

ETRUSCAN OINOCHOAI OF THE TORCOP GROUP

(Con 9 tavole f. t.)

In an earlier publication (1), I expressed a desire to present a new investigation of Sir John Beazley's «Torcop Group» of Etruscan red-figured oinochoai, giving special attention to its place of manufacture, distribution, and chronology. The name «Torcop» was given to the Group by Beazley, after examples in Toronto and Copenhagen. In his preliminary classification and grouping, Sir John Beazley has brought together twenty specimens: eight are listed in *E.V.P.*, 168-169 and 302; nine in the *Annuario At.* (hereafter *Annuario*), 24-26, 1946-48, 145, where Beazley reports his change of opinion regarding the origin of the Group, no longer believing it to be Faliscan; finally, three examples are added by him in the *Festschrift Andreas Rumpf* (hereafter *Fest. A. Rumpf*), Cologne, 1952, 13. The present paper includes all but two (2) of Beazley's attributions to the Group and adds forty-nine specimens which have become known to me (3), bringing the total to sixty-seven

(1) M. A. DEL CHIARO, *The Gemcilia Group: A Class of Etruscan Red-Figured Plates*, University of California Publications in Classical Archaeology, vol. 3, no. 4 (hereafter, *Gemcilia Group*), 1957, 318.

(2) For Toulouse, I have but one of the two mentioned by Beazley (*Fest. A. Rumpf*, 13), and of those listed in *Annuario At.*, 145, I have been unable to trace Florence, no. 4033 - unless the number has disappeared from the oinochoe and the vase is now one of my specimens without inventory number.

(3) I wish to thank Dr. D. v. BOTHMER for calling to my attention at least five of the unpublished Torcop Group oinochoai. For the two oinochoai in the National Museum, Prague, I am indebted to Dr. J. FREL of the University Karlovy. Once again, I must express my gratitude to Prof. R. BARTOCCINI and Dott. M. MORETTI of the Museo di Villa Giulia, Prof. G. CAPUTO of the Museo Archaeologico in Florence, and Prof. C. PIETRANGELI of the Palazzo dei Conservatori for their kind permission to study and publish some of the vases in those museums.

oinochoai. More significantly, I have been able, by distinguishing the stylistically identifiable sub-groups, plotting their distribution, and correlating them with the Genucilia Group, to locate the Group's place of manufacture at Caere (modern Cerveteri), — allowing, of course, for a few local or regional products mentioned in this paper, — and to fix a stable chronology for the Group as a whole.

The form of the oinochoe under discussion is that classified by Beazley as «Shape VII». It is more commonly known as a «beaked-jug» or in the usual Italian terminology, as an «oinochoe con bocca a cartoccio». As Beazley has observed (*E.V.P.*, 268), it is «a popular shape ... a great favorite in Etruria»; and is somewhat rare beyond the limits of Etruria and Latium. The common elements are a bulbous body and a long cylindrical neck which terminates in a large open mouth with an extended vertical snout. A broad vertical handle joins the neck to the body of the vase at the lower portion of the mouth and at the shoulder. The base may terminate smoothly (Figs. 4 and 5) or with two to three deep grooves encircling the vase near its bottom (Figs. 1-3, 6 and 8), while the snout may end in a gentle ridge (Figs. 2, 4 and 5) or carry two horizontal ridges or ribbons (Figs. 1, 3 and 6). Some oinochoai have cylindrical knobs (henceforth to be designated simply as «knobs»), one at each side of the mouth near the handle (Fig. 8), but most are without these knobs. The shape of the vase, particularly when it has knobs, suggests a metallic prototype and appears more appropriate to metal than terracotta. The height ranges from 11.5 to 47.5 cms.; most commonly from 26 to 29 cms.

The Torcop Group oinochoai are decorated with female heads in profile on the neck and the body: one, facing to the left, on the neck, and two confronted on the body. They are shown wearing a *full* sakkos with a small opening at the top which permits a lock of hair to escape freely and which, in turn, is tied by a long white fillet. A broad wave of hair protrudes from under the sakkos at the forehead and forms a long, dangling tress at the temple. The sakkos itself is decorated with various small geometric motifs which doubtless represent elaborate embroidery. A many-rayed diadem (henceforth to be called a «comb-diadem») is painted in white or a diluted yellow over the sakkos at the forehead. The use of white for the flesh color is standard practice in the Torcop Group, and further ornamental details are picked out in white or what appears to be a diluted yellow. Employment of these added colors together

with the usual red-figured technique imparts a rich polychromatic effect to vases with well-preserved decoration.

Because of the fugitive nature of the white paint, important facial details are often lost which were painted over the flesh color; the end result is often rather ghostly in character. However, the general contours of the profile and, particularly, the motifs employed as fill-in between the confronted heads and in the field provide sufficiently strong clues to allow reliable attributions. On each vase the head type, the sakkos and the jewelry (earrings and necklace) are consistently alike in all three heads. Decorative bands, as a rule, appear at the shoulder of the vase at the join of neck and body, and also, more often than not, at the snout above the profile head on the neck of the vase, and such a band almost regularly serves as a «base-line» below the two heads on the body.

Stylistic analysis of the examples thus far collected has disclosed four individual painters of two or more oinochoai, whose works are described and listed below.

THE VILLA GIULIA TORCOP PAINTER.

By far the most accomplished of the Torcop painters, he is so named because the majority of the vases by his hand are in that museum collection. In general, he employs an oinochoe shape which differs in various details from the type favored by the Populonia Torcop Painter, who will be discussed next. Of the nine vases listed below, all but two (nos. 6 and 7) have elaborate ribbing at the mouth and «knobs» where the handle joins the neck of the vase. Numbers 6 and 7 lack these knobs, nor do they have the elaborately ribbed mouth, for it terminates instead with a simple edge. Nevertheless, as on other vases by the painter, three deep grooves encircle the vase near its bottom.

As «filler» ornament between the confronted heads on the body of the vase, the Villa Giulia Torcop Painter employs at least four different motifs: an elaborate, vertical floral motif; a dangling wreath and «patera» which show strong connections with the Populonia Torcop Painter; two «paterae»; or an upright palmette with patera. Numbers 8 and 9 do not belong, strictly speaking, to the Torcop Group proper; i.e., oinochoai decorated with a female head on the neck and two confronting female profiles on the body of the vase, for — in these two specimens — a profile head appears

only on the neck of the vase *in true Torcop fashion*, whereas a new form of decoration, a figured scene (satyr and maenad) appears on the body.

The drawing of the female heads by this painter is most characteristic and easily recognized, chiefly in the full lips and the heavy, rounded chin. The wavy tress before the ear is rendered in exactly the same manner on all of his vases, and the hair at the brow deviates from the usual rendering — broad portion with a thin line parallel to it — in only two examples (nos. 6 and 7), wherein a hastily executed wavy line replaces the earlier styling. The earring is of the same type on all vases: a roundel with pyramidal pendant set off by a horizontal bar, and terminating in three small pellets. One slight change appears in the earring type on two vases which are obviously mates (nos. 8 and 9); on these the earring terminates in a single pellet, and a dot is found within the roundel of no. 8. The comb-diadem shows five to six «teeth» which sweep directly back from the forehead. The *sakkoi*, like those of the Populonia Torcop Painter, are divided into three sections by a nearly horizontal band which runs from the ear to the back of the *sakkos*, and a vertical band which follows the crown of the head (omitted in nos. 1 to 5). Another band borders the opening through which the loose hair — bound by a white fillet — protrudes. These bands, with their dotted borders and additional decorative motifs of dotted triangles and straight-line crosses, are meant, no doubt, to indicate embroidery. A beaded necklace is the usual necklace type, but on two vases (nos. 6 and 7) a *bullia* is depicted. The following oinochoai are by the Villa Giulia Torcop Painter:

1. Rome, Museo di Villa Giulia, no inv. number (Fig. 1). Provenience, Caere (Tomb 1^a Pozz. 115). Height, 23 cms.
2. Rome, Museo di Villa Giulia, no inv. number. Provenience, Caere (Tomb 1^a Pozz. 115).

In shape and decoration, these two vases are almost identical. The knobs are decorated on the upper face with two intersecting lines which form quadrants carrying a single dot. Below the handle, on the body of the vase, there is an upright palmette. A minute detail provides about the only difference in the decoration of the two vases: a small leaf-shaped reserved area is located between the nape of the neck and the *sakkos* of the female head on the neck of no. 1. Relief lines are used for the outer edges of the egg-pattern in the decorative bands on the neck and body of the vases.

