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Master's Degree in The Ancient Mediterranean World: History,  
Archaeology, and Art

**Etruscan Gold Bezel Rings: Typology, Production and  
Iconography**

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# Part One: Introduction

This study concentrates on Etruscan gold bezel rings of the Archaic and Classical periods, analysing them through typological, iconographic, and technical-productive perspectives. Defining the scope of the investigation is essential, as the broader subject of Etruscan rings encompasses a range of materials and forms. Scarab and swivel rings have received considerable scholarly attention and catalogued extensively, while fixed bezel types remain comparatively underexplored.<sup>1</sup> Furthermore, rings made from varied materials such as bronze, silver, and iron, have been treated collectively. This study concentrates on gold as the primary decorative material, whether in the form of solid or gold-plated examples. Within this refined corpus, distinct typological groups are apparent and there is evidence of active workshops producing fixed bezel rings *within* Etruria.

Earlier scholarship has assessed Etruscan examples within Greek and Roman typological frameworks, sometimes leading to their misclassification. This study addresses that problem by re-examining the material on its own terms and situating the objects more firmly within the broader cultural context of Etruria. The catalogue features 136 rings and is the foundation for this study. Analysis reveals consistent patterns in form, size, technical production, and iconography. By concentrating specifically on gold fixed bezel rings, the scope is refined and clear Etruscan types can be studied as a coherent group.

## 1.1 Literature Review

The scholarship on Etruscan rings is limited to the 1900s and has not been substantially revisited since. Existing studies are significant in their foundation and classification of Etruscan rings but are confined to individual collections and museums rather than addressing the material as a coherent corpus. One of the earliest contributions is Marshall's *Catalogue of the Finger-Rings (Greek, Etruscan, and Roman) in the Departments of Antiquities, British Museum* published in 1907. As its title indicates, the study focuses exclusively on the rings in the Museum's collection. Broadly speaking, this catalogue is an important reference work for ancient finger rings as it discusses material from Egyptian through to later Roman periods. However, Etruscan fixed bezel rings are not treated as an independent category. Instead, this ring type is grouped under Phoenician, Ionic-Etruscan, and Graeco-Etruscan types. While the

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<sup>1</sup> Marshall 1907, 53-55. Also see Boardman, *Greek Gems and Finger Rings* (1970; revised ed. Bonfante), especially pp. 152-153.

catalogue is thoroughly and carefully organised, there remains clear scope for considering Etruscan bezel rings as a distinct group, particularly given that Etruscan scarab and swivel rings are separately addressed.<sup>2</sup> Marshall's classification situates many of the gold bezel rings within Greek and Phoenician spheres, and in some cases, this has led to the misidentification of examples which will be discussed in later chapters.

Building on this, Boardman's scholarship on ancient finger rings provides a foundation for this thesis as his work is exceptional in its breadth. He examines rings from multiple periods and regions while considering not only their technical construction, but also potential influences. It should also be noted that Boardman's study is limited to the rings in the Ashmolean Museum collection. As the catalogue presented here demonstrates, a substantial number of Etruscan rings are held in other collections, highlighting the potential for a broader, more comprehensive analysis.

Importantly, Boardman uses comparative parallels to place the iconography of the rings within the wider scope of the ancient Mediterranean. His research plays a key role in the identification and classification of Etruscan ring types, arguing that they can be studied as a distinct category. Two of his works are particularly relevant for this analysis: *Etruscan and South Italian Finger Rings in Oxford* (1966) and *Archaic Finger Rings* (1967). While the 1967 study is a broad survey of Mediterranean rings including Cyprus and Phoenicia, it provides the core framework for categorisation and analysis. In this work, Boardman classifies Etruscan cartouche rings as Group B and further subdivides them into the following types:

Type I: Devices arranged in registers with hatched borders

Type II: Device along the bezel with hatched border

Type III: Impressed intaglio devices

Type IV: Relief devices

Although Boardman's analysis is concise and highly effective, there remains significant scope for deeper investigation into variations in bezel shape, iconography, and construction techniques. This thesis seeks to build on his work by examining further subgroups in both shape and size within the general bezel types.

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<sup>2</sup> Marshall 1907, 53-55.

The publication *L'Oro Degli Etruschi* (1983) by Cristofani and Martelli is a significant work as it presents Etruscan jewellery as its own subject. The work situates Etruscan goldsmithing within both its wider Mediterranean network and its own distinctive cultural context, presenting a striking visual and scholarly account of the richness of Etruscan gold. Its significance lies in its treatment of Etruscan artefacts as a vibrant, independent category. While external influences are acknowledged, the authors consistently reinforce the internal stylistic identity of Etruscan work.

Notably, the publication links many objects to their original tomb contexts, marking a departure from earlier studies in which provenance was either unknown or ignored. This provides previously overlooked insight into the social and ritual significance of the objects. While the book offers a comprehensive catalogue of gold objects including necklaces, bracelets, earrings, bowls, hairpins, and vessels, the section on rings is limited to sixteen examples. This constrains the ability to identify broader typological or iconographic trends. Nevertheless, the work is significant in its integration of provenance and discussion of Etruscan workshop practices.

## 1.2 Scope and Purpose

As previously discussed, most of the scholarship related to Etruscan bezel rings is via a museum catalogue and is limited to that specific collection. Marshall's work focuses on the collection in the British Museum and Boardman's to the Ashmolean. This thesis will bring together examples from various collections, analysing gold bezel rings as distinctive expressions of Etruscan craftsmanship. Drawing upon ideas first formulated by scholars like Marshall, Boardman, Cristofani and Martelli, there is significant scope for further discussion of these rings which have been left untouched since their initial analysis in the nineteenth and twentieth centuries.

The rings included in this catalogue have largely been identified through prior publications and examination of museum collections. Although most have been made available online, rings in European collections, particularly Italian, can only be identified through prior scholarship. There are 10 unpublished rings included in this catalogue, nine are in the National Etruscan Museum of Villa Giulia and one in the Schmuckmuseum Pforzheim.<sup>3</sup> The 136 rings form the core material and point of reference for this study.

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<sup>3</sup> Villa Giulia catalogue numbers C.T.8-9, C.T.14, C.T.18-19, C.AE.11, C.O.2, & A.E.3. Pforzheim catalogue number A.C.1. Physical access to the unpublished materials in Villa Giulia was kindly granted in January 2026.

### 1.3 Work Structure

As this thesis examines Etruscan bezel rings from a typological, iconographic and technical-production perspective, several elements will be analysed. Each chapter follows a chronological structure in its discussion of the rings, proceeding from period to bezel shape and finally to the relevant iconographic group. Rings are identified by their catalogue number alongside their collection number to ensure clarity and ease of reference. Rings and other objects cited but not included in this catalogue are identified by their relevant collection or museum number.

Part Two forms the critical analysis of the study. It focuses on the principal patterns and identifies key developments related to these Etruscan rings. Beginning by establishing the chronological framework, dating conventions will be refined to specifically address Etruscan rings within the broader context of ancient jewellery. Provenance will then be examined through the identification of key sites, tomb assemblages, and early collections, from which centres of manufacture may be proposed. Analysis of bezel shape, techniques, and iconography reveals recurring patterns that position these rings as distinctly Etruscan objects. Study of these features also highlights an interconnected network within Etruscan goldsmithing practices.

Part Three summarises the patterns identified through this analysis and illustrates the relationships between bezel types. It also explores their potential function and purpose within a wider Etruscan context. The catalogue is included at the end for ease of reference.

## Part Two: Critical Analysis

Many of the following sections overlap as several elements must be considered together rather than in isolation. Provenance and collecting histories are closely related, just as techniques and forms are, while iconography overlaps with both. This study therefore moves from the most basic aspects to more complex interpretations, building towards a deeper understanding of the material in an Etruscan context.

### 2.1 Chronology

The general chronology of Etruscan jewellery is broad and is typically classified into the following periods: Early Etruscan 700-400 BCE, Late Etruscan 400-250 BCE, Hellenistic 330-27 BCE, and Roman 27 BCE-400 CE.<sup>4</sup> Early Etruscan jewellery can be divided into three phases, the earliest spanning c. 725-625 BCE, during which granulation was the dominant decorative technique as evidenced in the great tombs at Vetulonia, Praeneste and Caere.<sup>5</sup> The Phoenicians played a crucial role in spreading hybrid artistic styles across the Mediterranean, as their coastal colonies facilitated the circulation of high-quality goods such as jewellery in the late 8th and 7th centuries BCE.<sup>6</sup> These goods blended Levantine, Egyptian, and Aegean traditions and introduced orientalisng motifs and techniques into Etruscan material culture.<sup>7</sup>

The second phase (c. 625-475 BCE) is characterised by increased Greek influence and is well represented by tombs at Populonia, Vulci, and Chiusi. Despite the immense artistic influence, Greek forms were seldom directly imitated and Etruscan jewellery retains a clearly identifiable character.<sup>8</sup> During this period, granulation gives way to the simpler technique of filigree and finger rings become increasingly common.<sup>9</sup> Rings featuring slender hoops and cartouche-shaped gold bezels became especially popular. The third phase (c. 475-400 BCE) marks a transitional period between Early and Late Etruscan jewellery.<sup>10</sup> During this time, the cartouche-shaped ring gradually fell out of favour and was replaced by the almond-bezel type, which reflects stronger Classical influences.

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<sup>4</sup> Bonfante, Nagy and Collins-Clinton 2015, 363. Higgins 1980, pp. 135, 149, 153, 173. Tait 2008, 63.

<sup>5</sup> Higgins 1980, 136.

<sup>6</sup> Altaweel and Squitieri 2018, 186. Markoe 1966, 54. Smith 2014, 4.

<sup>7</sup> Altaweel and Squitieri 2018, 186. Markoe 1966, 54. Smith 2014, 4.

<sup>8</sup> Higgins 1980, 137.

<sup>9</sup> Higgins 1980, 137, 145.

<sup>10</sup> Higgins 1980, 137.

In the Late Etruscan period, beginning around 400 BCE, jewellery production increased and developed a distinctive character. Evidence from tomb contexts, particularly at Praeneste, Vulci, Populonia, Todi, and Perugia, indicates that finger rings were especially popular and produced in a wide range of forms, with Greek-inspired designs such as round or pointed oval bezels adopted.<sup>11</sup> By the mid-third century, following the defeat of Etruscan cities by Rome, jewellery produced after 250 BCE is considered to be Hellenistic.

While this general chronology outlines developments in jewellery production, the rings examined in this study can be placed within a more precise chronological framework. Two main factors assist in establishing this timeline: artistic production and tomb assemblages. Artistic features such as form and iconographic subject, provide important chronological indicators. As discussed in the following sections, certain motifs help refine dating. For example, rings depicting hippocamps cannot be dated earlier than 550 BCE, when this motif first appears in Etruria.<sup>12</sup> The cartouche-bezel ring can be situated within a general range of 600-500 BCE, with additional variations in size and form offering specific sub-periods. Engraved cartouche types belong primarily to the first half of the sixth century BCE, while repoussé examples appear mainly in the second half of the century. The mature phase of the cartouche type, characterised by medium and large bezels with ornate borders, can be placed more narrowly around 550-525 BCE.

Confirmation of this chronology is found in the available provenance data. For the Archaic examples, two rings no. C.T.24 and C.T.25, featuring an engraved tripartite design on a large cartouche bezel were found in contexts dated to the sixth century BCE, including a black-figure amphora of 540-520 BCE, which supports the proposed chronology for this mature ring type.<sup>13</sup> Additional dating from the Veiî Pantanaccio Tomb and Vulci assemblages reinforces the Archaic dates for the cartouche bezel rings.<sup>14</sup>

For the support type rings, the treatment of the lion head is characteristic of the late Archaic period, while the presence of scarabs on certain examples allows them to be dated to the fifth century BCE. Although the type ultimately derives from East Greek models, the treatment of

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<sup>11</sup> Coarelli 1966, 76. Higgins 1980, 149-52.

<sup>12</sup> Boardman 1967, 10.

<sup>13</sup> See 2.2 Provenance 'Ferentinum'. Assemblage items include MFA 98.687-691a, 98.774-775, 98.778-783, 98.800-801, and 98.918.

<sup>14</sup> For Vulci assemblage see MET object numbers 40.11.7-18.

the hair around the face, particularly the flat, combed strands across the forehead, has few close parallels.<sup>15</sup>

Dating the almond-bezel rings is more complex, as earlier scholars proposed differing chronologies despite the close stylistic unity of the group.<sup>16</sup> The earlier dating for the mid-fifth century BCE has since been confirmed by the discovery of a ring in a tomb at Spina associated with Attic pottery dating to shortly after the mid-fifth century BCE.<sup>17</sup> Furthermore, the presence of certain mythological figures, such as Herakles and the Nemean lion, supports an early Classical date. In some examples, the satyrs still display the Archaic horse tail rather than the later Classical goat form, further indicating a transitional moment in style.<sup>18</sup> The slightly Archaic features of the almond-bezel rings reiterate this transitional period.

Analysis of form and iconography allows for the establishment of a clear chronological framework for Etruscan bezel rings. Where provenance is available, evidence from tomb assemblages further supports and refines this dating. These aspects will be examined in greater detail in the relevant sections that follow.

## 2.2 Provenance

Rings acquired by nineteenth-century collectors are now associated with specific museum collections. For example, the rings from the Campana Collection are held by the Musée du Louvre, while the Castellani Collection belongs to the National Etruscan Museum of Villa Giulia. The British Museum and the Bibliothèque nationale de France both obtained rings from the Campanari Collection, and the Ashmolean Museum received the Fortnum Collection through a bequest in 1899. By tracing these objects from their current museum holdings back through early collections and, where possible, to their original find spots, this section attempts to reconstruct the movement of the rings with their original Etruscan contexts.

Only thirty-four rings in the catalogue have a recorded or suggested provenance. Even in these examples, the documentation varies significantly and the specific circumstances of discovery remain unclear. While many of the rings are broadly attributed to Etruscan sites, their precise

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<sup>15</sup> Boardman 1967, 20.

<sup>16</sup> Boardman 1966, 13. Marshall placed them in the first half of the fifth century BCE based on their slightly Archaic look, whereas others suggested dates in the fourth or even third centuries.

<sup>17</sup> Boardman 1966, 13, no. xxiii from Spina, Valle Trebba Tomb 559. A youth with a chlamys and whip on a rearing horse.

<sup>18</sup> See 2.6 Iconography ‘Satyr Group’.

findspots are rarely recorded, and in most instances no detailed contextual information survives. As a result, the available provenance data is extremely limited.

Nevertheless, the distribution patterns of the rings that can be linked to sites remain analytically valuable. By examining the frequency of rings with available data, it is possible to identify broader patterns of circulation and concentration. Such patterns may suggest regional preferences, workshop distribution networks or varying levels of local demand. This section will aim to analyse these site associations and provide an important framework for understanding the production and exchange of gold bezel rings within Etruria.

## The Campanari Collection

*Nos. C.AE.6, C.AE.8, C.AE.10, C.AE.15, C.C.4, C.C.5, A.S.2.*

The Campanari family, Vincenzo and his sons Carlo, Secondiano, and Domenico, were renowned antiquarians and antiquities dealers who sparked interest in the Etruscans through their famous London Pall Mall exhibition in 1837. Investigating the collecting practices of the Campanari family may help clarify the provenance of several rings in this collection, as the vast majority of the Campanari's material originated from excavations in Tuscania and Vulci.

The London exhibition consisted of three floors, each presenting reconstructed tomb chambers. According to Secondiano's 1837 account, the basement displayed the Tomba del Morto (Tarquinia), the Grotta Dipinta (Bomarzo), two tombs from Tuscania (then Toscanella), and a *columbarium* (although late Republican).<sup>19</sup> The ground floor featured the Tomba delle Bighe and the Tomba del Triclinio (both Tarquinia), alongside two further tombs from Tuscania and finally, the upper floor included the Tomba delle Iscrizioni, the Tomba Campanari (Vulci), and a 'Great Room' containing objects offered for sale from Vincenzo Campanari's excavations at Vulci.<sup>20</sup>

Of particular importance is the provenance of these artefacts. Whilst the exhibition was mainly concerned with sarcophagi and wall-paintings, viewers noted the beauty of the objects which included some fine jewellery kept in the Toscanella (Tuscania) tomb on the ground floor.<sup>21</sup> The success following the sale of artefacts prompted the brothers to establish antiquities-dealing

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<sup>19</sup> Swaddling 2018, 46. Campanari 1837.

<sup>20</sup> Swaddling 2018, 46. Campanari 1837. Jewellery from the sales room had an origin of Vulci and some pieces from the exhibition sold in the following months likewise had this provenance or from Tuscania.

<sup>21</sup> Swaddling 2018, 48, fig 51.

businesses, with Domenico based in London and Carlo and Secondiano in Paris and Germany.<sup>22</sup> The British Museum bought 191 objects in 1838 and subsequently many more up until 1849.<sup>23</sup> Swaddling notes that for the British Museum, the acquisition established a solid foundation for what would become one of the finest collections of Etruscan antiquities outside Italy.<sup>24</sup>

Although the Campanari Collection is now dispersed across multiple locations, the jewellery can be plausibly attributed to origins in the regions of Tuscania, Tarquinia, and, most notably, Vulci. Of the rings included in this thesis, seven rings were purchased from the Campanari Collection. Three rings, catalogue numbers C.AE.6, C.AE.10, and A.S.2, were bought by the British Museum in 1846, none of which have a secure provenance.<sup>25</sup> An additional four rings, numbers C.C.4-5, C.AE.8 and C.AE.15, were purchased by the Bibliothèque nationale de France in 1854.<sup>26</sup> Both C.C.4 and C.AE.15 have a provenance of Vulci, reinforcing the hypothesis that much of the Campanari jewellery originated from this site.

## The Campana Collection

*Nos. C.T.1, C.T.3, C.T.4, C.T.5, C.T.7, C.T.11, C.WF.3, C.WF.4, C.WF.5, C.WF.6, C.LF.2, C.C.1, C.C.3, C.C.6, C.C.7, C.C.9, C.C.10, C.AE.12, C.AE.13, C.AE.19, C.AR.1, C.AR.2, C.AR.3, C.AR.5, C.AR.7, C.AR.8, C.AR.11, C.AR.12, A.E.4, A.E.5, A.E.6, A.H.3, & M.7.*

Many the rings in this catalogue originate from the Campana Collection and are now kept in the Musée du Louvre after the 1861 sale to France. Marquis Giovanni Pietro Campana di Cavelli (1808-80) was part of a wealthy Roman family and was able to create a large collection of antiquities from a combination of archaeological excavations and acquisitions on the antiquities markets.<sup>27</sup> From 1832 until 1857, Campana was actively improving his collection, not only through acquisitions but also by excavations at Ostia, Veii, Caere, Vulci, Ruvo, and other areas including Alba and in Magna Graecia.<sup>28</sup> However, Campana was convicted of embezzlement in 1857, a definitive moment in which the collection was seized and sold by the Papal States.<sup>29</sup> The collection was divided between England, Russia and France. In 1861, a substantial portion was acquired by the Tsar Alexander II and kept by the State Hermitage

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<sup>22</sup> Buranelli 1991, 49-50, Perkins 2007, 4. Swaddling 2018, 49.

<sup>23</sup> Swaddling 2018, 51. The purchase from 1849 includes British Museum object numbers 1838,0608.1-191.

<sup>24</sup> Swaddling 2018, 51.

<sup>25</sup> BMC object numbers 1846,0629.19, 1846,0629.18, 1846,0629.17.

<sup>26</sup> BnF object numbers 56.483, 56.482, 56.479, 56.478.

<sup>27</sup> Guerra 2007, 480.

<sup>28</sup> Pianazza 1993, 436. Reinach 1904, 186.

<sup>29</sup> Bertrand 1862, 269. Pianazza 1993, 433.

Museum.<sup>30</sup> The rest of the collection, over 10,000 objects, were purchased by Napoleon III for 4,500,000 francs and later distributed between the Musée du Louvre and various regional museums.<sup>31</sup>

The firm of Castellani had an active role in Campana's collection by restoring some of the pieces. Modification and refurbishment was a common practice of the nineteenth century, with numerous artefacts from the Campana collection and some of those that Alessandro Castellani sold to the British Museum, showing signs of enhancement.<sup>32</sup> The other Castellani brother, Augusto, played a role in preparing the Campana objects for sale to France, despite initially campaigning against the collection's dispersal. After examining more than 1,000 pieces and noting that many had already been heavily and badly restored, he spent a further five months working on the collection to make it presentable for sale.<sup>33</sup> In an analysis of several objects formerly belonging to the Campana collection, Guerra observes that some Etruscan gold rings with cartouche-shaped bezels, produced in the second half of the sixth century BCE, were at times decorated with wire and granulation motifs and fitted with ribbon hoops that are not characteristic of Etruscan metalwork.<sup>34</sup> This is especially evident in some of the rings in the catalogue.

There are 33 rings featured that once belonged to the Campana Collection and now acquired by the Louvre. Some rings show obvious signs of 'enhancement' with modern additions ranging from small decorative details to completely new hoop and bezel mounts. Numbers C.WF.5, C.C.1, C.C.9, C.AE.13, and C.AR.1 are the most obvious of the modifications, featuring an Archaic bezel face that has been fixed onto a completely modern and reimagined bezel body and hoop.<sup>35</sup> The style comprises a broad, flattened form adorned with a narrow line of granulated beads along the sides. Additionally, the bezel exterior is richly embellished with filigree gold wires in patterns that do not reflect authentic Etruscan rings. Other examples are more decorative in their modifications, with numbers C.WF.6, C.AR.12, C.AR.5, and C.AR.3 incorporating modern ornamental elements like a twisted wire border.<sup>36</sup> These modern additions are easy to identify given the obvious stylistic consistencies used within Etruscan workshops. However, further scientific analysis would be required to determine the more subtle

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<sup>30</sup> Pianazza 1993, 434.

<sup>31</sup> Munn 1984, 88. Pianazza 1993, 433.

<sup>32</sup> Munn 1984, 88, 153.

<sup>33</sup> Hansson 2018, 88.

<sup>34</sup> Guerra 2007, 484.

<sup>35</sup> Louvre object numbers Bj 1126, Bj 1071, Bj 1073, Bj 1069, Bj 1122.

<sup>36</sup> Louvre object numbers Bj 1123, Bj 1119, Bj 1117, Bj 1121.

restorations which mimic ancient types. Only two out of the thirty-four rings have a provenance, C.C.10 and C.AR.8 are said to have been from Vulci, unfortunately the rest remain unknown.<sup>37</sup>

## The Castellani Collection

*Nos. C.T.8, C.T.9, C.T.13, C.T.14, C.T.16, C.T.18, C.T.19, C.T.26, C.WF.2, C.LF.3, C.AE.11, C.O.2, S.4, A.S.4, A.W.3, & M.1.*

The Castellani family were among the earliest and most successful revivalist jewellers, active for over a century as both goldsmiths, antiquities dealers, and collectors in Rome from 1814 onwards.<sup>38</sup> Initially founded by Fortunato Pio Castellani (1794-1865), the Castellani firm was continued by his two sons Alessandro (1823-1883) and Augusto (1829-1914), and later from 1914 by Augusto's son Alfredo (1853-1930) who donated large parts of the collection to the Italian nation.<sup>39</sup> Across three generations, their work drew inspiration from ancient jewellery, particularly Etruscan models as revealed through early archaeological excavations in Tuscany and Lazio in which they were involved. The family gained first-hand access to ancient pieces, developing knowledge of techniques that informed their restoration, reinterpretation, and creation of new works inspired by antiquity.<sup>40</sup> The 1861 sale of the Campana Collection to France, which the Castellani opposed, represented a significant moment for the family and contributed to their decision to build their own collection of ancient jewellery.<sup>41</sup> As active collectors, much of the Castellani family's material is now housed in the National Etruscan Museum of Villa Giulia.

There are 16 gold rings once belonging to the Castellani Collection featured in this catalogue, majority are now kept in the National Etruscan Museum of Villa Giulia and are mostly of the cartouche-type form. The collection was obtained by the museum after Alfredo donated the collection to the Italian nation on 22nd of January 1919.<sup>42</sup> Two gold pieces, numbers A.S.4 and A.W.3, now belong to the British Museum who purchased the rings from Alessandro Castellani in 1865 and 1872.<sup>43</sup> This pair consists of almond-shaped bezel rings dating from the late

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<sup>37</sup> Louvre object numbers Bj 1067 and Bj 1118.

<sup>38</sup> Hansson 2018, 88.

<sup>39</sup> Polizzi 2010, 222. Hansson 2018, 88. Sgubini 2000, 9. Alfred made the donation in accordance with his father's wishes.

<sup>40</sup> Hansson 2018, 88.

<sup>41</sup> Hansson 2018, 88. Sgubini 2000, 11.

<sup>42</sup> Munn 1984, 37.

<sup>43</sup> BMC object numbers 1872,0604.51 and 1865,0712.53.

Archaic to early Classical transitional period. Under Alessandro's direction, a substantial collection was amassed, from which the British Museum made multiple significant acquisitions beginning in 1962.<sup>44</sup> One of the largest purchases was 1,500 objects in 1872.<sup>45</sup> Importantly, Augusto received a large loan to make a purchase from the Calabresi brothers in which he obtained "tutti gli oggetti antichi da essi scavati a Cerveteri" coming to the "possesto di vari bronzi e ori antichi insieme ad una collezione di trecento vasi etruschi".<sup>46</sup> The mention of various ancient bronzes and golds from Cerveteri is significant, suggesting that although some of the rings lack secure provenance, those acquired from Augusto's collection likely originated there. Five of the rings at Villa Giulia have a documented provenance from Cerveteri while the origins of the remaining pieces can only be hypothesised.<sup>47</sup> Although Augusto was a generous patron, he has been criticised for misrepresenting the declared provenance of many important objects, seemingly to enhance their value.<sup>48</sup> This is a recurrent issue across these collections. Museums often obtained the gold pieces without any knowledge of the origins unless previously documented by the collectors.

There is also the other issue of authenticity. As previously mentioned, the Castellani family were not only prominent collectors but also highly skilled goldsmiths during the nineteenth-century Etruscan revival. Fortunato Pio Castellani founded the school of revivalist jewellery in Rome in the 1840s where close engagement with ancient material formed the basis of both restoration and reproduction practices.<sup>49</sup> Goldsmiths associated with the workshop were frequently involved in the restoration of ancient gold ornaments, skills of which could later be applied to the production of objects that closely imitated Etruscan manufacture. Modern gold was artificially patinated using acids and gold solutions, making it difficult to distinguish between original and nineteenth-century creations.<sup>50</sup>

Due to Alessandro Castellani's activities as an antiquary and dealer, the collection is associated with issues of provenance, restoration, and authenticity. Classical pieces and other objects from the Castellani Collection rarely had a precise provenance. Some were highly restored and, in some cases, they were reassembled from disparate ancient and modern components or at worst

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<sup>44</sup> Munn 1984, 36. Sgubini 2000, 11.

<sup>45</sup> Munn 1984, 36. Sgubini 2000, 11.

<sup>46</sup> Sgubini 2000, 12.

<sup>47</sup> Catalogue numbers C.T.13, C.T.16, C.T.26, C.LF.3, C.WF.2, & S.4 have recorded provenances of Cerveteri.

<sup>48</sup> Sgubini 2000, 12-13.

<sup>49</sup> Munn 1984, 13.

<sup>50</sup> Munn 1984, 13-14.

straightforward fakes.<sup>51</sup> Despite these limitations, the Castellani Collection remains of central importance to Etruscan studies, as it enables the examination and identification of distinctive objects, particularly rings, that exhibit characteristics unique to Etruscan craftsmanship.

The concentration of cartouche-style rings at Cerveteri suggests that the site functioned as a principal centre of demand for this ring type during the Archaic period. The number of examples attributed, and the relatively consistent chronology indicates a sustained and possibly localised preference for this form. This pattern reinforces the existence of an elite social group at Cerveteri for whom gold bezel rings functioned as markers of status and identity.

### The Fortnum Collection

*Nos. C.T.20, C.T.21, C.T.27, C.AE.14, C.AE.2, M.2, M.3, M.4. A.S.3, A.H.1, A.H.2, A.E.1, A.W.1, & A.B.4.*

The collection of Charles Drury Edmond Fortnum (1820-1899) was notable for its consistently high-quality objects and its broad historical basis which included artefacts of Egyptian, Greek, Etruscan, Roman and other origins.<sup>52</sup> Although smaller than other collections formed in the second half of the nineteenth century, Fortnum's collection included over 1,000 objects of diverse character, including sculpture and painting, but with a primary focus on bronzes and finger rings.<sup>53</sup> He was widely recognised across Europe as an expert in these fields during the 1850s and 1860s.<sup>54</sup> Of particular importance is his formal offering of his collection to Oxford in 1888, in which Fortnum bestowed 828 rings on the Ashmolean with an endowment to the University.<sup>55</sup> Most of these rings were acquired in Rome or received as gifts from fellow collectors, carefully recorded by Fortnum, and notably free from forgeries.<sup>56</sup>

The bestowment was a significant action that advanced the study of ancient rings, particularly as Boardman later devoted considerable attention to the analysis and identification of rings within the collection, work that has in turn informed the scholarly discourse underlying this thesis. Although the collection holds a substantial number of rings, only fourteen are included in the catalogue on account of their gold composition and Etruscan origin. Five of these rings

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<sup>51</sup> Munn 1984, 153.

<sup>52</sup> Boardman 1966, 1. Lloyd 1989, 210.

<sup>53</sup> Lloyd 1989, 210.

<sup>54</sup> Lloyd 1989, 210.

<sup>55</sup> Bury 1978, 621. Lloyd 1989, 211, Scarisbrick 1999, 233.

<sup>56</sup> Scarisbrick 1999, 233.

are of the cartouche-type, C.T.20, C.T.21, C.T.27, C.AE.14, and C.AE.2, and another three are miscellaneous shapes M.2-4.<sup>57</sup>

Of particular importance are the remaining six which are of the almond-shape bezel, catalogue numbers A.S.3, A.H.1, A.H.2, A.E.1, A.W.1, and A.B.4.<sup>58</sup> Fortnum identified and published five examples of this type, characterised by a hollow hoop and almond-shaped bezel, dating to the second half of the fifth century BCE.<sup>59</sup> Five rings listed above but excluding A.S.3, were discovered in a tomb assemblage at Praeneste, an accumulation that may point to the particular popularity or local preference for this Classical ring type within the Etruscan city. These rings share the same form and chronological dating of 450-400 BCE.

Fortunately, Fortnum undertook a careful study of these objects and preserved valuable documentation relating to their discovery and the contents of the tomb. Prior to the end of 1868, excavations were conducted in the neighbourhood of ancient Praeneste and Fortnum describes the discovery of a 'sarcophagus containing some objects of great interest and artistic excellence,' which included three bronze mirrors, seven finger-rings, and some gold earrings, all recovered from the same burial context.<sup>60</sup> He provides detailed discussion of the five rings catalogued, as well as one additional ring from the same group that is not included due to the absence of available data.<sup>61</sup> The four catalogued examples are executed in repoussé with figural subjects in low relief and in the almond-bezel form, whilst the sixth is a plain funerary ring made of extremely thin gold.

In the case of ring A.W.1, Fortnum connects its iconography to one of the bronze mirrors discovered in the same tomb, suggesting a broader coherence in the burial assemblage. He interprets the image of a man rearing a horse as representing one of the Dioscuri, an identification supported by a bronze mirror from the tomb depicting Castor and Pollux departing after binding King Amycus to a tree.<sup>62</sup> The iconographic themes of the rings suggest a male burial context, with two examples depicting Herakles and another showing an

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<sup>57</sup> Ashmolean numbers ANFortnum.FR.50-66 and F.763.

<sup>58</sup> Ashmolean numbers ANFortnum.FR.702, ANFortnum.FR.80-81, and ANFortnum.FR.83-85.

<sup>59</sup> Scarisbrick 1999, 236. Those identified by Fortnum are Ashmolean Museum F81-5, all except F.82 are listed in this catalogue as it does not appear in the collections database at present.

<sup>60</sup> Fortnum 1873, 353-4. Fortnum notes that smaller gold objects were concealed by the individual who first entered the tomb and were likely later disposed of for personal gain, implying that part of the assemblage was removed and privately sold before it could be formally documented.

<sup>61</sup> Fortnum 1873, 355, no. 3. This ring is of the same almond-bezel shape, featuring a gilt-silver hoop and bezel depicting a nude, bearded figure in the act of striking something over his head. Before him is a youth, falling backwards.

<sup>62</sup> Fortnum 1973, 359.

embracing couple. Additionally, the large diameters of all rings in the assemblage, ranging from 2.5 cm for the smallest to 2.9 cm for the largest, carry associations with a male burial.

The Fortnum Collection continues to play a significant role in the study of Etruscan finger rings and the identification of established typologies. It forms an essential part of the present catalogue and is regarded as reliable, both in terms of authenticity and provenance when recorded. The provenance of the Praeneste tomb assemblage highlights the association of the almond-bezel form with both elaborately decorated and entirely plain bezel faces, demonstrating the preference of this Classical type.

## The Waterton Collection

*Nos. C.T.2, C.WF.1, C.AE.1, M.13, A.B.2, M.9, & M.11.*

Of similar comparison to Fortnum's collection is that of Edmund Waterton (1830-81) whose main goal was to formulate a collection that illustrated the history of rings across all periods and types.<sup>63</sup> The Edmund Waterton collection is now kept by the Victoria & Albert Museum in South Kensington and contains approximately 760 rings after being acquired in 1871 and 1899.<sup>64</sup>

Featured in this catalogue are seven rings, all varying shapes and chronology, making this collection arguably the most diverse set of rings. They are now kept in the V&A Museum in which the Waterton collection is now associated. The earliest rings, C.T.2, C.WF.1, C.AE.1, and M.13 date roughly to the sixth century BCE and demonstrate a diverse range of Phoenician and Egyptianizing influences.<sup>65</sup> The other three rings, A.B.2, M.9 and M.11, date between the 5th and 4th century BCE and exhibit strong Classical characteristics. Unfortunately, none of the rings have a known provenance.<sup>66</sup>

## The Durand Collection

*Nos. C.T.22, C.AE.3, C.AE.4, C.AE.5, C.AE.7, C.AE.16, C.C.2, A.F.2, A.C.2, A.C.3, & S.3.*

Edme Antoine Durand (1768-1835) was a famous collector of antiquities during the early 19th century. His name is associated with two principal collections; the first Durand collection was sold to the Charles X Museum in 1825 which contained 7,400 objects, and the second was

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<sup>63</sup> Scarisbrick 1999, 234.

<sup>64</sup> Ring 413-1871. 2006. *Ring, c. 6<sup>th</sup> century BC*. <https://collections.vam.ac.uk/item/O122539/ring-unknown/>.

<sup>65</sup> V&A object numbers 437-1871, 8775-1863, 438-1871, & 413-1871.

<sup>66</sup> V&A object numbers 444-1871 & 441-1871.

dispersed at auction after his death in 1835.<sup>67</sup> Italy was his principal source of supply, with five documented trips in 1825, 1826-27, 1830, 1833, and 1834. During these visits, Durand acquired artefacts from the excavations of the Campanari brothers, including numerous Greek vases and Etruscan jewellery unearthed at Vulci.<sup>68</sup> This is perhaps some indication of the provenance of the 11 rings in this catalogue that once belonged to the Durand collection.

Of these rings, six are now in the Bibliothèque nationale de France and were acquired in 1836, likely following the auction in 1835. Three of the rings are of the cartouche-type, C.C.2, C.AE.5, and C.AE.7, and the other three are almond-shaped, A.F.2, A.C.2 and A.C.3.<sup>69</sup> While the provenance of the rings remains undocumented, their shapes and iconography firmly establish them as Etruscan, possibly originating from Vulci based on Durand's collecting habits. Another ring from the collection now in the Antikensammlung in Munich (inv.2409), catalogue number S.3, is attributed to Vulci and of the support type. The remaining four rings are all of the cartouche-type and are housed in the British Museum, with two of them acquired in 1926; numbers C.T.22, C.AE.3-4, and C.AE.16.<sup>70</sup> Although their provenance is not securely established, it could be linked to Vulci. None of these rings discussed from the Durand collection show signs of falsification.

## Various Collections

The catalogue records several other collectors and former owners, although each is represented by only a small number of rings. In total, twenty-eight rings are attributed to a diverse range of individuals and collections. Among these are three rings now held by the Victoria and Albert Museum, formerly part of the Webb Collection (inv. numbers 8779-1863, 8782-1863, and 8767-1863), all of which are authentic. Two further rings (BMC 1772,0314.19 and 1772,0314.131) once belonged to Sir William Hamilton and were acquired by the British Museum in 1772. The British Museum houses three additional rings (BMC 1917,0501.21, 1917,0501.30, and 1917,0501.210) formerly owned by Sir Augustus Wollaston Franks, which entered the collection in 1879. Other notable names include the collections of Feoli and Moretti. The remaining twenty rings lack recorded acquisition histories or were previously

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<sup>67</sup> Detrez 2014, 45-6.

<sup>68</sup> Detrez 2014, 48.

<sup>69</sup> BnF object number 56.480, 56.477 and 56.476. Almond shape 56.489, 56.487, and 56.488.

<sup>70</sup> BMC object number 1926,0407.1, 1926,0407.3, 1926,0407.2, and 1926,0407.5.

unregistered. There are however, several rings with identifiable provenances and tomb assemblages.

### Populonia: Tomb of the Flabelli

The site of Populonia has produced three rings attributed to this provenance. Ring C.O.5 is distinctive in its iconography, lacking close parallels and not readily assignable to a clearly defined iconographic group (Firenze inv.89260). The cartouche-bezel features a design in relief, made entirely of solid gold. The ring was recovered from the Tomb of the Flabelli with material evidence indicating that the tomb was in use from the early seventh century BCE through the mid-sixth century BCE with ceramic pieces dating to c. 550 BCE. The assemblage has yielded several exceptional finds and although Minto provided only a brief account of the arrangement of the grave goods, the materials he documented are dated no later than the first quarter of the sixth century BCE and included this ring.<sup>71</sup> Subsequent excavations of the same tomb included objects of faience, amber, glass paste, bone, and bronze pendants, as well as iron fibulae and a notably rich collection of iron knives.<sup>72</sup> Together, this assemblage situated the ring within a funerary context of considerable prestige.

The remaining two examples, A.H.4 and A.W.2, are both almond-bezel type and lack a known context within Populonia. Although the presence of these examples may suggest a degree of continuity in ring preferences from the Archaic through to the Classical period, the absence of detailed contextual information regarding their find circumstances significantly constrains further interpretation. It does suggest that both cartouche and almond-bezel rings were sought after by elite individuals.

### Veii: Pantanaccio Tomb

At the beginning of the sixth century and throughout the entire fifth century BCE, the wealthy necropolises of Veii showed a marked decline in grave goods alongside a renewed preference for cremation burials, often placed in heavy bucchero urns.<sup>73</sup> A tomb discovered in 1933 in the Pantanaccio area contained a cremation burial accompanied by jewellery associated with a female burial: two hairpins, nine leech-shaped fibulae of a type known from Vulci, a bezel ring, a plain gold ring, and a series of plaques initially interpreted as a bracelet but more plausibly

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<sup>71</sup> Boardman 1967, 9. Milletti et al. 2020, 271-72.

<sup>72</sup> Milletti et al. 2020, 271-272.

<sup>73</sup> Cristofani 1983, 287. Milletti and Drago 2019, 179.

identified as garment ornaments.<sup>74</sup> The thin gold plates were worked in repoussé and decorated with geometric motifs, with little holes along the edges so that they could be sewn onto garments.<sup>75</sup> These gold objects date shortly after the mid-sixth century BCE. The ring number C.O.3, now in the Museo di Villa Giulia (56048), is made of solid gold and features a medium cartouche shaped bezel with an engraved sphinx holding a flower or branch. The assemblage is attributed to a female burial based on the type of jewellery included and the smaller size of the ring with a height of 2 cm.

## Vulci Tomb Groups

There are two tomb groups at Vulci from which two rings appear from. The first, catalogue no. C.T.15, now in the Museum für Kunst und Gewerbe, Hamburg (Inv. 1967/3), is a gilt-silver ring engraved with a tripartite design and dated to the third quarter of the sixth century BCE. The associated assemblage included additional gold jewellery; a rare hairpin, two earrings, and a necklace likewise dated to the same period. Together, these objects represent an obvious display of wealth and are most plausibly associated with a female burial, as suggested by the presence of the earrings and hairpin.

The second burial assemblage includes a cartouche ring no. C.AR.9, now in the Metropolitan Museum of Art (40.11.17). The group of gold objects was acquired by the Museum in 1940 and had previously formed part of the collection of a French aristocrat, who claimed that the jewellery derived from a tomb at Vulci discovered in Etruria sometime between 1829 and 1834. According to his account, the finds came from a two-chamber tomb, one chamber containing the remains of a warrior and the other those of a woman.<sup>76</sup> However, the integrity of the assemblage is uncertain and original composition may have been altered. The cartouche ring can be dated securely to the second half of the sixth century BCE, whereas another ring in the group, a swivel scarab bezel belongs to the Hellenistic period.<sup>77</sup> Other objects in the assemblage include three fibulae, a pair of disc earrings, a large beaded and gold necklace, four other gold rings, and a hairpin. The fibula and disc earrings are consistent with a date in the later sixth century BCE, but the presence of some fifth century items and the Hellenistic ring make a precise and unified chronology for the group difficult.

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<sup>74</sup> Cristofani 1983, 287. Milletti and Drago 2019, 180.

<sup>75</sup> Milletti and Drago 2019, 180.

<sup>76</sup> Cristofani 1984, 289-90. For more on the assemblage see MET object numbers 40.11.7-.18.

<sup>77</sup> Cristofani 1984, 289-90.

## Other Provenances

Two rings dating to the Archaic period, C.T.24 and C.T.25, have an alleged provenance of Ferentinum and are now in the MFA Boston (98.774 & 98.775). Both feature an engraved tripartite design and can be attributed to the same hand based on their technical similarities. The museum acquired them from Edward Perry Warren in 1898. Warren reports that the rings formed part of a larger assemblage allegedly discovered together in a single tomb at Ferentinum and later brought to Rome. The associated grave goods included several objects, among them gold buttons, six gold plaques, six paterae or bosses, and notably a two-handled black-figure amphora dated to 540-520 BCE.<sup>78</sup> While the assemblage itself presents a coherent Archaic date, the context of its discovery at Ferentinum remains uncertain. No available report has confirmed Warren's attribution, and the identification of the site is further complicated by the issue of translation with Ferentum or Ferentinum, which has several variants in antiquity and may refer to multiple locations in Italy. Given that Archaic cartouche rings are predominantly concentrated in the southern Etruscan centres of Vulci and Cerveteri, the proposed Ferentinum provenance requires further investigation.

There are three rings with various provenances of Orbetello (A.E.7), Atri (S.6) and the Bologna Certosa Necropolis (S.5). Due to the small number of securely attributed rings from these sites, meaningful comparison and identification of broader trends remains difficult. However, the style and technique of the ring from the Bologna Certosa Necropolis can be compared with gold jewellery from the Adriatic region, particularly at Spina and Atri.

Boardman compares the Bologna example with the ring from Atri, proposing that it may represent an adaptation of the almond-bezel type. He dates both the Bologna and Atri rings to the mid-fifth century, or possibly slightly earlier, and suggests that the almond-bezel rings should be understood as their immediate successors.<sup>79</sup> Additionally, Cristofani further observes that the closest stylistic parallels for the Bologna ring can be found in earrings in the form of a female head from the Po Valley and the Adriatic area.<sup>80</sup>

The Bologna and Atri rings, with their stylistic affinities to jewellery from the Po Valley and Adriatic regions, reflect aesthetic choices that differ from those seen in the Tyrrhenian coastal

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<sup>78</sup> MFA Boston. 2026. *Ring 98.774*. <https://collections.mfa.org/objects/186419/ring?ctx=a666e483-b403-4ab3-b143-5753deb91625&idx=0>.

<sup>79</sup> Boardman 1966, 16.

<sup>80</sup> Cristofani 1983, p. 305, no. 210. For comparative examples see Ori Emilia 1958, p. 50, nos. 60-61 & Cristofani 1983, no. 203.

cities. This contrast suggests that central and Adriatic communities favoured different artistic traditions and iconographic preferences, highlighting regional variation during the Classical period.

## Analysis

With the growth of antiquarianism and collecting practices in the nineteenth century, the intensified focus on archaeological objects subsequently encouraged the production of forgeries, some of which entered private collections and in turn museums.<sup>81</sup> Rings were acquired through excavations or private sales typically by wealthy families with an interest in antiquarian practices. Whilst these collections form the foundation in which many museums are centred, they often prioritised visual appeal over systematic archaeological documentation.

The circumstances of acquisition impose clear limitations, questions of authenticity and incomplete or lost provenances complicate interpretations. Despite these challenges, early collections helped articulate an Etruscan identity separate from Greek and Roman traditions.<sup>82</sup> These assemblages must be approached critically, with an awareness of both their foundational importance and their inherent limitations.

The distribution of these rings, to the extent that their reported find-spots can be relied upon, reveals regional and chronological preferences in form. There is a prevalent concentration of finds in Vulci, Cerveteri, and Praeneste, as highlighted by figure 1.1. Local demand must have remained consistent and it is likely that jewellery production in other parts of the region relied on the major workshops of southern Etruria to meet that demand.<sup>83</sup> At Vulci and Cerveteri, a notable number of these rings date to the Archaic period and are of the cartouche-type, suggesting that this form held particular prominence within these centres.

