

Antonella Testa, *Candelabri e Thymiateria*. Monumenti Musei e Gallerie Pontificie, Museo Gregoriano Etrusco, Band 2. L'Erma di Bretschneider, Rom 1989. 281 Seiten mit zahlreichen Textabbildungen.

As the full title indicates, the primary purpose of this volume is to catalogue the Etruscan candelabra, incense-burners and other allied utensils, mainly of bronze but with iron and lead examples included, now gathered in the Museo Gregoriano Etrusco in the Vatican Museums. The book is, however, very much more than a detailed catalogue of these household objects, for the Author, based upon this sample, has taken the opportunity to include a full discussion of Etruscan candelabra and incense-burners of the fourth and third centuries BC, omitting a detailed study of the earlier types of incense-burner.

In writing this catalogue, the Author faced the most formidable difficulties in the classification of the candelabra and incense-burners, both forms which were habitually made of several bronze component parts of various types and differing decorative designs. Being made of several parts, some examples in the Vatican collection, as elsewhere, were undoubtedly reassembled during the eighteenth century or modern times and some perhaps even in antiquity. Indeed, it is easy to suspect that the makers of these bronze utensils intended this to be possible, for they manufactured detachable parts, capable of replacement after breakage or other loss. Being separately made, each component part may follow a typology of its own, and the typologies of the differing component parts may be derived not only from prototypes of their own form of utensil, but also from other similar forms; that is, the design of incense-burners, or their parts, may be derived from that of candelabra, or vice versa, or from that of allied forms such as suspension stands, lamp-stands or kottabos stands. Here, it should be added that the finial statuettes of candelabra are an artistic form comparable with the great series of Etruscan votive bronze statuettes and are often datable on stylistic grounds; it is vital in any publication of Etruscan candelabra to make clear whether the finial statuette may with certainty be associated with the original assemblage. These great difficulties in the study of Etruscan candelabra and incense-burners are often augmented by the general lack of reliable information concerning their provenance and associated tomb-groups; this is especially true of those examples in older Museum collections but the publication of the candelabra from Spina (E. HOSTETTER, *Bronzes from Spina* 1. The Figural Classes [1986]) has provided much new and secure data.

In cataloguing the Etruscan candelabra, incense-burners and allied stands in the Vatican collections, the Author has tackled these enormous difficulties in an exemplary manner, showing herself to have a full grasp of the material and its background, both in ancient and in modern times. With all the problems sketched above ever in mind, and particularly the authenticity of each assemblage, she has attempted hypotheses concerning the place and date of manufacture of these utensils, basing her conclusions upon the available evidence for their provenance and associations, their style of decoration and manner of their manufacture and construction, and supported these conclusions with data drawn from the study of a much wider corpus of candelabra and incense-burners. Thus the Vatican examples have served to form the background for a general discussion of their types.

The book begins with a short history of the Etruscan collection in the Vatican Museums, noting the reliability or lack of documentation concerning the pieces under discussion (pp. 3–6) and there follows a summary of the past study of Etruscan candelabra and incense-burners (pp. 7–9). Next comes a detailed description of the individual examples, each illustrated with photographs, both of the complete object and some details. The list begins, No. 1, with the Cypriot lamp-stand or torch-holder from Cerveteri (pp. 13–14) and is followed, Nos. 2–25, by the bronze candelabra and parts of candelabra (pp. 14–76). The Author is perfectly aware that the style of the finial statuettes is usually a better indication of date than any decorative detail but, because the genuine association of these statuettes with the original assemblage is all too often in some doubt, the candelabra principally are ordered in groupings based on the form and decorative design of the tripod-base (p. 145): in this, the Author has followed groupings or classes headed by the letters A, B and C, as proposed by Dohrn in 1959 (*T. DOHRN, Zwei etruskische Kandelaber. Röm. Mitt.* 66, 1959, 45–64). Type A lacks any decoration masking the junction of the legs of the tripod-base; the earlier sub-division, Type Aa, is dated to the second half of the sixth century and the type continues throughout the fifth century BC. Type B with ivy leaves or other simple floral decoration at the junction of the legs is sub-divided into Type Ba with feet in the form of hooves and Type Bb with feline feet; both these types were made during the fifth century BC. The decoration of Type C is more complex with palmettes or other floral designs at the junction of the legs and is sub-divided into four groups; these types were made during the fifth and on into the fourth centuries BC. No. 26 is an iron candelabrum of the late fourth or early third centuries and Nos. 27 and 28 lead candelabra or lamp-stands.

