

An Olpe with a Quadriga-Protome

The black-figured olpe illustrated on Plates IV-V is in the collection of the Archaeological Institute at Utrecht, inventory number ARCH. 117. The height is 23,9 – 24 cm., the diameter of the mouth is 9,6 cm. The vase has been put together from sherds; a few small pieces are missing viz. under the handle and in the foot of the vase, and in the woman's face and dress. To the right of the woman's legs a stain has been scratched away; in the lower part of the dotted border to the right of the picture a damaged part has been restored.

The lip of the vase is straight and is clearly marked off from the neck; the handle is joined to the slightly projecting rim with two small side-pieces; the foot is rather thick and broad, and has a flat bottom. The colour of the clay is light-orange, the reserved panel on the front-side of the vase is bright orange.

The scene is enclosed between double rows of dots placed crosswise between vertical lines; above the picture there are horizontal lines and a double row of stylized pomegranates linked by a zigzag line. On the neck three palmettes are lying to the right, surrounded by lines, curls and dots, and bordered above and below by horizontal lines. A double row of ivy-leaves attached to a branch with curved stalks (all the leaves are pointing to the central branch) is painted on a white ground on the lip. The delicate white paint has in part disappeared, and with it the leaves. Under the picture, two red lines, very close together and sometimes joining, run round the vase; there are also red lines on the upper side of the foot and along the inside of the neck.

The picture shows the front half of four horses to the right and a woman standing left, in front of the horses; in the field there are branches with fruit or blossoms. The woman is dressed in a long garment; with her left hand she holds up a stiff fold, another fold hangs from her shoulder. She is raising her right hand to the horses' heads. Since the upper part of the face is damaged and the added white has largely disappeared, it is difficult to distinguish the woman's features, but the large eye (placed rather low) and the long chin are noteworthy. The two pole-horses hold their heads up, while the trace-horses bend theirs.

Added red has been used for the band in the woman's hair, for the dots on her dress, and for two horizontal stripes over the fold she is holding up; for a dot on the forelock of the horses and a line along their mane, for the strap hanging from the shoulder of hither trace-horse and for the collar of this horse, for a dot on

the collar of the off trace-horse. Added white has been used for the woman's flesh; for the pendants hanging from the collar of the foremost horse (each pendant consisting of three dots, in front of the horse's chest one of two dots); for the fruit or blossoms on the branches. The white has disappeared for the most part.

The olpe shows the forepart of a quadriga-scene. From the strap hanging from the shoulder of the foremost horse it is clear that the harnessing has not yet been completed, the two pole-horses are ready, the trace-horses are still being harnessed: the hanging strap, the girth, has still to be fastened. These harnessing scenes were very popular with the vase painters of the archaic period,¹ generally the trace-horses are just being brought up, but on our olpe they are already standing in place, and bridle and collar have already been fastened. The figure at the horses' heads has the task to keep them quiet while being harnessed.

The pointed, stiff folds of the dress, the branches in the field² and the long, thin horses' legs are typical for the years around 500 BC. and our olpe should belong to the last decade of the sixth century.

Parallels for the slender olpe type with the offset lip are, for instance, Rhodes 13.472 (Ht. 21,7 cm., CVA. Rhodes 1, III He pl. 10,1), Copenhagen Inv. ABc 979 (Ht. 22,5 cm., CVA. Copenhagen 3, pl. 124,1), Rome, Villa Giulia Coll. Castellani 544 (Ht. 23,9 cm., Mingazzini pl. 83,5), Rome, Villa Giulia 47552, Rome, Museo del Palazzo dei Conservatori 122 (Ht. 24,5 cm., CVA. Musei Capitolini 1, pl. 32,4), Basle market (Ht. 24,8 cm., Münzen und Medaillen A. G. Auction Sale XIV, June 19, 1954, no. 67), Rome, Villa Giulia, Coll. Castellani 543 (Ht. 24,2 cm., Mingazzini pl. 84,9), Baltimore (Ht. 23,8 cm., CVA. Robinson Coll. 1, pl. 37,1), Sèvres 100 (Ht. 23 cm., CVA. Sèvres III He, pl. 16, 7-9), Brussels R 293 (Ht. 25 cm., CVA. Brussels 2, III Ja pl. 1,18), Amsterdam 3417 (Ht. 25,7 cm., CVA. Scheurleer Coll. 1, III He pl. 5,3), Paris, Louvre F 337 (Ht. 24 cm.).

