

THE ORBETELLO GROUP

TWO ETRUSCAN RED-FIGURED FABRICS

(Con le tavv. VII-IX f.t.)

Formation of the *Caeretan Figured Group*, (1) has proved of inestimable value for the attribution of various Etruscan red-figured vases to ceramic workshops active in Caere during the second half of the 4th Century B. C. In some cases the vases have been previously studied and conveniently grouped, but with no conclusion as to place of manufacture; for example, the « Painter of Brussels R 273 whom Sir John Beazley has recognized (2) and whose style has brought him within the framework of the Caeretan Figured Group (3), Now, another of Beazley's groups (4), the « Orbetello Group » — or at least a part of it — can be considered for « membership » within the Caeretan fabric.

Although the two vases which comprise Beazley's « Orbetello Group », one in Volterra (*tav. VII a-c*) and the other in the Vatican (*tav. VIII a-b*), are *oinochoai* of similar form (Shape VII; « beakedjug ») and their red-figured decoration void of relief-lines, close analysis of the painting reveals stylistic differences which argue strongly against attribution to any one specific Etruscan center. It can be shown that the Volterra vase properly belongs to the Caeretan Figured Group, whereas the peculiarly proportioned figures on the Vatican vase are totally inconsistent with any style known to me for Caeretan red-figure. Consequently, we must look beyond Caere for the point of origin of the Vatican vase discovered in the Necropolis of Orbetello (5).

(1) M. DEL CHIARO, *The Caeretan Figured Group*, in *AJA* LXX, 1966, pp. 31-36 (hereafter, *Caeretan Figured Group*).

(2) BEAZLEY, *E. V. P.*, p. 167.

(3) *Caeretan Figured Group*, p. 33.

(4) BEAZLEY, *E. V. P.* p. 147.

(5) The « Orbetello Group » derives its name from the provenience of the Vatican *oinochoe*: BEAZLEY, *E. V. P.*, p. 147, no. 1.

CAERETAN RED-FIGURE

Before discussing the Volterra *oinochoe* and its position within the « Caeretan Figured Group », it is convenient to briefly summarize some features of the group. With but relatively few exceptions, the subjects represented on the vases seem not to be imbued with any highly significant theme for, in general, they depict a variety of figures either seated, standing, or moving to right or left. The most common scene treats simply of women — at times, youths — seated on a rock approached by other women, youths, satyrs, erotes, *Nikai*, all of whom generally bear gifts of which the more usual are beads or wreaths. Whether seated or standing, the women hold in an extended hand any one of an assortment of objects: mirror, fan, beads, wreath, offering-tray, cushion, *tympanum*, etc. At the necks of the *oinochoai*, there frequently appears a woman who strides across the picture field, more often than not past an altar.

Stylistically, the Caeretan Figured Group has been divided quite arbitrarily according to the rendering of the lower edge (the hem) of the female garment. This distinctive treatment of the hem has prompted convenient names which characterize and identify the products of two workshops: the Crescent-hem and Dotted-hem Workshops.

The Volterra *oinochoe* assigned by Beazley to the « Orbetello Group » shows an adequate number of these and additional features to justify attribution to a painter of the Caeretan Figured Group. Since an additional number of vases in Volterra (Museo Guarnacci and all *oinochoai*, Shape VII) (6) can be attributed to the same hand as that for Beazley's Volterra vase (no. 1 and *tav.* VII), the artist fully merits the name, the « Volterra Caeretan Painter ».

1. Volterra, Museo Guarnacci (*tav.* VII a) (7). No inv. number. Proven. Volterra; BEAZLEY, *E. V. P.* p. 147. Height, 35 cms. Body: (visible at the right side only). A naked and rather effeminate youth, with hair arranged in long pony-tail, runs to the left. In his extended right hand, he holds egg-shaped object (cushion or *tympanum*?). In the field: *paterae* and hanging wreath. Neck: Woman moving swiftly to the right while looking back. Fan-like object held in left hand (right hand not visible). Hair combed back with long, loose pony-tail.

