

PREFACE

During the lengthy compilation of this book I have accumulated a long-lasting debt of gratitude to many institutions and persons. I apologize in advance for any involuntary omissions.

The study of the Italian Sigillata was entrusted to me in the summer of 1977 by the late Professor Frank E. Brown when the late Dr. Helen Russell White, who had first undertaken the project, found herself unable to continue. At that time it consisted of a few random notes, a dozen plates with profiles of plain vases chosen for their good state of preservation, and a sizable number of excellent photographs of decorated material by Johannes Felbermeyer.

Two factors subsequently delayed the completion of my study. The first was my growing interest in the iconographic sources of decorated Arretine ceramics, which led me to a parallel thorough examination of the arts and culture of the early Hellenistic period, particularly in Alexandria during the third century B.C. A series of articles of varying length and scope, in the *Bollettino d'Arte* and other periodicals and proceedings, was the result of two decades of inquiry into the origin of the Arretine decorative repertory. The second factor was the discovery by Dr. Francesca Paola Porten Palange of a large number of forged molds, scattered throughout major museums of Europe and America, which had been previously considered basic comparative material in any study of decorated Arretine. As a consequence a complete revision of the manuscript became necessary.

First of all, I wish to thank the American Academy in Rome, in the persons of its president, Mrs. Adele Chatfield-Taylor, and its director, Professor Lester K. Little, for a rewarding association, which I started in 1952 as a Fulbright scholarship recipient and continued as a Fellow in Classics in 1963–64; from the beginning to the present I have been a member of the team responsible for the excavation and study of the Roman colony of Cosa. Dr. Archer Martin, presently Archaeology Supervisor at the Academy, generously shared with me his vast knowledge of Roman ceramics, took a personal interest in the project, and made its completion possible. In my colleague Professor Russell T. Scott of Bryn Mawr College I found a most reliable source of information for the topography and stratigraphy of Cosa and an unfailing provider of advice and support. In a spirit of collegiality and friendship I shared many inquiries with my colleagues Dr. Anna Marguerite McCann and Professor Elizabeth Lyding Will, benefiting from their knowledge of the harbor of Cosa and of the amphoras. Most helpful in the course of my research were the personnel of the Academy library and in particular the present director, Miss Christina Huemer; the former director, Miss Lucilla Marino; and the former associate director, Mrs. Antonella Bucci. Dr. Eric De Sena, assistant for archaeology, graciously came to my aid in moments of practical difficulty. The staff of the American Academy in Rome, particularly Miss Pina Pasquantonio and Mrs. Marina Lella, found felicitous solutions to several day-to-day problems.

Because I initiated this research during my residence as a member of the Institute for Advanced Study in Princeton in the year 1977–78 and continued afterward to take advantage of its facilities, I wish to express my deepest appreciation to its Faculty of Historical Studies and to the library personnel. In

particular, I most gratefully remember the late Professor Homer A. Thompson, who sponsored my project at the Institute and followed it for many years afterward with great interest and unfailing support.

To my investigation into the sources of decorated Arretine the cooperation of the Soprintendenza alle Antichità della Toscana and of the personnel of the Archaeological Museum of Arezzo proved to be essential. Its director, Dr. Paola Zamarchi Grassi, made available to me with exemplary liberality and kindness the published and unpublished material in the museum on which my studies of decorated ware largely rely. The late Mr. Dario Bartoli and after him Mr. Giovanni Organelli and Mr. Fabio Andrucci, *consegnatari* at the museum, facilitated my work in all possible ways with their solicitude and competence.

To the Editorial Board of the *Bollettino d'Arte* and to its coordinator Dr. Evelina Borea I am indebted for the publication of several of my studies on Arretine iconography. In this connection I feel particularly obliged to Dr. Lucilla De Lachenal, who applied her remarkable knowledge and skill to the editing of my articles.

The personnel of the Greco-Roman Museum of Alexandria facilitated my examination of comparative material in the summer of 1979.

Rutgers, the State University of New Jersey, granted me a sabbatical leave in the spring of 1982; its Research Council made possible the acquisition of photographic material.

A grant from the National Endowment for the Humanities in 1986–87 supported my investigation of early Hellenistic art in the libraries of the American Academy in Rome, of the German Archaeological Institute in Rome, of Princeton University, and of the Institute for Advanced Study in Princeton. My daughter Marina outlined a number of forms at the beginning of the project, and a group of students enrolled in the Rome program of the University of Notre Dame School of Architecture volunteered to ink several drawings of decorated materials. The final version of the manuscript was greatly improved by the constructive criticism and valuable suggestions of four readers, two unknown and two known to me, Professors Russell T. Scott and Lawrence Richardson. I wish to thank particularly the second anonymous reader for a painstaking examination of the text and a full understanding of my work.

The publication of this book was greatly facilitated by the interest and support of Elaine Gazda, Professor of the History of Art at the University of Michigan and cochair of the Trustees' Publications Committee of the American Academy in Rome. To Ms. Margaret Lourie, editor at the Kelsey Museum of Archaeology, I am very grateful for her accurate and skillful editorial work; I also thank the graphic artist at the same museum, Ms. Lorene Sterner, for her precise and elegant arrangement of my drawings.

Finally, three persons are to be acknowledged here without whose support, scientific and moral, this book would not have reached its completion. To Dr. Giorgio Rizzo I am indebted not only for his laborious and accurate editorial work but for the advice, criticism, and improvements he provided, derived from his broad archaeological knowledge and his particular expertise in the field of Roman ceramics.

Thanks to the advice of Dr. Francesca Paola Porten Palange I was able to navigate the perilous waters of attribution of decorated Arretine fragments. With remarkable altruism and patience she shared with me much valuable information contained in her soon-to-be-published catalogue of decorative Arretine motifs and provided many suggestions for the improvement of my text.

To my husband, the composer Robert Moevs, I owe excellent photographs of decorated Arretine material from Cosa and in the Arezzo Archaeological Museum. I owe him an even greater debt for years of endurance and understanding, nurtured by his unfailing faith in the project, his generosity and love.

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