The accessory decoration on the lip and neck of the vases varies and is only on the olpe in Amsterdam almost the same as on the Utrecht olpe.³

The horses on our olpe are very similar to those on the olpe Sèvres 100 and on an oinochoe in Frankfurt (Schaal, Griechische Vasen aus Frankfurter Samm-

1. cf. for instance the lekythos Syracuse 8276 (ABL. pl. 14,1), the lekythos Syracuse 2358 (ABL. pl. 24,3), the oinochoe New York 06.1021.79 (ABL. pl. 25,5), the hydria Berlin 1897 (Beazley, Development pl. 36,2), the hydria London B 304 (Beazley, Development pl. 38,3).

2. Used indiscriminately, see e.g. the rich vegetation above the sea on the lekythos Athens 513 (ABL. pl. 17,1), on the olpe Boston 03.783 (ABL. pl. 17,3), the lekythos Boston 93.99 (ABL. pl. 23,1).

3. The position of the ivy-leaves on the olpe in Amsterdam is different from that on the Utrecht olpe; cf. for the connection of the leaves to the branch the olpe in Baltimore (also on a white ground) and the olpe in Rhodes.

lungen pl. 17), both by the painter of Sèvres 100, and the olpe in Utrecht is probably by the same hand.

Under the foot of the vase there is a graffito: ΔH (ΔH)⁴. The spelling is Ionian, and perhaps the vase has been bought at Athens by an Ionian merchant. The two letters may be the first ones of a name beginning with ΔΗΜΟ (Σ).

Only the front half of the scene is represented on the olpe. Such protomes are not uncommon in vase-painting, and they are not only found on the narrow panels of oinochoae where the available space means a restriction to the artist,⁵ but also on amphorae, hydriae, etc. Especially quadrigae are often rendered in an abbreviated form.⁶

Besides these scenes which are interrupted and cut off by the edge of the panel, many isolated, free-standing protomes of animals occur on the vases, particularly as shield-devices.⁷ The representation of only the head or the front part of an animal may be compared with the portrait of a human being, where it has always been common usage to depict only the head (with or without the upper part of the body) as the most important and characteristic part, as *pars pro toto*.

4. See R. Hackl – *Merkantile Inschriften auf Attischen Vasen*, Münchener Archäologische Studien 1909, p. 29, No. XXI. See, besides the examples mentioned there, also the amphora Louvre F 229 (CVA. Louvre 4, text p. 24), the amphora Louvre F 251 (CVA. Louvre 4, text p. 28), the amphora Louvre F 264 (CVA. Louvre 5, text p. 34), the bellkrater Louvre G 174 (CVA. Louvre 1, text p. 5), the oinochoe Vatican 434 (Albizzati text p. 200).

5. Although complete scenes do occur, see e.g. the olpe Fogg Museum Acc. No. 2259 (CVA. Fogg and Gallatin Collections, Fogg Museum III He pl. XI, 4).

6. See e.g. the half quadrigae on the olpe Sèvres 100 (CVA. Sèvres III He pl. 16, 7–9), the oinochoe Frankfurt (Schaal, *Gr. Vasen aus Frankfurter Sammlungen* pl. 17), the pelike Berlin 1886, the hydria London B 314 (CVA. British Museum 6, III He pl. 79, 3), the pelike mentioned in *NdSc.* 1934, p. 423, fig. 78 b, the pelike Naples RC. 205, the hydriae London 64, 10–7, 279 and 64, 10–7, 210 (CVA. Br. Mus. 6, III He pl. 97, 10 and pl. 98, 1 and 11). Two protomes of quadrigae on either side of the scene on the hydria mentioned in *Humanitas* 8/9, 1959/60, p. 26, figs. 22–23, the hydria Würzburg 311 (Arias/Hirmer fig. 72), the hydria München 1709 (Schaal, *Schwarzfigurige Vasen* pl. XXV, No. 45). Two protomes of bulls on either side of the picture on the pelike Boston 76.53 (*JHS.* 1951, pl. XXI d). The front part of two horses with a horseman (Troilos) and dog on a hydria mentioned in *Annuario* 1923/4, p. 325, fig. 217. The protome of two horses with a horseman on the hydria London B 324 (CVA. Br. Mus. 6, III He, pl. 84, 4).

See also Schaal, *Gr. Vasen aus Frankfurter Sammlungen*, p. 41: that these "Ausschnitte" are merely a matter of carelessness of second-rate painters, as Schaal maintains, is certainly incorrect.