(6) I wish to thank Director Enrico Fermi for the excellent photographs used in *tav.* VII, and for his permission to publish the Volterra *oinochoai*.

(7) I know this vase only from the Alinari photo, no. 34715, 2. Hence, my description is limited to the right side of the vase.

2. Volterra, Museo Guarnacci (*tav. VII b*). No inv. number. Provenience. Volterra. Height, 37,5 cms. Body: Woman seated on a rock at the left, but facing to the right toward an approaching Eros. *Patera* in the field between them. Neck: Eros very much like that on the body of the vase.

3. Volterra, Museo Guarnacci (*tav. VII c*). No inv. number. Height, 35 cms. Body: Altar at the center; a woman to the left, Eros to the right. The woman moves to the left while looking back. In her upraised left hand, she balances an offering-tray. The Eros moves toward the woman at the left. Neck: Swan with outstretched wings and long neck extended upward.

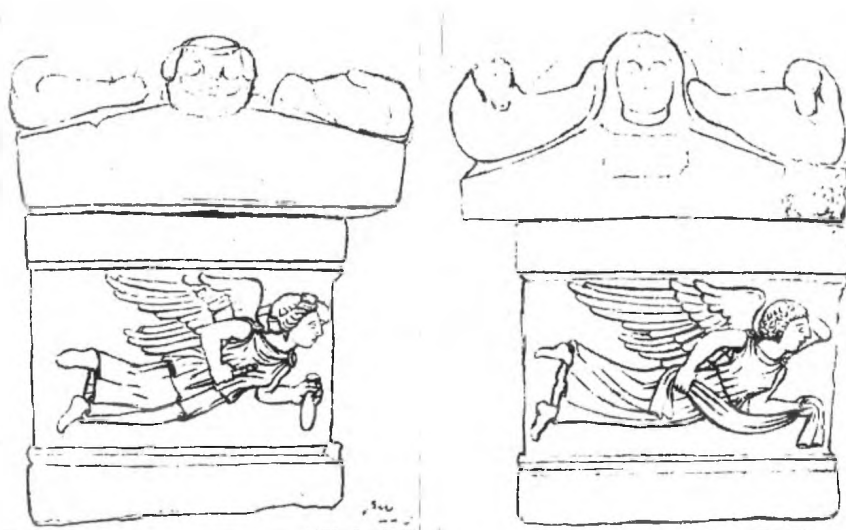


fig. 1 - Short Ends of Stone Sarcophagus from Tarquinia. Florence, Museo Archeologico, inv. no. 75 268.

4. Milano, Market (*tav. VII d*) (8). A. STENICO, in *Finarte V* (Auction Catalogue, March, 1963), no. 130 and pl. 68. Height, 30.4 cms. Body (visible at the left side only): A maenad moving to the left while looking back. A fan-like object is held in the upraised right hand, a *thyrsos* in the left. Hanging wreaths and *paterae* in the field. Stenico mentions «una figura alata» at the right who must be an Eros. Stenico identifies the objects in the maenad's hands as a knife and goat-shank. Neck: Griffin originally painted in white.

Some consistencies should be noted throughout in the subsidiary decoration. In the decorative zone running round the shoulder of the *oinochoai* at the join of the neck to body, a rough egg-and-

(8) I am grateful to Professor Arturo Stenico, University of Milano, for the photograph of the Milano *oinochoe*.

dot pattern is used for all four vases. Below the picture field on the body of the vase, however, nos. 1, 2, and 3 show a narrow band with a series of hastily painted chevrons facing left. On the Milano vase (no. 4), the reserved band is broader and unadorned, but its placement poorly planned, for the painter was forced to cut through the band to complete the lower portion of the maenad. On the neck of the *oinochoai* near the mouth or lip, vases nos. 1 and 2 are simply blacked-out, but nos. 3 and 4 carry decorative bands: with alternation of large black dot and two vertical strokes on no. 3; egg-and-dot like that on the shoulder for no. 4.

