

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM ANTIQVORVM

PRINCETON UNIVERSITY ART MUSEUM • PRINCETON

*Athenian Red-Figure Amphorae, Loutrophoroi, Pelikai, Dinos, Kraters, Hydriai,
Oinochoai, Askoi, Pyxis, Lekanis*

WILLIAM L. AUSTIN

J. MICHAEL PADGETT

with contributions by Bailey K. Benson

THE PRINCETON UNIVERSITY ART MUSEUM

FASCICULE 1 • [U.S.A. FASCICULE 41]

2025

CORPVS VASORVM ANTIQVORVM

UNITED STATES OF AMERICA • FASCICULE 41

Princeton University Art Museum, Fascicule 1

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM ANTIQVORVM

PRINCETON UNIVERSITY ART MUSEUM • PRINCETON

*Athenian Red-Figure Amphorae, Loutrophoroi, Pelikai, Dinos, Kraters, Hydriai,
Oinochoai, Askoi, Pyxis, Lekanis*

WILLIAM L. AUSTIN

J. MICHAEL PADGETT

with contributions by Bailey K. Benson

THE PRINCETON UNIVERSITY ART MUSEUM

FASCICULE 1 • [U.S.A. FASCICULE 41]

2025

© 2025 Trustees of Princeton University



This work is licensed under a Creative Commons Attribution 4.0 International License. To view a copy of this license visit <https://creativecommons.org/licenses/by/4.0/>.

Published by the Princeton University Art Museum
Princeton, NJ 08544
<https://artmuseum.princeton.edu/>

This publication is made possible in part by the Joseph L. Shulman Foundation Fund for Art Museum Publications and the Barr Ferree Foundation Fund for Publications, Department of Art and Archaeology, Princeton University.

Janet Rauscher, *Project Editor*

Sharon Herson and Laura Lesswing, *Manuscript Editors*

Kate Justement, *Proofreader*

Ardeth Anderson, *Profile Drawings*

John Kudos, Jess Mackta, Christyan Juniadi Setiawan, Dzikri Nadhimulloh, and Widia Maulana Pratama of the KUDOS Design Collaboratory, *Production*

Tina Henderson, Miko McGinty Inc, *Editorial Support*

ISBN 978-0-943012-56-8 (fasc. 1; hardcover)

ISBN 978-0-943012-39-1 (fasc. 1; e-book)

ISBN 978-0-943012-55-1 (fasc. 1; online)

Library of Congress Control Number: 2024953030

CONTENTS

Foreword	viii
Preface and History of the Collection	x
Abbreviations	xiv
Catalogue	
Amphorae (nos. 1–5)	1
Loutrophoroi (nos. 6–7)	13
Pelikai (nos. 8–11)	17
Dinos (no. 12)	27
Lebes Gamikos (no. 13)	34
Kraters (nos. 14–28)	37
Hydriai (nos. 29–35)	68
Oinochoai (nos. 36–39)	86
Askoi (nos. 40–41)	95
Pyxis (no. 42)	100
Lekanis (no. 43)	105
Female Head-vase Oinochoe (no. 44)	107
Profile Drawings	110
Index of Attributions to Painters, Groups, and Workshops	129
Index of Subjects	131

FOREWORD

Since its beginnings in the nineteenth century, the Princeton University Art Museum's collection of Greek painted pottery, including hundreds of Attic vases and fragments, has grown considerably through gifts, bequests, and purchases. The initial Trumbull-Prime Collection, gifted in 1890, was followed by donations from the Museum's first director, Allan Marquand, and from generations of alumni, including—to speak only of works in this volume—Junius Morgan, Class of 1888; J. Penrose Harland, Class of 1913; Lloyd Cotsen, Class of 1950; Paul Didisheim, Class of 1950; Frederick Schultz Jr., Class of 1976; and Emily Townsend Vermeule, honorary degree holder of the Class of 1989. In 2002, the Museum was given a handsome red-figure pelike (entry no. 8) by Robert F. Goheen, Class of 1940, to whom it had been given in 1972 upon his retirement as president of the University. Other donors include Mr. and Mrs. Elie Borowski, Dietrich von Bothmer, Herbert Cahn, Ricarda Didisheim, Jessie Frothingham, Mrs. Allan Marquand, Mr. and Mrs. Ewald Mayer, F. Williamson Price, George Rowley, Marc Sanders, Mr. and Mrs. Peter Sharrer, Cornelius Vermeule III, Nicholas Zoullas, and the children of archaeologist and Princeton resident Sally Roberts. The collection of Attic vases also has benefited over the years from generously endowed purchase funds, in particular the Fowler McCormick, Class of 1921, Fund, the Carl Otto von Kienbusch Jr. Memorial Collection Fund, and the Caroline G. Mather Fund. Through these resources, the Museum has been able to be unusually intentional in the strategic growth of its collections, in addition to being the grateful beneficiary of so much largesse on the part of so many collectors.

