ANTIQVVS

Passion for Past Civilisations

Summer 2024

Issue 7 £5.75
ISSN 2631-8113
9 772631 811003

Greek Ceramics in Italy

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Cover: oinochoe of a female marine deity from the Valle Pega necropolis in the ancient port of Spina, northern Etruria. Attica, Classical period, fifth century BC. Terracotta. Museo Archeologico Nazionale di Ferrara. https://www.michaelsvetbird.com (page 13, left). This page: mirror from Athens. Early Classical period, c. 500 BC. 500–475 BC. Bronze. Diameter: 16.5cm. © Rijksmuseum van Oudheden, Leiden/National Museum of Antiquities in Leiden, inv. RO II 191-2 (page 27, above right).

Attic Red-Figure Imports in the Northern Adriatic: Picene, Umbria, and Etruria

Michael Svetbird

The northern part of the Italian Peninsular (or Apennine Peninsular), in the general historical non-academic context, is often comprehended as a country inhabited in the pre-Roman period (before its absorption by the Roman Republic), roughly from the eighth–seventh centuries BC to the third century BC, by Etruscan, Venetian, Ligurian, and Gallic or Celtic tribes. These are the most frequently mentioned peoples of the region.

While this is true for the objective 'completeness of this picture' and within the framework of this article, it is necessary to supplement that general perception of this part of Italy with a well-deserved mention, following Livy, Strabo, and Pliny the Elder, of such peoples as the Picentes (Piceni), Umbrians (Umbri) and, accordingly, the territories inhabited by those tribes – ancient Picene and Umbria.

I would like to focus specifically on northern Italy, more particularly on its north-eastern region – the northern Italian coast of the Adriatic Sea, in the modern era geographically represented by the following conventional reference points (from north to south along the coastline,

Oinochoe (wine jug) of a female marine deity by an unknown Attic painter, from Tomb 1E, the Valle Pega necropolis in the ancient port of Spina, northern Etruria. Attica, Classical period, fifth century BC. Terracotta. Museo Archeologico Nazionale di Ferrara. https://www.michaelsvetbird.com

Geographical context of the places mentioned in the present article. Public Domain, modified by Mark Merrony.

and back up north through the prominent overland Etruscan trade centres, 'triangulating' the approximate imaginary borders of this region). These comprise:

Ferrara and Ravenna: the area of the Etruscan port Spina, and the later Roman port Classis, located not far from the known border with Picene (left; pages 14 and 15);

Arezzo, or Etruscan 'Aritim': a city located in north-central Italy, one of the major Etruscan cities tied to trade through Etruscan and Picenian ports on the Adriatic, east of the modern Tuscany region (page 16);

the modern Emilia-Romagna region: Ancona, the Picenian port 'Ankōn' or 'elbow' in Greek, in the modern Marche region; Numana: a Picenian port which dominated the coast before Ancona, in the Marche region (pages 17–21);

Perugia: an Umbrian then Etruscan town famous for its trade connections; the present-day Umbria region (pages 22–23).

Also, on my way laid Rimini (the ancient port of Arimna), the Picenian settlements of Senigallia and Jesi (small towns today), whose archaeological museums I have visited several times but, regrettably, did not find sufficiently represented, well-preserved,

pre-Roman ceramic objects there that could distinctly illustrate this article.

This is a unique region in the historical and cultural contexts, different, for instance, from Apulia in the south, Gaul in the north, and the main part of 'conventional' Etruria on the coast of the Tyrrhenian Sea. In this respect, I will talk about the trade relations of the ancient north-eastern Italic coasts with Attica, the territory of Athens, with a focus on the importation of prestige painted vases to Picene, Umbria, and northern parts of Etruria.

In general, it is worth noting that Picene and Umbria are mentioned only rarely in sources. For example, by Titus Livius, more usually known as Livy (59 BC–AD 17) in his well-known *Ab Urbe Condita* (*From the Founding of the City*) who has also described the period in question in great detail, but seemingly was reflecting more on Etruria, Samnium (southern Italy), and the territory of Volsci (west-central Italy), whose inhabitants fought many wars against the Roman Republic.

This is, of course, motivated by Livy and other historians' biases and by the significance of the events described but, nonetheless, it will be all the more interesting to focus on understanding the geography and 'logistical connections' of these Adriatic port locations.

