

ANTENOR QUADERNI 46

ANTHROPOLOGY OF FORGERY

A MULTIDISCIPLINARY
APPROACH TO THE STUDY
OF ARCHAEOLOGICAL FAKES

PADOVA
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PADOVA UNIVERSITY PRESS

ANTENOR QUADERNI

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Università degli Studi di Padova

Dipartimento dei Beni Culturali: Archeologia, Storia dell'Arte, del Cinema e della Musica

Piazza Capitaniato, 7 – 35139 Padova

antenor.beniculturali@unipd.it

ISBN 978-88-6938-154-6

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Università degli Studi di Padova

via 8 Febbraio 2, Padova

www.padovauniversitypress.it

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In copertina: Collezione Marchetti inv. 346. *Lebes gamikos*. Fotografia e composizione Elisa Bernard.

UNIVERSITÀ DEGLI STUDI DI PADOVA
DIPARTIMENTO DEI BENI CULTURALI

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Edited by
Monica Baggio, Elisa Bernard, Monica Salvadori, Luca Zamparo

Volume realizzato con il contributo di



UNIVERSITÀ
DEGLI STUDI
DI PADOVA



PROGETTO
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Progetto sostenuto dalla



Fondazione
Cassa di Risparmio di Padova e Rovigo

Nell'ambito del Bando

PROGETTI DI
eccellenza 2017



INTESA  SANPAOLO

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SERIAL FORGER?
THE CASE OF THE PSEUDO-APULIAN VASES
IN THE MARCHETTI COLLECTION IN PADUA*

Elisa Bernard

ABSTRACT

This article deals with a group of 8 pseudo-Apulian vases in the archaeological collection of Bruno Marchetti, which the University of Padova received as a bequest in December 2015. The aims of this work are, first, to test an “authentication protocol” based on the synergy of archaeological and archaeometric analyses; second, to investigate the forger’s *modus operandi* and figurative culture; and lastly, to prove whether these vases can be attributed to the “hand” of the same “serial forger”.

KEYWORDS: archaeology; private collecting; forgery; counterfeiting; looting; pottery; Apulian vases.

INTRODUCTION

This research deals with a series of objects belonging to the archaeological collection of Bruno Marchetti, bequeathed to the University of Padova in December 2015. This collection is a classic example of late-20th century private collection of antiquities full of forgeries¹. Bruno Marchetti was a lawyer and an important politician in the Veneto Region as well. He had many cultural interests, ranging from ancient to modern art and from cinema to music, as is proven by the great number of items he avidly collected, as well as by the many public positions he held over the years. As a matter of fact, he was a member of the Italian delegation at the UNESCO Council and worked for the executive committee of the Venice Biennale and the secretariat of Cultural Affairs for the Central European Initiative of the Italian Ministry of Foreign Affairs as well. His extensive library, containing many books on classical art history, is further proof of the depth and breadth of his interests.

Bruno Marchetti had gathered a miscellaneous collection consisting of more than 350 archaeological relics — or at least deemed to be so, in his villa in Castelfranco Veneto (TV). The items ranged from stone sculptures to Tanagra figurines, from bronzes to glasses, from “Etruscan” urns to “Greek” and “South-Italian” vases. These are the main core of the collection². Out of 157 items, 52 are of “South-Italian” production: 17 vases seem to have been created by Apulian painters, 11 by the workshops of *Gnathia*, 11 by Daunian ones and 6 by Messapic ones, 6 in *Canosa* and 1 in *Centuripe*.

* This article is an abstract of the author’s M.S. Thesis in Archaeological Sciences (BERNARD 2016/17). The author would like to express her gratitude to Monica Salvadori, Monica Baggio, Ludovico Rebaudo and Emanuele Pellegrini, for their valuable advice. She is particularly grateful to Gilberto Artioli, who co-authored the part concerning archaeometry.

¹ On the Marchetti collection, see SALVADORI *et alii* 2018; BAGGIO, SALVADORI 2017; BERNARD 2016/17, pp. 73-84.

² For some fakes and forgeries of Greek and South-Italian vases in both public and private collections or in the art market, see (*L’Âge du Faux* 2011, *passim*; FONTANNAZ 1999; BOTHMER 1998; CHAMAY 1994; *Fake?* 1990, *passim*; *Vrai ou faux?* 1988, *passim*; CHAMAY 1981; DE LA GENIÈRE 1979; *Fakes and Forgeries* 1973, *passim*; (*Les Faux dans l’Art* 1955, *passim*; *Gefälschte Kunstwerke* 1937, *passim*; *Fakes and Reproductions* 1916, pp. 44-45.

This research will focus on 8 of these vases which, at a first glance, seem to be of Late Apulian production and date back to the second half of the 4th century BC. Its aim is, first, to test an “authentication protocol” based on the synergy of archaeological and archaeometric analyses — with the former “setting the scene” for the latter. Second, the forger’s *modus operandi* and figurative culture will be investigated. Furthermore, the study will seek to prove whether these vases might be attributed to the same “hand”.

The authentication of the vases discussed here has been performed by archaeological and/or archaeometric analyses — namely thermoluminescence (TL) dating³.

This archaeological study is based on the visual examination of the artefact — with the possible integration of sophisticated digital imaging techniques such as Polynomial Texture Mapping (PTM) or UV lighting — and the comparative analysis of its formal, iconographic and stylistic constitutive elements and technique⁴. In particular, the study discussed here is based on the virtual “breakdown” and “reassembly” of the vase under investigation.

The “breakdown” consists in the comparative analysis of the vase’s shape (profile, dimensions, proportions), ornaments (attestation and pattern-work), figurative decoration (layout and subject, theme and *schema* — attested also in relation to the shape and function of the vase) and epigraphic apparatus (position of the inscriptions, technique, dialect, spelling, uniformity and orthography). First, the attestation and consistency (*absolute coherence*) of each element has to be verified; second, the chronology, the Painter or Group, and even the model(s) the element claims to refer to have to be identified — at an increasingly high level of resolution.

The “reassembly” is based on the combination of the *comparanda*, aiming at evaluating their *relative coherence*. First, if the “breakdown” provided an inconclusive response, the association of the single elements would be decisive in proving it “authentic” or “fake”; second, alongside the authentication, the analysis of the models provides the hermeneutic key to the forger’s figurative culture and *modus operandi*, as well as to define the chronological and/or spatial context of his work.

For reasons of space, the authentication of only one vase will be discussed in depth here, that is, that of the huge pseudo-mythological volute-krater inv. 245 (*fig. 1*). Some brief considerations on the other vases — a group of 7 smaller vases of different forms decorated with non-narrative “genre scenes” — will be provided too.

THE MARCHETTI KRATER 245

The Marchetti krater inv. 245 is a red-figured volute-krater. It is made of yellow-reddish clay (Munsell 5 YR 6/6), and covered with a shiny, uniform black glaze (2.5 YR 2.5/0), with added white, yellow, orange, purple and dark brown in different shades. The artefact seems to be of Apulian production, supposedly dating back to the second half of the 4th century BC (Late Apulian production).

THE SHAPE

The krater’s proportions⁵ and shape — broad mouth with overhanging lip, fillet at the joint between mouth and concave neck, flat shoulder⁶, ovoid body tapering downwards to the bell-shaped pedestal foot with edge in two degrees and narrow intended band at join to body⁷, high volute han-

³ Thermoluminescence dating has been performed for the volute-krater inv. 245 by the *Centro Universitario per le Datazioni e Archeometria di Milano Bicocca* (CUDAM: Prof. Marco Martini, Dr. Emanuela Sibilia), proving modern manufacture (20th century). On this technique, see CRADDOCK 2009, pp. 110-136; MARTINI, SIBILIA 2001; MARTINI, SIBILIA 2010; WAGNER 1998; FLEMING 1979, *passim*.

⁴ Exemplar is FONTANNAZ 1999.

⁵ Height to mouth 68,8 cm; height to top of handles 80,8 cm; diameter of mouth 36,7 cm; diameter of foot 21 cm.