Although the thick and pasty black glaze-paint used by the Volterra Caeretan Painter is not usual for vases of the Caeretan Figured Group, the presence of white paint for the flesh color of the women and traces of it for the bird and griffin is consistent with normal practices within the group. Common filler motifs are hanging wreaths and *paterae* (nos. 1, 2 and 4) which recall analogous decoration on red-figured *oinochoai* of the « Torcop Group » produced at Caere (9). On the evidence of the « Villa Giulia Torcop Painter », a specific artist of the Torcop Group who provided the « key » to the discovery of the broader and more significant Caeretan Figured Group (10), it is highly probable that the Volterra Caeretan Painter may have decorated *oinochoai* of the Torcop Group. However, this is difficult at present to substantiate owing to the absence of any typical Torcop Group female profiles on the vases under discussion.

A feature of potentially major importance for the position of the Volterra Caeretan Painter within the Caeretan Figured Group may be found in his treatment of the hem or lower edge of the female garment. Because of this, the Volterra Caeretan Painter does not fall neatly into one of the two workshops established for the group. On three of his *oinochoai* (nos. 1, 2 and 3), the hems show both crescents and dots, a row of each placed one above the other. Oinochoe no. 4, however, receives only crescents, but the cursory nature of the decoration reflects the lapse in composition noted in the overlapping of the lower decorative band with the maenad. It may very well be that the Volterra

(9) M. DEL CHIARO, *Etruscan Oinochoai of the Torcop Group*, in *St. Etr.* XXVIII, 1960, pp. 137-164 (hereafter, *Torcop Group*).

(10) *Caeretan Figured Group*, p. 31 and p. 34.