Talking about this region following subjective personal perception, I would say that for myself I find it more interesting to explore Ancona, Numana, Senigallia, and Ferrara culturally and historically, regarding them as, perhaps, less obvious places in the modern world, less touristic, and more discrete in comparison to 'promoted' popular Ravenna and Rimini (without, however, detracting from the dignity of the latter).

Unlike seeing the great geopolitical collisions and life-defining events witnessed, described or documented by Livy, Strabo, Tacitus, and Pliny the Elder through their lens, today we can generally understand the 'simple' everyday life, business, and interests, in all aspects, of ancient people by observing archaeological finds – household items, utensils, and décor of residential quarters, as well as religious, votive, and cult objects.

One of the most expressive and informative types of ancient, applied arts (although terminologically it might be more appropriate to use just the reference 'art'), which gives us a vivid idea of the life and beliefs of the ancients is, undoubtedly, pottery production in general and vase painting art in particular.

In modern Italy, painted pottery produced in ancient Attica is, in most cases, found in the contexts of Italic and Etruscan burials – necropolises (where there is a specific classification of ceramics, initially Greek and mostly Archaic, defined as 'funerary vases'); however, in this article I will not delve too deeply into funerary culture and its practices as such. It is obvious that numerous excavated and preserved vessels had an applied and/or decorative purpose and were used in everyday life before ending up in someone's illustrious tomb. It is just that pre-Roman residential quarters are not usually that well preserved or did not survive at all due to the vicissitudes of time, unlike monumental temples and extensive necropolises.

The question that has always interested me – concerns popularity and demand, judging by the numerous – if not dominant – museum exhibits and archaeological finds, of particularly Attic red-figure pottery in the north of the Italian Peninsular. Especially given the fact that Attica and northern Italy are quite remote from each other, if we imagine how destinations and distances were perceived in the ancient world, even if we consider land logistics

This page; page 15, left: column krater (mixing vase) depicting an Amazonomachy, from Tomb 724B, the Valle Pega necropolis in the ancient port of Spina, northern Etruria. Attributed to the Polygnotos Painter. Attica, Classical period, 450–440 BC. Red-figure. Museo Archeologico Nazionale di Ferrara. https://www.michaelsvetbird.com

from the south, from the Greek colonies of southern Italy (Magna Graecia), for example from Apulia.

Interestingly, Apulian polychrome ceramics, including tableware, vases, and various other vessels and figurines, especially those from Canosa di Puglia (and, generally, from the area around Taranto), are unique, authentic examples per se of fascinating artistic objects produced outside of Greece. Their productive peak in the mid-fourth century BC overlapped with that of red-figure pottery in Classical and Hellenistic Greece from the beginning of the fifth to the end of the fourth century BC).

In any case, the importation of goods directly from Greece was only practical by sea. The narrowest part of the strait between the Adriatic and Ionian seas equates, roughly, to 145–150km (measured straight across the sea from Otranto in Apulia, Italy, to Himarë in Albania). This would have entailed at least, a day and a half to two days of sailing on a rather slow merchant ship (the 'Kerkouros type' as they are known from the sixth century BC).

This does not seem to be a significant journey as such, however, if one looks at the distances on the whole, that from Athens to the Picenian port of Numana in Italy corresponds approximately to the distance from Athens to Ankara in Turkey (which is around 35–40 per cent of the distance to the Crimean Peninsula).

Considering the heyday of ceramic production and consumption, would it not have been more economically viable to pay more attention to the purchase and use of Etruscan, Apulian, Sicilian, or Lucanian ceramics in larger quantities rather than the long-distance importation of Attic pottery? Or was it simply a question of what is primary and what is secondary in importance? A matter of prestige and 'conspicuous consumption' versus practical economics? Or is the question of the popularity and demand of Attic red-figure (or black-figure) vases just an abstract assumption? Let us try to figure this out.

To begin with, briefly, it is appropriate to look at the history of ceramic production in the Greek world. Yes, the artistic 'storyline' – painting on clay vessels – primarily began (at least, as we know it today) and received a professional 'project kick-off', so to speak, precisely in ancient Greece. In general, the two main conditions for the production of ceramics in any significant volume are defined by two factors: an unlimited access to clay and water; and the availability of an adequate production space close to the source, comprising workshops with kilns, utility, craftsmen, artistic studios, storage capacity and, of course, an established tradition of pottery production and painting.

