

ON THE FASCINATION OF OBJECTS

GREEK AND ETRUSCAN ART

IN THE SHEFTON COLLECTION

Edited by

John Boardman, Andrew Parkin and Sally Waite



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13. Brian Benjamin Shefton and the Etruscan Bronze Funnels

Alessandro Naso

In the Shefton Collection¹ there are two Etruscan bronze funnels (infundibula), which were once part of wine drinking sets. There are more than a hundred examples of such funnels and a comprehensive overview is lacking, it is therefore useful to discuss the typology and the geographical distribution of these distinctive implements.

Etruscan Funnels

In his invaluable career Brian Shefton wrote several contributions on ancient pottery and bronzes, especially bronzes from pre-Roman Italy.² New acquisitions in the Greek museum at Newcastle University, now the Shefton Collection, have been described by him, including one infundibulum (inv. no. 139, Fig. 13.1).³ A second piece (inv. no. 667, Fig. 13.2), is still unpublished, but Brian Shefton with his great generosity spoke to me about it and provided me with some photographs. In my opinion the handle of this piece was attached to the strainer at a later date, because the bronze patina has two different colours, green on the strainer and dark brown on the handle. This type is the commonest form of funnel handle, but the related strainers always have a figured hinge and a funnel; whereas the Newcastle example has no hinge.⁴

Around the end of the seventh century BC in Etruria a new implement was developed as part of the wine drinking set. Modern scholars named it with the Latin word infundibulum, which is just convention (Sauer 1937; Zuffa 1960). An infundibulum is a very elaborate funnel, consisting of a solid cast bronze horizontal handle and a funnel. The funnel is made up of a hammered cup with several holes and a cast solid tube with a central boring and is decorated with horizontal lines on the external side. A strainer, with rivets, was attached to the handle by a hinge. Both hinge and strainer could be raised backwards and the funnel used alone. The long handles of the infundibula often end in a duck's head with a long bill, more rarely they end in a ram's head.



Figure 13.1: Handle of an infundibulum type 1, Newcastle upon Tyne, Shefton Collection 139. Photograph: Colin Davison.



Figure 13.2: Handle of an infundibulum type 1, Newcastle upon Tyne, Shefton Collection 667.
Photograph: Colin Davison.

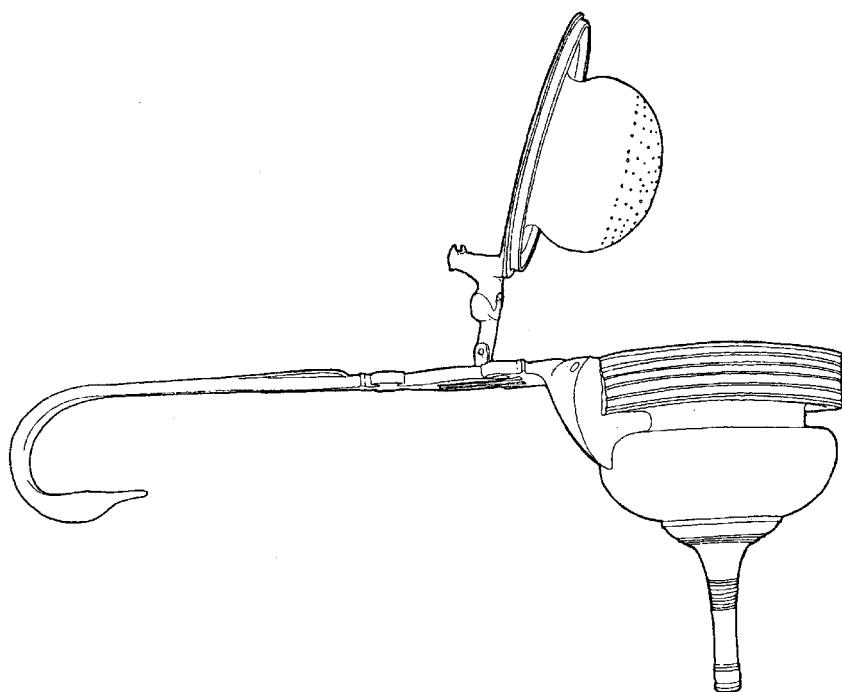


Figure 13.3: Infundibulum type 1. (After Zuffa 1960, fig. 1.)

Infundibula were used to pour wine, for instance from a krater into an oinochoe or from an oinochoe into a kantharos. Before them other bronze implements were used to pour wine, as shown by the rare bronze filter-bowls from the Near East (Montanaro 2010, 510–511, fig. 18) and the unique silver filter from Praeneste (Curtis 1919, 49 no. 30 pl. 26.2). Bronze hinges in animal form are documented in the sixth century BC in Ionia (Özgen and Öztürk 1996, 118–119 no. 73 for an incense burner), although they probably have an older origin in this region.

