Chapter 3

Caeretan Stamped Ware

Introduction

Caeretan red impasto dolii and braziers with stamped decoration were produced at the Etruscan site of Cerveteri during the late Orientalising and early archaic periods (Pieraccini 2003, 162).\(^1\) Dolii are large storage containers, similar to *pithoi*, used for storage of goods such as oil and wine. A brazier is a large open bowl with gently flaring walls and a flat rim that was used to hold hot coals.\(^2\) In earlier catalogues braziers were referred to as large plates or shallow bowls and their true function was not recognised. The brazier is a portable hearth and served a different function to the impasto cooking stand which was used to hold cooking vessels (Pieraccini 2003, 162).\(^3\)

The majority of the Caeretan dolii and braziers found were decorated with either metope (21) or cylinder stamped decoration (22 and 23). Overall there appear to have been more braziers produced than decorated dolii. Braziers were usually decorated with cylinder stamps and dolii with metope stamps although occasional examples of braziers with metope stamp decoration and dolii with cylinder stamp decoration have been found (Pieraccini 2003, 206).

While some of the braziers and dolii have been found in domestic and votive contexts, most have been found in tombs (Pieraccini 2003, 93). Those dolii found to date in habitation sites are undecorated (Pieraccini 1996, 94). Unstamped but ribbed dolii and cylinder stamped braziers have been found at the sanctuary at Gravisca (Gori and Pierini, 2001, 86–88). Whether the decoration of the vessels had a ritual or symbolic role is uncertain, as is the significance of the stamped vessels in the funerary ritual. While earlier excavations did not tend to note the find sites, more recent excavations have found braziers placed in the antechamber, vestibule or outside of multi-chambered tombs, possibly representing a re-enactment of domestic practice.\(^4\) Many have been found with

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1 Red impasto is also referred to as coarse red ware and red bucchero (Pieraccini 2003, 161).
2 A brazier has been referred to in some of the literature as a *foculus* (Latin term meaning hearth). The foculus, however, generally refers to a large rectangular bucchero vessel that was produced during the mid 6\(^{th}\) century, particularly at Chiusi. It was shaped like an open rectangular box with a section cut out at the front and sat on a raised base with large perforations. The top section often had a flat lip running around and it was frequently decorated with plastic decoration. It has never been found containing ashes and is often associated with sets of plates, dishes and cups (Pieraccini 2003, 162).
3 Recent studies suggest that Etruscans may have cooked outside, possibly to avoid house fires (Pieraccini 2003, 168). See Scheffer 1981 for a discussion of the cooking stand and also its relationship with the brazier.
4 Most tombs were reused in antiquity. This combined with the high incidence of tomb robbing has led to uncertainty regarding the placement of both dolii and braziers in the tomb (Pieraccini 2003, 33).
ash remains still present and others show evidence of scorching on the inside of the vessel (Pieraccini 2003, 161). To date only one brazier has been found containing food, an egg (Pieraccini 2003, 170). Scientific studies of the ash found in one brazier revealed that several types of wood and mushrooms had been burned (Pieraccini 2003, 171).

Dolii and braziers with the same decorative schemes have been found in the same tombs suggesting that they formed a functional set, although this may not necessarily have been the case (Pieraccini 1996, 96). The placement of the brazier in the tomb provided a fire for the funerary ritual or funerary feast (Pieraccini 2003, 205). The dolii may have acted as storage vessels holding items for the afterlife and as both of these vessels were used in the home, they may have acted as symbols of the home (Pieraccini 1996, 93).

While a number of individual vessels of the type known as Caeretan stamped ware have been published, there have been few studies that deal with these artefacts as a group. Sofia Boriskovskaya discussed six dolii that form part of the collection of the Hermitage Museum in Leningrad (Boriskovskaya 1970). Ingrid Pohl presented a number of Caeretan braziers found at San Giovenale (Pohl 1983). The first detailed typology for these stamps on such dolii appeared in Francesca Serra Ridgway’s examination of a number of stamped dolii that form part of the British Museum collection (Serra Ridgway 1986). A catalogue of 35 braziers and one dolio fragment from Gravisca was included in the presentation of impasto from the site by Gori and Pierini (Gori and Pierini 2001). Following on from an earlier publication in 1996 on stamped dolii, in 2003 Lisa Pieraccini’s book Around the Hearth. Caeretan Cylinder-Stamped Braziers was published. This very useful text is the first detailed catalogue and typology of cylinder stamps that decorated both dolii and braziers and is the most in depth publication of this group of vessels to date. It does, however, have a few limitations. The text concentrates mainly on braziers and cylinder stamp decoration and it would have been useful to have had both types of vessel and stamp type discussed together. It would also have been helpful if the author had included more drawings of the various cylinder seals in her typology, as some of the photographs of the seals on the braziers are difficult to read. Nor did the author address the evidence presented by Gori and Pierini regarding the possibility of a production site for