The condition for selling products is the existence of a centralised pool of potential appreciative 'knowledgeable' buyers, that is, a settlement or city, some advanced cultural society with a significant number of interested consumers/clients. Added value logically derived from 'branded' unique artistic embellishments based on something that is culturally close and appealing to a consumer, for instance, images of feasts and gatherings, everyday life and mythology-related reflections, depictions of deities, heroes, mythical creatures, humans, erotic scenes and those of the natural world.

Bell krater depicting an Amazon leading a Horse (side A), Tomb 203, the Valle Trebba necropolis in the ancient port of Spina, northern Etruria. Attributed to the Eupolis Painter. Attica, Classical period, c. 440 BC. Red-figure. Museo Archeologico Nazionale di Ferrara. https://www.michaelsvetbird.com

Volute krater depicting an Amazonomachy, known as 'Herakles and Telamon battling the Amazons'. Attributed to the painter Euphronios. Attica, late Archaic, 550–510 BC. Red-figure. Museo Archeologico Nazionale 'Gaio Cilnio Mecenate' di Arezzo. https://www.michaelsvetbird.com

It is interesting to note that the term 'ceramic' itself derives from the ancient Greek κεραμεικός – '*kerameikos*' or κεραμικός – '*keramikos*', which translates as 'pottery item'.

Ancient Greek culture included an old, substantial, and vast 'database' of interesting popular metaphysical, mythological, and existential subjects to draw upon, which included a pantheon of deities, cults, many historical and mythological stories of heroic deeds, a rich social life which, collectively, provided unlimited opportunities and endless variability for depicting the subjects chosen by painters. The interpretation of these stories through art is, in a way, a kind of 'popularising iconography'. A curious unscholarly comparison of ancient vase-paintings with modern comics often occurs to me, and perhaps I am not alone in thinking this.

Art history defines two periods (not taking into account the Geometric and Archaic periods and styles) as expressing the quintessential development and popularity of vase-painting in pre-Roman Greece: the era of 'black-figure' ceramics (seventh century BC–fifth century BC), which was gradually replaced by that of red-figure production (fifth–third century BC).

My focus is on these two period-styles, especially that of red-figure, as the most illustrative and detailed in terms of reflections, emotional charge, and expression for understanding the daily life and spiritual aspirations of the ancient Greeks, Greek colonists, and their neighbouring communities that adopted what is generally characterised as 'Hellenic culture'. To present an overview of all styles, techniques, periods, and places of painted pottery production more generally is beyond the scope of the present article.

Bell krater depicting an Amazonomachy, from Tomb 178, the Picene necropolis, Sirolo/Numana area, found in the excavations of 1965–1967. Unknown Attic painter. Attica, Classical period, late fifth century BC. Red-figure. Museo Archeologico Nazionale delle Marche. https://www.michaelsvetbird.com

Regrettably, there are generally fewer well-preserved examples of black-figure painting on ceramics with realistic and carefully detailed images, executed with the precision of the finest lines and contours, than there are of red-figure painting. This is probably a consequence of earlier, less-advanced technical and artistic abilities.

That stated, there are a number of black-figure examples that may also be classed as masterpieces in their own right. For example, the works of the Athenian vase painter Exekias (fl. 550–525 BC) considered as a major figure in the history of art; and Ergotimos (fl. 570–560 BC), an Athenian potter who signed several fine vases of various shapes, including the monumental krater (the 'François' vase) in collaboration with the celebrated black-figure vase-painter Kleitias.

Given the accomplished status of these artisans, it logically follows that the best examples of the black-figure and later red-figure technique derive from Attica, from c. 620–630 BC, through probably the most productive period in the fifth century BC, at least judging by the known surviving masterworks through to the third century BC.

The most celebrated painters are listed in brief below. The largest centre of ancient Greek pottery production and vase-painting was, primarily, the city-state of Athens (with Corinth being also an important production point yet on a smaller scale), represented by the extant works of such famous masters as:

Exekias, active 545–530 BC, in Athens;

The Berlin Painter, active c. 490-460s BC, said to be from Athens;

The Niobid Painter, active c. 470-450 BC, in Athens;

The Achilles Painter, active c. 470-425 BC, said to be from Athens;

Polygnotos, active c. 450-420 BC, in Athens (page 14, page 15, left);

The Penthesilea Painter, active c. 470-450 BC, in Athens.

Laconia and Boeotia are also known for producing high quality painted pottery.

