

A CAERETAN RED-FIGURED MUG

In an earlier article (1), I pointed out an instance in which the shape and (to a degree) the subject of a fourth-century red-figured vase produced at Caere showed Etruscan imitation of known South Italian pottery. Since then, a more striking example of Etruscan derivation from South Italian and, more specifically, Apulian ware, has come to my attention. The opportunity to substantiate those first impressions is offered by a red-figured vase of the Castellani Collection in the Museo di Villa Giulia (Tav. XXVII A): (2)

Museo di Villa Giulia, Castellani Collection. Oinochoe, Shape VIII B, with knotted handle. Height, o. 135 m. Because this vase belongs to the Castellani Collection, its provenience — in all probability — can be given as *Caere* (Cerveteri) where Castellani's once extensive land-holdings accounted for the provenience of the greater part of his collection.

The Castellani vase, an oinochoe, Shape VIII B, in this case with knotted handle, more commonly called a « mug », is essentially an Apulian shape. There are good examples in the work of the Lampas Painter, who can be dated to the second half of the fourth century B. C. (3) Some of these Apulian mugs are relatively tall and slim; for example, an unpublished specimen in Paris, Cabinet des Médailles, inv. number 1.011 which I illustrate here (tav. XXVII B) for comparison (4). However, Apulian vases with proportions very close to that of the Caeretan mug are known. Worthy of note are two specimens by the Lampas Painter: one in Karlsruhe and another in Reading (5) which, because of its close likeness in shape to the Castellani mug, is shown in (tav. XIX C).

(1) *Caeretan Epichyseis*, in *A C*, XII, 1960, pp. 51-56.

(2) I wish to thank Professor R. Bartoccini and Doctor Mario Moretti of the Museo di Villa Giulia for their kind permission to study and publish the Castellani oinochoe.

(3) A. CAMBITOGLU, *The Lampas Painter*, in *Papers of the British School at Rome*, XIX, 1951, pp. 39 ff. In a letter to me, Professor A. D. Trendall states that the work of the Lampas Painter must be dated to the third quarter of the Fourth Century B. C. since his vases were found along with vases in the manner of the Darius Painter, and can be thereby dated within 350-320 B. C.

(4) I am grateful to M. Jean Babelon of the Cabinet des Médailles for the fine photographs of the Apulian oinochoe, inv. number 1.011. See also: Paris. Musée National Rodin, *C V A*, pl. 35, 7 and 9, which is attributed to the « Kantharos Group » by A. CAMBITOGLU, *Groups of Apulian Red-Figured Vases Decorated with Heads of Women and Nike*, in *J H S*, LXXIV, 1954, pp. 111-121; for the « Kantharos Group », *ibid.*, pp. 116-118.

(5) A. CAMBITOGLU, *The Lampas Painter*, *op. cit.*, p. 39 and pl. V. Karlsruhe Badisches Landesmuseum, inv. number B 304 and Reading Corporation Museum and Art Gallery, inv. number 22.50. The height of both vases is 0.125 m., only 0.01 m. less than that of the Castellani mug.

The Castellani vase has a slightly drooping rim decorated with a « tongue » pattern, very much like that on the shoulder of the mug, where there is the addition of a vertical wavy line between each pair of « tongues » of the motif. On the neck of the mug is a laurel spray with leaves pointing to the right, each leaf ornamented with a row of dots running longitudinally. Both the « tongue » pattern and the laurel motif are also present on the Apulian mug in Reading (C). The characteristic knotted handle sits a little higher on the Apulian vase than on its Caeretan counterpart. A mere glance at the reproductions of the Castellani and the Reading oinochoai will clearly show the exceedingly close parallels in proportions, with only minor differences in the rim and the foot.

In contrast to the Karlsruhe and Reading vases, which carry complex figured scenes, the Castellani mug is decorated with two confronted heads of a type which I have already shown to be Caeretan (6). It is primarily in the treatment of the *full sakkos* (markedly different from the full sakkoi depicted in other Etruscan, South Italian or Greek fabrics) that immediately justifies assigning this vase to Caeretan manufacture. In short, the sakkos, which has an opening at the top to allow a lock of hair to escape freely, is divided into three distinct parts by two pairs of bands each flanked by a row of dots. One band runs from the ear to the top of the head; the other directly back from the ear. « Embroidered » rosettes, dots, and crosses are usually found within the two larger portions of the sakkos, whereas — in the smallest portion at the forehead — there is generally painted a multiple-rayed diadem which I have previously termed a « comb-diadem ». Because of the fugitive nature of the added color (yellowish) for the comb diadem, it is often difficult to discern, particularly in photographic reproduction. This is also true of the added white used for the flesh color of the women, which tends to flake off and obscure the painted details of the face, the earrings, and necklace. The female profiles on the Castellani mug have suffered damage of this nature.