- Funnel type 1 is the most popular type of infundibulum with 74 exemplars, it is lyre-handled and always has a hinge attaching the strainer to the handle (Fig. 13.3). The hinge, which has a cross-hole and a cut-away to fit a tang, can have the shape of a T, or, if it is figured, a couchant lion, or a frog or more rarely a sphinx. The lions' head is quite cursory, the style of the sphinx on the other hand is elaborate.
- Funnel type 2 (nos. 75–82) consist of a simple funnel with a long handle, without hinge (Fig. 13.4).
- Funnel type 3 (nos. 83–86) may have various forms, but there is always a palmette on the handle (Fig. 13.5).
- Funnel type 4 (nos. 87–96) comprises various shapes, including the most elaborate funnel of all, found at Capua in Campania, but actually preserved in three different museums.⁵ The strainer is shaped as a bearded man's head. On the top of the strainer are a lion and two rabbits, both couchant. The funnel is missing. The handle includes a kouros statuette, whose legs are in the jaws of a snake, and ends in a ram's head (Fig. 13.6).

In Italy the main provenance for infundibula is southern Etruria, but some have also been found in Campania, Umbria, ancient Picenum (corresponding to the modern-day southern Marche and northern Abruzzo) and in the Veneto. A special role has been played by Sicily, where Etruscan

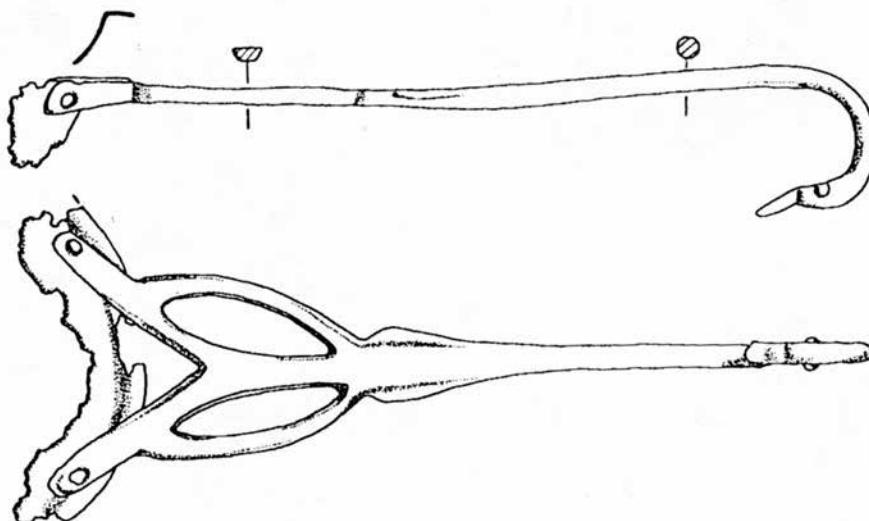


Figure 13.4: Infundibulum type 2. (After *La Romagna tra VI e IV sec. a.C.* 1981, pl. 93.)



Figure 13.5: Infundibulum type 3. (Courtesy J. Mertens, New York.)

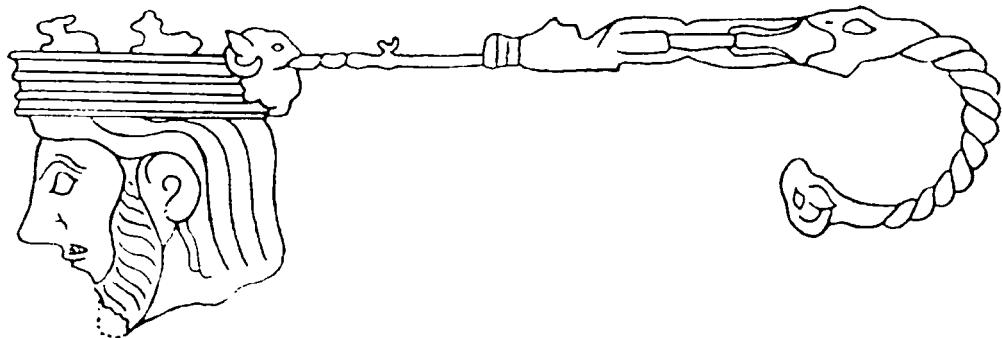


Figure 13.6: Infundibulum type 4. (After Sauer 1937, fig. 14.)

imports are known in Selinunte, Gela and in the indigenous site of Monte Bubbonia, where some local products inspired by Etruscan originals have also been found.

In the second half of the sixth century BC the Etruscan funnels of the types Vulci-Volsinii and San Martino in Gattara were the most widespread Etruscan bronze objects in the Mediterranean; distributed from Spain to the northern shore of the Black Sea, from Switzerland to North Africa, and with the highest concentration in the Italic peninsula (Fig. 13.7).

