

THE FULL-SAKKOS GROUP: FALISCAN RED-FIGURED SKYPHOI AND BELL-KRATERS

(Con le tavv. XI-XIX f. t.)

This paper deals primarily with a number of Etruscan red-figured skyphoi, eight of which have been assigned by Sir John Beazley to his « Fluid Group » (*Etruscan Vase-Painting* [hereafter, *EVP*], p. 158 and p. 302) and rightly identified as Faliscan. When placed together with some bell-kraters, they form a compact group that can be best studied as a unit. For the sake of convenience, the group has been tentatively singled-out and named by me in an earlier publication as the « Full-Sakkos Group » (1). This designation has not been given without justification, for only relatively few of the profile female heads, which are found on at least one side of the majority of vases, display a sakkos-type other than the full-sakkos decorated (embroidered) in such a manner as I have shown to be characteristically Faliscan (2). Added white for the flesh color of the female profile follows common practice.

The listing to follow is in no wise meant to be exhaustive, for my intention is only to draw a greater measure of attention than has hitherto been paid to such an apparently prolific and relatively homogeneous group of Faliscan red-figure. Because I be-

* Le lettere maiuscole poste via via fra parentesi si riferiscono alle figure nelle tavole dalla XI alla XIX. (N.d.R.)

(1) M. DEL CHIARO, *Etruscan Oinochoai of the Torcop Group*, in *St. Etr.*, XXVIII, 1960, p. 161 (hereafter, *Torcop Group*). I wish to thank Dottore Mario Moretti of the Soprintendenza alle Antichità dell'Etruria Meridionale for his kind permission to study, photograph and publish the Museo di Villa Giulia vases.

(2) M. DEL CHIARO, *Caeretan vs. Faliscan: Two Etruscan Red-Figured Hydriae*, in *AJA*, 1960, pp. 56-57, *Torcop Group* p. 162; *Caeretan vs. Faliscan: Some Etruscan Red-Figured Kylikes*, in *MAAR*, XXVII, 1962, pp. 203-208.

lieve the frequent appearance of vases and isolated sherds of the group will provide some clue for dating (i. e., the second half of the fourth century B. C.) to archaeologists actively engaged in fieldwork throughout Etruria, I do not wish to delay publication of this material until time permits the identification and listing of all specimens which may be known in the many public and private collections. Any new material either from future or past excavations which has found its way into various collections, can be readily incorporated into or added to the general scheme offered in this paper.

As it is difficult at times to establish the principal side (Side A) for the vases of the Full-Sakkos Group, I shall — to insure consistency — give as Side A that which ordinarily carries the profile female head. Side B, for the majority of the vases brought together thus far, is decorated with a satyr head in profile which will be denoted: « old satyr » if bearded, « young satyr » if unbearded (3). All profile heads, whether female or satyr, face to the left and are framed by a floral vegetal-scroll motif which technically belongs to the upright palmette decoration found beneath the handles of the vase. The variant decorations for Side B can be summarily classified according to the four following types (1): a satyr head (bearded or unbearded) (2); a bird, generally owl-like and « walking » to the left (F and H); (3) a head which duplicates that found on Side A; (4) more rarely: a figured scene, such as a winged being (O), a head which does not follow any of the previously mentioned types (L), or an object which, at present, remains unidentifiable (J).

In both skyphos and bell-krater, the areas below the decorative zone and the interior of the vase are painted black, with the possible exception of a reserved band on the exterior near the base or foot of the vase. The skyphoi range in size from large, 26.5 cms., to very small, 7.0 cms. As given here, the Full-Sakkos Group is comprised solely of skyphoi and bell-kraters.

(3) Because of the coupling of satyr head with a female head on a large number of vases in the Full-Sakkos Group, it is tempting to equate the female with a *maenad*. Such an identification is not entirely unlikely, considering the purpose of both skyphos and bell-krater; i. e., as vessels to be used for the consumption of wine. Quite fitting then, that those portrayed — satyr and maenad — are from the retinue of Dionysos.