By contrast, the sites of Praeneste and Populonia prefer the almond-bezel form dating to the Classical period. This shift in typological preference may reflect more than a simple change in aesthetic taste within elite groups. It potentially signals broader transformations in regional influence and cultural dynamics, with different cities asserting artistic leadership at different moments. The movement from the cartouche to the almond-bezel form can be understood not

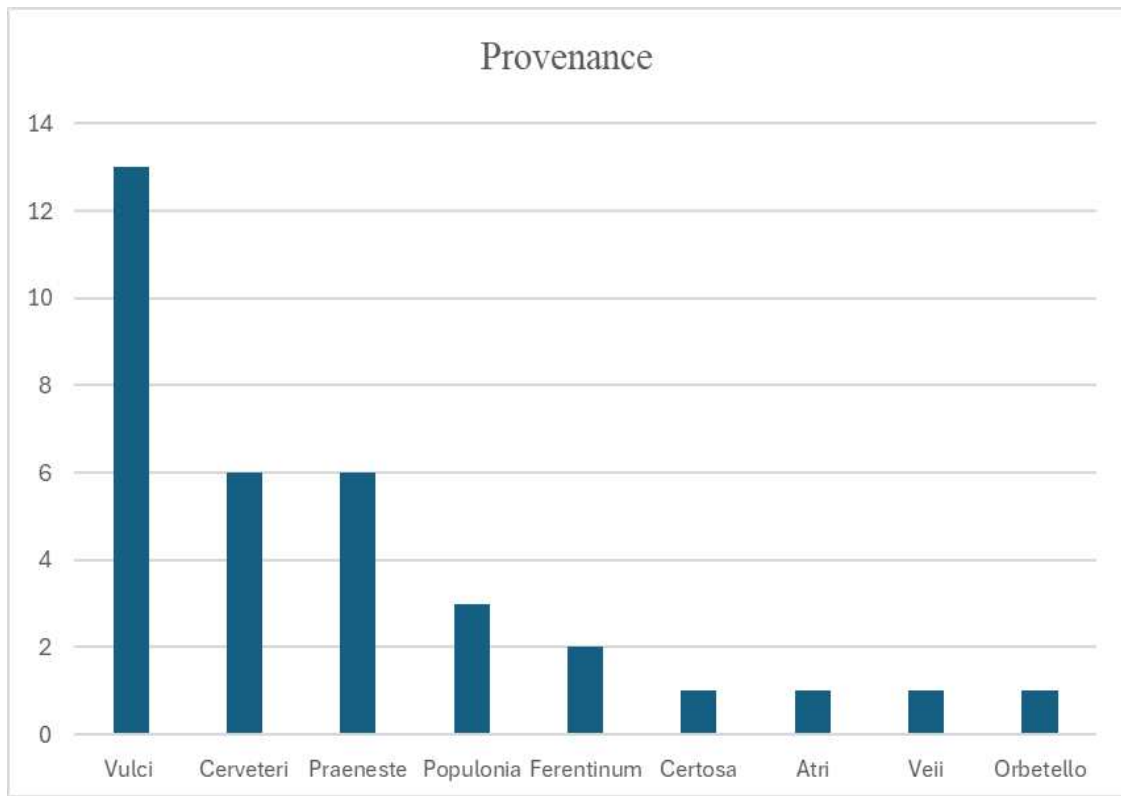
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<sup>81</sup> Guerra 2007, 480.

<sup>82</sup> Orestano 2023, 24.

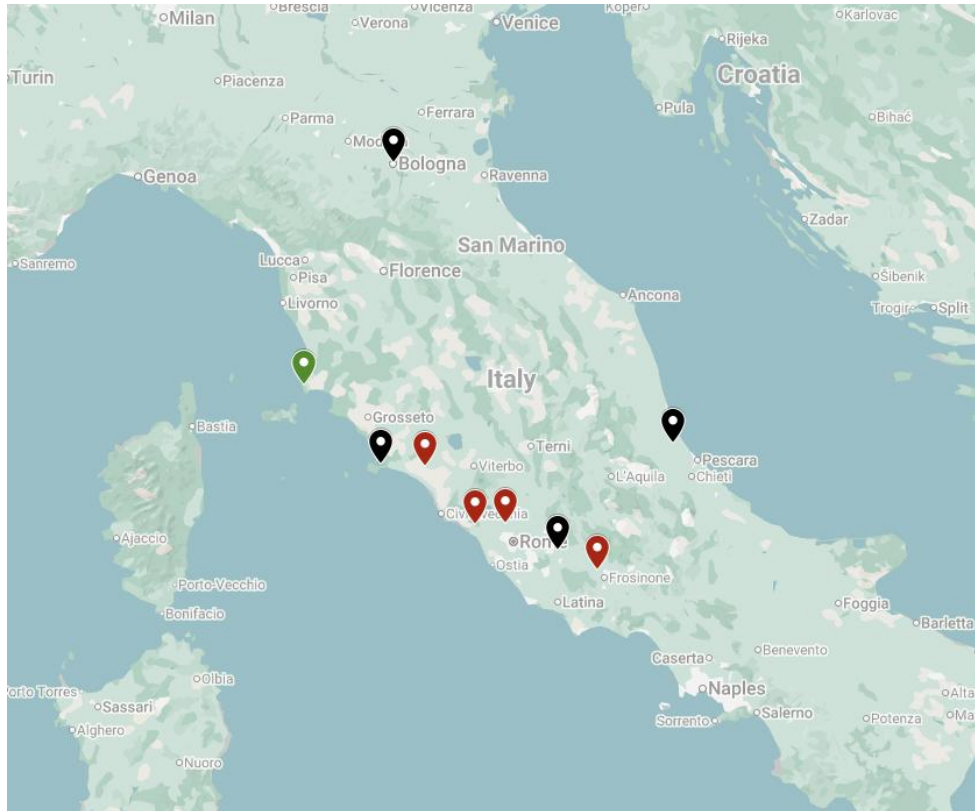
<sup>83</sup> Cristofani 1983, 57-58.

only as a development in jewellery design but also as part of a wider pattern of political and cultural reorientation within Etruria.



*Figure 1.1:* The comparative frequency of rings by provenance across Etruscan sites.

The cartouche rings are predominantly concentrated in southern Etruria, particularly in the major coastal centres (fig. 1.2). By contrast, the Classical almond-bezel rings are distributed more widely across the region, which may indicate a broader appeal compared to the more localised pattern of Archaic rings centred in the south. The notably high number of cartouche rings at Vulci makes the relative absence of almond-bezel examples there especially striking, potentially pointing to a shift among elite families. However, as two thirds of the rings in this catalogue lack secure provenance, any firm conclusions must remain tentative.



*Figure 1.2:* Map illustrating the distribution of find spots: sites marked in red denote a predominance of Archaic examples, blue indicates Classical examples, and green represents an equal presence of both.

## 2.3 Manufacture

Material choice forms a central aspect of this study. By excluding other types, such as plain bronze, silver and iron, a clearer pattern emerges in which the Etruscan elite used gold as a primary decorative medium. Although the catalogue includes rings of various metals, emphasis is placed on gold as the finishing detail. The considerable number of gold rings recovered from burial contexts raises two central questions: from where was this gold sourced and where was it worked?

In antiquity, gold was sourced from several major sources, including Nubia, Asia Minor, Arabia, and Bactria. It was typically collected using traditional panning techniques as gold obtained this way was exceptionally pure and of high quality, an important factor to Etruscan metallurgical techniques as higher alloy purity corresponded to a higher melting point.<sup>84</sup> For the Etruscans, gold from the Pennine Alps was likely a key source as it was for later Republican

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<sup>84</sup> Munn 1984, 131.

Rome.<sup>85</sup> During the seventh and sixth centuries BCE, gold from the Iberian Peninsula likely entered Etruria through Phoenician trade networks, as the Phoenicians controlled the Iberian mines during this period and had established traders in the Tyrrhenian area.<sup>86</sup>

By the Archaic period, metalworking in Etruria had attained a high degree of sophistication, with major centres producing finely crafted objects in bronze, silver, and particularly gold. There is evidence of metallurgical workshops in Bologna and nearby sites such as Castenaso, Casalecchio, Verucchio, Montefestino, and Monte Pezzola.<sup>87</sup> In southern Etruria, metalworking is attested at Tarquinia and Bolsena.<sup>88</sup> Poggio Civitate was a key link between inland and coastal Etruscan centres with copper metallurgy evident from the seventh and sixth centuries BCE.<sup>89</sup> Populonia was certainly one of the most important centres, rising to prominence largely as a result of its extensive smelting industry.<sup>90</sup> Excavations uncovered extensive deposits of iron slag produced by Etruscan forges and furnaces, covering an area of nearly 45 acres and amounting to an estimated two million tons.<sup>91</sup> In addition, substantial quantities of ore were identified in the harbour area, while evidence of smelting and refining activity was discovered beneath the citadel of the ancient city.<sup>92</sup>

Identifying centres of manufacture for these rings is challenging as jewellery was circulated readily between regions and often passed down through generations, thereby complicating chronological dating.<sup>93</sup> Furthermore, the source of gold itself does not reveal the location of workshops as gold was commonly obtained through Mediterranean trade networks and the archaeological record for gold working in Etruria is limited. Due to its intrinsic value, objects were frequently reused or passed down as heirlooms. The discovery of a ring at a specific site does not necessarily confirm that it was produced there.

By analysing patterns in technique and iconography, it becomes possible to propose groups of rings that may have been produced by the same workshop or even the same hand. For instance, variations in granulation techniques indicate regional differences and key centres of manufacture, with Vetulonia in northern Etruria and Cerveteri in the south producing different

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<sup>85</sup> Higgins 1980, 9.

<sup>86</sup> Formigli and Nestler 2010, 14. Higgins 1980, 9.

<sup>87</sup> Giardino 2013, 726-8.

<sup>88</sup> Giardino 2013, 726-8.

<sup>89</sup> Giardino 2013, 731.

<sup>90</sup> Bruno 1973, 200. Coarelli 1970, 26. Modona 1955, 93. Palma 1986, 11.

<sup>91</sup> Modona 1955, 93.

<sup>92</sup> Modona 1955, 93.

<sup>93</sup> Coarelli 1970, 10.

styles.<sup>94</sup> Considered alongside the high concentration of certain types at specific sites, such analysis allows for tentative attributions to workshops, especially where sustained local demand may have supported nearby production.

## 2.4 Shapes

The catalogue is concerned primarily with Archaic and Classical bezel rings due to the frequency of specific types. As Boardman notes, a recurrent problem is the difficulty in distinguishing between Greek and Etruscan rings.<sup>95</sup> By narrowing the scope of investigation to gold and fixed bezel rings, clear Etruscan types emerge which can be considered independently. There are two principal bezel shapes that emerge from the catalogue of rings. Analysis of these forms further suggests a chronological transition, marked by a shift from the Archaic cartouche-shaped bezel to the Classical almond-shaped type. Within the gold corpus, each bezel shape corresponds to a defined chronological phase. Although minor variations occur in both bezel face and ring structure, these distinctions form identifiable sub-groups within the overall typology.

### Cartouche Bezel

Trade and commercial exchange between East and West expanded alongside Greek colonisation in southern Italy from the mid-eighth century BCE. This intensified the emergence of Phocaeo-Ionian influence in the Tyrrhenian region and in turn influenced the manufacture of jewellery.<sup>96</sup> In the 6th century BCE, the popular scarab ring was replaced by the cartouche-shape in Etruria.<sup>97</sup> This style, which originated in Egypt, was adopted in Phoenicia around the 7th century BCE and subsequently transmitted to Greece via Cyprus, leading to its manufacture in Eastern Greek workshops active in Etruria.<sup>98</sup> The cartouche ring appears predominantly in Vulci and Cerveteri. This style is defined by a long, straight-sided bezel with rounded ends forming an oblong shape (Fig. 1.3). This bezel is set horizontally, aligned with the hoop so that it lies across the finger. While individual examples vary in size, the oblong form itself remains consistent. These cartouche-rings date to as early as the first quarter of the sixth century BCE.<sup>99</sup> The main period for this shape in Etruria is the second half of the sixth century, a period in

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<sup>94</sup> Coarelli 1970, 27.

<sup>95</sup> Boardman 1967, 3.

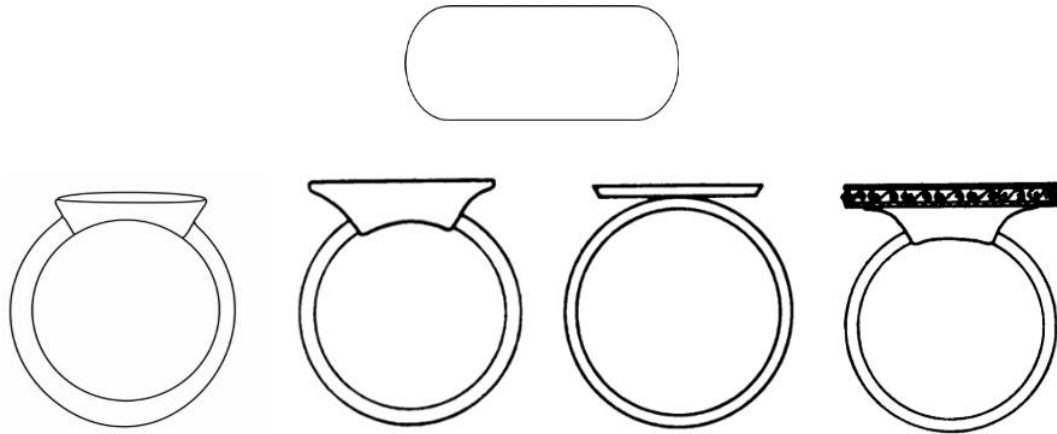
<sup>96</sup> Coarelli 1966, 26.

<sup>97</sup> Coarelli 1966, 59.

<sup>98</sup> Boardman 1967, 5-6.

<sup>99</sup> Boardman 1967, 7.

which Greece actually lacks examples of this form.<sup>100</sup> Through analysis of the bezel shapes, three clear sub-groups of the cartouche-form are evident in Archaic Etruria.



*Figure 1.3: Cartouche Types featuring small (left), medium with bath-shape and flat bezel (two middle), and large (right) bezels.<sup>101</sup>*

### Small Cartouche

The small cartouche-type rings represent some of the earliest examples of this form attested in Etruria and begin to appear from the 6th century BCE onwards. Their bezels are typically characterised by a modest, elongated oblong shape that does not extend beyond the diameter of the hoop. The hoop itself is solid in construction and tapers gradually towards the shoulders, where it meets the underside of the bezel. Decorative treatment is confined to the bezel face and consists of a tripartite composition, executed through engraving and separated by a linear border. The body of the bezel is relatively small although as the size of the bezel increases, the body typically becomes more pronounced into a bath-like shape, transitioning into a more mature cartouche-type ring. However, with the small cartouche design the ring shape remains consistent, both in the size and construction of the hoop with the bezel.

Five rings of the tripartite design, catalogue numbers C.T.1-5, are examples of the small cartouche type. These rings have an average diameter of 2.3 cm with the bezel vertical plate taking up just under one-third of the total height roughly 0.7 cm. These rings are among the earliest examples in Etruria and are classified by Boardman as Group B Type I: rings with

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<sup>100</sup> Boardman 1967, 6.

<sup>101</sup> Made by author. Adapted from Boardman AFR 1967.

devices in registers with hatched borders.<sup>102</sup> However, there is limited discussion of the differences between this small cartouche type and the more mature type. Although both fall chronologically within the early to late 6th century BCE, there is a clear progression in the manufacture of the cartouche ring, with the later, more refined types appearing to have been preferred by the Etruscans, suggesting greater demand and a deliberate stylistic choice.

Of the rings with a small cartouche bezel featuring an engraved tripartite design, only three are framed within a hatched border. The other two rings, numbers C.T.1 and C.T.5, have a simple linear border:

C.T.1: Paris, Louvre Bj 1061. Height 2.4 cm. First half of the 6th century BCE.

C.T.2: London, V&A 437-1871. Height 2.3 cm. First half of the 6th century BCE.

C.T.3: Paris, Louvre Bj 1057. Height 2.3 cm. First half of the 6th century BCE.

C.T.4: Paris, Louvre Bj 1063. Height 2.3 cm. First half of the 6th century BCE.

C.T.5: Paris, Louvre Bj 1064. Height 2.2 cm. Mid-6th century BCE.

Additionally, ring C.AE.19 (Louvre Bj 1066) features the engraved device horizontally along the bezel and within a hatched border, corresponding to Boardman's Type II.<sup>103</sup> Although it retains a small cartouche bezel, the hoop is notably more refined in style and the ring is manufactured entirely from gold, unlike the previously discussed gold-plated examples. The bezel face has straighter sides that curve at the ends, whereas the earlier examples display a subtle bulge along the sides, resulting in a rounder cartouche form. This example sits in between the two sub-types, appearing to be a slightly adapted version of the small cartouche ring however not fully mature or consistent with the medium cartouche type. This ring is more refined in style and execution. The bezel body protrudes outwards and the hoop is sleeker than the previous examples. Perhaps indicating a shift towards the medium cartouche shape, where the bezel became larger and engraved scenes more elaborate.

## Medium Cartouche

From the mid-6th century BCE, the cartouche-type ring underwent further stylistic development, marked by noticeable variations in form and proportion. The bezel becomes slightly larger and the bezel body more pronounced. Two principal bezel forms emerge: a flat plate and a bath-shaped type, the latter the more common. The hoop most often retains its tapering profile, narrowing towards the shoulders where it meets the bezel, although examples

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<sup>102</sup> Boardman 1967, 11.

<sup>103</sup> Boardman 1967, 12.

with an even, circular rod are also attested. The sides of the bezel were typically left plain, with decorative emphasis placed on the bezel face, which became increasingly refined and carefully executed. Engraved designs from this phase display a high level of technical precision and control. The shape of these rings best corresponds to Boardman's Group A, which he associates with Archaic Cypriot and Greek cartouche-rings.<sup>104</sup> However, this form is also well attested in Etruria, with sites such as Vulci and Cerveteri yielding several examples of this type. Within this sub-group, both the bezel body and bezel face are elongated and more pronounced than earlier examples, although they do not extend beyond the maximum width of the hoop.

Within the medium cartouche type, fourteen examples bear an engraved tripartite motif and can be dated to the mid-6th century BCE. All feature a bath-shaped bezel and the majority are fitted with a large tapering hoop. Two examples from Villa Giulia differ in having a thin circular rod hoop. These rings are also made of solid gold, in contrast to the other examples which are gold-plated. In terms of iconography, the medium cartouche type most commonly depicts animals arranged in heraldic opposition. Sphinxes appear most frequently, often paired with other mythological creatures. Overall, many medium cartouche rings are relatively restrained in appearance, exhibiting minimal ornamentation and a general absence of decorative borders on the bezel sides.

### Large Cartouche

Most rings of the large cartouche type date to 550-500 BCE. This phase represents the height of the cartouche-ring style in Etruria and corresponds closely to Boardman's Group B. It is within this type that Etruscan Archaic rings reach their fully developed form, establishing a distinctive typology that builds upon and refines earlier variants. Rings of this group are characterised by a bezel face that matches or exceeds the width of the hoop. The hoop may be either tapering or circular in section, although the evenly rounded rod becomes more common than the earlier and heavier tapering form. These hoops are typically solid and made of gold, although gold-plated examples are evident. Structurally, the rings are usually produced in two parts, with the ends of the hoop inserted into perforations cut into the hollow underside of the bezel. The bath-shaped bezel is popular and often richly ornamented, displaying decorative schemes characteristic of Etruscan goldwork.<sup>105</sup>

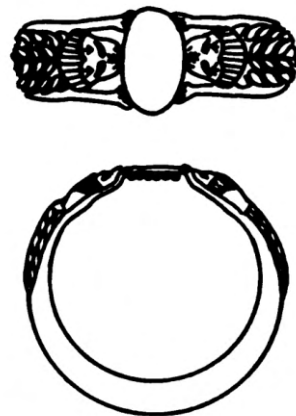
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<sup>104</sup> Boardman 1967, 6.

<sup>105</sup> Boardman 1967, Group B.

## Support Type

This ornate ring type corresponds to Boardman's Group G: Lion Rings.<sup>106</sup> These rings are characterised by a small oval bezel set transversely across the hoop and secured by opposing lions that grip the bezel with their teeth and claws (Fig. 1.4). Although the choice of central motif varies, the rings adhere to a consistent formal scheme. Each example features lion protomes supporting a small oval bezel engraved with a decorative device, most commonly an animal or mythical creature. The four examples included in this catalogue share the same structural form and typology, while differing in their central motifs and overall quality of execution. They date to the early 5th century BCE based on the Archaic treatment of the lion's head. Due to the limited number of these rings, Boardman compares this type to two rings in which the lions hold a small oval scarab rather than an engraved bezel. These comparative examples, one in London (BMCRings 300, pl. 8, fig. 6) and the other in the Louvre (Bj 1206), both employ the lion support motif.<sup>107</sup> However, in each case the setting is likely a modern addition to an ancient scarab. The London ring, examined in 1986, was considered to be 19th-century in date and the execution of the lion protomes differs from that of the engraved bezel rings discussed here.<sup>108</sup> Similarly, the Louvre example follows the same general model and includes an ornate granulated border, a feature notably absent from authentic Etruscan support type rings.



*Figure 1.4:* Support type ring with small oval bezel.<sup>109</sup>

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<sup>106</sup> Boardman 1967, 20.

<sup>107</sup> De Ridder 1924, 109, no. 1206. Marshall 1908, 54, no. 300.

<sup>108</sup> BMC Curator's comments: Goldwork examined by BFC & JS July 1986 and thought likely to be 19th-century.

<sup>109</sup> Boardman 1967, 20, Group G.

Catalogue numbers S.1-4 can be dated broadly to the early 5th century BCE and are characterised by an engraved oval bezel. All four examples incorporate lion protomes, though these vary stylistically, with some rings showing a more elaborate treatment than others. Ring S.4 from Cerveteri is the most ornate and carefully executed of the group, distinguished by a thick, solid gold band, whereas the remaining examples employ flatter gold hoops. The ring diameters are notably consistent across the group:

S.1: Bertolami Fine Art, A66.II.302. Diameter 1.9 cm. *Dog*

S.2: Hamburg, 1925/150. Diameter 1.95 cm. *Lion and bird*

S.3: Munich, 2409. Diameter 2 cm. *Hippocamp*

S.4: Rome, 54281. Diameter 1.8 cm. *Griffin*

Boardman notes that the support type derives from Greek prototypes.<sup>110</sup> The concentration of examples from the Etruscan centres of Vulci and Cerveteri further strengthens this argument, suggesting the presence of workshops in Etruria that were either directly influenced by Greek models or operated by Greek-trained craftsmen. These centres appear to have played a key role in the transmission and adaptation of Greek artistic traditions within an Etruscan context, resulting in ring types that combine Greek elements with local preferences and production practices.

Although later in date, a Classical-period example of the support type from the Bologna Certosa Necropolis (catalogue number S.5), dating to around 400 BCE, demonstrates a clear adaptation of the Archaic lion support type. In this instance, the animal supports are replaced by female figures, signalling a shift in both iconography and style. The hoop terminates in serpent protomes, from which emerge half-frontal female figures that effectively function as caryatids supporting the bezel. The bezel itself is transformed into an almond shape and is framed by the characteristic double pearl border associated with almond-bezel rings. It is decorated in relief with the head of a winged figure. Typologically, this ring occupies an intermediate position between earlier examples in which lions grasp the bezel and later almond-bezel rings.<sup>111</sup> It may therefore be understood as a Classical adaptation of the Archaic Support Type, reflecting both continuity and innovation in ring design.

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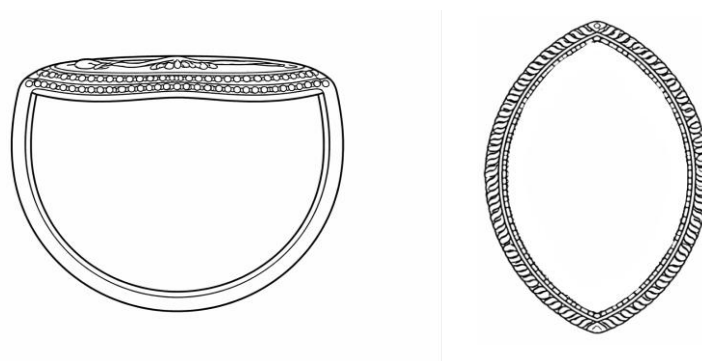
<sup>110</sup> Boardman 1967 21. Cristofani 1983, 299.

<sup>111</sup> Cristofani 1983, 305.

## Almond Bezel

Following the end of the Archaic period around 470 BCE, the transition into the Classical period brought notable regional differences between inland and coastal Etruria. Shifts in commercial trade routes and increasing pressures in southern Etruria contributed to a general economic decline, while northern and inland cities continued to thrive. By 400 BCE, Etruscan jewellery became more abundant and developed a distinctive stylistic identity.<sup>112</sup> Among the characteristic forms of this period is the almond-shaped bezel ring which dates to the second half of the 5th century BCE. The bezel face is characterised by an elongated oval form with pointed terminals that align with and connect directly to the hoop (Fig. 1.5). This almond-like shape is consistent across rings belonging to this group, though minor variations in proportion are evident, with some examples appearing narrower and more elongated, while others adopt a slightly broader and more rounded profile. The bezel face is always framed by a distinctive double border, forming an outer dashed line and an inner border of finely granulated gold dots. Within this framed area, the central motif varies but is always rendered in relief, produced through repoussé or stamped techniques.

Structurally, two principal construction methods can be observed, relating to the formation of the hoop. In one variant, the hoop is integrated with the bezel face and formed from a solid, flattened band of gold. In the other, the hoop is made separately and attached to the bezel as a thin, hollow band. Among the surviving examples, the integrated construction appears to have been preferred, suggesting both a practical and aesthetic advantage. In both types, the bezel face and hoop form a distinctive D-shape profile.



*Figure 1.5:* Side profile and frontal view of the almond-shaped bezel type. By author.

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<sup>112</sup> Higgins 1980, 149.

Often referred to as the *Fortnum Group*, this distinctive form of Etruscan finger rings was first identified by Charles Drury Edmond Fortnum in *Archaeologia* XLIV (1873, pp. 353 ff.) based on examples in his collection, now housed in the Ashmolean Museum. In 1966 Boardman revisited and expanded Fortnum's typology in his study *Etruscan and South Italian Finger Rings*, treating the Etruscan rings of the Fortnum Group as a distinct corpus worthy of independent analysis within the broader context of Mediterranean glyptic art. Similar to the Archaic cartouche rings, the Classical almond-type rings display distinctive iconographic groupings. Drawing on Classical motifs, the most frequently depicted subjects include satyrs, chariot scenes, and embracing couples. Other examples of this type are the blank funerary rings, which retain the same almond-shaped form but lack any decorative motif or elaborate design. Notably, these rings also omit the characteristic double border found in their more ornate counterparts.

## Other

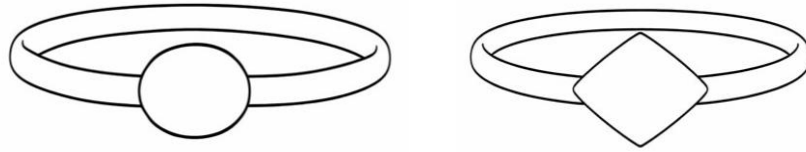
The miscellaneous section of the catalogue includes a small number of rings of varying bezel forms. These examples are neither sufficiently numerous nor typologically coherent enough to warrant classification as a distinct group, unlike the cartouche, almond, and support type rings discussed above. Instead, they appear to reflect influences from South Italian workshops and align more closely with Greek stylistic traditions than with established Etruscan types. Gold rings with diamond, oval or circular bezels are the popular ring type of the fifth and fourth centuries (Fig 1.6).<sup>113</sup>

Rings with small oval bezels share similar characteristics with the small cartouche-type rings. They are distinguished by a thin, sleek hoop joined to a small oval bezel, as seen in examples M.4 and M.5. Generally dated to around 500 BCE, these rings are usually made entirely of gold and are decorated with a single engraved central motif, lacking additional ornamental framing. In this respect, they depart from the conventions of the Archaic cartouche style. Although they are not classified within the same group, they nevertheless display related features, particularly in the rendering of small animal figures, which closely resemble those found on cartouche rings.<sup>114</sup>

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<sup>113</sup> Boardman 1967, 25.

<sup>114</sup> Boardman 1967, 25.



*Figure 1.6:* Small oval and diamond ring type with sleek gold hoop. By author.

The diamond-bezel rings display characteristics that are more Greek than Etruscan and may have been produced in Southern Italy. Rings M.7, M.8, and M.9 closely parallel techniques and stylistic features seen in Classical Greek finger rings, including engraved figural decoration and a refined, streamlined hoop with minimal ornamentation. Comparable Greek examples typically emphasise clarity of engraving and restrained formal design, in contrast to the more ornate qualities of Etruscan ring types. While these rings do not form the central focus of this thesis, they remain valuable points of comparison. Their inclusion helps to clarify the distinctive features of Etruscan ring typologies by situating them within the wider spectrum of Mediterranean ring production.

## 2.5 Techniques

This chapter explores the construction of the rings in this catalogue and the principal techniques used in their production. As discussed earlier, the Archaic period saw the introduction of new techniques, materials, and artistic influences to Etruria via Ionia and Phoenicia. These evolving artistic trends often corresponded with variations in ring form, with diverse types requiring distinct technical approaches by Etruscan goldsmiths. As this thesis focuses on fixed bezel rings made of gold, the discussion is limited to the core techniques most relevant to their manufacture. Ancient metalworking practices were determined by the material used. Accordingly, given the predominance of gold, this chapter concentrates on techniques applied during two key phases: construction and decorative treatment. Together, these phases highlight the technical skill and precision characteristic of Etruscan goldsmithing.

## Phase One: Construction

### Cartouche Type

From the mid-sixth century until after 500 BCE, Greek artists were arriving in Etruria to work and began producing objects shaped by the demands of the local markets they served.<sup>115</sup> This interaction had a significant impact on the production of Archaic cartouche rings with the unique hybridisation of Ionian and Phoenician types in accordance with Etruscan preference. The overall form of the cartouche ring shows little variation across examples and the construction typically depends on the size of the bezel. The hoop is commonly made from solid gold, although there are examples of gilt silver or bronze rings. Hollow hoops are rarer for this type and the construction typically involved the ends of the hoops being inserted into holes cut into the sides of a hollow bezel.<sup>116</sup>

The bezel itself is manufactured in two distinct parts; the lower element into which the hoop is fitted and is bath-shape in form, and the flat face of the bezel which is clipped in place over the lower section.<sup>117</sup> The upper section has flanges that fold over and secure around the rim of the bath-shape base, it can also feature decorative borders as will be discussed in the following section. It is worth noting that because the bezel body is hollow, many cartouche-style rings show bending or slight concavity, a result of the gold's thin construction. This construction method is particularly clear in a ring from the V&A Museum 8775-1863 (no. C.WF.1), where the bezel face made from a thin sheet of gold has been secured over the bezel body. In rare instances, the bezel face consists of a flat plate that has been soldered onto the main body as with two examples in the BMC 1926,0407.2 (no. C.AE.4) and 1926,0407.4 (no. C.AE.18).

There are also examples in which the bezel and hoop have been cast as a single unit, a technique best observed in the small cartouche rings (no. C.T.1-5). The notable consistency in both size and shape across these examples suggests the use of a mould. They are all made of gilt silver suggesting that it was easier to cast and then add the gold-plating later. These gilt silver rings have a blotchy surface appearance. This is the result of the silver being gilded with an extremely fine layer of gold leaf, a process which required no adhesive. Molecular amalgamation occurred between the gold and silver to create the appearance of a tarnished surface (see later Gilding section).

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<sup>115</sup> Boardman 1967, 3.

<sup>116</sup> Boardman 1967, 7.

<sup>117</sup> Boardman 1967, 7.

## Support Type

These ornate finger rings were created primarily through engraving. Incised and carved designs were executed directly onto the gold surface using fine chisels and burins. This engraving process followed the initial casting process, allowing artisans to refine forms and sharpen details. The Support Type rings feature a small oval bezel set horizontally across the hoop, supported by lions that grasp it in their teeth and claws. The lions are not merely decorative but structurally integrated, their bodies forming part of the architectural framework of the ring. Careful control of line depth creates details of the mane, facial features and claws to be executed with remarkable precision.

The construction of this group is straightforward. In some examples, such as S.4, the hoop was cast in a mould, a common technique that allowed for consistent shaping and durability in these thicker examples. In others, like S.1, the band was formed from a thinner sheet of gold, shaped and joined to create a lighter structure. After the basic form was established, the finer details of the lions were carved. Both S.3 and S.4 display exceptionally refined detailing, with closely comparable engraved lions that make them the more elaborate examples within the group. The precision of the incised lines and the consistency of the lions' features indicate a particularly careful and accomplished hand. By contrast, S.1 and S.2 are slender in the construction of their hoops and appear less well preserved. The engraved details of the lions have become significantly worn, with many of the finer incisions softened or partially lost. This visible smoothing of the surface suggests extended wear and prolonged use, which has gradually diminished the sharpness of their original decoration.

## Almond-Bezel

The almond-bezel rings, as described by Marshall as appearing 'slightly Archaic' in their appearance, seem to have been produced only for a brief period of time.<sup>118</sup> The practice of relief design on bezel rings was already well established in the earlier cartouche-type, and it is not until the fifth century BCE that the technique is applied to the leaf or almond shaped bezels which represents the standard form of finger rings in Etruria during this period.<sup>119</sup> Despite the limited phase of manufacture, several of the sturdier examples show pronounced wear, hinting at prolonged use over time.<sup>120</sup>

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<sup>118</sup> Boardman 1966, 15.

<sup>119</sup> Boardman 1966, 16.

<sup>120</sup> Boardman 1966, 15-16.

These rings are defined by two key components: a flat, almond-shaped bezel and a stirrup-shaped hoop. When the two are connected they make a distinctive D-shape profile. The rings are decorated with an ornate border comprising tongues, a plain strip and beading which is consistently used across all examples. Within the group, two sub-types can be identified. The first consists of a solid, flat band joined to an almond-shaped bezel and is made entirely of gold. The designs are in high relief, made by carving out the design. These rings are functional, likely worn in daily life not just in a funerary context, and may have acted as heirlooms. Examples of this type include: A.F.1, A.F.3, A.S.1, A.S.2, A.E.6, and A.W.3. The second type is characterised by a hollow band and thin bezel plate. The design is made through the process of repoussé and creates an image in low relief. This ring type was not functional due to the delicate nature of the hollow band, with many examples showing deformations around the hoop. Examples of this type include: A.S.4, A.C.2, A.C.3, and A.E.5.

The latter sub-type is connected to another category featured in this thesis; the blank funerary rings. These examples are constructed using the same technique and shape as the almond-bezel relief rings. However, they are made on very thin, hollow sheets of gold and the bezel face is left plain with no ornamentation. The best examples of this type include A.B.1-6, all six rings adhere to the same construction. These blank funerary rings may therefore reinforce a shift in the production of Etruscan rings whereby there is a focus on objects intended exclusively for deposition in a funerary context; they serve no other purpose. This development appears to reflect a demand for large yet unsubstantial rings that were not designed for wear at all. Although the rings discussed in this thesis exist in funerary contexts, the majority remain decorative but also functional. However, this group demonstrates a clear departure from that norm.

## Phase Two: Decorative Processes

### Engraving

Engraving represents the earliest and most simple decorative technique used by the Etruscans in ring production. The process involved incising designs into sheet metal surfaces using a pointed iron or bronze tool, hardened through repeated hammering and held in a manner similar to a pencil.<sup>121</sup> Owing to the inherent malleability of gold, the creation of incised designs would

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<sup>121</sup> Cristofani 1983, 329.

have been straightforward, as the softness of the material allowed for controlled and precise line work with minimal resistance.

This technique is evident in the earliest rings discussed in this thesis and is particularly common on Archaic cartouche-style rings. These examples present a wide range of iconographic motifs, including the Lion Fountain Group and the Animal Duo Group. Significantly, the Tripartite group is executed entirely through engraving, a feature that reflects the early stages of ring design and production within Archaic workshops. This reliance on engraving suggests an initial phase of technical development, in which decoration was confined to incised line work rather than relief-based techniques. While engraved rings in antiquity often served a functional role as seals, the shallow and lightly incised nature of many Etruscan examples suggests that their primary purpose was decorative rather than practical.

## Granulation

The introduction of granulation by Phoenician traders in the 8th century BCE, marked a turning point in Etruscan jewellery. The Etruscans are renowned, both in antiquity and in modern scholarship, for their mastery of granulation, a technique which requires a significant amount of precision and control. The process involves attaching minute spheres of pure gold to a gold surface without the use of solder.<sup>122</sup> These gold granules could then be arranged to create decorative designs; a technique used on the bezel face and sides to form decorative borders. In the 7th and 6th centuries BCE, some of the finest Etruscan examples feature granules that measure as little as 0.12mm.<sup>123</sup>

Nineteenth-century revivalist jewellers attempted to reproduce the precision of Etruscan granulation, most notably Fortunato Pio Castellani conducted extensive research into the technique, yet the exact process remains uncertain.<sup>124</sup> It was theorised that two main techniques might have been used, the first metallic hard soldering which can be ruled out as Bronze Age metalworkers primarily used copper or bronze and without access to iron or steel tools, it would have been difficult to file their solder into a fine powder.<sup>125</sup> The second method is autogenous soldering, also known as sweating, which requires heating the metal to temperatures close to

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<sup>122</sup> Cristofani 1983, 328. Edwards 1977, 209. Higgins 1980, 20.

<sup>123</sup> Formigli and Nestler 2010, 11.

<sup>124</sup> Edwards 1977, 209.

<sup>125</sup> Edwards 1977, 210.

melting point that the surfaces fuse together, but again the extreme heat would have damaged the delicate structure of ancient granulated work, making this method unlikely.<sup>126</sup>

Understanding the melting points of metals provides insight into a more plausible process. Gold melts at approximately 1062°C, copper at 1084°C, and silver at 962°C, but when certain metals are in contact, they can mutually melt at temperatures far below their individual melting points.<sup>127</sup> Gold and copper, as well as silver and copper, melt each other at around 890°C, which means that copper can act as a joining agent for both gold and silver.<sup>128</sup> For this process to work, copper needs to be in a reduced form such as a copper salt. This can be ground into a fine powder, mixed with water and an organic adhesive to form a glue which is then applied to the gold surface and the granules placed on top. During firing, the copper within the joint interacts with the gold causing the metals to fuse, once this bond forms the piece is quickly removed.<sup>129</sup>

As Edwards notes, tools and vessels used in antiquity were made of bronze or copper, and heating these materials naturally produced copper oxide, therefore making it possible that copper salts, organic binders and gold granules may have been combined in a relatively simple manner.<sup>130</sup> Etruscan goldsmiths used granulation to create various geometric designs. There appear to be two granulation styles used in Etruria; the southern school centred on Latium which focused on the outline style, and a northern school in Vetulonia which used the silhouette style.<sup>131</sup> The silhouette style or ‘dust’ technique used tiny grains to create small figures, usually animals, filled in on the foil background.<sup>132</sup> This technique is commonly associated with gold fibulae in Vetulonia from the mid-7th century BCE.<sup>133</sup> There is also a reverse of this process whereby the figures are in relief and the background granulated.<sup>134</sup> The outline style in contrast uses lines of grains to support or enhance raised shapes, rather than acting as the main decoration.

The outline style of granulation is common on Archaic cartouche rings dating from 550-500 BCE. These rings feature a consistent pattern made through the combined use of granulation

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<sup>126</sup> Edwards 1977, 210.

<sup>127</sup> Edwards 1977, 211.

<sup>128</sup> Carroll 1974, 33. Edwards 1977, 211.

<sup>129</sup> Cristofani 1983, 329. Edwards 1977, 212.

<sup>130</sup> Edwards 1977, 212.

<sup>131</sup> Coarelli 1970, 27. Higgins 1980, 136-37.

<sup>132</sup> Cristofani 1983, 328. Tait 1986, 64.

<sup>133</sup> For examples, see nos. 65, 66, and 67 in Cristofani 1984, 118-19.

<sup>134</sup> Tait 1986, 64.

and filigree techniques. This decorative arrangement reflects the mature style of the cartouche-type ring and frequently appears within specific iconography groups, including the Winged-Figure and Animal Duo Schemes. The bezel sides are decorated with filigree or granulated borders composed of fine gold dots arranged in S-shaped motifs, each featuring a central granulated gold dot (fig 1.7). Additionally, the bezel face features a raised border formed from granulation.



*Figure 1.7:* Characteristic Etruscan filigree and granulated border, seen framing the sides of medium and large cartouche bezels. By author.

## Filigree

Granulation and filigree are two closely related techniques, although the latter relies on the application of gold wires instead of granules to create decorative detail. During the second phase of Late Etruscan jewellery, c. 625-475 BCE, granulation gradually gives way to the simpler technique of filigree.<sup>135</sup> Gold wires can be turned into shapes by twisting or arranging into the desired pattern.<sup>136</sup> Filigree wires were used as ornamental features on Etruscan earrings, rings and bracelets. In many examples, threads of varying thickness were soldered onto a gold sheet to enhance the smooth surface.<sup>137</sup> A more technically advanced technique used by the Etruscans involved arranging the wires as openwork, allowing them to occupy the spaces between gold sheets and form serpentine or meandering designs.<sup>138</sup>

More commonly in ring decoration, two wires were twisted together to resemble a cord, and pairs of these cords could then be placed side by side to create a fishbone pattern.<sup>139</sup> Although rings C.WF.6 and C.AR.3 incorporate modern additions, they nevertheless provide strong examples of variation in filigree techniques, with some employing twisted wire and others braided forms. The most common filigree design found on Etruscan bezel rings is the spiral motif as previously discussed, and it is frequently used in combination with granulation.

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<sup>135</sup> Higgins 1980, 136-37.

<sup>136</sup> Edwards 1977, 213-14.

<sup>137</sup> Cristofani 1983, 326-27.

<sup>138</sup> Cristofani 1983, 326-27.

<sup>139</sup> Cristofani 1983, 326-27.

## Designs in Relief: Repoussé and Embossing

Repoussé is the technique in which designs are raised three-dimensionally from a flat sheet of metal by hammering from the reverse. This creates a design in relief, which was attained through a punching from the back.<sup>140</sup> Chasing complements this process by refining and defining the raised forms from the front, ultimately the two techniques overlap.<sup>141</sup> Engraving can also be used to incise fine details, meaning repoussé work frequently incorporates multiple techniques.

The gold sheet is raised by hammering with punches of varying sizes and textures to achieve the desired effect. Repoussé and chasing tools are interchangeable but repoussé punches have blunter, rounded heads, while chasing tools are flatter and finer-edged for detailed decoration.<sup>142</sup> For larger-scale work, punches were struck using a mallet to assist with the process. Repoussé and embossing processes are used interchangeably leading to the misidentification of several rings as embossed in previous literature.<sup>143</sup> They differ primarily in the sequence of working. In embossing, the metal is worked from the front to define the design and depress the background, with chasing used to refine finer details, sometimes from the reverse. While both techniques employ similar methods, they produce different decorative effects. On small-scale objects such as rings, the two can be difficult to distinguish and as a result the term embossed is used more generally.

When small relief motifs were required several times, metalworkers used stamped decoration rather than working entirely freehand as with the preceding techniques. In this process, a punch or stamp bearing a raised design was pressed into the metal to produce consistent motifs.<sup>144</sup> Although figures from the same stamp share a similar form, small technical details can vary due to the use of freehand techniques like chasing.<sup>145</sup> The stamping tool itself was produced from a model that served as the prototype.

Repoussé, embossing, chasing, and stamping is evident in rings from a range of periods. In the earliest examples, all eight rings of the Winged-Figure Group are executed using repoussé, which may suggest production within a single workshop or the use of shared methods and

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<sup>140</sup> Cristofani 1983, 323. Maryon 1949, 121.

<sup>141</sup> Edwards 1977, 206. Maryon 1949, 121.

<sup>142</sup> Cristofani 1983, 323. Edwards 1977, 206-7.

<sup>143</sup> In the *Techniques* section of the catalogue, rings are identified as either repoussé or embossed; when the method cannot be determined with certainty, the term 'relief' is used to indicate a raised design.

<sup>144</sup> Cristofani 1983, 329-30. Higgins 1980, 13. Maryon 1949, 124.

<sup>145</sup> Cristofani 1983, 329-30.

patterns across this group. Other Archaic cartouche-type rings similarly employ repoussé or embossing to create raised designs. In some cases, the repetition of identical or near-identical motifs, as observed in rings C.AR.2 and C.AR.3, points to the use of stamping as a practical means of reproducing designs efficiently. These practices indicate that early workshops combined both freehand and semi-mechanical techniques in the production of gold bezel rings. The transition into the Classical period marks a shift in preference from engraved designs to relief decoration, as demonstrated by the almond-bezel type, which is solely executed in relief.

## Gilding

Gilded silver and bronze objects are frequently found in Etruscan metalwork. Gilding was carried out primarily by applying gold leaf directly to the original metal sheet, from which the individual components of the object were later cut.<sup>146</sup> The earliest method of gilding involved the use of an adhesive to attach gold leaf to the surface, which could then be burnished into place.<sup>147</sup> A later technique, known as amalgamation, involved grinding gold into a fine powder and mixing it with mercury to form a paste that was applied to the metal surface.<sup>148</sup> Upon heating, the mercury vaporised, leaving a deposit of gold. Significantly, no traces of mercury have been detected on Etruscan objects, confirming that amalgamation was not used in their gilding practices.<sup>149</sup>

The catalogue includes gilded silver and bronze rings primarily for their visual relationship to gold. The use of gilding clearly reflects a deliberate design choice by Etruscan metalworkers, as rings produced through gold-plating demonstrate a preference for a gold appearance over silver or bronze. Even in examples where the gold surface has entirely worn away, it is possible to imagine the visual impact of the original gilded object. Gold plating was a more economical alternative to solid gold, much as it is today. As gold rings functioned as status symbols, a gold finish would have been equally effective in conveying wealth and prestige.

Notably, the use of gilt silver and bronze appears more frequently in Archaic cartouche-style rings. All of the small cartouche rings are gilded, with underlying silver visible where the surface has worn. This practice is also evident in some of the earlier medium-sized cartouche rings featuring tripartite designs. In cases where the entire ring was not gilded, it was common

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<sup>146</sup> Cristofani 1983, 324. Higgins 1980, 29. Edwards 1977, 215.

<sup>147</sup> Edwards 1977, 215.

<sup>148</sup> Cristofani 1983, 324. Edwards 1977, 215.