⁶ E.g. Princeton University Art Museum 1983.13, Darius Painter, *RVAp* I Suppl. 18/41a, pl. 12.

⁷ E.g. J.P. Getty Museum 77.AE.112, Baltimore Painter, JENTOTF-NILSEN 1990, pp. 5-6, pls. 128-130, 132.3.



Fig. 1 – University of Padua, Marchetti Collection inv. 245. Pseudo-Apulian volute-krater Marchetti (photograph by Michele Barollo and Simone Citton).

dles flanged in section above vertical loop handles and plastic swan heads on shoulder⁸ — prove consistent with the Apulian volute-kraters of the last quarter of the 4th century BC⁹, despite some minor dimensional anomalies.

THE ORNAMENT

The ornamental elements are well-attested in the Apulian repertoire and, as a whole, the decorative system proves coherent with late-4th century BC models¹⁰. In particular, the palmette motif with scrolls and fans under the handles refers to the circle of the Darius and the Underworld Painters (*fig. 2*)¹¹, like the system rosettes / berried laurel wreath with a central rosette on the neck, which was mostly typical of their heir, the Baltimore Painter¹². The main panel of the neck on the reverse is also similar to this Painter's prototypes, as it is characterised by two superposed palmettes-fans with side scrolls and enclosed palmette-fans¹³. Nonetheless, the association with a mythological scene on the obverse is quite unusual — the former being usually associated to a female head¹⁴ or Eros in a floral setting¹⁵, a female head with wings¹⁶ or Nike driving a biga with Eros¹⁷; and the latter to a non-narrative "genre scene"¹⁸.

THE FIGURATIVE DECORATION

The neck (obverse) – Orestes' matricide

The mythological scene depicted on the neck shows Orestes' matricide before Hermes Psychopompos and an Erinys. All the characters are labelled by an inscription, except for Clytemnestra. Both Clytemnestra's absence and the Erinys' name, identified as Megara, Heracles' spouse¹⁹, give some pause.

⁸ E.g. San Pietersburg B 4323, Darius Painter, *RVAp* II 18/18, pl. 173.2.

⁹ On the volute-krater shape and its monumentalizing, see POUZADOUX, CORRENTE 2014, pp. 163-165; FONTANNAZ 1996, pp. 53-54, nt. 144; JENTOTF-NILSEN 1990, pp. 1-2.

¹⁰ Side of lip: egg pattern; under lip: wave and dots; bead and reel in added white; shoulder: between reserved bands, tongues divided by black lines; egg pattern; around vase, below pictures: meander pattern interrupted by hollow squares (e.g. Princeton University Art Museum 1983.13, cit. *supra*, nt. 5). Handle-medallions: A, female heads in white with diluted yellow glaze for hair and facial features; B, female heads in reserve with black glaze for hair and facial features (e.g. Bari, Macinagrossa collection, Painter of Copenhagen 4223, *RVAp* II suppl. 17/39a; California Market, I.A.C 3984, Underworld Painter, *RVAp* I suppl. 18/289a).

¹¹ E.g. Roccagloriosa – tomb 19, circle of Darius and Underworld Painters, *La céramique apulienne* 2005, p. 217, figs. 1-2; Pizzica-Pantanello – Tomb 5/83 (fr. 23, inv. 312358), Underworld Painter, MORARD 2002, pl. 6.3.

¹² E.g. Swiss private collection, Darius Painter, *RVAp* II 18/41, pl. 177; New York private collection, Virginia Exhibition Painter, *RVAp* I Suppl. 28/86c, pls. 32.3, 33.3; Geneva, private (M. C.) collection inv. IX, *RVAp* II Suppl. 27/11i, cfr. SCHAUENBURG 2002, pp. 138-139, fig. 35a-c; Geneva, private (M. C.) collection inv. II, *RVAp* II Suppl. 27/11h, cfr. SCHAUENBURG 2002, p. 140, fig. 36a-d.

¹³ E.g. J.P. Getty Museum 77.AE.113, Baltimore Painter, JENTOTF-NILSEN 1990, pp. 6-7, pls. 131-132; German private collection, Baltimore Painter, MORARD 2009, cat. 54, pl. 43.3-4; Naples Stg. 687, Baltimore Painter, *RVAp* II 27/30, pl. 326.3, cfr. MORARD 2009, cat. 65, pl. 49 — all with scrolls instead of fan and rosette pattern.

¹⁴ E.g. Hamburg, Termer Collection K.1/45, Painter of Copenhagen 4223, *RVAp* I suppl. 17/49c, pl. 8.1-2.

¹⁵ E.g. Warsaw National Museum 138541, follower of the Darius Painter, BERNHARD 1967, pp. 15-16, pls. 13, 15, 17-18.

¹⁶ E.g. Japan, R.O. Collection, Painter of Naples Santangelo 371, MIZUTA 1981, pp. 20-21, pl. 19.1-5.

¹⁷ E.g. J.P. Getty Museum 77.AE.112 (cit. *supra* nt. 6); J.P. Getty Museum 77.AE.113, Baltimore Painter, JENTOTF-NILSEN 1990, pp. 6-7, pls. 131-132.1-2. *Contra*, see e.g. Naples private collection 489, Painter of Berlin F 3383, *RVAp* I Suppl. 28/63d, pl. 32.1-2, cfr. SCHAUENBURG 2002, p. 178, fig. 126a-c.

¹⁸ E.g. J.P. Getty Museum 77.AE.14, White Sakkos Painter, JENTOTF-NILSEN 1990, pp. 8-10, pls. 136-139 (A, the rape of Chrysispos by Laios; B, Dionysus with two Maenads); Naples 3253, Darius Painter, *RVAp* II 18/38, pl. 176.1, cfr. POUZADOUX, CORRENTE 2014, pl. 1.1-2 (A, Amazonomachy; B, women by laver).

¹⁹ E., *Heracle*. Megara is depicted beside the Heraclids in some volute-kraters with underworld scenes (Karlsruhe B 4, close to the Lycurgus Painter, *RVAp* I 16/81, pl. 160.1; Munich 3297 (J. 849), Underworld Painter, *RVAp* II 18/282, pl. 194; J.P.

Although the subject (Orestes) is well-attested in the Apulian repertoire from the last quarter of the 5th century to the late 4th century BC²⁰, the theme (matricide) is not documented, neither in Apulian nor — more generally — in South-Italian productions — with a Paestan amphora being the only exception, though its *schema* is different²¹.

Indeed, the model of the Marchetti *Oresteia* may be recognized in a *loutrophoros* attributed to the Underworld Painter, discovered in Canosa in 1813 and currently held in Munich (fig. 3)²², depicting the madness of Lycurgus — a *unicum*²³.

Should this indeed be the model of the vase, it must be noted that, whereas Lycurgus is supporting his expired spouse, slipping away from him while still holding the fatal sword, Orestes is depicted at the apex of the tragedy, while plunging the blade into his mother's flesh — a moment which was not usually shown in antiquity, but only hinted at, either on the pictorial support or the theatrical stage, by means of its unbloody prelude.

The body — Amazonomachies

The krater has two “A sides”, since both the obverse and the reverse have pseudo-mythological multi-figured scenes. This is a singular occurrence, since usually a mythological scene on the obverse is associated to a funerary scene on the reverse²⁴ — although volute-kraters depicting mythological scenes on both sides were produced by the Darius Painter, for instance²⁵.

The scenes are articulated in two superposed tiers — a layout that reached its expressive apex in the Late Apulian style with the Darius, the Underworld and the Baltimore Painters²⁶.

The scene depicted on the reverse is an



Fig. 2 – Fragment of volute-krater (23/312358) from Pizzica-Pantanello – Tomb 5/83, Underworld Painter (MORARD 2002, pl. 6.3).



Fig. 3 – Munich, Archaeological Museum inv. 3300. *Loutrophoros*, Underworld painter (RVAp II, pl. 200).