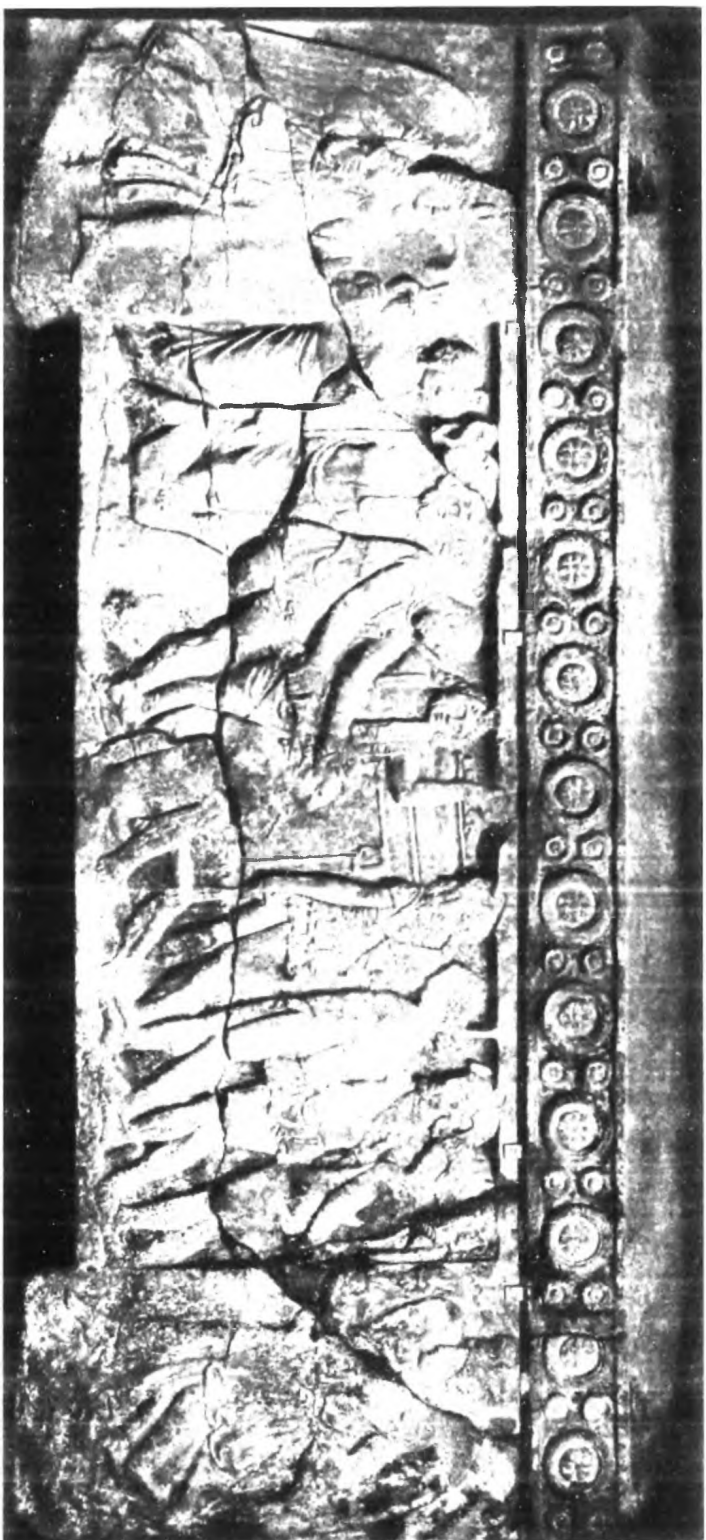


fig. 2 - Long Side of the Torre San Severo Sarcophagus with « Sacrifice of the Trojan Prisoners ». Orvieto, Museo della Fondazione Faina.

Caeretan Painter stands midway between the arbitrarily designated Crescent-and Dotted-hem Workshops. However, confirmation must await a more complete study of the Caeretan Figured Group.

Beazley (11) has noted that, « the woman on the neck of the Volterra vase recalls those on an *oinochoe* of the same shape from Populonia (12) » This latter vase from Populonia is known to me and unquestionably belongs to the Dotted-hem Workshop and tentatively placed near the work of the Villa Giulia Caeretan Painter (13), but could eventually prove to be by his hand. Furthermore, Beazley has recognized stylistic similarities with vases by the Painter of Brussels R 273, an artist to whom A. Stenico (14) attributes the Milano *oinochoe* (no. 4). As mentioned earlier, the Painter of Brussels R 273 has become a bonafide artist of the Caeretan Figured Group.

Nonetheless, of primary significance here is cognizance of the fact that the *oinochoai* attributed to the Volterra Caeretan Painter quite properly belong to the Caeretan Figured Group. Only a few additional details extremely characteristic of the group need be cited for the work of this painter in order to justify inclusion of his *oinochoai* within the Caeretan Figured Group: the *fleur de lis* bows painted in white at the shoulders of the *peplos* best seen in nos. 1 and 3 (15) and the vertical band (border) that runs down the center of the *peplos* from neckline to hem.

TARQUINIAN RED-FIGURE

The second vase of Beazley's « Orbetello Group » is an *oinochoe* in the Vatican (no. 1 below and *tav. VIII a-b*) on which the painterly style is so markedly different from that of the Volterra Caeretan Painter and so distant from that normally associated with Caeretan red-figure, that it must doubtlessly reflect an artistic climate distinctively alien to Caere. Whatever features which at first glance seem to point to the «Caeretan Figured Group» — *crede cre-*

(11) *E. V. P.*, p. 147.

(12) *Not. Scavi* 1934, p. 415, fig. 69.

(13) *Caeretan Figured Group*, p. 34.

(14) STENICO, *loc. cit.*

(15) When the *fleur de lis* seems missing in the works of painters who ordinarily indicate such ties to the *peplos* (here, no. 4), it is most likely due to the fugitive nature of the added white paint.

scents at the hems, hanging wreath in the field, general configuration of seated woman approached by satyr, *Nike*, etc. — are understandable in the light of my proposal for a red-figured fabric produced locally at ancient Tarquinii (16). In such case, I have attempted to show that, during the second half of the 4th Century B. C., Tarquinian vase-painters were strongly influenced by contemporary Caeretan and Faliscan red-figured vases imported at Tarquinii (17).