<sup>149</sup> Cristofani 1983, 324.

for either the bezel or the hoop to receive gold plating, and in some instances pure gold was reserved specifically for the bezel face.

There is a shift from common gold-plated rings in the Archaic period to solid gold examples in the Classical period. The later almond-shaped bezel rings are overwhelmingly made of pure gold, with only two examples, A.H.2 and A.E.1, incorporating gilt silver. This distinction may be explained by structural differences: many of these later rings are thin and constructed from flat sheets of gold that are worked in relief, whereas the earlier cartouche-style rings are more robust, with heavier bezels better suited to gilding.

## 2.6 Iconography

### Iconographic Index

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<i>Winged-Sun</i>	C.T.6, C.T.13, C.T.14

## Iconographic Groups: Cartouche Rings

As outlined earlier in the chapter on shapes, several sub-groups align with distinct iconographic categories within the cartouche-bezel type. The substantial number of cartouche rings included in this study enables a clearer assessment of the prevalence and distribution of specific iconographic traditions in Etruria.

### Tripartite Design

The engraved tripartite rings are one of the most frequent and earliest groups within the cartouche type. This distinct iconographic series follows a consistent structural pattern with designs rendered in shallow incisions, framed by a hatched border, and divided by two horizontal lines that create a clear separation of registers. There are twenty-seven examples within this series. Their shared iconographic scheme allows them to be dated within a relatively narrow chronological range from around 575-525 BCE. The consistency in format and decorative organisation reinforces the popularity of this ring type within Archaic Etruria.

The earlier and more simplified designs on the small cartouche shape, previously discussed as examples C.T.1-5, display greater variability. While they share the same overall form and engraved tripartite format, their iconographic layouts and subjects have little consistency. The engraved design is comparatively rough when set against later, more refined examples.

Within the tripartite series, there are clear iconographic subgroups that can be identified. Six rings (C.T.10-15), feature a scarab beetle with four wings in the lower register. The upper and middle registers depict hybrid creatures, variously sirens, sphinxes, chimeras or hippocamps. As with the scarab beetle, these mythological animals are executed in the same style. Each example uses the same structural scheme with a tapering hoop supporting a medium cartouche bezel. Moreover, all are produced in gilt silver or bronze, with traces of worn or chipped gilding revealing the underlying base metal. There is a strong stylistic and technical affinity within this group, and their chronology and provenance further reinforces this sense of cohesion.

Both C.T.10 and C.T.15 are attributed to Vulci and can be securely dated to 550-525 BCE based on associated tomb assemblages. C.T.13 has a provenance of Cerveteri, indicating that this stylistic preference extended across these major southern centres. The concentration of examples at Vulci and Cerveteri suggests a sustained demand for this iconographic type. It may point to the presence of an early workshop operating within or near these centres.

Rings C.T.16-22 form another subgroup, distinguished by a clear preference for the hippocamp and siren as the dominant elements within the tripartite scheme. In these examples, the treatment of the two creatures is notably consistent, executed with the same linear technique and stylistic handling, suggesting a shared model or workshop tradition. An additional ring featuring a hippocamp, formerly attributed to Vulci but now lost, appears to have belonged to this same stylistic circle.<sup>150</sup> Ring C.T.22 departs slightly from the standard arrangement as it presents a quadripartite design incorporating two inverted sirens, yet these figures are consistent with the linear style observed across the rest of the group.

Despite this variation in compositional structure, the stylistic parallels reinforce its inclusion within the same broader series. Boardman traces the emergence of the hippocamp in Greek art to gems of the late seventh and early sixth centuries BCE, where it appears in its distinctive winged form.<sup>151</sup> The wingless variant does not occur until around 600 BCE when it is depicted on a Corinthian krater, and it is from the second half of the sixth century BCE that the motif gains considerable popularity in Etruria.<sup>152</sup> The inclusion of the hippocamp within this iconographic group therefore supports a chronology beginning no earlier than 550 BCE.

Three rings, C.T.23-25, present an unusual and highly distinctive compositional scheme. In these examples, two flying birds with sickle-shaped wings occupy the upper and lower registers as inversions of one another with a seated sphinx in the centre.<sup>153</sup> All three are solid gold and framed by the characteristic double-spiral border along the outer edges of the bezel. The bezel face adopts the large cartouche form, measuring approximately 2 cm in length and representing the more mature style in Etruria.

C.T.24 and C.T.25 are certainly made by the same hand. The sphinx in both rings has carefully articulated facial features, including a pronounced nose and chin, it also holds a branch in its forepaw and wears a headdress closely resembling those associated with haruspices. These two rings form part of a group recovered from a tomb at Ferentinum, further reinforcing their close association. The comparable example, C.T.23, now in the British Museum, shares the same compositional structure but in a different linear style. Although its provenance is unknown, the

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<sup>150</sup> Cristofani 1983, 288. Boardman 1967, BI 20 is the lost ring and features a hippocamp in the lower register, a seated sphinx in the centre and a winged star in the upper rendered in the same style as Villa Giulia ring (inv.54591).

<sup>151</sup> Boardman 1967, 10.

<sup>152</sup> Boardman 1967, 10.

<sup>153</sup> Boardman 1967, 10.

iconographic parallels with the Ferentinum pair suggest that it may have originated from the same regional context.

The final subgroup within the tripartite series presents another distinctive compositional scheme. Rings C.T.26 and C.T.27 are characterised by a large solid gold bezel and hoop, framed by an ornate outer border. In the central register, an engraved figure is seated on a stool, confronted by a long-necked bird. Above this scene appears a possible dog and two volutes function as filling ornaments between the animals, while simple shrub motifs close the composition at either end. The upper and lower registers each depict a bird accompanied by a double-volute element and flanking shrubs. The iconography of this group remains ambiguous and resists precise interpretation.

The near-identical execution of C.T.26 and C.T.27 strongly suggests production within the same workshop. The seated figure also recalls the example C.T.6 in the V&A Museum (inv.8779-1863), with a crouching figure grasping a sphinx. Another comparable crouching figure also appears on a ring in Dresden (inv. 161) from Vulci.<sup>154</sup> Although the meaning of the seated figure in C.T.26-27 is uncertain, the birds in these examples display stylistic affinities with those on C.T.7-9, each depicting side-profile birds in related poses. These parallels further situate the subgroup within a broader visual and workshop tradition.

The tripartite series is one of the most prominent and widely attested iconographic groups within Archaic Etruria. The marked consistency in iconography and compositional structure across the series suggests the operation of specific workshops or connected craftsmen working within a shared tradition. The group can be dated to a narrow period spanning the early to late sixth century BCE, reinforcing the impression of a sustained and organised phase of production.

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<sup>154</sup> This ring corresponds to Boardman's 1967, no. BI 32. Made from gilt silver.

## Animal Pair



Following the tripartite design, the motif of two animals arranged in heraldic opposition appears as a prevalent iconographic group on cartouche rings (as above).<sup>155</sup> Within this category, two principal technical approaches can be identified; engraved examples and those in relief, mostly by repoussé. The strong consistency in subject matter and stylistic treatment across these rings shifts the focus away from individual iconographic variation and instead on patterns of production. The substantial number of surviving examples makes it increasingly possible to identify workshop traditions or even individual craftsmen operating within this shared visual framework.

The composition adheres to a consistent scheme of two animals arranged in heraldic opposition. These include sphinxes, chimeras, winged-horses, winged-lions, or lions facing one another horizontally across the bezel. Among these, the sphinx appears with greatest frequency, occurring in fifteen of the nineteen engraved animal-pair examples (for engraved animal pairs see catalogue numbers C.AE.1-19). The iconography draws upon well-established Ionian and Phoenician traditions, where heraldic animals were a common decorative motif. Such paired creatures, often flanking a central element (as with ring C.AE.2) or confronting one another symmetrically, were transmitted westward through trade networks.

Rings C.AE.1-7 correspond closely with developments in Etruscan art of the later sixth century BCE, particularly the decorative programmes of Pontic vases and related bronze objects.<sup>156</sup> The rendering of the sphinx and bird on C.AE.1 strongly recalls the animal friezes characteristic of these vessels. A comparable instance is provided by a British Museum oinochoe (1978,0502.1) dated to 550-530 BCE, whose frieze includes griffins, birds, frontally posed panthers and seated sphinxes, motifs that closely parallel the engraved gold rings of the cartouche-type. Additionally, the pomegranates on the lower band of this vessel find resonance

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<sup>155</sup> Drawing depicting the Animal Pair composition made by the author. Adapted from ring J. Paul Getty Museum 82.AN.122.

<sup>156</sup> Boardman 1967, 10.

in Etruscan goldwork, where the pomegranate was a favoured motif in Archaic jewellery (figure 2.1).<sup>157</sup>



*Figure 2.1:* Black figure oinochoe (1978,0502.1) © The Trustees of the British Museum.

Rings C.AE.8-11 are stylistically close and can be attributed to the same workshop if not the same hand. All four examples depict a sphinx in an identical pose and executed in a similar linear manner. The creature's elongated body is shown with the hind legs in a slightly crouched position, the tail curves into a distinctive backward S-shape and the feathered wing rises vertically from the back. In each case, the sphinx wears a pointed cap and raises one forepaw toward an opposing lion. In C.AE.8 the lion is non-winged, while in the remaining three examples it is winged. The treatment of the lion's mane and mouth is consistent across all four rings. These close similarities suggest workshop production. Although none of the examples preserve a recorded provenance that might clarify their place of origin, they can all be dated to the third quarter of the sixth century BCE.

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<sup>157</sup> For examples of the pomegranate motif see necklaces in Villa Giulia inv. 53877 (Cristofani no. 258, p. 233) & Vaticano Museo Etrusco Gregoriano inv.13168 (Cristofani no. 266, p. 238).

A further pattern of production may be observed in rings C.AE.12 and C.AE.13, both of which belong to the subgroup featuring a chimera within the heraldic pair. In these two examples, the chimeras are in a highly comparable style; the body is elongated, a goat's head emerges from the back and the lion's mouth is shown wide open. Fine linear incisions create depth and demonstrate a shared manner of execution. Dated to 550-525 BCE, these rings coincide with the emergence and increasing prominence of the chimera motif within this iconographic group. The subsequent examples, C.AE.14-16, also incorporate chimeras. Although their execution varies, they reflect a continued preference for this creature, suggesting its sustained appeal within the workshop tradition. Numbers C.A.17 and C.A.18 have the same iconographic layout of a lion facing a sphinx divided by a hatched line. The final ring, C.AE.19 sits somewhere between the small cartouche and medium cartouche type. It is not as thick as the examples seen from the small cartouche yet not as pronounced as the medium type. The iconography shows a stag confronting a lion and the closest parallel is a ring in the V&A (inv. 437-1871) which likewise features a stag with prominent antlers.

Among the rings executed in relief, the preference for the chimera is equally evident. Due to the repoussé technique used in their manufacture, it becomes easier to identify workshop relationships, particularly where repeated designs may have been produced through stamping. Rings C.AR.1-3 each depict the same composition: a chimera confronting a sphinx and all three share comparable measurements. The designs follow an identical scheme. The chimera is shown with an elongated body, and the nearer hind leg is advanced while the other recedes behind. The tail rises in a distinctive S-curve and the goat's horn projects at a consistent distance from the tail across the examples. Despite varying states of preservation, the treatment of the lion's head is remarkably consistent. The opposing sphinx is likewise rendered uniformly in each ring. It is shown rearing upward on its hind legs, the forelegs raised to meet the chimera's face. The feathered wing curves upward in a similar arc and a headdress-like element is visible at the back of the head. These close correspondences strongly suggest production within the same workshop, if not the use of stamps.

Another ring, C.AR.4, presents the same iconographic scheme and while the placement of the figures differs slightly, the treatment of both the chimera and the rearing sphinx adheres closely to that seen in the preceding examples. Although the relief on C.AR.5 is worn and difficult to read, the outline of a chimera can still be discerned. The elongated body is visible, along with faint remnants of a goat's head projecting from the back. The hind legs of the opposing sphinx may also be identified when compared with the clearer preceding examples. Ring C.AR.6

depicts a chimera in the same style and manner of execution, but the opposing creature is replaced by a long-necked bird, likely a swan. The final example, C.AR.7 is extremely difficult to interpret due to the poor preservation of the bezel face, but two animals can be determined and given the space between the two, one was likely a chimera. These repoussé examples featuring chimeras can be dated to a period between 575 and 525 BCE.

Shifting away from the chimera motif within the animal-pair relief group, the remaining examples introduce alternative confrontations. Rings C.AR.8 and C.AR.9 depict a lion facing a sphinx, while C.AR.10 presents a sphinx opposed by a hippocamp.<sup>158</sup> The final two rings, C.AR.11 and C.AR.12, are mirrored versions of the same design, reinforcing the symmetry inherent in the heraldic scheme. C.AR.11 shows two lions each grasped by a figure and C.AR.12 returns to a more conventional pairing depicting two seated sphinxes in an identical manner. These variations demonstrate both the adaptability of the heraldic animal-pair formula and its enduring appeal within the repertoire of Etruscan goldsmiths.

### Winged Figure Group



A distinct iconographic group includes rings with the Winged Figure arrangement dating to 550-500 BCE. Eight examples in the present catalogue (numbers C.WF.1-8) can be identified, all conforming to the same typology and clearly attributable to a single workshop tradition. These gold rings consist of an even rod joined to a medium or large cartouche bezel. Each bears a relief design with three principal figural elements: a central winged figure flanked by a sphinx on one side and a panther on the other (as above).<sup>159</sup> While minor variations occur, the core iconography is consistent, with the winged figure invariably placed at the centre, its outstretched wings curving upward into a distinctive elongated U-shape. There are two closely related workshop productions that can be established, differing only in small compositional details.

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<sup>158</sup> This ring is the sole example featuring a hippocamp rendered in relief, rather than in the more commonly encountered engraved form discussed above.

<sup>159</sup> Drawing depicting the Winged-Figure composition made by the author.

The first two rings, no. C.WF.1 and C.WF.2, can be securely attributed to the same workshop. Their repoussé bezels display an identical design, although the latter is less well preserved. The example in the V&A Museum (8775-1863) features a raised granulated border framing the bezel face, while the sides of the bezel are undecorated. The upper bezel is made from a thin sheet of gold folded over the lower body, its perimeter marked by a neat border of small, evenly spaced gold granules. The underside is plain, without additional granulation or filigree, and slight separation between the two layers is visible in places. The low-relief decoration belongs firmly to the Winged Figure Group. At the centre stands a winged figure with arms extended outward, though not raised above the wings. The wings spread broadly and taper upward at the tips, forming the group's characteristic U-shaped silhouette. The figure is in motion, running to the right, with the right leg lifted and the left bent beneath the body. To the right is a feline, probably a panther, its neck turned back while the face is rendered frontally, with clearly articulated eyes, ears, and muzzle. A flower appears at its feet. To the left, a sphinx sits in profile facing the winged figure, its body curved in the familiar S-shaped pose typical of this iconographic tradition and wearing a pointed haruspex hat.

The example from Cerveteri, now in the Museo di Villa Giulia (inv.54530), is an exact copy of the above repoussé bezel design. Although the bezel itself is well preserved, the relief has softened over time. The scene is enclosed by a delicately raised border of small gold granules. At the centre, a winged figure with elongated U-shaped wings kneels between two creatures: a sphinx on one side and a feline on the other. The sphinx is in profile and again wears a pointed hat, while the panther on the opposite side follows the same stylistic conventions noted above, with a frontal face. The recurrence of these specific features, the frontal panther with a flower at the feet and the sphinx with a pointed hat, supports the attribution of both rings to a distinct production centre. As M. Rizzo observes, the figurative repertoire shows close affinities with that of Pontic ceramics and on this basis, it is plausible to situate the manufacture of these rings at Vulci, a site known for having a substantial number of comparable examples.<sup>160</sup>

Despite the similarities in the bezel face, there are differences in the bezel body and hoop. Ring no. C.WF.2 features a decorative band of S-shaped spirals, each terminating in a small gold dot within the curl of the scroll along the outer edge of the bezel body. This bezel is also sturdier and smoother than the thin sheet of gold used in C.WF.1. Additionally, the hoop is a striking

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<sup>160</sup> Cristofani (Rizzo) 1983, 185.

bright yellow colour, perhaps indicating that the bezel hoop and mount are modern additions or restorations undertaken within the Castellani Collection. However, it is not uncommon for rings belonging to the Winged Figure Group to display a decorative band and a more robust bezel body.

In the workshop production of this ring group, the iconography of the surface varies slightly from the two examples discussed above. The remaining six rings all feature decorative borders and deviate in their compositional layouts. Rings C.WF.3-6 consistently display the distinctive central winged figure flanked by a sphinx and panther in stances that differ from the other two. Rings C.WF.3 and C.WF.4 are clearly copies of one another, both featuring a gold repoussé design enclosed within a raised granulated border. The winged figure wears a triangular garment, has pointed feet, and is in a dynamic pose moving to the right. The figure also has a distinctive hairstyle or wears a headpiece. To the left stands a panther facing frontally, with clearly articulated facial features and posed similarly to those in C.WF.1 and C.WF.2. In contrast, the sphinx on the right faces toward the central figure and is in a hybrid pose, half seated and half pouncing, with the hind legs grounded and the forelegs leaping upward toward the winged figure.

Both C.WF.3 and C.WF.4 are in the Louvre (Bj 1128 & Bj 1127), having once belonged to the Campana Collection and are in comparable condition. Their gold-plated hoops are intact, though areas of wear reveal the silver beneath. Both rings feature the characteristic Etruscan decorative band around the sides of the bezel and show no clear evidence of modern restoration or tampering.

The other two Louvre examples, C.WF.5 and C.WF.6 (Bj 1126 & Bj 1123), differ slightly in their arrangement of the three figures. In C.WF.5, the positions of the sphinx and panther are reversed, while C.WF.6 replaces the flanking animals with two sphinxes facing outward rather than inward toward the winged figure. Both rings also incorporate modern additions to the bezel. C.WF.5 retains the characteristic spiral border but includes an additional semi-circular wire motif and twisted wires extending along the hoop. C.WF.6 is almost certainly a modern bezel: the ancient face has been removed from its original setting, flattened and mounted onto a modern bezel plate, with flattened areas clearly visible, while the ancient hoop has been reattached. The modern surround features a braided wire border and plaited motif, elements uncharacteristic of Archaic Etruscan rings. Given that both pieces originate from the Campana

Collection, it is likely that these modifications are nineteenth-century interventions intended not only to restore but also to embellish the ancient rings.<sup>161</sup>

The final two rings, C.WF.7 in the BMC (1926,0407.8) and C.WF.8 in the BnF (inv.56.485), share the same composition and were certainly produced by the same hand. Both feature the spiral decorative band and a raised granulated border which is present on the outer edges of the bezel but also at the very bottom where the hoop meets the body. This small detail, notably not common in other examples, reinforces the hypothesis of the same workshop production. In these two gold rings, the central winged figure displays attributes consistent across the corpus, including a triangular garment, pointed footwear and the hairstyle observed in comparable examples. While the panther is stylistically similar to preceding rings, the sphinx appears in a more seated pose and is less anatomically detailed, notably lacking claws.

An additional ring is included here despite its marked stylistic divergence from the eight examples discussed above, due to its compositional layout and winged-figure motif. The British Museum example (1926,0407.6), catalogue number C.WF.9, is fragmentary with most of the hoop missing and only a small bezel measuring 1.2 cm in length surviving. Although the gold plating has worn away in places, the scene remains legible. The bezel bears a horizontally arranged composition engraved relatively deeply and enclosed by a simple linear border. At the centre stands a winged figure, wearing a tunic, with outstretched arms and feet directed to the right. A bird facing in the same direction, is positioned near the right edge of the bezel, while to the left appears a seated four-legged animal, perhaps a lion or panther, in a compact and stylised manner. Marshall identifies the central figure as a winged Persian Artemis and attributes the ring to an Ionic workshop, dating it broadly to the late seventh or early sixth century BCE.<sup>162</sup> Although its form and composition differ from the later examples in this catalogue, this earlier piece may represent an antecedent prototype. Its iconographic arrangement may have informed subsequent Etruscan adaptations which, by around 550 BCE, developed the characteristic Winged Figure Group with a central winged divinity symmetrically flanked by two animals.

Despite variations in execution and the arrangement of the accompanying figures, the winged figure itself remains remarkably consistent across the group. It is always placed centrally, in dynamic motion toward the right and wearing a triangular garment, pointed footwear and some

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<sup>161</sup> Guerra 2007, 484.

<sup>162</sup> Marshall 1907, 7, no. 29.

form of hairstyle or headdress. This consistency raises important questions regarding the meaning and interpretation of the scene. The evidence clearly points to a single workshop or closely related group of craftsmen producing these rings. However, with only one example secured to Cerveteri and the rest lacking known origins, little can be determined about their distribution within Etruria. As a result, interpretation must rely on comparative material to better understand the iconographic significance of this Winged Figure Group.

The style of the wings and the central figure flanked by two animals echoes Orientalising representations of *Potnia Theron*. This motif would have reached the Etruscans through Phoenician and Greek channels, where the Mistress of the Beasts appears on much earlier Geometric-period pottery. Its transmission to Etruria is evident in well-known examples such as the François Vase, dated to around 570 BCE, discovered within a tomb complex at Chiusi. Boardman attributes ring C.WF.9 as a typical example of the *Potnia Theron* motif, noting that the composition conforms to conventional iconography of the figure and reinforces her role as the mastery of animals.<sup>163</sup> On this basis, the other rings may be later adaptations of this motif.

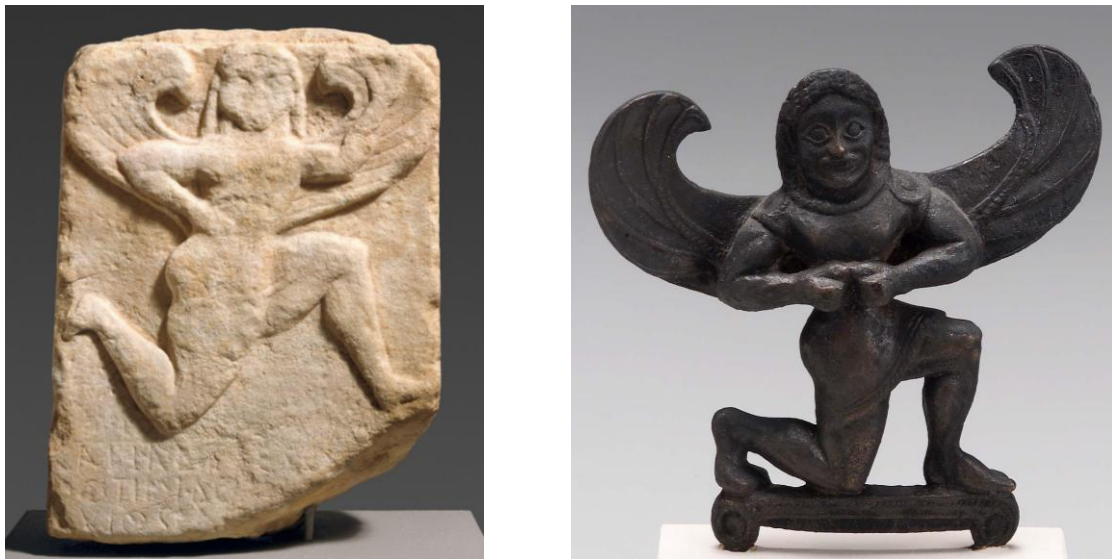
Nevertheless, several questions remain, foremost among them the sex of the figure depicted on the rings. It is difficult to determine whether the winged figure can be identified as female as is often assumed for representations of *Potnia Theron*. While the figure is in an Archaic style, it diverges from traditional *Potnia Theron* imagery in its stance: the latter is shown upright holding an animal in each hand. In contrast, the figures on the rings are always in dynamic motion toward the right, with one leg bent and the other extended behind. This sense of movement finds close parallels in Archaic depictions of gorgons on vessels and statuettes dating to a comparable period around 550-500 BCE. Several defining features support this association, including the running pose, the upward-angled wings, the triangular-shaped garment, the pointed feet, and the muscular legs.

An Attic marble stele in the MET (55.11.4), dated to 550-520 BCE, depicts a gorgon wearing a short chiton with wings spread wide and their tips angled upward (figure 2.2). The head and upper torso are shown frontally, while the lower body and legs appear in profile, bent at the knees in the so-called *knief-lauf* schema, an iconographic convention commonly used in Archaic

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<sup>163</sup> Boardman 1966, 4. Boardman 1967, 9.

art to convey rapid movement.<sup>164</sup> This mode of representation is likewise attested in a bronze figurine of a winged gorgon in the MFA Boston (98.656).



*Figure 2.2: Marble Attic Stele, the MET 55.11.4 (left) and bronze Greek statuette MFA Boston 98.656 (right). Both date to c. 550-520 BCE.*

This artistic convention of the winged gorgon is well established in the Archaic period and clear parallels can be made between Greek representations and those adopted in Etruria. The transmission of these visual ideas reflects a broader process of cultural exchange, whereby Greek iconographic models, often themselves inflected with eastern elements, were adapted into Etruscan cartouche rings. In this context, the motif was not simply copied but reinterpreted, resulting in hybrid forms that merge Greek figural types with Eastern-inspired compositions and Etruscan gold working traditions.

The same gorgon type appears on an Attic black-figure neck-amphora dating to around 600 BCE (figure 2.3). The export of this vessel to northern Italy confirms the central role of Greek pottery in Etruria, where imported wares circulated widely and deposited into funerary contexts. Additionally, this evidence supports the transmission of the Archaic gorgon type into the Etruscan visual repertoire, where the winged figure may have been adapted for use on cartouche rings, possibly as a hybrid image carrying multiple meanings. Although the small surface of the rings limits the level of detail possible, the figures nonetheless echo stylistic

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<sup>164</sup> Pilz 2011, 377.

features of Archaic prototypes. The unusual headdress or hairstyle visible on rings C.WF.3 and C.WF.4 may represent an attempt to reproduce, in simplified form, the distinctive coiffure characteristic of Archaic gorgon imagery.



*Figure 2.3:* Attic black-figure Nessos Painter's name vase. Athens, National Archaeological Museum.  
Photograph: M. Tiverios, Elliniki Techni.

As it is difficult to definitively conclude the identity of the winged figure in relation to an Etruscan context, comparative mediums are the basis for analysis. The imagery on the rings may be a hybridised form of *Potnia Theron*, adapted through the incorporation of visual characteristics traditionally associated with the Gorgon. Given the apotropaic function of Gorgons in Etruscan society, as evidenced through their appearance as antefixes on Archaic temples and in tombs, it is plausible that this iconographic group combined the protective aspect associated with Gorgons, with that of the divine aspect of *Potnia Theron*. Another important consideration is the wider association of the winged figures within Etruscan religion, particularly in relation to Vanth. The winged deity is connected to mortuary practices and beliefs, reinforcing the relevance of such imagery on rings within funerary contexts.

The deliberate hybridisation of these eastern motifs results in a distinctly Etruscan iconographic group rather than a direct imitation. Notably, in most of these rings, the winged figure extends their arms toward the flanking creatures, often grasping their paws, a compositional feature strongly reminiscent of *Potnia Theron* imagery. However, the qualities implied by the Gorgonic elements suggest that this is not a straightforward adoption of the type but rather an adapted representation in which the *Potnia Theron* figure is reimagined through the visual language of Archaic Gorgons to suit Etruscan beliefs.

### Lion Fountain Scene



Another clearly defined iconographic group within the cartouche-type rings is the Lion Fountain scene with three examples appearing in the catalogue C.LF.1-3 (as above).<sup>165</sup> Rings C.LF.1 and C.LF.2 share a near identical iconographic layout, while C.LF.3 belongs to the same group but is a slight variation. All three rings feature a gold tubular hoop with an intaglio-decorated cartouche bezel dating 550-500 BCE.

The first ring C.LF.1, in the J. Paul Getty Museum (inv. 85.AM.271), has a gold hoop with a diameter of 2.5 cm and a bezel measuring 2.1 x 1 cm. The bezel is decorated with a finely incised figural composition executed in shallow linear engraving and framed by a hatched border. Two figures approach a fountain structure: one holds a branch, while the other raises an arm, suggesting some form of processional movement. Water flows from the mouth of a lion-headed spout into a vessel below. Behind the fountain, a third figure crouches in partial concealment and appears to wield a sword. Above him sits an unusual dog-headed creature, extending an arm toward the figure's head. The scene has been interpreted as an allusion to the ambush of Troilos by the Greek hero Achilles during the Trojan War, although the presence of the dog-headed figure is not otherwise attested in representations of the Troilos episode.<sup>166</sup>

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<sup>165</sup> Drawing depicting the Lion Fountain composition made by the author. Adapted from ring J. Paul Getty Museum 85.AM.271.

<sup>166</sup> Cristofani (Rizzo) 1983, 298.

Ring no. C.LF.2, now in the Musée du Louvre (Bj 1075), is a near-exact copy. Its bezel scene is likewise framed by an engraved hatched border. Within the composition, two figures advance toward a lion's head fountain, from whose gaping mouth water pours in a steady stream. The lion's head rests atop a block-like architectural element, forming the fountain structure. As in the first ring, a four-legged creature crouches atop the fountain behind the lion's head. At the far left, a forward-leaning figure crouches and extends an arm as if reaching or grasping, heightening the sense of tension and anticipation within the scene. Several branch-like or floral forms appear in the foreground, reinforcing an outdoor setting.

What is particularly significant about these two rings is their close parallels with the imagery painted in the main chamber of the Tomb of the Bulls at Tarquinia, dating to 540-520 BCE (figure 2.4). The tomb painting depicts Troilos, naked and mounted on horseback, approaching a fountain behind which the helmeted Achilles lies in ambush with a curved blade of sacrifice (the Greek *machaira*) raised.<sup>167</sup> Despite the close chronological proximity of the rings and the tomb painting, previous discussions of the rings have not addressed this clear visual and thematic connection. Scholarly comparisons have instead focused on parallels with Pontic pottery, overlooking the relevance of Etruscan tomb paintings.<sup>168</sup>

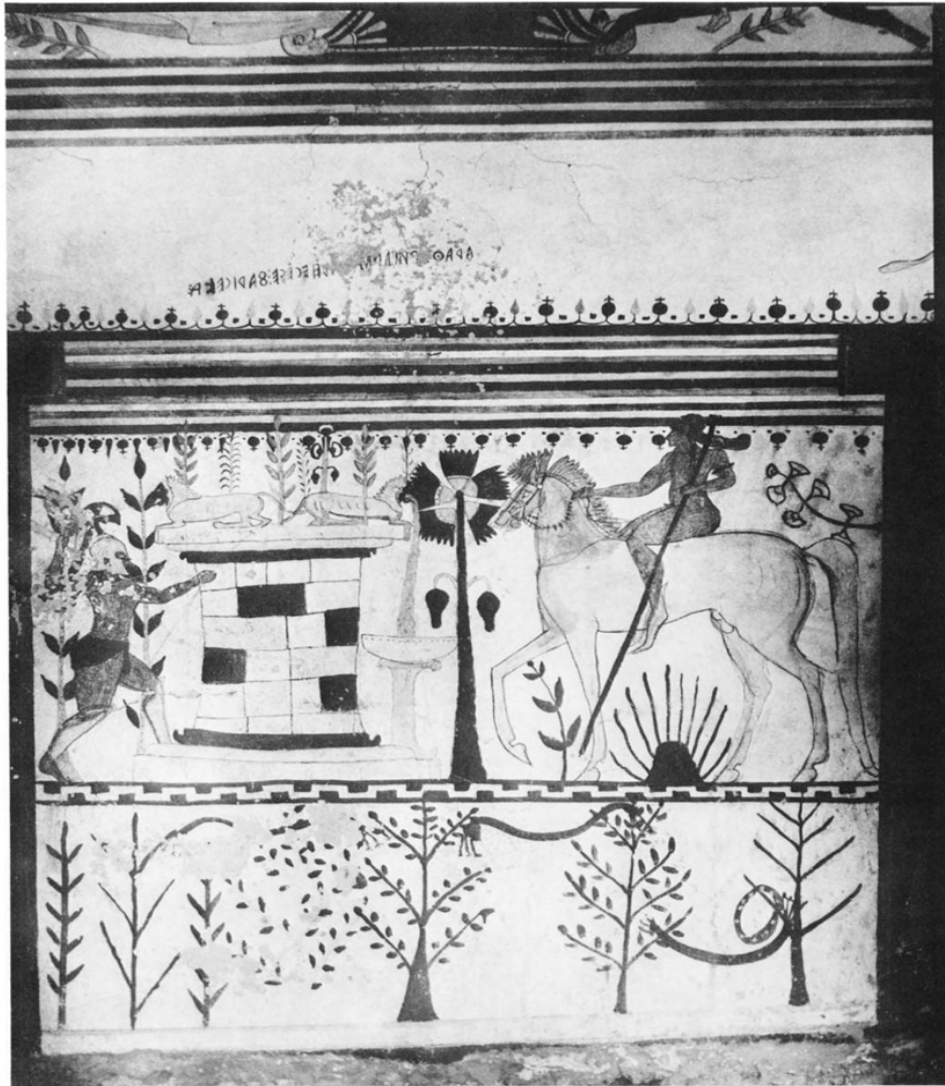
The Tomb of the Bulls painting incorporates elements derived from Orientalising iconography while placing a new emphasis on figural narrative influenced by the East Greek world.<sup>169</sup> Within the chamber scene, a block-like architectural structure forms a fountain, closely paralleling the fountain depicted on ring C.LF.2. Two crouching lions sit atop the structure, with water issuing from the mouth of one into a vessel below. Behind the fountain, an armed warrior hides, extending one arm to grasp the structure while raising a sword behind his head. Opposite him, a naked youth rides a horse, identified as Troilos, while the concealed warrior is Achilles. Floral motifs populate the background, closely mirroring the motifs seen on the rings. The tomb painting thus presents an Etruscan articulation of a Greek myth, one that finds a compelling parallel in the iconography of the Lion Fountain rings.

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<sup>167</sup> Spivey 1997, 76.

<sup>168</sup> Cristofani (Rizzo) 1983, 298.

<sup>169</sup> See O'Donoghue 2022, 331-53.

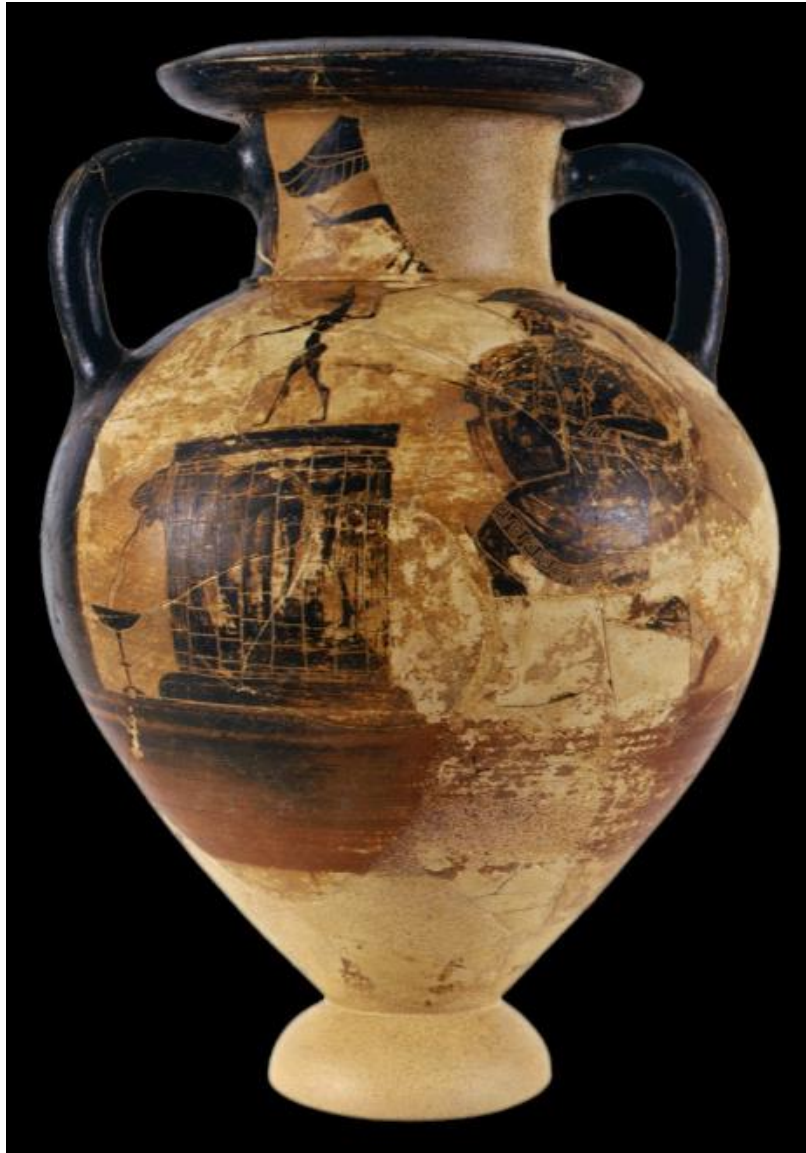


*Figure 2.4: Tomb of the Bulls, main chamber mythical panel (photo Moscioni 24122).<sup>170</sup>*

Although the dog-like creature sitting atop the fountain is absent in the tomb painting, this unusual motif appears in a black-figure amphora of the La Tolfa Group dating to 530 BCE now in the Gregorian Etruscan Museum (inv. 35708). The vessel similarly depicts Achilles' ambush of Troilus set in the Sanctuary of Apollo, with side A featuring the lion fountain structure and the unusual hybrid figure with a canine head (figure 2.5). The inclusion of this creature on black-figure pottery reinforces the idea that the rings are not isolated examples. Instead, the motif was employed across multiple artistic mediums, suggesting a community of Greek-Oriental artists working in Etruria. While the version of the creature on the two rings is in a crouching position, the size of the small bezel face can be taken into consideration.

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<sup>170</sup> Oleson 1975, pl. 36, fig. 3.



*Figure: 2.5: Side A of an Etruscan Amphora of the La Tolfa Group inv.35708. c. 530 BCE. Astarita Collection. Gregorian Etruscan Museum.*

The final ring no. C.LF.3 now in the Museo Nazionale Etrusco di Villa Giulia (54529) and formerly part of the Castellani Collection, originates from Cerveteri. It differs slightly from the two rings discussed above, particularly in its iconographic layout. While the ring retains a tubular gold band, its cartouche bezel is notably larger. The ring has a diameter of 2 cm; however, the bezel extends beyond the band, measuring 2.9 cm in length, unlike the earlier examples. This places the ring within the large cartouche category and suggests that it may be a slightly later and more refined version.

A further distinction lies in the use of a herringbone border rather than the simpler hatched border seen on the other two rings. In this example, a child occupies the centre of the scene, with two figures standing behind: a female figure wearing a tall *tutulus* and a draped male figure, all facing to the right.<sup>171</sup> Together, they may be a family unit. The figures have their arms raised in front of the fountain, as if taking part in a procession. The fountain is composed of a series of water drums surmounted by a lion's head from which water flows. While the lion's head is stylistically similar to those on the other two rings, the stand on which it is mounted differs. In addition, the fountain is positioned in the far corner of the scene rather than slightly off centre. The intricately carved composition includes numerous landscape elements, such as shrubs, stars, and birds in flight. The style of the laurel branches recalls scenes painted in the main chamber of the Tomb of the Bulls at Tarquinia, beneath the principal frieze. As with the tomb, the ring would have belonged to a member of the Etruscan elite, suggesting that this Lion Fountain scene is iconographically important due to its intentional selection.

The Cerveteri ring may therefore be slightly later than the other examples, due to its more complex border and larger cartouche bezel. Although two of the rings lack secure provenance, the recurrence of this iconography on multiple rings and within tomb paintings suggests that a workshop may have been producing such objects for elite patrons in the powerful Etruscan cities of Tarquinia and Cerveteri.

Interestingly, a fourth ring sharing the same iconographic composition as C.LF.3 is noted by both Rizzo (1983) and Boardman (1967). Rizzo records a cartouche ring depicting a woman at a fountain from the Feoli Collection, now lost, but said to have originated from Vulci.<sup>172</sup> Boardman likewise refers to a gold ring BIII from the Feoli Collection, describing a scene of "two women and a child at a fountain with a lion-head spout and basin, bird, stars and shrubbery," framed by a herringbone border.<sup>173</sup> Although the location of the ring is currently unknown, this evidence raises an important point: C.LF.3 appears to have had a close relative featuring both a herringbone border and family-group composition, as well as a reported provenance from Vulci. Again, this suggests that elites within these southern Etruscan cities had a demand for such rings in funerary contexts, as shown by both the tomb paintings and the deposition of the rings themselves.

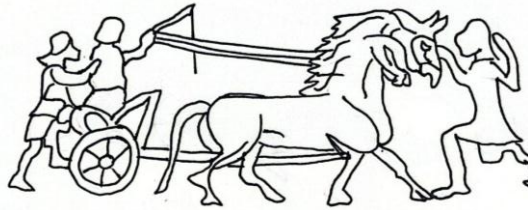
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<sup>171</sup> Cristofani (Rizzo) 1983, 298.

<sup>172</sup> Cristofani (Rizzo) 1983, 298.

<sup>173</sup> Boardman 1967, 12, no. BIII.

## Chariot Scenes



Nine examples of the cartouche-type belong to the iconographic group depicting chariot scenes, catalogue numbers C.C.1-9. All feature a large cartouche bezel with plain, undecorated sides, with the exception of Louvre Bj 1071 and 1073, which have ornate modern additions. The bezel face presents a detailed chariot scene which varies in design across examples but includes a charioteer driving a chariot in pursuit of a fleeing figure or facing some form of animal (as above).<sup>174</sup> Floral motifs in the background reinforce an outdoor setting. Although consistent in subject matter, the rings display variation in the rendering of the animals and in their broader stylistic treatment.

Eight of the examples are engraved while one is in relief. Ring C.C.1, though now set within a modern band and added decorative details, has an Archaic bezel face dating to 550-500 BCE. Its relief composition depicts a figure drawing and releasing a bow while driving a chariot pulled by two horses with wings. The charioteer appears to pursue a muscular, running figure already pierced by two arrows, while a dog runs beneath the horses in the foreground. Dogs and rabbits running underfoot is a common motif in depictions of chariot racing, a technique used to imply speed and can best be seen in Etruscan tomb paintings.<sup>175</sup> The scene may represent Apulu in pursuit of Tityos. Comparable representations of this myth occur in Pontic vases, particularly in works attributed to the so-called Tityos Painter, such as an amphora from Vulci (c. 520 BCE) in the Bibliothèque nationale de France (inv. De Ridder 171), which presents a black-figure rendering of the myth in an Etruscan style (figure 2.6). Again, the dog is captured beneath the legs of the winged horses.

An engraved version, ring C.C.2, follows the same iconographic scheme as the example discussed above. In this version, a charioteer advances with bow in hand, drawn by two winged horses, pursuing a fleeing figure. The chariot is carefully articulated, with detailed rendering of the wheels, body, pole, and reins connecting the horses. A dog runs beneath the team, actively

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<sup>174</sup> Drawing depicting the Chariot composition made by the author. Adapted from ring BnF inv.56.483.

<sup>175</sup> Banducci 2014, 4.

participating in the chase and reinforcing speed. The pursued figure is in swift motion, muscular in form, and turning his head back over his shoulder. As with the preceding ring, the scene represents Tityos, a subject that appears to have been particularly favoured in Etruria during the second half of the sixth century BCE. Winged horses are typically divine, reserved for gods or heroes.<sup>176</sup> The iconography of the pursuit was established in Greece in the second quarter of the sixth century and continued to be popular with the West Greeks and in Etruria.<sup>177</sup>



*Figure 2.6:* Pontic amphora Paris, Bibl. Nat. 171. Apulu killing Tityos who tried to abduct Apulu's mother. By Serge Oboukhoff.

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<sup>176</sup> Boardman 1967, 9.

<sup>177</sup> Boardman 1967, 9.

Another ring within the chariot group, C.C.3, depicts the yoke of lion and boar associated with Admetos or Kadmos.<sup>178</sup> Like the Tityos pursuit scenes, this composition draws upon a well-established mythological tradition, and the motif can be traced back to seventh-century BCE Greece.<sup>179</sup> Following this example is C.C.4 which depicts a muscular figure being approached by a detailed chariot with two figures, but the chariot is pulled by two normal horses, notably the chariot has strong resemblance to the Archaic Monteleone Chariot (MET 03.23.1). The chariot dating to the second quarter of the sixth century BCE provides valuable chronological support for this group of rings, with the close formal correspondences suggesting that the engraved chariot scenes were informed by real-life vehicles rather than imaginative representations. Additional comparisons can be made with fragments of bronze plaques with repoussé designs of two-horse chariots dating to 550 BCE.<sup>180</sup> The detail and precision of ring C.C.4 closely resembles C.C.2, both are framed within a chevron border as opposed to the typical hatched pattern.

Numbers C.C.5, C.C.6 and C.C.9 all feature engraved chariot scenes with a sphinx in the front and a stag in the foreground pulling the charioteer. In the first example, a nude, muscular body faces toward the chariot whereas in the second, a winged figure flees from the chase. The ring C.C.9 is more peaceful with a doe eating from a shrub. Boardman notes that stags may draw the chariots of deities and heroes in Greek art, but mythical creatures other than winged horses are not usually harnessed but again there is a yoke of sphinxes that appear on Etruscan ivories.<sup>181</sup> These first two rings may be an Etruscan adaptation of the Tityos pursuit, retaining the underlying narrative structure while modifying the specific figures involved. The substitution of alternative animals aligns with a broader Archaic Etruscan preference for sphinx imagery, a motif that appears with notable frequency in cartouche ring designs. The more peaceful compositions of C.C.7-9 focus less on the pursuit motif. Instead, the advancing chariot is met by figures such as a swan, a doe or siren as in the case of C.C.7. The close stylistic affinity between C.C.6 and C.C.9, particularly in their handling of line and compositional detail suggests that they may have been made by the same hand. A final gold ring C.C.10 is included

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<sup>178</sup> There is another gold ring depicting a hero driving a chariot drawn by a lion and a boar, preceded by a winged figure. The field includes floral motifs all enclosed within a herringbone border. Corresponds to Boardman 1967, no. BII6.