3. Lille, Musée, inv. number 46 (Campana Collection)

This vase is placed close to nos. 1 and 2 because of the vertical floral motif as « filler » between the confronted heads on the body of the vase. Its chief difference in decoration is simply in the band below the confronted heads, which is not solely reserved but carries a series of unlinked, reversed « s » motifs.

4. Toulouse, Musée Saint-Raymond, inv. number 26.609 (Campana Collection 850). *Genucilia Group*, pl. 32; *Fest. A. Rumpf*, 13. Height, 23 cms.
5. Newark, New Jersey, Newark Museum, inv. number 50.316. Height 20 cms. The lip of the mouth is missing.

The treatment of the heads, earrings, and sakkoi on the last two vases is very much like that of the previously mentioned oinochoai by this painter. In shape it is similar to no. 3. Immediately conspicuous is the introduction of two new « filler » motifs between the confronted heads: on no. 4, a dangling wreath and « patera », common in the work of the Populonia Torcop Painter, and here outlined with a white line; on no. 5, two « paterae » placed one above the other. An extremely narrow reserved band sets off the bottom of the body decoration in the former, and two broad bands — carelessly executed — do the same in the latter.

6. Rome, Museo di Villa Giulia, inv. number 13 (Fig. 2). Provenience, Caere. Height, 28 cms.
7. Rome, Museo di Villa Giulia, inv. number 14. Provenience, Caere. Height, 28 cms.

These last two are identical in shape and decoration, but different from the previous vases assigned to this painter. Here, the mouth terminates in a simple rounded edge, and the knobs are not present. Three deep grooves encircle the bottom of the vase, which stands on a flat undersurface. A more hasty execution than previously noted is clearly evident in the decoration, reflected in the quick wavy line which indicates the hair at the brow. Between the confronted heads is placed an upright palmette with a patera above, and below the heads a band with a series of chevrons. At the join of the shoulder and the neck of the vase there is a simple reserved band; no ornamental band is found at the mouth. White is used for the usual flesh color, the fillet which binds the protruding hair, the comb-diadem, the patera, and for internal details of the palmette.

In place of the usual beaded necklace, the women here wear a *bullā*, the only examples in the entire Torcop Group. The earring is the same pyramidal type with upper horizontal bar and three pellets.

8. Rome, Museo di Villa Giulia, inv. number 30 (Fig. 3). Provenience, Caere. Height, 19.5 cms.
9. Rome, Museo di Villa Giulia, inv. number 30. Provenience, Caere. Height, 19.5 cms.

Only minor differences are noticeable between these two vases, which are essentially alike in shape and decoration. The ribbons at the mouth recall the oinochoe in Toulouse and, as on nos. 6 and 7, there are three grooves near the base. On each, a female profile is located only on the neck, whereas the body carries a figured scene: a maenad seated on a rock, holding a tambourine in her left hand, while a satyr approaches from the right.

An egg-pattern is used for the decorative bands at the mouth and shoulder of the vases; a segmented key-pattern at the base of the picture field which, on no. 9, is interrupted by a crossed-square. White appears, as usual, for the flesh of the maenad, the tambourine, the rock, the head ornaments of both satyr and maenad, the garland-like decoration of the satyr, and for the inner dots of the egg-pattern. Relief lines are found in the egg-pattern bands, the drapery of the maenad, and the anatomical details of the satyr.

10. Rome, Museo di Villa Giulia, inv. number 10837. *Annuario*, 145. Provenience, Satricum (Conca), « Stipe II », Preserved height, ca. 10.5 cms. A « miniature ». The neck is missing. A wreath and patera is used as « filler » between the confronted heads.

THE POPULONIA TORCOP PAINTER

At least forty-four oinochoai were decorated by this painter, the most prolific artist of the Torcop Group. He derives his name from the place of provenience, Populonia, where most of the vases by his hand have been discovered. With but two exceptions (differing only in their larger size), the oinochoe shape remains fairly constant throughout his work. The height of the vases ranges between 20 and 32 cms.; all are without knobs, and deep grooves

near the base are rarely present. The mouth of the oinochoe terminates in a gentle ridge without any deep undercutting or high ridges.

The decoration follows the regular scheme of the Torcop vases: a single female profile, facing to the left, on the neck of the vase; two confronted female profiles on the body. The « filler » motif between the confronted heads remains fairly constant throughout: a hanging wreath with a « patera » below, recalling the motif employed once by Villa Giulia Torcop Painter (no. 4 above). The manner of representation of the wreath and patera is much alike in all; if any variations exist, they are minor: short dashes along the wreath and dots surrounding the patera in added white. In cases where the white is fairly well preserved, a vertical line is discernible which seems to indicate that the « paterae » were *tied* and *suspended* from the wreath (Fig. 4), strongly suggestive of the funerary character and possible function of the Torcop vases.

Extremely characteristic of the Populonia Torcop Painter is the rendering of the female heads: the mouth is given a slight pout, the ear is exceptionally large with one line following the outside curve of the ear while two short, parallel lines — sometimes slightly curved — indicate the aperture of the ear. When discernible, the earring type generally depicted by this painter is composed of a roundel at the ear with a short cross-piece below from which a single stem dangles, terminating in a single pellet. A necklace is shown by a single line which sets off the join of the woman's neck and shoulder. The hair at the brow is like that of the Villa Giulia Torcop Painter: a broad wave bordered by a single line which runs into and helps form the long, wavy tress which hangs from the temple. The sakkos is decorated with a horizontal band running from the ear to the back of the sakkos into three parts. The uppermost part is covered by the comb-diadem, while the two remaining segments are decorated with dotted circles and triangles. A fillet painted in white (not always preserved) binds the hair which escapes from the opening at the top of the sakkos.

In many cases, a reserved leaf-shape area with an inner line is visible, generally on the neck of the oinochoe, between the sakkos and the neck of the female head. On some of the vases, « paterae » appear in the field between the heads and the border regions of the vase; for example, in no. 27 below. The floral motif located on the neck to the left of the profile head is particularly characteristic

of the Populonia Torcop Painter and one of the chief clues for identifying his hand. Because of the very highly stylized form which this motif assumes, it satisfactorily fills in the otherwise too negative area between the head and back portion of the oinochoe. The motif is only employed at the left as there remains little space at the right side of the neck owing to the bulge of the sakkos. Below the handle, on the body of the vase, an upright palmette — drawn with varying degrees of care — is the usual ornamentation. Decorative bands are found on the oinochoai; there is always one at the join of neck and shoulder. Those with a row of large dots, I believe, show a degenerate rendering of an egg-pattern, which is carefully executed, for example, by the Villa Giulia Torcop Painter. Furthermore, decorative bands may or may not be present at the mouth above the profile head or at the base of the confronted heads on the body of the vase; if present, it is a narrow reserved band or a simple band with dots. Of the following oinochoai were decorated by the Populonia Torcop Painter, nos. 3, 23, 27 and 28 have been thought to be the work of one artist by Beazley (*EVP*, 168):

1. Florence, Museo Archeologico, no inv. number. Provenience, Populonia. Height, 26 cms.
2. Florence, Museo Archeologico, no inv. number (Fig. 4). Provenience, Populonia. The handle is missing.
3. Florence, Museo Archeologico, no inv. number. *Not. Scavi*, 1934, 416, fig. 70; *EVP*, 169. Provenience, Populonia. Height, 25 cms.
4. Florence, Museo Archeologico, n. inv. number. Provenience, Populonia. Height, 27.5 cms. Very fragmentary but mended from the original fragments. A dotted circle painted inside the patera.
5. Florence, Museo Archeologico, no. inv. number. Provenience, Populonia. Preserved, 20 cms. Very fragmentary; portions of the body, the base of the vase, and some of the neck are preserved. Only the right female profile on the body has survived.