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5 Interestingly, in his notes Recollections of Italy, Sir Charles Nicholson describes seeing the collection of the Campana tomb and describes seeing a brazier with ashen remains (Archives University of Sydney).
6 The egg may have had a specific ritual significance for the Etruscans. Eggs also appear in Egyptian funerary art and former part of the funerary feasts of the Romans (Pieraccini 2003, 173). See also Rathje 1994 for a discussion of relationship between the banquet and ideology.
7 It is interesting that Berggren has related the decoration on pottery helmets to the mushroom and the possible use of hallucinatory mushrooms by Etruscan haruspices (Berggren 1998).
8 In the past braziers have been thought to act as a tray upon which the dolii stood. Finds of ashes within the braziers suggest their true function (Pieraccini 2003, 162).
9 Pieraccini has suggested that the braziers may also have had the function of deoxygenating or purifying the tomb (both physically and metaphysically) although this is purely conjecture (Pieraccini 2003, 174).
these vessels in the region of Gravisca (Gori and Pierini 2001, 88). It is to be hoped that further discussion of these issues will appear in future publications. Much of the information that follows is derived from Pieraccini’s book.

**Developmental influences**

A number of possible artistic influences have been suggested for the development of the production of the Caeretan impasto stamped dolii and braziers. Serra Ridgway and Pieraccini have both pointed to the similarities between Corinthian large coarse ware basins and pithoi with stamped decoration and those produced at Cerveteri (Serra Ridgway 1986, 286; Pieraccini 2003, 166). The motifs that feature on the Caeretan cylinder stamps are similar to the scenes on Corinthian pottery that feature animal processions, huts and mythological scenes (Serra Ridgway, 1986, 286). The horse and rider motif on earlier metope stamps, such as 19, demonstrate the slender proportions of those depicted on Protocorinthian and Early Corinthian vase painting (Boriskovskaya 1970, 568). Boriskovskaya has also suggested that the ornamental motifs of intersecting arcs on the shoulders of some of the dolii show East Greek influence (Boriskovskaya 1970, 568). Serra Ridgway has suggested that the use of large pithoi in funerary contexts in various regions of the Greek world including Rhodes, Beoetia, Crete and the Cycladic islands, dating to the eighth and seventh centuries, acted as a source of inspiration for the Caeretan red ware dolii (Serra Ridgway 1986, 285). Pieraccini speculated whether direct trade relations with Corinth could have led to craftsmen, who specialised in production of these types of large vessels, travelling to Etruria from Greece, bringing cylinder stamps with them (Pieraccini 2003, 178–9).

These discussions about developmental influence from foreign sources appear not to take sufficient account of native traditions. Dolii were already a feature of Central Italian tombs as early as the Bronze Age. Examples come from a Bronze Age tomb at Rome and Early Iron Age tombs at Veii (Bartoloni et al. 1980, 92; pl. X: 1, pl. XI: 7 & 8). The shape of the Etruscan dolio is also distinctive and appears to have no relation with ceramics made in other regions (Boriskovskaya 1970, 568).

While comparison is made between braziers and large coarse-ware basins across the Mediterranean, they are different types of objects serving different functions. It should also be noted that large impasto basins were already present in funerary contexts before the first Caeretan stamped braziers. For example one

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10 Somewhere in the late sixth or early fifth centuries, a series of cylinder stamped pithoi and braziers were produced at Agrigento, Gela Selinunte and Mozia in Sicily. The shapes and motifs for the cylinder stamps appear to demonstrate strong Greek influence and the decoration on the braziers was only on the outer side of the lip and never on the inner side as on many of the Caeretan examples. Corinth would appear to be the source of inspiration for these vessels (Serra Ridgway 1986, 286; Pieraccini 2003, 166).