<sup>179</sup> Boardman 1967, 9.

<sup>180</sup> These plaques may have once been used to decorate a piece of furniture or a chariot. Now in the British Museum GR 1850.2-27.15B bis (Bronze 434).

<sup>181</sup> Boardman 1967, 9.

in this section as it appears to be a messy chase involving winged horses and some form of figure, although the scene is difficult to determine given the execution of the lines.

The variation evident within the chariot scenes points to a shared iconographic framework that was adapted and reinterpreted within Etruscan workshops. Despite differences in detail and composition, the rings remain conceptually linked through a common visual tradition. On the basis of comparable artistic representations of chariots and pursuit scenes, this iconographic group can be dated to a period beginning in the second quarter of the sixth century BCE. Furthermore, the provenance of C.C.4 and C.C.10 from Vulci, together with the iconography of the Tityos Painter's black-figure amphora also from Vulci dated to 520 BCE, suggests that this centre demonstrated a particular interest with this iconographic group.

### Other

Similar features can be observed among the final cartouche-type rings, particularly C.O.1-4. These four examples are small to medium in bezel size, each bearing an engraved image of a single sphinx and may be dated to the third quarter of the sixth century BCE. Their execution varies with C.O.1 and C.O.4 displaying rough and basic linework, while the remaining two examples use finer incision to articulate feathering and facial features. As a group, these rings occupy an intermediate position between the engraved heraldic animal pairs and the smaller cartouche rings of the tripartite series.

A unique ring with no known iconographic parallels within this catalogue is from the Populonia Tomb of the Flabelli, now in the Florence Archaeological Museum (inv.89260). This solid gold ring with a large cartouche bezel features a design in repoussé of a figure wearing a chiton with a bow and quiver over their shoulder, in a dynamic posture of a kneeling runner. Behind the figure is a hybrid sea monster with a fish-tail and three joined busts that feature stylised hair. At the far left in the corner is a four-petalled rosette. The scene alludes to one of the exploits of Herakles and his struggle with Nereus, the sea god capable of taking multiple forms.<sup>182</sup> The iconographic theme is well attested in Archaic Etruria with comparable examples in ceramics. A black-figure cup dating 575-525 BCE in Tarquinia, Museo Nazionale Tarquiniese (inv.RC4194) shows Herakles fighting the hybrid sea-deity.<sup>183</sup> Populonia's coastal setting may have lent resonance to this myth, especially for local elites, a connection further suggested by

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<sup>182</sup> Boardman 1967, 15, BIV3.

<sup>183</sup> Beazley Archive no 397, Athenian. Tarquinia, Museo Nazionale Tarquiniese RC4194.

the presence of iron fishing knives among the associated grave goods in the same tomb assemblage (see Provenance section).

A final example, C.O.6, presents a rare subject on a large cartouche bezel with a single figure in repoussé and attributed to Vulci. Now in the Naples Archaeological Museum (inv. 25081), the ring dates to 540-520 BCE. Although the bezel is vertically oriented, it does not conform to the conventional tripartite arrangement typically associated with such cartouches. Instead, the standing figure fills the entire scene and is shown in profile, dressed in a tunic and *thebenna*, with long hair and a conical cap. Within the crook of the bent right arm, the figure supports a crouching animal, while the raised left hand holds a dead hare. The figure is identified as a *haruspex* preparing for sacrifice. Comparisons can be made with Archaic rings depicting sphinxes, such as examples in the MFA Boston (inv. 98.7775 and 98.774) where the sphinx wears the distinctive *tutulus* associated with the *haruspex*.

## Support Type

The support-type rings require limited discussion given their consistent structure and repeated use of lion protomes paired with engraved animal motifs. The first example, S.1, features an engraved dog, while S.2 presents a lion and a bird. The more refined examples are S.3 with a hippocamp and S.4 with a griffin. Together, these rings follow a shared formula of lion protomes framing an engraved animal on a small oval bezel and can be dated to the early fifth century BCE.

A later, more distinctly Classical example of around 400 BCE from Bologna (no. S.5) adapts this support-type format but replaces the lion protomes with serpents terminating in half-frontal female figures. The almond-shaped bezel is bordered by a beaded rim and further ornamented along the sides. At its centre appears a youthful profile head in high relief, set against a pair of wings. As Cristofani observes, typologically this piece occupies an intermediate position between the support-type rings and the fully developed almond-bezel series.<sup>184</sup>

Before continuing into the almond-bezel rings, one more example will be discussed here given its late Archaic, early Classical date. Ring S.6 depicts a youth with a jug and offering bowl (*phiale*) in high relief on an almond-bezel with a thick gold hoop. This ring is from a group of objects said to be from Atri in the Abruzzi (previously discussed in the Atri Provenance section)

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<sup>184</sup> Cristofani 1983, 305.

from a tomb of about 500-475 BCE. Given the earlier date than the standard almond-bezels of the second half of the fifth century BCE, this example could be understood as a potential predecessor.<sup>185</sup> Additionally, the thick hoop and relief design differs from the notably insubstantial hollow and thin gold plates of the typical almond-bezel rings.

## Iconographic Groups: Almond Rings

As with the cartouche-type, the almond-bezel rings can be organised into distinct iconographic groups that reflect themes and values within Etruscan society. Although fewer in number than the cartouche series, these groups nonetheless demonstrate clear patterns of selection and repetition, suggesting shared cultural preferences rather than isolated decorative choices. Their imagery offers insight into both workshop patterns and mythological preference in Classical Etruria.

### Chariot Scenes

Three gold rings of almond-shaped bezels have intricate chariot scenes in relief. As discussed earlier, this iconography also appears on cartouche bezels and repeated examples suggest a clear preference for this iconographic group. Rings A.C.1-3 continue this tradition in the Classical period though with greater formal consistency. Both A.C.1 and A.C.2 feature flat but thin gold bands, while A.C.3 is constructed with a hollow band marked by a visible indentation. Across all three rings, the chariot motif is treated in a comparable manner. The horses draw a chariot from which a standing figure rises at the rear, set against a stippled background. The relief work is densely composed and the accumulation of detail, combined with areas where the repoussé has worn down, makes some of the finer elements difficult to discern.

Ring A.C.3 is the best preserved. It shows a four-horse chariot in motion with a reclining figure beneath. This figure appears clothed from the waist down or possibly depicted with a fish-like lower body and holds a hooked object. Boardman suggests that the charioteer may represent Helios, while the reclining figure could be Okeanos.<sup>186</sup> The stippling details suggest the movement of the ocean and waves, an element that differs from earlier Archaic examples which clearly have a land-based setting.

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<sup>185</sup> Boardman 1966, 16.

<sup>186</sup> Boardman 1966, 15.

Etruscan deities can be equated to Greek counterparts and not only was the visual type adopted but the associated myths as well.<sup>187</sup> In this way, Greek elements became thoroughly integrated into Etruscan religious imagery but usually with a unique flair. A mirror in the Florence Archaeological Museum (inv.73798) depicts the sun-God Helios twice in the same scene: first in a quadriga, driving to the right and above this he is shown again in a boat with two companions. The two scenes are separated by a waterspout issuing a flowing stream, personifying Okeanos, upon whose waters Helios travels back toward the place of sunrise during the night.<sup>188</sup> The three almond-bezel rings dated between 450-400 BCE seem to depict the scene of Helios and Okeanos, in contrast to the Archaic chariot rings which reflect a different mythological context. The shared compositional features across all three pieces point to a coherent and sustained visual tradition. Unfortunately, the lack of recorded provenance restricts a deeper understanding of their production context.

### Satyr Group

There are four gold rings of the almond-bezel type, catalogued as A.S.1-4, that belong to the so-called Satyr Group. Although their individual scenes differ, each is connected to the cult of Dionysus, identified in the Etruscan context with Fufluns. In the Classical period, such imagery corresponds with the increasing prominence of satyrs in Etruscan art, a development reflected in contemporary bronze works and vase painting.

Ring A.S.1 consists of a solid gold hoop joined to an almond-shaped bezel bearing a high-relief bust of a bearded figure. Dated to 450-400 BCE, the piece is identified as Silenos based on the full beard, pointed ears and long hair, all characteristic of the aged companion of Dionysus. Ring A.S.2, executed in a similar technique with a solid gold hoop, instead presents a satyr and nymph in relief. Although the surface is heavily worn indicating sustained use, the scene clearly stands for an erotic symplegma. The satyr is identifiable by the tail appearing from his lower back as he grasps a female figure in an intimate embrace.

A similar scene appears on ring A.S.3, where a satyr lifts the garment of a maenad. Unlike the previous examples, this ring is fashioned with a hollow band. The final piece, A.S.4, is poorly preserved as its thin hoop and bezel have been crushed over time. The relief depicts a satyr in a contorted pose, one leg bent sharply backward and the arms twisted unnaturally. The figure's long beard and pointed ears confirm his identification and further affirm the shared Dionysiac

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<sup>187</sup> Krauskopf 2013, 517.

<sup>188</sup> Krauskopf 2013, 518.

associations. Collectively, these four examples can be dated to the second half of the fifth century BCE and highlight the popularity of erotic imagery in Etruscan almond-bezel rings.<sup>189</sup>

The iconography can be compared to bronze mirrors which further indicate an Etruscan fondness for this motif.<sup>190</sup> In the V&A Museum, a bronze mirror from Umbria or Tuscany dates to the 5th century BCE (M.707-1910) and is engraved with a scene of a sileni or satyr lifting the dress of a maenad (fig. 2.7). This similar motion is captured in the rings A.S.2 and A.S.3, although the satyr has the Archaic style horse tail and not yet the classical goat shape.<sup>191</sup> Another comparable example is a mirror dating to 375-325 BCE in the British Museum (1814,0704.96) with a seated satyr and maenad on the rocks together (fig. 2.8). The less overtly erotic example reflects a shift in Classical representation toward a more restrained and peaceful mode of depiction.

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<sup>189</sup> Boardman 1966, 13.

<sup>190</sup> Van der Meer 2016, 107. The most frequently occurring images on pear-shaped mirrors with figural scenes are those with a Dionysiac content.

<sup>191</sup> Boardman 1966, 13.



*Figure 2.7:* Mirror, bronze, engraved with a scene of a satyr or silen and a maenad. © Victoria and Albert Museum, London.



*Figure 2.8:* Bronze mirror of satyr and maenad seated on the rocks leaning towards each other. © The Trustees of the British Museum.

## Embracing Couple

In contrast to the erotic imagery of the satyr, a shift toward gentler themes can be seen in the many examples depicting an embracing couple. Their relative abundance allows for observation of production patterns and supports a date within approximately 450-375 BCE. The iconography is notably consistent, and this group appears to evoke themes of partnership and marital unity. This group includes seven rings, catalogued as A.E.1-7. Each features a couple in relief. In most cases both figures are clothed, though in some examples the male appears nude or partially draped. The compositions vary slightly through the pose; in some rings they stand together while in others the man is seated with the woman positioned upon his knee.

In the first gilt-silver example from Praeneste, A.E.1, a pair embrace with their arms around each other's necks. The bearded male figure is nude and wraps his arms around the female figure who wears a chiton draped around her body and a covering over her head. Both are in a standing, closely intertwined pose. The following example from Vulci, A.E.2, although fragmentary, depicts a standing couple with the man partially draped. This closely resembles the same compositional layout of A.E.3 and A.E.4. Notably, all these rings are made of thin gold with a hollow hoop or thin gold band, making them not functional or practical for ordinary wear.

A.E.5-7 depart from the traditional standing pose and instead show the man seated with the woman on his knee, a slightly more intimate setting although not unusual in the Etruscan repertoire. In all three examples they are intertwined and have some form of cloth draping over their bodies. The last ring has a provenance of Orbetello. The presence of an embracing couple as a motif within a funerary context appears entirely fitting, particularly in light of the widespread representation of paired figures on Etruscan sarcophagi throughout both the Archaic and Classical periods. This can be reinforced through the famous 'Sarcophagus of the Spouses' dating 530-520 BCE in Cerveteri.<sup>192</sup> This expression of intimacy within a funerary setting continues into the Classical period, as seen in a sarcophagus and lid portraying a husband and wife reclining together beneath a shared drapery, where the partial nudity of the

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<sup>192</sup> Museo di Villa Giulia (inv.6646).

man alludes both to marital consummation and to his heroization in death.<sup>193</sup> Functioning in a similar way, these gold rings translate Etruscan values beyond life and into death.

## Herakles

Among the mythological figures represented, Herakles (Etruscan Hercle) is the most frequently depicted.<sup>194</sup> Four examples appear in this catalogue numbers A.H.1-4 and notably three have recorded provenances, all dating from a period of 450-375 BCE. Heraklean iconography is well-attested in Etruria through Attic black-figure imports, particularly in depictions of Herakles fighting the Nemean lion.<sup>195</sup> The first ring is from Praeneste and shows Herakles seated on a stool. He is nude, with a muscular physique and adopts a contemplative pose. In his right hand he holds a club upon which he rests his chin, while his left hand is placed upon his raised right leg. Beardless and with short, curly hair, he is presented as a youthful, athletic figure, seated upon his lionskin with the club as his attribute.

A second ring from Praeneste originating from the same tomb assemblage also depicts Herakles, though in gilt silver. Here he appears in relief, nude and muscular, crouching as he wrestles with the Nemean lion, the animal's body caught within his arms. This struggle recurs on ring A.H.3, where the beardless, curly-haired hero wrestles the lion while wearing a chlamys fastened at the neck. The final example from Populonia, ring A.H.4 similarly presents a nude, muscular figure confronting what is likely a lion, continuing the emphasis on Herakles' most renowned labour. Tom Rasmussen observes that mirrors, vases, and rings are all artefacts commonly recovered from tomb contexts, objects whose presence carries a distinct funerary resonance of their own.<sup>196</sup> Given that three of the four rings derive from Praeneste and Populonia, the appeal of this iconographic group extended across Etruria, despite the considerable distance between these two centres.

## Warrior Group

Closely related to the Heraklean group in its emphasis on heroic identity is the so-called warrior group of rings. The three examples, catalogue numbers A.W.1-3, differ in composition yet share consistent features in their portrayal of armed figures and comparable types of armour. Ring A.W.1 from Praeneste, shows a figure with one leg raised and arms extended across the head

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<sup>193</sup> MFA Boston (inv.1975.799). Late 4th century BCE, manufactured in Vulci from volcanic tuff.

<sup>194</sup> Boardman 1966, 15.

<sup>195</sup> For comparisons see British Museum object numbers 1843,1103.67 & 1836,0224.91.

<sup>196</sup> Rasmussen 2005, 38.

of a horse, as if restraining or rearing it. The warrior wears a rounded helmet or cap, a corselet, and carries a sword, the scabbard visible behind his back. The horse's hind legs are positioned behind the figure reinforcing the impression of dynamic movement. A comparable ring from Spina, Valle Trebba Tomb 599 (now in the Museo Nazionale di Spina; cf. Boardman 1966, no. xxiii), similarly depicts a youth rearing a horse. The clothing in these examples closely parallels that seen on rings A.W.2 and A.W.3.

Ring A.W.2 from Populonia, presents a warrior in a cuirass holding a shield, while his other arm encircles a female figure clad in a chiton. In this respect, the piece occupies a transitional position between the embracing couple group and the warrior series. The final example, A.W.3, consists of a solid gold ring with a single standing warrior in high relief, equipped with sword and shield clearly affirming the martial character of the image.

Given that A.W.1 derives from the same tomb assemblage at Praeneste as A.H.1 and A.H.2, both depicting Herakles, the grouping is unlikely to be incidental. The shared emphasis on heroic identity across these rings suggests a coherent thematic programme within the burial. Such imagery, reinforcing combat, strength and heroic virtue, may point to the interment of a high-status male individual, for whom associations with Heraklean endurance and warrior ideals served to articulate social standing and commemorative identity in death.

## Flying Motif

Despite the somewhat unconventional designation, the final three almond-bezel rings are united by a shared feature: the presence of wings. The most elaborate of these, A.F.1, presents a winged figure in high relief, carved from solid gold with exceptional attention to detail throughout the entire ring. Its structure and workmanship closely parallel those of the preceding warrior ring, A.W.3 in the British Museum (1865,0712.53) and close comparison suggests that the two may even be the work of the same craftsman. The bezel shows a winged female figure in flight, wearing a flowing garment that streams behind her. The wings are delicately articulated with softly defined feathers, contributing to an ethereal, almost angelic quality. One arm is raised upward, grasping a *taenia*, a gesture commonly associated with victory or blessing. While the composition closely recalls Greek depictions of Nike, particularly by Greek engravers of the fifth century BCE, within an Etruscan framework the figure may be more appropriately identified as Lasa, the winged female attendant connected with fate, protection

and ritual contexts.<sup>197</sup> A close comparison can be made with a Greek engraved ring from the fifth century BCE depicting Nike in the same flying pose and outstretched hand on a leaf-shaped bezel.<sup>198</sup>

Continuing this possible oracular theme, the next example A.F.2, presents an unusual composition of a large bird with its neck curved downward, its plumage and pronounced beak suggesting a raven or eagle. The bird stands upon a rounded form resembling an omphalos and from its beak hangs a small vessel, perhaps a vase. The pairing of a bird with an omphalos recalls the Delphic raven linked to Apollo, though firm parallels within Etruscan material remain elusive, making the interpretation difficult.<sup>199</sup>

The final ring, A.F.3, also has a bird motif but combines it with added symbolic elements. Likely a dove, the bird stands upon a linear ground or a branch, accompanied by a pomegranate and crescent moon. The pomegranate is a familiar motif in Etruscan goldwork, appearing on a necklace from Vulci in the Vatican (inv. 13168) composed of many smooth and embossed pomegranate beads. The recurrence of bird imagery across this subgroup of almond-bezel rings strengthens the suggestion of an oracular or divinatory association, linked to concepts of prophecy or fate.

## Blank

The blank rings featured in this catalogue communicate meaning precisely through their absence of imagery. Numbers A.B.1-7 vary in size and construction yet are unified by their undecorated bezel faces and the complete lack of ornamentation. Rings A.B.1-5 share the same method of construction and bezel form. Each is made from a thin sheet of gold shaped into an almond bezel with folded sides and a hollow hoop of thin gold soldered beneath. The fragile nature of these rings makes them impractical for regular wear and reinforces their symbolic rather than functional purpose.

Based on style, these rings closely mimic the almond-bezel rings with relief designs and can be dated to a period between 450-400 BCE. This dating is supported by the provenance of A.B.4 from Praeneste, where it was found within a tomb assemblage alongside five other almond-bezel rings bearing relief designs as discussed previously. The five blank examples are

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<sup>197</sup> Boardman 1966, 15.

<sup>198</sup> For this ring see Boardman 1975, 21, no. 70. From a private collection.

<sup>199</sup> Boardman 1966, 15.

notably large in size compared to the standard decorative rings, with A.B.1 measuring 2.7 cm in height and 3.5 cm in length, dimensions that further reinforce their non-functional character. Although A.B.6 adopts a more rounded bezel, it follows the same delicate construction. The final ring, A.B.7 is certainly functional with a sturdy gold hoop and almond bezel, as well as a more proportionate size. This ring adopts a more Classical style associated with Greek engraved leaf-shaped rings.

These blank examples are significant in that they reinforce the prominence of the almond-bezel type as an Etruscan funerary object. No comparable examples of this practice are known among the cartouche-type rings of the Archaic period. The variety of relief-decorated rings demonstrates the importance of such pieces within elite society. The deliberate production of undecorated versions that are intended for burial, strongly reinforces their symbolic nature. Manufactured solely for deposition in tombs, these rings speak volumes about the funerary values of the Etruscan elite and the significance attached to gold fixed-bezel rings.

## Miscellaneous

The final section brings together a varied group of rings that differ in bezel shape, date, and iconography. They are included here not as a cohesive corpus but as supplementary material since they do not form a distinct group. The bezels range in form, with diamond, oval, shield-shaped, and circular examples reflecting a range of stylistic influences.

Numbers M.1-5 are securely Etruscan and date to the second half of the sixth century BCE. Ring M.1-3 combines filigree and granulation in characteristically Etruscan fashion to produce highly ornate designs. In contrast M.4-6 consist of small oval bezels set on thin hoops with engraved decoration, also attributable to the Archaic period.

M.7-9, with their diamond-shaped bezels appear more closely aligned with Greek stylistic traditions and may originate in southern Italy. M.10 in the form of a Boeotian shield corresponds to the type identified by Boardman as Group J and is likewise Greek in origin.<sup>200</sup> Finally, rings M.11 and M.12 are probably southern Italian, based on their circular bezels and construction. Number M.12 closely resembles the gold box-bezel rings popular in southern Italy around 350-300 BCE.

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<sup>200</sup> Boardman 1967, 22.

The last example, M.13, is a small solid gold ring depicting a crowned Horus presenting an ankh and standing above a neb sign. This piece is unlikely to be Etruscan and instead belongs to an Egyptian tradition. Although these rings do not constitute the primary focus of this study, they provide valuable comparative material and indicate that there are fixed bezel groups of distinct Etruscan origin.

## Part Three: Conclusions

This study has sought to systematically categorise, analyse and contextualise Etruscan gold bezel rings. It has assessed formal characteristics, decorative programs, and technical execution in attempts to identify potential centres of production. It is evident that these rings were not just daily adornments, as their repeated presence and frequent inclusion in funerary assemblages indicate a deliberate choice within Etruscan burial practices. It remains difficult to fully determine the purpose and function of these rings, as most have been recovered from tomb contexts and excavations of urban sites remain comparatively limited. Although the cartouche form appears functional, it is unlikely that these rings served as seals. The shallow engraved lines on many examples, combined with the fragile structure of the bezel, would have made regular sealing impractical. Many rings with a pronounced bath-shaped bezel have collapsed over time, with the bezel face often concaving inward; in some cases, the thin gold has even resulted in perforations.<sup>201</sup> Applying the pressure required for sealing would likely have damaged the bezel body.

The appearance of hollow almond-bezel rings and blank types raises further questions regarding the function of these Etruscan rings. These examples are particularly fragile, constructed from thin sheets of gold, and their diameters suggest they may have been too large for regular wear. Moreover, the D-shaped profile would likely have been uncomfortable on the finger. The sturdier almond-bezel rings are functional and show signs of wear over a prolonged period.<sup>202</sup> The blank rings were almost certainly produced for funerary use. They replicate the form of the functional almond-bezel type but offer a more economical alternative. If such rings were valued heirlooms or significant pieces of jewellery within Etruscan elite families, the commissioning of blank versions specifically for burial further reinforces the symbolic importance of these objects in elite society. These characteristics cast doubt on a purely practical function and instead invite reconsideration of the rings' intended purpose. Through analysis of Etruscan gold rings with a fixed bezel, clear patterns in production emerge, revealing repeated iconographic schemes and technical approaches that correspond to specific groups within ancient Etruria (fig 3.1). This suggests not isolated acts of craftsmanship but shared visual languages and workshop practices.

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<sup>201</sup> See catalogue numbers C.T.22, C.T.23 & C.AE.10. In these examples the bath-shape bezel has deformations, additionally the bezel face curves inwards.

<sup>202</sup> See catalogue numbers A.W.3 & A.F.1.

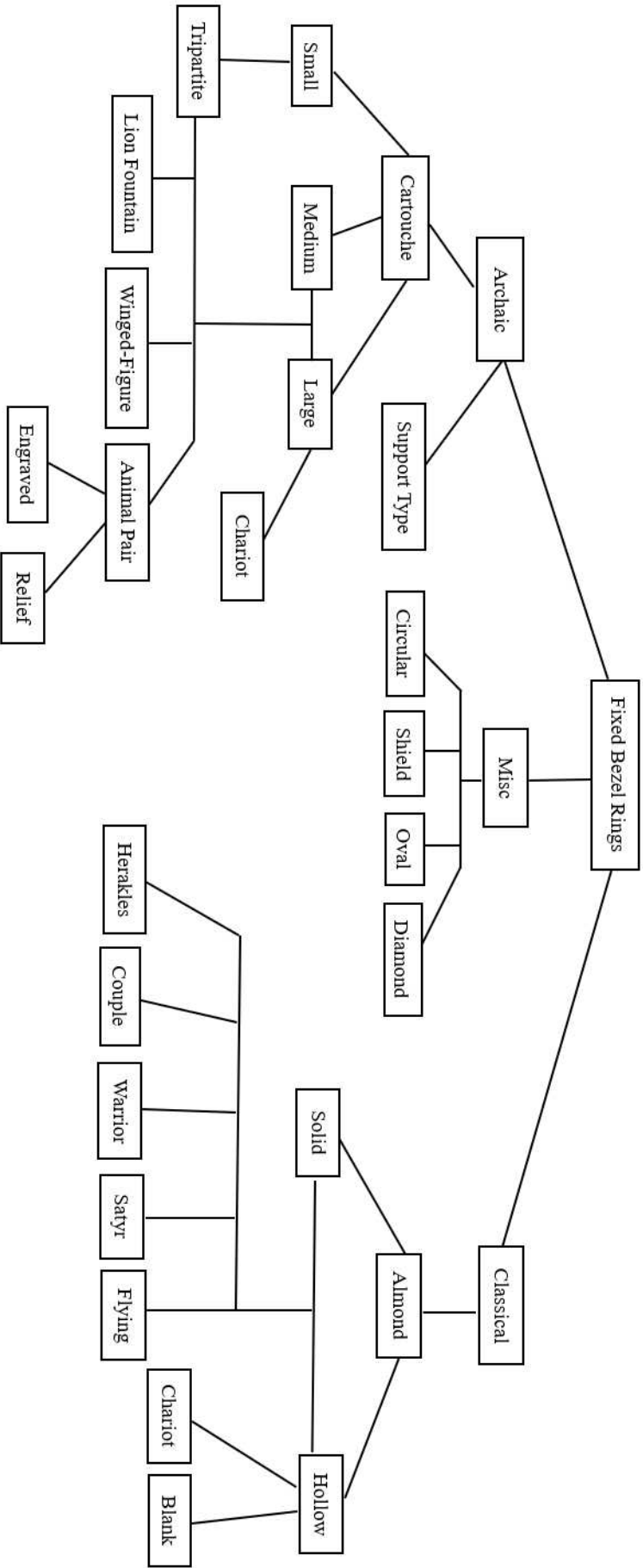


Figure 3.1.: Network of fixed bezel rings and their iconographic relationships. Made by author.

Within the broad category of gold fixed bezel rings, two principal strands emerge. The first is the Archaic group, which includes two bezel types: the cartouche and the support type. The support type is characterised by a single iconographic scheme, typically an engraved animal, such as the hippocamp or the sphinx. The treatment of the lion's mane and the style of the engraved motif is late Archaic, dating from a period around the 5<sup>th</sup> century BCE. The more popular cartouche type displays greater variation. Of the 86 cartouche examples, 37 rings feature large bezels, usually with an ornate border, 44 are medium, and the remaining 5 are in the small bezel form. These size distinctions correspond to further iconographic groupings. For instance, all chariot scene rings occur in the large cartouche format, while the small cartouches are exclusively decorated with engraved tripartite designs. The medium and large categories are the most common and encompass additional sub-groups.

When frequency is considered, the heraldically opposed animal pair is the most prevalent motif, followed by the tripartite composition (fig. 3.2). Smaller yet still recurrent subgroups include the winged-figure and lion-fountain motifs, each represented by several examples. Engraving is favoured over repoussé, with 63 rings executed in engraved technique compared to 23 in relief. This suggests a preference for engraved cartouche rings within the Archaic phase. Given the high concentration of cartouche-style rings at Vulci and Cerveteri, it is reasonable to suggest that these centres were actively producing them and that local demand was substantial. Although most of the Archaic rings lack secure provenance, early collecting practices indicate that Vulci and Cerveteri likely yielded a greater number. As discussed in the section on early collections, the Campanari family acquired much of their material from Vulci and Tuscania, including a notable number of cartouche rings attributed to Vulci. The Campana Collection similarly drew heavily from Vulci and Cerveteri, while the Castellani were closely associated with Cerveteri. The Durand Collection also included rings reportedly found at Vulci, many of them of the cartouche type. Based on these collecting habits, it can be assumed that the number of cartouche-bezel rings from Cerveteri and Vulci is much higher than documented. Supporting this theory is the observation that the refined figurative style of the cartouche rings in the later sixth century closely parallels the Pontic pottery produced at Vulci between 540 and 520 BCE, reinforcing the suggestion that the goldsmiths responsible for these rings were likely based in Vulci, much like some contemporary vase painters.<sup>203</sup>

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<sup>203</sup> Cristofani 1983, 57.

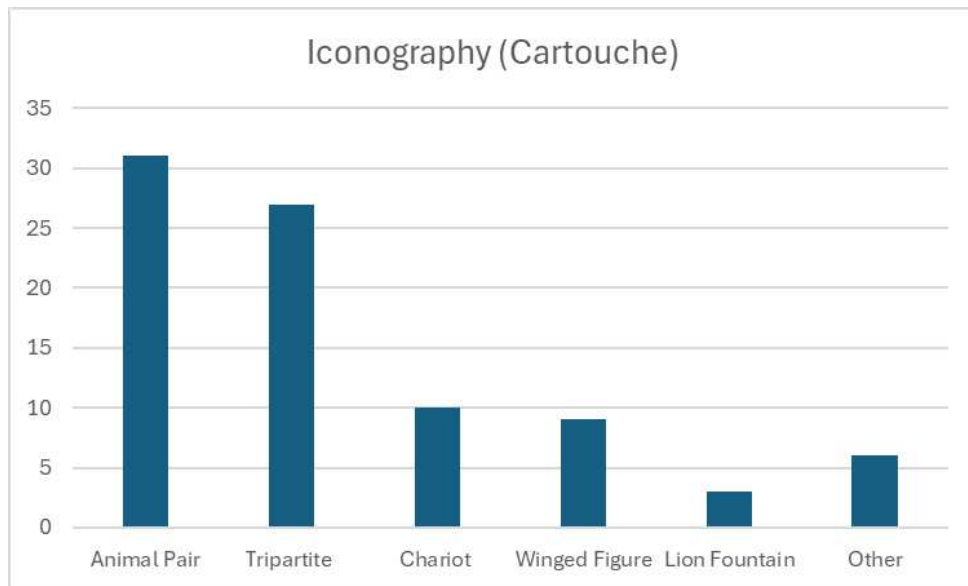


Figure 3.2: frequency of the iconographic groups in the cartouche series. Made by author.

Tracing provenance through collecting histories is considerably more difficult for the Classical almond-bezel rings, as they occur less often and rarely have secure find spots. Their early collection records are also not as precise. The only firmly documented discovery comes from Praeneste, where six almond-bezel rings were found together, indicating a clear preference for this type at the site. However, a similar pattern in the iconographic grouping can be observed in this second principal strand. This bezel form is highly distinctive with its characteristic border motif serving as a defining feature of this Etruscan ring type. Within the almond shape, two construction-based sub-groups can be identified. The first consists of solid gold rings with robust hoops and bezel faces, executed in high relief. The second includes far more delicate examples formed from hollow sheets of gold, with decoration typically in repoussé. The blank bezel rings and the chariot group belong to this hollow category, all produced from thin sheets of gold

As observed in the cartouche form, there are several core iconographic groups that appear within the almond-bezel type. Among the 31 examples, the most frequently occurring are the embracing couple scenes and the blank funerary rings, followed by representations of satyrs and Herakles. Less common are the chariot, warrior, and flying motifs (figure 3.3). These iconographic groups reflect a shift from the previously popular Archaic themes. The almond-bezel examples demonstrate a stronger engagement with narrative and figural representation.

The increased presence of mythological subjects and dynamic scenes points to a more pronounced Greek influence in iconography during the Classical period.

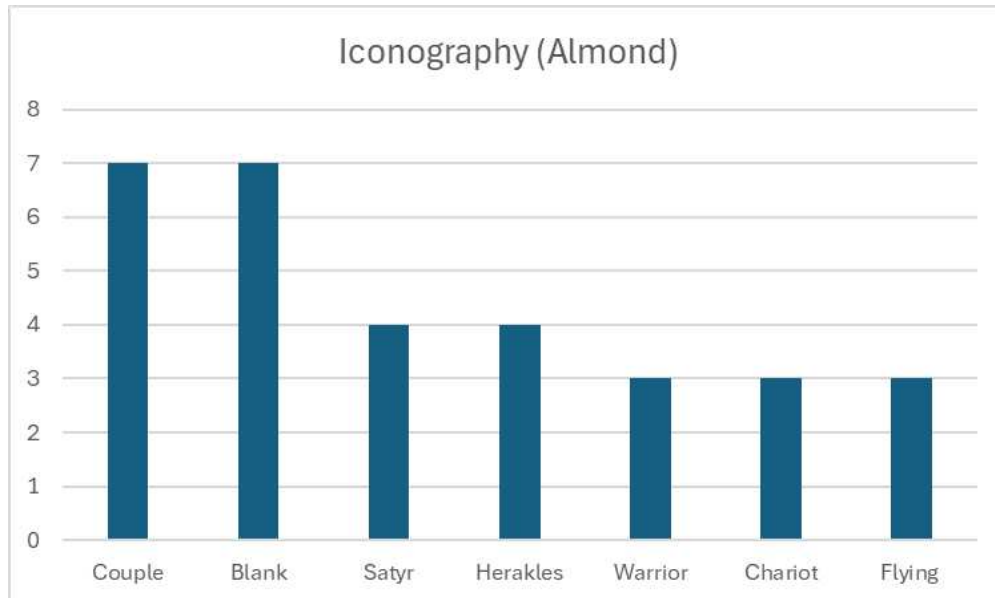


Figure 3.3: frequency of the iconographic groups in the almond-bezel series. Made by author.

A further category includes a small group of miscellaneous rings displaying a range of bezel shapes drawn from different chronological phases. Although these examples are present within the catalogue, they occur far less frequently than the cartouche and almond types. The latter two forms are more consistently represented and can be identified as distinctly Etruscan, reinforcing the preference for these types.

As captured through the catalogue in this study, gold fixed bezel rings held considerable significance given their frequency and inclusion in tombs. A clear network emerges, linking these rings through shared forms, techniques, and iconographic themes that collectively generated meaning within a funerary context to form part of a coherent visual and cultural language. Their iconography warrants far greater scholarly attention and there remains substantial scope for further research into their production, symbolism, and social function in Etruria.

# Part Four: Catalogue of Objects

## Catalogue Structure

The catalogue presented in this thesis is the foundation for analysing Etruscan gold bezel rings. It is systematically arranged and grouped according to period, form and iconography, allowing for both chronological and typological clarity. Beginning with the earliest examples in the Archaic period, notably those in the cartouche form, which are further organised according to shared iconographic features.

Within the cartouche-type rings, several distinct iconographic groups can be identified: the tripartite series, chariot scenes, the lion fountain group, the winged figure group, the animal duo scheme, and a category of various figures. This section is followed by the later, though still Archaic, support type rings.

The transition into the Classical period is characterised by the emergence of the almond-bezel group. These rings are likewise organised according to iconographic categories, with principal groups including embracing couples, the satyr group, the Herakles group, chariot scenes, and various figures. This section is followed by the blank funerary rings of the same almond form.

The catalogue concludes with a miscellaneous section comprising bezel rings of varied shapes and dates, including small oval forms, diamond-shaped bezels, and shield types. This final section serves primarily as supplementary material for comparative purposes and is not examined in the same depth as the preceding groups. Their relative rarity, lack of consistent typological cohesion, and apparent adaptation of established forms preclude their classification as a clearly defined group within the broader corpus.

# Catalogue Abbreviations and Classification System

The following abbreviations are used throughout the catalogue to indicate chronological period, form, and iconographic grouping:

## **C - Cartouche Bezel (Archaic Period)**

- T - Tripartite Scheme
- LF - Lion Fountain Scene
- WF - Winged Figure Group
- C - Chariot Scene
- AE - Animal (Engraved)
- AR - Animal (Relief)
- O - Other

## **S - Support Type**

### **A - Almond Bezel (Classical Period)**

- C - Chariot Scene
- H - Herakles
- S - Satyr Group
- E - Embracing Couple
- W - Warrior Group
- F - Flying Motif
- B - Blank

### **M - Miscellaneous (Various)**

*For example:* C.WF.1 refers to the first entry of the Archaic cartouche-bezel ring belonging to the Winged-Figure group. A.E.3 refers to the third entry of the Classical almond-bezel ring belonging to the Embracing Couple iconographic group.

<b>Catalogue Number: C.T.1</b>		
<b>Collection</b>	<b>Collection Number</b>	
Musée du Louvre	Bj 1061	
		
<b>Provenance</b>	<b>Period</b>	
Acquired in 1861 from Marquis Campana, Giampietro.	Early 6th century BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Height: 2.4; Length: 2.5; Diam: 2.3; Depth: 0.6	4.86	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Small Cartouche
<i>Iconography</i>		
Dog (?), Birds		

**Description:**

This ring features a gold-plated hoop that tapers inward as it meets the small cartouche bezel. The hoop is intact, though areas of wear reveal the underlying silver metal. The bezel carries a deeply incised tripartite scene, framed by a single engraved line. Two horizontal lines in parallel divide the composition into three registers. In the upper register, two animals face one another, possibly birds. The central register contains a four-legged creature facing left, occupying the full height of the field. It shows a clearly incised tail and may be depicted in a seated posture. A deeply cut section is visible on the body toward the left side of the animal, perhaps intended as internal detailing. The lower register displays an unusual and difficult-to-interpret motif, rendered in a very rough hand, potentially an additional two birds. It consists of two distinct elements formed from a deep puncture and short radiating lines. The tool marks left by the engraver are easily visible across the bezel. Overall, the style shows an Egyptianising influence.

**References:**

Clément 1862, p. 132, no. 427.

De Ridder 1924, p. 93, no. 1061.

Boardman 1967, p. 12, no. BI14.

**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre, Bj 1061. <https://collections.louvre.fr/en/ark:/53355/cl010255605>.  
Accessed Oct, 2025.

**Catalogue Number:** C.T.2

**Collection**

**Collection Number**

The V&A Museum

437-1871



**Provenance**

**Period**

ex Waterton Collection

Early to mid 6th century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 2.3. Width: 2.3. Depth: 0.6

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Silver

Engraving

Small Cartouche

*Iconography*

Stag, Lion (?), Scarab (?)

**Description:**

The gold-plated ring features a small cartouche bezel framed by an engraved hatched border. While the ring is structurally intact, the gold plating on both the hoop and the bezel has worn away in places, making the engraved motifs difficult to interpret. The sides of the bezel are undecorated and the back of the hoop forms the widest section before tapering inward. The ring appears to be an early prototype of the tripartite, cartouche-shaped type and bears a linear engraving divided into three registers. In the central register, a right-facing stag with antlers and a tail can be distinguished. The upper register contains an unusual creature with four legs and a spiked, triangular back. The lower register, though more difficult to read, may depict a simplified scarab or winged star, comparable to examples found on similar rings. The engravings are rendered in a rough, unrefined style, lacking the precision seen in later pieces, suggesting an earlier date than other Archaic-style rings with small oval bezels. The overall form and style show parallels to the example in the Musée du Louvre (Bj 1063).


**Images:**

Courtesy of Victoria & Albert Museum. Hannah Harms, Feb 2026.

**Online Collection:**

V&A Museum, 437-1871. <https://collections.vam.ac.uk/item/O122491/ring-unknown/>.

Accessed Oct, 2025.

<b>Catalogue Number:</b> C.T.3		
<b>Collection</b>	<b>Collection Number</b>	
Musée du Louvre	Bj 1057	
		
<b>Provenance</b>	<b>Period</b>	
Acquired in 1861 from Marquis Campana, Giampietro.	Early to mid 6th century BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Height: 2.3; Length: 2.3; Diam: 2.3; Depth: 0.7	5.03	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Small Cartouche
<i>Iconography</i>		
Figures, Birds		

**Description:**

This gold ring is formed from a tapering hoop that connects to a small cartouche bezel. The hoop remains fully intact, with its thickest point located at the back of the ring before narrowing toward the shoulders. The oval bezel is of the cartouche type and contains an engraved tripartite scene framed by an incised border composed of slanted, linear strokes. The central register features three similarly rendered figures, all shown facing left. The figure on the left appears to hold a staff, indicated by a single vertical line topped with a small circular element. The upper and lower registers each depict a bird, accompanied by small dots. The engraving style, proportions, and layout represent a closely related developmental stage within this ring type.

**References:**

Clément 1862, p. 150, no. 541.

De Ridder 1924, p. 93, no. 1057.

Boardman 1967, p. 11, 12, pl. 1, no. BI8.

**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre, Bj 1057. <https://collections.louvre.fr/en/ark:/53355/cl010255601>.

Accessed Oct, 2025.

<b>Catalogue Number:</b> C.T.4		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1063
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		Early to mid 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height 2.3; Length 2.3; Diam. 2.3; Depth: 0.6		5.18
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Small Cartouche
<i>Iconography</i>		
Arrowhead (?), Winged-Lion, Bird		

**Description:**

This gilded silver ring has an intact tapering hoop that joins to a small cartouche bezel. Portions of the gold plating have worn away, exposing the underlying silver, most noticeably along one side of the hoop. The ring features an engraved tripartite scene, its border formed by repeated slightly angled incised lines, while two straight lines divide the composition into three registers. The central register depicts a winged-lion shown in profile facing left, with a distinctively curved wing marked by incised lines to suggest feathering. The creature's jaw appears open, shaped like a reversed C-shape. In the upper register, three triangular motifs are arranged along the dividing line, possibly arrowheads although they may serve a purely decorative role. The lower register shows a bird with outstretched wings, reminiscent of the pose found in more developed tripartite compositions where a scarab occupies the lower field. This example is likely an early prototype originating from Archaic Etruria, similar to the preceding entry.

**References:**

Clément 1862, pp. 131-132, no. 425.

Marshall 1908, p. 6, no. 28.

De Ridder 1924, p. 94, no. 1063.

Boardman 1967, p. 12, no. BI18.

**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre, Bj 1063. <https://collections.louvre.fr/en/ark:/53355/cl010255607>.

Accessed Oct, 2025.

<b>Catalogue Number:</b> C.T.5		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1064
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		Mid 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2; Length: 2.2; Diam: 2.2; Depth: 0.6		3.05
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Small Cartouche
<i>Iconography</i>		
Bird, Hippocamp		

**Description:**

This ring is composed of a gilt silver tapering hoop attached to a small cartouche bezel. The hoop is intact, though one side shows minor damage and some fading of the gold plating. The bezel is engraved featuring a tripartite design bordered by a single incised line, with the three registers separated by a parallel double line. In the upper register is a bird with outstretched wings facing toward the central motif, rendered in a linear style with repeated strokes on the wings to indicate feathers and tail. The central register contains a right-facing hybrid animal with a fish-tail, intended to represent a hippocamp, combining the upper body of a horse with the lower body of a fish. The lower register mirrors the bird of the upper field to create an inverted image. The chosen motifs and their simplified execution appear to anticipate later, more refined compositions seen in examples such as the Ashmolean Museum Oxford ring ANFortnum.FR.53.

**References:**

Clément 1862, p. 132, no. 426.

De Ridder 1924, p. 94, no. 1064.

Boardman 1967, p. 12, pl. 1, no. BI19.

**Image:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre, Bj 1064. <https://collections.louvre.fr/en/ark:/53355/cl010255608>.

Accessed Oct, 2025.

<b>Catalogue Number:</b> C.T.6		
<b>Collection</b>	<b>Catalogue Number</b>	
The V&A Museum	8779-1863	
		
<b>Provenance</b>	<b>Period</b>	
ex Webb Collection	Early to mid 6th century BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Height: 2.5. Width: 2.3. Depth: 0.8	N/A	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Bronze	Engraving	Medium Cartouche
<i>Iconography</i>		
Winged-Figure, Seated Figure, Sphinx, and Winged star (?)		

**Description:**

This gold-plated ring has a continuous hoop that tapers toward the lower bezel. The hoop is intact but shows areas of discoloration, particularly on the bezel and along parts of the band. The bezel's sides are plain and undecorated. The cartouche face is engraved and framed by a hatched border, with two horizontal lines dividing the surface into three registers. The upper register depicts a winged figure, possibly human, suggested by the presence of two legs and downward-tapering wings. The head appears to bear a beak-like feature, though it may instead represent a hairstyle or a hat comparable to those worn by figures in the Winged-Figure group. The central register shows a seated sphinx facing right, with a characteristic S-shaped tail and feathered wings. Beside it is a crouching figure with outstretched arms grasping the sphinx, an unusual motif. This scene may reference the encounter between Oedipus and the Sphinx, a subject known in the Etruscan repertoire and later in Attic imagery, as seen on the Attic kylix by the Painter of Oedipus from Vulci (ca. 470 BCE, Museo Vaticani, Cat. 16541). The crouching pose is also reminiscent of a figure on a ring in the Museo di Villa Giulia, Rome (inv. 54528). The lower register contains an engraved star, possibly with wings, though the details are difficult to discern.

**References:**

Boardman 1967, pl. 2, no. BI9.

**Images:**

Courtesy of Victoria & Albert Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The V&A Museum, 8779-1863. <https://collections.vam.ac.uk/item/O122490/ring-unknown/>.

Accessed Oct, 2025.

<b>Catalogue Number:</b> C.T.7		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1065
		
<b>Provenance</b>		<b>Period</b>
Marquis Campana, Giampietro. Acquisition date: 1861.		Mid 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2; Length: 2.1; Diam: 1.9; Depth: 0.9		5.78
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold, Silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Bird, Lion, Winged-Horse		

**Description:**

This finger-ring is set with a medium cartouche-shaped bezel and a cylindrical band. The hoop is intact, although areas where the gold plating has flaked away reveal silver beneath, especially along the back of the hoop and at the points where the bezel is soldered. The sides of the bezel are plain and undecorated. The bezel bears an engraved tripartite scene framed by a dashed linear border, which also divides the surface into three registers. In the upper register, a lion advances to the left with its head turned backwards; it reclines slightly and the mane is clearly rendered. The central register shows a winged horse facing left, its head distinctly formed and the wings executed in the typical manner often associated with a seated sphinx. The lower register contains a bird, also facing left, occupying the entire register.