Over the years, many of the Museum's Attic vases have been published in articles, monographs, exhibition catalogues, and in the *Record of the Princeton University Art Museum*, a peer-reviewed journal established in 1946, in which new acquisitions have been enumerated annually. The selection of vases gathered here has been attributed to many significant vase-painters of the Late Archaic and Classical periods, including the Pan Painter, the Niobid Painter, and Polygnotos. The vases depict a variety of iconographic themes, ranging from cultic practices and domestic life to scenes inspired by myth, poetry, and the epic past. The growth of the collections and the scholarship surrounding them is the fruit of many scholars, most notably those individuals who have held the position of curator of ancient Mediterranean art at Princeton, a post now held by Carolyn Laferrière. Following on the work, past and present, of former curators including Frances Follin Jones, J. Robert Guy, and J. Michael Padgett; research associate Will Austin; faculty colleagues such as T. Leslie

Shear Jr., William Childs, Nathan Arrington, and others, this volume is the fruit of years rather than of months of collecting and research. I congratulate not only its authors but all who have shaped the corpus of objects and knowledge that are captured here—and those who will shape our future understanding of these materials as our outlook on and knowledge of the responsibilities of cultural property stewardship continue to evolve.

This project has had the ongoing and generous support of the Barr-Ferree Publications Fund. We take this moment to express our gratitude to the Fund, and to all who care about the continuing legacy of the ancient world in contemporary times.

James Christen Steward

*Nancy A. Nasher–David J. Haemisegger,
Class of 1976, Director*

PREFACE AND HISTORY OF THE COLLECTION

In memory of J. Robert Guy (1949–2020)

When the Museum of Historic Art first opened at Princeton University in 1890, the collection included several examples of painted Athenian pottery. Indeed, the impetus to construct the Museum was the promise made by William Cowper Prime, Class of 1843, to donate to the University his extensive collection of antique ceramics. Included in the Trumbull-Prime Collection was a somewhat unusual black-figure neck-amphora that became the name-vase of the Princeton Painter.¹ Familiarity with the arts of the ancient world was considered an essential component of a Princeton education, and from the beginning, the principal purpose of the Art Museum was to support the teaching mission of the University.

The early history of the Princeton University Art Museum—under whatever name—and of its collections of ancient art has been told elsewhere.² The collection of Attic vases grew slowly, the most significant additions being thirteen works donated in 1933 by Junius S. Morgan, Class of 1888, including a red-figure kalpis by the Niobid Painter (entry no. 30). The pace of collecting began to accelerate after 1943, when the director of the Art Museum, Frank Jewett Mather, hired Frances Follin Jones (1912–1999), a Bryn Mawr graduate who had excavated at Tarsus with Hetty Goldman. “Miss Jones”—Franny to her friends—swiftly rose to become curator of classical art and eventually the Museum’s curator of collections. Even before her arrival, plans for publishing a Princeton CVA had been set in motion by her predecessor, Gladys Davidson. It is worth quoting a memorandum that Miss Jones filed in the late 1950s, entitled “Princeton Fascicules of the C.V.A.”:

In 1941 the American Philosophical Society made a grant of \$250.00 for the photography necessary for the preparation of the manuscript. Preliminary work on the catalogue was begun by Gladys Davidson (now Mrs. Saul S. Weinberg) until she left the Art Museum in the spring of 1943 for service in the Department of State. Because of the war an enforced period of quiescence followed, but even when resumed, the work on the fascicule progressed only spasmodically because of the numerous administrative duties which fell on the small staff of the Museum.

Jones, who received her doctorate from Bryn Mawr in 1952, was well qualified to produce a CVA fascicule, having published the Hellenistic and Roman

pottery from Gözlü Kule, Tarsus. Returning to work on the project, she commissioned dozens of new photographs. Life intervened again, however, when in 1966 the original Museum building was demolished to make way for the expansion of McCormick Hall, which had opened in 1923. The new structure housed Marquand Library and most of the Department of Art and Archaeology, freeing exhibition and storage space for the Museum.

Frances Jones retired in 1983 and was succeeded by J. Robert Guy (1949–2020), who was named associate curator of ancient art. Guy received his DPhil at Oxford in 1982, after earlier earning an MA at the University of Cincinnati, where he fell in love with Attic vase-painting under the tutelage of Cedric Boulter. Possessed of broad learning and a splendid visual memory, Guy throughout his career attributed thousands of vases and fragments to the hands of individual vase-painters, employing the well-established methods of Sir John D. Beazley. Several works in this volume were acquired during his tenure as curator (1984–91), and six were attributed by him. Encouraged by the director of the Art Museum, Allen Rosenbaum, Guy vigorously researched the collection for the often-stated purpose of continuing the plans of Weinberg and Jones for a Princeton CVA. These plans were again postponed with Guy's departure from the Museum in 1991, but the project remained on the publication schedule.