The following oinochoai in the Museo Archeologico, Florence are of unknown provenience, but it is very likely that they are among the numerous examples mentioned and described in the

- many reports published in the *Not. Scavi* concerning Populonia (4).
6. Florence, Museo Archeologico, no. inv. number. Height, 25 cms. The neck is fragmentary but mended from the original pieces.
 7. Florence, Museo Archeologico, no. inv. number. Height, 25 cms.
 8. Florence, Museo Archeologico, no. inv. number. Height, 27 cms. Fragmentary but mended from original fragments.
 9. Florence, Museo Archeologico, inv. number 4087. *Annuario*, 145. Height, 34 cms. Dots have been painted within the wreath and the patera.
 - 10-17. Populonia, Private Collection of Dott. Giulio Gaspari. Provenience, Populonia. Various stages of preservation. All show a wreath and patera between the confronted heads.
- In other collections:
18. Arezzo, Museo Archeologico, inv. number illegible. Provenience, « Environs » of Arezzo. Height 28 cms. The handle, rear portions of the neck, and sections of the mouth are missing.
 19. Rome, Museo di Villa Giulia, no inv. number (Fig. 5). Provenience, Caere (Tomb III, no. 4496). Height, 25 cms.
 20. Rome, Museo di Villa Giulia, inv. number 1429 (Castellani 37). *Annuario*, 145. Height, 19.5 cms. The mouth is broken. Three deep grooves encircle the vase near its bottom.
 21. Tarquinia, Museo Nazionale, inv. number 5341. *C.V.A.*, Tarquinia II, pl. 4, fig. 5. Provenience, Tarquinia. Height, 32 cms.

(4) Oinochoai of the Torcop Group have been noted and described in various published archaeological reports; the quantity, provenience and reference will be given here: two from Populonia, *Not. Scavi*, 1924, 22; five from Populonia, *ibid.*, 1925, 366; at least six from Populonia, *ibid.*, 1926, 371 and 376; ten from Populonia, *ibid.*, 1934, 414, (one reproduced on p. 416, fig. 70: listed in this paper as no. 3 by the Populonia Torcop Painter). Of the twenty-three examples reported from Populonia, I have only encountered five in the Museo Archeologico, Florence and eight in the private collection of Dott. G. Gaspari at Populonia (amongst the allotted percentage of finds discovered on his property) which can be considered amongst those reported from this site; the location of the remaining ten must, for the present, go unknown. Two from Castronovani (near Civitavecchia), *St. Etr.*, 11, 1937, 463 and pl. LIX, 3; one from Caere, *Mon. Ant.*, 42, 1955, 379, no. 20158, fig. 87, no. 2.

22. Rome, Palazzo dei Conservatori, inv. number 153. Height, 28 cms. A portion of the mouth is missing.
23. Toronto, Royal Ontario Museum of Archaeology, inv. number C. 732. Robinson and Harcum, *Catalogue*, pl. LXXXVI, 490; *E.V.P.*, 169. Height, 29.5 cms.
24. Lyons, University Collection, inv. number 1162. (Campana Collection) *Annuario*, 145. Height, 26 cms.
25. Lille, Musée, inv. number, Campana 2.
26. *Mon. Ant.* 42, 1955, no. 21058, c. 379, fig. 87, no. 2. Provenience, Caere (Tomb 24, no. 15). Only the neck is preserved.

Owing to the almost complete disappearance of the white paint used for the flesh color and for various details, the following oinochoai have suggested, at first glance, a different hand than that of the Populonia Torcop Painter, but closer examination reveals all of the characteristics ascribed to that painter. One example, no. 43 below, is reproduced in order to illustrate the feasibility of attributing such vases:

27. New York, Metropolitan Museum of Art, inv. number 91.1.465. *E.V.P.*, 169 and pl. 38, 4. Height, 30 cms.
28. Copenhagen, National Museum, inv. number ABc 783. *C.V.A.*, pl. 219, fig. 5; *E.V.P.*, 169: correct « 300 » to ABc 783. Provenience, « Volterra ». Height, 30.7 cms.
29. Volterra, Museo Guarnacci, no. inv. number. Provenience, Volterra. Preserved height, *ca.* 19 cms. Very fragmentary; upper portion of the neck is missing.
30. Volterra, Museo Guarnacci, no inv. number. Provenience, Volterra. Height, *ca.* 31 cms.
31. Volterra, Museo Guarnacci, no inv. number. Provenience, Volterra. Height, *ca.* 25 cms.
32. Florence, Museo Archeologico, inv. number 4085. *Annuario*, 145. Height, 31 cms.
33. Cortona, Museo Etrusco, no inv. number. Provenience, « Environs of Cortona ». Height, *ca.* 27 cms. Between the confronted heads is a highly stylized floral motif, however, not as elaborate as that used by the Villa Giulia Torcop Painter (see fig. 1).
34. Cerveteri, Magazzino, no inv. number. Provenience, Caere. Height, 30 cms.

35. *St. Etr.*, 11, 1937, pl. LIX, fig. 3. *E.V.P.*, 169. Provenience, Castronovani (near Civitavecchia).
 36-37. Prague, National Museum, no inv. numbers.

The three following examples are very carelessly executed, and may or may not be late products of the Populonia Torcop Painter. Nevertheless they stand close to this painter.

38. Rome, Museo di Villa Giulia, no inv. number. Provenience, Caere (Tomb I v. Serp. no. 15). Height, 11.5 cms. Two deep grooves encircle the vase near its bottom.
 39. Toronto, Royal Ontario Museum of Archaeology, inv. number C. 729 Robinson and Harcum, *Catalogue*, pl. LXXXV, 491; *E.V.P.*, 169. If actually by the Populonia Torcop Painter, this is the only example with « knobs » by his hand.
 40. Siena, Museo Etrusco, no inv. number. Provenience, environs of Siena. Height, *ca.* 25 cms. A wreath and a crude, upright palmette is shown as « filler » between the confronted heads.

The two vases given immediately below are the only « miniatures » (height, *ca.* 13 cms.) known to me that are decorated by this painter. Only two female profiles, both facing to the left, are depicted on no. 41: one at the neck, the other on the body. The floral decoration at the left of the head on the neck of both vases is the same as its counterpart on other oinochoai by his hand.

41. Volterra, Museo Guarnacci, no inv. number. Provenience, Volterra. Height, *ca.* 13 cms.
 42. Rome, Museo di Villa Giulia, inv. number 10837. *Annuario*, 145. Provenience, *Satricum* (Conca) « Stipe II ». Preserved height, *ca.* 9 cms. The neck is missing.

Attributable to the Populonia Torcop Painter are the two following oinochoai of unusually large dimensions — ranging from 40 to 47.5 cms. in height — which are abnormal also in their « filler » decoration between the confronted heads on the body of the vase; the usual wreath and patera here replaced by an altar. Nevertheless, the theme is still funerary.

43. Florence, Museo Archeologico, inv. number 4031 (Fig. 6). *Annuario*, 145. Height, 47.5 cms.
 44. New York City, Private Collection of Mr. and Mrs. Milton Hebard. Height, 40 cms.

The Florence example, the larger of the two, has an elaborate spout with two ridges, and three deep grooves encircle the vase near its base. No knobs have been incorporated into either of the vases, and the Hebald vase is without grooves near the base and terminates at the spout in a gentle curve. The decorative bands at the neck, shoulder and « predella » differ on the two vases: the Florence vase, in keeping with its more elaborate shape, shows an egg-and-dot-pattern in the two adjoining bands on the neck; on the body, an egg-pattern with a reserved band below the shoulder, and a dotted band is used for the « predella »; i.e., the band which serves as a base-line for the decoration on the body of the vase. The Hebald oinochoe, however, is decorated with a simple dot-band at these three points.

The female heads, from which all of the white flesh color has disappeared in both vases, are nevertheless recognizably consistent with this painter's type. Between the confronted heads there is an altar, differently drawn and with varying details on each of the vases. In both cases, the altar was painted in added white. On the Florence specimen it assumes a simpler form, upright and composed of four sections, three of them long rectangles, with the broadest at the base and the others rising in successive steps. Very faint traces of three parallel, vertical dotted lines are visible above the altar. On the Hebald vase, the altar is much better preserved and here too it is composed of four rectangular forms but arranged in another configuration: one is the horizontal base, upon which is placed a vertical section which, in turn, supports two horizontal segments with the broadest at the top. A fillet with long trailing ends is tied about the center of the altar, and on the altar appear various objects, of which the central pyramidally shaped detail may indicate the flames of a fire.

THE PENNSYLVANIA TORCOP PAINTER.

Six Torcop oinochoai reveal the hand of a third painter, the Pennsylvania Torcop Painter named after one of his vases in the Pennsylvania University Museum in Philadelphia. Characteristic for the shape of his oinochoai is a conspicuously out-turned lip which is set-off below by a heavy ridge. Knobs appear on some of his vases. Only one example shows two deep encircling grooves

near the bottom of the vase; this oinochoe does not have the characteristic mouth just mentioned.