**References:**

Clément 1862, p. 131, no. 424.

De Ridder 1924, p. 94, no. 1065.

Boardman 1967, p. 12, no. BI23.


Guerra 2007, pp. 156-158, fig. 29.

**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski

**Online Collection:**

Musée du Louvre, Bj 1065. <https://collections.louvre.fr/en/ark:/53355/cl010255609>. Accessed Oct, 2025.

<b>Catalogue Number:</b> C.T.8		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54525
		
<b>Provenance</b>		<b>Period</b>
Castellani Collection		c. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraved	Medium Cartouche
<i>Iconography</i>		
Bird, Lion, Bird		

**Description:**

This gold finger ring consists of a thin circular hoop supporting a medium-sized cartouche bezel with a bath-shaped profile. The bezel sides are plain and lack decoration. The ring is intact and well preserved, with only minimal signs of wear or damage. The bezel face is engraved with a tripartite composition framed by a hatched border. In the upper register, a bird is shown with wings outstretched. The central register depicts a crouching lion facing left. The lower register contains a second bird, standing and rendered with fine linear incisions detailing the wings. Both the construction of the ring and the bird iconography closely parallel another ring in Villa Giulia (54524).

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.


<b>Catalogue Number:</b> C.T.9		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54524
		
<b>Provenance</b>		<b>Period</b>
Castellani Collection		C. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraved	Medium Cartouche
<i>Iconography</i>		
Bird, Hippocamp, Bird		

**Description:**

This gold finger ring is formed from a thin circular rod and a medium-sized cartouche bezel with a bath-shaped body. The sides of the bezel are plain and undecorated. The ring survives intact and is in good condition, showing minimal evidence of wear or damage. The bezel face is slightly recessed and bears an engraved tripartite design enclosed within a hatched border. The upper register depicts a bird shown with outstretched wings. The central register contains a hippocamp facing left, rendered in a manner comparable to the preceding example and to other tripartite designs known from Villa Giulia. The lower register features a second bird, standing with its head inclined towards the ground. Both the structural form of the ring and the iconography of the birds closely parallel the preceding example.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> C.T.10		
<b>Collection</b>		<b>Collection Number</b>
The MET Museum		1995.40
		
<b>Provenance</b>		<b>Period</b>
Purchase, Mr. and Mrs. Martin Fried Gift, 1995. From Vulci, Montalto di Castro, Lazio, Italy.		C. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Length of bezel 1.6		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Chimera, Siren, Scarab Beetle.		

**Description:**

This gilt-silver ring has a cartouche shaped bezel with three registers made by intaglio. The bezel itself is in good condition whilst the hoop shows some signs of wear with various areas of the gold flaking off from the silver. Each register depicts a different mythological creature. The top register contains a chimaera, the hybrid creature from Greek mythology typically depicted as a winged lion with the head of a goat rising from its back and a snake's head on the tail. The central register consists of a siren, a hybrid creature with the body of a bird and head of a woman. The bottom register uses an Egyptian motif, the flying scarab beetle. The mix of Greek and Egyptian motifs speaks to the multicultural influence on Etruscan art (Campbell 2017, 34). This is seen particularly in cartouche-shaped bezel rings which typically contain various hybrid creatures of Greek, Egyptian and Phoenician origins. The ring was found in Vulci and is similar to another example in the Amburgo, Museum für Kunst und Gewerbe (Inv.1967.3), also from Vulci.

**References:**

Bothmer 1995, p. 11.

Metropolitan Museum of Art 1995, p. 16.

Picón 2007, no. 313, pp. 272, 467, 469.

Puma 2013, no. 7.22, pp. 261, 274, 280.

Campbell 2017, p. 34.

**Images:**

Courtesy of the MET Museum. Object number 1995.40. Oct, 2025.

**Online Collection:**

The Metropolitan Museum of Art. 1995.40. Accessed Oct, 2025.

<https://www.metmuseum.org/art/collection/search/256206>.

<b>Catalogue Number:</b> C.T.11		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1062
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		Third quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.7; Length: 2.5; Depth: 1		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Bronze	Engraving	Medium Cartouche
<i>Iconography</i>		
Siren, Scarab Beetle, Hippocamp (?)		

**Description:**

This ring consists of a gilt bronze tapering hoop and medium cartouche-shaped bezel. The hoop remains intact while the bezel shows pronounced damage across both its face and sidewalls. Despite the accreted metal growth obscuring much of the surface, the bezel preserves an engraved tripartite design framed by a hatched border. In the upper register, a left-facing siren is discernible, although the upper section is heavily compromised. The lower register contains a four-winged scarab beetle, a motif typically occupying the bottom field in rings of this category. The central register is difficult to interpret due to the extent of deterioration. Comparison with related examples such as the piece from Bertolami Fine Art (Auction 66, Part II, Lot 300), suggests that this area likely once depicted either a hippocampus or a sphinx, both standard motifs within this typological group.

**References:**

Clément, 1862, p. 132, no. 428.

De Ridder 1924, p. 94, no. 1062.


Boardman 1967, p. 12, no. BI22.

**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre, Bj 1062. <https://collections.louvre.fr/en/ark:/53355/cl010255606>.  
Accessed Oct, 2025.

<b>Catalogue Number:</b> C.T.12		
<b>Collection</b>		<b>Collection Number</b>
Bertolami Fine Art. Private Collection		Action 66 - Part II, LOT 300
		
<b>Provenance</b>		<b>Period</b>
Listed in an invoice from Parisian gallery Mythes et Légendes by Michel Cohen in 1986. Formerly in the Arthur Sambon (1867-1947) Collection. Sold to private bidder on 10th July 2019.		Third quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 0.7 x 1.3. Diam 1.6.		5.30
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Sphinx, Siren, Scarab Beetle		

**Description:**

This finger-ring features a tapering hoop and medium cartouche bezel. The hoop remains intact, though it bears slight surface marks and small patches of patina, particularly along the sides of the bezel. The sides and underside of the bezel are undecorated. The bezel features engraved decoration arranged in a tripartite composition, divided by double smooth lines. A hatched outer frame encloses three central motifs. In the upper register appears a siren, while the middle register contains a left-facing sphinx. The latter's side profile, with its characteristic S-shaped tail and feathered wings, is typical of rings from this period. The lower register depicts a scarab beetle. Stylistic parallels may be drawn with rings from Cerveteri (Rome, Villa Giulia Museum, inv. 54519) and from Vulci (The Metropolitan Museum of Art, inv. 1995.40).

**Images:**

Courtesy of Bertolami Fine Art. *Lot 300 - An etruscan gold ring with engraved bezel*. Nov, 2025.

**Online Collection:**

Bertolami Fine Art. Ring from Lot 300. Accessed Nov, 2025.

<https://bertolamifineart.bidinside.com/en/lot/55605/an-etruscan-gold-ring-with-engraved-bezel/>.

<b>Catalogue Number: C.T.13</b>		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54591
		
<b>Provenance</b>		<b>Period</b>
From Cerveteri. Castellani Collection		Middle of the 6th century BCE.
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
1.8 diam. 1.2 x 0.6 bezel		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Bronze	Engraving	Medium Cartouche
<i>Iconography</i>		
Winged-Sun (?), Sphinx, Scarab Beetle		

**Description:**

This gold finger-ring is intact, consisting of a tapering hoop and a medium cartouche-shaped bezel. The ring has signs of tarnishing around areas of the hoop, predominantly on the sides near the bezel and the inner section at the back. The bezel face features the same discolouration and has an iridescent shine. The sides of the bezel are plain and undecorated, featuring a small bath-shaped body. The bezel face is engraved with a tripartite register containing three mythological creatures, each separated by a hatched border. The upper register features a winged figure, possibly a bird, though it may also represent a radiate celestial symbol such as a winged moon or sun, set above a bold, slightly curved line. In the central register is a winged sphinx seated facing left, its right paw raised. Its tail forms a reversed C-shape and the wings are rendered with fine linear etchings that imitate feathers, creating a sense of depth. The lower register contains a four-winged scarab beetle. The ring finds close parallels with Bertolami Fine Art (P. II, Lot 300), the Museum für Kunst und Gewerbe, Hamburg (Inv. 1967/3), and The Metropolitan Museum of Art (1995.40). All display a comparable tripartite cartouche design with a scarab beetle in the lowest register.

**References:**

Cristofani 1983, p. 297, no. 175.

Hainschek 1994, p. 79 no. II.7.1.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

**Catalogue Number:** C.T.14

**Collection**

**Collection Number**

Museo di Villa Giulia, Roma

40876



**Provenance**

**Period**

Castellani Collection

Middle of the 6th century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

N/A

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Bronze

Engraved

Medium Cartouche

*Iconography*


Sphinx, Winged-Sun (?), Scarab Beetle

**Description:**

This gilt bronze ring comprises a solid, tapering hoop joined to a medium-sized cartouche bezel with a bath-shaped body. The sides of the bezel are plain and without ornament. The ring is complete, showing minor wear to the bezel face and areas of discoloration. The engraved decoration on the bezel is shallow and has become worn with time. Enclosed within a hatched border and divided by two lines, the bezel face presents a tripartite composition. The upper register depicts a winged creature set above a slightly curved line, as in the preceding example. The central register shows a winged sphinx seated facing left, with its right paw raised. The tail forms a reversed C-shape and the wings are rendered with fine linear incisions suggesting feathers. The lower register contains a four-winged scarab beetle. In both style and composition, this ring closely parallels an example from Cerveteri (Villa Giulia 54591).

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> C.T.15		
<b>Collection</b>		<b>Collection Number</b>
Amburgo, Museum für Kunst und Gewerbe		Inv.1967/3
		
<b>Provenance</b>		<b>Period</b>
From Vulci. Acquired from Francesco Italiano (Corso Elvezia 24, Lugano) on 4th January 1967.		Third quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
diam. 2.6 / H. plate 1.55 / W. plate 0.86		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Hippocamp, Sphinx, Scarab Beetle		

**Description:**

This finger ring features a tapering hoop attached to a cartouche-shaped bezel. Both bezel and hoop show signs of damage, particularly on the sides and lower section. The bezel bears a tripartite engraved design, framed by a hatched border with two dividing lines separating the three motifs. The upper register depicts a hippocamp, followed by a right-facing sphinx. The lower register features a scarab beetle. Direct parallels are found in rings from Bertolami Fine Art (P. II, Lot 300), Museo di Villa Giulia (inv. 54519), and The Metropolitan Museum of Art (1995.40). All three examples follow the tripartite scheme with three mythological creatures, the lowest register consistently displaying a four-winged scarab beetle. This ring belongs to an assemblage of gold jewellery from a tomb at Vulci, dated to the third quarter of the 6th century BCE and is attributable to workshops active in the city. Another ring from Vulci, now lost, used the same iconographic triad in a different order. Cristofani notes that such pieces entered the scholarly record only around 1968 and are now dispersed across numerous museum collections.

**References:**

Boardman 1967, p. 12, no. B I 20, fig. 2.

Hoffmann 1968, 15, no. 11.

Boardman 1970, p. 403.

Cristofani 1983, p. 57, 288, no. 126.

Hainschek 1994, p. 79, no. 11.7.3.

**Images:**

Courtesy of Museum für Kunst und Gewerbe Hamburg. Inv.1967/3. Nov, 2025.

**Catalogue Number:** C.T.16

**Collection**

**Collection Number**

Museo di Villa Giulia, Roma

40877



**Provenance**

**Period**

From Cerveteri. Castellani Collection

c. 550 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

N/A

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Bronze

Engraved

Medium Cartouche

*Iconography*

Lion, Winged-Horse, Dog, Boar

**Description:**

This solid finger ring comprises a large gold-plated bronze hoop with a medium cartouche-shaped bezel. The tapering hoop joins a bath-like bezel, one side of which is decorated with an engraved border. The border along the sides features a hatched design, which also frames the bezel face, accompanied by two additional incised lines that divide the surface into a tripartite composition. The engraved registers are lightly incised, with areas of visible wear and the gold plating has largely worn away, revealing the underlying bronze. The upper register depicts a lion seated and facing left, with an open mouth and an upward-curving tail. The central register shows a winged horse rendered in a linear composition, beneath which appears a small four-legged animal, possibly a dog. The lower register depicts a boar, identifiable by its distinctive snout and the indication of hair along its back. The ring is closely comparable in style to Villa Giulia ring 40876.

**References:**

Becatti 1955, pl. 72.276.

Boardman 1966, p. 4.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

**Catalogue Number:** C.T.17

**Collection**

**Collection Number**

J. Paul Getty Museum

85.AM.268



Front



Impression



Profile

**Provenance**

**Period**

Ex-Moretti collection, Lugano. Acquired by the museum in 1958.

550 - 500 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Bezel 1.9 × 0.9. Diam 2.7

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Medium Cartouche

*Iconography*

Siren, Sphinx, Hippocamp

**Description:**

The ring comprises a tapering hoop and medium cartouche-shaped bezel. The side of the bezel is edged with a hatched border and the face includes the same border pattern that frames the main scene. It is subdivided into three horizontal registers by finely hatched dividing lines. Each register contains a mythological hybrid creature all facing to the left. On the upper register, there is a siren with the head turned backwards, the middle register a seated sphinx also has its head turned backwards, and on the lower register there is a hippocamp. In all three creatures one wing is elevated while the other is lowered. Both the sphinx and siren display a tendril ornament on the head. The ring is in good condition with little signs of wear on the hoop. Similarities in style to Pontic vases are apparent. The overall stylistic approach and selection of animal figures are consistent with those found on other rings of this general type, which exhibit close parallels in both form and iconography.

**References:**

"Acquisitions/1985." 1986, p. 197, no. 73.1.

Boardman 1970, pp. 155, 403.

Spier 1992, p. 38, no. 64.

Riegl 1993, p. 116.

**Images:**

Courtesy of the J. Paul Getty Museum. Oct, 2025.

**Online Collection:**

The J. Paul Getty Museum, 85.AM.268. <https://www.getty.edu/art/collection/object/103VQB>.

Accessed Oct, 2025.


<b>Catalogue Number:</b> C.T.18		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54521
 		
<b>Provenance</b>		<b>Period</b>
Ex Castellani Collection		C. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Bronze	Engraved	Medium Cartouche
<i>Iconography</i>		
Hippocamp, Sphinx, Bird		

**Description:**

This gilt-bronze ring features a large tapering hoop that connects to the sides of a medium cartouche-shaped bezel. The bezel is bath-shaped and plain, lacking additional surface decoration. Much of the gold plating has worn away revealing the bronze beneath. The bezel face exhibits an iridescent sheen and is engraved with a tripartite design framed by a hatched border. The upper register depicts a hippocamp facing left, with the distinctive horse head and fish-like body clearly rendered. The central register shows a seated sphinx with wings extending upward. The lower register depicts a bird, likely a rooster, identifiable by the form of the tail and head. The style of both the sphinx and the hippocamp closely resembles that of Amburgo, Museum für Kunst und Gewerbe (1967.3).

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.


<b>Catalogue Number:</b> C.T.19		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54527
		
<b>Provenance</b>		<b>Period</b>
ex Castellani Collection		C. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Bronze	Engraved	Large Cartouche
<i>Iconography</i>		
Sirens, Hippocamp		

**Description:**

This gold-plated bronze ring is formed from a thin circular rod and is surmounted by a large cartouche-shaped bezel. The bezel plate is flat and undecorated. Although the ring survives intact, much of the original gold-plating has worn away exposing the bronze beneath and the bezel face has developed a notably dark surface colour. The bezel is engraved with a design comprising a hatched border framing three horizontal registers that together form a tripartite composition. The upper and lower registers mirror one another and each depicts a siren as the principal motif. The central register contains a hippocamp shown facing left. Both the layout and iconographic programme of the ring closely resemble an example held in Oxford (ANFortnum.FR.53), although that piece is executed primarily in gold.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> C.T.20		
<b>Collection</b>		<b>Collection Number</b>
The Ashmolean Museum Oxford		ANFortnum.FR.53
		
<b>Provenance</b>		<b>Period</b>
Acquired in Rome. Bequeathed by C. D. E. Fortnum, 1899.		4th quarter of the 6th century BCE (525 - 501 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 2.2 x 1. Width of hoop; 2.1		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Large Cartouche
<i>Iconography</i>		
Birds, Hippocamp		

**Description:**

This gilt-silver ring with a gold bezel dates to the fourth quarter of the sixth century BCE. It has a hollow hoop that is now heavily corroded, while the bezel survives in comparatively good condition apart from a few small perforations in its centre. The bezel is of the cartouche type and displays a distinctive incised hatched border, a characteristic feature of these rings with a tripartite design. The intaglio engraving is arranged in three horizontal registers, separated and framed by two linear bands that enclose a sequence of mythical creatures. In the upper register, a siren faces left with wings outstretched. The lower register mirrors this arrangement, showing another siren inverted and dancing to the right. The central register contains a hippocampus facing left, its horse's head and fish-tail clearly discernible and the body marked by a small puncture. As Boardman observes, the mirroring of the upper and lower registers is common in rings of this type. The subjects of the siren and hippocampus are likewise widespread with stylistic parallels to Etruscan black-figure vases of the Micali Group.

**References:**

Boardman 1966, p. 3, no. 4.

Boardman-Vollenweider 1978, p21, Pl.XVIII, no. 90.

Taylor 1978, p. 34, no. 43.


**Images:**

Courtesy of the Ashmolean Museum Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.53. Accessed Oct, 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531348>.

<b>Catalogue Number:</b> C.T.21		
<b>Collection</b>		<b>Collection Number</b>
The Ashmolean Museum Oxford		ANFortnum.FR.52
		
<b>Provenance</b>		<b>Period</b>
Bequeathed by C. D. E. Fortnum, 1899. Italy, find spot.		4th quarter of the 6th century BCE (525 - 501 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 1.6 x 0.8. Diam; 2.2		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Winged-Figure, Siren, Goat, Branch		

**Description:**

This finger ring features a solid, continuous hoop that tapers slightly inward towards the bezel. The lower part of the bezel is shaped like a bath, with the upper part a flat lid that has been soldered onto it. The bezel face is of the cartouche type, with an engraved design framed by a hatched border and divided into three horizontal registers by two incised lines. This example belongs to the tripartite group, the upper register depicting an unusual image of a winged human figure in a crouching or falling posture, holding branches. In the central register, a siren with spread wings and a long crest faces left, though its head is turned backward. The lower register shows a goat facing left, however it could be a goat as seen in previous examples, either kneeling or rising to stand. All three figures convey a sense of dynamic movement. The inclusion of the falling winged figure is unique within this group, and as Boardman notes, may allude to the fall of Ikaros. Parallels may be drawn with the terracotta lekythos attributed to the Icarus Painter, dating to the second quarter of the fifth century BCE in the MET (24.97.37).

**References:**

Bandinelli 1958, p. 83, fig. 107.

Boardman 1966, pp. 2-3, no. 3.

Boardman 1967, p. 11, no BI 6.

Boardman-Vollenweider 1978, p.20, Pl.XVIII, no. 89.

Taylor 1978, p. 34, no. 42.

**Images:**

Courtesy of the Ashmolean Museum Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.52. Accessed Oct, 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531322>.

**Catalogue Number:** C.T.22

**Collection**

**Collection Number**

The British Museum

1926,0407.1



**Provenance**

**Period**

Perhaps Vulci. Durand Collection. Acquired 1926. Previously unregistered

550 - 525 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diam. 2.40. Bezel length 2.6.

4.79

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Large Cartouche

*Iconography*

Siren, Hippocamp, Winged-Lion

**Description:**

This finger ring terminates in two palmettes soldered to the sides of a large cartouche-shaped bezel. The hoop is intact but exhibits slight bending and minor damage. The bezel is decorated along its sides with an ornate border enriched by filigree spirals. Its face is engraved with a design arranged into four horizontal registers, each enclosed and separated by cross-hatched linear borders, and each containing a mythological motif. In the uppermost register, a siren faces left; in the lowest register, a second siren appears inverted, creating a deliberate visual pairing. The second register features a left-facing hippocamp, while the register below it shows a sphinx, also facing left, holding what appears to be a branch or floral element in its forepaw. The engraving is executed with notable precision, though the bezel surface shows several small perforations in the hippocamp register. Although this example displays a four-register composition, it may be compared with the more typical tripartite rings featuring mythological creatures, as seen in the preceding examples.

**References:**

Marshall 1907, p. 5, no. 20.

Boardman 1967, p. 12, BI 31.

Boardman 1970, p. 187, no. 425.

Cristofani 1983, p. 185, no. 176.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1926,0407.1. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-1](https://www.britishmuseum.org/collection/object/G_1926-0407-1).

<b>Catalogue Number:</b> C.T.23		
<b>Collection</b>		<b>Collection Number</b>
British Museum		1917,0501.21
		
<b>Provenance</b>		<b>Period</b>
Bequeathed by Sir Augustus Wollaston Franks. Ex-collection: Richard Cornwallis Neville, 4th Baron Baybrooke. Acquired 1897.		C. 600 - 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 1.70 (inner) 2.10. Bezel length: 2		3.11
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Sphinx, Birds		

**Description:**

This ring is composed of a gold hoop joined to a cartouche-shaped bezel. The hoop is intact and the ring overall is in good condition, showing only minor wear consistent with age. The sides of the bezel are embellished with a filigree spiral motif, each spiral centred with a small granulated gold dot. The upper and lower registers each contain inward-facing birds that mirror one another, though in this example a star-shaped motif appears beneath their wings. The central register features a left-facing sphinx holding a branch near its forepaw, with an additional star positioned above its wing. The arrangement of these motifs closely parallels the iconographic triad seen in the MFA rings 98.774 and 98.775. Despite these similarities, this example differs slightly in engraving technique as well as in the stylistic rendering of both the birds and the sphinx. The treatment of the sphinx aligns more closely with earlier examples dated between 600 and 550 BCE, such as the ring in the British Museum (1926,0407.5). This suggests that the present ring may represent an earlier prototype for the MFA rings.

**References:**

Marshall 1907, p. 5, no. 21.

Boardman 1967, pl. 2, no. BI 15.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1926,0407.1. Accessed Oct, 2025

[https://www.britishmuseum.org/collection/object/G\\_1917-0501-21](https://www.britishmuseum.org/collection/object/G_1917-0501-21).

**Catalogue Number:** C.T.24

**Collection**

**Collection Number**

The Museum of Fine Arts Boston

98.775



**Provenance**

**Period**

Found at Ferentinum, near Viterbo, Lazio, Italy.  
Acquired in 1898 from Edward Perry Warren.

C. 550 - 500 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Bezel 2 x 1. Diam: 2

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving, filigree, granulation

Large Cartouche

*Iconography*

Sphinx, Bird, Branch,

**Description:**

This gold ring features a cartouche-shaped bezel divided into three registers by incised lines. The bezel's sides are adorned with an ornate filigree border composed of spiral motifs, while the face is framed by an engraved hatched border, with two additional lines separating the design into three horizontal zones. Each register contains an animal motif: the upper and lower registers each depict a bird with outstretched wings, facing inward toward the central scene. Beneath each wing are two circular dots. The birds' tails flare outward and the wings are detailed with fine engraved lines suggestive of feathering. In the central register, a seated sphinx faces left. The engraving is exceptionally precise, with a distinct S-shaped tail and an upward-curving, finely detailed wing. A small perforation is visible where the back leg meets the body. The sphinx's facial features are clearly rendered, showing a prominent nose and chin. It holds a branch in its forepaw and wears a hat closely resembling those associated with haruspices; individuals trained in divination through examining the entrails of sacrificed animals. The ring is in remarkable condition and belongs to a group found in a tomb at Ferentinum. A comparable ring in the MFA (98.774), nearly identical in its tripartite design, was almost certainly produced in the same workshop.

**References:**

Boardman 1967, pl. 2, no. BI 17.

Campbell 2017, p. 35.

**Images:**

Courtesy of Museum of Fine Arts Boston. Oct, 2025.

**Online Collection:**

The MFA Boston. 98.775. Accessed Oct, 2025.

<https://collections.mfa.org/objects/186418/ring-with-sphinx-and-two-birds?ctx=2495b8c8-f157-4961-9de3-5d7eae7b171&idx=0>.

<b>Catalogue Number:</b> C.T.25		
<b>Collection</b>		<b>Collection Number</b>
The Museum of Fine Arts Boston		98.774
		
<b>Provenance</b>		<b>Period</b>
Ferentinum, near Viterbo, Lazio, Italy. Acquired in 1898 from Edward Perry Warren.		C. 550 - 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Birds, Sphinx, Branch, Star		

**Description:**

This gold ring has a cartouche shaped bezel consisting of three horizontal registers created by incision and closely resembles MFA 98.775. The sides of the bezel feature a filigree pattern that creates an ornate border. The engraved bezel face has a cross hatched border and two lines that divide the scene into three registers. Again, the top and bottom registers each contain a bird with outstretched wings. The birds are rendered in the exact same style as the previous example, each featuring a small circular dot underneath the wings. Each bird faces inwards towards the central motif which is a sphinx that holds a branch and wears a hat that resembles those worn by haruspices. The nose and chin of this sphinx are even more pronounced than the previous example. This ring shows more signs of wear in the bezel with some small holes particularly on the sphinx. The incisions on the birds are executed with less precision and symmetry than those seen on MFA 98.775, the feathering is not as neat. These two tripartite rings are certainly made from the same hand.

**Images:**

Courtesy of Museum of Fine Arts Boston. Oct, 2025.

**Online Collection:**

The MFA Boston. 98.774. Accessed Oct, 2025.

<https://collections.mfa.org/objects/186419/ring?ctx=a666e483-b403-4ab3-b143-5753deb91625&idx=0>.

<b>Catalogue Number:</b> C.T.26		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		inv.54528
		
<b>Provenance</b>		<b>Period</b>
Cerveteri. Castellani Collection		Middle of 6th Century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 1.9. Bezel 2.2 x 1.2		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Birds, Seated Figure, Branch, Flower		

**Description:**

This gold ring features an engraved design on a large, cartouche-shaped bezel. The ring is intact with a solid continuous hoop that connects to a large bath-shaped bezel with an ornate border. The outermost edge is decorated with granulated, pendant triangles on top of a singular row of small gold dots. Another inner decoration features the characteristic spiral border. The bezel face is engraved with three registers, forming a tripartite design. Engraved on the central register is a figure seated on a stool, with a long neck bird in front. Above, there is a possible dog or some form of four-legged animal. Two volutes serve as fillers between the animals, while simple shrub motifs close the scene at either end. The upper and lower registers each depict a bird accompanied by a double-volute element and flanking shrubs. The inner borders are marked by a corded pattern, which also functions as the dividing lines between the registers. The iconography remains somewhat vague and resists clear interpretation, although a near-identical ring is preserved in Oxford (F.763) suggesting a wider connection with both rings likely made from the same workshop.

**References:**

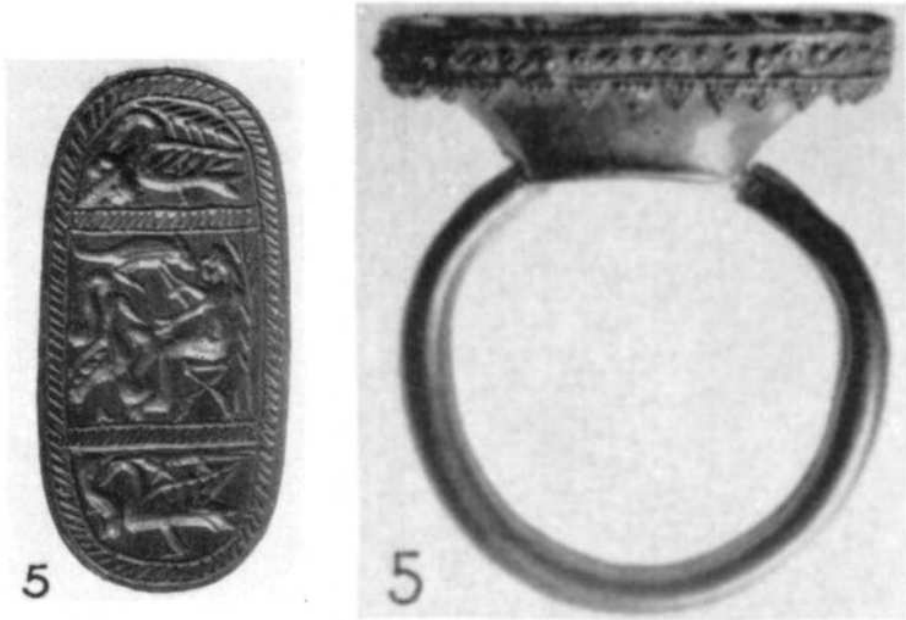
Boardman 1966. p. 3, no. 5.

Bordenache 1980, pp. 22-23.

Cristofani 1983, p. 298, no. 177.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> C.T.27		
<b>Collection</b>		<b>Collection Number</b>
The Ashmolean Museum Oxford		F.763
		
<b>Provenance</b>		<b>Period</b>
Bought in Rome, 1881		Last quarter of the sixth century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 2.3 X 1.1. Height 0.65. Diam 2.2		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Birds, Seated Figure, Branch, Flower		

**Description:**

This gold finger ring is of cartouche type, with a hollow hoop and a large bezel. It is preserved complete, with a circular hoop joining the lower body of the bath-shaped bezel. The sides of the bezel are ornamented with filigree spirals, each centred by a small granulated gold dot, while the pendant triangles below are finished with fine granulation. The bezel face is engraved with a hatched border and divided into three registers by two hatched bands. The upper register shows a bird with a branch above it and a floral motif in front. The central register is engraved with a seated figure facing left, with a branch behind. Two animals are included rendered in the same manner as in the preceding entry. The lower register depicts a bird comparable to that in the upper register, accompanied by a long-tailed, four-legged creature. The iconography of the ring closely parallels that of the previous example and the seated figure in particular recalls a figure in the V&A ring (inv. 8779-1863).

**References:**

Boardman 1966. p. 3, no. 5.

Boardman-Vollenweider 1978, p. 21, no. 91, pl. 16.

**Images:**

Courtesy of the Ashmolean Museum. Boardman 1966, no. 5.

<b>Catalogue Number::</b> C.WF.1		
<b>Collection</b>		<b>Collection Number</b>
The V&A Museum		8775-1863
		
<b>Provenance</b>		<b>Period</b>
ex Waterton Collection		550 - 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.5. Width: 2.3. Depth: 1.1		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, granulation	Large Cartouche
<i>Iconography</i>		
Winged Figure, Sphinx, Panther		

**Description:**

This finger-ring is composed of a gold hoop soldered to the underside of a large cartouche-shaped bezel. The hoop is intact, though one side shows reddish-dark discoloration that gradually lightens toward the bezel attachment. The upper bezel is formed from a thin sheet of gold folded over its lower body. Along its perimeter runs a granulated border of small, evenly spaced gold dots. The underside of the bezel remains plain, without additional granulation or filigree and slight separation between the two layers is visible in places. The bezel decoration, executed in low relief, belongs to the Winged-Figure Group. At the centre stands a winged figure with arms stretched outward (though not raised above the wings). The wings extend broadly and taper upward at their tips, forming the group's characteristic elongated U-shaped silhouette. The figure is shown in active motion, running rightward; its right leg lifted, its left bent downward. To the right appears a feline animal, likely a panther, its neck turned backward while its face is rendered frontally, with clearly defined eyes, ears, and muzzle. A flower is positioned at its feet. To the left, a sphinx sits in profile facing the winged figure, its body curved in the familiar S-shaped posture typical of this iconographic tradition. It also wears a pointed hat of a haruspex, similar to that of a ring in the Napoli Museo Archeologico (inv.25081). As part of the Winged-Figure Group, this ring shows close stylistic relationships with several pieces in the BnF, Musée du Louvre and BMC, all sharing the same compositional layout, wing morphology and relief technique. The closest example is in the Museo di Villa Giulia (inv.54530), the two rings sharing the exact same composition and figurative elements.

**References:**

Higgins 1961, p. 12.

Boardman 1967, p. 15, no. BIV5.

**Images:**

Courtesy of the V&A Museum. Hannah Harms, Nov 2025.

<b>Catalogue Number:</b> C.WF.2		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		inv.54530
		
<b>Provenance</b>		<b>Period</b>
Cerveteri. Castellani Collection.		c. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 1.8. Bezel 2.5 x 1		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Winged-figure, Sphinx, Panther		

**Description:**

This gold-finger ring features a circular rod with a large cartouche bezel. Although the bezel itself survives intact, the relief scene it bears has partially softened over time. The composition is framed by a border of small gold granules, arranged to form a delicately raised border. Along the outer edge, a decorative band of paired S-shaped spirals appears, each terminating in a tiny pearl set within the curl of the scroll. The iconography associates the piece with the so-called Winged-Figure Group of the cartouche-type shape. At its centre, a winged figure, rendered with elongated, U-shaped wings, kneels between two creatures: a winged monster on one side and a feline on the other. The sphinx on the left side is depicted from its side profile and wears a pointed hat. The panther on the right side is conveyed in the exact same stylistic conventions as the previous entry. This example shows close parallels to the V&A ring (inv. 8775-1863). Both pieces depict a panther with a frontal face and a sphinx wearing a pointed hat, these traits reinforce the attribution of the ring to a distinct production centre. As M. Rizzo observes, its figurative repertoire shows affinities with that found on Pontic ceramics. On this basis, it is plausible to situate the manufacture of such rings at Vulci, a site that has produced a significant number of comparable examples.


**References:**

Bordenache 1980, no. 26-7.

Cristofani 1983, p. 185, no. 184.

**Image:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> C.WF.3		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1128
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		c. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.4; Width: 2.4; Diam: 2.4; Depth: 1.1		2.29
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Repoussé, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Winged Figure, Sphinx, Panther		

**Description:**

This finger ring in the Louvre is part of the Winged-Figure Group. It features an intact hoop which joins onto a large cartouche-shaped bezel. The hoop shows some signs of wear and flaking off from the gold. The bezel is intact and features a raised granulated border. The sides feature a filigree spiral decoration and minute pearl detail in the centre. Depicted on the face of the bezel is the characteristic central figure with the elongated U-shaped wings. The figure wears a triangular dress and has pointed feet as it stands in the dynamic movement stance towards the right. On the left of the figure is a feline animal, potentially a panther, that faces front on and facial features are evident. The sphinx is seated on the right side facing towards the central figure. It is depicted in the typical side stance and features a feathered wing that extends upwards. This ring is identical to (Bj 1127), both are certainly made from the same workshop in Etruria.

**References:**

Clément, 1862, p. 129, no. 407.

De Ridder 1924, p. 101, no. 1128.

Boardman 1967, p. 15, no. BIV8.

Richter 1968, p. 174, no. 704.

**Images:**

2008, GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1128. <https://collections.louvre.fr/en/ark:/53355/cl010255674>. Accessed Oct, 2025.

<b>Catalogue Number:</b> C.WF.4		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1127
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		c. 550 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.4; Width: 2.4; Diam: 2.4; Depth: 1.1		2.79
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Winged Figure, Sphinx, Panther		

**Description:**

Gold ring comprising a continuous hoop joined to a large cartouche-shaped bezel. The hoop remains structurally intact however, light surface corrosion is visible at the junction where the ends meet the underside of the bezel. The sides of the bezel feature a filigree and granulated side border of small spirals finished with a central pearl at each centre. The upper face is further enclosed by a raised granulated border framing the main design. The central scene closely parallels that of the preceding example, depicting a winged figure rendered in a repoussé technique. The wings are clearly articulated in an elongated U-shaped form and the head bears the characteristic hairstyle or cap, with a gathered ponytail positioned to the right. The legs are muscular, with pointed feet or shoes and the figure wears the typical triangular shaped dress. The arms are outstretched towards the two mythical creatures on either side. To the left is a panther, shown frontally in its facial features. On the right appears a sphinx in a seated position, facing inward toward the central figure. Details include feathered wings and a raised forepaw with visible claws. The closest parallel identified for this example is Bj 1128, both sharing the same iconography and structural elements.

**References:**

Clément 1862, p. 129, no. 407.

De Ridder 1924, p. 101, no. 1127.

Boardman 1967, p. 15, no. BIV9.

Richter 1968, p. 174, no. 703.


**Images:**

2008, GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1127. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255673>.

<b>Catalogue Number:</b> C.WF.5		
<b>Collection</b>	<b>Collection Number</b>	
Musée du Louvre	Bj 1126	
 		
<b>Provenance</b>	<b>Period</b>	
Acquired in 1861 from Marquis Campana, Giampietro.	c. 550 BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Height: 2.4; Width: 2.1; Diameter: 2.1; Depth: 1	3.73	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Winged Figure, Sphinx, Panther		

**Description:**

This ring consists of a gold hoop and large cartouche-shaped bezel. The hoop is intact with an ornate decoration made using a twisted gold wire soldered onto the outer surface of the hoop. The bezel itself continues this ornate decoration with the sides and lower section featuring a soldered circular wire and three dots in each. The sides have a filigree decoration with a spiral S-shape and a small gold dot at the centre. The front of the bezel is decorated with a finely granulated border. The bezel face features three creatures. The Winged-Figure is at the centre, with the characteristic triangular dressshape, pointed feet, elongated U-shaped wings and outstretched arms that extend below the wings. The headdress or hairstyle is also depicted in this example. The figure is in dynamic movement heading towards the right. On the left side the sphinx is positioned facing towards the central figure. The creature is depicted in the same iconographic representation as the previous examples however the order of the panther and sphinx are swapped. The panther on the right side has the same frontal face characteristics with pointed ears. Due to the close stylistic parallels, it is likely this ring was constructed in the same workshop as the previous rings.

**References:**

Clément 1862, p. 129, no. 409.

De Ridder 1924, p. 100, no. 1126.

Boardman 1967, p. 15, no. BIV7.

Richter 1968, p. 174, no. 702.

**Images:**

2008, GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1126. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255672>.

<b>Catalogue Number:</b> C.WF.6		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1123
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		c. 550 BCE / Modern
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.3; Width: 2.3; Diam: 2.2; Depth: 1.2		3.69
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Winged Figure, Sphinx		

**Description:**

This ring preserves its overall structure despite a torn ring leaf and comprises an ancient hoop fitted with a modern bezel. The cartouche-shaped bezel face has been flattened at the corners and set into a contemporary frame, with the original raised granulated border entirely compressed and mounted within a braided wire surround. The sides display a carefully executed plait motif, an element not characteristic of rings of this type, further indicating modern intervention. The ancient portion of the composition is limited to the repoussé scene, which depicts a running winged figure with elongated U-shaped wings and pointed feet or shoes, positioned between two sphinxes that turn outward rather than inward to the central figure. Distinguished from the preceding example by the orientation of the sphinxes and the absence of the feline creature, the composition nonetheless adheres stylistically to the Winged-Figure Group.

**References**

Clément 1862, p. 130, no. 411.

De Ridder 1924, p. 100, no. 1123.

Boardman 1967, p. 15, pl. 4, no. BIV12.

Richter 1968, p. 174, no. 700.

**Images:**

2008, GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1123. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255670>

<b>Catalogue Number:</b> C.WF.7		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1926,0407.8
		
<b>Provenance</b>		<b>Period</b>
Previously unregistered		525 - 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 2.40. Length: 2.10 (bezel)		4.47
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Repoussé, granulation, filigree	Medium Cartouche
<i>Iconography</i>		
Winged Figure, Panther, Sphinx		

**Description:**

Finger-ring featuring a cartouche-shaped bezel decorated with a horizontal figural design in relief belonging to the Winged-Figure Group. The sides of the bezel bear applied filigree ornamentation in the form of double spiral motifs, while the upper surface is enclosed by a raised beaded border executed in granulation, consistent with known workshop practices of this typological group. The relief depicts a central winged figure flanked symmetrically by two animals. To the left is a sphinx shown in profile, with an outstretched forepaw and clearly articulated wing and facial features. On the right is a panther or feline creature rendered in a dynamic pose suggestive of motion or attack. Its face is frontal, with pointed ears and a distinctively formed S-shaped tail. The central figure exhibits attributes consistent with other rings in the corpus, including a triangular garment, pointed footwear, and the recognisable hairstyle, possibly a stylised cap or coiffure, observed in comparable examples.

**References:**

Marshall 1907, p. 36, no. 209.

Boardman 1967, p. 15, no. BIV6.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1926,0407.8. Accessed Oct 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-8](https://www.britishmuseum.org/collection/object/G_1926-0407-8).

<b>Catalogue Number:</b> C.WF.8		
<b>Collection</b>	<b>Collection Number</b>	
Bibliothèque nationale de France	inv.56.485	
		
<b>Provenance</b>	<b>Period</b>	
Acquired before 1858	c. 525 - 500 BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Height: 2.5. Diameter: 2.4	4.55	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Filigree, Granulation, Relief	Medium Cartouche
<i>Iconography</i>		
Winged Figure, Panther, Sphinx		

**Description:**

This finger-ring features a cartouche-shaped bezel ornamented with a repoussé scene. The hoop is attached to the base of the bezel by an almost invisible solder joint, demonstrating a high degree of technical precision. The bezel is formed from a shaped sheet with a flat base and the relief design was stamped in negative before being selectively refined from the obverse with a fine-point tool to sharpen decorative details. The sides at the base of the bezel consist of spiral S-shaped filigree wires each topped by a granule of slightly greater thickness (0.40-0.55 mm), a motif repeated along the upper border and framed by two beaded wires and an adjoining square-section wire; the filigree wires measure 0.30-0.40 mm. The central scene depicts a winged figure subduing a sphinx and a lion, each seized by the forepaws, suggesting a symbolic or possibly divine combat motif consistent with iconography from this group.

**References:**

Chabouillet 1858, no. 2618.

Higgins 1961, p. 10-13.

Boardman 1967, p. 15, pl. 4, no. BIV10.

**Images:**

Courtesy of the Bibliothèque nationale de France. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.485. Accessed Oct 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20344?vc=ePkh4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiNzXTUzCxAEvCvQgABn0bzA\\$\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20344?vc=ePkh4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiNzXTUzCxAEvCvQgABn0bzA$$).

<b>Catalogue Number:</b> C.WF.9		
<b>Collection</b>		<b>Collection Number</b>
British Museum		1926,0407.6
		
<b>Provenance</b>		<b>Period</b>
Found unregistered. Acquired before 1907. No identity marks.		Early 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Length: 1.20 (bezel)		1.87
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Winged Figure, Bird, Panther (?)		

**Description:**

This ring is composed of a cartouche-shaped bezel attached to a now-fragmentary hoop. Only a small section of the hoop survives on the right side. The bezel carries a horizontally arranged scene engraved in relatively deep relief, enclosed by a simple linear border. At the centre stands a winged figure, possibly dressed in a tunic, shown with outstretched arms and feet directed toward the right. Facing the same direction is a bird positioned near the right edge of the bezel. To the left of the central figure appears a seated, four-legged animal, perhaps a panther or lion, rendered in a compact and stylised form. Marshall identifies the central figure as a winged Persian Artemis and attributes the ring to an Ionic workshop, dating it broadly to the late 7th or early 6th century BCE. Although its form and composition differ from the subsequent examples in this catalogue, this earlier piece may represent an antecedent prototype. Its iconographic arrangement could have informed later Etruscan adaptations, which around 550 BCE developed the characteristic Winged-Figure group featuring a central winged divinity flanked symmetrically by two animals.

**References:**

Marshall 1907, p. 7, no. 29.

Boardman 1967, pl. 3, no. BII19.

**Images:**

The British Museum. Photograph by A. Masson-Berghoff. Oct, 2025.

**Online Collection:**

The British Museum. 1926,0407.6. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-6?selectedImageId=1613818724](https://www.britishmuseum.org/collection/object/G_1926-0407-6?selectedImageId=1613818724).

**Catalogue Number:** C.LF.1

**Collection**

**Collection Number**

J. Paul Getty Museum

85.AM.271



Front (top left), impression (top right), profile (bottom)

**Provenance**

**Period**

From 1970 to 1985 by Dr. Athos Moretti (Bellinzona, Switzerland). Sold to the J. Paul Getty Museum through Bank Leu, A.G. (Zurich, Switzerland) in 1985.

550 - 500 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diam. 2.5. Bezel: 2.1 x 1.

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Silver

Engraving

Medium Cartouche

*Iconography*

Seated and Standing Figures, Branch, Lion Head Fountain, Dog (?)

**Description:**

This ring consists of a hollow, gold-plated silver hoop with a cartouche-shaped bezel. The bezel of this ring features a finely incised figural composition rendered in shallow linear engraving. Two male figures approach a fountain structure, from which water issues into a vessel via a lion-headed spout. Behind the fountain on the left side of the bezel, a third male figure is shown in a crouching position, partially concealed and wielding what appears to be a sword. An unusual dog-headed creature sits above the man with an arm outstretched towards his head. The imagery alludes to the ambush of Troilos by the Greek hero Achilles during the Trojan War. However, the dog-like figure is not attested in representations of the Troilos episode and may be jackal-headed and therefore recalling the Egyptian god Anubis. A similar scene exists on a ring in Paris at the Louvre (BJ 1075). Here, the same Troilos narrative is depicted and the unusual dog-like figure once again appears. As Etruscan bezel rings typically derive from Egyptian and Phoenician cartouche-shaped rings, it is not uncommon to see borrowed and reappropriated motifs.

**References:**

Boardman 1970, p. 403.

The J. Paul Getty Museum Journal 1986, p. 197, no. 73.4.

Spier 1992, p. 39, no. 66.

Matesanz 2013, p. 57-80, 73, fig. 6.


**Images:**

Courtesy of J. Paul Getty Museum. Oct, 2025.

**Online Collection:**

J. Paul Getty Museum. 85.AM.271. Accessed Oct, 2025.

<https://www.getty.edu/art/collection/object/103VQF>.

<b>Catalogue Number:</b> C.LF.2		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1075
		
<b>Provenance</b>		<b>Period</b>
Marquis Campana, Giampietro. Acquisition date: 1861. Louvre Museum Department of Greek, Etruscan and Roman Antiquities 1862.		520 - 500 BCE.
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.5; Width: 2.1; Diam: 2.4; Depth: 0.9		5.5
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, framing	Medium Cartouche
<i>Iconography</i>		
Seated and Standing Figures, Branch, Lion Head Fountain, Dog (?)		