SKYPHOI WITH A FEMALE HEAD AND A SATYR HEAD

Campanian skyphoi decorated with profile female heads wearing a full-sakkos are not uncommon (4).

1. Rome, Villa Giulia, inv. 1047
Provenience, Falerii
A. Female Head. B. Head of young satyr.
2. Rome, Villa Giulia, inv. 1048 (A)
Provenience, Falerii
Ht. 19 cms.; diam. 18 cms.
A. Female head. B. Head of young satyr.
3. Rome, Villa Giulia, inv. 1617
Provenience, Falerii
Ht. 26.5 cms.; diam. 23.5 cms.
A. Female head. B. Head of a young satyr.
4. Rome, Villa Giulia, inv. 1618
Provenience, Falerii
Ht. 25 cms.; diam. 25 cms.
A. Female head. B. Head of an old satyr.
Repainting in the floral-scroll motifs and for some details in the head of the satyr.
5. Rome, Villa Giulia, inv. 2333
Provenience, Falerii
Ht. 22 cms.; diam. 22 cms.
A. Female head. B. Head of a young satyr.
Extremely hasty and degenerate painting.
6. Rome, Villa Giulia no. inv. (B)
Provenience, Caere (5)

(4) *CV A Museo Campano*, fasc. I, IV Er, pl. 45, nos. 5, 6, 11, 13 and 14. There are many other examples, especially for the CA Group and by the Painter of BM F 63: see A. D. TRENDALL, *The Painter of BM F 63 and the New Vases from Pontecagnano*, in *Apollo* July 1961, pp. 29-52.

(5) *Caere* is a fairly rare provenience for Faliscan products. Several examples were pointed out for Faliscan oinochoai, Shape VII, *Torcop Group* p. 164. *Tarquinii* for vases of the Full-Sakkos Group argues well for Faliscan imports into Tarquinii, which — I have attempted to demonstrate — account for many Faliscan elements in local Tarquinian red — figure of the second half of the fourth century B. C. See, *An Etruscan (Tarquinian?) Vase in Geneva*, in *Röm. Mitt.*, LXVII, 1960, pp. 29-33.

- Ht. 20 cms.; diam. 19.5 cms.
A. Female head. B. Head of an old satyr.
7. Rome, Villa Giulia, inv. 2260
Provenience, Falerii (Valsiarosa)
A. Female head. B. Head of a young satyr.
8. Rome, Villa Giulia, inv. 2387
Provenience, Falerii (Valsiarosa)
Ht. 9.5 cms.
A. Female head. B. Head of a young satyr.
9. Rome, Villa Giulia, inv. 3698
Provenience, Falerii
Ht. 16.5 cms.
A. Female head. B. Head of a young satyr.
10. Rome, Villa Giulia, inv. 6158
Provenience, Corchiano
Ht. 7 cms.
A. Female head. B. Head of a young satyr.
11. Rome, Villa Giulia, inv. 6478
Provenience, Corchiano
A. Female head. B. Head of a young satyr.
12. Vatican, Museo Gregoriano Etrusco, inv. Z 118
A.D. Trendall, *Vasi Italioti ed Etruschi* vol. II, pl. LXVI, g
Ht. 24 cms.; diam. 21 cms.
A. Female head. B. Head of an old satyr.
13. Vatican, Museo Gregoriano Etrusco, inv. Z 128
A.D. Trendall, *ibid.*, pl. LXVI, h
Ht. 8.5 cms.; diam. 7.5 cms.
A. Female head. B. Head of a young satyr.

The female head on this skyphos, like some others to follow, does not show the full sakkos, but rather the half sakkos (*sphendone*) decorated in a variety of ways fully treated in my study of red-figured plates which belong to the Faliscan branch of the Genucilia Group (6). The six groups of triangularly arranged dots which decorate the half sakkos are unusual however (7).