Getty Museum 77.AE.13, Baltimore Painter, RVAp II 27/17, pl. 323.3-4; cfr. also, RVAp II 18/67; RVAp II suppl. 29/A1-A2; SCHMIDT 1960, pl. 20; CHAMAY 1977/78, p. 251, fig. 1). It is noteworthy that their names are inscribed on the volute-krater Naples 3222 (inv. 81666), close to the Lycurgus Painter, RVAp I 16/82, pl. 160.2. For another interpretation, see note 53 above.

²⁰ In general, see ISLER-KERÉNYI 2016.

²¹ RVP, pp. 183-184, n. 418, pl. 128a-b.

²² *Loutrophoros* Munich 3300 (J. 853), Underworld Painter, RVAp II 18/297, pl. 200.1.

²³ The same theme is depicted according to a different *schema* on the amphora Naples 3221 (inv. 81954), Darius Painter, RVAp II 18/43, pl. 178.1, cfr. MORET 1975, pl. 94.1.

²⁴ E.g. Los Angeles market, Summa Galleries inv. 2028, Underworld Painter, RVAp I suppl. 18/288a, pl. 17.3 (*naiskos* scene); California, I.A.C. 3984, Underworld painter, RVAp I suppl. 18/289 (stele scene).

²⁵ E.g. Naples 3253 (cit. *supra* nt. 17).

²⁶ On the layout, see MORARD 2009, *passim*; in particular, for the multi-tiered layout, *Id.* pp. 49-52; with regard to the Darius Painter, *Id.* pp. 73-97; (*La Ceramica a figure rosse* 2012, pp. 189-192; RVAp II, p. 485.



Fig. 4 – Naples, Sant’Angelo Museum inv. 689. Volute-krater, Painter of Copenhagen 4223 (RVAp II, pl. 167.4).

Amazonomachy. In the upper tier, Achilles and Patroclus are fighting against two mounted Amazons, arranged chiastically, while, in the lower tier to the left, Aiakos is duelling against Castor, and, to the right, an Amazon is succumbing to a “Polylkes” (Polydeukes?). Neither the overall theme nor the single episodes find any comparisons, neither in the figurative nor in the literary tradition. Achilles and Patroclus’ Amazonomachy is even anachronistic when compared to the *Aithiopsis*, a sequel to the *Iliad* — unless we consider the hypothesis of an unknown epic variation of the Homeric tradition²⁷.

As to the first scene, although the theme of Achilles’ duel with Penthesilea, the queen of the Amazons, is well attested both in literary and iconographic sources from the Classical period, no South-Italian vases with Amazonomachy bear inscriptions identifying the epic fight²⁸.

Concerning the second scene, not only is the theme not attested, but the subject is also very uncommon, as Patroclus is likely depicted (sitting with his hand wrapped around his raised knee listening to Achilles playing the lyre in silence) only on the fragment of a bell-krater attributed to the Sarpedon Painter in Heidelberg²⁹.

As far as the duel in the lower left corner is concerned, there are no attestations in ancient mythographic tradition. Being one of the Judges of the Dead³⁰, in the Apulian *imagerie* Aiakos is represented beside Rhadamantys and Triploleemos or Minos in some late-4th century BC volute-kraters with Underworld scenes³¹. He is depicted as a bearded man dressed in a *himation* and holding a sceptre, either standing or sitting on throne. So, although the subject is attested in the Late Apulian repertoire, both the theme and the iconography are inconsistent in the Marchetti krater 245.

Lastly, with regard to the Dioscuri, although the subject is well attested in the Apulian production, neither the theme nor the heroic iconography — they are usually beardless, nude youths with

²⁷ See for instance the *hydria* of the Policoro Painter with the Amazons entering the Trojan War after the death of Sarpedon, MORET 1975, n. 5, cfr. p. 152, nt. 7 *et passim*.

²⁸ Nonetheless, according to some scholars, this theme might be recognized in the volute-krater Basel Antikensammlung, Iliupersis Painter, RVAp I 8/260, cfr. (*La Ceramica a figure rosse* 2012, pl. 111.2, and the volute-krater Adolphseck 178, Lycurgus Painter, RVAp I 16/11, cfr. (*La Ceramica a figure rosse* 2012, pl. 118.4 (cfr. also, a fragment attributed to the Underworld Painter, with running biga, CAMBITOGLU, CHAMAY 1997, pp. 250-255), depicting an Amazon collapsing in the arms of a nude Greek before Aphrodite and Eros — erotic scene —, as well as in the volute-krater Taranto, Underworld Painter, RVAp I 18/296 (cfr. DEVAMBEZ, KAUFFMANN-SAMARAS 1981, n. 380a — Theseus and Anthiope), with the fight between an Amazon and a Greek just getting off their chariots, or in one amphora of the same painter representing a Greek unhorsing an Amazon (Trieste S 380, Lycurgus Painter, RVAp I 16/19, cfr. SCARFI 1969, pp. 34-35, pls. 14-15) — war scene. For other interpretations, see RVAp I 16/45 *contra* KOSSATZ-DEISSMANN 1981, n. 744; DEVAMBEZ, KAUFFMANN-SAMARAS 1981, n. 184 and BERGER 1994, n. 43; or RVAp I 15/44 *contra* MORET 1975, pls. 98-100.

²⁹ Bell-krater (fragments.) Heidelberg 26.87, Sarpedon Painter, RVAp I 7/5, cfr. GIULIANI 2003, p. 205, fig. 49 — cfr. *Il.* 9.182-191. Patroclus is referred to by means of his *heroon* in the volute-krater Naples 3228 (inv. 82921), Iliupersis Painter, RVAp I 8/9, cfr. SCHAUENBURG 1961, pl. 45.1, and by means of his tomb in the volute-krater Naples 3254 (inv. 81393), Darius Painter, RVAp II 18/39, cfr. MORARD 2009, p. 178, cat. 32, pl. 25.

³⁰ Pl. *apol.* 41a; *Gorg.* 523e-524a.

³¹ Volute-krater Munich 3297 (J. 849), Underworld Painter, RVAp II 18/282, pl. 194; volute-krater Karlsruhe B 4 (cit. *supra*, nt. 18); volute-krater Naples 3222 (cit. *supra* nt. 18). As far as the latter is concerned, it is worth noting that it depicts also Megara with the Heraclids and that this is the only vase bearing inscriptions identifying them.

fluttering himation, spear and *pilos* or *petasos* — find any comparisons.

As for the overall layout, a clear comparison — and likely *the* model — is found in the unprovenanced volute-krater Naples Stg. 689, attributed to the Painter of Copenhagen 4223 (fig. 4)³². There are some slight incongruences: first, the inversion of the chiastic arrangement in the upper tier; second, the schema of the scene in the lower tier to the right — likely a combination of the dying Amazon in the right corner of the model³³ with the triumphant hoplite in the opposite corner³⁴; third, the duel in the lower right corner. Minor differences occur in the hoplites and the Amazons' iconographies and attributes — Achilles' Corinthian helmet with *lophos*, which, nevertheless, are consistent with the *imagerie* of Apulian Amazonomachies³⁵. *Vice versa*, significant mistakes are the left-handed warriors (Achilles, the Amazon in the upper right corner, Aiakos), the unrealistic or heraldic way the characters hold spears (the mounted Amazons, Patroclus, Castor and Aiakos) and shields³⁶ (Polylkes), the hoplites depicted with an uncovered head (Patroclus, Castor, Aiakos), and perspective errors (Castor-Aiakos)³⁷.



Fig. 5 – Munich, Archaeological Museum inv. 3296 (810). Volute-krater Munich with Amazonomachy (hoplite against mounted Amazon over dead Amazon) (MORET 1975, pl. 66).

The scene on the obverse represents the Dioscuri: a mounted Castor is rampant over a woman lying on the ground, while a kneeling Pollux has triumphed against an Amazon lying dead on her horse before Athena and an enigmatic female warrior fights against a mounted Amazon over a nude dead youth (Linceus?)³⁸. This theme is not documented in the mythological tradition, in neither iconographic nor literary sources.