1. Vatican City, Museo Gregoriano Etrusco (*tav. VIII a-b*). Inv. no. Z 114. Provenience, Orbetello, according to Beazley. Height, 39.5 cms. GIGLIOLI A. E., pl. CCLXXVII, 4; BEAZLEY, E. V. P., p. 147; A. D. TRENDALL, *Vasi antichi dipinti del Vaticano - Vasi italoti ed etruschi a figure rosse*, 1953. I and II, p. 247f. and pl. LXV, a-b. Trendall does not give a provenience for the vase and considers it « Late Faliscan ». Body: A long, hanging wreath at center which divides picture zone into two parts. At the right, a woman is seated on a rock and faces left. At the left, a woman is also seated on a rock, but faces to the right toward an approaching satyr who may have originally held in his outstretched hands beads or small wreath. Both rocks, painted white, are curiously anvil-shaped. Neck: A *Nike* at the left moves to the right toward an enthroned *Zeus* who cradles his thunderbolt (painted white) in his left arm. The throne, now faintly visible, was originally painted in added white.

Three vases of contrasting shape, each of which are decorated with figures exhibiting the unique and peculiar style noted on the Vatican *oinochoe* (no 1), should be credited to a single artist. In this respect, I should like to name the painter of the four vases, the « Tarquinia Epaulets Painter » after the curious epaulet-like forms at the shoulders of the *peploi* worn by his women.

2. Tarquinia, Museo Nazionale (*tav. VIII c*). *Oinochoe*, Shape VII, inv. no. RC 7177. Provenience, Tarquinii Height, 32 cms. Body: At the center of the vase, a *Nike* stands frontally behind an altar (painted white) which hides the lower part of her body. The *Nike's* wings are outstretched and unpainted but decorated in the upper portion with neatly executed dots. A youthful male figure seated to each side. Whether youth or satyr is difficult to determine from the photograph and my incomplete notes. Nevertheless, I strongly suspect they are satyrs. That at the left faces to the right and holds in his upraised left hand a fluted bowl painted in white. The figure at the right holds a long, white object with feathery or barbed end in the right hand. The *Nike* who looks toward the figure

(16) M. DEL CHIARO, *An Etruscan (Tarquinian?) Vase in Geneva*, in *Röm. Mitt.* LXVII, 1960, pp. 29-33.

(17) Additions to note 16 have been made periodically: M. DEL CHIARO, *Tarquinian Red-Figured Skyphoi*, in *Röm. Mitt.* LXX, 1963 LXXIV, pp. 63-67 and *A Tarquinian Oinochoe and Skyphos*, in *Röm. Mitt.* LXXIV, 1967, pp. 256-258.

at the right apparently offers him some unidentifiable object (painted white) with her left hand. Neck: Athena, wearing crested helmet and *aegis*, indicated by *gorgoneion* painted in white, is seated on anvil-shaped rock (unpainted) and faces to the right. Suspended from her left hand is a long, ribbon-like form painted in white. This cannot be interpreted as her spear since it is bent and does not extend higher than her hand.

The Tarquinia *oinochoai*, nos 1 and 2, each show two horizontal and parallel ridges below the lip of the vase; the crest of Athena's helmet cutting across the lower ridge on vase no. 2. Although such ridges or ribbons are known for *oinochoai*, Shape VII, already attributed to Tarquinian red-figure (18), they are not exclusively Tarquinian for similar ridges appear on *oinochoai* of the Caeretan Torcop Group (19). The shoulder of both vases at join of neck and body is decorated with a narrow band bearing a similar egg-and-dart pattern embellished with white dots or vertical dashes. Above the picture field on the neck of vase no. 1, there is a very thin decorative pattern comprised of modified egg-and-dart executed with white paint on black background. Vase no. 2, on the other hand, is blacked-out altogether.