The Archaic and early Classical incense-burners are described under Nos. 29–34 (pp. 79–89) and the late Classical and Hellenistic examples under Nos. 35–57 (pp. 89–119). The fourth and third-century incense-burners are also grouped under the headings of letters: in Type U, the legs and feet resemble human limbs and this class is sub-divided by the manner of decoration at the junction of the legs; in Type E, the feet are cast as hooves and the group is sub-divided by the decoration at the junction of the legs; in Type L, the feet are feline and Type F has a figure at the base of the shaft and again the class is sub-divided by the decoration at the junction of the legs or by other details of design. Finally, No. 59, the well known example with

the legs cast as human figures and further figures at the base and top of the shaft is part incense-burner and part kottabos stand, No. 60 parts of an Etruscan kottabos stand and Nos. 58 and 61–72 (pp. 126–133) a Roman incense-burner and lamp-stands or parts of lamp-stands.

Throughout the catalogue, the Author records the provenance of the object, where known, and describes all details, always carefully noting the certainty or doubt of the authenticity of the assemblage and its parts. She discusses the various styles of decoration, including those of the finial statuettes of the candelabra and their iconography, and the inscriptions. With all the component parts in mind, and constantly referring to relevant analogies among the candelabra and incense-burners in other Museums listed in Appendices A and B, she suggests the place and date of their manufacture. She is diligent in noting possible prototypes for the design of the utensils and both the structural and decorative interplay one upon the other between the various forms of utensil, as well as the differing methods of manufacture and construction. The various types of prong used for candles and tapers on the crowns of the candelabra are drawn and these illustrations, together with the many photographs, are set within the text and thus easy for the reader to consult.

The third part of the book, entitled "Tipologia e cronologia" (pp. 137–199), carefully defines the terminology used to describe the differing forms and usages of these household utensils; a similar terminology for the parts of candelabra already was included on page 12: these are fundamental aids for readers still often disregarded in current literature. It continues with a broad discussion of Etruscan bronze candelabra and the later Etruscan incense-burners, class by class under their lettered headings, interlocking the Vatican examples with the other 180 candelabra and 153 incense-burners listed in Appendices A and B. The Author concludes each section with graphs showing the proposed chronological span of each class and the number made at each proposed place of manufacture and finally gives a distribution map of their places of provenance.

There follow three Appendices (pp. 201–249), Appendix A and B listing all the Etruscan candelabra and incense-burners mentioned in the text of this volume. Appendix A is ordered by the present location of these utensils in Museums in Italy and around the world and giving their type or class and provenance, where known: Appendix B follows the same numbering and adds references to previous publications, if any exist for many remain unpublished, and some further notes and discussion. Appendix C by Maurizio Sannibale is a very full description of the methods of manufacture and an analysis of the metal ores used for four selected bronze candelabra in the Vatican collections, many observations confirming those made by HOSTETTER (*op. cit.*) for the examples from Spina and by Macnamara for some examples, now in the British Museum (E. MACNAMARA, *The Construction of some Etruscan Incense-burners and Candelabra*. In: J. SWADDLING (ed.), *Italian Iron Age Artefacts in the British Museum* [1986] 81–98). Here, it was possible to compare and contrast in detail a matching pair of candelabra in the Vatican collections, Nos. 13 and 14. Among the interesting methods described in the manufacture of candelabra are the use of a lathe to turn the wax models for the spools, the use of moulds and stamps or roller-stamps to form the wax models for the inverted bowls and the use of moulds, on occasion and as in the case of the pair of candelabra mentioned above, to form similar legs for the tripod-base and the finial statuettes. Thus both direct and indirect methods were used for making the wax models of the component parts of the utensils: all were subsequently cast by the lost wax process. The volume ends with a good Bibliography and Indices of place and proper names.

Though many of the types of candelabra and incense-burner described run parallel in time, the broad outline for the development of Etruscan candelabra proposed by the Author carries conviction, though no doubt it will be refined in detail as examples in other Museum collections are published with an equal care. In general, the Author proposes that the earliest centre for the manufacture of candelabra was at Vulci, to which I shall return below, and that the standard form for Etruscan candelabra was attained by about 500 BC. During the early fifth century, there were two centres of manufacture, at Vulci with one or more workshops and at Orvieto, then about the middle of the century manufacture began in the Po Valley, at Bologna and perhaps Spina, with Populonia and Chiusi also probably with workshops. The fifth century saw the floruit of the form but it continued throughout the fourth century and then appears to have ceased. Vulci is also proposed as a chief place of manufacture of the fourth and third-century incense-burners of Groups U, E, L and F, with workshops also at Tarquinia and in the Ager Faliscus and Umbria.

