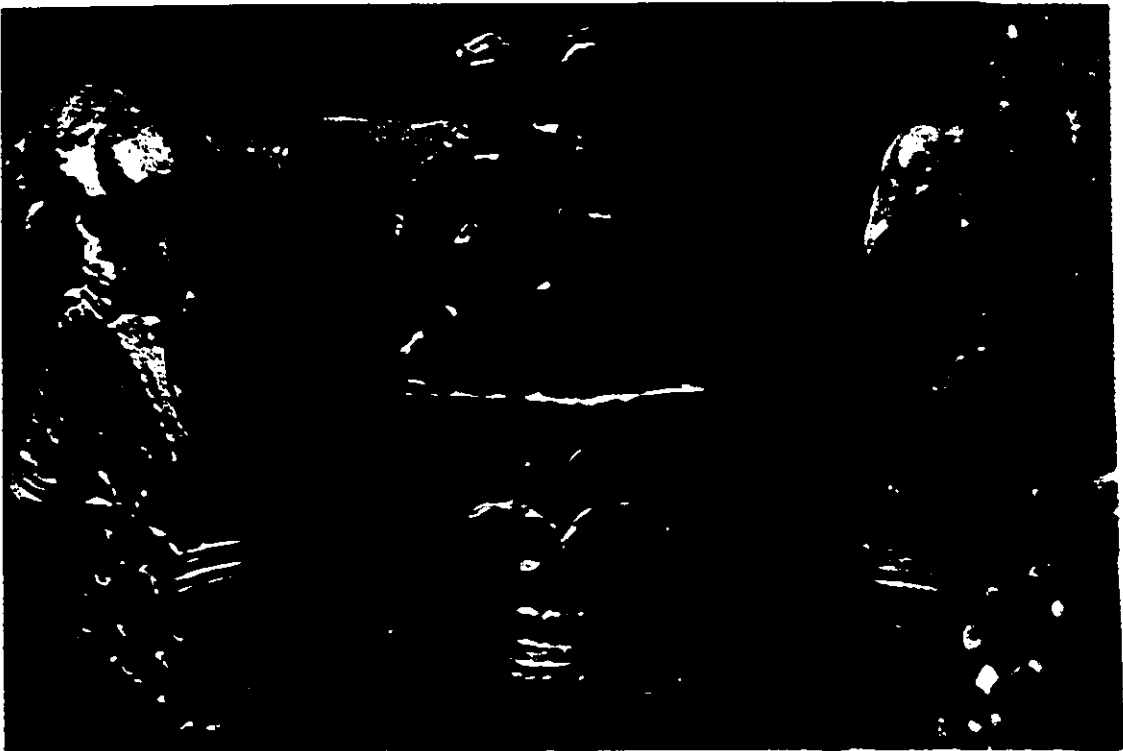




65

Figs. 65-66 (No. 20) New York.
The Metropolitan Museum of Art.
inv. 60.11.11

66

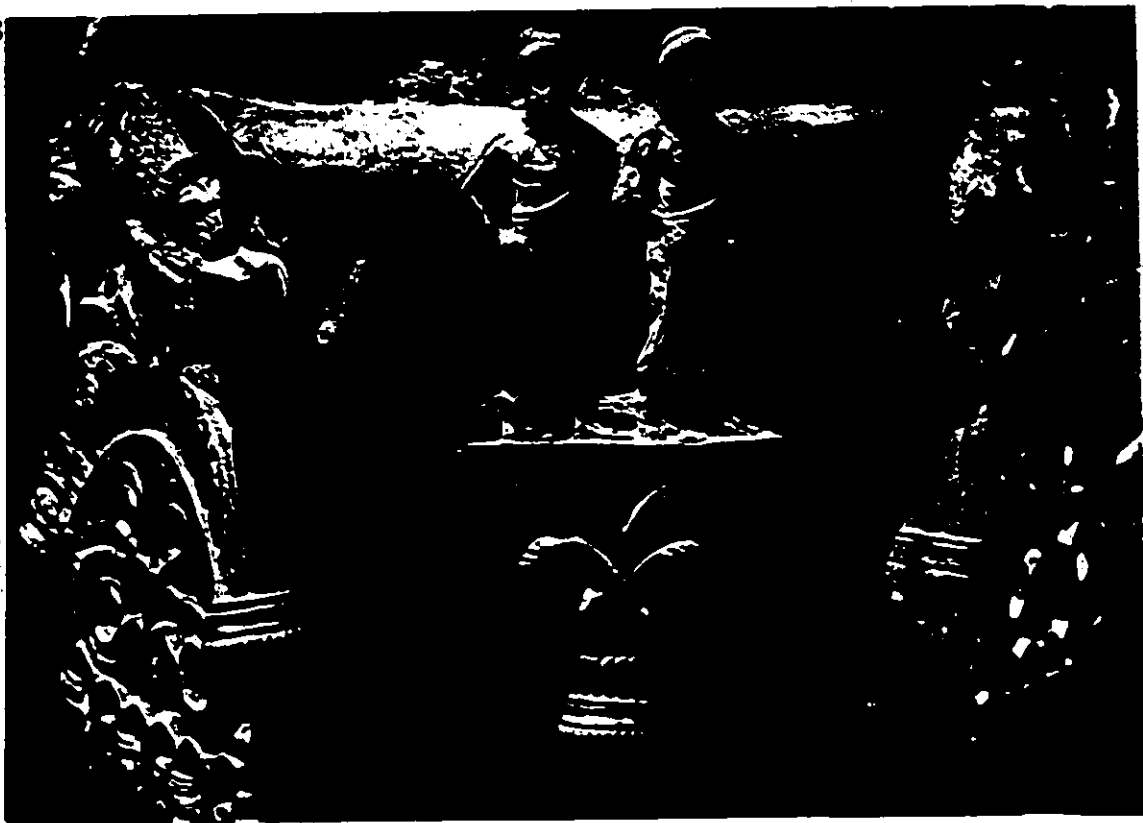




67

Figs. 67-68. (No. 20) New York,
The Metropolitan Museum of Art,
inv. 60.11.11

68



Abstract

There was a thriving bronze industry in Vulci during the Late Archaic period. Domestic bronzes with rich human figural decoration were a major product of this industry. The tripods, which are utilitarian domestic bronzes luxuriously embellished with vegetal, animal, and human decoration, are the subject of this thesis. In my catalogue the tripods are grouped into workshops and presented in chronological order. In the commentary, the chronology, local and foreign influences, and workshops are analyzed.

The chronology of the tripods is based primarily on stylistic analysis of the human figures. Costumes and anatomical details are also important chronological markers. Comparisons to Etruscan tomb paintings, vase paintings, and stone sculpture confirm the relative chronology and help in establishing the absolute chronology. In light of the recent study of votive bronzes by Richardson (1983) and the addition of new pieces, the absolute chronology of the tripods needs to be reassessed. Richardson's chronology, which is based on comparisons to Greek sculpture, is accepted as the standard for Etruscan bronzes. By drawing parallels between the human figures of the tripods and the votive bronzes, and by utilizing the criteria established by Richardson, absolute dates may be assigned to the tripods. There are, however, limitations involved in the designation of absolute dates. These limitations are: the possible existence of a time lapse between the creation of a style in Greece and its use in Etruria, the Etruscan tendency to archaize, and the Etruscans' eclectic tastes. The Vulcentine artists selectively combined Ionian, Peloponnesian, Attic,

and South Italian motifs with their local styles. These limitations are compounded by the fact that the tripod figures are mould-made and that their archaeological contexts are often insecure. Thus the assigned year-dates are not meant to supply the actual date of manufacture, but to provide an approximation, based on recent scholarship, of the most likely stylistic date of the object.

The tripods are assigned to workshops based on the analysis of the human figures, composition of the figure groups, and ornamentation. The close community of the tripod artists is reflected by the chronological overlap of the workshops and by the thematic and decorative motifs that they share.

As a result of this investigation we may conclude that at least four workshops were involved in the tripod industry at Vulci ca. 525-450 B.C. The artists combined local and foreign motifs to create a unique, beautiful art form.