3. Geneva, Musée d'Art et d'Histoire (*tav. IX a-b*). *Stamnos*, inv. no. MF 164. Height, 29.9 cms. BEAZLEY *E. V. P.* p. 301. Side A: Woman seated on a cut-block facing to the left but turning round. Her left hand rests on the block, the right is extended but with no visible object in hand. Side B: Naked bearded man looking up while facing to the left. His right leg is bent and upraised, foot resting on a stone. White shoe on left foot, whereas the right foot is cut off by the lower border of the picture zone. Despite a missing tail, I believe this figure is best regarded as a satyr.

On the shoulder of the vase and at its rim are decorative bands with bold egg-and-dart motifs. To each side of the single figures which appear on each side of the *stamnos* are floreal/vegetal designs; beneath the handles are painted upright palmettes and *paterae*.

In the excavation storehouse (Magazzino) at Cerveteri (ancient Caere), I have encountered a large fragment of a *calyx-krater* whose extant decoration is, with certainty, by the Tarquinian Epaulets Painter (20).

(18) See *Röm. Mitt.* LXVII, 1960, pl. 10, figs. 1 and 3; LXXIV, 1967, pl. 93, figs. 3-4.

(19) *Torcop Group*, pl. X, figs. 1 and 3; pl. IX, fig. 6.

(20) Tarquinian and Caeretan red-figure, of course, appear, together at Tarquinii (see notes 16 and 17), but from my investigation of proveniences for Caere

4. Cerveteri, Magazzino (*tav. IX c-d*). No inv. number. *Calyx-krater* (highly fragmentary). Preserved height, 22 cms. Provenience, Caere.

Side A: Woman seated on anvil-shaped rock and facing to the right but looking round. Her left hand is upraised.

Side B: Naked youth (satyr?) looking up and facing to the left. Right foot upraised, perhaps resting on a high stone. A curious, large round form or object seems to be supported in both hands. Floral/vegetal motifs, not wholly unlike those on vase no. 3, flank at least one side of the figures.

The black glaze-paint employed by this Tarquinian red-figured artist is quite thick and pasty and, consequently, very opaque and with little sheen or gloss. White paint is added extensively for the flesh tones of this women, rocks, small objects carried or worn by various figures, but very sparingly for embellishment of subsidiary decoration. In addition to the afore-mentioned « epaulets » from which this painter derives his name, special features that clearly denote his particularly hand are to be seen in the « geisha-girl » coiffure of his women and the peculiar anvil-shaped rocks upon which his women normally sit. In general, his figures are tall and slender, in sharp contrast to the short and stocky figures depicted by the Volterra Caeretan Painter discussed earlier in this paper (*tav. VII*). When seated, the long-limbed figures of the Tarquinian Epaulets Painter recall a relief depicting two seated Etruscan demons carved on the short end of a stone sarcophagus from Tarquinii presently in Copenhagen (21). These winged creatures exhibit a remarkable kinship to the figure represented on the *oinochoai* through the slim, lithe, and attenuated proportions of their bodies.

A more direct and, I believe convincing link between the general style of the Tarquinian Epaulets Painter and his artistic climate as reflected in Tarquinian sarcophagi is illustrated by an example in Florence (22). Of the sculptured reliefs found on all

retan red-figure (M. DEL CHIARO, *Distribution of Caeretan Red-Figured Pottery*, in *AC XVIII*, 1966, pp. 115-118). I have also noted Tarquinian red-figure in Ampurias and Alalia (Aleria). The same is true for « Orbetello » if correctly cited by Beazley for his Vatican *oinochoe* (inv. no. 114).

(21) Copenhagen, Ny Carlsberg Glyptothek, inv. no. H 278: GIGLIOLI, *A.E.*, pl. CCCXLIX, 4; HERB., *Sark.*, p. 32, no. 50 and pls. 11-12 (for the short side with winged demons., pl. 11, b).