As for the scene in the upper right corner, the scheme of the monomachy between a mounted Amazon and a standing hoplite over a dead Amazon, an Attic legacy, is well attested in the Late Apulian figurative repertoire, especially in vases attributed to the Darius, the Underworld and the Baltimore Painters (fig. 5)³⁹; it is also found in the aforementioned volute-krater attributed to the Co-

³² *RVAp* II 17/55, pl. 167.4.

³³ Both the Amazons are laying supine close to a trunk, the left leg flexed over the right, the left arm stretched out and the right flexed over the head, wearing *chiton* with belt and baldrics, diamond *anaxyrides*, *krepides* and *kidaris*.

³⁴ The schema of the hoplites stepping over and piercing the Amazon is unusual, cfr. the *omochoe* Boston 89.260, Helios Group, *RVAp* II 28/123, pl. 366.2.

³⁵ Achilles holds a spear over his shoulder, pointing down, in left hand (*sic!*) and a shield in his right hand, wears a *chlamis* without bandoleer and a Corinthian helmet with *lophos*; the Amazones wear *chitoniskos* with belt and baldrics, with or without *anaxyrides*, *chlamis*, *kidaris*, and *krepides* or *endromides*.

³⁶ The Amazon to the right holds the spear pointing down, oblique, the arm open; the Amazon to the left holds the spear pointing up, vertical, the arm close to her chest.

³⁷ Regardless of the fact that the identification of the mythological characters makes no sense, should this scene represent the duel between a Greek and a Trojan, still, the latter's lack of the conventional Oriental attributes — jerkin, tunica with belt and baldric, *chlamis* and *kidaris*, spear or *sagaris* and pelta — would be suspicious too. *Contra*, e.g. volute-krater British Museum F 278, Lasimos Painter, MORET 1975, pls. 20-21; Panathenaic amphora Louvre K 88, Kask Painter, MORET 1975, pls. 26-27. On the Orientals' attire, see MORET 1975, pp. 151-159.

³⁸ Cfr. *lekythos* Richmond 80.162, Underworld Painter, *RVAp* I Suppl. 18/281c, cfr. *The Art of South Italy* 1982, pp. 30-31; *pelike* German private collection, (*La Ceramica a figure rosse* 2012, pl. 173.2.

³⁹ Volute-krater Naples 3253 (cit. *supra* nt. 17), cfr. MORET 1975, pl. 65.1; amphora Naples 3221 (81954), Darius Painter, *RVAp* II 18/43, cfr. MORET 1975, pl. 94; volute-krater Munich 3296 (J. 810), Underworld Painter, *RVAp* II 18/283, cfr. MORET 1975, pl. 66; volute-krater New York Market, Royal Athena Galleries HNH 46, Baltimore Painter, *RVAp* II Suppl. 27/23f, cfr. MORARD 2009 cat. 75, pl. 55. For dead Amazon alone see *RVAp* I 16/19, cfr. SCARFI 1969, pp. 34-35, pls. 14-15; *RVAp* II 17/55, pl. 167.4; *RVAp* II 18/40, pl. 176.2, cfr. MORARD 2009, pl. 27; *RVAp* II 28/99, pl. 363.2; *RVAp* II 28/123, pl. 366.2;



Fig. 6 – Foggia, Museo Civico inv. 132723. Hydria, associated to the Arpi Painter: a) dead Niobid; b) Amazonomachy (TODISCO 2008, pls. LI.b and XL.b).

penhagen 4223 Painter⁴⁰. Nonetheless, the scene depicted on the Marchetti krater 245 reveals a number of abnormalities: not only is the scene depicted on the body — it is usually painted on the neck, but there is a nude youth lying supine near the hooves of the rampant horse — he is not a dressed Amazon lying prone, but rather resembles one of the Arpi Painter's Niobid (fig. 6a)⁴¹. Furthermore, the hoplite is replaced with a female warrior, whose characteristics — *chitoniskos* with studded belt, *chlamis* and *endromides* — usually characterise the Amazons, Iris, the Erinyes, Lyssa, Poinè, Hecate or Artemis⁴². Nonetheless, she cannot be recognized as any of these women⁴³.

Regarding the scene in the lower right corner, the *schemata* of neither the dead Amazon lying prone on a galloping horse⁴⁴, nor the kneeling hoplite pointing the spear to the animal — only vaguely resembling an uncommon Amazonomachy of the Arpi Painter (fig. 6b)⁴⁵ — have any comparison. The presence of Athena makes no sense either. First, she is never depicted on the lower tier, Olympic

(La) *Ceramica a figure rosse* 2012, pl. 48.4. For kneeling Amazons near the legs of a rampant horse, see *RVAp* II 27/14, cfr. MORARD 2009 cat. 65, pl. 49; *RVAp* II suppl. 28/117b, cfr. KORZUS 1984, p. 229.

⁴⁰ Cfr. *situla* once New York Market, Painter of Copenhagen 4223, *RVAp* II suppl. 17/54d, pl. 31.2.

⁴¹ *Hydria* Foggia 132726, Arpi Painter, *RVAp* II 28/91, pl. 361, cfr. TODISCO 2008, pls. LI.b-LII.a. For other nude youth lying dead, see Hector (e.g. *RVAp* I 8/9, cfr. SCHAUBURG 1961, pl. 45.1; *RVAp* I 8/39, cfr. MORARD 2009, p. 178, cat. 32, pl. 25), the fallen of the Trojan War ((La) *Ceramica a figure rosse* 2012, pl. 166.4), Lynceus ((La) *Ceramica a figure rosse* 2012, pl. 173.2; HERMARY 1986, n. 203), Troilos (*RVAp* I 16/15, cfr. BIANCHI BANDINELLI, PARIBENI 1976, fig. 500), Medea's son (*RVAp* II 18/43, cfr. MORET 1975, pl. 94). In the Campanian production see also the amphora Los Angeles 50.8.16, Iasion Painter, PACKARD, CLEMENT 1977, pp. 50-52, pls. 46-47, cfr. MORET 1975, pl. 70.

⁴² For Iris see e.g. volute-krater Once New York Market, Sotheby's (20 June 1990, n. 74), Baltimore Painter, *RVAp* II suppl. 27/14e, cfr. MORARD 2009 cat. 76, pl. 55; for Erinyes, *loutrophoros* Munich 3300 (cit. *supra* nt. 31); for Lyssa, calyx-krater, Cremona, Museo Civico (Dordoni collection), Judgement Painter, *RVAp* I 10/27a, cfr. AELLEN 1994, pl. 11; for Poinè, volute-krater Boston 03.804, close to the Varrese Painter, *RVAp* II 17/75, cfr. AELLEN 1994, pl. 13; for Hecate, *loutrophoros*, Swiss private collection (cit. *supra* nt. 11); for Artemis, volute-krater New York 56.171.63, Capodimonte Painter, *RVAp* II 28/1, pl. 345.1. On Hecate, see ROSCINO 2006, pp. 183-185; on Artemis and the Amazons, KAHIL, ICARD 1984, pp. 747-748; on Erinyes, Hecate and Artemis and specifically on the system belt-baldrics as a symbol of female freedom and rebellion against subalternity, see SILIPO 2008/11, pp. 159-163; ROSCINO 2006, pp. 185-187; cfr. JONES ROCCOS 2000, p. 247.

⁴³ She lacks Amazons' baldrics and *kidaris*, as well as Poinè's wings, Erinyes' snakes, Iris' *caduceus*, Hecate and Lyssa's torch or Artemis' quiver.