11 The Greek pithos, unlike the Caeretan dolio, resembles a large amphora with feet, neck and distinct vertical handles (Serra Ridgway 1986, 285).
was found at Poggio Buco in contexts dated to the first quarter of the seventh century (Bartolini 1972, 26, fig 7: 26, pl. IX: b).

At Cerveteri a number of small Phoenician bowls with three legs have been found in tombs that predate the appearance of the Caeretan cylinder stamped vessels. They were made of coarse clay, covered with a slip and were found containing carbonised remains, suggesting that they functioned as braziers. Pieraccini has suggested that local craftsmen may have begun producing copies to respond to changes in burial customs (Pieraccini 2003, 166–68).

Caeretan potters were familiar with stamping techniques as single stamps, impressed and relief decoration already formed part of a local pottery tradition (Pieraccini 2003, 160). The structure of the relief frieze divided into metopes is original and has no prototypes in the East or Greece (Boriskovskaya 1970, 571). Metope decoration is, however, a feature of Villanovan pottery, especially the biconical burial urns.\textsuperscript{12} It is likely that production of Caeretan stamped braziers and dolii resulted from a combination of local impasto pottery techniques, the indirect influence of early Greek Coarseware, Corinthian fine-wares and Phoenician coarse-ware. This multifaceted development is a feature of the innovation in pottery techniques during the late Orientalising and early archaic periods at Cerveteri.

Pieraccini has stated that there is no apparent relationship between the stamped decoration on impasto dolii and braziers and cylinder stamped decoration on bucchero. The single and cylinder stamps used to decorate bucchero were very different from those on impasto stamped ware and those centres that produced bucchero decorated with cylinder stamps did not produce any impasto braziers or dolii. Relief decoration has been found on the handles of Nikosthenic amphorae produced at Cerveteri but cylinder stamped decoration was not used to decorate bucchero there (Pieraccini 2003, 187–8).\textsuperscript{13} The relationship between the two may not be so clear cut, however. Tarquinian cylinder stamped bucchero was produced in the first half of the sixth century (Camporeale 1972a, 108). The production there was limited to nine distinct motifs and Camporeale has suggested that the entire corpus of cylinder-stamped bucchero produced at Tarquinia was the product of a single workshop (Camporeale 1972a, 115–6). He suggested that a master craftsman from either Chiusi or Orvieto set up the Tarquinian workshop (Camporeale 1972a, 147). It is equally possible that the craftsman came from Cerveteri. The motifs on the Tarquinian vessels involve animal processions and generically appear very similar to the friezes on Caeretan stamped ware. This is particularly interesting if there was a production of cylinder stamped braziers at Tarquinia.\textsuperscript{14}

\textsuperscript{12} See above for Villanovan impasto.
\textsuperscript{13} A group of bucchero sherds with cylinder stamped decoration was noted by Rasmussen in the Cerveteri storeroom. Provenance however, was uncertain as the sherds were simply catalogued as “Cerveteri uncatalogued” (Rasmussen 1979, 138).
\textsuperscript{14} See page 10 for further discussion of Gori and Pierini’s findings.
Fabric and Production Techniques

A number of techniques were used to produce Caeretan stamped ware. It was produced using both hand-building techniques and the use of the fast wheel.

The clay used to make this class of impasto pottery was not refined but coarse with many impurities, particularly volcanic particles. This coarse clay was very suitable for large vessels because it enabled them to withstand their own weight before and after firing.

Caeretan dolii were made in two or three parts. The mouth of the vase was placed down on the wheel and shoulders were drawn up on the wheel. The base was prepared in a similar fashion with a flat base put on the wheel and the sides also gradually drawn out. The centre of the vessel was made by joining successive coils of clay to the slightly hardened base of the vase. Once secured to the base of the dolio, the coils were tooled to a smooth surface. Fluted decoration or ribbing was then added, which, as well as being decorative, added strength to the vessel (Pieraccini 1996, 97). The previously formed mouth of the vase was then added to the midsection of the vessel (Pieraccini 1996, 97). Braziers were entirely made on the fast wheel.