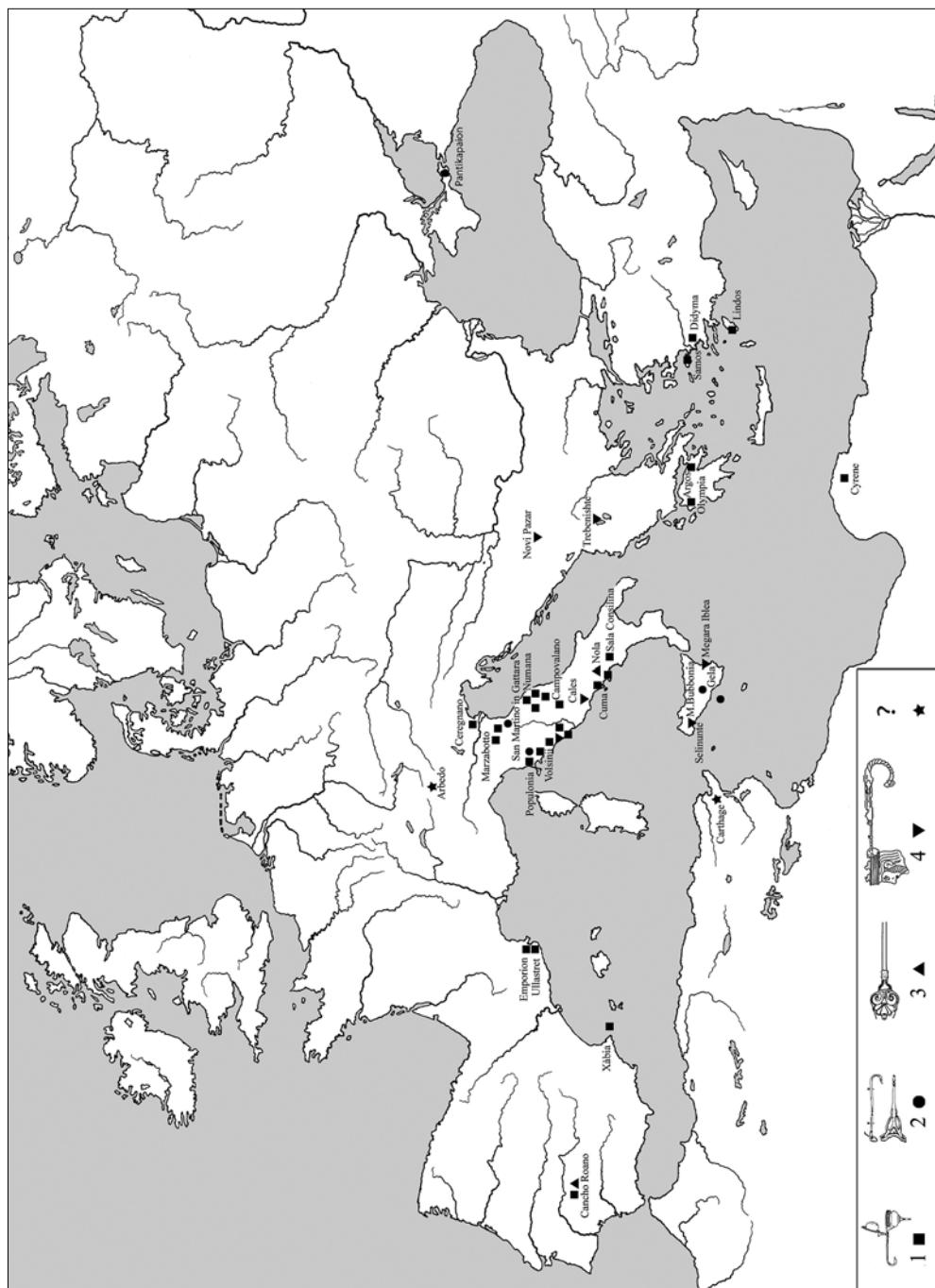


Figure 13.7: Diffusion of bronze infundibula. Drawing: L. Attisani, ISMA-CNR.

Five examples of the Vulci-Volsinii type have been found in Spain, one in Cyrene, four in Olympia (one with a Greek inscription), one in Argos, one in Ialysos on Rhodes, two in the Heraion of Samos and one in the sanctuary of Apollo at Didyma. An example belonging to the San Martino in Gattara type reached the Milesian colony of Panticapaion on the northern shore of the Black Sea: according to its Greek inscription, the implement is a votive offering to Ephesian Artemis. Remains of an Etruscan funnel were found in Switzerland in the Arbedo hoard. Two bronze fragments representing a duck's head from Carthage and from Didyma may belong to infundibula or to ladles, which have also been found in Greece.

From this perspective we can consider infundibula in the second half of the sixth century BC to be the counterpart in bronze of the Etruscan bucchero kantharoi in the first half of the same century: the funnels are a real marker of Etruscan culture, one of the appreciated *tyrrhenoi chalkoi* celebrated in ancient Greek literature (Mansuelli 1984).

This wide distribution and the provenance of many pieces from illegal excavations of the nineteenth and twentieth centuries seems to be enough to locate the workshop in southern Etruria. According to current opinion, the workshop was presumably situated in Volsinii, which corresponds to modern-day Orvieto. However the different shapes (or sub-types) of the lyre-handled implements are enough to postulate the existence of more than one workshop. One of these may have been located in Vulci where the most famous Etruscan bronze workshops flourished. These workshops were responsible both for masterpieces, such as the rod tripods found on the Athenian Acropolis and in a Celtic grave in Bad Dürkheim near Speyer in Germany, as well as everyday vessels, such as the countless Schnabelkannen, which were destined for long distance trade (Vorlauf 1997). These have been found mostly in Central Europe, but not in Greece, like the Etruscan bronze stamnoi studied by Brian Shefton.