(6) M. DEL CHIARO, *The Genucilia Group: A Class of Etruscan Red-Figured Plates* « University of California Publications in Classical Archaeology », vol. 3, no. 4, Berkeley 1957 (hereafter, *Genucilia Group*), Chap. IV.

(7) See: SKYPHOI WITH FEMALE HEAD AND BIRD, no. 5 in this paper.

14. Tarquinia, Museo Nazionale, inv. RC 5741
Provenience, Tarquinia
Ht. 8.6 cms.
A. Female head. B. Head of an old satyr.
15. Tarquinia, Museo Nazionale, inv. RC 5807
Provenience, Tarquinia
Ht. 8.5 cms.
A. Female head. B. Head of an old satyr.
16. Tarquinia, Museo Nazionale, inv. RC 7187 (C)
Provenience, Tarquinia
Ht. 9.5 cms.
A. Female head. B. Head of an old satyr.
17. Tarquinia, Museo Nazionale, inv. 974
Provenience, Tarquinia
Ht. 9 cms.
A. Female head. B. Head of an old satyr.
- 18-19. Barbarano Romano, Comune, no inv.
Provenience, Barbarano Romano (Necropoli di S. Giuliano)
A. Female head. B. Head of a satyr (old/young?).
20. Princeton, University Art Museum, inv. 40.286 (D)
EVP p. 302.
Ht. 18.9 cms.; diam. 18.4 cms.
A. Female head. B. Head of a young satyr.
The debased style demonstrated by this vase is not far from no. 5 (Villa Giulia, 2333) above.
21. Bryn Mawr, Bryn Mawr College, inv. P 120
EVP p. 302
Ht. 9.1 cms.; diam. 9.5 cms.
A. Female head. B. Head of a young satyr.
Although the identification, « young satyr » may be disputed (Beazley gives « youth »), I am convinced -on the evidence of all foregoing vases- that such a description is teneable.
22. Ann Arbor, University of Michigan
Kelsey Museum of Archaeology, inv. 2614
CVA University of Michigan, fasc. 1, pl. 24, 3;
EVP p. 158
Provenience, « Chiusi »

(8) A. D. TRENDALL, *op. cit.*, nos. 8 and 9, Capua, inv. 7950 and 7951.

Ht. 20 cms.

A. Female head. B. Head of an old satyr.

The provenience, to me, appears doubtful. The head of the satyr is authentic, but that of the female must be stylistically discarded owing to extreme repainting.

SKYPHOI WITH FEMALE HEAD AND BIRD

The birds which are associated with the female heads can, I believe, be safely identified as owls (F and H), whereas those which appear together with the satyr heads (to be listed below) may sometimes more closely resemble a dove (I). In most cases, the birds are painted white. The presence of both female head and bird on a single vase, also noted on Campanian skyphoi (owls) by the Painter of B. M. F 63, has already been singled out in my study of the « Barbarano Group » (9), a class of Faliscan oinochoai, Shape VII, which carry a female head in profile on the body of the vase and, in some cases, in place of the usual palmette on the neck of the vase, a bird will be found (10). In order to illustrate the close relationship between vases of the Barbarano Group and those of the Full-Sakkos Group, an oinochoe is reproduced here (E) (11).

1. Rome, Villa Giulia, inv. 944

Provenience, Falerii

Ht. 22.5 cms.; diam. 20 cms.

A Female head. B. Bird.

2. Boston, Museum of Fine Arts, inv. 12. 1181 (F)

EVP p. 302

Provenience, « Cumae » (I doubt this provenience).

Ht. 8.8 cms.; diam. 9 cms.

A. Female head. B. Bird.

The following four skyphoi show a half-sakkos (*sphendone*) which, as mentioned above, is characteristic for Genucilia plates

(9) *Torcop Group*, pp. 159 ff.

(10) *Ibid.*, p. 160. See: FULL-SAKKOS PAINTER, no. 6 in this paper.