Dolii and braziers were finished in a similar manner. Once they had been constructed they were left to dry to a leather-hard consistency. A band of refined clay was then joined to the shoulder of the dolio. As well as strengthening and hiding the join of the top section to the body, the refined clay was required to provide a smoother surface for the application of the stamp or cylinder seal (Pieraccini 1996, 97). On the brazier the band of refined clay was added to the rim. The vessel was then coated in a slip (needed to produce the red colour of the finished ware) and the undecorated surface was burnished to a red-brick or red-brown buff or ‘opaqued’ finish. The stamp decoration was subsequently applied. Firing of the vessels involved a two stage firing process. They were first fired in a reducing atmosphere that resulted in a dark core (as can be seen on all three Nicholson Museum examples) and then in an oxidising atmosphere that caused the surface to turn red. Many vessels (as on 19 and 21) have traces of a white or beige opaque finish on the surface. The white has the effect of highlighting the elements of the cylinder stamp decoration. As can be seen on

15 The information in the following section was sourced from Pieraccini 2003 pages 159 and 163–5 unless otherwise stated.
16 Pieraccini has noted that many of the dolii in storage have a tendency to crack and break at their widest part and that at this point a fine seam can be identified on the inner side of the vessel (Pieraccini 1996, 112 Note 20).
17 See Pieraccini 1996, 98–9 for photos of a craftsman demonstrating the production technique.
18 It is most likely that the dolii were fired in a kiln. Evidence from Latium suggests that large storage vessels were fired in a kiln in the ninth and eighth centuries as opposed to the normal practice of firing smaller vessels in an open fire (Nijboer 1998, 78).
19 This may be related to Caeretan “white on red ware” (Pieraccini 2003, Note 16).
the design is much less well defined where there is no added white on the surface.

Caeretan dolii have an egg-shaped body that is wider at the top, tapering to the base. They are between 70 and 90 centimetres tall with a width at the widest part of the vessel usually measuring half that of the height (Serra Ridgway 1986, 283). The diameter of the mouth is somewhat wider than the base and the vertical neck flares to form a wide concave lip. The thickness of the vessels varies from 1.3 to 3.2 centimetres (Pieraccini 1996, 95). Stamped dolii do not have handles, although many undecorated dolii do have small handles (Serra Ridgway 1986, 283). As well as a row of stamped and ribbed decoration the dolii usually had added relief decoration in the shape of intersecting arcs or circles, zigzags or waves (22) on the shoulder of the vessel (Pieraccini 1996, 100).

![Fig. 4: Caeretan dolio with metope stamp decoration. Medelhavsmuseet and Nationalmuseum, Stokholm, Inv. MM 1961: 3 (CVA Sweden 2, pl. 29: 7)](image)

Braziers are large, shallow, open vessels on a flat base or on raised feet that have gradually flaring walls and a flat rim. The walls of the base of the brazier are frequently perforated with round holes or have rectangular sections cut out. As well as being decorative, these perforations probably allowed a flow of air around the embers in the hearth.

Over time the shape of the braziers changed. The early braziers are “bowl-like” and fairly deep with the bottom of the basin resting on a rimmed foot. Later they developed into large round low basins with straight walls meeting the flat bottom at a sharp 90° angle. A plastic circular ridge or a plastic omphalos usually marked the centre of the vessel. Around the middle period of production the braziers became more elaborately decorated. Handles were added at the sides,

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20 No clay lids have been found to date (Pieraccini 1996, 95).
the lip was extended outwards and often plastic figurines, usually in the form of sphinxes or kneeling men and women, were added to the rim.

Fig. 5. Caeretan cylinder stamped brazier Cerveteri (Coen 1991, pl. XXIII:b).

The braziers can be divided into two groups based upon size: large with an average diameter around 50cm and small with an average diameter around 30cm. The overall shape and size of the dolii appears to be fairly uniform (Boriskovskaya 1970, 568).