**Description:**

This finger-ring comprises a gold hoop terminating in a cartouche-shaped bezel. The hoop is fully preserved and the ring remains in good overall condition, exhibiting only a few minor dents on the bezel face. The surface of the bezel is framed by an incised border of cross-hatching which encloses a lively narrative scene. Within the composition, two figures advance toward the head of a lion, from whose open mouth water pours in a stream. The lion's head is positioned atop a block-like architectural element, forming a fountain structure. Behind the lion head, atop the fountain, crouches a four-legged creature (likely a dog) rendered with compact, abbreviated contours. At the far left, a figure in a crouching stance, forward-leaning pose extends an arm as if reaching or grasping, adding a sense of waiting and tension to the scene. Several branch-like forms or trees appear in the foreground, suggesting an outdoor setting. The iconography and compositional arrangement closely parallel those of the preceding entry. Both scenes appear to depict the ambush of Troilos by the Greek hero Achilles, a popular episode of the Trojan War. Given the strong stylistic affinities, the shared narrative theme and the coherence of technique, it is plausible that the two rings originated from the same Etruscan workshop.

**References:**

Clément 1862, p. 116, no. 403.

De Ridder 1924, p. 95, no. 1075.

Boardman 1967, p. 12, pl. 3, no. BII2.

Ward 1981, p. 29, 30, no. 38.


**Images:**

© GrandPalaisRmn (musée du Louvre) / Blot/Jean. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1075. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255620>.

<b>Catalogue Number:</b> C.LF.3		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54529
		
<b>Provenance</b>		<b>Period</b>
Cerveteri, Castellani Collection		530 - 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 2. Bezel 2.9 x 1.4		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Large Cartouche
<i>Iconography</i>		
Fountain, Lion, Figures, Branch, Stars.		

**Description:**

This gold tubular ring features a large intaglio decorated cartouche bezel. The bezel surface is complete and in good condition. The central scene is framed by an ornate herringbone style border engraved into the surface. The horizontally positioned engraving features a complex and detailed scene. In this depiction, a naked child is positioned at the centre. There are two other figures; a female figure with a tall tutulus and a draped male figure, all facing right. They perhaps form a family unit. The figures are depicted with their arms raised in front of a foundation. The fountain consists of a series of water drums surmounted by a lion's head from which water flows. The intricately carved scene includes numerous landscape elements including shrubs, stars and birds in flight. This scene falls within the type of the following two rings. All have a horizontally arranged bezel. The style of the draped figures and the laurel branches recalls scenes painted in the Baron's Tomb in Tarquinia. The fountain additionally recalls the type present in some scenes of Achilles' ambush of Troilus documented in Pontic pottery.

**References:**

Hannestad 1976, no. 30 & 49.

Bordenache 1980, no. 25.

Cristofani 1983, p. 298, no. 180.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Cristofani 1983, p. 186, no. 180.

**Catalogue Number:** C.C.1

**Collection**

**Collection Number**

Musée du Louvre

Bj 1073



**Provenance**

**Period**

Acquired in 1861 from Marquis Campana, Giampietro.

C. 550 - 500 BCE / Modern

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 3; Length: 3.2; Diam: 2.9; Depth: 1.3

13.4

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Repousse, filigree, granulation

Large Cartouche

*Iconography*

Chariot, Winged-Horse, Dog, Figures

**Description:**

This finger-ring has an ornate hoop and a cartouche-type bezel. The flattened gold band displays a decorative granulated line along the sides near the bezel. Although the ring is intact, the hoop and the bezel's mount are clearly modern additions, incorporating details not characteristic of ancient Etruscan rings. The modern band resembles that of ring Bj 1071, with its filigree spiral border, but this example also includes two attachments that seem to depict a mythological creature in relief, perhaps a Chimera, though the identification is uncertain. The bezel face has a raised, granulated frame surrounding a central scene in repoussé. It shows a figure holding a bow and releasing an arrow while driving a chariot drawn by two winged horses. They appear to be pursuing a muscular, running figure who has been struck by two arrows. In the foreground, a possible dog runs underneath the horses. The scene may represent Apollo (Etruscan Apulu) pursuing Tityos. Comparable mythological depictions are attested on Etruscan vases by the so-called Tityos Painter, notably an amphora from Vulci (c. 520 BCE) in the Bibliothèque nationale de France (De Ridder 171), which presents a black-figure rendering of the myth in an Etruscan style.

**References:**

- Clément 1862, pp. 115-116, no. 401.  
Chase 1908, p. 287-323, p. 305, no. 1.  
De Ridder 1924, p. 95, no. 1073.  
Becatti 1955, p. 181, pl. 52, no. 280.  
Boardman 1967, p. 15, pl. 4, no. BIV2.  
Richter 1968, p. 177, no. 719.  
Gaultier 2005, pp. 59, 60, 112, 113, 130, fig. 5.12, no. II, 45.

**Images:**

© GrandPalaisRmn (musée du Louvre) / Blot/Jean. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1073. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255618>.

<b>Catalogue Number:</b> C.C.2		
<b>Collection</b>		<b>Museum Number</b>
Bibliothèque nationale de France		inv.56.480
 		
<b>Provenance</b>		<b>Period</b>
Date of the acquisition deed: 01/06/1836. Former Collection: Durand, Edme-Antoine		Second quarter of sixth century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Width 1.1, Length 2.7		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Large Cartouche
<i>Iconography</i>		
Apollo, Chariot, Phlegyas, Winged-Horses, Lelaps.		

**Description:**

This gold finger-ring features a continuous, evenly proportioned hoop attached to the underside of a cartouche-shaped bezel. The hoop is intact, while the bezel shows minor defects and slight denting along the sides. The bezel's edges are smooth and undecorated. The bezel face is framed by an engraved chevron border, enclosing a finely detailed mythological scene. The composition depicts two figures: one stands at the rear holding a tall object, possibly a spear or staff, while the other stands on the chariot and fires a bow, with the arrow shown in dynamic motion toward the figure being pursued. The chariot itself is intricately detailed, showing the wheels, body, pole, and reins, which connect to two winged horses. Beneath the horses, a dog also joins the pursuit. The fleeing figure is depicted in running motion, with a muscular body and the head turned backward to look over the shoulder. As with the preceding example, Boardman argues that these are Tityos scenes, popular within Etruria during the second half of the sixth century BCE. The overall composition closely parallels the ring Musée du Louvre Bj 1073.

**References:**

De Witte 1836, no. 2152.

Chabouillet 1858, no. 2614.

Fontenay 1887, p. 23.

Boardman 1967, pl. 2, no. BII3.

**Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

**Online Collection:**

The Bibliothèque nationale de France. Inv.56.480. Accessed Oct, 2025.

[https://medaillesantiques.bnf.fr/ws/catalogue/app/collection/record/1291?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRMLA3CtC\\_MIAGc8HSI\\$](https://medaillesantiques.bnf.fr/ws/catalogue/app/collection/record/1291?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRMLA3CtC_MIAGc8HSI$).

**Catalogue Number:** C.C.3

**Collection**

**Collection Number**

Musée du Louvre

Bj 1074



**Provenance**

**Period**

Acquired in 1861 from Marquis Campana, Giampietro.

C. 550 - 500 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 2.5; Length: 2.2; Diam: 2.2; Depth: 1

2.95

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Silver

Engraving

Large Cartouche

*Iconography*

Chariot, Boar, Lion, Figures, Branch

**Description:**

This ring has a cylindrical band supporting a large cartouche bezel. The band is intact and tapers slightly toward the bezel. The hoop shows areas of discoloration, particularly on the sides and near the bezel mount, where the gold has worn to reveal silver underneath. The sides of the bezel are smooth and undecorated. A small hole is present at the center of the bezel face. The horizontal scene on the bezel is framed by an engraved chevron border. It depicts a charioteer holding the chariot body with one hand while managing the reins with the other. The chariot is drawn by a lion in the background and a boar in the foreground. The boar has a short yet elongated body, with a defined snout and a ridge of hair along its back. The animals advance toward a figure standing frontally, who holds a branch in front of the lion's face. Behind this figure is another in a dynamic, running pose, wearing a pointed hat with arms extended upward. A branch or small tree is visible behind the figure's leg. The scene may represent Admetus.

**References:**

Clément 1862, p. 128, no. 402.

De Ridder 1924, p. 95, no. 1074.

Boardman 1967, p. 13, pl. 2, no. BII7.

Richter 1968, p. 177, no. 720.


**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1074. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255619>.

<b>Catalogue Number:</b> C.C.4		
<b>Collection</b>		<b>Collection Number</b>
Bibliothèque nationale de France		inv.56.483
		
<b>Provenance</b>		<b>Period</b>
Vulci. Acquired on 13/04/1854 from Campanari		3rd quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 0.9. Length: 2.2		3.5
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and (metal?)	Engraving	Large Cartouche
<i>Iconography</i>		
Figure, Chariot, Charioteer, Horses, Branch		

**Description:**

This finger-ring features a circular hoop attached to a large, cartouche-shaped bezel. The bezel plate is flat rather than bowl-shaped. The ring is intact, though three areas show metal-like accretions forming blackish-silver lumps. The bezel itself is well preserved and is framed by an engraved hatched border. The central scene depicts two finely rendered figures on a chariot. One is already seated, holding the whip and reins, while the other appears to be climbing into the rear. The chariot is depicted with remarkable precision, allowing the wheels, body, and the pole connecting to the horses to be clearly discerned. Two horses, detailed with flowing manes, pull the chariot and confront a posed figure facing them. This figure, depicted with a muscular body, holds a branch in one hand. Notably, the chariot on this ring closely resembles the archaic Etruscan Monteleone chariot (MET 03.23.1). In terms of iconography, this ring is most similar to Bibliothèque nationale de France inv. 56.482, though in that example the chariot is drawn by mythical animals rather than ordinary horses.

**References:**

Chabouillet 1858, no. 2616.

Boardman 1967, p13, pl. 2, no. BIII3.

**Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.483. Accessed Oct, 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19801?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRMLY3CtC\\_MIAGdmHSU\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19801?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRMLY3CtC_MIAGdmHSU$).

**Catalogue Number:** C.C.5

**Collection**

**Collection Number**

Bibliothèque nationale de France

inv.56.482



**Provenance**

**Period**

Acquired on 13/04/1854 from Campanari

3rd quarter 6th century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 1. Length: 2.1

3.25

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Large Cartouche

*Iconography*

Chariot, Sphinx, Deer, Figure

**Description:**

This finger ring features a solid hoop attached to an oblong, cartouche-shaped bezel. The hoop is incomplete, split into two parts: one comprising the bezel and a small adjacent section of the band, and the other forming the back portion of the hoop. The bezel's sides are smooth and undecorated. Despite the hoop's condition, the bezel face is relatively well-preserved, showing only minor signs of damage. The central scene of the chariot is framed by a hatched border. A figure on the chariot holds the reins, which guide a sphinx in the foreground and a deer in the background. The deer's prominent antlers extend across the upper portion of the bezel face, while the sphinx's wings are rendered with intricate feather-like detailing. The animals confront a standing figure with outstretched arms, flanked by two branches. The depiction of the chariot, sphinx, and deer closely parallels the compositions seen in Musée du Louvre examples Bj 1070 and Bj 1071.

**References:**

Chabouillet 1858, no. 2615.

Boardman 1967, p. 13, pl. 2, no. BII8.


**Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.482. Accessed Oct, 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19800?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTAC16wwnwAAqH4UXA\\$\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19800?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTAC16wwnwAAqH4UXA$$).

<b>Catalogue Number:</b> C.C.6		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1070
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		C. 550 - 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.7. Length: 2.2; Diam: 2.2 ; Depth: 1		3.4
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Large Cartouche
<i>Iconography</i>		
Winged Figure, Sphinx, Chariot, Charioteer		

**Description:**

This finger-ring is composed of a gold hoop that joins seamlessly with the lower edges of a large, cartouche-shaped bezel. The hoop remains intact, bearing only light surface abrasions that align with expected wear over time. The bezel's sides are smooth and undecorated. The overall construction reflects a notably high degree of craftsmanship. Within the bezel, a finely engraved scene is framed by a chevron border; an embellishment slightly more developed than the hatched borders commonly found on other rings of this type. The engraving depicts a dramatic scene: at the far right, a figure stands in a chariot drawn by a stag and a sphinx. The chariot is rendered with precision, with clear attention to the wheels, reins, and other structural elements. The charioteer wears a pointed hat, possibly a tutulus. The sphinx is executed with particular details, its body and upward-reaching wing showing detailed feathering. The group advances leftward in pursuit of a winged figure shown mid-stride, appearing to run from the oncoming chariot. This Winged Genius also wears a pointed hat and the wings rise above the arms with notable attention to anatomical detail. While chariot scenes arranged horizontally are well attested on Archaic cartouche rings, each example demonstrates slight variation.

**References:**

- Clément 1862, p. 116, no. 404.  
De Ridder 1924, p. 94, no. 1070.  
Boardman 1967, p. 13, pl. 2, no. BII10.  
Richter 1968, p. 177, no. 718.  
Woytowitsch 1978, p. 84, pl. 46, no. 218.  
Gaultier 2005, pp. 112, 113, 114, 129, no. II, 39.  
Guerra 2007, pp. 156-158, figs. 29-32, 34b.


**Images:**

© 2020 GrandPalaisRmn (musée du Louvre) / Tony Querrec. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1070. Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255615>.

<b>Catalogue Number:</b> C.C.7		
<b>Collection</b>	<b>Collection Number</b>	
Musée du Louvre	Bj 1072	
		
<b>Provenance</b>	<b>Period</b>	
Acquired in 1861 from Marquis Campana, Giampietro.	C. 550 - 500 BCE / Modern	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Height: 2.5; Width: 2.8; Diam: 2.3; Depth: 1.2	4.8	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Large Cartouche
<i>Iconography</i>		
Siren, Chariot, Horse, Man, Branch		

**Description:**

This ring consists of a complete hoop joined to a large cartouche-shaped bezel. The piece is preserved in its entirety, though with some distortion. Both the hoop and the bezel mount are modern additions. The sides of the bezel are exceptionally smooth, distinguishing it from ancient examples. The bezel face is framed by a hatched border and the central scene bears a deeply incised engraved design, with small puncture marks employed in select areas to introduce additional depth. The scene depicts a figure standing on a chariot drawn by two horses, holding the reins and leaning slightly forward over the chariot body, suggesting active motion. The horses' manes are sharply cut and beneath one of the animals appears a rosette formed by a large punched circle surrounded by smaller ones. A branch is shown behind the charioteer. The group advances toward a hybrid creature with the body of a bird and the head of a human, likely a siren. While chariot iconography often incorporates mythical creatures as those pulling the chariot, the use of horses here finds a parallel in a ring from the Bibliothèque nationale de France (inv. 56.483).

**References:**

Clément 1862, p. 117, no. 406.

De Ridder 1924, p. 95, no. 1072.

Coche 1956, pp. 77, 78, pl. 4.1.

Boardman 1967, p. 13, pl. 3, no. BII14.

Richter 1968, p. 176, no. 716.

Woytowitsch 1978, p. 84, pl. 45, no. 217.

Gaultier 2005, pp. 112, 113, 129, figs. 9.5, 9.16, no. II, 41.

Guerra 2007, pp. 156-158, fig. 29.


**Images:**

© GrandPalaisRmn (musée du Louvre) / Blot/Jean. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1072. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255617>.

<b>Catalogue Number:</b> C.C.8		
<b>Collection</b>		<b>Collection Number</b>
Museo Archeologico, Napoli		inv.25089
		
<b>Provenance</b>		<b>Period</b>
Unknown		540 - 520 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 2.2. Bezel 2.2		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Large Cartouche
<i>Iconography</i>		
Chariot, Swan, Horses, Figure.		

**Description:**

This gold finger-ring is cartouche-shaped and preserves a plain, undecorated rim in notably good condition. The bezel carries a horizontally engraved scene enclosed by a border of hatched lines. Within this frame appears a figure, his hair and beard intricately detailed. He wears a short tunic and brandishes a whip while standing upon a chariot with a curved front rail, all directed to the left. The chariot is rendered with careful details, including the wheel and circular ornaments on the body, and is pulled by a pair of horses moving in the same direction. Beneath the horses lies a six-petalled rosette. At the far left of the composition a swan faces the team. Both the horses and the swan exhibit finely engraved feathering and hair, adding depth and texture to the scene. This iconography aligns with a broader group of Archaic rings depicting a charioteer, although the addition of a companion creature such as a swan is comparatively rare. Its presence may point toward a mythological interpretation, perhaps alluding to the solar chariot associated with Phaethon. A very close parallel survives in the Louvre (Bj 1072), where a siren replaces the swan on the ring. Whilst the provenance is unknown, on stylistic grounds the piece is likely attributable to an Ionian craftsman working in southern Etruria during the later Archaic period.

**References:**

Breglia 1941, 27, no. 27, pl. 6.2.


Siviero 1954, 13, no. 14, pl. 12.

Boardman 1967, p. 13, no. BII15.

Cristofani 1983, p. 186, no. 181.

**Images:**

Cristofani 1983, p. 186, no. 181. Courtesy of Museo Archeologico Nazionale di Napoli.

<b>Catalogue Number:</b> C.C.9		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1071
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		C. 550 - 500 BCE / Modern
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 3; Length: 3; Diam: 2.5; Depth: 1.3		8.4
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Figure, Charioteer, Stag, Sphinx, Doe, Shrub		

**Description:**

This piece comprises an ornate cartouche-shaped bezel set atop a thick gold hoop. Both the ring and the bezel mount are evidently modern additions; the hoop diverges from ancient typologies, presenting a broad, flattened form adorned with a narrow line of granulated beads along the side near the bezel junction. The bezel's exterior is richly embellished. The lateral faces are decorated with filigree gold wires shaped into a lotus-like floral motif, while the upper surface carries a twisted-wire border enclosing S-shaped spiral motifs punctuated by a single granulated bead. Although these mounting elements are modern, the Archaic bezel face itself bears an engraved chariot scene. The chariot displays a clearly defined wheel and platform on which two figures are seated; the rear figure grasps a staff, while the front figure holds the reins. The vehicle is drawn by a stag at the rear and a sphinx at the front, the latter rendered with particular clarity. The stag's antlers are visible behind the sphinx, providing a sense of depth. Ahead of the team, a doe bends to feed and beneath the sphinx a branch or floral element is included. The pairing of sphinx and stag pulling the chariot corresponds with other known examples, notably Musée du Louvre ring Bj 1070.

**References:**

- Clément 1862, pp. 116-117, no. 405.  
Fontenay 1887, p. 23.  
De Ridder 1924, p. 94, pl. 23, no. 1071.  
Boardman 1967, p. 13, pl. 2, no. BII11.  
Richter 1968, p. 176, 177, no. 717.  
Woytowitsch 1978, p. 84, pl. 46, no. 219.  
Bruni 2002, pp. 29-30, fig. 10.  
Gaultier 2005, pp. 112, 129, no. II, 40.  
Guerra 2007, pp. 159-161, figs. 37-39, 41.



**Images:**

© 2014 GrandPalaisRmn (musée du Louvre) / Stéphane Maréchalle.

**Online Collection:**

Musée du Louvre. Bj 1071. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255616>.

<b>Catalogue Number:</b> C.C.10		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1067
 		
<b>Provenance</b>		<b>Period</b>
Vulci. Acquired in 1861 from Marquis Campana, Giampietro. Bonaparte, Lucien, Prince of Canino, Excavator/Archaeologist.		Mid 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2 cm; Length: 2; Diam: 2; Depth: 0.8		2.5
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Medium Cartouche
<i>Iconography</i>		
Winged-Horse, Branch, Figure		

**Description:**

This gold ring consists of a plain, evenly rounded hoop joining a medium cartouche-shaped bezel. The hoop is intact and the object overall is in good condition. The sides of the bezel remain undecorated, though the junction between the hoop and bezel is somewhat rough, lacking the finer workmanship characteristic of other rings of the period. The bezel face bears an engraved design framed by a hatched border. The composition shows two winged horses in full gallop, ridden by a falling horseman, potentially Ikaros, with two palm branches filling the field. The scene is challenging to interpret, partly due to the manner of execution. The incised lines are sharply defined, making it difficult at times to discern which forms correspond to which figure. Although representing a different subject, the execution is comparable to that seen on Musée du Louvre ring Bj 1065.

**References:**

Clément 1862, p. 119, no. 422.

De Ridder 1924, p. 94, no. 1067.

Boardman 1967, p. 13, pl. 3, no. BII16.

Guerra, 2007, pp. 156-158, figs. 29, 30, 34a.

Gaultier 2023, pp. 285-286, no. 95, fig. 8.

**Images:**

© 2011 Musée du Louvre, Dist. GrandPalaisRmn / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1067. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255611>.

<b>Catalogue Number:</b> C.AE.1		
<b>Collection</b>		<b>Collection Number</b>
The V&A Museum		438-1871
		
<b>Provenance</b>		<b>Period</b>
Presented to Edmund Waterton by Cardinal Antonelli in 1857, ex Waterton Collection.		Mid 6th Century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2; Width: 2.4; Depth: 0.8		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Medium Cartouche
<i>Iconography</i>		
Bird, Sphinx		

**Description:**

This finger-ring features a gold hoop that attaches to the underside of a medium cartouche-shaped bezel. The bezel's upper surface is formed from a thin gold sheet folded over its lower body, creating a neatly enclosed setting. The hoop is well preserved, showing only light surface scratching, and its comparatively large diameter (2.4 cm) suggests it may have been worn on the index or pointer finger. The lower portion of the bezel is unadorned, while the upper face carries a finely engraved composition. A sphinx, shown in profile facing left, confronts a bird also oriented leftward. The bird, distinguished by its elongated neck and sharply pointed beak, may represent an ibis. The sphinx's tail curves in a characteristic backward C-shape and both figures display feathering on their wings, achieved through precise, controlled engraving. The scene is enclosed within a hatched border, engraved around the perimeter of the cartouche bezel, emphasising the formal framing of the two creatures.

**References:**

Boardman 1967, pl. 3, no. BII44.

**Images:**

Courtesy of Victoria & Albert Museum. Hannah Harms, Nov 2025.

**Catalogue Number:** C.AE.2

**Collection**

**Collection Number**

The Ashmolean Museum Oxford

ANFortnum.FR.51



**Provenance**

**Period**

Rome, place of purchase. Bequeathed by C. D. E. Fortnum, 1899.

Mid-6th century BCE (570 - 531 BCE)

*Size*

**Measurements (cm)**

**Weight (grammes)**

Bezel: 1.25 x 0.7. Height: 0.4. Diam: 2.3

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and silver

Engraving

Medium Cartouche

*Iconography*

Sphinxes, Statue

**Description:**

This ring can be dated to the mid-6th century BCE based on the cartouche-shaped bezel and sphinx iconography. The ring features a hollow hoop and a flat bezel plate fitted to the bezel body. The engraved design is enclosed within a hatched border. At the center is a symmetrical composition dominated by a central pillar resembling a column with a flared base, volute capital, and outspread, sickle-shaped wings surmounting the top. Flanking the central motif are two sphinxes, each turning its head backward. The precise identity of the central symbol remains uncertain. Boardman notes certain affinities with Eastern representations from the Achaemenid period, while also observing a superficial resemblance to the *Potnia Theron* type due to the inclusion of the winged element.

**References:**

Boardman 1966, p. 4, no. 7.

Boardman 1967, no. BII18.

**Images:**

Courtesy of the Ashmolean Museum Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.51.

<https://www.ashmolean.org/collections-online#/item/ash-object-531355>.

<b>Catalogue Number:</b> C.AE.3		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1926,0407.3
		
<b>Provenance</b>		<b>Period</b>
Perhaps from Vulci. Durand Collection. Acquired 1926. Previously unregistered		550 - 525 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 2.40. Bezel 2.40.		4.79
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Medium Cartouche
<i>Iconography</i>		
Winged-Horse, Sphinx		

**Description:**

This finger-ring is composed of a continuous gold hoop joined to a medium cartouche-shaped bezel. The hoop is intact, and the piece is overall in good condition with minor dents in the bezel body. The sides of the bezel are smooth and undecorated. The face bears an engraved scene framed by a hatched border. Two mythical creatures confront each other: one is a seated sphinx wearing a cap, with a protruding nose and an upward-curving wing; the other is a winged horse resting on its hind legs, its forelegs shown in dynamic motion. The details of the mane and feathered wings are finely rendered. A branch appears beneath the sphinx, while a star is engraved below the winged horse. Additional stars are positioned between the two creatures and behind each of their heads. Stylistically, the ring closely resembles the example in the British Museum (1926,0407.2).

**References:**

Marshall 1907, p. 6, no. 23, tav. 1.

Boardman 1967, p. 14, BII 36.

Boardman 1970, p. 187, no. 427.

Cristofani 1983, p. 298. no. 179.


**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1926,0407.3. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-3](https://www.britishmuseum.org/collection/object/G_1926-0407-3)

<b>Catalogue Number:</b> C.AE.4		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1926,0407.2
		
<b>Provenance</b>		<b>Period</b>
Perhaps from Vulci. Durand Collection.		Third quarter of the 6th century BCE.
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 2.4. Bezel 2.4		4.27
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Chimera, Griffin		

**Description:**

This finger-ring features a plain, gold-plated silver hoop and an oblong bezel in the cartouche-type shape. Much of the gold plating on the hoop has worn and the back has split. Despite the degradation of the hoop, the gold bezel remains intact with minor signs of damage. The bezel features an engraved hatched border that frames a horizontally arranged figural scene. Two mythical animals are depicted in heraldic opposition. A seated winged griffin, shown frontally and raising one forepaw. Opposite, a Chimaera is seated but shown in the typical sideprofile position. Both creatures feature signs of feathering and beneath them there is a branch. At the centre just below the chest appears a five-leaved rosette serving as the axial motif in the composition. The ring is characteristic of Ionian artists working around the third quarter of the 6th century BCE in Southern Etruria and is potentially from Vulci. This example has parallels with other rings of the cartouche-type that feature two mythological creatures in heraldic scheme.

**References:**

Marshall 1907, p. 5, no. 22.

Boardman 1967 p. 14, no. BII37.

Cristofani 1983, p. 298, no. 178.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1926,0407.2. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-2](https://www.britishmuseum.org/collection/object/G_1926-0407-2).

<b>Catalogue Number:</b> C.AE.5		
<b>Collection</b>		<b>Collection Number</b>
Bibliothèque nationale de France		inv.56.477
		
<b>Provenance</b>		<b>Period</b>
Date of the acquisition deed: 01/06/1836. Former Collection: Durand, Edme-Antoine		3rd quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
H. 0.8, L. 1.8		2.1
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Large Cartouche
<i>Iconography</i>		
Winged-Lion, Sphinx		

**Description:**

This ring is composed of a continuous gold hoop attached to a cartouche-shaped bezel. The hoop is intact and formed from an evenly shaped gold rod that joins neatly to the underside of the bezel. The bezel face shows minor deformation, and its sides are smooth and undecorated. An engraved hatched border frames the central scene, which features two winged creatures confronting one another: a sphinx on one side and a winged lion on the other. Both are rendered with tall, upward-pointing wings that create an almost perfect symmetry between them. A branch motif appears beneath each creature, with additional smaller branches engraved between them and behind their heads.

**References:**

De Witte 1836, no. 2130b.

Chabouillet 1858, no. 2611.

Boardman 1967, p. 14, pl. 3, no. BII30.

**Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

**Online Collection:**

The Bibliothèque nationale de France. Inv.56.477. Accessed Oct, 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19793?vc=ePkH4LF7w1I9geonuEeOk6GRuSmoaEEKXWgiB-YQPVMzPRNzc3CtC\\_MIAGePHSg\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19793?vc=ePkH4LF7w1I9geonuEeOk6GRuSmoaEEKXWgiB-YQPVMzPRNzc3CtC_MIAGePHSg$).

<b>Catalogue Number:</b> C.AE.6		
<b>Collection</b>		<b>Collection Number</b>
British Museum		1846,0629.19
		
<b>Provenance</b>		<b>Period</b>
Campanari, acquired 1846.		6th century BCE.
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 1.80 (inner) 2.20 (outer) Bezel length: 2		3.36
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Medium Cartouche
<i>Iconography</i>		
Sphinx		

**Description:**

This finger ring consists of a hoop attached to a cartouche-shaped bezel. The lower portion of the bezel is bath-shaped, while the upper part forms a flat lid. The sides of the bezel are plain and undecorated. The hoop remains intact but shows some discoloration where the gold plating has worn away, especially at the junction with the bezel. The bezel's face bears an engraved design framed by a hatched border and exhibits a few small perforations. The central scene depicts two opposing sphinxes, rendered symmetrically with detailed features. Both sphinxes have a raised front paw and wear wide-brimmed hats. The background is left plain.

**References:**

Marshall 1907, p.6, no. 24.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1846,0629.19. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1846-0629-19?selectedImageId=1613803136](https://www.britishmuseum.org/collection/object/G_1846-0629-19?selectedImageId=1613803136).

<b>Catalogue Number:</b> C.AE.7		
<b>Collection</b>		<b>Collection Number</b>
Bibliothèque nationale de France		inv.56.476
		
<b>Provenance</b>		<b>Period</b>
Date of the acquisition deed: 01/06/1836. Former Collection: Durand, Edme-Antoine		3rd quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
H. 0.8, L. 1.6		4.55
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Medium Cartouche
<i>Iconography</i>		
Sphinx, Winged-Horse		

**Description:**

This ring consists of a continuous gold hoop attached to a flat, cartouche-shaped bezel. The hoop is intact and the piece is overall in good condition. The bezel's sides are smooth and undecorated. The bezel face bears an engraved scene framed by a hatched border, depicting two confronting creatures: a sphinx on one side and a winged horse on the other. Both are shown in profile, and their raised wings create a symmetrical composition. This symmetry closely recalls other engraved heraldic arrangements, such as that on the ring in the Bibliothèque nationale de France (inv. 56.477).

**References:**

De Witte 1836, no. 2130a.

Chabouillet 1858, no. 2610.

Boardman 1967, p. 14, pl. 3, no. BII34.

**Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.476. Accessed Oct, 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19792?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRNzM3CtC\\_MlAGeBHSc\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19792?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRNzM3CtC_MlAGeBHSc$).

**Catalogue Number:** C.AE.8

**Collection**

**Collection Number**

Bibliothèque nationale de France

inv.56.479



**Provenance**

**Period**

Collection: Campanari. Date of the acquisition deed: 13/04/1854.

3rd quarter of the 6th century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Length: 2.1

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Silver

Engraving

Large Cartouche

*Iconography*

Sphinx, Lion, Branch, Star

### **Description**

This finger-ring consists of a gold hoop attached to a large cartouche-shaped bezel. Although the hoop remains intact, it is heavily damaged and bent. The sides of the bezel are plain and undecorated. The engraved bezel face is framed by a hatched border and depicts a standing lion with an open jaw confronting a sphinx with an outstretched forepaw. The sphinx is rendered with finely detailed feathering on the wing and appears to wear a type of headdress. Beneath each creature is a branch and a star motif is positioned between them. An additional star appears behind the lion. The overall style closely resembles the example in the Bibliothèque nationale de France (inv. 56.477).

### **References:**

Chabouillet 1858, no. 2613.

Boardman 1967, p. 14, pl. 3, no. BII33.

### **Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

### **Online Collection:**

Bibliothèque nationale de France. Inv.56.479. Accessed Oct, 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19799?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzMbcE16wwnwAAqNEUYg\\$\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/19799?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzMbcE16wwnwAAqNEUYg$$).

**Catalogue Number:** C.AE.9

**Collection**

**Collection Number**

J. Paul Getty Museum

82.AN.122



Front (top left), impression (top right), profile (bottom)

**Provenance**

**Period**

Donated to the J. Paul Getty Museum in 1982 by Monique Lanel (Orne, France).

550 - 500 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Bezel: 1.9 × 0.9. Diam: 2.3

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Silver

Engraved

Medium Cartouche

*Iconography*

Sphinx, Winged-lion, Branch, Star.

**Description:**

The ring consists of a continuous solid hoop supporting a medium cartouche-shaped bezel, dating to the second half of the sixth century BCE. Although the engraved image on the bezel is well preserved, the hoop shows damage, with a split along one side and a thick layer of silver chloride on the back. A section of the bezel plate has also begun to lift slightly from the bezel body. The bezel is framed by a hatched border enclosing a scene in which a sphinx on the left faces a winged lion on the right. The sphinx raises its foreleg and a star appears beneath the winged lion; between the two creatures stands a branch motif. The sphinx also wears a pointed hat, a feature seen on related examples such as the British Museum 1846,0629.18.

**References:**

Spier 1992, p. 39, no. 65.


**Images:**

Courtesy of the J. Paul Getty Museum. Oct, 2025.

**Online Collection:**

The J. Paul Getty Museum, 82.AN.122. Accessed Oct 2025.

<https://www.getty.edu/art/collection/object/103VCK>.

<b>Catalogue Number:</b> C.AE.10		
<b>Collection</b>	<b>Collection Number</b>	
British Museum	1846,0629.18	
 		
<b>Provenance</b>	<b>Period</b>	
Campanari, acquired 1846.	Mid 6th century BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Diameter: 1.90 (inner) 2.30 (outer). Bezel length: 1.90	2.91	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Medium Cartouche
<i>Iconography</i>		
Sphinx, Winged-Lion, Branch		

**Description:**

This ring features a hoop that connects to a cartouche-shaped bezel. The hoop is intact, though showing some discoloration near the points where it joins the bezel. The sides are plain and undecorated. The bezel face exhibits minor damage, including small perforations. The gold plate is engraved with a design framed by a hatched border, depicting two mythical creatures in heraldic opposition. On one side, a sphinx is shown with a feathered wing, wearing a pointed hat, and raising a paw toward the opposing winged lion. The winged lion has an open jaw with clearly detailed mane and its tail curves inward beneath its hind legs. A branch motif separates the two creatures. Notably, the winged lion's tail and the overall style of execution closely parallel J. Paul Getty Museum 82.AN.122, suggesting both rings may have originated from the same workshop.

**References:**

Marshall 1907, p. 6, no. 25.

Boardman 1967, p. 14, pl. 3, no. BII29.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1846,0629.18. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1846-0629-18](https://www.britishmuseum.org/collection/object/G_1846-0629-18).

**Catalogue Number:** C.AE.11

**Collection**

**Collection Number**

Museo di Villa Giulia, Roma

Inv.54526



**Provenance**

**Period**

Castellani Collection

550 - 500 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

N/A

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Silver

Engraved

Large Cartouche

*Iconography*

Sphinx, Winged-Lion, Flower

**Description:**

This ring comprises a silver hoop joined to a gold bezel of cartouche type. The hoop is complete, though the gold plating has entirely worn away to expose the underlying silver, surviving only in small areas near the junction with the bezel. The large bezel is bath-shaped, with plain, undecorated sides. Its face bears an engraved design framed by a chevron border.

The principal motif depicts two mythical creatures in heraldic confrontation: to the left, a winged lion faces a seated sphinx with one paw raised. Both figures are shown in profile and are detailed with fine incisions on the bodies and wings. Their wings rise upward in mirrored fashion, reinforcing the symmetry of the composition. A branch is placed between the two creatures. The overall composition closely parallels other examples of cartouche rings, notably those in the J. Paul Getty Museum (82.AN.122) and the British Museum (1846,0629.18).

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

**Catalogue Number:** C.AE.12

**Collection**

**Collection Number**

Musée du Louvre

Bj 1068



**Provenance**

**Period**

Acquired in 1861 from Marquis Campana, Giampietro. Southern Etruria

C. 550 - 525 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 2.4; Length: 2.7; Diam: 2; Depth: 1.2

2.9

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Large Cartouche

*Iconography*

Plant, Sphinx, Chimaera

**Description:**

This finger-ring is composed of a gold hoop fitted with a large cartouche bezel. The hoop remains intact, though cracks and areas of deformation are visible. The bezel's sides are plain and without ornament. Its lower portion is shaped like a bath while the upper, flat lid has been soldered in place. The bezel face carries an engraved scene enclosed within a hatched border. On the left appears a Chimera facing a Sphinx. Both creatures display the characteristic S-shaped tail and each raises a forepaw so that the two meet at the centre. Fine incised lines enhance the modelling of their bodies. Between them is a vegetal motif and beneath the Sphinx there seems to be a small bird. The rendering of the Chimera is closely comparable to the examples seen on ring Bj 1069.

**References:**

Clément 1862, p. 118, no. 414.

De Ridder 1924, p. 94, no. 1068.

Boardman 1967, p. 14, pl. 3, no. BII28.

Richter 1968, p. 175, 176, no. 711.

Gaultier 2005, p. 129, no. II, 43.

Guerra 2007, pp. 156-158, fig. 29.


**Image:**

© GrandPalaisRmn (musée du Louvre) / Blot/Jean. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1068. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255612>.

<b>Catalogue Number:</b> C.AE.13		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1069
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro. Southern Etruria		C. 550 - 525 BCE / Modern
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.6; Length: 2.7; Diam: 2.5; Depth: 1.2		5.5
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Plant, Chimaera, Winged-Lion		

**Description:**

This finger-ring has a large, ornate hoop joined to a cartouche-shaped bezel. Although the hoop is intact, both it and the bezel mount are clearly modern additions. The hoop is formed from flattened gold bordered on each side with twisted wire, features not typically found on Etruscan rings of this type. The sides of the bezel are embellished with a filigree heart motif, while the upper edge is framed by a spiral pattern accented with small granulated dots. Set into this modern mount is an Archaic engraved bezel. Its face is enclosed by a hatched border and depicts a winged lion and a chimera confronting one another, both rendered in a similar style with open jaws. Their raised paws meet at the centre, where a floral motif is placed. Each creature is shown seated and in profile.

**References:**

Clément 1862, p. 118, no. 413.

De Ridder 1924, p. 94, no. 1069.

Boardman 1967, p. 14, pl. 3, no BII40.

Richter 1968, p. 176, no. 712.

**Image:**

© GrandPalaisRmn (musée du Louvre) / Blot/Jean. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1069. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255613>.

**Catalogue Number:** C.AE.14

**Collection**

**Collection Number**

The Ashmolean Museum Oxford

ANFortnum.FR.54



**Provenance**

**Period**

Italy, (find spot). Bequeathed by C. D. E. Fortnum, 1899.

Third quarter of the sixth century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Bezel 2.1 x 1. Height: 0.6. Width of hoop: 2.3

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and silver

Engraving

Medium Cartouche

*Iconography*

Horse, Chimera, Branch, Star

**Description:**

This gilt-silver ring has a hollow round hoop and a cartouche bezel. The sides of the bezel are plain with no additional ornamentation or edging. The bezel has some signs of discolouration on the gold surface. The engraved design, set within a hatched border, depicts a mythological scene. On the left, a crouching horse faces a chimaera, with a tree branch positioned between them. Behind the horse is a cross-shaped mark possibly representing a star or celestial body. The chimaera on this ring represents a notable variation on the typical Etruscan type as it lacks the usual snake-headed tail. The chimaera's mane is rendered with light outline incision and stippling, creating a sense of depth. The depiction of an ordinary horse is uncommon on these rings. Chimaeras are more often shown confronting sphinxes, as seen in the British Museum ring (1926,0407.5).

**References:**

Boardman 1966, p. 5, no. 8.

Taylor 1978, p. 34, no. 46.

**Images:**

Courtesy of the Ashmolean Museum Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.54. Accessed Oct 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531362>.

**Catalogue Number:** C.AE.15

**Collection**

**Collection Number**

Bibliothèque nationale de France

inv.56.478



**Provenance**

**Period**

From Vulci. Collection: Campanari. Date of the acquisition deed: 13/04/1854.

3rd quarter of the 6th century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Length 2.4

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Large Cartouche

*Iconography*

Chimaera, Sphinx

**Description:**

This solid gold finger-ring is fitted with a large cartouche-shaped bezel. The bezel face is well preserved, showing only minor age-related wear. An engraved scene, enclosed within a hatched border, depicts a chimera and a sphinx arranged in heraldic opposition. The chimera features a lion's head with an open jaw and incised mane, a goat's head rising from its back, and a serpentine tail. Confronting it is a sphinx, shown in an atypical standing pose rather than the more common seated position seen in other Archaic examples. The sphinx shares similar body proportions and clawed feet with the chimera. A branch motif separates the two creatures and a star is engraved above them.

**References:**

Chabouillet 1858, no. 2612.

Boardman 1967, p. 14, pl. 3, no. BII26.

**Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.478. Accessed Oct, 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20421?vc=ePkH4LF7w1I9geonuEeOk6GRuSmoaEEKXWgiB-YQPVMzPRNzC3CtC\\_MIAgedHsk\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20421?vc=ePkH4LF7w1I9geonuEeOk6GRuSmoaEEKXWgiB-YQPVMzPRNzC3CtC_MIAgedHsk$).

<b>Catalogue Number:</b> C.AE.16		
<b>Collection</b>	<b>Collection Number</b>	
British Museum	1926,0407.5	
		
<b>Provenance</b>	<b>Period</b>	
Once Durand. Acquired before 1907. No identity marks.	3rd quarter of the 6th century BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Diameter: 1.90 (inner), 2.20 (outer) Bezel length: 1.60	2.85	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Bronze	Engraving	Medium Cartouche
<i>Iconography</i>		
Sphinx, Chimaera		

**Description:**

This ring consists of an intact hoop and medium cartouche bezel. The hoop shows areas of discoloration where the plating has worn away, most noticeably along the sides. The sides of the bezel are plain and undecorated. The bezel is decorated with an engraved design bordered by hatching. The central scene portrays a sphinx facing a chimera. The sphinx appears in the customary side profile, seated, with an upward-curving feathered wing. The chimera is depicted with a lion's head, its jaw open and mane incised. A goat's head rises from its back and a serpentine tail from the back. A branch motif appears below it. The composition closely parallels that of Bibliothèque nationale de France (inv. 56.478), particularly with the style of the chimera.

**References:**

Marshall 1907, p.6, no. 27.

Boardman 1967, p. 14, pl. 3, no. BII25.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1926,0407.5. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-5](https://www.britishmuseum.org/collection/object/G_1926-0407-5).

**Catalogue Number:** C.AE.17

**Collection**

**Collection Number**

Bibliothèque nationale de France

inv.56.484



**Provenance**

**Period**

Acquired 1855.

First half of the sixth century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 0.8, Length: 1.6

3.4

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Medium Cartouche

*Iconography*

Lion, Sphinx, Star

**Description:**

This finger-ring consists of a continuous gold hoop attached to a flat, cartouche-shaped bezel plate. The ring is intact, though the bezel shows some deformation. The sides of the bezel are plain and undecorated. The face carries an engraved composition of two confronting animals, framed by a hatched border and arranged in two registers divided by a horizontal line. On one side appears a lion with the characteristic open jaw seen on other Archaic rings. Opposing it is a sphinx, seemingly wearing a type of headdress. A star motif is engraved beneath the sphinx. Both animals display the typical S-shaped tails associated with the period. The ring shows notable stylistic parallels to an example in the British Museum (1926,0407.4), dated to the 6th century BCE. According to Chabouillet, it might have come from 'Syria', however Boardman notes that this was likely assumed by the shape and argues that the ring is certainly made in Etruria.

**References:**

Chabouillet 1858, no. 2617.

Boardman 1967, pl. 1, no. BI2.

**Images:**

Courtesy of the Bibliothèque nationale de France. Serge Oboukhoff. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.484. Accessed Oct, 2025.

[https://medaillesantiques.bnf.fr/ws/catalogue/app/collection/record/20343?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTAB16wwnwAAqJoUXg\\$\\$](https://medaillesantiques.bnf.fr/ws/catalogue/app/collection/record/20343?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTAB16wwnwAAqJoUXg$$).

**Catalogue Number:** C.AE.18

**Collection**

**Collection Number**

British Museum

1926,0407.4



**Provenance**

**Period**

Found unregistered, acquired before 1907. No identity marks.

First half of the sixth century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diameter: 1.70 (inner): 2.10 (outer).  
Length: 1.60 (bezel)

1.68

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Bronze

Engraving

Medium Cartouche

*Iconography*

Sphinx and Lion

**Description**

This finger-ring consists of a plain, slender hoop and flat cartouche bezel. Although the hoop is severed at the back, it still supports the oblong bezel with softly rounded ends. The bezel face features an engraved design framed by a hatched border and divided into two registers by a horizontal line. In the left register, a lion with an open jaw faces a sphinx in the right register, the latter depicted with its right forepaw raised. The composition and stylistic treatment of the animals closely parallels the preceding example in the Bibliothèque nationale de France (inv. 56.484).

**References:**

Marshall 1907, p. 6, no. 26.

Boardman 1967, pl. 1, no. BI1.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1926,0407.4. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-4?selectedImageId=1613818720](https://www.britishmuseum.org/collection/object/G_1926-0407-4?selectedImageId=1613818720).

<b>Catalogue Number:</b> C.AE.19		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1066
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		550 - 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2; Length: 2.1; Diam: 2.1; Depth: 0.4		3.27
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Small/Medium Cartouche
<i>Iconography</i>		
Lion, Stag		

**Description:**

This gold finger-ring is formed from a continuous hoop that narrows as it approaches the small oval bezel. The hoop is complete, showing only minor wear appropriate to its age. The sides of the bezel are plain, though a very fine, faint line near the top may indicate a linear border. The bezel face bears an incised hatched frame enclosing a central scene. At the centre, two animals confront one another. On the left is a crouching stag with a large, distinctly rendered antler nearly equal in length to the animal's body. Opposite it, on the right, stands what appears to be a lion, shown facing the deer with an S-shaped tail and an open jaw in an aggressive pose. The depiction of the deer, particularly the prominent antlers, closely parallels the style seen on the ring in the V&A Museum (437-1871).

**References:**

Clément 1862, p. 131, no. 423.

De Ridder 1924, p. 94, no. 1066.

Boardman 1967, p. 14, pl. 3, no. BII48.

**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1066. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255610>.