(22) Florence, Museo Archeologico, inv. no. 75 268 (discovered at Tarquinia

four sides, those at the short sides or ends concern us here. A single *Lasa* in full horizontal flight is carved on each panel, one bears a sash, the other an *alabastron* and its dip-stick. Line-drawings of these *Lasas* (fig. 1) (23) have been chosen over actual photographs (24) because they reveal more clearly the epaulet-like character at the shoulders of the *peplos*. Close scrutiny will disclose that the « epaulets » are, in reality, the vase-painters's graphic rendering of the sculptor's modelled (carved) representation of a button and loop at each shoulder. That is to say, that a single large button is attached to the front portion of the *peplos* at each shoulder, and the back portion carries corresponding loop or button-hole that simply hooks over the button for necessary support.

From this sarcophagus doubtlessly manufactured at Tarquinii, it is only natural to turn to a far more renowned example that shows identical details to the *peplos*; namely, the polychromatic peperino sarcophagus from Torre San Severo at Orvieto (25). Although this elaborate sarcophagus was discovered in the Territorio Volsiniese which borders on the territorio Tarquiniese, Torre San Severo is located well on the road between Orvieto and ancient Tarquinii. That stone sarcophagi produced in Tarquinii were exported to the northeast is supported by finds from Tuscania and Viterbo. Hence, it is highly possible that the Torre San Severo Sarcophagus was actually created in Tarquinii where there is strong predilection for Underworld themes in funerary context.

The reliefs on the Torre San Severo sarcophagus which demand our special attention are located at two of its four carved sides; that is, on one long and one short side (26). Flanking the central panel of the long side portraying the Sacrifice of the Trojan Prisoners, are two large *Lasas*, one to each side and moving toward the center with a serpent in each hand

in 1892): GIGLIOLI, A. E., pl. CCCL, 2-3; HERB, *Sark.*, p. 22f., no. 23, figs. 2-6 and pl. 110, b and c.

(23) HERB., *Sark.*, pl. 110, b and c.

(24) *Ibidem*, p. 25, figs. 5 and 6.

(25) Orvieto, Museo della Fondazione Faina: GIGLIOLI, A. E., pls. CCCXLVII and CCCXLVIII; HERB., *Sark.*, p. 40f., no. 73 and pl. 36.

(26) The long side with the « Sacrifice of Polyxena » (produced in color: GIGLIOLI, A. E., pl. CCCXLVII) and the short side with « Odysseus Evoking the Shade of Teiresias in Hades » require no discussion in the present context.

(fig. 2). Of paramount importance are the *peploi* of the *Lasas* which, like those worn by their counterparts on the Florence sarcophagus previously discussed (fig. 1), display the epaulet-like buttoning. At the end or short side with the representation of Circe and Odysseus, including two of this companion partially transformed into beasts, the *peplos* of Circe should be noted for its « epaulets ».

It may prove of particular merit and importance that this detail of feminine apparel in the work of the « Tarquinian Epaulets Painter » and on two sarcophagi — one known to be from ancient Tarquinii — point to a specific Etruscan environment (27). Hence, some special insight is offered into the feminine fashions current in Tarquinii at the end of the 4th Century B. C. (28). Although one should properly consider the contemporary and celebrated tomb-paintings of Tarquinii for parallels in female attire, I must reserve such detailed investigation, which time does not here permit, until publication of Beazley's « Funnel Group » (29). This latter group of Etruscan red-figure pottery, which I presently believe to be comprised of vases produced in Tarquinian workshops, is the subject of current research and should reach publishable form in the near future. It now seems possible, through the correlation of Tarquinian vase-painting, sculpture, and tomb-painting, to recognize an artistic « environment » hitherto unsuspected for ancient Tarquinii. Without doubt, such discovery will serve to add many Etruscan red-figured vases of unknown fabric to the

(27) The analogies made between the vases of the Tarquinian Epaulets Painter and the Tarquinian Sarcophagi, including the Torre San Severo Sarcophagus at Orvieto, provide evidence of chronological significance for the sarcophagi which have been dated between the end of the 4th and first half of the 3rd Centuries B. C. It now seems more satisfactory to place them within the second half of the 4th Century B. C., or at least to the last decades of that century.