The ancient Greek vase-painting styles were, accordingly, popular and widespread in the south of the Italic Peninsula and its islands (Magna Grecia – the modern regions of Abruzzo, Apulia, Basilicata, Calabria, and Sicily), where major known Greek colonies were located.

The north of Italy in turn, populated by various 'incomprehensible' constantly warring tribes and ethnic groups, conditionally, let's say, until the twelfth–ninth centuries BC, was a rather wild territory, so to speak, in comparison with the organised, centrally controlled, and culturally advanced Greek city-states and colonies.

Copying of Greek vase-painting examples in local colonial workshops in what is now modern Italy, began around the eighth century BC (and the concepts 'emulate' or 'imitate' probably most fairly reflect this adoption of techniques, styles, composition, and the

Column krater depicting a Gigantomachy, from Tomb 178, the Picene necropolis, the Sirolo/Numana area, found during the excavations of 1965–1967. Attributed to the Hephaistos Painter. Attica, Classical period, fifth century BC. Red-figure. Museo Archeologico Nazionale delle Marche. https://www.michaelsvetbird.com

storylines popular during Attic black- and red-figure vase-painting periods).

So, the 'quid post quid' (something given or received for something else) question here is obvious, although it should be stressed that there are also marvellous, skilfully made and unique examples of painted pottery embodied by local Italiote and Greek colonist artisans in Sicily (as in the archaeological museums in Syracuse and Agrigento) and Apulia (Taranto, already mentioned, Canosa and Ruvo).

Also, the original Etruscan tradition of vase-painting represents, not only in my opinion, a separate distinctive layer of artistic heritage, differing from that of Attica both technically and stylistically (rich depictions of architectonic elements, for example, unique décor, faces, figures, etc.) and, sometimes, somewhat different mythological narrative interpretation (although the paintings were based on the stories from Greek mythology).

Despite the distances and, probable if not undoubted, price difference, Attic painted vases seem to have represented a special and prestigious class of product, admired and demanded (almost certainly commissioned) by the venerable wealthy classes of the Picentes, Umbrians, and Etruscans (essentially characterised as 'nobility').

This assumption stems from the fact that most of the vases from Attica, at least those presented in archaeological museums on the coast and inland, were found during excavations in predominantly rich tombs, in large quantities and of all types, forms, and sizes – from small kantharoi, skyphoi (cups) and footed plates to gigantic almost human-sized volute kraters (bowls for mixing wine and water).

The illustrations in this article represent only a small part of what may be generally seen in museums of the territory under consideration; simply indicative photographs selected for the article based on the most demonstrative relevant depictions/paintings and their degree of preservation. This material is of course linked to the prestige and wealth of its time.

'Non-geometric' and 'non-ornamental' depictions traditionally represent several aspects of ancient Greek culture:

social life: the symposium ('Συμπόσιον', '*symposion*', which translates as 'drinking together' – I love good old antiquity traditions) and genre scenes;

religious/votive: depictions of gods and goddesses;

myths/deeds: involving both, deities (Gigantomachies) and humans (Amazonomachies), and less often mythical creatures (Gryphomachies);

heroes: depictions of celebrated mythical characters.

In Attic vase-paintings, subjects that imply some kind of action in development, dynamics, and include images of several figures have always been of particular interest to me. For example, Gigantomachies, Amazonomachies, and symposiums.

Such compositions are naturally not static by definition, multi-figured and do, as it were, present unfolding stories illustrating some actions or events caught in the moment. I have already mentioned my admiration for such artistic dynamics in a previous article ('Roman Sarcophagi: Warfare, Myth, Theatre, Nature', *Antiqvvs* 5.3, 2023, 25–36).

Footed plate depicting Hercules, from Tomb 178, the Picene necropolis, Sirolo/Numana area, found during the excavations in 1965–1967. Attica, Classical period, fifth century BC. Red-figure. Museo Archeologico Nazionale delle Marche. https://www.michaelsvetbird.com

Figures may be observed both as individual characters with their own stories, expressions, and traits, and as a group, combined or unified within the frames of some general scenario following the painter's intent. The variability of the plots and the arrangement of the actors' figures can be endless (although, it must be noted, sometimes designs repeat, but this is due to copying the best examples and/or the intention of a painter to recreate a particular scene he was impressed by in a colleague's painting). Multi-figure paintings with complex compositions are most often seen on kraters (of all types – column, bell, calyx, and volute), as well as on amphorae.