(11) British Museum, inv. 1913. 7. 22. 1. See: FULL-SAKKOS PAINTER in this paper.

of the Faliscan branch of the Genucilia Group. When possible, the skyphoi will be attributed to their closest Faliscan Genucilia painter or workshop and, for the sake of comparison, I reproduce a Genucilia plate (G) which belongs to the « Plus-Marked Sakkos Genucilia Group » (12).

3. Tarquinia Museo Nazionale no inv.
Provenience, Tarquinii
Ht. 9.5 cms.
A. Female head with half sakkos which is decorated with four large dots. B. Bird.
The style of the head and the treatment of the sakkos comes closest to the « Group of the Striped-Diadem Genucilia Painter », *Genucilia Group* p. 278.
4. Tarquinia, Museo Nazionale, inv. 1012 (H)
Provenience, Tarquinii
Ht. 9.2 cms.; diam. 9.3 cms.
A. Female head with half sakkos which is decorated with four crosses. B. Bird.
The style of the head and the details of the sakkos suggest a mixture of the « Villa Giulia Genucilia Painter » and the « Plus-Marked Sakkos Genucilia Group » (*Ibid.*, p. 272f and pp. 275ff.).
5. Tarquinia, Museo Nazionale, inv. RC 7366
Provenience, Tarquinii
Ht. 9.5 cms.
A. Female head with half sakkos which is decorated with groups of dots. B. Bird.
Although the group of dots which decorates the sakkos is rare, other features in the painting of the head recalls the « Plus-Marked Sakkos Genucilia Group » (*Ibid.*, pp. 275ff.).
6. Rome, Private Collection of Dott. P. Mataloni
Ht. 9 cms.; diam. 9 cms.
A. Female head with half sakkos with unclear decoration.
B. Bird.

(12) Rome, Villa Giulia, inv. 1150 (*Genucilia Group* p. 277). Unfortunately, there are a number of plates by different hands which carry this same inv. (see: *ibid.*, p. 335).

The style of the head, the treatment of the sakkos, and the earring type brings this vase within the sphere of the « Villa Giulia Genucilia Painter » (*Ibid.*, p. 272).

SKYPHOI WITH SATYR HEAD AND BIRD

1. Tarquinia, Museo Nazionale, inv. RC 5761 (I)
Provenience, Tarquinii
Ht. 9.3 cms.
A. Head of a young satyr. B. Bird.

Although the following skyphos is entered here, it has a character very unlike the previous Faliscan specimens, and would be of no great surprise if it eventually proved to be of some local, non-Faliscan fabric. The bird appears to be alighting to the left.

2. Todi, Museo Comunale, inv. 502
CVA (Todi), pl. 12, no. 7. Only Side A is illustrated.
A. Head of an old satyr. B. Bird.

SKYPHOI WITH SATYR HEAD AND UNCERTAIN OBJECT

At Side B of the three following skyphoi is painted (originally in white) an abject which basically presents a configuration resembling a pine-cone⁽¹³⁾. Frankly, I find the form puzzling and, as yet, cannot present a plausible identification. That depicted in no. 3 is set within a lyre-like frame.

1. Tarquinia, Museo Nazionale, inv. 1010
Provenience, Tarquinii
Ht 7.8 cms.
A. Head of an old satyr. B. Uncertain object.
2. Bryn Mawr, Bryn Mawr College, inv. P 125 (J)
EVP p. 302 where the inventory number is omitted.

(13) Professor Trendall has mentioned to me that similar objects appear on the top of stelai in Campanian and look rather like funerary pine-cones one finds in stone. Of course it is also possible a thyrsos-head is implied; if so, the Dionysian association suggested in note no. 3 is further strengthened.

Ht. 9.6 cms.; diam. 9.8 cms.

A. Head of a young satyr. B. Uncertain object.

3. Princeton, University Art Museum, inv. 4545.187

Possibly *EVP* p. 302 where Beazley's description does not match the actual decoration.