Some local imitations of Etruscan bronze funnels are known (nos 97–104) in Greece as well as in the Iron Age culture of what is now modern-day Serbia. Hinges in the form of a lion found in the Greek sanctuaries at Olympia and Samos are stylistically different from the Etruscan ones, so that one can presume the existence of Greek infundibula, imitating the Etruscan prototypes.

This detail is important to stress, because the Etruscans are usually thought to be the recipients of Greek ideas imitating them in their own 'barbarian' way. Recently Christoph Ulf (2014) pointed out that in each cultural contact the main producer receives something from the receiver and the main receiver can become a producer. One can conclude that sometimes the cultivated Greeks received and imitated objects from the 'barbarian' Etruscans.

Catalogue

Type 1 Lyre-handled or Volsinii-Vulci (1–72)

1a Lyre-handled with the hinge in the shape of a T (1–9)

1a1 Lyre-handled with the hinge in the shape of a T and the handle ending in a duck's head (1–8)

Populonia (Livorno)

1. Tomba dei Flabelli di Bronzo. Florence, Archaeological Museum, Inv. no. 89332.
Naso 2006a, 195, no. 1; Naso 2006b, 380, no. 1.

Campovalano (Campli, Teramo)

2. Tomba 2. Chieti, National Museum, Inv. no. 5146.
Naso 2006a, 195, no. 21; Naso 2006b, 384, no. 22.

Olympia (Greece)

3. Sanctuary of Zeus. Olympia, Museum, Inv. no. Br 12894.
Naso 2006a, 196, no. 49; Naso 2006b, 388 no. 51.

From the sea at Xàbia (Alicante, Spain)

4. Museu Arqueològic i Etnològic 'Soler Blasco', Xàbia, Inv. no 5765-A.
Naso 2006a, 196, no. 55; Naso 2006b, 389, no. 57; Vives-Ferrández Sánchez 2007; Bardelli, Graells 2012, 32–33, no. 3.

Provenance unknown

5. Wien, Kunsthistorisches Museum, Inv. no. VI, 2962.
Naso 2006a, 196, no. 36; Naso 2006b, 387, no. 38.
6. Wien, Kunsthistorisches Museum, Inv. no. VI, 4637.
Naso 2006a, 196, no. 37; Naso 2006b, 387, no. 39.
7. New York, Metropolitan Museum of Art, Rogers Fund 1965, Inv. no. 65.11.1.
Probably the same as no. 8.
Unpublished, courtesy J. Mertens (New York).

Provenance and whereabouts unknown

8. Antiquity market, Rome 1929; DAI Rom, Inst. Neg. 29.441-29.443. The three images are of the same piece, *pace* Terroso Zanco 1974, 162–163.
Probably the same as no. 7 in New York.
Naso 2006a, 195, no. 26; Naso 2006b, 386, no. 28.

1a2 Lyre-handled with the hinge in the shape of a T and the handle ending in a ram's head (9)

Cancho Roano (Extremadura, Spain)

9. Badajoz, Museo Arqueológico Provincial.
Naso 2006a, 196, no. 54; Naso 2006b, 389, no. 56; Vives-Ferrández Sánchez 2007, 157–158.
fig. 3.1; Bardelli, Graells 2012, 33, no. 4.

1b Lyre-handled with the hinge in the shape of an animal (10–72)

1b1 Lyre-handled with the hinge in the shape of a couchant lion and the handle ending in a duck's head (10–23)

Populonia (Livorno), tomb dei Colatoi

10. Florence, Archaeological Museum, Inv. no. 92589.
Naso 2006a, 195, no. 3; Naso 2006b, 380–381, no. 3.
11. Florence, Archaeological Museum, Inv. no. 92590.
Naso 2006a, 195, no. 2; Naso 2006b, 380, no. 2.

Castelgiorgio (Terni)

12. Florence, Archaeological Museum, Inv. no. 82892.
Naso 2006a, 195, no. 6; Naso 2006b, 381, no. 6.

Todi or Orvieto (Perugia)

13. Florence, Archaeological Museum, Gift Corsini, 1873, Inv. no. 70808.
Naso 2006a, 195, no. 5; Naso 2006b, 381, no. 5.

Falerii Veteres (Civita Castellana, Viterbo)

14. Tomb 34 (LIII). Rome, Villa Giulia Museum, Inv. no. 371.
Cozza, Pasqui 1887, 175d; Cozza, Pasqui 1981, 170 no. 8 (tomb XLVIII); Naso 2006a, 195, no. 8; Naso 2006b, 381–382, no. 8.
This is probably the same funnel, which was seen by A. Furtwängler (Furtwängler 1890, 196, ad nos. 1267, 1267a) and later lost (Sauer 1937, 296; Zuffa 1960, 181 footnote 37).

Castro (Ischia di Castro, Viterbo)

15. Tomba della Biga, female burial, 530–520 BC. Viterbo, Archaeological Museum.
Naso 2006a, 195, no. 9; Naso 2006b, 382, no. 9.