I would like to briefly look at volute kraters (so named after the 'volute' handles that have a scroll-shaped form), justified by their complex decoration and multi-layered compositions, often combining different stories on various registers. Curiously, they are thought to have originated from Laconia in the south-eastern area of the Peloponnese around the sixth century BC and were later adopted by Attic potters. The representations on their lower registers are distinctive from those depicted on the neck, and the handles also have separate decorative elements with their own images (inlaid discs with masks or ornamented scrolls). Volute kraters are also admirable for the abundant decoration and intricate ornamental paintings framing the scenes.

Compositionally, these vessels contain at least three often mutually independent depictions and stylistic components – images on side A, on side B, an upper register in a circle (and additional decorative ornamental finishings, also incorporated on the handles and their sides). Although, it should be noted that sequential and/or connected scenes around the belly of these vases are also common (as on the 'Herakles and Telamon fighting the Amazons' Volute Krater, 550–510 BC, Archaeological Museum of Arezzo) (page 16) or, generally, a set of scenes that may look like some kind of incredible kaleidoscope or collage (as on the epic black-figure 'François Vase' depicting 270 figures, 570–560 BC, Archaeological Museum Florence, not presented in this article).

Single figures and portraits depicted, allow viewers to observe and imagine the appearance of a particular character outside the context of time and events (mythos) associated with him/her and, while observing such images, either to reflect on them personally, or to see them through the eyes of the painter, or both.

Returning to the technical aspects of imports into the north-western part of the Adriatic in the sixth–fourth centuries BC, their movement may be defined in two obvious ways. First, a 'secondary market' within Italy – trade and interpenetration of cultures along land routes from Apulia (Greek colonies/Messapic tribes, then north through Samnite territories) and from 'conventional' Etruria situated between the Apennines and Tyrrhenian Sea. The latter was a major consumer of Greek goods (with the Etruscan tribes unifying to become a dominant power on the Italian peninsular around 500 BC, stretching from Campania in the south to Liguria and Gaul in the north), as well as through Greek colonists or their descendants

Skyphos, kantharos, and skyphos (wine-cups), from Tomb 64 ['Terrace Tombs'], the Picene necropolis, Sirolo/Numana area, found during the excavations of 1965–1967. Unknown Attic painter(s). Attica, Classical period, fifth century BC. Red-figure. Museo Archeologico Nazionale delle Marche. https://www.michaelsvetbird.com

who settled and/or migrated within Italy (it is important to note that in the north ethnic Greeks also comprised a significant part of the population). Second, through direct maritime trade contacts with Attica through ports (Spina, Ancona, and Numana), which is today considered as a generally accepted fact. However, I have not found any historical sources or dedicated studies on this question, which would prove the existence of an established and systematic commercial network between Attica and northern Italy before around the third century BC. In general, direct communications by sea were conducted in a more piecemeal manner, and this seems logical and indeed feasible, since Greek merchants reached through Italy and into Spain.

I did not interview archaeologists or art historians for the purposes of this article but focused solely on the import of pottery directly from Attica to northern Italy via the Adriatic; although I had some fairly informative discussions with museum workers and well-informed local guides, as well as scouring primary and secondary texts. This article is, therefore, not intended as a scholarly approach to this intriguing topic.

It is possible that some of the vases showcased in this text may have been the commissions of renowned Attic potters and painters and that further study in this area may add to the repertoire of the numerous painters that have been identified by the great British classicist Sir John Beazley (1885–1970) and others.

The large seaports that existed along the coast of the broader region under consideration – Spina, Arimna (Rimini), Ancōn (Ancona), Numana (and elsewhere on the Italic coastline) were key trading points capable of accommodating and servicing Greek merchant ships, the carrying capacity of which comprised, approximately 100–200 tons in the fifth–fourth centuries BC. Kerkouros ships (mentioned above) are thought to have been able to carry up to 500 tons of cargo, according to unconfirmed information from open sources related to maritime history.

As one would logically expect with its dominant island geography, the intensity of maritime communications was considerable in the ancient Greek world, and most coastal city-states and colonies in the Mediterranean were interconnected by developed sea routes, allowing both short- and long-distance trade to thrive, which extended to Italy.

Etruscans were also celebrated seafarers (depictions of their ships are found on some tombstones in Etruria dated to the fifth–fourth centuries BC), so imports from Attica would have been conveyed by traders from both regions. Below is a brief overview of the locations mentioned in this article in the context of ceramics imported from Attica.