⁴⁴ For bodies lying upside down, see Medea's son (amphora Cab. Méd. 876, British Museum F 223 Painter, cfr. MORET 1975, pl. 92.2; Lucan chalice-krater Cleveland, Museum of Art 1991.1, Policoro Painter, cfr. GALASSO 2013, fig. 107); the suiters killed by Ulixes (Campanian bell-krater Louvre CA 7124, cfr. (La) *Ceramica a figure rosse* 2012, pl. 339.3). For Amazons lying upside down on the ground, see *RVAp* II suppl. 17/54d, pl. 31.2; *RVAp* 28/99, pl. 363.2; MORET 1975, pl. 81.2. For an Amazon lying supine on horseback, see *RVAp* I 6/219, pl. 52.5. The comparison with the dead Niobid on the *hydria* Foggia 132726 (cit. *supra*, nt. 40) is significant, cfr. TODISCO 2008, pl. LIII.b.

⁴⁵ *Hydria* Foggia 132726 (cit. *supra*, nts. 40 and 43), cfr. TODISCO 2008, pl. XL.b. Comparing this schema to a forged volute-krater with Gigantomachy, Swiss private collection, n. 7A, FONTANNAZ 1999, *passim*, can prove useful.

deities usually appearing on the upper tier as spectators⁴⁶ — and often of Amazonomachies⁴⁷. Second, the Goddess lacks her traditional attributes, that is, *chiton*, Aegis ed helmet⁴⁸.

THE EPIGRAPHIC APPARATUS

The Marchetti krater 245 bears 15 inscriptions labelling the characters (fig. 7). Although they appear in the Late Apulian production — especially in the Darius Painter's one — engraved or depicted in added white above (horizontal, right-left) or beside (vertical, top-down) the characters without any interruptions, inscriptions are far more common in Attic vases⁴⁹, where they happen to run sub-parallel to the figures' profile, and present breaks, like in the Marchetti krater⁵⁰.

The use of the Doric forms ΕΡΜΑΣ, ΜΕΓΑΡΑ and ΑΘΗΝΑ — rather than Ionic ΕΡΜΗΣ, ΜΕΓΑΡΗ, ΑΘΗΝΗ — is consistent with the Darius Painter's production, while ΟΡΕΣΤΕΣ⁵¹ is not simply an inconsistency, but a mistake, the hero's name being ΟΡΕΣΤΑΣ in Doric and ΟΡΕΣΤΗΣ in Ionic, as in 4th century BC Apulia long and short vowels were already orthographically different from one another — as ΑΘΗΝΑ shows aptly. To this end, the inscriptions ΚΑΣΤΟΡ — for ΚΑΣΤΩΡ — and ΠΟΛΥΔΕΥΚΕΣ — for ΠΟΛΥΔΕΥΚΗΣ — are inconsistent as well. Moreover, the inscription ΠΟΛΥΛΚΕΣ makes no sense — likely a misunderstanding of ΠΟΛΥΔΕΥΚΗΣ, as it may be argued given the presence of Castor in the same frieze. There is also more than one unnecessary ΚΑΛΟΣ, well attested in the Attic production as an acclamation of beauty⁵². Furthermore, some of the letters prove internal inconsistencies, as well as anachronisms, when compared to late 4th century BC originals⁵³.



Fig. 7 – Inscriptions on volute-krater Marchetti 245: a. ΟΡΕΣΤΕΣ; b. ΜΕΓΑΡΑ; c. ΠΑΤΡΟΚΛΟΣ; d. ΚΑΣΤΟΡ; e. ΚΑΛΟΣ; f. ΚΑΛΟΣ; g. ΚΑΛΟΣ; h. ΑΙΑΚΟΣ; i. ΚΑΛΟΣ; j. ΚΑΣΤΟΡ; k. ΑΘΗΝΑ; l. ΑΧΙΛΛΕΥΣ; m. ΠΟΛΥΛΚΕΣ; n. ΕΡΜΑΣ; o. ΠΟΛΥΔΕΥΚΕΣ (photographs by Author).

⁴⁶ MORARD 2009, pp. 90-93 *et passim*. *Contra*, cfr. *Id.* pp. 101-116. Specifically, on Athena, see *Id.*, p. 92, n. 530.

⁴⁷ *Id.* pp. 92-93. See *RVAp* II 27/14, cfr. MORARD 2009 cat. 65, pl. 49; *RVAp* II 27/14a, cfr. MORARD 2009, cat. 72, pl. 54; *RVAp* II suppl. 27/14e, cfr. MORARD 2009 cat. 76, pl. 55; *RVAp* II suppl. 27/14f, cfr. MORARD 2009 cat. 74, pl. 54; *RVAp* II 28/1, pl. 345.1; *RVAp* I suppl., 27/14b; *RVAp* I suppl., 27/14c; *RVAp* I suppl., 27/14d. Cfr. also, *RVAp* I 16/45, cfr. SICH-TERMANN 1966, p. 34, n. 37, pl. 55; *RVAp* I Suppl. 18/327a; *RVAp* I suppl. 15/34a, pl. 6.1-3.

⁴⁸ MORARD 2009, pp. 86-88.

⁴⁹ For the presence of inscriptions in Apulian pottery, see SCHMIDT 2003; *RVAp*, p. 192; TRENDALL 1967, pp. 13-14; in Attic pottery, in general, HIMMERWAHR 1990; LISSARAGUE 1992; STEINER 2007; on inscriptions that make no sense, HIMMERWAHR 2006, JUBIER 1998.

⁵⁰ Cfr. forged bell-krater, Swiss private collection, n. 5, FONTANNAZ 1999, pp. 63-65, with ΑΦΡΟΔΙΤΕ and ΔΙΟΝΥΣΟΣ in added white.

⁵¹ For internal incoherence in the use of dialects on the same vase, see, for instance, volute-krater Toledo (Ohio), Museum of Art 1994-19, Darius Painter, *RVAp* II Suppl. 18/41a1, with ΕΡΜΗΣ (ion.) and ΦΕΡΣΕΦΟΝΑ (dor.).

⁵² LISSARAGUE 1999.

⁵³ The epigraphies on this vase as well as on the other artefacts in the Marchetti Collection are currently under investigation by Alessandra Coppola and Serena Peruch (University of Padua). The author owes them the suggestion

Given the abovementioned anomalies concerning iconography, the hypothesis that these inscriptions are fake additions meant to “enrich” an authentic vase and tell original mythic stories looks unlikely.

THE “PAINTER OF THE MARCHETTI KRATER”: *MODUS OPERANDI* AND FIGURATIVE CULTURE

To conclude, although the shape, ornamentation, subjects and most of the *schemata* are consistent with the Late Apulian repertoire, themes that make no sense, iconographic mistakes and the epigraphic apparatus prove that the Marchetti krater 245 is a forgery. Physical analysis of material extracted from the base of the krater by thermoluminescence dating confirmed this conclusion, verifying its modern production.

The vase bizarrely combines stylistic features and ornamental and iconographic models that refer to the Darius Painter and to his predecessor — the Painter of Copenhagen 4223, and followers — the Underworld and the Baltimore Painters. Despite the mythographic inconsistency, narrative and iconographic mistakes and epigraphic anachronisms, the “Painter of the Marchetti krater” shows a great familiarity with the artistic horizon which he/she surreptitiously tries to enter.

His/her *modus operandi* is based on an absurd, paratactic collage of ornamentations, scenes and figures, likely copied from some “*cahiers de modèles*” — unless one assumes he/she laid his/her hands on some unpublished, looted vases which then entered the illicit market. Considering that the *loutrophoros* Munich 3300 with Lycurgeia was published in 1816⁵⁴, but that the volute-krater Naples Stg. 689 with Amazonomachy was published only in 1957⁵⁵, this is likely the *terminus post quem* to which the forgery can be dated. Indeed, given the fact that both vases are pictured in the second volume of *The Red-figured vases of Apulia* (1982, pl. 200 and 167)⁵⁶, we are keen to surmise that this was the forger’s very “*cahier de modèles*”, and to postpone the *terminus post quem* to 1982. Nevertheless, the puzzling hypothesis of the circulation of unpublished drawing notebooks is not unlikely.

SERIAL FORGER? OTHER PSEUDO-APULIAN VASES IN THE MARCHETTI COLLECTION

The style of the “Painter of the Marchetti krater” allows us to compare the eponymous vase to other 7 pseudo-Apulian vases in the same collection (*infra*, *Catalogue*).