Two types of stamp, a single flat stamp and a cylinder seal stamp were used to decorate dolii and braziers. The single stamp was repeatedly impressed onto the band of refined clay to create a row of metope designs. In contrast the cylinder seal is a solid cylinder with an incised design that is continuously rolled onto the clay leaving an impression. There was a high degree of variability in the depth and detailing of the stamp (Pieraccini 1996, 103). The design was carved in reverse onto the stamp and the imprinted stamped decoration reveals very fine workmanship. The design detail on 21 is very fine and well defined as is the metope stamp design on 19. Once made, the stamp could be repeatedly reused and over time the stamp would have become worn and the relief produced appeared flatter and less defined (Gori and Pierini 2001, 88). It would appear that once a cylinder stamp was designed it was copied and there were individual variations in the replicated stamps (Camporeale 1970, 12).\footnote{Studies of the workshops at Murlo suggest that craftsmen worked in a number of materials and there was a degree of overlap between the crafts (Berkin 2003, 4) Whether the potter who made the vessel carved the cylinders or whether it was a specialist carver is still a matter of debate. Hirschland Ramage has pointed to the presence of a Syrian ivory carver in Etruria in the second quarter of the seventh century (Hirschland Ramage 1970, 5).}

To date no stamping tools have been found at Cerveteri.\footnote{Single stamps that date a century later have been found at Murlo and Roselle in Northern Etruria. The cylinder at Roselle was made of terracotta showing a simple palmette chain (Pieraccini 2003, 180). At Murlo a small bronze disc with a rosette design has been postulated to have been a die used to create stamped decoration on bucchero and fine impasto vessels manufactured at the site (Phillips 1994, 37, 44).} Cylinders from the Near East were carved from stone. Several types of material, including wood, bone, clay, bronze and stone have been postulated for the Caeretan cylinders. Whatever material was used would need to be resistant to water in the clay and not adhere to the clay as the cylinder was rolled. Pieraccini has proposed that semi-precious stone was the most likely material (Pieraccini 2003, 183).
are however other materials that lend themselves to carving that would have less intrinsic value such as limestone, alabaster or soapstone.23

**Metope Stamps**

Single metope stamps have about fifteen subjects: sphinx, griffin, chimaera, lion, panther, deer, horse, centaur, horseman, archer, hoplite soldier, running man, man in profile, gorgon and some with assorted plant subjects (Serra Ridgeway 1986, 286).24 The most common human depiction was a man on a horse, often with a bird, (19) and a man running, often called *Knielauf* position (Pieraccini 1996, 102). Horses were an ancient symbol of power and wealth in Greek art and the domination of the horse is implied by the man being in the riding position. The bird may have been a symbol of flight or motion as in Greek iconography and Pieraccini has suggested that rather than being an image of purely Etruscan design, these representations may have been the result of the influence of Greek vase painting (Pieraccini 1996, 104).25 While it is possible that the impetus for the use of the bird motif may have come from Greece, the bird is a significant motif in Villanovan and Protovillanovan decorative schemes and its significance and derivation could just as easily have had a native derivation.

Individual stamps were impressed repeatedly around the band of refined clay producing the effect of a procession. Dolii were stamped repeatedly with either a single motif or a number of different motifs. Occasionally a number were used in succession to create a group or scene but more frequently they alternated around the vessel (Serra Ridgeway 1986, 286).26 The metope stamp either included a frame around the central stamp design or was so deeply punched into the clay that the edges of the stamp itself created a cleanly defined frame as on 19.

Metope stamps reflect both Protocorinthian vase painting and early Corinthian stamped clay plaques as well as showing similarities with bronze relief work of the same period (Pieraccini 2003, 184). Metope stamps are rare on braziers and only a few examples have been documented. One example from Monte Abatone has both metope stamps and cylinder stamps running on opposite sides of the lip, possibly indicating experimentation with both methods (Pieraccini 2003, 185).

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23 A limestone cylinder was found at Corinth (Pieraccini 2003, note 11). Alabaster was used to carve sarcophagi at Volterra in later Etruscan periods.

24 Archaeologists conventionally call leopards with face to the front *panthers* (Ashmead 1994, 144).

25 Skalsky has argued that the bird was a highly symbolic motif for the Etruscans with a long history dating back to Protovillanovan periods (Skalsky 1997). For a full discussion of the horse and bird in Greek art see Benson 1970.