Todi (Perugia)

16. Rome, Villa Giulia Museum. Antiquarium, Inv. no. 24594.
Naso 2006a, 195, no. 11; Naso 2006b, 382, no. 11.

Numana (Sirolo, Ancona)

17. Tomba della Regina. Ancona, Archaeological Museum, Inv. no. 50769.
Naso 2006a, 195, no. 20; Naso 2006b, 384, no. 21.

Cuma (Naples)

18. Naples, Archaeological Museum, Inv. no. 86069.
Naso 2006a, 195, no. 23; Naso 2006b, 385, no. 25.

Provenance unknown

19. Florence, Archaeological Museum, Antiquarium, Inv. no. 1537.
Naso 2006a, 195, no. 27; Naso 2006b, 386, no. 29.
20. Milan, Archaeological Museum, Inv. no. 1055.
Naso 2006a, 195, no. 30; Naso 2006b, 386, no. 32.
21. Newcastle upon Tyne, Newcastle University, Shefton Collection, Inv. no. 139.
Naso 2006a, 196, no. 39; Naso 2006b, 387, no. 41.

22. Swiss private collection.
Naso 2006a, 196, no. 44; Naso 2006b, 387, no. 46.

Provenance and whereabouts unknown
23. Antiquity market.

A couchant lion on the handle and two couchant lions on the strainer are a modern pastiche.
Naso 2006a, 196, no. 42; Naso 2006b, 387, no. 44.

1b2 Lyre-handled with the hinge in the shape of a couchant lion and handle ending in a ram's head (24–34)

Whereabouts unknown

Ceregnano (Rovigo)

24. Found in eighteenth century and then dispersed, probably the same as no. 26 at Manchester.
Naso 2006a, 195, no. 14; Naso 2006b, 383, no. 15.

Provenance unknown

25. London, British Museum, Inv. no. GR 1937.10-21.1.
Naso 2006a, 195, no. 34, fig. 10b; Naso 2006b, 387, no. 36.

26. Manchester, Museum, Inv. no. 29973.
Probably the same as no. 24, found at Ceregnano in eighteenth century.
Naso 2006a, 196, 43; Naso 2006b, 387, no. 45.

Isolated lyre-handles and hinges in the shape of a couchant lion

Tolentino (Macerata)

27. Tomb of Porta del Ponte. Tolentino, Museum, Inv. no. 1854/1.
Naso 2006a, 195, no. 19; Naso 2006b, 384, no. 20.

Provenance unknown

28. Leipzig, Antikenmuseum der Universität, Inv. no. MB 4, M 53a.
Naso 2006a, 196, no. 35; Naso 2006b, 387, no. 37.

Marzabotto (Bologna)

29. Marzabotto, Museum P. Aria, Inv. no. B 7.
Couchant lion, burnt by a fire in the museum, probably belonging to the same piece
of a cast solid tube (no. 69).
Muffatti 1969, 251–252, no. 356, pl. XLIX a 3.

Vetulonia (Grosseto)

30. Collection Stefani (?).
Naso 2006a, 195, no. 13; Naso 2006b, 383, no. 13.

Selinunte (Agrigento)

31. From the city, sector K 2007, Inv. no. SL 25230.
Unpublished, courtesy H. Baitinger (Mainz).

Provenance unknown

32. Collection Benedetto Guglielmi (from Vulci?). Vatican City, Museo Gregoriano Etrusco,
Inv. no. 34864.
Naso 2006a, 195, no. 31; Naso 2006b, 386, no. 33.

33. Florence, Archaeological Museum, Antiquarium (room XIV, showcase IV).
Naso 2006a, 195, no. 29; Naso 2006b, 386, no. 31.

34. Stuttgart, Württembergisches Landesmuseum, Inv. no. 3. 190.
Unpublished, courtesy V. Paul-Zinserling (Jena).
Mentioned by Naso 2006a, 196, no. 46; Naso 2006b, 388, no. 48.

1b3 Lyre-handled with the hinge in the shape of a sphinx and the handle ending in a ram's head (35–36)

Sala Consilina (Salerno)

35. Paris, Musés du Petit Palais, Inv. no. DUT 1564.
Naso 2006a, 195, no. 25; Naso 2006b, 385–386, no. 27.

Isolated hinge in the shape of a sphinx

Provenance and whereabouts unknown

36. Once H. Cahn, Basel.
Naso 2006a, 196, no. 42; Naso 2006b, 387, no. 43.

1b4 Lyre-handled with the hinge in the shape of a frog and the handle ending in a duck's head (37–46)

Avella (Avellino), tomb 1/1995

37. Avella, Antiquarium, Inv. nos. 142192, 142232. Female burial, first half sixth century BC.
Cinquantaquattro 2006–2007, 127, figs. 31–32.

Bisenzio (Capodimonte, Viterbo), tomb 74, 540–520 BC

38. Viterbo, Archaeological Museum, Inv. no. 57165/3.
Naso 2006a, 195, no. 4; Naso 2006b, 381, no. 4.

Belmonte Piceno (Ascoli Piceno), tomb 163 del Duce

39. Ancona, Archaeological Museum, Inv. nos.: tube 12563, handle 12581.
Rocco 2004, 48–49, figs. 2–3; Naso 2006a, 195, no. 17; Naso 2006b, 383, no. 18.