7. See for instance the forepart of a horse with horseman in the inside of the lip cup Boston 98.921; the horse-protome on the rf. kylix Würzburg 467 (Langlotz pl. 136), the lion-protome on the lekythos Bibliothèque Nationale 282 (CVA. Bibl. Nat. 1, III He pl. 44, 5), etc. Protomes of animals are also very popular as coin-types.

It becomes more unusual when also other parts of the body are depicted separately, such as an arm or a running leg,⁸ and it is to us decidedly odd when isolated trotting rear parts of animals are represented: in particular the hind-quarters of horses occur fairly often as shield-devices on the vases.⁹

In view of these examples it need no longer surprise us that there also occur rear parts of animals and of quadrigae cut off by the border of the picture. On the analogy of the protomes one might now speak of "opisthotomes".¹⁰

Returning to the Utrecht olpe with its strongly abbreviated scene, one may wonder whether perhaps this vase has had a counterpart, viz. a second olpe with the continuation of the scene (i.e. the rear part of the quadriga). I actually know of two examples of such olpae:

8. e.g. a right arm with sword on the lid of the pyxis London Brit. Mus. E 770 (Hoppin II, 173). A leg as shield-device on the amphora Toronto 301 (Robinson/Harcum, pl. 36), the hydria London Brit. Mus. B 323 (CVA. Brit. Mus. 6, III He pl. 85, 4), the amphorae Capua inv. no. 7556, 145 and 153 (CVA. Capua 2, pl. 1, 1; pl. 2, 2; pl. 4, 4), the amphora fragment Heidelberg s. 175 (CVA. Heidelberg 1, pl. 34, 1), the lekythos Frankfurt vF 303 (CVA. Frankfurt 2, pl. 47, 5). Also as coin-type, e.g. Seltman - Athens its History and Coinage before the Persian Invasion, Cambridge 1924, pl. XIV, A 204.

9. See for the hindquarters of a horse as a shield-device: the kylix Vatican 368 (Albizzati VI, text p. 153, fig. 92), the amphora München 1408 (CVA. München 1, pl. 36, 4), the amphora Athens CC 751, the column-krater Florence 3991 (CVA. Florence 2, pl. 41, 1), the amphora Louvre F 263 (CVA. Louvre 5, III He pl. 55, 2). The back part of a boar as a shield-device on the shoulder of the hydria Vatican 418 (Albizzati VII, text p. 188, fig. 130). The back part of a lion as a shield-device on the amphora Brussels R 321 (CVA. Brussels 2, III He pl. 20, 8b), the lekythos Paris, Bibliothèque Nationale 282 (CVA. Bibl. Nat. 1, III He pl. 44, 6).

The hindquarters of a horse also occur as a coin-type, see Seltman, Athens, pl. II, A 29 and A 30; cf. also the parallels mentioned by Seltman, o.c. p. 37 and note 4.

10. The most drastic examples of scenes cut off by the edge of the picture are to be found in the work of the Laconian Hunt-Painter, see the tondi of his kylikes Louvre F 670 (Arias/Hirmer pl. 73 above) and Berlin Inv. 3404 (Buschor, Gr. Vasen, 1940, fig. 86). I do not know any example of cut-off back halves of human figures on Attic vases, but there are many back parts of animals, e.g. the hindquarters of a horse in the tondo of the kylix Göttingen J 34 (Jacobsthal Gött. Vasen pl. 10, 36 and pl. 11), in the tondo of the kylix Berlin 2524 (F.R. text III, p. 37, fig. 16), in the tondo of the kylix Louvre G 400; the back part of a dog (?) on the hydria London Brit. Mus. B 358 (CVA. Brit. Mus. 6, III He, pl. 97, 10); the back part of a dog or fox in the kylix Louvre G 636; the back part of a quadriga on an amphora in Naples (Mon. Ant. 22, pl. 58-59), on an oinochoe in Ferrara (Arias/Alfieri, Il museo archeologico di Ferrara, 1955, pl. 8, above left, from tomb 773), on a hydria in Leningrad (Gorbunova/Peredolskaja, Mastera grecheskikh raspisnykh Vaz, Leningrad 1961, p. 21, fig. 9); the rear part of a couple of mules or donkeys on the chous New York, M.M.A. 24.97.34 (Deubner, Attische Feste, pl. 11, 3-4). On a vase depicted in Furtwängler, Coll. Sabouroff, Berlin 1883-87, pl. 58 only the chariot is left of the quadriga, the reins and pole disappear behind a pillar. Cf. also the back part of a horse pulling a chariot on a South Italian vase depicted in Furtwängler, Kleine Schriften II, p. 133).