Spina is a good example to begin with. The Etruscan port city was located approximately 10km inland and is thought to have been founded as an 'international' port around 525 BC. Excavations have been conducted there since 1922. Large quantities of Attic red-figure pottery

Monumental volute krater: side A depicts the departure of Demeter on a chariot; side B, divine Couples; from the Picene necropolis tombs in the Sirolo/Numana area, found in the 'Giulietti/Marinelli Area' in 1919. Attributed to the Attic Bologna Painter 228. The vessel is not very well preserved but impressive in size and for its decoration. Attica, Classical period, c. mid-fifth century BC. Red-figure. Museo Archeologico Nazionale delle Marche. https://www.michaelsvetbird.com

Column krater, 'symposium vase', from the Picene necropolis in the Numana area, found in the nineteenth century, from the 'Rilli Collection' (Dr Girolamo Rilli), sold to the State in 1910. Attributed to the Leningrad Painter. Attica, Classical period, c. 470 BC. Red-figure. Antiquarium Statale di Numana. https://www.michaelsvetbird.com

Column krater, 'symposium vase', from the Picene necropolis in the Numana area, found in the nineteenth century, from the 'Rilli Collection' (Dr Girolamo Rilli), sold to the State in 1910. Attributed to the Leningrad Painter. Attica, Classical period, c. 470 BC. Red-figure. Antiquarium Statale di Numana. https://www.michaelsvetbird.com

(as well as black-figure vases) were found in the tombs of the Valle Trebba and Valle Pega necropolises about 1.5km west of the city (during excavations in the 1950s and 1960s). Currently, numerous examples are displayed, both well preserved and fragmented, as in the Museo Archeologico Nazionale di Ferrara. The collection of this museum is extensive, representative, and includes genuine masterpieces attributed to the Penthesilea Painter, Polygnotos, the Athens Painter, the Niobid Painter, the Achilles Painter, and other great Athenian artisans.

Arimna (Rimini), was a northern Etruscan centre of trade, later Celtic (sixth–third centuries BC), and Umbri (third century BC), and in c. 268 BC, it was colonised by Rome as a port city. In the city museum, Museo della città di Rimini, one can find some fragmented pieces of pottery from the pre-Roman period, including, apparently, some that were produced in Attica and imported to northern Italy via Rimini. However, there are not too many examples, nor are they in the best condition, and for this reason I have not included their illustration in the present article.

Ancōn (Ancona) was second to Numana in importance and, before the fourth century BC, the turnover of trade at this Picenian port city or settlement may have surpassed Numana after the arrival of Greek colonists from Syracuse (itself a Greek colony) in c. 387 BC. Currently, Ancona is the capital city of the Marche region. It is noteworthy

Stamnos (storage vase) depicting a Gigantomachy: side A showing Dionysus toppling a giant with the assistance of his panther; from the Etruscan necropolis 'Crocifisso del Tufo', Oriveto, found perhaps during the conclusion of the late nineteenth-century excavations. Attributed to the Painter of the Yale Lekythos. Attica, Classical period, c. 460–470 BC. Red-figure. Museo Nazionale Archeologico dell'Umbria. https://www.michaelsvetbird.com

that almost all examples of painted pottery imported from Attica, a large collection of which is currently housed in the Museo Archeologico Nazionale delle Marche, are objects found at the Picenian necropolises (with a great number of tombs) in the Sirolo/Numana area recovered during excavations (these began in 1965 and have continued). In the museum, exhibited works are attributed to the Danae Painter, the Niobid Painter, Polygnotos, as well as other Attic

painters and workshops, including a number of well-preserved examples.

Numana was one of the main, if not the principal trading port city of the Picentes on the Adriatic during the sixth–fifth centuries BC (said to be founded in the eighth–seventh centuries BC) before the rise of Ancona in the fourth–third centuries BC. Most of the archaeological finds in the Marche region inhabited by Picenian tribes are from the Numana area, including those from the famous Tomba della Regina ('Tomb of the Queen'), a noble or royal burial site (said to belong to the queen of Sirolo) of the late sixth–fifth centuries BC, which is rich in various artefacts (including a two-wheeled chariot). In all, the Sirolo/Numana area currently amounts to more than 500 excavated tombs. Many of the painted vases found, including the well-preserved Attic Symposium Vases attributed to the Leningrad Painter (page 21), are exhibited in the Antiquarium Statale di Numana. This museum references Numana as the 'Emporium of the Adriatic Sea' which gained a predominant role in the management of maritime trade from the mid-sixth century BC.