Some further points may be noted here concerning the beginning and end of the history of Etruscan cande-

labra. As the Autor suggests, it is surely correct to place the earliest manufacture of these utensils at Vulci: this is supported by the evidence of several bronze fragments from the Isis Tomb of the Polledrara cemetery at Vulci, now in the British Museum. These fragments, including three overhanging leaves, have been reassembled to suggest a locally-made stand, following the design of a Cypriot lamp-stand or torch-holder, which once was used to support the surviving bronze lamp (V. TATTON-BROWN, *Cyprus and the East Mediterranean in the Iron Age* [1989] 133 figs. 5; 6). The Etruscans, however, did not habitually use lamps at this time and the form was quickly adapted to support candles, as may be seen in the earliest known Etruscan candelabrum, probably made at Vulci and found in the rich tomb at Monteleone, whose contents are now in the Metropolitan Museum of Art, New York (see: *Gens antiquissima Italiae. Antichità dall'Umbria at New York* [1991] 403). This candelabrum does not have a finial statuette and has two overhanging leaves, or perhaps inverted bowls, on the shaft, one set at the top in the position familiar in standard Etruscan candelabra and the other half way up the shaft; this decoration recalls that of the Cypriot lamp-stands or torch-holders, which was also adopted and developed in the design of many Etruscan incense-burners of the late Archaic period, some of which also have figures set at the base of the shaft, which show strong Ionian influence in style. It may be that these 'caryatid' figures were also inspired from an Ionian source, itself springing from East Mediterranean or Anatolian prototypes, and such an inspiration may also account for figures set at the base, within the shaft or towards the top of late Archaic suspension stands and lamp-stands, probably made in Magna Graecia, whose figures also show Ionian influence in their style (suspension stand from Locri: P. ORSI, *Not. Scavi* 1913, 27 figs. 31; 33; lamp-stand from Metapontum: C. ROLLEY, *Greek Bronzes* [1986] 128 figs. 107; 108; lamp-stand from Kourion, Cyprus, now in the British Museum: TATTON-BROWN, *op. cit.* 133 figs. 3; 4). If this be so, then it might also be possible that the design of a finial statuette on standard Etruscan candelabra, first known in the example from Melfi, probably made at Vulci and dated about 520 BC, might also have been inspired from an Ionian source, though the manufacturers may also have had in mind the Vetulonian suspension stands of the previous century. What does seem certain is that there existed a close reciprocal relationship in design between the Archaic Etruscan candelabra and the suspension stands and lamp-stands of Magna Graecia, though the Greek world needed utensils to support lamps and the Etruscans to hold candles.

A similar close affinity of form between candelabra and lamp-stands is also emphasized by some bronze 'lamp-stands' from Pompeii and Herculaneum (Nos. 137-140; 150). It does seem most probable that, as the Autor suggests, these stands are more Etruscan than Roman, perhaps actual Etruscan candelabra adapted by the Romans to serve as lamp-stands, and certainly the Etruscan form inspired Roman imitations. It is fascinating to recall that the Romans continued to use candles for some ceremonial occasions and that the Christian Church adopted this old Italic/Etruscan tradition.

The Autor is to be congratulated both on the detail and the breadth of her analysis of these important Etruscan utensils. She has brought great clarification to the subject and all future researchers will be indebted to her work. It is to be hoped that, following her example, collections in other Museums, both in Italy and abroad, will receive a similar scholarly treatment. The book is well organized and it is clear that the Autor has striven to knit together the various parts of the book and to present a mass of information in a digestible form to the reader. Nevertheless, it must be noted that it is not an entirely easy book to use, nor has the Autor been well served by the publishers in all respects. It is most helpful to the reader to have the foot-notes printed on the same page as the text to which they refer but one may suspect that some economy of text was made necessary, where some repetitions would have been invaluable to the reader; for example, while following the text of the catalogue, the reader is referred to a relevant utensil listed in Appendix A by number only, so it is necessary to check Appendix A to discover its provenance, type and present location, then turn to Appendix B to find if it is published and where, and finally to the Bibliography for the full reference. Further, not all the photographs have a full clarity and it should be added that modern methods of so-called binding used in this book do not stand up to a strenuous handling; this reviewer's copy is loosing pages already! However, these are small problems compared to the outstanding worth of this book: it is a major contribution to the study of Etruscan candelabra, incense-burners and other allied stands and will be an indispensable book for all scholars and libraries concerned with Etruscan studies.