- A. a bf. olpe in Rome, Museo del Palazzo dei Conservatori 89 (CVA. Musei Capitolini 1, III He pl.33,3) which shows a woman mounting a chariot and holding the reins of four horses of which only the hind-quarters are represented. Pl. VI^{10a}.
- B. a bf. olpe in Cape Town H 4833 (Boardman/Pope, Greek Vases in Cape Town, 1961, pl. IV, 5), with the picture of Dionysos who, carrying a kantharos and vine branches in one hand and holding the reins with the other, is mounting a chariot; again only the hind-quarters of the horses are shown.

It seems likely that these two vases and perhaps also the olpe in Utrecht, originally formed part of "pairs of vases", consisting of one vase with the front part of the scene and a second vase with the corresponding back part.

Pairs of vases do occur in antiquity, but the dispersion of the vases and the loss of the information about their provenances, make it often impossible for us to recognize the matching counterparts. Various sorts of pairs may be distinguished:

1. a pair of two vases of identical shape and with complementary pictures as may be presumed with the olpae in Utrecht, Cape Town and Rome.
2. a pair of two vases of identical shape and with the same representations.¹¹ Such replicas are not very common and they occur mainly during the fifth century. E. v. Mercklin has collected some examples of these replicas, and the two oinochoae by the Mannheim painter he mentions,¹² both from Cervetri, may have been found together,¹³ and in that case they doubtless formed a pair. This is certain of the two pelikae in Rome, Villa Giulia 20846 and 20847.¹⁴
3. a pair of two vases of identical shape and with matching scenes. Examples of this category are two bell-kraters in Ferrara,¹⁵ found in the same tomb, the first depicting one of the labours of Theseus, the other one of the labours of Herakles; two beaked jugs in Ferrara,¹⁶ both from the same tomb, one representing a hawk swooping down on a hare, the other a hawk alone; two

10a. Foto Musei Comunali Roma. I owe a photograph, and permission to publish it, to the kindness of Mr. Colini.

11. Of course we should not pay attention to the mass products of third-rate painters.

12. R.M. 1923-4, pl. II-IV and p. 98 and 105 (London, Brit. Mus. E 555 and Rome, Villa Giulia; ARV² 1065, 1-2.).

13. cf. the two identical pelikae by the Berlin painter (Ferrara T 867 and T 41 D VP; ARV² 205, 114 and 114 bis) both from Spina, but from different tombs.

14. ARV² 494, 2-3, the painter of the birth of Athena.

15. Ferrara T 512; ARV² 1086, 1-2 and 1682: the painter of the Ferrara Sinis; Aurigemma, La necropoli di Spina in Valle Trebba 1, 1, pl. 143.

16. Ferrara T 422; ARV² 1217, 2-3: the group of the hawk-jugs; Aurigemma o.c. pl. 172.

stemless cups in Winterthur,¹⁷ found in one tomb, with jumping dolphins on the first and a dog chasing a deer on the other.

4. finally there are also pairs of plain black vases, of bronze vases, etc.¹⁸

The chief requirement for forming a pair appears to be the identity of shape, the decoration comes in the second place. Only the vases in the first category must have been intentionally made as pairs. Even when the two halves of such a pair have been separated, or when only one vase has survived, the original couple can still be presumed. In all other cases the vases became a set only through the use the buyer made of them – the maker has not necessarily thought of this use; these vases can only be identified as pendants when we know that they have been found together.

The liking for pairs of vases seems to have been more widespread in Etruria than in Greece, and stronger in the fifth century than in the sixth. In the mainly sixth-century tombs excavated some years ago by the Società Hercle at Vulci, for instance, hardly any examples of pairs occur. Their popularity in Spina on the other hand, where one or more examples are to be found in almost every tomb, is remarkable.

Especially during the last centuries pairs or sets of vases, used for decorative purposes, have been extremely popular again, and in this connection it may be wondered whether the pairs of vases in antiquity have served as domestic utensils or also as household ornaments.

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17. See H. Bloesch, *Varianten* (in *Festschrift Schefold "Gestalt und Geschichte"*, Bern 1967, p. 84 ff and pls. 31 and 32, 1–4) and the examples mentioned there.

18. e.g. two black oinochoae from Spina, Valle Trebba tomb 749, Aurigemma o.c. pl. 88; two bronze vases from Spina, Valle Trebba tomb 128, Aurigemma o.c. pl. 19.