Full-faced women with heavy chins and thick lips mark the profiles depicted by this painter. The ears are excessively large. In practically all of the specimens listed below, the added white has completely vanished, a loss which hampers observation of facial details and earring types. However, the usual long, wavy tress before the ear is faintly visible on the Florence vases, and the earring type may be a three-pendant variety with terminating pellets. A beaded necklace is discernible on some examples, and the comb-diadem, when visible, sweeps back in long curves of four to five «teeth». The sakkos is divided into three parts by two bands: one running from the middle of the neck back to the opening at the rear of the sakkos; the other from the ear to the top of the head in a diagonal line. Dots border the lines of the bands, and the remaining «embroidered» decoration is comprised of crosses with dots, chevrons, and dotted rosettes.

An immediate clue for attributing the oinochoai to his hand is found in the «filler» ornament between the confronted heads: a sharp, dangling triangle (undoubtedly derived from the wreath known in the work of the Populonia Torcop Painter) and an upright palmette — below the triangle — which rests upon an implied «base-line». On the two Florence vases, there is preserved enough added white to show that the triangles were originally bordered or fringed with a series of dots. One of the Florence oinochoai, no. 2 below, differs from the other five examples in that it has an upright triangle in place of the palmette. Some of the vases carry, in the field on the neck of the vase, a «patera» or leaf-like form, or perhaps both motifs. There is no decorative band («predella») to serve as a «base-line» for the decoration on the body; however, the shoulder has a decorative band which is filled with a series of large, elongated dots punctuated with an inner white dot.

The six vases by the Pennsylvania Torcop Painter are:

1. Florence, Museo Archeologico, no inv. number (Fig. 7). Height, 29 cms. Two knobs are present. On the body of the vase a «patera» is painted between the backs of the heads and the handle.
2. Florence, Museo Archeologico, no inv. number. Height, 28 cms. Knobs may have been originally present in the missing por-

tions of the vase. A «patera» is drawn between the backs of the heads and the handle on the body of the vase.

3. Florence, Museo Archeologico, inv. number 4074. *Annuario*, 145. Height, 27 cms. Knobs are present on the vase.
4. Philadelphia, Pennsylvania University Museum, inv. number MS 2518. *E.V.P.*, 169; correct «2513» to 2518.
5. Cincinnati, Cincinnati Art Museum, inv. number 1884. 221. Height, 31.3 cms. From the photograph of this vase, I suspect some minor repainting, particularly in the facial details.

The following vase has been heavily repainted but, nevertheless, what is original comes from the hand of the Pennsylvania Torcop Painter:

6. Rome, Palazzo dei Conservatori, inv. number 113. Height, 31 cms.

THE BRUSSELS TORCOP PAINTER.

A painter with a particularly careless style decorated two oinochoai which clearly belong to the Torcop Group. He is named after the specimen in the Musées Royaux du Cinquantenaire, Brussels. The two vases differ somewhat in shape: that in Brussels has two deep grooves on the outside face of the spout and two near the bottom of the vase, whereas that in Florence reveals no grooves whatever. Knobs are found on both vases.

In both cases, a wreath hangs between the confronted heads, but only on the Florence oinochoe is there a second object below — a patera. The female faces are obese, with a full chin and thick lips, a long, wavy tress dangles before the ear, and the earring type seems to be similar for both vases: a roundel with an inner dot and crossbar from which hangs a single pendant which terminates in a single pellet. The haste and carelessness of the execution are particularly noticeable in the treatment of the decorative bands at the shoulder of both vases and below the heads on the Brussels oinochoe; badly spaced and poorly painted dots and chevrons. A dotted band decorates the snout of the Brussels vase, while the Florence specimen has none at this point. The oinochoai by the Brussels Torcop Painter are:

1. Brussels, Musées Royaux du Cinquantenaire, inv. number A 3419 (Fig. 8). *Fest. S. Rumpf*, 13. Height, 19 cms. The lower portion of the handle is missing.

2. Florence, Museo Archeologico, inv. number 4030. *Annuario*, 145. Height, 28 cms.
Miscellaneous

The following vases cannot be attributed to any particular painters:

1. Geneva, Musée d'Art et d'Histoire, inv. number MF 144. *E.V.P.*, 302. Height, 28.5 cms. Although I know this vase only from a photograph, I believe that the handle has been incorrectly restored, for it arches too vertically at the join of the neck. Between the confronted heads, a leaf-shaped motif is found above the « patera » in place of the usual wreath.
2. Avignon, Musée Calvet, inv. number Campana 29. Height, 30.5 cms. A small altar, supporting small rounded objects, appears as the lowest element of the « filler » motif between the confronted heads; above it a gently tapering form which must be the vestiges of a wreath.
3. Rome, Palazzo dei Conservatori, inv. number 360. Height, 30 cms. A crudely drawn wreath is the only motif placed between the confronted heads on the body of the vase.
4. Volterra, Museo Guarnacci, no inv. number. Provenience, Volterra. Height, *ca.* 27 cms. With wreath and patera as « filler » between the confronted heads. Jumbled sakkos decoration.
5. Volterra, Museo Guarnacci, no inv. number. Provenience, Volterra. Height, *ca.* 22 cms. Extremely fragmentary. Only the right head of the confronted heads is preserved. Jumbled sakkos decoration. An altar was placed between the confronted heads.
6. Rome, Museo del Foro Romano. I. S. Ryberg, *An Archaeological Record of Rome*, (Philadelphia, 1940), Pl. 24, fig. 128c. Provenience, Rome, « Cloaca Maxima ». Preserved height, 7 cms. Very fragmentary; only the lower portion of the vase is preserved showing the chins of the confronted heads. An altar is visible between the heads.

DISTRIBUTION AND FABRIC

All of the sixty-seven oinochoai of the Torcop Group listed in this paper are from Etruria or Latium. The table given below,

which includes published statements of provenience, will immediately illustrate the distribution.

Table of Proveniences

Caere	10
Populonia	23
Volterra	5
Castronovani (near Civitavecchia)	2
Tarquinia	1
Siena	1
Arezzo	1
Cortona	1
Satricum (Conca)	2
Rome	1

This distribution is plotted on a map of Central Italy (Fig. a) which discloses that the Torcop Group oinochoai are confined to the limits of Etruria and Latium, and do not appear at all within the *Ager Faliscus*. A fact which, in my opinion, weakens any argument in favor of Faliscan manufacture for the vases of the Torcop Group.

In my study of the Genucilia plates, I observed a close relationship between those produced at Caere and the oinochoai of the Torcop Group (5). Against my expectations, the decoration of the oinochoai did not show divisions of style indicating two separate fabrics, as was true of the Genucilia plates. All the vases of the Torcop Group, on the contrary, are of one general style which reflects a single local stylistic climate. This presupposes a single fabric which, in this case, must be *Caeretan* by analogy with the Genucilia Group (6).

The oinochoe in Toulouse, attributed to the Villa Giulia Torcop Painter (no. 4) was singled out in my study of the Genucilia Group to illustrate the « environment » of the Genucilia style. I attempted to show the style of the heads on the Toulouse oinochoe was the same as that in the better examples of Genucilia plates of the Caeretan Branch of the Group, even though the plates, unlike the Toulouse vase, have no added white. Here a small cup in Kassel (Hessisches Museum T545; *Genucilia Group* p. 317, pl. 29, a and c) provides the convincing link between the two Groups: not only by the use

(5) *Genucilia Group*, 318 f.

(6) *Ibid.*, Chapters VIII and. X.

of added white for details and for the flesh color in the profile heads, but through the style of drawing noted in the faces. In addition, the Kassel cup also strengthens the link by the appearance of the *full sakkos* in Caeretan products. It is true that the sakkos type which appears on the Torcop vases differs conspicuously from



Fig. a

that of the Caeretan Genucilia plates, which show a spiked-diadem and half-sakkos painted in a cross-hatched pattern to denote a hair net; but the coiffure, various details and, more particularly, the style of the heads (which almost suggest Genucilia painters) bring the Caeretan Genucilia and Torcop Groups, so to speak, under the same roof.

There is no need here to recapitulate my reasons for locating at *Caere* the home of the Caeretan Genucilia Group, nor the evidence for its chronology (7). Suffice it to say here that, if these arguments are accepted, the Torcop Group, because of its close associations with those plates, may be assigned to Caere as their center of manufacture, and dated, for a working chronology, to the first half of the *fourth century B. C.* (8).