26 This creates a similar type of effect to that of the cylinder seals except the images are larger and more disjointed. The museum example 19 is only a fragment and it is possible that the original vessel had either the same motif repeated all the way around or that the seven stamps formed one element of a varied pattern of metope stamps.
Cylinder Stamps\textsuperscript{27}

The use of a cylinder matrix allowed the craftsmen to create an uninterrupted frieze (Pieraccini 1996, 105). The cylinder stamp was quicker to use, tended to be smaller than metope stamps and the designs were in general more complex. This complexity of design meant that the cylinder stamps were generally impressed less deeply than metope stamps (Pieraccini 1996, 105). While metope stamps depict individual subjects, the cylinder stamps involve scenes of movement such as animal processions and the hunt or chariot race (Pieraccini 1996, 107).

To date there are 80 known different Caeretan cylinder stamps. The length of the relief scene averaged around 19cm. Therefore the cylinder matrix would have had a diameter of about 6cm. The earliest cylinders averaged around 3.5 cms in height, decreasing in size to around 2.5 cms by the first quarter of the sixth century. The quality of the carving on the cylinders had also improved and by the second quarter of the sixth century very fine complex design schemes were being produced.

The cylinder designs can be classified into a number of thematic subgroups (which show some overlap) that also follow a chronological sequence. These are animal processions, animal processions with human figures, narrative scenes (that include hunting, horse and chariots and banqueting and sacrifice) mythological and attacking feline scenes. Most of the reliefs are read from left to right. As the cylinders were carved in reverse the cylinders would have been carved from right to left, which corresponds with the direction of Etruscan script. It is very rare for the friezes to move in the opposite direction. This is however, the case on museum example 20.

Animal processions were the most common motif and boars were the most common animal depicted. The earliest animal processions featured lions, bulls, boars, chimaerae, sphinxes (21) and griffins and in later periods hippocamps, tritons (21) and birds (19). Humans and floral motifs were later incorporated into the processions. The motifs are typical of those of the Orientalising period and do not appear to have had a narrative element.

Other motifs were less common. Hunting scenes depict activities centred around daily life. Where armed hunters were depicted the animal hunted was usually a boar or hare.\textsuperscript{28} Amongst the hunting scenes a small number have elements that identify them as mythological. The Calydonian Boar hunt was the earliest known Greek myth identified on the cylinders. When Greek myths were depicted unusual elements of the myths were often chosen.\textsuperscript{29} Chariot racing and banquets were also present in low numbers. Interestingly the charioteers were depicted

\textsuperscript{27} The information in the following section was sourced from Pieraccini 2003, 185–97.
\textsuperscript{28} The “hare hunt” motif is later than the “boar hunt”.
\textsuperscript{29} While not mentioned in the scholarly literature it may be that some of these depictions relate to Etruscan myth or folklore which has been lost.
holding the reins in their hands as opposed to the normal Etruscan depiction of them tied behind the waist, suggesting that the motif may have been an imported design.

The motif of the attacking feline appeared in the final stages of the production of cylinder stamped ware and was a very popular design. The motif depicted pairs of lions attacking and bringing down animals such as bulls, does and occasionally a horse but never a boar.30

Unlike metope stamps that either had a border within the stamp or created a frame as part of the stamping procedure, the cylinder stamps often included intricate border designs. The border motif may have been part of the cylinder matrix or alternately was applied separately after the main cylinder design, using a second cylinder stamp (Pieraccini 1996, 106). The metope border of series of vertical lines was the earliest and most common edging motif (20), while other motifs such as oval-astragal or pearl design appeared from the second quarter of the sixth century.

Distribution

While the majority of dolii and braziers come from private collections and their exact provenance is unknown, those from documented finds have mostly been found in Caeretan tombs (Pieraccini 2003, 31).31 The earliest documented finds of braziers and dolii were from the wealthy tombs of Monte Abatone and Banditaccia cemeteries at Cerveteri suggesting that their introduction may have reflected affluent funerary practice at the time (Pieraccini 2003, 201).

Dolii have also been found at Pyrgi, Blera, Tuscania and Tarquinia where they may have been used in the sanctuaries. They have also been found at Cerveteri in habitation and temple sites (Pieraccini 1996, 94). Braziers had a wider distribution and have been found all over regions of Southern Etruria and in Latium, mainly from necropoleis but also from urban areas and sanctuaries (Serra Ridgway 1986, 287).32 At Gravisca fragments of 34 braziers have been found as opposed to only one fragmentary dolio (Gori and Pierini 2001, 90 – 97).