Mention should also be made of Senigallia and Jesi as important Picenian and Umbrian trade locations, which are represented by their respective museums, however they do not exhibit examples of pottery or painted vases imported from Attica.

Perusna (Perugia), the capital city of the modern Umbria region, is known as an Umbrian/Etruscan town which became one of the twelve major Etruscan settlements (the so-called Etruscan League) in the sixth–fourth centuries BC, and an important trade location on the way from the Adriatic to Umbria–Etruria and vice versa. The Museo Archeologico Nazionale dell'Umbria presents, in addition to Etruscan painted pottery objects, imported vases attributed to the Niobid Painter (page 23), The Painter of the Yale Lekythos (left), and other Attica imported pottery. The museum collection of Greek vase-paintings is not as rich as, for instance, that of Ferrara, but comparable to the Ancona material and, undoubtedly, demands attention. In general, abstracting from the topic of this article, I must say that the Museum of Perugia is one of my favourite museums in terms of studying and understanding the heritage of the Etruscan civilisation and later the Roman period in Umbria.

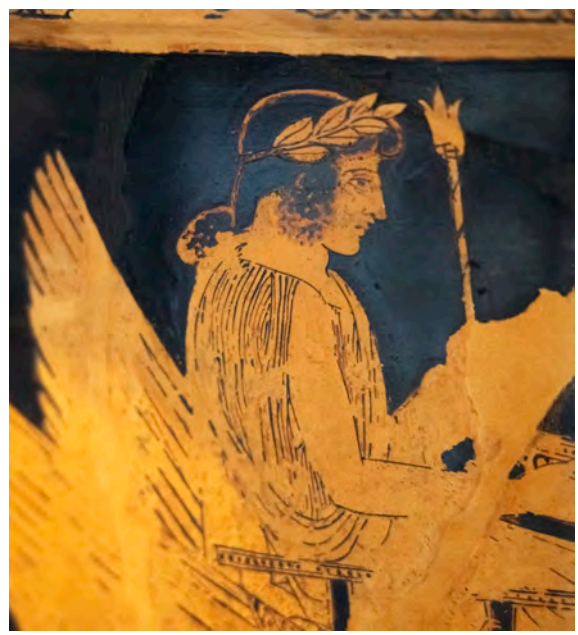
With Aritim (Arezzo) I should probably limit myself with this city and its significance to stay within the framework of the article and avoid the temptation of going further west to Etruria, towards modern Tuscany. Naturally, I was somewhat reluctant whether to include Arezzo in the scope of this article, since this would open up a whole new array of topics pertaining to Etruscan cultural heritage and trade relations leading us away from the Adriatic coastline, Picentes, Umbrians, and their connection to Attica. Moreover, Arezzo, like Perugia, is not a port city. In the sixth–fourth centuries BC it was one of

Bell krater depicting gods, goddesses, and a hero: side A showing Zeus and Hera seated with Nike and another goddess present; side B depicts Triptolemus in a chariot, while Demeter receives a libation offered by Persephone, offers are also given to Triptolemus, and Hermes stands behind Persephone; from Tomb 25/5/1886 in the Etruscan necropolis 'Del Frontone', Perugia, found perhaps during the conclusion of the late nineteenth-century excavations. Attributed to the Niobid Painter. Attica, Classical period, c. 475 BC. Red-figure. Museo Nazionale Archeologico dell'Umbria. https://www.michaelsvetbird.com

the twelve largest and important Etruscan inland towns of the 'Etruscan League', which became part of the Roman Republic in c. 311 BC. However, in connection with the question of import and interpenetration of cultures, I could not help but dwell on the masterpiece of Attic vase-painting, the so-called 'Herakles and Telamon fighting with the Amazons' volute krater attributed to the Athenian painter Euphronios (page 16). This is recomposed from fifty-four fragments (but with limited integrations) and exhibited in the Museo Archeologico Nazionale 'Gaio Cilnio Mecenate' di Arezzo). One cannot help but ask how it got to inland northern Etruria? The krater depicts eleven figures (on both sides of its belly) carefully placed

in a dynamic 'revolving' composition, painted in detail, well preserved, and beautifully displayed. In addition, Arezzo, as it were, perfectly outlines the imaginary border of the territory in question (forming a conventional triangle 'Ferrara/Spina–Ancona/Numana–Arezzo') and takes us back to the north.