RELATED OINOCHOAI (SHAPE VII) OF NON-CAERETAN FABRIC

A *single* female profile often appears on vases of various shapes in South Italian red-figure; Apulian and Campanian examples are especially prolific. Less common, but yet not rare, is the composition of *two* confronted heads, male or female, in both Greek and Italiote red-figure, particularly on lekythoi (9). From the groups of Campanian red-figure, or from examples considered by Trendall to be Sicilian red-figure (10) may illustrate the practice because of the number of oinochoai which are decorated with confronted heads. From the reproduction shown here (Fig. b), it is obvious

(7) *Ibid.*, Chapter IX.

(8) Genucilia plates of the Caeretan Branch of the Group have been discovered together with Torcop Group oinochoai on more than one occasion: at Populonia, *Not. Scavi*, 1934, 414-416; at Caere, Tomb 24, Necropoli della Banditaccia, *Mon. Ant.*, 42, 1955, 382 ff: nos. 9, 15, 32, 45 and 88. The two oinochoai discovered at Satricum (Villa Giulia Torcop Painter, no. 10 and Populonia Torcop Painter, no. 42) were found in «Stipe II» with three Caeretan Genucilia plates.

(9) On Attic lekythoi (generally squat-lekythoi): University of Michigan Collection, *C. V. A.* pl. XV, figs. 3-4; Poland, Musée Czartoryski, Goluchow, *C. V. A.* pl. 41, fig. 5; from Olynthos, D. M. ROBINSON, *Olynthos V*, 1933, pl. 139. On Italiote lekythoi: *Not. Scavi*, 1936, 208, fig. 112; London, British Museum, *C. V. A.* fasc. 7, IV Eb pl. 1, fig. 5 a; Naples, Museo Nazionale, inv. number 2658, *Mon. Ant.* 4, 1951, pl. XX, fig. 3.

(10) I thank Professor A. D. TRENDALL of the Australian National University, Canberra for the photograph of the vase in Washington D. C. (Catholic University, inv. number 190215, here reproduced as Fig. b) and for the following information regarding Campanian oinochoai decorated with confronted male and female heads: the «CA Group» includes such oinochoia, for example, Louvre ED 706 attributed to the «Lausanne / Nostell Painter»; to the «Spotty Rock Group» belongs an oinochoe in Naples, Museo Nazionale (H 955), inv. number 82847 (*Mon. Ant.*, 41, 1951, pl. XX, 3), which compares to the hydria, F 228 in the British Museum.



Fig. b. — Washington D.C., Catholic University Collection, no. 190215.

that, although the theme is similar, the style has nothing in common with that of the Torcop Group. Note also that the shape of the oinochoe is not *Shape VII*.

There are some oinochoai of Shape VII which are decorated with the Torcop Group « theme » in totally different styles that strongly suggest local fabrics other than Caeretan. Of these, I have noted at least four:

I. NORTH ETRUSCAN ?

Although at first glance the two vases listed below appear to have exactly the shape of the Torcop oinochoai, they are found to vary: a general impression of a taller, more slender, vase is given by the diameters of the neck and body, which are not contrasted as sharply as are those of the Torcop Group. Unfortunately, proveniences, which would be helpful in establishing a fabric for the vases, are unknown.

1. Florence, Museo Archeologico, inv. number 4033 (Fig. 9). *Annuario*, 145. Height, 31 cms. A hanging wreath and a « patera », resembling a spoked-wheel because of its internal decoration in white, appear as the « filler » motif between the confronted heads. The sakkoi are pronouncedly different from those encountered on Torcop examples: a full sakkos with crosses and dotted triangles, but with bands arranged in an entirely new configuration; in addition, the comb-diadem is extremely long and narrow.
2. Florence, Museo Archeologico, inv. number 4034. Height, 31 cms. A large altar is located between the confronted heads and, in the immediate field, there are « paterae » with rosette-like patterns. None of the heads wears a sakkos; all are bare-headed, disclosing a hastily executed coiffure.

II. TARQUINIAN ?

The uniqueness of the following two vases, and their place of discovery, strongly suggest a local, Tarquinian origin. The two oinochoai, identical in shape, vary only slightly from the usual Shape VII of the Torcop Group. A single painter of the two

vases is recognizable in the style of decoration. Although the shape of the vase closely follows the Torcop example, the bulbous body is fuller and heavier at the waist, and the cylindrical neck is a great deal shorter than in the usual Torcop specimens; the mouth is set off with a ridge and an upright rim. Knobs are present whose decoration, a cross with a dot in each quadrant, recalls those on the vases by the Villa Giulia Torcop Painter (nos. 1 and 2). There are no grooves encircling the vase near its base.

Relief-lines do not appear in the decoration of these vases. Confronted female heads appear on the body of the vase, and the neck carries a palmette instead of the expected female profile. The style of the coiffure and the sakkos type, with its spiked diadem, are conspicuously different from the Torcop conventions. On these Tarquinia vases, each head on each vase wears a different kind of sakkos. A « filler » motif between the confronted heads, found in only one example (no. 1), may very well be an abbreviated rendering of the altar already known from Torcop examples (e.g., the Populonia Torcop Painter, nos. 43 and 44). The hair is arranged in deep waves at the forehead which gather and fall in full tresses to the temple. A beaded necklace is worn by each of the women depicted on the bodies of the vases.

1. Tarquinia, Museo Nazionale, inv. number RC 5342 (Fig. 10 a and b). Provenience, Tarquinia. Height, 28.5 cms. The upright ridge of the mouth is decorated with vertical stripes, and the tight silhouette-like palmette on the neck of the vase is framed at the sides by a series of elongated, horizontal « s » lines and a running-dog pattern. Two decorative bands on the shoulder of the vase show a tongue pattern above, and a series of dots below. Beneath the confronted heads is an extremely broad reserved band with three parallel lines placed in the uppermost portion. The scroll-like sakkos for the head at the right is decorated with a palmette; that of the left head with two rows of carefully placed dots. Between the heads an object (an altar?) is composed of two reserved shapes: a fragment of a circle with a rectangle above.
2. Tarquinia, Museo Nazionale, inv. number RC 5343. Provenience, Tarquinia. Height, 30 cms. The upright ridge of the mouth is decorated with a series of large dots, and the silhouette-like palmette is quite loose and open. Two decorative bands on the shoulder of the vase show a tongue pat-

tern (different from that on no. 1, above) and a series of dots. The broad reserved band beneath the confronted heads has an inner band composed of a series of alternating «x»'s and double vertical lines. There is no «Filler» motif between the heads. The sakkoi are decorated with cross-hatching for the right head and a palmette for the left. The coiffure and necklace are exactly the same as for the companion vase, no. 1.

Both vases have an elaborate and carefully executed palmette on the body of the vase between the backs of the heads and below the handle. The palmette lies horizontally with its base nearest the handle, springing — so to speak — from the handle. This motif, although differently formed, appears on the oinochoe in the Berman Collection (Fig. 12b) which is decorated with confronted heads of satyr and a woman (see below).

III. VOLTERRAN

First classified as Chiusine products by Beazley (*E.V.P.*, «Clusium», 118) and recently attributed to Volterranean workshops by E. Fiumi (11) are further examples of Shape VII oinochoai decorated with profile heads which, in some cases, number four on the body of the vase. Fiumi has published two in the Museo Guarnacci in Volterra (12); and here — for the sake of comparison — I add an unpublished example in the Museo Nazionale in Arezzo (Fig. 11 a and b). Highly stylized palmettes are found on the neck of the Arezzo vase and on one of the two in Volterra; the second, however, shows a female profile on the neck. Two sets of confronted heads are painted on the body of the Arezzo vase.

IV. FALISCAN

Best placed here is an oinochoe (Shape VII) in the collection of Mr. Eugene Berman, Rome (Fig. 12 a and b), which is the only specimen with two confronted heads that I can accept as Fa-

(11) E. FIUMI, «*Intorno alle ceramiche del IV sec. a. C.*», *St. Etr.*, 24, 1958, 243-258.

(12) Volterra, Museo Guarnacci, inv. numbers 84 and 87: *ibid.*, figs. 9 and 10.

liscan (13). Evidence for this origin is provided by the type of sakkos worn by the female head at the right, i. e., a half-sakkos decorated with small crosses; and also by the presence of a bird on the neck of the vase. Both of these features are to be noted again soon in a discussion of Faliscan oinochoai. The Berman vase seems to furnish a strange transition or link with two of the above fabrics: 1) with the Tarquinian because of the enclosed palmette motif between the backs of the heads and the handle of the vase, even though they are not exactly alike in type; 2) with one of the Volterra oinochoai (14) which also shows a profile satyr head on the body of the vase, particularly in the extremely characteristic « pug nose ».