Provenance unknown

40. Florence, Archaeological Museum, Antiquarium, Inv. no. 1538.
Naso 2006a, 195, no. 28; Naso 2006b, 386, no. 30.
41. Turin, Archaeological Museum, Inv. no. 933.
Naso 2006a, 195, no. 32; Naso 2006b, 386, no. 34.
42. Perugia, Archaeological Museum, Guardabassi Collection, Inv. no. 600.
Naso 2006a, 195, no. 33; Naso 2006b, 386, no. 35.
43. London, British Museum, Inv. no. 2009, 5021.4.
Once in the collection Louis-Gabriel Bellon (1819–1899) at Saint Nicolas les Arras. http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=3274254&partid=1&searchText=strainer&fromADBC=ad&toADBC=ad&numPages=10&images=on&orig=%2fresearch%2fsearch_the_collection_database.aspx¤tPage=11 (12.11.2013).

Isolated hinges in the shape of a frog

Argos, sanctuary of Hera

44. Naso 2006a, 196, no. 48; Naso 2006b, 388, no. 50.

Cyrene, sanctuary of Demeter and Persephone

45. Naso 2006a, 196, no. 53; Naso 2006b, 389, no. 55.

Emporion, Palaiopolis

46. Empuries, Museu d'Arqueologia de Catalunya.

Aquilué, Castanyer, Santos, Tremoleda 2003; Bardelli, Graells 2012, 32, no. 2.

Uncompleted lyre-handles types 1a–1b (47–62)

Adria (Rovigo)

47. Collection Bocchi. Adria, Archaeological Museum, Inv. no. I.G. 20989.

Naso 2006b, 383, no. 14.

Belmonte Piceno (Ascoli Piceno)

48. Once in Ancona, Archaeological Museum.

Naso 2006a, 195, no. 18; Naso 2006b, 384, no. 19.

Casal Fiumanese (Bologna)

49. Bologna, Museum.

Naso 2006a, 195, no. 16; Naso 2006b, 383, no. 17.

Castel San Mariano (Perugia), tomb del Carro

50. Perugia, Archaeological Museum, Inv. no. 1433.

Naso 2006a, 195, no. 10; Naso 2006b, 382, no. 10.

Todi (Perugia)

51. Rome, once Villa Giulia Museum, Antiquarium, Inv. no. 24595, now in the Museo delle Antichità Etrusche e Italiche, University Sapienza.

Naso 2006a, 195, no. 12; Naso 2006a, 382–383, no. 12; Michetti 2007, 265–267, no. 194.

Colle del Forno (Montelibretti, Rome), tomb XI

52. Copenhagen, Ny Carlsberg Glyptotek, Inv. no. HIN 568.

Unpublished, courtesy P. Santoro (Rome), mentioned by Naso 2006b, 385, no. 24. On the grave group: Santoro 2006.

Castellamare di Stabia (?)

53. Unpublished.

Naso 2006a, 195, no. 24; Naso 2006b, 385, no. 26.

Provenance unknown (Italy?)

54. Once in the collection E. Gorga. Rome, National Roman Museum.

Naso 2006a, 196, no. 45; Naso 2006b, 388, no. 47.

55. Once in the collection E. Berman. Civita Castellana, Archaeological Museum.

Naso 2006a, 196, no. 47; Naso 2006b, 388, no. 49.

56. Newcastle upon Tyne, Newcastle University, Shefton Collection, Inv. no. 667.

Unpublished: Naso 2006a, 196, no. 40; Naso 2006b, 386, no. 42.

Olympia, sanctuary of Zeus

57. Olympia, Museum, Inv. no. B 286.
Naso 2006a, 196, no. 50; Naso 2006b, 388, no. 52.
58. Olympia, Museum, Inv. no. B 1707.
Unpublished, courtesy B. Schweitzer (Tübingen).
59. Olympia, Museum, Inv. no. B 4574.
Naso 2006a, 196, no. 51; Naso 2006b, 388, no. 53.

Two isolated tubes from Olympia, Inv. nos. B 96 and B 11601, may belong to the handles nos. 59–61.

Lindos (Rhodes, Greece), sanctuary of Athena Lindia

60. Istanbul, Archaeological Museum, Inv. nos. 3495 m, 3503 m.
Part of the lyre-handle.
Naso 2006a, 196, no. 52; Naso 2006b, 388, no. 54.

Didyma (Turkey), sanctuary of Apollo

61. Berlin, SMPK, Inv. no. 32636; Didyma 16.
Part of the lyre-handle.
Unpublished, courtesy N. Franken (Berlin).
62. Arbedo (Switzerland), hoard.
One tube and one handle ending in a duck's head.
Naso 2006a, 196, no. 56; Naso 2006b, 389, no. 58.

Isolated solid cast tubes (63–72)

Orvieto (Terni)

63. Crocefisso del Tufo, tomb 17. Orvieto, Archaeological Museum.
Naso 2006a, 195, no. 7; Naso 2006b, 381, no. 7.
64. Crocefisso del Tufo, tomb SG 02. Orvieto, Archaeological Museum, Inv. no. B 1676; F 475; el. gen. 317.
Bruschetti 2012, 67 no. 21, pl. XXI a.
65. Crocefisso del Tufo, tomb SG 05. Orvieto, Archaeological Museum, Inv. no. B 1888; F 185; el. gen. 366.
Bruschetti 2012, 77, no. 24, pl. XXVII h.
66. Crocefisso del Tufo, tomb SG 08. Orvieto, Archaeological Museum, Inv. no. B 1278; el. gen. 365.
Bruschetti 2012, 97 no. 38, pl. XLIII f.