Throughout the third–second centuries BC and by the middle of the first century BC all these wonderful lands, including Attica itself, had fallen under the rule of the imperious Roman Republic and subsequently the Empire, but that is a different story, and its ceramic tradition is a fruitful topic for a future article in this publication.



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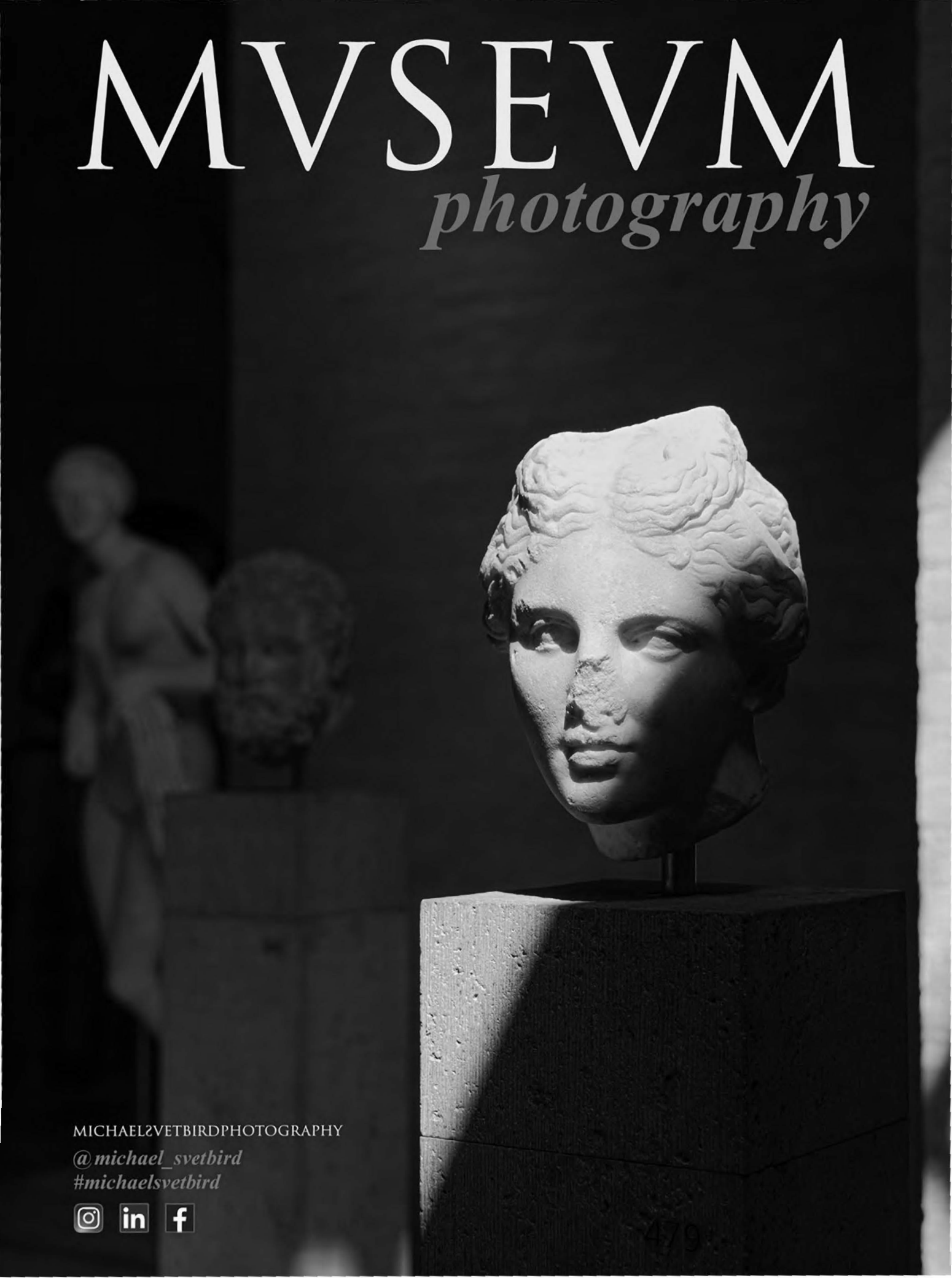
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