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Moreover, in cases where no scientific analysis of the clay was performed, visual examination can provide only a hypothetical attribution of context. Nonetheless, I feel certain that this study, when made available to a wider audience, can enrich further research in the field and contribute substantially to our understanding of various aspects of the artifacts from the ancient world. In fact, such artifacts, having been handed down through the filter of collectors, sometimes seem to fit poorly within established hermeneutic categories, which too often are excessively codified and conventional. I hope that this catalogue and the accompanying [Guide to the Collection of South Italian and Sicilian Terracottas](#), which indexes more than 1,000 other statuettes and molds at the Getty, will encourage wider comparison and connections to materials of more certain archaeological contexts.³

Notes

1. The manuscript was mostly completed in 2008 in a new context of cultural and scientific collaboration between the J. Paul Getty Museum, the Italian Ministry of Culture, and the Assessorato Regionale dei Beni Culturali e dell'Identità Siciliana. Prior to final editing, bibliographical references have been updated through 2010 or, in selected cases, to 2013; the bibliography for individual objects is current through 2015. ↩
2. *Cats.* 24, 27, 29, 30, 31, 44, 45, 46, and 58. The collection was published in the catalogue *PASSION FOR ANTIQUITIES* 1994. ↩
3. See the essays by P. Pelagatti and N. Bonacasa in PELAGATTI AND GUZZO 1997, pp. 9–28, and the introduction to the British Museum catalogue BURN AND HIGGINS 2001, pp. 16–17. ↩