



UNIVERSITÀ
degli STUDI
di CATANIA

SiMuA



Museo dei Saperi e delle Mirabilia Siciliane

Museo di Archeologia

Dipartimento di Scienze Umanistiche

Palazzo Centrale Università di Catania



Olpe (brocca) di produzione etrusco-corinzia, a figure nere.

Unknown provenance. Yellow clay. The rim is flared with a rib at the base; piriform body. The foot is a disc with a retracting bottom. Double stick-handle set between rim and shoulder. Three decorative friezes with animals: in the lower register, three birds turned to the right, alternating with rosettes and irregular roses; in the middle register, volatile and bull grazing, turned to the right, and feline to the left; fillers and irregular rosettes. In the upper register, two birds turned to the right, a rosette and irregular fillers. Secondary decoration: overpainted black band with white and red horizontal lines, at the base of each frieze; neck and loop painted and overpainted: on the neck, wavy line and white Greek cross motifs; inside, red horizontal line between two white; on each edge of the rim, an asterisk motif, white. Partially integrated and repainted.

Chronology: 595/590-580/560 BCE



Giovane nudo (Atleta?)

Unknown provenance.

Coming from a private collection in Catania, the small limestone sculpture of a young nude athlete became part of the Libertini collection as early as 1937. The model is very close to a marble model, representing Heracles, kept at the National Archaeological Museum of Syracuse: both belonging to the tradition of sculptor Lysippus



Terracotta figurata: veicolo trainato da due elefanti.

Provenance: Centuripe. Red clay.

On the chariot, seated on a kind of chair, two characters, one female, left and one male; both bare-chested, with a cloak on their legs; the female figure holds a tympanum; the other figure, without the left arm, surrounds her hips with the right one. The figurine is composed from several partial matrices (composite mold). Recomposed by several pieces.

False of the first half of the twentieth century. A replica, with minimal variations and a fresher matrix (likely the original item), was in the Centuripe Museum in 1937



Terracotta figurata tipo Tanagrina.

Provenance: Centuripe. H. cm 31,0. Red clay.

The tanagrine figurine is a forgery dating to the first half of the 20th century. The Tanagra figurines were a mold-cast type of Greek terracotta figurines produced from the later 4th century BCE, primarily in the Boeotian town of Tanagra. It is a specific figurine typology of serial production, obtained from molds reproducing women bidders wrapped in heavy cloaks. They were coated with a liquid white slip before firing and were sometimes painted afterwards in naturalistic tints with watercolors.

The figurine is a woman wearing typical female clothes, *i.e.* the tunic (*chiton*) and a large cape (*himation*) that also covers the head and the lower part of the face. On the surface are traces of white bulk and polychrome: pink on the dress, red on the foot, orange on the hair. The forgery technique used an original sample mold from which a matrix that gave the overall impression to the piece came out, then retouched by assembling details in turn based on other original prototypes: the final result was a product resulting from the mixture of more matrices drawn from originals. The same Centuripine mould has produced at least another figurine of the Libertini collection of the Archaeological Museum of the University of Catania: one of the National Museum of Leiden, one of the Danish National Museum and the Museum of Aarhus, in Denmark