<b>Catalogue Number:</b> C.AR.1		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1122
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		c. 575 - 525 BCE / Modern
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.4; Diam: 2.2; Depth: 1.1		3.9
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Large Cartouche
<i>Iconography</i>		
Sphinx, Chimaera		

**Description:**

This ornate ring features a large cartouche-shaped bezel set onto a substantial modern gold band. Both the band and the bezel mount are later additions, consisting of a broad flat hoop adorned on the outer edges with twisted wire. The modern bezel mount is bath-shaped in profile and richly decorated. Its lower section bears filigree lotus motifs with granulated gold dots, while the upper section is composed of four distinct ornamental bands, first a twisted wire, followed by a row of granulation, and then two additional rows of twisted wire. The bezel face, framed by a raised granulated border, depicts a seated sphinx with its forepaws lifted. A small chip is visible on the upper corner of the bezel. Confronting the sphinx is a chimera, identifiable by the goat's head emerging from its back and the serpentine tail. The engraving style closely parallels that of an example in the British Museum (1917,0501.210).

**References:**

- Clément 1862, p. 118, no. 415.  
De Ridder 1924, p. 100, no. 1122.  
Boardman 1967, p. 16, pl. 4, no. BIV27.  
Richter 1968, p. 174, no. 699.  
Gaultier 2005, pp. 112, 113, 130, no. II, 46.  
Guerra 2007, pp. 159-161, figs. 37-40.

**Images:**

© 2020 GrandPalaisRmn (Musée du Louvre) / Tony Querrec.

**Online Collection:**

Musée du Louvre. Bj 1122. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255669>.

<b>Catalogue Number:</b> C.AR.2		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1120
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		Mid sixth century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.5; Width: 2.5; Diameter: 2.4; Depth: 1		4.43
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Medium Cartouche
<i>Iconography</i>		
Chimaera, Sphinx		

**Description:**

This finger ring is formed from a continuous gold hoop joined to a medium cartouche-shaped bezel. The hoop remains intact, showing only light signs of wear, while the bezel displays a finely crafted filigree spiral motif along its sides. The bezel plate is well preserved and bears a scene in repoussé of a sphinx poised on its hind legs with both forepaws raised, seemingly adorned with some type of headdress or cap. Facing the sphinx is a chimera, its lion's jaws open wide, with the characteristic goat's head emerging from its back. The style closely parallels that of two other Louvre examples Bj 1121 and Bj 1122. These pieces were likely produced in the same workshop.

**References:**

Clément 1862, p. 130, no. 417.

De Ridder 1924, p. 100, no. 1120.

Boardman 1967, pl. 4, no. BIV25.

Richter 1968, p. 174, no. 698.


**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé.

**Online Collection:**

Musée du Louvre. Bj 1120. Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255667>.

<b>Catalogue Number:</b> C.AR.3		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1121
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		Mid sixth century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2; Width: 2; Diam: 2; Depth: 1		3.06
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Medium Cartouche
<i>Iconography</i>		
Chimaera, Sphinx		

**Description:**

This ring is composed of a slender gold hoop attached to a large, ornate cartouche-type bezel. The hoop is intact, though its width remains uniform rather than tapering toward the bezel ends, as seen in many comparable examples. The bezel features two rows of twisted wire framing a pair of circular wires, topped by an additional plaited knot wire near the face, likely modern additions. The bezel's surface has a raised granulated border and a scene in repoussé that has softened with time. The forms of two confronting animals are still discernible: a sphinx on the left, its paws lifted toward the opposing chimera, whose goat's head remains clearly visible. The treatment of this bezel motif closely matches that of the previous entry.

**References:**

Clément 1862, p. 130, no. 416.

De Ridder 1924 p. 100, no. 1121.

Boardman 1967, p. 16, no. BIV26.

**Images:**

© 2008 GrandPalaisRmn (Musée du Louvre) / Hervé.

**Online Collection:**

Musée du Louvre. Bj 1121. Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255668>.

<b>Catalogue Number:</b> C.AR.4		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1917,0501.210
		
<b>Provenance</b>		<b>Period</b>
Bequeathed by: Sir Augustus Wollaston Franks. Acquired in 1897.		First half of 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam: 1.90 (inner) 2.30 (outer). Length: 2.20 (bezel)		4.53
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Repoussé, filigree, granulation	Medium Cartouche
<i>Iconography</i>		
Sphinx, Chimaera		

**Description:**

This finger ring comprises an even silver hoop and a gold cartouche-shaped bezel. The hoop remains intact however, its surface exhibits notable discoloration, now appearing blackened in areas where the original gilding has worn away. Similar blackening is visible along the underside of the bezel. The sides of the bezel are ornamented with applied filigree and granulated decoration, consisting of repeating spiral S-shaped motifs, each centred with a small granulated dot. The upper face is defined by a raised granulated border enclosing a relief with a mythological scene. At the left sits a sphinx, shown in profile, with its forearm extended toward a confronting chimaera positioned at the right. The chimaera advances toward the sphinx with an open jaw. The tail features a distinctive S shape. Parallels with Musée du Louvre (Bj 1122) may clarify precise typological placement and workshop attribution.

**References:**

Marshall 1907, p. 210.

Boardman 1967, p. 16, pl. 4, no. BIV24.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1917,0501.210. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1917-0501-210?selectedImageId=1613812488](https://www.britishmuseum.org/collection/object/G_1917-0501-210?selectedImageId=1613812488).

<b>Catalogue Number:</b> C.AR.5		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1117
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		Mid sixth century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2; Width: 1.9; Diam: 1.9; Depth: 0.9		2.35
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Chimaera, Sphinx		

**Description:**

This gold finger ring consists of a slender hoop attached to a large, cartouche-shaped bezel. The hoop is intact and joins an elaborately decorated repoussé bezel. The sides are adorned with semicircular gold wires. Surrounding the bezel face is a spiral filigree border accompanied by a raised granulated rim. Although the decoration on the bezel face is only partially legible, a chimera can be identified by the characteristic lion's head with an open jaw and a goat's head emerging from its back. The creature it faces is difficult to distinguish, though it was likely a sphinx, based on parallels with other rings of this typology. The style of this ring closely follows that of the chimera on another Louvre example Bj 1122.

**Reference:**

Clément 1862, p. 131, no. 421.

De Ridder 1924, p. 100, no. 1117.

Boardman 1967, p. 16, no. BIV29.

**Image:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1117. Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255663>.

<b>Catalogue Number:</b> C.AR.6		
<b>Collection</b>	<b>Collection Number</b>	
The British Museum	1926,0407.9	
 <p>The top image shows a close-up of the ring's bezel, which is an oval-shaped gold plate featuring a relief of a chimaera—a mythical creature with the head of a lion, the tail of a serpent, and the wings of a bird. The bottom image shows the ring from a side profile, highlighting the darkened silver band and the gold bezel.</p>		
<b>Provenance</b>	<b>Period</b>	
Previously unregistered	First half of 6th century BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Diameter: 1.70 (inner). Diameter: 2. Length: 1.30 (bezel)	1.94	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Repoussé, granulation	Medium Cartouche
<i>Iconography</i>		
Chimaera, Plant, Bird		

**Description:**

Finger ring composed of a gilt silver hoop and medium cartouche bezel. The hoop displays noticeable surface wear and bending in certain areas, with partial loss of gilding and discolouration with a reddish brown colour. Despite this deterioration, the bezel remains comparatively well preserved, retaining much of its original surface finish and clarity of detail. The bezel is decorated in relief with a mythological composition and features a raised granulated border. At the centre is a chimaera shown in profile, striding toward a plant motif. To the left of the scene stands a swan, facing inward toward the chimaera. The chimaera's open mouth and distinctive S-shaped tail correspond closely to the iconographic features observed in the preceding example, suggesting continuity in artistic convention or workshop practice. The repoussé on this ring is notably sharper and more defined than on related specimens. The modelling of the chimaera's body, particularly the muscular legs and torso, demonstrates a higher degree of anatomical attention, resulting in a more dynamic and visually commanding figure. The swan and plant motif further frame the composition, contributing to a balanced, symmetrical arrangement within the confines of the cartouche-shaped field.

**References:**

Marshall 1907, p. 36, no. 212.

Boardman 1967, p. 16, pl. 4, no. BIV28.

**Images:**

© The Trustees of the British Museum. Oct, 2025.

**Online Collection:**

The British Museum. 1926,0407.9. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1926-0407-9](https://www.britishmuseum.org/collection/object/G_1926-0407-9).

**Catalogue Number:** C.AR.7

**Collection**

**Collection Number**

Musée du Louvre

Bj 1116



**Provenance**

**Period**

Acquired in 1861 from Marquis Campana, Giampietro.

Mid sixth century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 2.3; Width: 2.2; Diameter: 2.2; Depth: 1

2.42

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold and Silver

Repoussé, filigree, granulation

Large Cartouche

*Iconography*

Chimaera (?)

**Description:**

This finger ring consists of a continuous gold hoop joined to a large, cartouche-shaped bezel. The hoop remains intact, while the bezel shows slight discoloration and minor damage. Its sides are decorated with a filigree border of spirals, each centred with a small granulated gold dot. The bezel face is enclosed by a raised granulated border, though the upper plate has partially sunken, obscuring some details of the design. A lion with an open jaw is still discernible on the left side of the bezel, executed in a manner characteristic of relief double-animal rings. Faint traces of a goat's head appear to rise from the lion's back, suggesting the figure may represent a chimera. If so, the opposing creature was likely a sphinx or winged animal, comparable to the example in the Musée du Louvre (Bj 1122). Both the lion's style and the repoussé technique parallel that piece.

**References:**

Clément 1862, p. 131, no. 420.

De Ridder 1924, p. 100, no. 1116.

Boardman 1967, p. 16, no. BIV22.


**Image:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1116. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255662>.

<b>Catalogue Number:</b> C.AR.8		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1118
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro. Vulci (?)		Mid sixth century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.5; Width: 2.3; Diam: 1.8; Depth: 1.2		2.91
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Repoussé, filigree, granulation	Large Cartouche
<i>Iconography</i>		
Sphinx and Lion		

**Description:**

This ring is made of a circular hoop attached to a large, cartouche-shaped bezel. The hoop is heavily damaged, with torn sections and areas where the gold plating has worn away to reveal the silver beneath. In contrast, the bezel is in good condition, decorated with a spiral filigree border accented with granulation. The bezel face is framed by a raised, granulated border and preserves a sharply defined scene in repoussé. It shows a sphinx wearing a pointed hat and displaying an upward-curving wing facing a lion with an open jaw and extended forepaw. The ring closely parallels the example in The Metropolitan Museum of Art (40.11.17), though the present piece is in significantly better condition.

**References:**

Clément 1862, p. 131, no. 418.

De Ridder 1924, p. 100, no. 1118.

Boardman 1967, p. 16, no. BIV19.

Richter 1968, p. 174, no. 696.

Gaultier 2023, p. 286, no. 96.

**Images:**

© 2008 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1118. Accessed Oct, 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255664>.

<b>Catalogue Number:</b> C.AR.9		
<b>Collection</b>	<b>Collection Number</b>	
The Metropolitan Museum of Art	40.11.17	
		
Front		
<b>Provenance</b>	<b>Period</b>	
Said to be from a tomb in Vulci (Lenormant 1834, 246).  Found in Etruria between 1829 - 1834. From 1834 acquired by Baron de Rougemont de Löwenberg and descendants, Neuchâtel, Switzerland; from 1930 by Charles Albert de Burlet, Basel, Switzerland, acquired in 1940 by MET.	c. 530 BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Diam: 2.5	N/A	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Medium Cartouche
<i>Iconography</i>		
Sphinx, Lion		

**Description:**

This gold bezel ring belongs to an impressive set dating to the early 5th century BCE from a tomb group in Vulci. Measuring 2.5 cm in diameter, the ring features a simple hoop and an oblong, cartouche-shaped bezel adorned with filigree. This particular form gained popularity in Etruria during the late 6th century BCE, introduced by immigrant goldsmiths from Ionia. The hoop is intact and the bezel sides feature a filigree S-shape border with small granulated dots. The bezel face has a raised granulated border that frames a central repoussé scene of two animals in opposition; a sphinx and a lion. The sphinx on the left is seated with a curved upward wing. The lion on the right has an outstretched paw and open jaw. This ring shares stylistic features with a similar example in the British Museum (1867,0508.518), dated to 525-500 BCE. Both exhibit a design in low relief framed by an ornate filigree border.

**References:**

- Richter 1940, p. 33, fig. 106.  
Boardman 1967, p. 16, no. BIV17.  
Cristofani 1983, pp. 158-59, 290, no. 131.  
Haynes 2000, pp. 158-59, fig. 138.  
Picón 2007, pp. 296, 473, no. 344.  
Puma 2013, pp. 10, 254, 261, 280, no. 7.3.  
Campbell 2017, p. 95.

**Images:**

Courtesy of the MET Museum. Object number 40.11.17. Oct, 2025.

**Online Collection:**

The Metropolitan Museum of Art. 40.11.17. Accessed Oct, 2025.

<https://www.metmuseum.org/art/collection/search/253605>.

<b>Catalogue Number:</b> C.AR.10		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1867,0508.518
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1867 from Louis, Duc de Blacas d'Aulps		525 - 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 2.30. Length: 2 (bezel)		3.82
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree	Medium Cartouche
<i>Iconography</i>		
Sphinx, Hippocamp		

**Description:**

This gold finger-ring comprises an intact circular hoop supporting a cartouche-shaped bezel with a horizontal figural design in relief. The sides of the bezel are decorated with a filigree spiral design and a raised gold granulated border. The scene in repoussé depicts a mythological composition featuring two opposing hybrid creatures. At the left is a sea-horse, which may more accurately be interpreted as a hippocamp, a motif consistent with earlier examples within this corpus. Opposite stands a sphinx in profile, facing the hippocamp. The repoussé technique is executed with notable technical assurance, preserving sharp surface definition across both figures. The hippocamp displays the characteristically stylised curvature typical of Etruscan renderings of marine creatures, while the sphinx is rendered with detailed anatomical features, including a clearly articulated wing, mane and facial expression.

**References:**

Marshall 1907, p. 36, no. 211.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1867,0508.518. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1867-0508-518](https://www.britishmuseum.org/collection/object/G_1867-0508-518).

<b>Catalogue Number:</b> C.AR.11		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1124
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		Mid sixth century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.6; Width: 2.4; Diameter: 2.4; Depth: 1		4.13
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, filigree, granulation	Medium Cartouche
<i>Iconography</i>		
Lions and Figures		

**Description:**

This finger-ring consists of a gold hoop surmounted by a cartouche-shaped bezel, its band intact though exhibiting slight discoloration near the junction with the lower bezel. The bezel's edges are ornamented with granulation and filigree, including characteristic S-shaped spirals each centred by a small gold pellet, while the upper face is enclosed within a raised frame defined by a granulated border. The bezel image, produced by embossing, depicts a mirrored composition of two open-jawed lions confronting one another, each restrained by a human figure, the aggressive posture of the animals suggesting a scene of conflict.

**References**

- Clément 1862, p. 130, no. 412.  
De Ridder 1924, p. 100, no. 1124.  
Coche 1956, p. 78, pl. 30.4.  
Boardman 1967, p. 15, pl. 4, no. BIV14.


**Images:**

2008, GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1124. Accessed Oct 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255671>.

<b>Catalogue Number:</b> C.AR.12		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1119
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1861 from Marquis Campana, Giampietro.		C. 550 - 500 / Modern
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.6; Diameter: 2.2; Depth: 0.8		2.7
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Repoussé, Filigree	Medium Cartouche
<i>Iconography</i>		
Sphinxes		

**Description:**

This finger ring consists of a circular hoop and medium cartouche-shaped bezel. The hoop remains intact, though the bezel plate shows areas of damage where the gold plating has worn away, exposing the silver beneath, and a small hole is visible on the bezel face. The collar and the filigree decoration on the bezel's sides are modern restorations. The bezel displays a scene in repoussé featuring two reclining sphinxes arranged face-to-face, rendered in a matching style, with no additional background motifs.

**References:**

Clément 1862, pp. 118-119, no. 419.

De Ridder 1924, p. 100, no. 1119.

Boardman 1967, p. 16, pl. 4, no. BIV31.

Richter 1968, p. 174, no. 697.

Guerra 2007, p. 159, fig. 35-36.

**Images:**

© 2020 GrandPalaisRmn (musée du Louvre) / Tony Querrec.

**Online Collection:**

Musée du Louvre. Bj 1119. Accessed Oct 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255665>.

<b>Catalogue Number:</b> C.O.1		
<b>Collection</b>		<b>Collection Number</b>
British Museum		1917,0501.30
		
<b>Provenance</b>		<b>Period</b>
Bequeathed by: Sir Augustus Wollaston Franks Acquisition date: 1897		6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 1.70 (inner), 2. Bezel length: 0.62		2.26
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Small/Medium Cartouche
<i>Iconography</i>		
Sphinx, scarab (?)		

**Description:**

This finger-ring has a thin gold hoop that joins a small oval bezel. The hoop is intact, showing only minor bending. The sides of the bezel are plain and undecorated. On the bezel face, an engraved hatched border surrounds a central motif. The scene depicts a sphinx facing right. Owing to the small size of the bezel, the figure is simply rendered, though the tail and wing are discernible. The sphinx faces a small form resembling a circular creature with four limbs, identified as a bird in Marshall's original description. As the details are minimal, the identification is uncertain, but when compared with motifs common in the Archaic period, it may be closer to a stylised four-winged scarab beetle.

**References:**

Marshall 1907, p. 7, no. 30.

Boardman 1967, pl. 3, no. BII45.

**Images:**

Courtesy of the British Museum. Photograph by A. Masson-Berghoff. Oct, 2025.

**Online Collection:**

The British Museum. 1917,0501.30. Accessed Oct 2025.

[https://www.britishmuseum.org/collection/object/G\\_1917-0501-30?selectedImageId=1613811629](https://www.britishmuseum.org/collection/object/G_1917-0501-30?selectedImageId=1613811629).

<b>Catalogue Number:</b> C.O.2		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54520
		
<b>Provenance</b>		<b>Period</b>
Castellani Collection		Third quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Bronze	Engraved	Medium Cartouche
<i>Iconography</i>		
Sphinx		

**Description:**

This gilt-bronze ring is composed of a circular hoop and a small cartouche-type bezel. Although the ring remains intact, much of the original gold-plating has been lost and the rear of the hoop exhibits signs of deformation. The bezel face is engraved with a design lightly enclosed by a hatched border. The central motif presents a seated sphinx shown horizontally and facing left, with one paw raised and the tail rendered in the characteristic S-shaped curve. Fine incised lines articulate the wing, suggesting feathered detail. The use of a single sphinx motif on a small cartouche bezel closely parallels that of the preceding example.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> C.O.3		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		56048
		
		
<b>Provenance</b>		<b>Period</b>
From Veii. Pantanaccio Tomb discovered 1933.		Third quarter of the 6th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Medium Cartouche
<i>Iconography</i>		
Sphinx, Flower		

**Description:**

This gold finger-ring belongs to the cartouche type, characterised by a medium cartouche bezel. The piece is complete and well preserved with a slightly tapering hoop that connects to the sides of a bath-shaped bezel. The sides are plain and undecorated. The bezel face is framed by an engraved corded border, now showing slight wear and smoothing where the design once was. At the centre is a seated winged sphinx facing left, in its forepaw it holds a stylised floral element, possibly a lotus flower. The creature's tail follows the typical S-shaped curve, while the wing and mane are rendered with detailed feathering. The ring was recovered in 1933 from a cremation burial in the Pantanaccio tomb at Veii, datable to shortly after the mid-6th century BCE. The burial assemblage comprised a heavy bucchero urn containing gold jewellery belonging to a female individual. Archaic in date and ultimately derived from Phoenician prototypes, the ring's sphinx motif corresponds to the iconographic repertoire of the Pontic school, which is particularly well represented at Vulci. There are parallels in typology with similar Archaic rings featuring a simple gold hoop and small oval bezel with an engraved animal, see specimen from British Museum (1917,0501.30).

**References:**

Boardman 1967, p. 14, no. BII43.


Cristofani 1983, p. 287, n. 119.

Stefani 1993, 486, fig. 9.

Hainschek 1994, p. 79, no. 11.7.2.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> C.O.4		
<b>Collection</b>		<b>Collection Number</b>
National Museums Liverpool, World Museum		M10597
		
<b>Provenance</b>		<b>Period</b>
Joseph Mayer, Donor, Owned until 1867		550 BC - 500 BC
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Overall 0.65 x 1.35		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraved, granulation	Medium Cartouche
<i>Iconography</i>		
Sphinx, Bird		

**Description:**

This ring features an impressed intaglio bezel framed by a raised, granulated border. The hoop remains intact and shows a gold surface with areas of discoloration and darkening toward the bezel. The bezel itself has a noticeably darkened tone, though traces of the original gold surface are still visible. The engraved scene depicts a sphinx reclining to the left with an elongated body. Its wing rises upward, curling inward at the tip. The tail curves upward to meet the height of a slender waterbird, likely heron-like in form, also facing left with a long neck. Compared with other examples of this small cartouche type, the ring is somewhat more ornate due to its raised granulated border.

**References:**

Boardman 1967, p. 15, no. BIII3.

Turfa 2017, pp. 151-152, pl. J28a; J28b.


**Images:**

Courtesy of National Museums Liverpool, World Museum. Oct, 2025.

**Online Collection:**

National World Museums Liverpool. M10597. Accessed Oct 2025.

<https://www.liverpoolmuseums.org.uk/artifact/finger-ring-2>

<b>Catalogue Number:</b> C.O.5		
<b>Collection</b>		<b>Collection Number</b>
Florence, Archaeological Museum		inv.89260
		
<b>Provenance</b>		<b>Period</b>
From Populonia Tomb of the Flabelli		540 - 520 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 2.7		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, granulation	Large Cartouche
<i>Iconography</i>		
Flower motif, Man, Hybrid Creature		

**Description:**

This gold ring is constructed from a tapering hoop that connects to a large cartouche bezel. The hoop is intact and the bezel in good condition. The bezel face features a raised granulated border that surrounds a horizontally oriented figural composition. The design in relief depicts a figure, wearing a chiton with a bow and quiver over their shoulder, in the dynamic posture of a kneeling runner. Behind the figure, is a hybrid sea monster with a fish-tail and three joined busts that feature stylised hair. The foremost bust holds a fish by the tail in the left hand. At the far left in the corner above the creature's tail is a four-petalled rosette. The scene alludes to one of the exploits of Heracles and his struggle with Nereus, the sea god capable of taking multiple forms. This iconographic theme is well attested in the Archaic period and is closely linked to the early experiences of Etruscan Ionianism (ca. 540 - 520 BCE). Recalling the representation of Heracles on the Loeb tripods discovered in an Archaic Etruscan tomb near Perugia. This archaic ring was discovered inside the Flabelli tumulus at Populonia and formed part of a coordinated jewellery set.

**References:**


Becatti 1955, p. 181, no. 281, tav. 72.

Boardman 1967, pp. 9, 15, pl. 4, no. BIV3.

Cristofani 1983, p. 187, 298-99, no. 182.

**Images:**

Courtesy of the Florence Archaeological Museum. Hannah Harms, Feb 2026.

<b>Catalogue Number:</b> C.O.6		
<b>Collection</b>		<b>Collection Number</b>
Museo Archeologico, Napoli		25081
		
<b>Provenance</b>		<b>Period</b>
From Vulci. Feoli Collection		540-520 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
2.2 (bezel)		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé, Granulation	Large Cartouche
<i>Iconography</i>		
Figure		

## **Description**

This gold finger-ring is distinguished by its large, cartouche-shaped bezel. Although set vertically, it does not follow the usual tripartite scheme commonly associated with vertically oriented cartouche bezels. Instead, the bezel is filled entirely by a single figure, enclosed within a border of small, raised gold pellets. The figure, shown in profile, wearing a characteristic tunic and *thebenna*, along with long hair and a conical cap. In the crook of the bent right arm they support a crouching animal, likely a lamb, while the slightly elevated left hand grasps a dead hare. Previously misidentified as Artemis, the figure is more plausibly a *haruspex* engaged in preparations for sacrifice. Originating from Vulci, this piece is an uncommon example with no close known counterparts. Some comparanda may be sought in Archaic rings depicting sphinxes; certain specimens from the Museum of Fine Arts Boston (98.775 & 98.774), show sphinxes wearing the distinctive pointed *haruspex* cap, suggesting a broader iconographic vocabulary at play.

## **References:**

Greglia 1941, 27.

Siviero 1954, 13.

Boardman 1967, p. 16, pl. 4, no. BIV32.

Cristofani 1983, p. 299, no. 183.

Becatti 1995, 181.

## **Images:**

Courtesy of the Museo Archeologico Nazionale di Napoli. Cristofani 1983, p. 187, no. 183.

**Catalogue Number:** S.1

**Collection**

**Collection Number**

Bertolami Fine Art. Private Collection

Action 66 - Part II, LOT 302



**Provenance**

**Period**

Sold to private bidder on 10th July 2019.

End of the 6th century - beginning of the 5th century BCE.

*Size*

**Measurements (cm)**

**Weight (grammes)**

Bezel 0.7 x 0.9. Diam. 1.9

6.9

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraved

Oval, Support Type

*Iconography*

Dog

**Description:**


This ring consists of a flat, wide band terminating at each end with leonine protomes in relief. The protomes, depicted with detailed facial features and extended forelegs, support a small engraved oval bezel. The hoop is intact and the bezel face is in good condition with minor signs of wear. On the bezel face, a dog is engraved facing left with its right forepaw raised. The animal is rendered in a linear style, with incised details indicating the outline of the body and limbs. There are no additional details in the background. This ring is of the animal support type, sharing similarities with the ring in the Museum für Kunst und Gewerbe, Hamburg Inv.1925/150.

**Images:**

Courtesy of Bertolami Fine Art. Nov, 2025.

**Online Collection:**

Bertolami Fine Art. *Lot 302 An etruscan gold ring with engraved bezel*. Accessed Nov, 2025. <https://bertolamifineart.bidinside.com/en/lot/55607/an-etruscan-gold-ring-with-engraved-/>.

<b>Catalogue Number:</b> S.2		
<b>Collection</b>		<b>Collection Number</b>
Museum für Kunst und Gewerbe, Hamburg		Inv.1925/150
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1925 from Dr. Philipp Lederer (Berlin)		~ 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
diam. 1.95 / w. plate 0.85		6.46
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Engraving	Oval, Support Type
<i>Iconography</i>		
Lions, Bird		

**Description:**


This ring is composed of a flat band, externally engraved with two lion heads shown frontally. Each lion wears a collar, framed by double filigree scrolls and a central petal motif. With their muzzles and outstretched forepaws, the lions uphold an oval bezel, a structural feature belonging to the family of animal-support rings. The oval bezel features an engraved hatched border that encircles a lion. The lion's tail is in a linear S-shape and its face a bold C-shape as it looks backwards in a dynamic pose. Above the animal is a bird. The ring forms part of a less common type of ring than those with a cartouche bezel, to which it is related due to the presence of engraved animals. As noted by Boardman, the type derives ultimately from Greek prototypes, and the securely documented Etruscan provenances, Vulci and Cerveteri, support the hypothesis of Greek-style workshops active in Southern Etruria during the mid-6th century BCE. There are parallels with rings Staatliche Antikensammlungen (inv. 2409) and Villa Giulia (inv. 54281), both of which exhibit similar structural and iconographic solutions, including the use of predator protomes as architectural supports for an engraved setting.

**References:**

- Boardman 1967, p. 21, no. G2.  
Hoffmann 1968, pp. 173-174, no. 110.  
Cristofani 1983, p. 299, no. 185.  
Hainschek 1994, p. 80, no. II. II.7.5.

**Images:**

Courtesy of Museum für Kunst und Gewerbe Hamburg. Nov, 2025.

<b>Catalogue Number:</b> S.3		
<b>Collection</b>		<b>Collection Number</b>
München, Antikensammlungen		inv.2409
		
<b>Provenance</b>		<b>Period</b>
From Vulci. Durand Collection.		Early 5th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Length 1.2. Diam. 2.		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Oval, Support Type
<i>Iconography</i>		
Lions, Hippocamp		

**Description:**

The ring consists of a flat band, externally modelled and finely chiselled. Emerging from the band are two lion protomes with elongated manes. The lions support an oval bezel using their muzzles and outstretched forepaws, a structural configuration characteristic of the Boardman Group G 'Lion Rings'. The bezel contains an engraved scene framed by a dashed border. Within this setting is a hippocamp facing left, depicted with equine head and forequarters, transitioning into a fish-like tail. The use of opposed animal protomes acting as architectural or structural supports places the piece firmly within the Boardman type-group of Archaic Etruscan-Ionian rings, in which composite or heraldic creatures uphold an engraved setting. This example illustrates the mature phase of the type, with refined and precise anatomical detailing. Similarities can be seen in a ring from Museo di Villa Giulia (inv.54281).

**References:**

Boardman 1967, p. 21, pl. 6, no. G1.

Boardman 1970, p. 187, 433.

Cristofani 1983, p. 299, no. 186.

Hainschek 1994 p. 80, no. II. II.7.4.

**Images:**

Cristofani 1983, p. 188, no. 186. Courtesy of Staatliche Antikensammlungen, München.

<b>Catalogue Number: S.4</b>		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		Inv.54281
		
<b>Provenance</b>		<b>Period</b>
From Cerveteri. Castellani Collection		Early 5th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 1.8. Bezel 0.9 x 0.68		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Oval, Support Type
<i>Iconography</i>		
Griffin, Lions		

**Description:**

This gold ring consists of a broad band externally decorated with chiselled workmanship and left plain on the interior. The hoop is intact and terminates in two lion heads, which support the bezel with their muzzles and forepaws. The ring belongs to the animal-support type, as seen in the preceding entries. The small oval bezel bears an engraved winged animal, likely a griffin, within a hatched border. The creature faces left, its head turned backwards, and is rendered with an intricately detailed wing, the feathering indicated by fine linear etching. The piece corresponds closely to Late Archaic Etruscan types of Greco-Oriental derivation. A parallel may be noted in the ring from Munich (inv. 2409), which features a hippocamp on the bezel in place of the griffin. Rings of this type, though often substituting other figures for the lions, are widely attested.


**References:**

Boardenache 1980, no. 49-50.

Cristofani 1983, p. 299, no. 187.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number: S.5</b>		
<b>Collection</b>		<b>Collection Number</b>
Bologna, Museo Civico Archeologico		N/A
		
<b>Provenance</b>		<b>Period</b>
Certosa Necropolis		~ 400 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam. 2.5		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	High relief, granulation	Almond, Support Type
<i>Iconography</i>		
Figure, Wings		

**Description:**

This ornate ring consists of a large hoop and almond shaped bezel. The hoop and bezel contain details of filigree and granulation, creating a richly adorned piece. At both ends, the hoop terminates in serpent protomes, each issuing a half-frontal female figure. These women, dressed in wavy-pleated chitons and wearing their hair bound by a smooth diadem, bend their arms backward to support the open jaws of the serpents, effectively functioning as caryatids for the bezel. The bezel itself is almond-shaped, bordered by a beaded rim and embellished along its sides. Within this setting appears a youthful male head in profile to the right, flanked by two wings, all in high relief. Cristofani notes that typologically, the piece stands midway between the rings featuring animals or monsters gripping the bezel (no. 185-187) and the Fortnum Group rings (Almond Section). The almond shape, granulated border and figural motif is well attested in the Fortnum Group rings.

**References:**

Cristofani 1983, p. 305, no. 210.

Hainschek 1994, p. 81, no. II.7.9.

Becatti 1995, p. 305, no. 76.

**Images:**

Cristofani 1983, p. 205, no. 210. Courtesy of Museo Civico Archeologico Bologna.

<b>Catalogue Number:</b> S.6		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1772,0314.131
		
<b>Provenance</b>		<b>Period</b>
Excavated/Findspot: Atri, tomb (?) Purchased from: Sir William Hamilton in 1772		500 BCE - 475 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 1.90. Length: 1.70 (bezel)		6.8
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	High relief	Almond
<i>Iconography</i>		
Figure, Jug, Phiale		

**Description:**

This gold ring is composed of a thick circular hoop that meets an almond-shaped bezel, forming the characteristic D-shaped profile of the type. The ring is in good overall condition, with the hoop intact and the details of the bezel clearly preserved. The beaded and plain border lines surrounding the bezel are fashioned from separately applied gold wires. The bezel itself is framed by a typical double-pearl border, consisting of an outer dashed line and an inner granulated band. At the centre, the bezel is decorated in high relief with a youthful, nude figure shown standing with one leg slightly flexed. He holds a jug in one hand and a phiale in the other. The smooth background and treatment of the figure are stylistically comparable to the example in the Getty Museum (85.AM.275).

**References:**

Marshall 1907, p. 37, no. 216.

Boardman 1966, p. 11, no. i.

**Images:**

© The Trustees of the British Museum. Oct, 2025.

**Online Collection:**

The British Museum 1772,0314.131. Accessed Oct 2025.

[https://www.britishmuseum.org/collection/object/G\\_1772-0314-131](https://www.britishmuseum.org/collection/object/G_1772-0314-131).

**Catalogue Number:** A.C.1

**Collection**

**Collection Number**

Schmuckmuseum Pforzheim

inv.1969/96



**Provenance**

**Period**

Unknown

c. 450 - 375 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

N/A

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Repoussé, stippling

Almond

*Iconography*

Chariot, Horse, Figures

**Description:**

Gold ring comprising a flattened hoop transitioning into an almond-shaped bezel. The object dates to the 4th century BCE and retains its original form, though minor deformation and surface wear are evident. The scene is enclosed within the typical dual framing system associated with this group, consisting of an inner band of pearl-pattern ornament and an outer border of lines. The background is filled with scattered punched dots. At the centre is a right-facing horse in full profile. Behind it appear three additional horse heads and limbs belonging to a chariot team, the wheel of the vehicle faintly preserved. Two figures stand within the chariot: the left figure is rendered with short, simplified hair, while the right displays longer, more defined locks. The iconographic configuration and technical execution show close affinities with two examples in the Bibliothèque nationale de France (inv. 56.487; inv. 56.488), particularly in the use of a multi-horse chariot motif and stippled background, both of which contribute to the impression of movement characteristic of the group.

**Images:**

© Schmuckmuseum Pforzheim by Petra Jaschke. Oct, 2025.

<b>Catalogue Number:</b> A.C.2		
<b>Collection</b>		<b>Museum Number</b>
Bibliothèque nationale de France		inv.56.488
		
<b>Provenance</b>		<b>Period</b>
Date of the acquisition deed: 01/06/1836. Former Collection: Durand, Edme-Antoine		c. 450 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
H. 2.1, W. 3.1		2.5
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Almond
<i>Iconography</i>		
Chariot, Four Winged-Horses, Ocean, Figure.		

**Description:**

This gold ring is composed of a circular hoop and a flat, almond-shaped bezel. Although the hoop remains intact, it shows areas of bending and deformation, likely caused by the thinness of the gold sheet from which it was made. The bezel features a detailed decorative composition framed by a characteristic double-pearl border, consisting of an outer dashed line and an inner granulated band. As in the preceding example, the central motif depicts a chariot scene: a four-horse team led by a charioteer. Beneath the horses is the faint outline of a reclining figure, possibly sharing the same attributes as the figure in the previous piece, though the worn surface makes the details difficult to discern. The background is rendered with stippling. In both style and iconographic arrangement, the ring closely parallels the other BnF ring (inv. 56.488), though its execution is noticeably less refined.

**References:**

De Witte 1836, no. 2149.

Chabouillet 1858, no. 2620.

Boardman 1966, p. 12, no xxx.


**Images:**

Courtesy of the Bibliothèque nationale de France. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.488. Accessed Oct 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20347?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRMLC3CtC\\_MIAGesHSo\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20347?vc=ePkH4LF7w1I9geonuEeQk6GRuSmoaEEKXWgiB-YQPVMzPRMLC3CtC_MIAGesHSo$).

<b>Catalogue Number:</b> A.C.3		
<b>Collection</b>		<b>Collection Number</b>
Bibliothèque nationale de France		inv.56.487
		
<b>Provenance</b>		<b>Period</b>
Date of the acquisition deed: 01/06/1836. Former Collection: Durand, Edme-Antoine		c. 450 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
H. 2.5, L. 3.1		4.6
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Almond
<i>Iconography</i>		
Chariot, Horses, Ocean, Figure.		

**Description:**

This gold ring consists of a circular hoop and a flat, almond-shaped bezel. Although the hoop is still intact, it exhibits notable deformation on one side, likely the result of the thinness of the gold sheet. The bezel presents an elaborate decorative scene framed by a characteristic double-pearl border, composed of an outer dashed line and an inner granulated band. The central imagery depicts a dynamic chariot scene: a four-horse team of winged steeds rears upward and to the right, driven by a charioteer. Below the horses lies a reclining figure, clad from the waist down, or possibly possessing a fish-like lower body, holding a hooked staff. The background is filled with stippling. The style and iconographic composition closely resembles that in Schmuckmuseum Pforzheim (inv.1969/96) and BnF (inv.56.488).

**References:**

De Witte 1836, no. 2148.

Chabouillet 1858, no. 2619.

Boardman 1966, p. 12, no. xxix.


**Images:**

Courtesy of the Bibliothèque nationale de France. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.487. Accessed Oct 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20346?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTAH16wwnwAAqMQUYQ\\$\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20346?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTAH16wwnwAAqMQUYQ$$).

<b>Catalogue Number:</b> A.S.1		
<b>Collection</b>		<b>Collection Number</b>
J. Paul Getty Museum		85.AM.275
		
<b>Provenance</b>		<b>Period</b>
1965 - 1985 Dr. Athos Moretti (Lugano, Switzerland). Sold to the J. Paul Getty Museum, 1985.		c. 425 - 350 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel: 1.8 × 1 × 0.3. Diam: 2.1		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	High Relief	Almond
<i>Iconography</i>		
Silenos		

**Description:**

The gold ring is composed of a smooth, flattened hoop that tapers into an almond-shaped bezel. The hoop is intact and in good overall condition, though it exhibits minor distortions along its circumference. The bezel is framed by a characteristic double-pearl border of an outer dashed line and an inner granulated band. Depicted in relief is Silenos against a plain, smooth background. His identifying features are rendered clearly: a full beard, pointed ears, and flowing hair, evoking the aged companion of Dionysus. Rings of this type, comparable to examples in the British Museum and the Ashmolean Museum bearing satyr imagery, share an iconographic connection to Dionysian ideology and possibly to related mystery cults. Such themes also resonate with Etruscan religious practices, in which the figure of Fufluns served as a local counterpart to Dionysus. The style of this ring is notably refined, with a sleek and carefully executed design. Its workmanship aligns more closely with Greek typologies and the smoother aesthetic associated with simpler Classical rings, exemplified by pieces such as V&A 8767-1863.

**References:**

Boardman 1966, p. 12, no. xvi.

Hoffmann 1966 p. 246, no. 104.

The J. Paul Getty Museum Journal 1986, p. 197, no. 73.8.

Spier 1992, p. 40, no. 68.

**Images:**

Courtesy of J. Paul Getty Museum. Oct, 2025.

**Online Collection:**

J. Paul Getty Museum. 85.AM.275. Accessed Oct, 2025.

<https://www.getty.edu/art/collection/object/103VQJ>

**Catalogue Number:** A.S.2

**Collection**

**Collection Number**

The British Museum

1846,0629.17



**Provenance**

**Period**

Purchased from: Campanari in 1846

c. 425 - 350 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diam: 2.10 (inner), 2.40 (outer). Length: 2.30

11.01

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Relief

Almond

*Iconography*

Symplegma, Satyr, Nymph.

**Description:**

This gold finger-ring is composed of a flattened hoop that transitions into an almond-shaped bezel, forming the characteristic D-shaped profile associated with this ring type. The hoop remains intact, showing only minor wear or distortion, while the surface of the bezel exhibits smoothing consistent with age. The bezel is framed by a characteristic double-pearl border with an outer dashed line and an inner granulated band. The bezel face features in relief an erotic symplegma depicting a satyr and a nymph. The satyr, positioned on the left, is identifiable by the tail emerging from his lower back; he is shown grasping a female figure in an intimate embrace. The composition closely parallels that of the Ashmolean ring ANFortnum.FR.702, both in iconography and stylistic execution.

**References:**

Marshall 1907, no. 214.

Boardman 1966, p. 12, no. IV.



**Images:**

© The Trustees of the British Museum. Oct, 2025.

**Online Collection:**

The British Museum. 1846,0629.17. Accessed Oct 2025.

[https://www.britishmuseum.org/collection/object/G\\_1846-0629-17](https://www.britishmuseum.org/collection/object/G_1846-0629-17).

<b>Catalogue Number:</b> A.S.3		
<b>Collection</b>		<b>Collection Number</b>
Ashmolean Museum Oxford		ANFortnum.FR.702
		
<b>Provenance</b>		<b>Period</b>
Bequeathed by C. D. E. Fortnum, 1899.		2nd half of the 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 3.2 x 1.9. Diam 3.2		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond (hollow band)
<i>Iconography</i>		
Satyr, Maenad		

**Description:**

This gold finger-ring consists of a large hollow hoop and an almond-shaped bezel, creating the characteristic D-shaped profile of this ring type. The hoop is intact, showing only minor wear or distortion, while the bezel is exceptionally well preserved. The decorative field is framed by a double-pearl border, with an outer dashed line and an inner granulated band. The bezel depicts in relief a crouching satyr, identifiable by his tail, large beard, pointed horns, and nude body, with one hand placed on a female figure facing him. The female figure, likely a maenad, has long hair and wears a dress with incised detailing. The satyr positions a knee between her legs while lifting part of her dress above the waist, and his other hand rests on her hair. She holds her dress with her right hand, while her left arm encircles the satyr's neck. The background is finely stippled. This example is notably finer and better preserved than the preceding one.

**References:**

Boardman 1966, p. 9, no. 22.

Taylor 1978, p. 33, no. 53.


**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.702. Accessed Oct, 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531396>.

<b>Catalogue Number:</b> A.S.4		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1872,0604.51
		
<b>Provenance</b>		<b>Period</b>
Purchased from: Alessandro Castellani in 1872		2nd half of the 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 1.80 (inner), 2.30 (outer) Length: 1.90 (bezel)		0.84
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Almond
<i>Iconography</i>		
Satyr		

**Description:**

This gold ring is composed of a hollow circular hoop and a flat, almond-shaped bezel. Although the hoop remains intact, it shows significant deformation due to the thinness of the gold and its hollow construction. The bezel is likewise worn, yet its decorative features remain discernible. The bezel's face is enclosed within a characteristic double-pearl border, formed by an outer dashed line and an inner band of granulation. At the center is a figure rendered in a contorted pose, with one leg bent backward and the arms unnaturally twisted. The head, distinguished by a long beard and pointed horns, identifies the figure as a satyr, reinforcing the motif's association with Dionysian imagery. The overall fragility of the object suggests it was intended for funerary deposition rather than practical use, and it was likely never worn as a functional ring.

**References:**

Marshall 1907, p. 37, no 217.

Boardman 1966, p. 11, no. xiv.


**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1872,0604.51. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1872-0604-51](https://www.britishmuseum.org/collection/object/G_1872-0604-51).

<b>Catalogue Number:</b> A.E.1		
<b>Collection</b>		<b>Collection Number</b>
Ashmolean Museum Oxford		ANFortnum.FR.83
		
<b>Provenance</b>		<b>Period</b>
From Praeneste. Bequeathed by C. D. E. Fortnum, 1899. Rome, (place of purchase)		2nd half of the 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel: 2.5 x 1.7. Diam 2.5		8.9
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Relief	Almond (hollow band)
<i>Iconography</i>		
Woman and Man		

**Description:**

Gilt silver ring with a hollow hoop of semi-circular section and an almond-shaped bezel. The gold plating has partially amalgamated with the underlying silver, producing a darkened surface with raised areas of preserved gold. The decorative field is enclosed within a double-pearl border composed of an outer dashed line and an inner granulated band. Shown in relief is a nude, bearded male figure embracing a female figure; their arms are wrapped around one another's necks and his right hand rests on her breast. The woman wears a chiton draped closely around her body, with incised lines accentuating the folds and adding depth to the composition, and she also wears a head covering. Both figures are depicted standing in a closely huddled pose.

**References:**

Fortnum 1873, p. 357, no. 4.

Boardman 1966, p. 8, no. 19.

Taylor 1978, p. 34, no. 56.


**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.83. Accessed Oct, 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531390>.

<b>Catalogue Number:</b> A.E.2		
<b>Collection</b>		<b>Collection Number</b>
Musei Vaticani		MV.34886.0.0
		
<b>Provenance</b>		<b>Period</b>
From Vulci. Acquired in 1935. Gift from Benedetto Guglielmi to Pius XI.		C. 450 - 350 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height 2.7		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief, stippled	Almond
<i>Iconography</i>		
Man and Woman		

**Description:**

Gold ring with a damaged almond-shaped bezel. The condition of the band is uncertain and a portion of the bezel face is missing along the outer edge. Despite this damage, the central motif remains identifiable. The decorative field is framed by the characteristic double-pearl border, composed of an outer dashed line and an inner granulated band, though this border is incomplete on one side. The scene depicts a man and a woman facing one another, standing partially draped and shown in an embrace, his hand on her breast. The background is stippled. The iconographic arrangement closely parallels that of the intact example Louvre Bj 1114.

**Images:**

Courtesy of Museo Gregoriano Etrusco, Vatican Museums. Oct, 2025.

**Online Collection:**

Vatican Museums Online Collection. MV.34886.0.0. Accessed Oct 2025.

<https://catalogo.museivaticani.va/index.php/Detail/objects/MV.34886.0.0#>.