Marzabotto (Bologna)

67. Marzabotto, Museum P. Aria, Inv. no. B 9.
Probably belonging to the same piece as no. 26.
Muffatti 1968, 154, no. 316, pl. XXI, b 3; Naso 2006a, 195, no. 15; Naso 2006b, 383, no. 16.

Poggio Sommavilla (Magliano Sabina, Rieti)

68. Tomb II; whereabouts unknown.
Bellelli 2006, 94; Naso 2006a, 195, no. 22; Naso 2006b, 384–385, no. 23.

Val Berretta, Tomb 56 (sixth century BC) (Castiglione della Pescaia, Grosseto)

69. Vetulonia, Museum I. Falchi, Inv. no. 239956.

Unpublished, courtesy dr. S. Rafanelli (Vetulonia).

Provenance unknown

70. Bruxelles, Musées Royaux d'Art et d'Histoire, Inv. no. R 1217.

Two tubes have been reused in a modern pastiche.

Meester de Ravestein 1884, 350, no. 1217.

Ullastret (Spain)

71. Room 1, layer VI.

Bardelli, Graells 2012, 32, no. 1.

Samos, sanctuary of Hera (Greece)

72. Vathy, museum.

The tube has been wrongly united to a belt clasp of local type (Fellmann 1984).

Unpublished, courtesy Dr B. Schweitzer (Tübingen).

Type 2 San Martino in Gattara (73–80)

San Martino in Gattara (Ravenna), tomb 15, 530–520 BC, male burial

73. Ravenna, National Museum, Inv. no. 32422.

Naso 2006a, 196, no. 57; Naso 2006b, 389–390, no. 59.

Populonia (Livorno), once collection Gasparri

74. Populonia, antiquarium, Inv. no. 1237.

Naso 2006a, 196, no. 59; Naso 2006b, 391, no. 62.

Sicily

Gela (Caltanissetta), archaic wreck (500–480 BC)

75. Gela, Archaeological Museum, Inv. no. 38303.

Naso 2006a, 196, no. 61; Naso 2006b, 391, no. 63.

Monte Bubbonia (Mazzarino, Caltanissetta), tomb 13/1971 (550–500 BC)

76. Caltanissetta, Archaeological Museum, Inv. no. 34981.

Naso 2006a, 196, no. 62; Naso 2006b, 391, no. 64.

Monte Bubbonia (Mazzarino, Caltanissetta), tomb 10/1955

77. Gela, Archaeological Museum, Inv. no. 9302.

Naso 2006a, 196, no. 63; Naso 2006b, 391–392, no. 65.

Shape of local production, imitating the Etruscan type.

Panticapeum

78. Moscow, Pushkin State Museum of Fine Arts, Inv. no. GMII. M 410.

Naso 2006a, 196, no. 58; Naso 2006b, 390, no. 60.

Provenance unknown

79. Genf, Musée d'Art et d'Histoire, Inv. no. MF. 1170.

Fol 1874, 252 no. 1170; Naso 2006a, 196, no. 60; Naso 2006b, 390–391, no. 61.

80. Art market.

<http://www.edgarlowen.com/a44ar.shtml>, 15.04.2013, Etruscan and Roman Art, B 3051.

Courtesy Nadine Pantaleon (Bochum).

Type 3 Palmette-handled (81–84)

Nola (?)

81. Bruxelles, Musées Royaux d'Art et d'Histoire, Collection Ravestein, Inv. no. R 1127.
Naso 2006a, 196, no. 64; Naso 2006b, 392, no. 66.

Provenance unknown

82. Vienna, Kunsthistorisches Museum, Inv. no. VI-932.
Naso 2006a, 196, no. 65; Naso 2006b, 392, no. 67.
83. New York, Metropolitan Museum of Art, Fletcher Fund 1934, Inv. no. 34.11.8.
The hinge has the shape of two lions.⁶
Naso 2006a, 196, no. 38; Naso 2006b, 387, no. 40.

Cancho Roano (Estremadura, Spain)

84. Badajoz, Museo Arqueológico Provincial.
Vives-Ferrández Sánchez 2007, 160, fig. 3.2; Bardelli, Graells 2012, 33, no. 5.

Type 4 Various shapes (85–94)

Bisenzio (Capodimonte, Viterbo), tomb Olmo Bello 80

85. Rome, Villa Giulia Museum, Inv. no. 57177/4.
Naso 2006a, 196, no. 67; Naso 2006b, 392–393, no. 69.

Bazzano (L'Aquila), tomb 1566

86. Celano, Museo della Preistoria dell'Abruzzo.
Weidig 2014, 445–446, 1290 no. 9, Taf. 433.

Trevignano Romano (Rome), tomb Annesi Piacentini

87. Trevignano Romano, Museum.
Naso 2006a, 196, no. 69; Naso 2006b, 393, no. 71.

Provenance unknown

88. Rome, Villa Giulia Museum, Collection Castellani, Inv. no. 51370.
Naso 2006a, 197, no. 70; Naso 2006b, 393, no. 72.

Trestina (Città di Castello, Perugia)

89. Once at Florence, Archaeological Museum, Inv. no. 77813, now at Cortona, Museum.
Naso 2006a, 197, no. 71; Naso 2006b, 393–394, no. 73; Naso 2009.