THE BARBARANO GROUP

A fairly homogeneous class of thirty-one Shape VII oinochoai may be named the « Barbarano Group » (from nos. 10 and 11, below). This Group is like the Torcop Group only in that a female head in profile, generally wearing a full sakkos, is depicted on the vase. However, instead of three profile heads, there is only one (facing to the left), which appears on the body of the vase, and there is a palmette on the neck of the vase. Until now these oinochoai had not been classified; only four (nos. 28-31 below) are listed by Beazley in *E.V.P.* (p. 302) who also mentions (*Annuario*, 145) that the style of such vases is very different from that of the Torcop Group. Very few of the oinochoai have ribbons or ridges; the mouth turns over in a simple curved edge, and the gently swelling body terminates at the base without the presence of deep grooves. Only one specimen (no. 3 below) has « knobs ». As a rule, a decorative band composed of a series of vertical dashes runs round the shoulder of the vase and, below the head, there is no attempt to place a decorative band, as is the usual case on Torcop oinochoai. An upright palmette is painted on the neck of the vase, which — more often than not — is accented with details in added white: dots at the very ends of the leaves, acute crescents at the

(14) E. FIUMI, *op. cit.*, 253, fig. 9.

(13) I wish to thank Mr. E. BERMAN for permission to study his vase and to publish it in this paper. The oinochoe is 23.5 cms. high and the « knobs » are decorated with a circle and dot.

base of the palmette, and a vertical upward-pointing arrow along the vertical axis of the palmette. The conventional white is used for the flesh color. « Paterae », somewhat like those on the Torcop vases, appear in the field on a few specimens (no. 1, 3 and 20); and vestiges of a wreath (?) may explain the strange forms in the fields of nos. 17, 24 and 27. Combinations of elaborate scrolls and floral motifs are placed at the sides of the vase. The height of the oinochoai ranges from 15 to 35.5 cms. I have observed no use of relief lines.

Although some of the vases listed below were almost certainly decorated by a single painter, I present them solely as a Group, with no attempt to differentiate individual hands.

1. Rome, Museo di Villa Giulia, inv. number 5 (?) (Fig. 13). Height, 20.5 cms. The head wears a half sakkos, decorated with eight small crosses.
2. Rome, Museo di Villa Giulia, inv. number 16944. Provenience, Rignano Flaminio. Height, 32 cms. The head is tilted sharply backwards.
3. Rome, Museo di Villa Giulia, inv. number 17424 (Fig. 14). Provenience, Rignano Flaminio. Height, 35.5 cms. « Knobs » are present. A bird, facing to the left and painted in white, replaces the usual palmette on the neck of the vase.
- 4-5. Rome, Museo di Villa Giulia, inv. numbers 23987 and 23989. Provenience, Capena (Leprignano).
6. Rome, Museo di Villa Giulia, no inv. number. (Castellani Collection) Height, 22 cms.
7. Rome, Vatican City, Museo Gregoriano Etrusco, inv. number 2 119. A. D. Trendall, *Vasi Italiani ed Etruschi a Figure Rosse*, Fasci. II, p. 252f and pl. LXVI, f. Height, 22 cms.
8. Florence, Museo Archeologico, in Sala XI (Falerii) (Fig. 15). Provenience, Falerii. Height, 32 cms.
9. Orvieto, Museo Archeologico, inv. number 1444 (1260).
- 10-11. Barbarano Romano, Comune. Provenience, Barbarano Romano.
- 12-24. Tarquinia, Museo Nazionale; thirteen specimens. Provenience, Tarquinia. Height, ranges from 15 to 27 cms.
- 12-16. With a half-sakkos decorated with small crosses: inv. numbers 911 (1105); 7446; RC 2466. With a half-sakkos deco-

- rated with a palmette: one without inventory number (Fig. 16) and inv. number RC 7171.
- 17-24. With full sakkos: inv. numbers RC 2425; RC 5344 (156); RC 5345; RC 5346; RC 5348; RC 5349; RC 7172; RC 7173.
25. Copenhagen, Glyptothek, inv. number H 151.
26. Basel, Switzerland, Hotel Jura. Provenience, « Blera ».
27. Spain, Barcelona, Museo Arqueológico.
28. London, British Museum, inv. number 1913.7.22.1. *E.V.P.*, 302: correct « 1913.7.22.5 » to 1913.7.22.1. Provenience, Tarquinia. Height, 16 cms.
29. Brussels, Musées Royaux du Cinquantenaire, inv. number R 381. *C.V.A.*, II, IV Be pl. 1, figs. 2a and 2b; *E.V.P.*, 173. From the reproduction, I cannot distinguish the sakkos type.
30. Brooklyn, Brooklyn Museum, inv. number 27.729. *E.V.P.*, 302.
31. Washington D. C., Smithsonian, inv. number 154528. *E.V.P.*, 302.

For the sake of completeness, two oinochoai of Shape VII in Tarquinia with a profile head of a satyr, facing to the left, instead of the usual female profile, should be included in the Group.

- 1-2. Tarquinia, Museo Nazionale, inv. numbers RC 5350 and RC 5352. Provenience, Tarquinia.

I believe that the oinochoai of the Barbarano Group were manufactured at Falerii, on the evidence of similarities between the half-sakkos type decorated by small crosses (nos. 1, 12-14 and 30 above) or a palmette (nos. 15 and 16 above) and those found on plates of the Faliscan Branch of the Genucilia Group (15); and, more convincingly, that of the female heads with full sakkos appearing on Faliscan skyphoi and bell-kraters which have on their opposite side a profile of a satyr head, a bird, or a figured scene. My studies in the Faliscan vases of this class are, as yet, incomplete; nevertheless, I have already noted over a dozen from the *Ager Faliscus*. I wish here simply to illustrate one example in the Museo di Villa Giulia, inv. number 922 from Falerii (Fig. 17) for comparison with the vases of the Barbarano Group (for example, Figs 14 and 15); my tentative name for this unclassified group of vases is the « Full Sakkos Group », which I hope to publish as a separate study.

(15) Genucilia Group: half-sakkos with crosses, pl. 23, d-f and pl. 24, a; half-sakkos with palmette, pl. 21, e-f, pl. 22, a-b, and pl. 23, a-b.

The full sakkos type on these skyphoi and bell-kraters and those depicted on the Barbarano Group differs markedly from the full sakkos type on Torcop vases. The schematic drawing (fig. c) may help to distinguish the two types of full sakkos, which provide an immediate clue for recognizing Caeretan or Faliscan fa-

Generalized Full-Sakkos Types

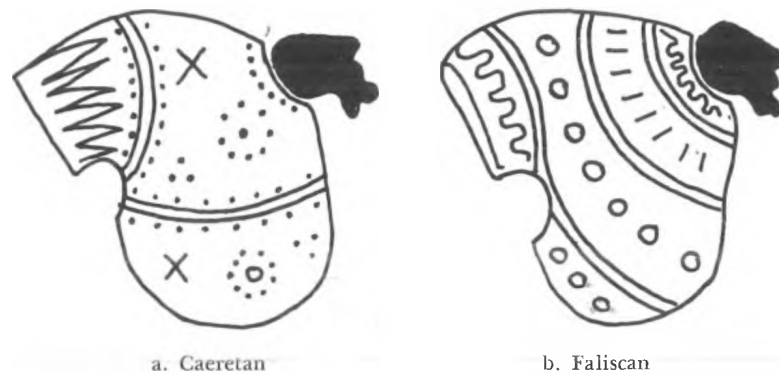


Fig. c

bric. Both the Caeretan and the Faliscan sakkos completely cover the head and allow a lock of hair to escape through an opening at the crown of the head. It is in the decoration (« embroidery ») of the sakkos, however, that the crucial difference is noted: as already described above, the Torcop (Caeretan) sakkos is divided into three distinct parts by two bands — one part covered by the comb-diadem; the Barbarano Group (Faliscan) sakkos is also divided into three distinct parts but in an entirely different manner, for the segments follow (parallel) the crown of the head. A comb-diadem is never found on the Faliscan full sakkos, and the embroidered details consist of series of aligned dots, dashes, complete or semi-complete circles, unlike the dotted rosettes, triangles, etc., found on Torcop sakkoi.

It is true that thirteen of the oinochoai in the Barbarano Group were discovered at Tarquinia, a fact which might suggest this site as the Group's center of production; but on the evidence of the strong stylistic ties with the Faliscan Branch of the Genucilia Group and the Full Sakkos Group, their presence at Tarquinia can only be that they were imported from Falereii.

CONCLUSION.