Ht 20 cms.; diam. 20,2 cms.

A. Head of a young satyr. B. Uncertain object.

SKYPHOI WITH TWO BIRDS

1. Barbarano Romano, Comune, no inv.

Provenience, Barbarano Romano (Necropoli di S. Giuliano)

A. Bird. B. Bird.

2. Berkeley, University of California Museum of Anthropology, inv. 8/1000

EVP p. 158 and pl. XXXVI, 4.

A. Bird. B. Bird.

BELL-KRATERS WITH A FEMALE HEAD AND A SATYR HEAD

At this time, I know only two bell-kraters (the number will doubtlessly be augmented) which can be placed within the Full -Sokkos Group. Whereas Side A for both kraters is decorated with a female head in profile, Side B differs for each vase: no. 1 shows a young satyr-head; no. 2 a head wearing a *pilos* which presupposes a male (14). Unfortunately, all of the details painted over the white paint of the head and *pilos* have disappeared. Some white paint has been preserved for the floral decoration only at Side B, and this is limited to the motif to the back of the head. The full sakkos depicted on Side A deviates from the usual type, and recalls a similarly treated sakkos for the skyphos in the Villa Giulia, inv. 1617 (no. 3, Skyphoi with

(14) *Pilos* heads (not in white) are common in Campanian in vases of the Cassandra-Parrish Group.

a Female Head and a Satyr Head), which must be by the painter of the bell-krater (Villa Giulia, inv. 7878), no. 1 following.

1. Rome, Villa Giulia, inv. 7878 (K)
Provenience, Falerii
Ht. 27 cms.; diam. 23 cms.
A. Female head. B. Head of a young satyr.
2. Rome, Villa Giulia, inv. 7892 (L)
Provenience, Falerii
Ht. 28 cms.; diam. 24 cms.
A. Female head. B. Male (?) head with *pilos*.
White paint has been used for head and *pilos*, and in the floral decoration at the right.

It is through such bell-kraters, and perhaps more so through the skyphoi, that the Full-Sakkos Group is brought into strong relationship with South Italian vase-painting, particularly with Campanian where bell-kraters and skyphoi are decorated with parallel themes (Side A. Female head. Side B. Satyr head.), not to mention similarities in the subsidiary decoration (15). For the sake of con-

(15) Professor Trendall, with whom I have corresponded about South Italian parallels and to whom I am particularly indebted for much of the information about Campanian included in this paper, has called to my attention the enormous number of Campanian vases with similar decoration. With female and satyr head: *CV A Museo Campano*, fasc. I, IV Er, pl. 38, nos. 3, 6, 7 and 9. With two female heads: J. D. BEAZLEY, *Groups of Campanian Red-Figure*, in *JHS*, LXIII, 1943, p. 104, where three bell-kraters are attributed to the « Vitulazio Painter »; *CV A Museo Campano*, fasc. 1, IV Er, pl. 38, 10 and 12; *CV A British Museum*, fasc. 2, IV Ea, pl. 5, 1; *Not. Scavi*, 1930, p. 551, fig. 6. These vases are very common in Campanian both in the AV and CA Groups. A few can be given here: Painter of BM F 63, *loc. cit.*; Sevres 15 (*CV A* 40, 21), Warsaw 147193 (*CV A* Poland 116, pl. 4, 8); Naples RC 87, Berkeley 8/3242, Mainz RGZM O 12895, Louvre K 273, Karlsruhe B 223 (*CV A* pl. 68, 1).

It appears that all groups of Campanian show the frequent use of female heads, sometimes with male and satyr heads, less commonly with birds and most frequently with another female head. They are found, as Trendall points out, in the Cassandra and Errera Groups, in the minor works of the Ixion Painter, and the above mentioned AV and CA Groups, as well as in the recently investigated Sicilian vase-painting. Professor Trendall has imparted to me that heads are sometimes remarkably similar to those of the Full-Sakkos Group, both in the use of added white and in the type of Sakkos employed. He has further observed a particular correspondence between the head on Boston 12 181, here (F) and some of those on vases of the Ixion Group, while that on Tarquinia 1012,

venience, one prime example for Campanian is given here (M) 16).