Apart from the volute-krater inv. 240⁵⁷ and the amphora inv. 345⁵⁸, representing typical funerary scenes, these specimens refer to the production of “smaller vases”, whose production increased considerably from the second quarter of the 4th century BC onwards, reaching mass production at the turn of the 3rd century BC. The subjects are extremely banal, offering almost no variations from the stock themes of women, youths, Dionysus and Eros, and so stereotyped that trying to find their models would be senseless.

Technique and style suggest that these vases may be attributed to the same “hand”. As for authentic South-Italian pottery, different pieces of evidence allow us to identify the “Painter of the Marchetti krater”: certain technical features, the depiction of faces and anatomic details, the arrangement of drapes, stock-figures and the recurrence of some elements.

that ΜΕΓΑΡΑ should rather be read as ΜΕΓΕΡΑ, likely a mistake for ΜΕΓΑΙΡΑ, one of the Erinyes.

⁵⁴ MILLIN 1816, pl. 13-14; see also DUBOIS-MAISONNEUVE 1817, pl. 26; DEICHGRÄBER 1939, fig. 5; NOVELLONE 1971, p. 217, fig. 6.

⁵⁵ MAIURI 1957, p. 140.

⁵⁶ See also the volute-krater with Megara and Aiakos (*supra*, nt. 18), as well as further comparisons for the scene on the obverse (*supra* nts. 38, 40, 44).

⁵⁷ Cfr. e.g. volute-krater Once Basel Market, Painter of Copenhagen 4223, *RVAp* II 17/49, pl. 166.3-4.

⁵⁸ Cfr. e.g. amphora Once Viareggio, SCHAUBENBURG 2000, p. 98, n. 5.

Situla Marchetti
inv. 89

Loutrophoros Marchetti
inv. 180

Calyx-krater Marchetti
inv. 181

Volute-krater Marchetti
inv. 240

Lekanis Marchetti
inv. 242

Amphora Marchetti inv.
345

Lebes gamikos Marchetti
inv. 181



Fig. 8 – Pseudo-Apulian vases in the Marchetti collection attributed to the “Painter of the Marchetti krater” (photographs by Author, Michele Barollo and Simone Citton).



Fig. 9 – Details of the faces of the vase in figs. 1 and 8 (photographs by Author).

As far as technical features are concerned, all the vases are made of a clay ranging from yellowish red (5YR 4/6) to reddish yellow (5YR 6/6), a shiny, covering black glaze (2.5YR N 2.5/0), with added white, yellow, orange, purple, dark brown and gold in slightly different associations and shades. They are intact, none of them showing any restorations, and present (pseudo-) carbonate efflorescence and root marks, that are methods for falsely “ageing” ceramics.

The absence of any preparatory incisions — used in Apulian red-figured vases to outline the silhouettes before the application of the black glaze — suggests that the painter drew the figures’ profiles by means of an evanishing tool, like a charcoal pencil. The banality of stock-figures (*infra*) and the presence of left-handed characters (*supra*) may be due to the use of silhouettes (*paradeigmata*)⁵⁹.

Regarding faces, they are all shown in profile and share the same features (*fig. 8*): large head, high forehead, straight nose, tumid lips, smooth upturned chin, rounded jawbone and short neck. A short small curve distinguishes the lower lip from the upper one, and a little dot marks the nostril. Eyes consist of a sub-circular pupil touching the line of the upper eyelid, while a non-tangent, short segment stands for the lower eyelid. A long arch stands for the eyebrow, a tinier line marking the palpebral fold. Curly hair is depicted in diluted glaze with rapid wavy strokes. With the exception of the Amazons with *kidaris*, Erinys with diadem of snakes and Clytemnestra with tiara (245), all the female figures wear their hair in a ponytail, and have a bow, *kekryphalos* and radiate crown, along with necklaces and dangly earrings made of three dots. Almost all the male figures wear a *tenia* or a crown.

As for anatomical details, nude youths have broad and strong chests and tight abdomens, with *linea alba* and navel, specular concave or convex lines outlining costal edges and semilunar lines or iliac crests. Two symmetric curves delineate the inguinal arch and the sub-sternal arch, while two sub-vertical strokes sketch the pectorals, one of which shows a nipple. Legs are traced with essential lines, outlining knee, ankle and gastrocnemius muscle.

Concerning drapes, *chlamides* waving in the wind show peculiar Ω -shaped edges with symmetric

⁵⁹ On the techniques of South-Italian figured pottery, see NOBLE 1982.

frills, depicted in diluted glaze. Sinuous sub-parallel lines ending in wavy rims also characterize falling mantles, *himatia* and chitons. These offer some variations: the creases on thighs and gluteus, always visible beneath the cloth, are painted by means of either sub-parallel lines or brief and rapid strokes. Above the belt, the dress, often adorned with crosses, falls in large wrinkles from the shoulders, with short and willowy lines making the turgid breast visible. In general, the thickness of the strokes lends an unnatural, frozen-like appearance to the garments.

Lastly, as to stock-figures, the painter's predilection for a few *schemata* must be noted. The recurrence of nude youths shown in three quarter view standing to the left with drapery over the right hand and a branch (89, 240), of seated youths (346) looking back (181, 346), and of women standing in ponderation holding various objects (89, 240, 345, 346) or cross-legged, resting one arm on support (180, 240), is quite singular. Furthermore, the hands show some recurrent iconographical details, as they are depicted with the middle finger hidden behind the ring and little finger (181, 346) or closed into a fist with the index finger stretched out (240, 346). Additions after firing, like ritual objects or vegetal elements, are representative of the "hand" of the painter as well, as it accounts for, e.g., the peculiar flower with gamopetalous corolla, fusiform pistil and sinuous stamens (245, 332).

CONCLUDING REMARKS

The study of these 8 vases proves that archaeological analysis is a proficient means for the authentication of South-Italian figured pottery; whenever archaeometric analysis — namely thermoluminescence dating — has been used for technical support, the results of the archaeological analyses have been confirmed.

These vases are forgeries aiming to imitate the Late Apulian style, with models from the circle of the Darius Painter (last quarter of the 4th century BC). Indeed, they combine different shapes, ornamentations, iconographies and stylistic features likely inspired to authentic specimens kept in private or public collections, as well as to some "*cahiers de modèles*", amongst which likely featured the second volume of *The Red-figured Vases of Apulia* (1982). Technical and stylistic evidence suggests that these vases may be attributed to the same forger: the "Painter of the Marchetti krater".

As part of these concluding remarks, we would like to address some questions that remain open. First, the technical and stylistic features we pointed out, along with some distinctive iconographic and epigraphic comparisons⁶⁰, make us wonder whether these vases are to be associated to a lot of pseudo- Apulian and Campanian vases in a private collection in Geneva. Those vases, published by Didier Fontannaz in 1999⁶¹, were purchased in Puglia in the early Nineties⁶².

This leads to our second question: as we do not have any documents regarding how the Marchetti collection came to be, or concerning its items' provenance or previous collecting history, we may suppose these vases were supplied by the same dealer. We may even wonder whether they entered the collection as a single lot, between the Eighties and the Nineties⁶³.

Lastly, other pseudo-Apulian vases in the Marchetti collection show different stylistic features and seem likely to have been created by at least two other different forgers. How many "hands" can we "count" in the nucleus of pseudo- Greek and South-Italian vases in the Marchetti collection? Which art market channels (antiques dealers, art fairs, auctions, middlemen, private contacts etc.) did

⁶⁰ Cfr. *supra* nts. 44, 49. See also the stock-figures.

⁶¹ FONTANNAZ 1999.

⁶² On the illicit traffic of looted and forged artefacts from Italy to Switzerland, see ISMAN 2009, *passim*.