The chief result of this study has been to demonstrate that, apart from some few examples of different origin, the oinochoai of the popular Etruscan Shape VII which are decorated with female heads in profile can be assigned to two Etruscan centers, Caere and Falerii. It can now be said that the vases of the Torcop Group are surely Caeretan, and those decorated with a single female profile on the body of the vase and a palmette on the neck of the vase, here brought together under the name, « Barbarano Group » are certainly Faliscan. It is now becoming more evident that an improved knowledge of these two fabrics will bring in additional classes of red-figure. For example, having seen a single painter known to belong to a particular group (the Villa Giulia Torcop Painter) introduce a figured scene on the bodies of two of his Torcop vases (nos. 8 and 9), or, having recognized characteristic details in one group which are then found on vases of different shapes (the full sakkos type on the Barbarano Group and on the vases of the « Full Sakkos Group »), we are in a position to apply this knowledge to the study of other vases which may be found to belong to the same fabric. Of special importance, however, is the fact that another previously classified group of Etruscan red-figure; i. e., the Torcop Group has — like part of the Genucilia Group — been lifted out of the undifferentiated mass of Etruscan red-figure and assigned to Caere as its specific center of manufacture. Strangely enough, in view of the size and importance of that Etruscan city, until these two classes were assigned to it, no local Caeretan pottery of the fourth century B.C. had been recognized.

ADDENDA

After this manuscript had undergone page-proof, I received photographs of the Torcop and Barbarano Group oinochoai in the Musée du Louvre, Paris, which can be briefly noted here as follows: three can be attributed to the Villa Giulia Torcop Painter; one (with repainting) is by the Populonia Torcop Painter; another by the Pennsylvania Torcop Painter; and one is so heavily repainted that it is best placed under « Miscellaneous ». These specimens raise the sum total of Torcop oinochoai from sixty-seven to seventy-three. Two additional oinochoai belong to the Barbarano

Romano Group. All are without inventory numbers or known proveniences. It is very likely, however, that they once formed part of the Campana Collection.

To be added to the Barbarano Group are two oinochoai from Caere, now in the Magazzino at Cerveteri: one with a full-sakkos, the other with a half-sakkos which is decorated with a palmette. In the Museo di Villa Giulia is an oinochoai (inv. no. 23412) from Capena, which carries a satyr's head instead of the usual female head.

MARIO A. DEL CHIARO

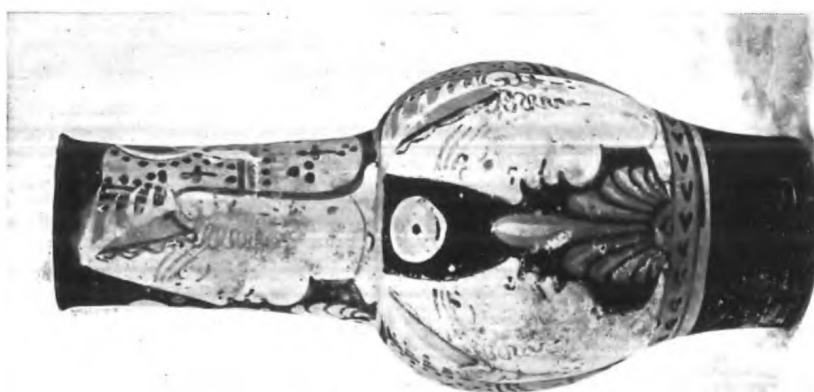


Fig. 1.

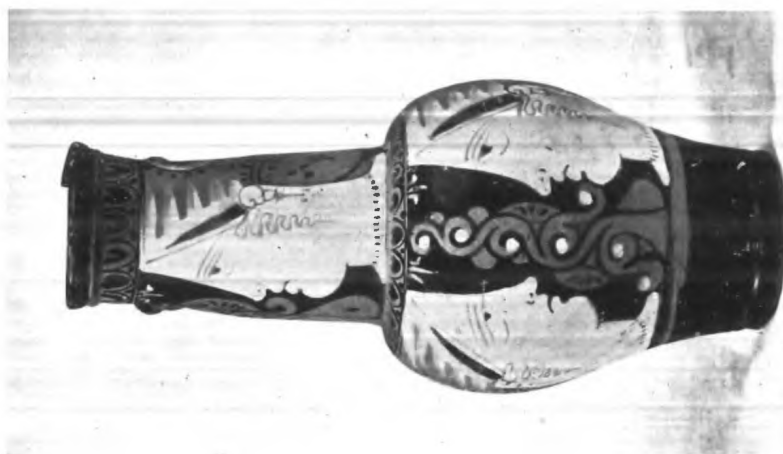


Fig. 2.

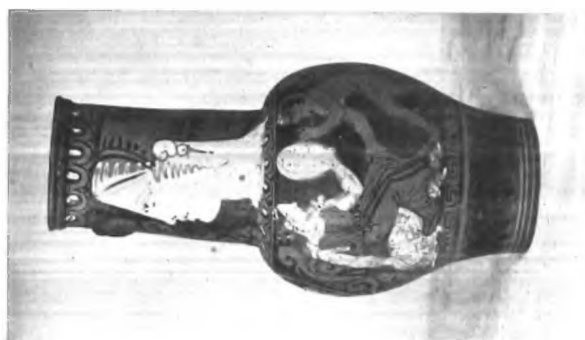


Fig. 3.

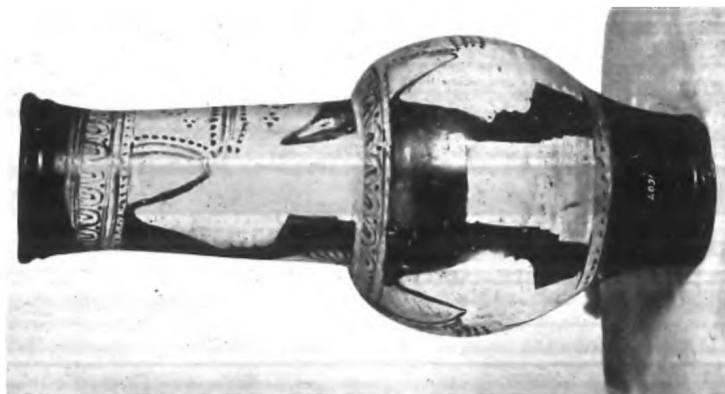


Fig. 6.

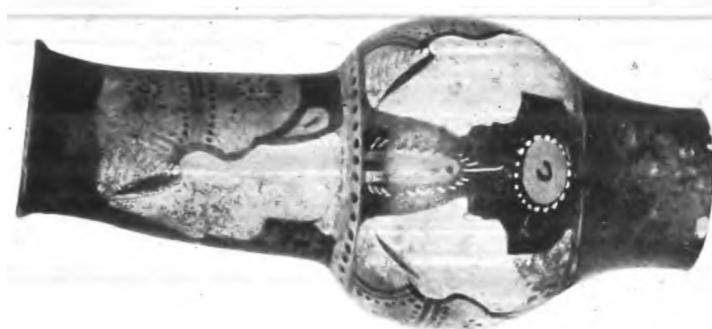


Fig. 5.

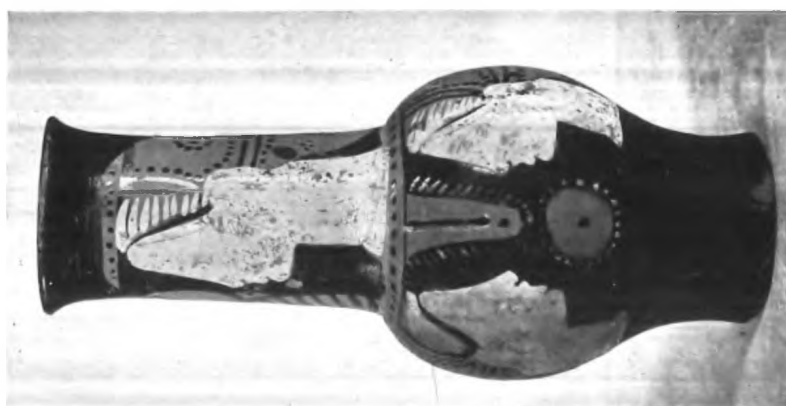


Fig. 4.