The Full-Sakkos Group bell-krater, no. 2 (L) offers a striking comparison with a bell-krater in Ferrara which has been classified as « Alto-Adriatico » (N) (17) and clearly shows more than coincidental links with the Faliscan bell-kraters of our Full-Sakkos Group. I need point out only the crosses within the sakkos, the abbreviated and more stylized rendering of floral-scrolls and laurel subsidiary motifs on the Alto-Adriatico bell-krater.

THE FULL-SAKKOS PAINTER

Although some of the vases listed in the Full-Sakkos Group could be attributed to a specific painter (only two vases were singled-out to be the work of one artist: a skyphos and a bell-krater in the Villa Giulia, nos. 1717 and 7878), I have felt no great need to emphasize connoisseurship for such a compact and homogeneous group of vases. Nevertheless, I have here brought together and set apart a number of vases which deserve special attention for they are decorated by a single Faliscan vase-painter who artistically surpasses any of his known « colleagues » within the group. This Faliscan vase-painter, whom I shall call the « Full-Sakkos Painter » also exhibits a great versatility for he has executed vases other than skyphoi: a hydria, oinochoai, and a kylix. Some of these have already been published by me (nos. 4,6,7 and 8 below), but without any attempt at specific attribution.

here (H) is much nearer to those on CA vases. I have relegated this information to a footnote because a fuller investigation would extend far beyond the scope of this paper. Professor Trendall and I are, however, in complete accord that a cooperative effort at some future date- aimed at a detailed comparison between Etruscan and Campanian might yield interesting results. Such a study would certainly be most important in establishing which one influenced the other, as the influence of one fabric upon the other is considerable and indeed obvious.

(16) Metropolitan Museum of Art, inv. 41.162.263 (once Gallatin, *CVA Gallatin Collection*, pl. 64, 2a-b).

(17) I am informed that Dottoressa Riccioni is at present working on the Head Vases of the Alto-Adriatico Group, which she now believes to be of Etruscan origin.

SKYPHOI

1. Rome, Villa Giulia, no inv.
Provenience, Caere
Ht. 20 cms., diam. 25 cms.
A. Female head. B. Head of an old satyr.
2. Princeton, University Art Museum, inv. 45.188
EVP p. 302 where Princeton « 45.198 » should be corrected to 45.188
Ht. 22.5 cms.
A. Female head. B. Head of a young satyr.
Very fragmentary; some pieces missing.
3. Rome, Villa Giulia, inv. 23441
Provenience, Capena (Leprignano)
Ht. 14 cms.
A. Female head. B. Female head.
This vase displays a curious practice: white is used for the flesh color on one side of the vase, but totally neglected on the other (18).

The following skyphos is of extreme interest because the reverse side is decorated with a figured scene: a winged figure seated to the left, who holds various objects (staff and wreath?) in each hand. Owing to the fugitive nature of the added white used in this figure, the sex and details are obscure.

4. Rome, Villa Giulia inv. 922 (O)
Torcop Group pl. XVIII, fig. 17 where Side A is illustrated.
Ht. 30 cms., diam. 25 cms.
A. Female head. B. Winged figure seated to left.

A winged figure, seated to left, depicted in an identical style is found on the body of an oinochoe (Shape VII). A fillet is held in the left hand, and an obscured object in the right; a fillet hangs in the field to the left. On the neck of the vase, another winged figure walks slowly to the right.

(18) This same practice is true for a skyphos in the University of California Museum of Anthropology, inv. 8/1000 (no. 2, SKYPHOI WITH TWO BIRDS in this paper). White is used for only one of the two birds. A number of Campanian head-vases, Trendall tells me, disclose similar treatment.