Cerveteri was the only Etruscan centre which mass-produced cylinder stamped dolii and braziers during the late Orientalizing and Archaic period. There were however, imitation workshops at Tolfa, San Giovenale, Barbarano Romano and Veii where small numbers of this type of vessel were produced (Pieraccini 2003, 30).

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30 It has been suggested that this subject was introduced into Etruria via Attic painted pottery (Pieraccini 2003, 197).
31 Many of these private collections, such as the Campana and Castellani collections, are now housed in public museums such as the Louvre and the Villa Giulia (Pieraccini 2003, 201).
32 See Serra Ridgway 1986, 287 and Pieraccini 2003, 201-2 for a detailed list of finds at different sites.
There may also have been a production of cylinder-stamped-braziers at Tarquinia.

Chronology

Caeretan dolii were made between the seventh and fifth centuries. Metope stamps predate the cylinder stamps and appear to date from the last quarter of the seventh century. They were used to decorate vases until the beginning of the sixth century with later reliefs having a flatter surface with less well moulded figures and were limited by rough vertical edges (Serra Ridgway 1986, 286; Boriskovskaya 1970, 567).

There are some dolii that have both metope and cylinder stamp decoration. This would indicate that there was not a significant time delay between the two types of decoration (Pieraccini 1996, 113, note 39).

The earliest large cylinder seals, which depicted animal processions with animals arranged very closely together, appeared around 625. By the first quarter of the sixth century the height had decreased by 1cm and by the second quarter of the sixth century, designs had become more intricate (Pieraccini 2003, 185). Individual thematic groups appeared at different times although there was some overlap. Simple animal processions date from the end of seventh century to beginning of the sixth century with the more complex animal processions dating to around the second quarter of the sixth century. The hunt, horse and chariot races, banquet and sacrifice scenes date to third quarter of the sixth century and attacking feline scenes to end of the sixth century (Pieraccini 2003, 199 – 200).

While the main period for the production of cylinder stamped dolii was in the sixth century, they continued to be produced in small numbers until the early fifth century. The production of a plain style of dolio, with ribbing but no stamping, began in the sixth century. These plain dolii were the main type of vessel produced by the fifth century (Pieraccini 1996, 108).

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33 Seven different cylinders of moderate quality were identified from San Giovenale, although some of the designs were distinctive. Production occurred in the sixth century. See Pohl 1983 for discussion.

34 Gori and Pierini suggested that there may have been a small production centre in the region of Tarquinia as they could not find parallels for nine of the cylinder matrices at Cerveteri or any other site in Etruria (Gori and Pierini 2001, 97). Pieraccini does not list Tarquinia as an imitation workshop and while she includes the braziers from Gravisca in her catalogue, her list only includes 14 pieces, when there was a total of 35 (Pieraccini 2003, 244). It would appear that she may not have included the nine cylinder matrices mentioned by Gori and Pierini in her discussion, leaving the question of Tarquinia as a production site still open.
19 Dolio Fragment (NM98.139, NMR816)

Dolio fragment.


Condition: Intact fragment; soil encrustation on two edges and inner surface.

Clay and surface description: Surface colour is yellowish red (5YR 4.5/6) with black core (2.5Y 2.5/1); traces of white residue around design elements; medium to coarse clay with 15% fine to medium grey, brown and white inclusions.

Description: Inner surface smoothed but still rough, outer surface burnished to low sheen; thick slip; central row of metope stamps; above metope 5–6cm wide applied relief design of a wavy line, below a series of 18 deep grooved vertical lines 0.7–1cm wide; five well defined single stamped metope motifs run along centre, one partial stamp either end; stamp was deeply punched into the clay creating a frame; detailed right facing silhouette image of a horse and rider with bird sitting behind the rider; rider has short pointed beard, pointy nose, ears but no eyes, no detail of clothes apart from shoes and flat polos type hat, long ponytail comes down from hat; horse has erect ears, open mouth with bridle coming from horse’s nose and hooves on the feet.; tail has been bent at right angles at the edge of the design (possibly to fit the square); stance of the horse suggestive of walking horse; bird has two legs at the front and its rear extends over horse’s end, feathers are indicated by incision lines; stamp size: 4.8 (H) by 4.7 (W).
**Publication:** Reeve 1870, No. 816; McDonald 1898, No.14; *Classical Collection* 1979, Case 17, 98.139.