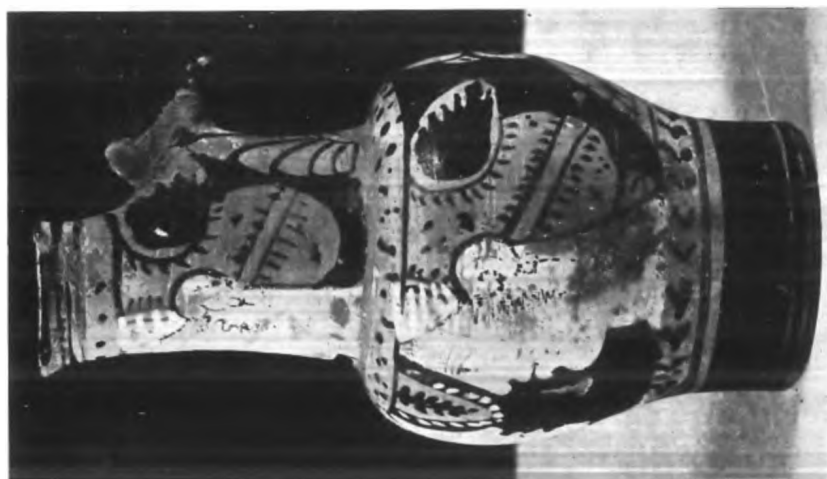


Fig. 8.

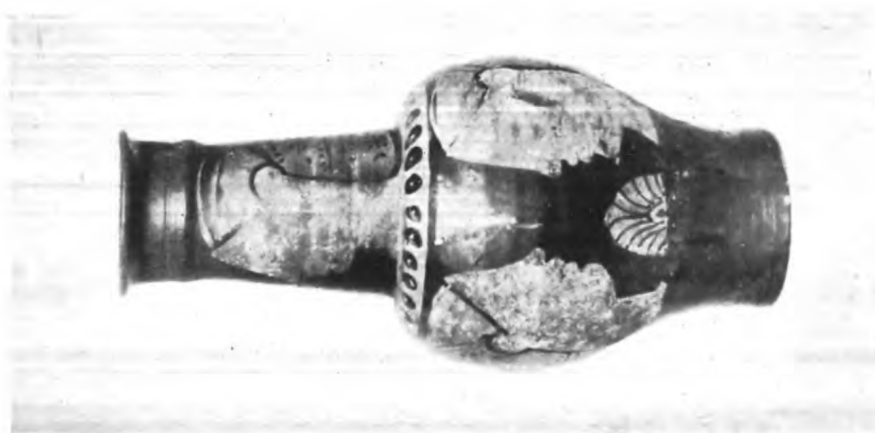


Fig. 7.



Fig. 9.



Fig. 10b.

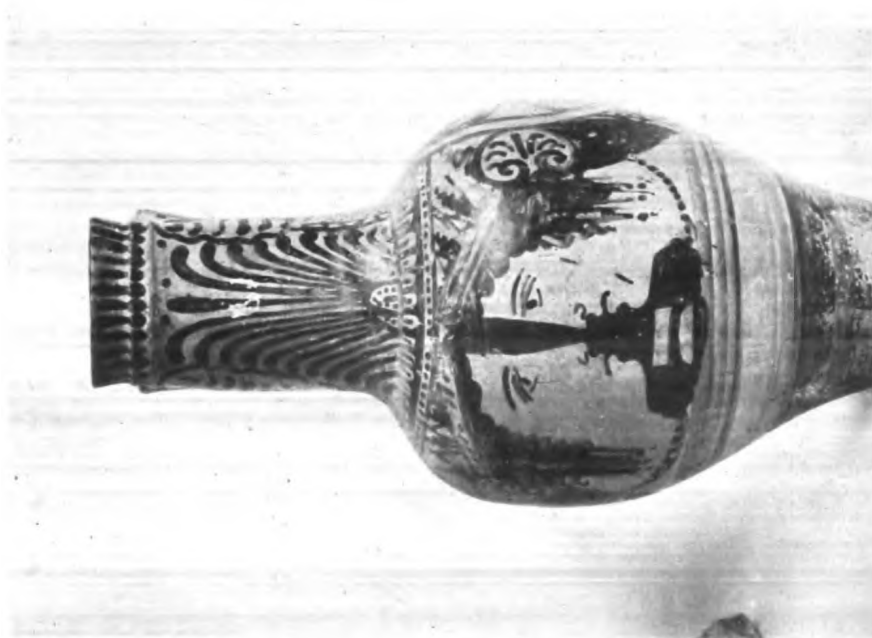


Fig. 10a.

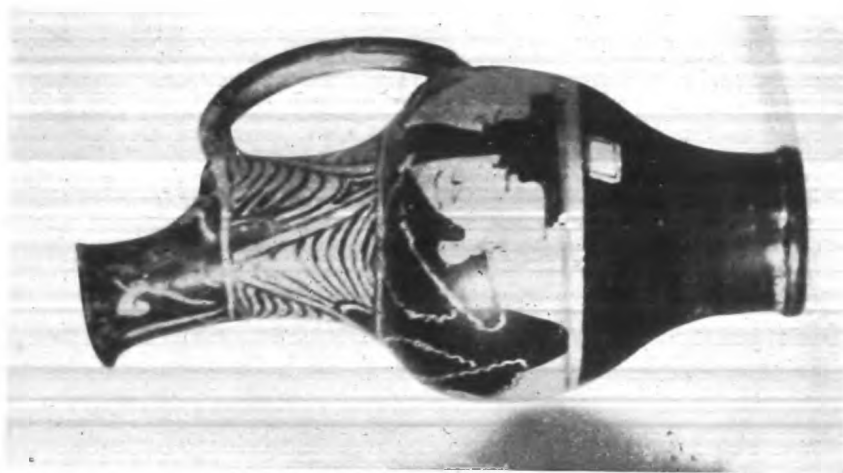


Fig. 11b.

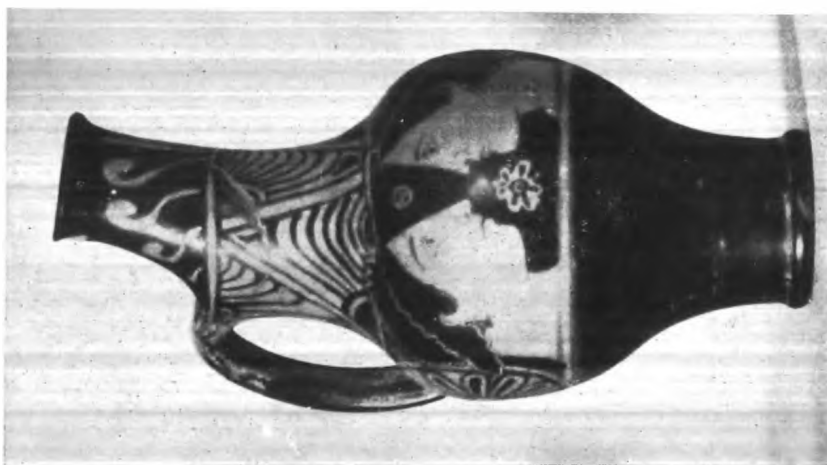


Fig. 11a.



Fig. 12b.

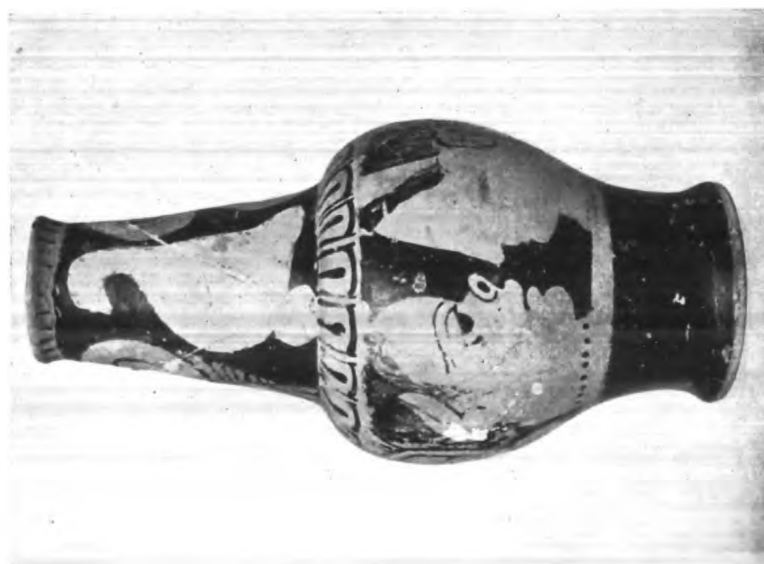


Fig. 12a.



Fig. 15.



Fig. 14.



Fig. 13.



Fig. 17.



Fig. 16.