⁶³ Were we to prove these vases entered the collection alongside a stock of looted antiquities, this would then provide further evidence of a trend to trade looted and forged antiquities mixed together, as the confiscations of the Italian Carabinieri of the *Nucleo Tutela Patrimonio Culturale* of the last years can prove (*L'Arte non vera* 2018; ANDERSON 2017, *passim*; WATSON, TODESCHINI 2016; ISMAN 2009; for some confiscations of the former *Gruppo Tutela del Patrimonio Archeologico* of the *Guardia di Finanza*, see *Veri, falsi e ritrovati* 2008. On the illegal trade in looted and forged archaeological relics, see also *Possessione* 2016; ELIA 1993; specifically, on Greek and South-Italian vases, NORSKØV 2002; ELIA 2001.

Bruno Marchetti rely on? And on how many? Was his own collecting strategy based on submissions, gut instinct, high quality, content criteria, or financial value, or did the artefacts in his collection “aptly” match his demands or tastes? Further research will try to address these questions.

Elisa Bernard
IMT School for Advanced Studies, Lucca
elisa.bernard@imtlucca.it

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CATALOGUE

Situla Marchetti inv. 89

DIMENSIONS Height to mouth 51 cm; Height to top of handles 54,3 cm; Diameter of mouth 19,2 cm; Diameter of foot 10 cm.

TECHNIQUE Yellowish-red clay (5 YR 5/6); shiny, uniform black glaze (2.5 YR 2.5/0); added white, yellow, light and dark brown.

SHAPE Broad mouth with flaring lip, fillet and raised band; ovoid body; echinoid foot with narrow reserved fillet at join to body; vertical brace-shaped handles.

ORNAMENT Side of lip: egg pattern; around vase below pictures: meander pattern interrupted by quartered and dotted squares; below handles: two superposed palmette-fans with side-scrolls.

SUBJECT A, Eros with branch and phiale bending forward over raised l. foot and standing human holding fan and flower, beside a laver. Above to the r., there is a bucranium, below to the r., there is a fillet. B, Nude youth standing to the r. with a branch and drapery over the r. arm offers a wreath to woman seated on rocks, holding phiale and thyrsus (Dionysus with Maenad?). Above to the l., there is a bunch of grapes, below a branch and a flower.

Loutropohoros Marchetti inv. 180

DIMENSIONS Height to mouth 31,5 cm; Diameter of mouth 10,6 cm; Diameter of foot 9,5 cm.

TECHNIQUE Reddish-yellow clay (5 YR 6/6); shiny, uniform black glaze (2.5 YR 2.5/0); added white, yellow, light and dark brown.

SHAPE Broad mouth with downward-curving lip; concave narrow neck in two sections, divided at the handle-zone by a relief-band and curving outwards to shoulder, which bulges out above join to body; concave, cylindrical body; bottom bulges out just below join to body, and tapers downwards to foot; pedestal foot with edge in two degrees; sinuous handles curving inward to join neck.

ORNAMENT Side of rim: black strokes; Outer edge of mouth: rays between reserved stripes; neck: A and B, palmette-fan; below: between reserved bands, tongues divided by black lines, with dots. Shoulder: female heads in profile (A, to the right; B, to the left) in floral setting; around vase below pictures: egg pattern with dots; below the handles on body: palmette-fan.

SUBJECT A, Woman with thyrsus resting r. arm on pillar/stele by laver and pointing to a flying bird holding a wreath in its claws. Above there are ivy leaves. B, Eros running r. with situla and *phiale* + fillet, looking back. Above to the l. and below to the r., there are two flowers. Above there are ivy leaves.

Calyx-krater Marchetti inv. 181

DIMENSIONS Height to mouth 20,3 cm; Diameter of mouth 18,5 cm; Diameter of foot 7,8 cm.

TECHNIQUE Yellowish-red clay (5 YR 4/6); shiny, uniform black glaze (2.5 YR 2.5/0); added dark brown and gold.

SHAPE Broad, flaring mouth with overhanging lip; concave, cylindrical, elongated body, with offset band at top, tapering downwards to stem; echinoid foot; high handles curving upward and turning in sharply at upper end.

ORNAMENT Side of lip: reserved laurel wreath to the right; around vase below pictures: meander pattern interrupted by quartered squares.

SUBJECT A, youth seated on pillows with drapery over legs, holding branch and spear, looking

back to the r. Above to the r., there is a *phiale*. Picture framed between ionic columns. B, nude youth running r. towards an altar looking back, with branch and *phiale* and drapery over arms. Below to the l., there is a branch, above to the r., there is a fillet.

Volute-krater Marchetti inv. 240

DIMENSIONS Height to mouth 46,2 cm; Height to top of handles 55,6 cm; Diameter of mouth 26,9 cm; Diameter of foot 14 cm.

TECHNIQUE Yellowish-red clay (5 YR 5/6); shiny, uniform black glaze (2.5 YR 2.5/0); added white, yellow and dark brown.

SHAPE Broad mouth with overhanging lip, fillet at join to mouth to concave neck, flat shoulder, ovoid body tapering down to the bell-shaped pedestal foot with edge in two degrees and narrow intended band at join to body, high volute handles flanged in section above vertical loop handles and plastic swan heads on shoulder.

ORNAMENT Side of lip: egg pattern; under lip: wave. Neck: A, rosettes; below: female head in profile to the l. in floral pattern; B, laurel wreath; below: three palmette-fans with scrolls. Shoulder: between reserved bands, tongues divided by black lines; egg pattern; under handles: two superposed palmette-fans with side-scrolls and fans; around vase below pictures: meander pattern interrupted by hollow squares. Handle-medallions: A, female heads in white with diluted yellow glaze for hair and facial features; B, female heads in reserve with black glaze for hair and facial features.

SUBJECT A, nude youth with helmet, spears and armour + fillet and wreath seated in *naiskos*; to the l., woman with tambourine and sticks, resting l. arm on rock-pillar; to the r., nude standing youth with fillet in r. hand and branch in l. hand, which is enveloped in drapery. B, to the l. woman bending over l. foot raised on a *pyxis*, holding wreath and rosette-chain; to the r., nude standing youth with mirror in r. hand and branch in l. hand, which is enveloped in drapery, standing at a stele tied with black and white fillets, on top of which there is a kylix and at whose base there is a shield. Above to the r., there is a fillet.

Lekanis Marchetti inv. 332

DIMENSIONS Total height 24,5 cm; Diameter of mouth 22,8 cm; Diameter of foot 7,6 cm.

TECHNIQUE Yellowish-red clay (5 YR 5/6); shiny, uniform black glaze (2.5 YR 2.5/0); added white, yellow and dark brown.

SHAPE Domed lid with downturned rim and black knobbed handle on concave stem. Bowl with inset rim and horizontal handles, short reserved stem and black foot with convex edge.

ORNAMENT Lid: interior reserved; exterior: two large palmette-fans; side of rim: wave. Bowl: interior entirely black; exterior: between handle-roots: black vertical strokes.

SUBJECT A, draped Eros seated l. on rocks with mirror and situla. B, kneeling Eros playing with a swan. Below to the r., there is a fan.

Amphora Marchetti inv. 345

DIMENSIONS Height 44,5 cm; Diameter of mouth 16,4 cm; Diameter of foot 12 cm.

TECHNIQUE Yellowish-red clay (5 YR 5/6); shiny, uniform black glaze (2.5 YR 2.5/0); added white, yellow, light and dark brown.

SHAPE Wide mouth with flaring rim; narrow neck spreading out towards shoulders; thick strap handles narrowing at the top; ovoid body tapering downward to tall, reserved stem; echinoid foot in black glaze.

ORNAMENT Side of mouth: laurel wreath in white to the l.; neck: black palmette-fan; shoulder: between reserved bands, tongues divided by black lines. Between handles: A, volutes in white; B, volutes in black; around vase below picture: wave; below handles: two superposed palmette-fans with side-scrolls and fans.

SUBJECT A, nude youth with *himation* and draped woman with mirror and fillet at *naiskos* in

which there is an amphora with a fillet tied to each handle. B, two draped youths with sticks. Above there is a wreath.