**Parallels:** All parallels have figure moving to the right. British Museum, Inv. GR.1982.10–4.4, horse and rider with plant in the front of the stamp and a flying bird to the rear; flat stamp and less definition to figures, last quarter of the seventh century (Serra Ridgeway 1986, 283, 289: 3). Medelhavsmuseet and Nationalmuseum, Stockholm, Inv. MM.1961:3, stamp similar definition with small rider on walking horse with long legs and two circles one inside other above rear of horse (CVA Sweden 2, pl. 29: 7). Hermitage Museum Leningrad, Inv. Б 1331, same level of detail horse and with naked rider, no bird and they appear to be moving quickly, early sixth century (Boriskovskaya 1970, pl. 3, 4 & 5).

**Discussion:** No exact parallels exist for this stamp but the horse and rider moving to the right with a bird in the frieze appear as a metope stamp motif on a number of dolii, none of which have a provenance. On all the parallels found, a number of different stamps had been used around the vessel and it is possible that the original dolio, from which the museum fragment originated, may have had more than one stamp motif on it. The stamp motif is well defined, detailed and in relatively high relief, suggesting that this piece dated to the earlier period (late seventh century) of metope stamp production.

**Date:** Ca. 620-600.
20 Dolio Fragment (NM98.140)


Condition: Intact fragment; soil accretions all around piece; large areas of random black pitting all over surface.

Clay and surface description: Surface colour is yellowish red (5YR 5/6) core colour is black (2.5Y 2.5/1); medium to coarse clay with 20% fine to medium white, grey and brown inclusions and 1% mica.

Description: Inner surface is very rough; outer is burnished but little shine; thick slip; large central band 7.5cm wide with applied relief of wavy line. Below is wide carinated ridge; above is an uneven band of applied clay with central 4.2 wide cylinder stamped animal procession with a border pattern above and below stamp of repeated relief design of three vertical lines; the stamp motif is indistinct in parts; from left to right the motif has rear 4 legs and tail (down) of a (possibly) grazing animal followed by a bird looking backward, a panther, head facing outward, tail up; two front legs of a stag, head down and large antlers curving backward; all face left except bird; motif may be incomplete.

Publication: MacDonald 1898, No. 15.

Parallels: Pieraccini A8.06 with frieze in same direction as museum example (Pieraccini 2003, 53)

Discussion: Pieraccini category A8 - simple animal procession with a duck (late seventh to early sixth centuries). The animal procession of this cylinder stamp moves from left to right and on 98.140 it moves mainly from right to left. (Pieraccini 2003, 53). The cylinder is fairly wide and would suggest an earlier date in the production sequence for this motif.

Date: Ca. 620–580.
21  **Brazier fragment (NM198.39)**

**Brazier fragment.**  
**Condition:** Intact fragment.  
**Clay and surface description:** Surface colour reddish brown (5YR 5/4) core colour black (2.5Y 2.5/1); coarse to medium clay with 30% fine-medium inclusions and 2% mica; 7% black colour flecks on the surface.  
**Description:** Burnished to a low sheen; thick slip; lip extends down (at an angle of about 20° to either side) to 2.8cm wide row of fine well defined cylinder stamped decoration running around both inside and outside lip; same motif both sides (inner stamp less distinct); from left to right front section of right facing hippocampus; triton facing left with hand outstretched to foot of hippocampus; lion faces left with open jaws, outstretched front leg, tail curves upward; sphinx with one raised front leg.  
**Publication:** Unpublished.  
**Parallels:** Cerveteri, Sorbo; stamp has a plant included (Pieraccini 2003, 72; Fig. 37; Vatican MGE, inv. 36599).  
**Discussion:** Pieraccini’s complex animal procession Group B5 hippocampus and triton. 198.39 could be an incomplete stamp. Hippocampus and triton date the stamp to first half of the sixth century (Pieraccini 2003, 72). The size would suggest a date toward the end of the first quarter beginning of the second quarter of the century.  
**Date:** Ca. 610–530.