A special group of Caeretan red-figured oinochoai of the Torcop Group, which I have published in another study (7), are decorated — on the body of the vase — with confronted female profiles of the type represented on the Castellani mug. In addition, a « filler » recalls the vertical vegetal/floral motif which flanks the bird (swan ?) that is perched on what seems to be an elaborate altar (8) on the Castellani mug. Connection with such a vase of the Torcop Group is stronger than the apparently superficial similarity in subject matter and « filler » ornament suggest for, an analysis of the heads on the Castellani vase and those on a number of oinochoai of the Torcop Group, has disclosed that a Caeretan artist of that group, the « Villa Giulia Torcop Painter » (9), also decorated the Castellani mug. A Torcop oinochoe by his hand (tav. XXX D) (10) illustrates the similarity in style.

(6) *Caeretan vs. Faliscan: Two Etruscan Red-Figured Hydriae*, in *A J A*, LXIV, 1961, pp. 56-57; *Etruscan Oinochoai of the Torcop Group*, in *St. Etr.*, XXVIII, 1960, pp. 137-164; *Caeretan vs. Faliscan: Some Etruscan Red-Figured Kylikes*, in *Memoirs of the American Academy in Rome*, forthcoming.

(7) See note 6.

(8) *St. Etr.*, XXVIII, 1960, pl. XI, fig. 6. Altars appear as « filler » ornament on at least five oinochoai of the Torcop Group: *ibid.*, p. 147, nos. 43 and 44, p. 151, nos. 2, 5 and 6.

(9) *Ibid.*, pp. 139-142.

(10) Rome, Museo di Villa Giulia, no inv. number. Provenience, Caere. Height,

Although many details obscure in the reproduction of the Castellani vase owing, primarily, to the aforementioned flaking off of the added flesh color, I do not hesitate to conclude, from first-hand examination, that both vases are by one hand. If a sequence is to be established, I am inclined to place the Castellani mug nearer the end of the painter's career.

The present study not only broadens the scope of Caeretan fourth-century red-figure by adding a new shape to its expanding repertory, but it also strengthens my supposition, expressed in an earlier article (11), that Etruscan red-figure owes much more to South Italian vase-painting than was hitherto suspected. Although I once argued in favor of an early date for vases of the Torcop Group (first half of the fourth century B. C.), I have come to believe that they more probably were made shortly after the middle of the fourth century B. C. (12). The accepted chronology, 350-320 B. C., for the Apulian mugs by the Lampas Painter certainly calls for this change in dating in view of the obvious borrowing from Apulian red-figure which the Caeretan oinochoe (Tav. XXVIII B) indicates. Of course, it could be argued that the *type*, i.e., the shape of a vase lasts considerably longer than does style of painting. Nevertheless, the seemingly exclusive use and popularity of the Tav. XXVIII B oinochoe in Apulian contrast significantly with its rare appearance in Etruscan. Furthermore, I doubt if any great amount of time could have elapsed between « adoption » and « adaptation » of South Italian pottery by Etruscan vase-painters; rather, it seems better to regard these phenomena as nearly contemporaneous.

This conspicuous influence of one fabric upon another demonstrates the need of a thorough investigation of the exact relationships between South Italian and Etruscan red-figured vase-painting, in order to understand better the commercial and cultural ties between Apulia and Etruria during the fourth century B. C.

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0.23 m. *St. Etr., loc. cit.*, p. 140, no. 2. A duplicate of this vase is illustrated in pl. X, fig. 2, and references to the illustration on p. 140 should be corrected to read, fig. 2; reference to « fig. 2 » on p. 141 should then read, fig. 1.

(11) See note 1.

(12) This in no way alters my chronology for the finer (earlier) plates of the Genucilia Group, which gave the initial clue to the existence of a Caeretan fourth-century fabric: see, *The Genucilia Group: A Class of Etruscan Red-Figured Plates*, « University of California Publications in Classical Archaeology », vol. 3, no. 4, Berkeley, 1957.





B.





C.



D.