OINOCHOE (shape VII)

5. Rome, Villa Giulia, no inv. (P)
Provenience, Falerii (Necropoli di Penna)
Ht. 38 cms.
Body: Winged figure seated to left.
Neck: Winged figure striding to right.
6. Rome, Villa Giulia, inv. 17424
« *Torcorp Group* » p. 160, no. 3 and pl. XVII, fig. 13
(a reversal of figure references has unfortunately taken place: read fig. 13 in place of « fig. 14 » for no. 3, and fig. 14 instead of « fig. 13 » for no. 1); *AJA* LXX, 1960, pl. 31, fig. 4.
Provenience, Rignano Flaminio
Ht. 35.5 cms.
Body: female head in profile.
Neck: bird (duck or goose?) walking to left.

KYLIX

7. Rome, Villa Giulia, inv. 7883
Mem. Am. Ac. XXVII, 1962, p. 205 and pl. II, figs. 7-8.
Provenience, Falerii
Ht. 7.2 cms., diam. 20 cms.
Medallion of the bowl: Female head in profile

HYDRIA

8. Rome, Villa Giulia, inv. 7879
AJA LXIV, 1960, p. 56 and pl. 31, fig. 2.
Provenience, Falerii
Ht. 28 cms.
Body: Female head in profile.

On the stylistic evidence provided by the young satyr head depicted on Side B the Princeton skyphos 45. 188 (no. 2 in this list), the following two further skyphoi are likely products of the Full-Sakkos Painter.

SKYPHOS

1. Vatican, Museo Etrusco Gregoriano, inv. Z 120
A.D. Trendall, *Vasi Italioti ed Etruschi* vol. II, pl. LXVII,
Ht. 24 cms., diam. 23 cms.
A. Young satyr. B. Bird (goose?) with outspread wings
about to take off to left.
2. Seville, Museo Arqueológico, inv. 2863
My only information is based on a photograph which
Professor A.D. Trendall kindly placed at my disposal. Side
A. Head of a young satyr.

The following oinochoe in London (E) has been reproduced to illustrate earlier mention in this paper of vases belonging to the Barbarano Group (19), of which this is an exceptionally fine example. Although some minor details may suggest otherwise, I believe that this Faliscan oinochoe is clearly one of his best pieces.

OINOCHOE (Shape VII)

London, British Museum, inv. 1913.7.22.1 (E)
« *Torcop Group* » p. 161, no. 28. *EVP* p. 302 where it is
incorrectly given « 1913.7.22.4 »
Body: Female head in profile.
Neck: Palmette.
Exceptionally well-preserved.

CONCLUSION

Faliscan artists of the Full-Sakkos Group did not restrict themselves to any single vase shape, for this brief study has shown that — in addition to small Genucilia plates — they utilized the better known major shapes, such as bell-kraters, skyphoi, kylikes, hydriai and oinochoai. Although the group of skyphoi and bell-kraters brought together under the heading « Full-Sakkos Group » derives its name from the *full-sakkos* worn by the female profile

(19) See note no. 9.

heads depicted on most of the vases, we have seen that those showing a *half-sakkos* (*sphendone*) can be associated with vase-painters of the Faliscan branch of the Genucilia Group. Furthermore, the oinochoai of the Barbano Group can be brought within the scope of the Full-Sakkos Group.

In sum, various Faliscan vase-painting « Groups »: the Genucilia Group, the Barbarano Group and the Full-Sakkos Group, as well as a few isolated vases — which have been studied and published independently over a period of years — can now be considered, on the basis of the conspicuous inter-relationship of theme and style of painting, products of one large Faliscan workshop whose activity can be broadly placed — for the present — within the second half of the fourth century B.C. All of the assorted shapes were very likely decorated contemporaneously with no particular « Group » revealing any chronological precedence over the other. The more degenerate and hasty specimens within the individual groups were probably produced near the close of the century.

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A



C





B



D



M





E



P



F



G



N



H



I





J



O





K



L