(28) The formation of the « Caeretan Figured Group » (see note 1), contemporary with the Tarquinian *oinochoai* under discussion, was greatly facilitated by the recognition of such consistent details as the broad band running down the center of the *peplos*, the treatment of the hems, and the *fleur de lis* at the shoulders. Hence, the womanly attire represented on vases of the group reflects female tastes and fashion current at Caere during the second half of the 4th Century B. C. Likewise, female fashions for Tarquinii at this same time are reflected, but to a lesser degree, by the *peplos* with « epaulets » here noted.

(29) BEAZLEY, E. V. P., p. 141 ff.

ever-increasing number of specimens now attributable to Tarquinian vase-painters of the second half of the 4th Century B. C. (30).

MARIO A. DEL CHIARO

(30) See notes 16 and 17.



a

Oinochoe, Shape VII, by the Volterra Caeretan Painter.
Volterra, Museo Guarnacci, no inv. number



b

Oinochoe, Shape VII, by the Volterra Caeretan Painter.
Volterra, Museo Guarnacci, no inv. number



c

Oinochoe, Shape VII, by the Volterra Caeretan Painter.
Volterra, Museo Guarnacci, no inv. number



d

Oinochoe, Shape VII, by the Volterra Caeretan Painter.
Volterra, Museo Guarnacci, no inv. number



a

Oinochoe, Shape VII, by the Tarquinian Epaulets Painter.
Vatican City, Museo Gregoriano Etrusco,
inv. no. Z 114



b

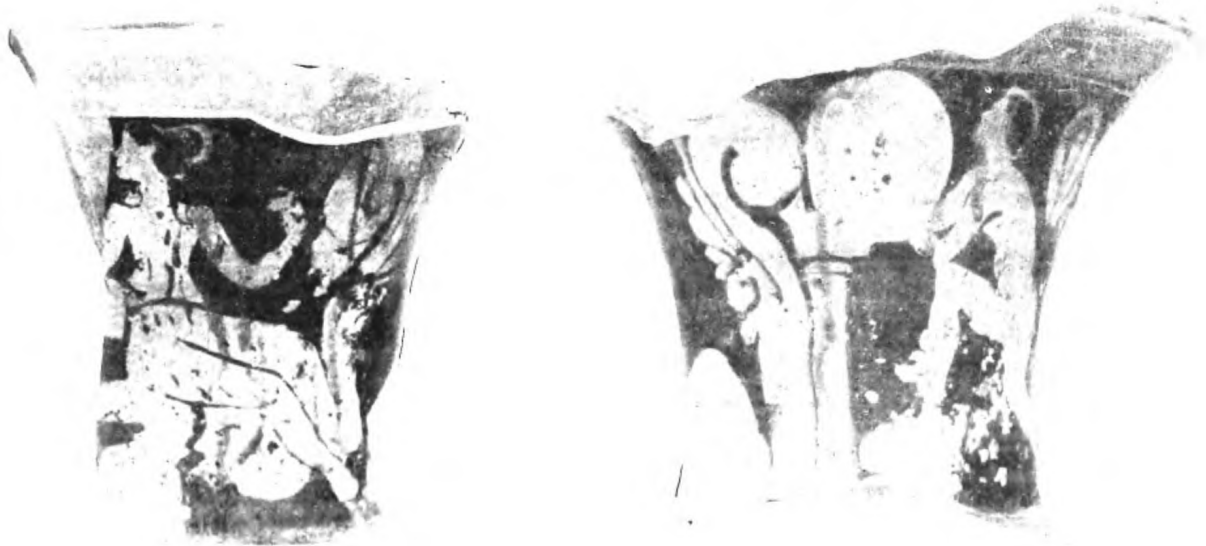
Oinochoe, Shape VII, by the Tarquinian Epaulets Painter.
Tarquinia, Museo Nazionale, inv. no. RC 7177



c



Stamnos by the Tarquinian Epaulets Painter.
Geneva. Musée d'Art et d'Histoire, inv. no. MF 164



Fragment of a *Calyx-Krater* by the Tarquinian Epaulets Painter.
Cerveteri, Magazzino, no inv. number