Cales (Calvi Risorta, Caserta), tomb 89, early sixth century BC

90. Naples, Archaeological Museum, Inv. no. 282602.
Gilotta, Passaro 2012, 125 no. 107, 134, pl. CXI.

Santa Maria Capua Vetere (Caserta), tomb at Quattordici Ponti

91. Berlin, SMPK, Inv. no. 6332; Munich, Antikensammlungen, Inv. no. 3556.
Bellelli 2006, 41–54; Naso 2006a, 197, no. 73; Naso 2006b, 394–395, no. 75.
92. Capua, in 1963 at the antiquarium of Teano.
Naso 2006a, 197, no. 74; Naso 2006b, 395, no. 76.⁷

Provenance unknown

93. Rome, Villa Giulia Museum, Antiquarium, Inv. no. 24689.
Naso 2006a, 197, no. 75; Naso 2006b, 395–396, no. 77.

94. Warsaw, National Museum, Inv. no. 147078.
Naso 2006a, 197, no. 76; Naso 2006b, 396, no. 78.

Not Etruscan (95–104)

Already W. Dehn and B. B. Shefton classified the piece from Novi Pazar as Eastern Hallstattian production (Dehn 1970, 76; Shefton 1970, 55–56).

Megara Hyblaea, ancient city

95. Hinge in form of a couchant lion with the head looking left.
Gras *et al.* 2004, 129 fig. 133.

Olympia, sanctuary of Zeus

96. Olympia, museum, Inv. no. Br 14030.
Naso 2006a, 396, no. 80; Naso 2006b, 396–397, no. 82.

97. Olympia, museum, Inv. no. Br 12866.

Naso 2006b, 396, no. 81; Naso 2006b, 397, no. 83.

Rhodes, sanctuary of Apollo Erethimios

98. Rhodes, museum.
Naso 2006a, 197, no. 77; Naso 2006b, 396, no. 79.

Samos, sanctuary of Hera

99. Berlin, SMPK, Inv. no. Sa 43.
Hinge in form of a couchant lion with the head looking left.
Unpublished, courtesy N. Franken (Berlin).

Trebenishte, tomb VII

100. Once at Sofia, Archaeological Museum, probably destroyed during the Second World War
(kind information of Dr Pavlina Ilieva and Dr N. Theodossiev, both Sofia).
Naso 2006a, 197, no. 78; Naso 2006b, 396, no. 80.

Novi Pazar, tomb

101. Naso 2006a, 197, no. 79; Naso 2006b, 396, no. 81; Krstić 2007, 79 no. 26.

Pod, settlement

102. Cović 1983, 153, no. 7, pl. XXXVII, 33; Naso 2006b, 397, no. 84.

Provenance unknown

103. Berlin, SMPK, Inv. no. Misc. 8582.
Unpublished, courtesy N. Franken (Berlin).

104. Berlin, SMPK, Inv. no. Ü 675.

Hinge in form of a couchant lion, looking left.
Unpublished, courtesy N. Franken (Berlin).

Notes

- 1 I first met Brian Shefton in 2000 at a conference in Venice (Adriatico 2001). I knew him thanks to his contributions to the study of Greek and Italic bronzes and we spoke in German about some aspects of them. After the conference in Venice he wanted to go to Ancona to see the new permanent exhibition at the museum, one of his *Lieblingmuseen* in Italy. I asked how he thought he would reach Ancona, because the train connections between Venice and Ancona are not so good. “Per autostop” was his answer! After our first meeting we were constantly in touch. For me it became quite usual to receive a call from him, asking about new literature or planned conferences in Italy and elsewhere or archaeological news. I often discussed the results of my research into Etruscan and Italic bronzes with him, always receiving new ideas or interpretations, thanks to his invaluable and deep knowledge both of finds and literature. It was a huge pleasure for me to present the main paper about Etruscan finds in Greek sanctuaries at the conference organised at the university of Cologne on 3 November 2009 for his 90th birthday. This conference in Cologne was my last meeting with Brian.
- 2 One can cite the book about the *Schnabelkannen* (Shefton 1979) and the main articles about Etruscan stamnoi, vases of the Recanati Group and hydriai (Shefton 1988, 1992, 2004).
- 3 Shefton (1970, 55–56, fig. 1).
- 4 Brian Shefton was not convinced of my interpretation, of course!
- 5 Catalogue 91.
- 6 Dr J. Mertens on 8.6.2007 kindly answered by email my doubt about the authenticity of the two hinges: “I have looked at our example 34.11.8 and see no reason to doubt the two lions”.
- 7 Johannowski (1983, 72) mentioned infundibula from Capua datable to the end of sixth–fifth century BC. When I asked, on 31 March 2005 the late W. Johannowski didn’t remember the existence of these finds.

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