<b>Catalogue Number:</b> A.E.3		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54576
		
<b>Provenance</b>		<b>Period</b>
Fortnum Group		C. 450 - 350 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Almond
<i>Iconography</i>		
Man and Woman		

**Description:**

Gold ring with an almond-shaped bezel bearing a relief design. The ring is complete, formed from a thin sheet of gold attached to a slender bezel plate, producing the characteristic D-shaped profile of this type. Despite its intact state, the extreme thinness of the gold has resulted in deformation of the bezel face and perforations, particularly at the ends where the bezel corners join the hoop. The decorative field is enclosed by the typical double-pearl border, consisting of an outer dashed line and an inner band of granulation. The scene shows two figures in an embrace, probably a man and a woman facing one another, partially draped and depicted with his hand placed on her breast. The iconographic arrangement closely corresponds to that of the preceding example and to another almond-shaped ring showing an embracing couple.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

<b>Catalogue Number:</b> A.E.4		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1114
		
<b>Provenance</b>		<b>Period</b>
Marquis Campana, Giampietro. Acquisition date: 1861.		C. 450 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2; Width: 2; Depth: 2.7		5.1
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Almond
<i>Iconography</i>		
Man and Woman		

**Description:**

Gold ring with a flat band attached to an almond-shaped bezel. The object is complete, though two small perforations are visible within the figurative scene, along with slight surface wear and minor deformations to the metal. The decorative field is enclosed by a pronounced double-pearl border, consisting of an outer dashed line and an inner granulated band with prominent gold dots, lending the almond-shaped bezel a broader profile. The relief depicts two standing figures, both partially draped, shown in an embrace.

**References:**

- Fontenay 1862, p. 130, no. 487.  
De Ridder 1924, p. 99, no. 1114.  
Boardman 1966, p. 11, pl. 4, no. vi.  
Richter 1968, p. 193, no. 777.  
Gaultier 2005, pp. 63, 132, no. II, 59.

**Images:**

© GrandPalaisRmn (musée du Louvre) / Blot/Jean. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1114. Accessed Oct 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255660>.

<b>Catalogue Number:</b> A.E.5		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1115
		
<b>Provenance</b>		<b>Period</b>
Marquis Campana, Giampietro. Acquisition date: 1861.		C. 450 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.6; Width: 2.9; Diam: 2.8; Depth: 2.2		4.8
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Almond
<i>Iconography</i>		
Woman, Man Seated		

**Description:**

Gold ring with a hollow band attached to an almond-shaped bezel. The ring is intact but shows distortion to the band, with tearing visible at the rear due to the hollow construction of the gold hoop. The decorative field is framed by a pronounced double-pearl border, comprising an outer dashed line and an inner granulated band, which gives the almond-shaped bezel a broader appearance. The bezel face features a relief depiction of a seated figure on a stool, nude from the waist up and wearing a garment draped over the legs. The figure is beardless, with short curly hair, and is shown embracing and kissing a female figure seated on his knees. She is dressed in a chiton, with one hand placed at her breast and the other resting on his arm. The iconography is comparable to that of Louvre Bj 1113, though with slight variations in the form of the hoop and bezel.

**References:**

- Clément 1862, p. 130, no. 485.  
De Ridder 1924, p. 99, no. 1115.  
Boardman 1966, p. 11, pl. 4, no. xi.  
Richter 1968, p. 193, no. 776.  
Gaultier 2005, pp. 63, 132, no. II, 60.


**Images:**

© GrandPalaisRmn (Louvre Museum) / Blot/Jean. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1115. Accessed Oct 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255661>.

<b>Catalogue Number:</b> A.E.6		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1113
		
<b>Provenance</b>		<b>Period</b>
Marquis Campana, Giampietro. Acquisition date: 1861.		C. 450 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2; Width: 2.4; Diameter: 2.2; Depth: 1.4		3.37
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond
<i>Iconography</i>		
Figures		

**Description:**

Gold ring comprising a flat band joined to an almond-shaped bezel. The ring is intact but exhibits significant distortion to both the band and the bezel face. The decorative field is enclosed within a double-pearl border consisting of an outer dashed line and an inner granulated band. The bezel face bears a relief depiction of a seated youth positioned on a stool, nude from the waist up and wearing a garment draped over the legs. The figure is beardless, with short curly hair, and is shown embracing and kissing a female figure seated on his knees. She wears a chiton, with one hand placed at her breast and the other resting on his arm. The background is finely stippled. The motif of an embracing couple is common on rings of this type and appears on comparable examples, including Louvre BJ 1115 and Oxford ANFortnum.FR.83.

**References:**

Clément 1862, p. 130, no. 486.

De Ridder 1924, p. 99, no. 1113.

Boardman 1966, p. 11, no. ix.


**Images:**

© Musée du Louvre, Dist. Grand Palais Rmn / Maurice and Pierre Chuzeville. Oct, 2025.

**Online Collection:**

Musée du Louvre. Bj 1113. Accessed Oct 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255659>

<b>Catalogue Number:</b> A.E.7		
<b>Collection</b>		<b>Collection Number</b>
Florence, Archaeological Museum		Inv.15733
		
<b>Provenance</b>		<b>Period</b>
Orbetello		Second half of the 4th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Width 2.6. Height 2.		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond
<i>Iconography</i>		
Man and Woman		

**Description:**

Gold ring with a band attached to an almond-shaped bezel. The condition of the band is uncertain, while the bezel face is well preserved. The decorative field is enclosed within a double-pearl border consisting of an outer dashed line and an inner granulated band. Executed in relief is a scene from the embrace motif, depicting a seated youth on a stool, nude from the waist up and wearing a cloak draped around his lower body, embracing a female figure who stands before him. She is clothed in a chiton and their arms are intertwined. The background is smooth. The iconography is comparable to that observed on Louvre Bj 1113 and 1115.



**References:**

Boardman 1966, p. 11, no. x.

Hainschek 1994, p. 84, no. II.7.15.

**Images:**

Courtesy of Florence Archaeological Museum. Boardman 1966, pl. iv, no x.

<b>Catalogue Number:</b> A.H.1		
<b>Collection</b>		<b>Collection Number</b>
Ashmolean Museum Oxford		ANFortnum.FR.85
		
<b>Provenance</b>		<b>Period</b>
Praeneste. Rome place of purchase. Bequeathed by C. D. E. Fortnum, 1899.		2nd half of the 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel: 2.6 x 1.8. Diam; 2.6		8.3
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond (flat band)
<i>Iconography</i>		
Herakles Seated		

**Description:**

Gold ring consisting of a hoop attached to an almond-shaped bezel. The piece is intact, and the bezel face is exceptionally well preserved. The composition is framed by a double-pearl border comprising an outer dashed line and a more substantial inner granulated band. These elements are heavier and more pronounced than in comparable examples, resulting in a more rounded bezel profile. Shown in relief is a nude male figure with a muscular physique, seated on a stool. He holds a club in his right hand, upon which he rests his chin, while his left hand is placed on his raised right leg, adopting a contemplative pose. The figure is beardless, with curly hair, and exhibits well-defined facial features and finely rendered anatomical details. The background is delicately stippled. The scene represents Herakles as a youthful, muscular figure, seated on his lionskin and holding his club. He is depicted with characteristics comparable to those observed in the preceding entry from the Louvre (Bj 1112).

**References:**

Fortnum 1873, p. 359, no. 6.

Boardman 1966, p. 9, no. 21.

Taylor 1978, p. 34, no. 51.



**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.85. Accessed Oct 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531415>.

<b>Catalogue Number:</b> A.H.2		
<b>Collection</b>		<b>Collection Number</b>
Ashmolean Museum Oxford		ANFortnum.FR.81
		
<b>Provenance</b>		<b>Period</b>
From Praeneste. Bequeathed by C. D. E. Fortnum, 1899.		2nd half of the 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel: 2.54 x 1.5. Diam: 2.7		9.2
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Silver	Relief	Almond (hollow band)
<i>Iconography</i>		
Herakles and the Nemean lion		

**Description:**

Gold-plated ring with a circular hoop and an almond-shaped bezel. The gold plating has largely amalgamated with the underlying silver, resulting in a darkened surface with raised areas of surviving gold. The decorative field is framed by a double-pearl border consisting of an outer dashed line and an inner granulated band formed of relatively large beads. Rendered in relief is a nude, muscular figure in a crouching pose, grasping an animal within his arms. The scene represents Herakles wrestling the Nemean lion, a motif commonly found on almond-shaped rings from the mid-fifth century BCE onwards. The motif recurs on other rings of this type, though rendered with differing compositional arrangements.

**References:**

Boardman 1966, p. 8, no. 17.

Taylor 1978, p. 34, no. 54.


**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.81. Accessed Oct 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531383>.

<b>Catalogue Number:</b> A.H.3		
<b>Collection</b>		<b>Collection Number</b>
Musée du Louvre		Bj 1112
		
<b>Provenance</b>		<b>Period</b>
Marquis Campana, Giampietro. Acquisition date: 1861.		C. 450 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2; Width: 2.5; Diameter: 2.3; Depth: 1.6		8.82
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond
<i>Iconography</i>		
Herakles and the Nemean lion		

**Description:**

Gold ring comprising a hoop attached to an almond-shaped bezel. The piece is largely intact, with minor deformations. The central motif is framed by a double-pearl border, consisting of an outer dashed line and an inner granulated band. Executed in relief is a nude male figure with a muscular physique, wearing a chlamys fastened around the neck. The figure is beardless, with curly hair, and displays well-defined facial features and carefully rendered anatomical details. The male figure is shown grasping a club while wrestling a lion. The lion's anatomy is similarly detailed, it is positioned vertically, with its legs and tail filling the inner corners of the bezel. This iconographic scheme is identifiable as Herakles and the Nemean lion, with the hero represented as a beardless youth. As noted by Boardman, Herakles is the most frequently depicted mythological figure on rings of this type. Comparable examples are preserved in the Ashmolean Museum, Oxford (ANFortnum.FR.81).

**References:**

Clément 1862, p. 130, no. 488.

De Ridder 1924, p. 99, no. 1112.

Boardman 1966, p. 12, 14, 15, pl. 5, no. xxvii.

Gaultier 2005, pp. 63, 132, no. II, 58.


**Images:**

© 2016 Musée du Louvre, Dist. GrandPalaisRmn / Maurice et Pierre Chuzeville.

**Online Collection:**

Musée du Louvre. Bj 1112. Accessed Oct 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255658>.

<b>Catalogue Number:</b> A.H.4		
<b>Collection</b>		<b>Collection Number</b>
Museo Archeologico, Napoli		inv.115745
		
<b>Provenance</b>		<b>Period</b>
From Populonia		c. 450-375 BCE
<i>Size</i>		
<b>Measurements(cm)</b>		<b>Weight (grammes)</b>
Bezel 2.90		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond
<i>Iconography</i>		
Herakles, Lion		

**Description:**

This ring is made from a flat rod with an almond-shaped bezel. The bezel is intact and features a central scene rendered in relief. Surrounding the composition is a large outer frame with a U-shaped design, followed by a plain inner line and an innermost border composed of a row of small beaded elements. The background of the bezel is stippled, highlighting the central motif: a nude, muscular male figure on the left confronting a creature attacking from the right. The scene most likely represents Herakles engaged in combat with the Nemean lion. This ring exemplifies the Classical Etruscan type and exhibits stylistic affinities with the so-called Fortnum Group. The iconographic theme of heroic struggle, particularly the depiction of Herakles and the lion, recurs in comparable examples see below.

**References:**

Breglia 1941, p. 27-28.


Siviero 1965, p. 19.

Boardman 1966 p. 12, no. xxvi.

Cristofani. 1983, p, 309, no. 277.

**Images:**

Courtesy of the Museo Archeologico Nazionale di Napoli. Cristofani 1983, p. 242, no. 277.

<b>Catalogue Number:</b> A.W.1		
<b>Collection</b>		<b>Collection Number</b>
Ashmolean Museum Oxford		ANFortnum.FR.84
		
<b>Provenance</b>		<b>Period</b>
From Praeneste. Bequeathed by C. D. E. Fortnum, 1899.		2nd half of the 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 2.5 x 1.7. Diam: 2.5.		2.85
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond (hollow band)
<i>Iconography</i>		
Figure and Horse		

**Description:**

This gold finger-ring comprises a large hollow hoop and an almond-shaped bezel, producing the characteristic D-shaped profile of this type. The hoop is intact, with only minor wear or distortion, while the bezel is well preserved. The decorative field is framed by a double-pearl border, consisting of an outer dashed line and an inner granulated band. However, the granulated band appears only on one side, the opposite side forming a smooth line that connects to the granulated section. In relief, the bezel depicts a figure standing with one leg raised and arms outstretched across the face of a horse. The figure wears a rounded hat or helmet, a corselet, and carries a sword, with the scabbard visible behind the back. The horse's hind legs are positioned behind the figure and the anatomical details are finely rendered. The background is stippled. Similar theme to another ring in Boardman 1966, no. xxiii, not appearing in this catalogue but from Spina, Valle Trebba Tomb 559 in the Museo Nazionale Di Spina depicts a youth rearing a horse in the same almond shape. The clothing of the figure also closely resembles that seen on BMC ring 1865,0712.53.

**References:**

Fortnum 1873, p. 358, no. 5.

Boardman 1966, p. 9, no. 21.

Taylor 1978, p. 34, no. 52.


**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.84. Accessed Oct 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531402>.

<b>Catalogue Number:</b> A.W.2		
<b>Collection</b>		<b>Collection Number</b>
Florence, Archaeological Museum		inv.80882
		
<b>Provenance</b>		<b>Period</b>
Populonia		Mid-5th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Relief	Almond
<i>Iconography</i>		
Warrior and Woman		

**Description:**


Solid gold ring with a flattened band joined to an almond-shaped bezel. The bezel face shows considerable wear and the relief design is partially eroded. The double-pearl border framing the scene, comprising an outer dashed line and an inner granulated band, is heavily worn, though traces remain visible. The bezel depicts a standing figure in relief, wearing a cuirass and holding a shield in one hand, while the other arm encircles a female figure dressed in a chiton.

**References:**

Boardman 1966, p. 12, no. xix.

**Image:**

Courtesy of Florence Archaeological Museum. Boardman 1966, pl. V, no. xix.

<b>Catalogue Number:</b> A.W.3		
<b>Collection</b>	<b>Collection Number</b>	
The British Museum	1865,0712.53	
		
<b>Provenance</b>	<b>Period</b>	
Purchased from: Alessandro Castellani in 1865	480 BCE - 460 BCE	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Diameter: 1.70 (inner) 2 (outer) Bezel length: 2	8.55	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	High Relief, Stippled	Almond
<i>Iconography</i>		
Warrior, Sword, Shield		

**Description:**

Solid gold ring with a flattened band attached to an almond-shaped bezel. The hoop is intact, though the bezel face shows some signs of wear consistent with use. The decorative field is framed by a double-pearl border, composed of an outer dashed line and an inner granulated band. The bezel is in high relief depicting a standing, bearded figure clad in a cuirass, holding a sword and shield, suggesting the representation of a warrior. The figure's posture conveys a sense of readiness or vigilance, and the detailed rendering of the armor and weapons emphasises his martial character. The background is finely stippled. The warrior's depiction closely resembles that of an example in Florence (inv. 80882) from Populonia, except a woman is present.

**References:**

Marshall 1907, p. 37, no. 213.

**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1865,0712.53. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1865-0712-53](https://www.britishmuseum.org/collection/object/G_1865-0712-53).

<b>Catalogue Number</b> A.F.1		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1772,0314.19
		
<b>Provenance</b>		<b>Period</b>
Purchased from Sir William Hamilton in 1772		c. 425 - 350 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 1.70 (inner), 2 (outer) Length: 1.70 (bezel)		4.21
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	High Relief, Stippled	Almond
<i>Iconography</i>		
Winged-Figure		

**Description:**

This solid gold ring consists of a flattened hoop joined to an almond-shaped bezel, producing the characteristic D-shaped profile of the type. The ring is in good condition overall, with the hoop remaining intact and preserving the integrity of the bezel's finely executed design. The bezel is enclosed within a typical double-pearl border, comprising an outer dashed line and an inner granulated band. Within this frame, the field is stippled to create a textured background against which the relief design stands out prominently. The central motif depicts a winged figure in flight, moving to the left. The figure wears a flowing garment that trails behind her, and her wings, rendered with soft feathered detail, lend an angelic appearance. She extends one arm upward, grasping a taenia, a gesture associated with victory, blessing, or dedication. Although the iconography closely parallels Greek representations of Nike, such imagery on Etruscan rings is commonly adapted to local religious frameworks. It is therefore plausible that the figure represents Lasa, the Etruscan counterpart who similarly appears as a winged female attendant associated with fate, protection, and ritual contexts.

**References:**

Marshall 1907, p. 37, no. 215.

Boardman 1966, p. 13, no. XXXII.


**Images:**

Courtesy of the British Museum. Hannah Harms, Feb 2026.

**Online Collection:**

The British Museum. 1772,0314.19. Accessed Oct, 2025.

[https://www.britishmuseum.org/collection/object/G\\_1772-0314-19](https://www.britishmuseum.org/collection/object/G_1772-0314-19).

<b>Catalogue Number:</b> A.F.2		
<b>Collection</b>		<b>Collection Number</b>
Bibliothèque nationale de France		inv.56.489
		
<b>Provenance</b>		<b>Period</b>
Date of the acquisition deed: 01/06/1836. Former Collection: Durand, Edme-Antoine		c. 450 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
H. 1.3, W. 2.5		2.5
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Repoussé	Almond
<i>Iconography</i>		
Bird, Vase, Omphalos		

**Description:**

This gold finger-ring is formed from a thin, flat band that meets an almond-shaped bezel, displaying the characteristic D-shaped profile. The hoop survives intact and although the bezel face is slightly dented, the central motif remains legible. The design is enclosed within a double-pearl border composed of an outer dashed line and an inner granulated band. The background is left smooth. At the center appears a large bird with its neck curved downward, the rendered feathering and beak suggesting a raven or eagle. The bird stands atop a circular object resembling an omphalos and from its beak hangs a small vessel, possibly a vase. The combination of the omphalos and the bird may allude to the Delphic raven associated with Apollo, thereby invoking the god's broader symbolic presence.

**References:**

De Witte 1836, no. 2153.

Chabouillet 1858, no. 2621.

Boardman 1966, p. 13, no. xxxiv.

**Images:**

Courtesy of the Bibliothèque nationale de France. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.489. Accessed Oct 2025.

[https://medaillesantiques.bnf.fr/ws/catalogue/app/collection/record/19789?vc=ePkH4LF7w1I9geonuEeOk6GRuSmoaEEKXWgiB-YQPVMzPRMLS3CtC\\_MIAGe6HSs\\$](https://medaillesantiques.bnf.fr/ws/catalogue/app/collection/record/19789?vc=ePkH4LF7w1I9geonuEeOk6GRuSmoaEEKXWgiB-YQPVMzPRMLS3CtC_MIAGe6HSs$).

**Catalogue Number:** A.F.3

**Collection**

**Collection Number**

Bertolami Fine Art, Private Collection

Auction 66 - Part II, LOT 301



**Provenance**

**Period**

Unknown. Sold to private bidder on 10th July 2019.

First half of the 4th century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Bezel 1.9 x 1.3. Diameter 1.4 x 1.9

4.80

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraved

Almond

*Iconography*

Pomegranate, Moon, Bird

**Description:**

This finger-ring features a gold hoop attached to an almond-shaped bezel and can be dated to the first half of the 4th century BCE. The ring is intact with the surface exhibiting traces of wear consistent with age. The bezel depicts a left-facing bird, likely a dove, standing on a line which appears to represent a branch. In the background, a pomegranate is positioned below the bird's beak, while a crescent moon appears above. There are small engraved dots scattered across the field that could symbolise stars. The composition is framed within a double border consisting of an inner pearl-patterned band and an outer dashed line. The pomegranate motif is known from other gold ornaments, such as a necklace from Vulci in the Vatican's Museo Etrusco Gregoriano (inv. 13168) that bears twenty-five smooth and embossed pomegranate beads. Also from 5th-century BCE hairpins capped with pomegranate-shaped heads. Comparable features are also observed on a ring in the Bibliothèque nationale de France (inv.56.489), which likewise combines a bird and possibly a pomegranate within an almond-shaped bezel enclosed by the characteristic double border.

**For comparisons:**

Cristofani 1983, pp. 238, 316, no. 266.

**Images:**

Courtesy of Bertolami Fine Art. Nov, 2025.

**Online Collection:**

Bertolami Fine Art. *Lot 301 An etruscan gold ring with engraved bezel*. Accessed Nov 2025. <https://bertolamifineart.bidinside.com/en/lot/55606/an-etruscan-gold-ring-with-engraved-ovoid/>.

<b>Catalogue Number:</b> A.B.1		
<b>Collection</b>		<b>Collection Number</b>
Bibliothèque nationale de France		inv.56.490
		
<b>Provenance</b>		<b>Period</b>
Unknown		mid 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
H. 2.7, L. 3.5		5
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Solder	Almond
<i>Iconography</i>		
None		

**Description:**

This finger-ring is constructed with a flat bezel formed from sheet gold and a hollow hoop of circular section. The bezel is almond-shaped and exhibits noticeable deformation, including dents and areas of reddish discoloration, likely resulting from the thinness and vulnerability of the gold. The hoop is soldered onto the flat sheet bezel and a small additional gold disc is present at the center of the reverse of the bezel. The ring is plain and undecorated, lacking any engraved or relief decoration. Given its delicate construction, it is unlikely that the ring was intended for regular wear or functional use. Comparable examples are preserved in the Victoria and Albert Museum (444–1871) and in two examples held by the Metropolitan Museum of Art.

**Images:**

Courtesy of the Bibliothèque nationale de France. Oct, 2025.

**Online Collection:**

Bibliothèque nationale de France. Inv.56.490. Accessed Oct 2025.

[https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20348?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTOA16wwnwAAqHEUWw\\$\\$](https://medaillesetantiques.bnf.fr/ws/catalogue/app/collection/record/20348?vc=ePkH4LF7w1I9geonpBCEJmRgLtAzNdMzsTOA16wwnwAAqHEUWw$$).

<b>Catalogue Number:</b> A.B.2		
<b>Collection</b>		<b>Museum Number</b>
The MET Museum		95.15.304
		
<b>Provenance</b>		<b>Period</b>
Purchase by subscription, 1895		mid 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
2.1 × 3.1 × 2.1		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Solder	Almond
<i>Iconography</i>		
None		

**Description:**

This finger-ring is produced using the same technique as the preceding entry, comprising a flat bezel fashioned from sheet gold and soldered onto a hollow hoop of circular section. The bezel is almond-shaped and displays pronounced deformation resulting from the thinness of the gold, with one side particularly affected. The ring is plain and undecorated, with no engraved or relief ornamentation. Due to its fragile construction, it was not intended for regular or functional wear. Rings of this type, characterised by plain almond-shaped bezels and a distinctive D-shaped profile, appear to represent prototypes for the later, more elaborately decorated Classical rings associated with the Fortnum Group.


**Images:**

Courtesy of The Metropolitan Museum of Art. Oct, 2025.

**Online Collection:**

The Metropolitan Museum of Art. 95.15.304. Accessed Oct, 2025.

<https://www.metmuseum.org/art/collection/search/246051>.

<b>Catalogue Number:</b> A.B.3		
<b>Collection</b>		<b>Collection Number</b>
The V&A Museum		444-1871
		
<b>Provenance</b>		<b>Period</b>
ex Waterton Collection		mid 5th century BCE (450 - 401 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.1. Width: 2.5. Depth: 1.6		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Solder	Almond
<i>Iconography</i>		
None		

**Description:**

This finger-ring is formed from a semi-circular, hollow hoop that meets an almond-shaped bezel fashioned from a thin sheet of gold that folds inwards on the edges. The hoop survives intact but displays areas of slight deformation, a consequence of the softness and thinness of the metal. The bezel, a flat gold sheet, has been soldered onto the hollow hoop and the junction between the two elements is clearly visible, producing a distinctly D-shaped profile. The bezel retains its original eye-like outline, though it shows damage at the edges, particularly at one corner. Given the hollow construction, the lightweight form, and the thin bezel, the ring would not have been practical for wear. The overall simplicity and lack of ornamentation suggest a function that may have been symbolic. The piece shows close stylistic affinities with MET 95.15304, notably in the hollow hoop and plain almond-shaped bezel, both lacking engraved or applied decoration.

**Images:**

Courtesy of Victoria & Albert Museum. Hannah Harms, Nov 2025.

**Online Collection:**

The Victoria & Albert Museum. 444-1871. Accessed Oct, 2025.

<https://collections.vam.ac.uk/item/O122481/ring-unknown/>.

**Catalogue Number:** A.B.4

**Collection**

**Collection Number**

The Ashmolean Museum Oxford

ANFortnum.FR.80



**Provenance**

**Period**

From Praeneste.

mid 5th century BCE (450 - 401 BCE)

Bequeathed by C. D. E. Fortnum, 1899.

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diam; 2.9. Width; 2.27. Length; 3.31

1.42

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Almond

*Iconography*

None

**Description:**

This finger-ring is constructed with a hollow bezel formed from sheet gold and a hollow hoop of circular section. The bezel is almond-shaped and noticeable deformations are present, likely resulting from the thinness of the gold. The ring is plain and undecorated, lacking any engraved or relief motifs. Owing to its delicate construction, it is unlikely that the ring was intended for functional use. Instead, it appears to belong to a common category of funerary rings, produced primarily for deposition rather than everyday adornment. Comparable examples are preserved in several museum collections, including the Victoria and Albert Museum (444-1871), supporting this interpretation.

**References:**

Fortnum 1873, p. 354 no. 1.

Boardman 1966, p. 7, no. 16.

**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.80. Accessed Oct 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531409>.

<b>Catalogue Number:</b> A.B.5		
<b>Collection</b>		<b>Collection Number</b>
The MET Museum		95.15.302
		
<b>Provenance</b>		<b>Period</b>
Purchase by subscription, 1895		c. 400 - 375 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diam: 2.4		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Solder	Almond
<i>Iconography</i>		
None		

**Description:**

This finger-ring consists of a flat bezel formed from sheet gold and soldered onto a flat hoop. The ring is intact, with an almond-shaped bezel. It is plain and undecorated, lacking any engraved or relief ornamentation. Given its fragile construction, the ring was not intended for regular or functional wear. This example is even more simplified than the preceding entries, being fashioned entirely from flat sheet gold rather than employing a hollow construction.

**References:**

Puma 2013, p. 261, no. 7.21b.


**Images:**

Courtesy of The Metropolitan Museum of Art. Oct, 2025.

**Online Collection:**

The Metropolitan Museum of Art. 95.15.302. Accessed Oct, 2025.

<https://www.metmuseum.org/art/collection/search/246049>.

<b>Catalogue Number:</b> A.B.6		
<b>Collection</b>		<b>Collection Number</b>
The V&A Museum		8782-1863
		
<b>Provenance</b>		<b>Period</b>
ex Webb Collection		5th century BC to 4th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.1. Width: 3.1. Depth: 3.6cm		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Solder	Oval
<i>Iconography</i>		
None		

**Description:**

This finger-ring comprises a flat bezel formed from sheet gold and soldered onto a flat hoop. The ring is intact and features a large oval-shaped bezel. It is plain and undecorated, with no engraved or relief ornamentation. Owing to its fragile construction, the ring was not intended for regular or functional wear. The oval form of the bezel represents a variation from the more typical almond-shaped bezels discussed above.

**Images:**

Courtesy of Victoria & Albert Museum. Oct, 2025.

**Online Collection:**

The Victoria & Albert Museum. 8782-1863. Accessed Oct, 2025.

<https://collections.vam.ac.uk/item/O122482/ring-unknown/>.

<b>Catalogue Number:</b> A.B.7		
<b>Collection</b>		<b>Collection Number</b>
National Museums Liverpool, World Museum		M10330
		
<b>Provenance</b>		<b>Period</b>
Acquired in 1867. Ex-Collection: Joseph Mayer		3rd - 2nd Century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
1.3 x 1.5 x 0.5		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold		Almond
<i>Iconography</i>		
None		

**Description:**

This finger-ring is formed from a solid, continuous gold hoop that broadens into an almond-shaped bezel. The hoop is flat and intact, showing only minor signs of wear. The ring is plain and undecorated, with no engraved or relief ornamentation. Compared to the preceding examples, this piece is more sturdy in construction and exhibits a more refined, Classical aesthetic. In form and style, it closely parallels a ring in the Victoria and Albert Museum (8767-1863), though that example features an incised design absent here.

**References:**

Johnstone 1932, p. 131, pl. XCIV, 13.

Turfa 2017, p. 150, pl. J25.


**Images:**

Courtesy of National Museums Liverpool, World Museum. Oct, 2025.

**Online Collection:**

National Museums Liverpool. M10330. Accessed Oct 2025.

<https://www.liverpoolmuseums.org.uk/artifact/finger-ring-105>.

<b>Catalogue Number:</b> M.1		
<b>Collection</b>		<b>Collection Number</b>
Museo di Villa Giulia, Roma		54535
		
<b>Provenance</b>		<b>Period</b>
Castellani Collection		2nd half of the 5th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
N/A		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Filigree, Granulation	Diamond
<i>Iconography</i>		
Decorative		

**Description:**

This gold ring has a slender hoop joined to a diamond-shaped bezel. It is preserved intact, showing only minor signs of damage. The bezel represents a hybrid form, combining features of almond-shaped bezel rings with relief decoration and examples such as that in the Museo Civico Archeologico, Bologna, with its ornate eye-shaped design. The bezel face is decorated entirely in granulation. At the centre is a floral motif, composed of a larger central gold dot surrounded by smaller granules. This is enclosed by a granulated border comparable to those found on almond-shaped bezel rings. Granulation also extends in short rows onto the corners of the hoop.

**Images:**

Courtesy of the Museo Nazionale Etrusco di Villa Giulia. Hannah Harms, Jan 2026.

**Catalogue Number:** M.2

**Collection**

The Ashmolean Museum Oxford

**Collection Number**

ANFortnum.FR.56



**Provenance**

Rome, place of purchase.  
Bequeathed by C. D. E. Fortnum, 1899.

**Period**

2nd half of the 6th century BCE (550 - 501 BCE)

*Size*

**Measurements (cm)**

Diam: 2.29

**Weight (grammes)**

N/A

*Construction*

**Material**

Gold

**Technique(s)**

Engraving

**Bezel Shape**

Diamond

*Iconography*

Cross-Hatched decoration, Lion Heads

**Description:**

This finger ring features a hoop that is circular in section and gradually tapers toward a diamond-shaped bezel. The ring survives intact and displays a decorative design. The bezel is engraved with a cross-hatched pattern, creating a strong geometric focus at the centre. Flanking the bezel are small curling elements from which emerge stylised lion heads, shown biting the ends of the hoop. In stylistic terms, the ring occupies an intermediate position between animal-support rings. Rather than an animal figure on the bezel, this design uses a geometric motif at the centre.

**References:**

Boardman 1966, p. 2, no. 2.

Boardman 1967, p. 23, no. K9.


**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.56. Accessed Oct 2025.

<https://ashmolean.org/collections-online#/item/ash-object-531335>.

<b>Catalogue Number:</b> M.3		
<b>Collection</b>		<b>Collection Number</b>
The Ashmolean Museum Oxford		ANFortnum.FR.50
		
<b>Provenance</b>		<b>Period</b>
Rome, place of purchase. Bequeathed by C. D. E. Fortnum, 1899.		Late 6th century BCE (530 - 501 BCE)
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Bezel 1.1 x 0.6. Width of hoop 2.1		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving, filigree, granulation	Diamond
<i>Iconography</i>		
Sphinx, Palmette		

**Description:**

This ornate finger ring features a gold, diamond-shaped bezel and a flat hoop. The ring is intact and embellished with a granulated line along the outer edges of the hoop. The bezel is framed by twisted gold wires arranged in a floral motif, while large granulated dots accent both the centre and the surrounding border. At the corners of the bezel is a three-leaved palmette formed from twisted gold wire. The craftsmanship is notably intricate, combining fine filigree and granulation techniques. At the centre of the bezel is an engraved diamond-shaped field with a hatched border. Within this field, the principal motif depicts a sphinx facing left, wearing a pointed cap, with hair falling onto the shoulders. One wing extends outward while the other curves upward and the tail is rendered in the characteristic S-shape. Boardman compares the style of the sphinx on this ring to a Pontic vase in Paris (Ducati, *Pontische Vasen*, pl. 7a).

**References:**

Boardman 1966, p.1, pl. 1, no. 1

Boardman 1967, p. 23, no. K7.

Boardman 1978, p. 20, pl. XVIII, no. 87.

Taylor 1978, p. 33, no. 40.

**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.50. Accessed Oct 2025.

<https://ashmolean.org/collections-online#/item/ash-object-531316>.

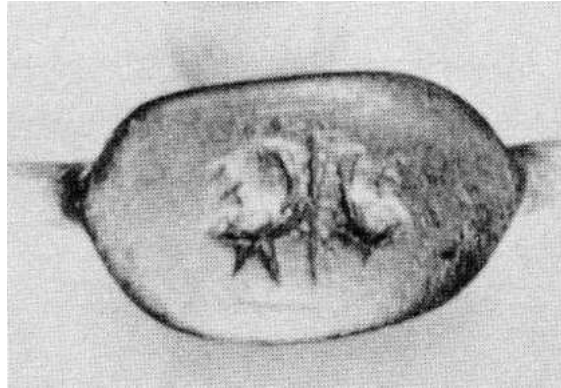
**Catalogue Number:** M.4

**Collection**

**Collection Number**

The Ashmolean Museum Oxford

ANFortnum.FR.55



**Provenance**

**Period**

Rome, place of purchase.  
Bequeathed by C. D. E. Fortnum, 1899.

2nd half of the 6th century BCE (550 - 501 BCE)

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diam: 1.86. Bezel: 0.7 x 0.4

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Oval

*Iconography*

Birds

**Description:**

This small, compact finger-ring is made entirely of solid gold. The hoop remains intact and although the overall structure of the ring is well preserved, the bezel surface is heavily worn making the central motif difficult to read. Its general form corresponds to other simple ring types of the period, with a modest, unadorned hoop leading to a flat engraved bezel. Despite the abrasion, the bezel appears to show two birds, each turning its head backwards in a characteristic pose. Between them stands a single upright vertical line, which may represent a stylised tree or pillar, or perhaps a symbolic divider commonly used to structure small-scale compositions. Because of the wear, the precise meaning of the scene remains uncertain, yet the arrangement is consistent with decorative schemes found on other Archaic engraved rings.

**References:**

Boardman 1966, p. 4, no. 6.

Taylor 1978, p. 34, no. 44.

**Images:**

© Ashmolean Museum, University of Oxford. Oct, 2025.

**Online Collection:**

The Ashmolean Museum Oxford. ANFortnum.FR.55. Accessed Oct 2025.

<https://www.ashmolean.org/collections-online#/item/ash-object-531342>.

**Catalogue Number: M.5**

**Collection**

**Catalogue Number**

Schmuckmuseum Pforzheim

inv.1969/98

Gegenstand: Siegelring			
Inv. Nr.: 1969/98	Herkunft: etruskisch		
Standort: L 480 <i>Treuar</i>			
Material: Gold	Datierung: um 500 v. Chr.		
	Maße: Höhe: 2,3 cm äußere Ø der Silene: 2,31 cm Ringkopp: 0,55 cm x 0,55 cm Gewicht: 6,2 g		
erworben von: Prof. Heinz Battke	am:	Preis:	Vers.-Wert:
Beschreibung: Goldener Siegelring, hohl aber schwer. 2 Silene tanzen um Krater	Literatur: z. Ringtypus vergl. Sotheby Versteigerungs-Katalog 27.3.61 No. 91 auf Platte zwischen p. 20 und 21. u. Marshall no 31 - VI. Jh. v. Chr.		
Ausstellungen:			



**Provenance**

**Period**

Acquired from Prof. Heinz Battke

c. 500 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diam. 2.30

6.28

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Oval

*Iconography*

2 Sileni dancing around a crater

**Description:**

Gold ring with hoop that remains complete and uninterrupted, transitioning into a gently flattened upper section that forms a small oval bezel. The surface retains a high degree of preservation, with only minor abrasions visible, consistent with prolonged use and age-related wear. The ring likely dates to the Archaic period of Etruria, c. 500 BCE. The bezel contains an engraved scene of two Sileni in dynamic poses, dancing around a central volute-krater. Although the intaglio engraving is executed with precision, the small scale of the motif presents challenges for direct iconographic comparison. The Dionysiac theme is noteworthy and appears conceptually aligned with later Etruscan almond-shaped rings featuring satyrs; however, close parallels for this precise configuration are presently limited. In terms of morphology, the form of the hoop, the hollow construction technique, and the modest proportions of the bezel place this example within a recognisable typological range. It shows close correspondence to rings in the British Museum (inv. 1917,0501.30) and the Ashmolean Museum (inv. ANFortnum.FR.55), both of which share similar fabrication methods, hollow forms, and comparable bezel dimensions.

**References:**

Marshall 1907, p. 7, no. 31.

**Image:**

© Schmuckmuseum Pforzheim by Petra Jaschke. Nov, 2025.

<b>Catalogue Number:</b> M.6		
<b>Collection</b>		<b>Collection Number</b>
National Museums Liverpool, World Museum		M10332
		
<b>Provenance</b>		<b>Period</b>
Joseph Mayer, Donor, Owned until 1867		c. 500 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Overall 0.6 x 1.2		
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Oval
<i>Iconography</i>		
Bird or Fish (?)		

**Description:**

This gold finger-ring consists of an intact hoop rising to a flattened oval bezel and is characterised by its overall simplicity, lacking ornamentation apart from a small, engraved animal motif, possibly a bird or fish, on the bezel. The engraving is worn and difficult to interpret due to fading but the remainder of the ring is in good condition with only minor surface abrasions. Its simple, unembellished form reflects Classical-period aesthetics and suggests production in southern Etruria, where Greek stylistic influence was particularly strong. Comparable examples, including Schmuckmuseum Pforzheim (inv.1969/98), similarly feature plain bezels with modest engraved designs and support the identification of this ring within the broader typology of Classical Etruscan jewellery.

**References:**

Johnstone 1932, no. 3-4, pp. 131, 448, Pl. XCIV, 15.

Turfa 2017, p. 151, pl. J27.

**Images:**

Courtesy of National Museums Liverpool, World Museum. Oct, 2025.

**Online Collection:**

National Museums Liverpool. M10333. Accessed Oct 2025.

<https://www.liverpoolmuseums.org.uk/artifact/finger-ring-107>.

**Catalogue Number:** M.7

**Collection**

**Collection Number**

Musée du Louvre

Bj 1059



**Provenance**

**Period**

Acquired in 1861 from Marquis Campana, Giampietro.

C. 525 - 475 BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Height: 2 ; Length: 0.6; Diam: 2.4

1.68

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving

Diamond

*Iconography*

Winged Figure

**Description:**

This gold finger ring features a diamond-shaped bezel and a hoop that is round in section, tapering slightly toward the bezel. The hoop is intact and in good condition. The bezel is engraved with a hatched border which has faded in places. At the centre is a finely detailed, carefully incised figure shown in a running pose, with outstretched arms and wings. The wings are rendered with fine engraved lines suggesting feathers. The overall form of the ring closely parallels certain flat, leaf-shaped bezel rings discussed by Boardman (1966, nos. 14-15). More Greek in style, these examples are likely of South Italian origin.

**References:**

Clément 1862, p. 138, no. 542.

De Ridder 1924, p. 93, no. 1059.

Boardman 1966, p. 7, pl. 2, no 14 & 15.

Boardman 1967, p. 27, pl. 7, no. N31.

**Images:**

© 2006 GrandPalaisRmn (musée du Louvre) / Hervé Lewandowski.

**Online Collection:**

Musée du Louvre. Bj 1059. Accessed Oct 2025.

<https://collections.louvre.fr/en/ark:/53355/cl010255603>.

<b>Catalogue Number: M.8</b>		
<b>Collection</b>	<b>Collection Number</b>	
The V&A Museum	8767-1863	
		
<b>Provenance</b>	<b>Period</b>	
ex Webb Collection	400 - 300 BC	
<i>Size</i>		
<b>Measurements (cm)</b>	<b>Weight (grammes)</b>	
Height: 1.9cm. Width: 2cm. Depth: 1cm	N/A	
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Diamond
<i>Iconography</i>		
Branch, Figure		

**Description:**

This gold finger ring comprises a solid, continuous hoop with a diamond-shaped bezel. Its profile forms a distinctive D-shape and, although intact, shows slight deformation. The bezel face is defined by a faint engraved border line. At the centre is an engraved figure wearing a chiton, one arm extending outward holding a branch. This iconographic representation may depict Victory. As with the preceding example, the ring is classical in character, showing clear influence from Greek forms and motifs. Overall, the ring appears distinctly Greek in character and may have been manufactured in southern Italy.

**Images:**

Courtesy of Victoria & Albert Museum. Oct, 2025.

**Online Collection:**

The Victoria & Albert Museum. 8767-1863. Accessed Oct, 2025.

<https://collections.vam.ac.uk/item/O122462/ring-unknown/>.

<b>Catalogue Number:</b> M.9		
<b>Collection</b>		<b>Collection Number</b>
The V&A Museum		441-1871
		
<b>Provenance</b>		<b>Period</b>
ex Waterton Collection		400 - 300 BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 1.9cm. Width: 2.3cm. Depth: 1.2cm		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold and Metal	Engraving	Diamond
<i>Iconography</i>		
Man, Fish		

**Description:**

This finger ring comprises a solid, continuous hoop with a diamond-shaped bezel. Its profile forms a distinctive D-shape, comparable to that seen in more elaborate almond-shaped rings. Although the hoop remains intact, the original gold plating has been lost and the surface has developed a greenish hue due to long-term oxidation, suggesting the metal is likely copper. Despite the corrosion, an engraved scene is still visible, framed by a hatched border. At the centre is an engraved figure that appears to be holding a bundle of fish in both hands. The form is more classical in character, showing clear influence from Greek shapes and motifs. The ring has close parallels with another example in the V&A collection (8767-1863).

**Images:**

Courtesy of Victoria & Albert Museum. Oct, 2025.

**Online Collection:**

The Victoria & Albert Museum. 444-1871. Accessed Oct, 2025.

<https://collections.vam.ac.uk/item/O122464/ring-unknown/>.

**Catalogue Number:** M.10

**Collection**

**Collection Number**

The MET

95.15.309



**Provenance**

**Period**

Purchase by subscription, 1895

4th century BCE

*Size*

**Measurements (cm)**

**Weight (grammes)**

Diam: 2

N/A

*Construction*

**Material**

**Technique(s)**

**Bezel Shape**

Gold

Engraving, granulation

Shield

*Iconography*

Boeotian shield

**Description:**

This gold finger ring features an elaborate design in which the continuous hoop expands to form a shield-shaped bezel. The sides of the hoop are decorated with a granulated border, while larger granulated dots appear toward the tapered sections where the hoop meets the bezel. The bezel face is formed with two circular cut-outs on either side and the central area is further enhanced with engraved detailing that emphasizes the shield motif. The overall form resembles a Boeotian shield, associated with the Greek region of Boeotia and characterised by its distinctive circular shape and side cut-outs. The ring reflects Greek artistic traditions and symbolism as adopted within Classical Etruscan styles.

**References:**

Boardman 1967, p. 22, no. J8.

**Images:**

Courtesy of The Metropolitan Museum of Art. Oct, 2025.

**Online Collection:**

The Metropolitan Museum of Art. 95.15.309. Accessed Oct, 2025.

<https://www.metmuseum.org/art/collection/search/246056>.

<b>Catalogue Number:</b> M.11		
<b>Collection</b>		<b>Collection Number</b>
The V&A Museum		444-1871
		
<b>Provenance</b>		<b>Period</b>
ex Waterton Collection		4th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 2.2. Width: 2.1. Depth: 1.8		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Silver and Gold		Circular
<i>Iconography</i>		
None		

**Description:**

This gold-plated finger-ring is characterised by a large circular bezel and a flattened hoop that broadens toward the points of attachment at the bezel. Considerably bulkier than the preceding examples, the ring is intact and displays unusual surface markings on the gold plating. The bezel face is plain and undecorated, lacking any engraved or relief ornamentation. While the overall form is comparable to that of the previous entry, this example appears to be sturdier in construction and thus more suitable for functional wear.


**Images:**


Courtesy of Victoria & Albert Museum. Oct, 2025.

**Online Collection:**

The Victoria & Albert Museum. 444-1871. Accessed Oct, 2025.

<https://collections.vam.ac.uk/item/O122488/ring-unknown/>.

<b>Catalogue Number:</b> M.12		
<b>Collection</b>		<b>Collection Number</b>
The British Museum		1859,0301.34
		
<b>Provenance</b>		<b>Period</b>
Classical Greek (?). Etruscan (?). Purchased from Bram Hertz in 1859		End of the 5th century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Diameter: 2.3 (outer) 1.80 (inner). Length: 2.20 (bezel)		6.22
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold, Silver	Filigree, soldered	Oval
<i>Iconography</i>		
Rosettes, Leaves, Palmettes		

<b>Catalogue Number:</b> M.13		
<b>Collection</b>		<b>Collection Number</b>
The V&A Museum		413-1871
		
<b>Provenance</b>		<b>Period</b>
ex Waterton Collection.* Phoenician or Etruscan, Egyptianising		c. 6th Century BCE
<i>Size</i>		
<b>Measurements (cm)</b>		<b>Weight (grammes)</b>
Height: 1.5. Band diameter: 1.6		N/A
<i>Construction</i>		
<b>Material</b>	<b>Technique(s)</b>	<b>Bezel Shape</b>
Gold	Engraving	Elongated oval
<i>Iconography</i>		
Horus, Ankh sign, Neb sign		

**Description:**

This solid gold ring has a continuous hoop that forms the basis of the bezel through a flattened section. The ring is intact and in good condition, it is functional. The small diameter of the band indicates this was perhaps a pinky ring. The bezel is a thin oval shape with an engraved line border. At the centre of the bezel is a figure. The iconography on the ring shows an Egyptianising influence as the figure depicts a crowned Horus presenting an ankh, standing above a neb sign.

**Images:**

Courtesy of Victoria & Albert Museum. Hannah Harms, Nov 2025.

**Online Collection:**

The Victoria & Albert Museum. 413-1871. Accessed Oct, 2025.

<https://collections.vam.ac.uk/item/O122539/ring-unknown/>.

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