***Lebes gamikos* Marchetti inv. 346**

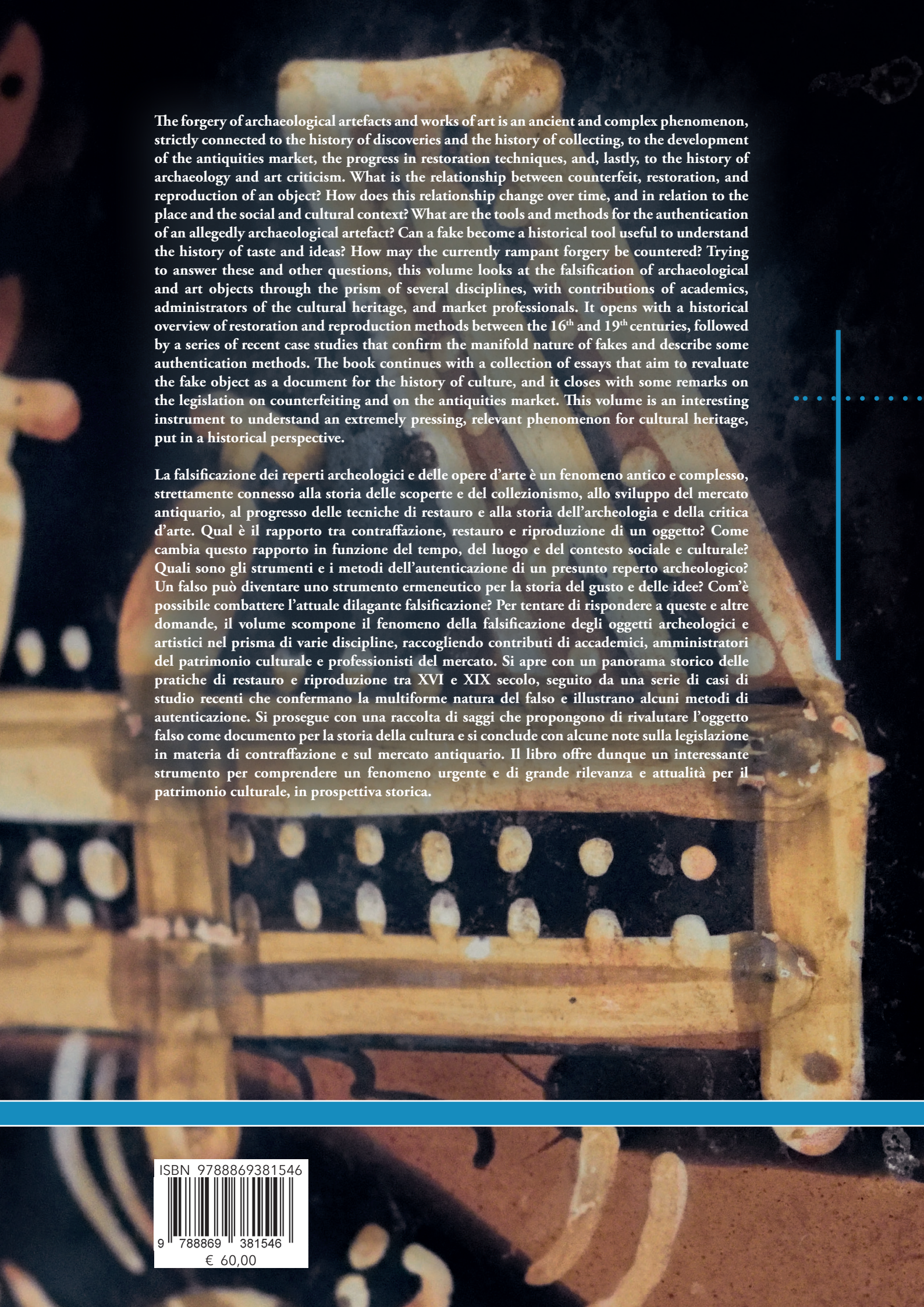
DIMENSIONS Height to mouth 4,5 cm; Height to top of handles 3,5 cm; Diameter of mouth 7,4 cm; Diameter of foot 10 cm; Height major cover 23 cm; Height minor cover 5 cm.

TECHNIQUE Yellowish-red clay (5 YR 5/6); shiny, uniform black glaze (2.5 YR 2.5/0); added white, yellow, light and dark brown.

SHAPE Lid in two pieces, with miniaturized *lebes gamikos* on tall stem and knob. Vase with swinging-up lip, flat shoulder, globular body slightly tapering downwards to bell-shaped pedestal foot with edge in two degrees and narrow reserved band at join to body, high arching handles with knob on top; four knobs on shoulder.

ORNAMENT Lid: knob: side of rim: wave. *Lebes gamikos*: female head in profile to the l.; palmette fans; stem with reserved and black bands; side of rim: wave. Bowl: between handle-roots: female head in profile to l. in floral setting; around vase below pictures: meander pattern interrupted by quartered and crossed squares.

SUBJECT A, nude youth with drapery on his legs, holding a branch, seated on pillows beside woman with thyrsus, an open box with two *alabastro* and a ball; they are looking at each other (Dionysus with Maenad?). Below, there are a phiale and a *kantharos*. B, woman standing r. with *thyrsus* and wreath in front of a seated nude youth holding up a mirror.



The forgery of archaeological artefacts and works of art is an ancient and complex phenomenon, strictly connected to the history of discoveries and the history of collecting, to the development of the antiquities market, the progress in restoration techniques, and, lastly, to the history of archaeology and art criticism. What is the relationship between counterfeit, restoration, and reproduction of an object? How does this relationship change over time, and in relation to the place and the social and cultural context? What are the tools and methods for the authentication of an allegedly archaeological artefact? Can a fake become a historical tool useful to understand the history of taste and ideas? How may the currently rampant forgery be countered? Trying to answer these and other questions, this volume looks at the falsification of archaeological and art objects through the prism of several disciplines, with contributions of academics, administrators of the cultural heritage, and market professionals. It opens with a historical overview of restoration and reproduction methods between the 16th and 19th centuries, followed by a series of recent case studies that confirm the manifold nature of fakes and describe some authentication methods. The book continues with a collection of essays that aim to reevaluate the fake object as a document for the history of culture, and it closes with some remarks on the legislation on counterfeiting and on the antiquities market. This volume is an interesting instrument to understand an extremely pressing, relevant phenomenon for cultural heritage, put in a historical perspective.

La falsificazione dei reperti archeologici e delle opere d'arte è un fenomeno antico e complesso, strettamente connesso alla storia delle scoperte e del collezionismo, allo sviluppo del mercato antiquario, al progresso delle tecniche di restauro e alla storia dell'archeologia e della critica d'arte. Qual è il rapporto tra contraffazione, restauro e riproduzione di un oggetto? Come cambia questo rapporto in funzione del tempo, del luogo e del contesto sociale e culturale? Quali sono gli strumenti e i metodi dell'autenticazione di un presunto reperto archeologico? Un falso può diventare uno strumento ermeneutico per la storia del gusto e delle idee? Com'è possibile combattere l'attuale dilagante falsificazione? Per tentare di rispondere a queste e altre domande, il volume scompone il fenomeno della falsificazione degli oggetti archeologici e artistici nel prisma di varie discipline, raccogliendo contributi di accademici, amministratori del patrimonio culturale e professionisti del mercato. Si apre con un panorama storico delle pratiche di restauro e riproduzione tra XVI e XIX secolo, seguito da una serie di casi di studio recenti che confermano la multiforme natura del falso e illustrano alcuni metodi di autenticazione. Si prosegue con una raccolta di saggi che propongono di rivalutare l'oggetto falso come documento per la storia della cultura e si conclude con alcune note sulla legislazione in materia di contraffazione e sul mercato antiquario. Il libro offre dunque un interessante strumento per comprendere un fenomeno urgente e di grande rilevanza e attualità per il patrimonio culturale, in prospettiva storica.