This fascicule of the *Corpus Vasorum Antiquorum* is the first of what is hoped will be a series of additional volumes cataloguing Princeton's entire collection of Attic pottery. The present fascicule encompasses roughly half of the Attic red-figure vases, excluding only cups and oil containers. The forty-four works represent a variety of shapes: amphora and neck-amphora, pelike, volute-krater, calyx-krater, bell-krater, column-krater, dinos, hydria, oinochoe, loutrophoros, lebes gamikos, lekanis, pyxis, askos, and a few fragments of uncertain derivation. The descriptions follow the format provided by members of the American CVA Committee—Susan B. Matheson, Tyler Jo Smith, and John H. Oakley (chair)—for whose careful editing and wise counsel we are grateful. Attributions made by other scholars are credited in the entries, wherein also is related whatever is known about the origin and histories of the vases.

Many friends and colleagues have contributed to the project. Museum Editor Janet Rauscher ably managed the entire project under the supervision of Managing Editor Anna Brower and the gentle oversight of Caroline Harris, Diane W. and James E. Burke Associate Director for Education, and with invaluable support from Assistant Editor Kate Justement and former Assistant Editor Nora McGreevy. Bailey Benson, currently a doctoral candidate at Boston University, wrote the entries for three pieces (Entries 8–10), while Ardeth Anderson of the University of Pennsylvania meticulously drew the profiles of each pot and fragment. For the new photography featured here, we are indebted to photographers Jeffrey Evans, the Museum's manager of visual resources, and his former colleague Emile Laskey. Cleaning and conservation of selected works were undertaken by Leslie Gat of Art Conservation Group, Brooklyn, under the oversight of Chief Conservator Bart Devolder. Alan W. Johnston (University of London) furnished expert commentary on the graffiti of several pots. Ruth Allen (Michael C. Carlos Museum, Emory University)

provided photographs of related vase fragments at Emory, while critical images were supplied by Daniele Maras, Mario Iozzo, and Claudia Noferi of the National Archaeological Museum of Florence. For their myriad comments, corrections, notes, clarifications, and encouragement, the authors thank Nathan Arrington, Michael Bennett, Jasper Gaunt, An Jiang, Michael Koortbojian, Adrienne Lezzi-Hafter, Ian McPhee, Judy Padgett, Aaron Paul, Seth Pevnick, David Saunders, Alan Shapiro, Michalis Tiverios, and Dyfri Williams. Any omissions or remaining errors are fully the responsibility of the authors.

We are especially proud to offer this fascicule as an open-access digital publication with the option of print on demand. John Kudos, Jess Mackta, Christyan Juniadi Setiawan, Dzikri Nadhimulloh, and Widia Maulana Pratama of the KUDOS Design Collaboratory, as well as Tina Henderson of Miko McGinty Inc, oversaw the design and production of this volume using Quire, a multiformat publishing software developed by Getty. At the Getty, we thank Digital Publications Manager Greg Albers and Erin Cecele Dunigan, Quire community manager, for their support. The text was carefully edited by Sharon Herson and, above all, by Laura Lesswing, to whose erudition we owe many suggestions and observations.

It is a bittersweet pleasure to dedicate this book to the memory of Robert Guy, whose untimely death denied us the opportunity to solicit his counsel and commentary on the final manuscript. Without his insightful comments over the years and the many notes and observations that he inscribed in Museum records, this project could not have been completed.

William L. Austin

J. Michael Padgett

Notes

1. Princeton y169; *ABV* 298.6.

2. J. M. Padgett, "The Collections of Ancient Art: The Early Years," *Princeton Record* 55 (1996): 107–24.

NOTES TO THE READER

The order of entries is determined by the American *CVA* Committee, following Beazley in *ARV*² XLIX–LI. Fragments are sequenced with the whole vessels of the same shape, ordered by date. Citations follow the format set out by the *AJA*. Full citations are provided once per entry, with subsequent citations to the same work in the same entry abbreviated.

Drawings of graffiti are oriented with side A facing up.

Dimensions are the maximum unless otherwise stated. Height (h.) is to the top of the handle if that is the maximum dimension. Width (w.) includes the handles and is given only if it exceeds the diameter. Diameter (diam.) of the mouth or foot is the exterior measurement. The dimensions of fragments of uncertain orientation may be expressed as two opposing measurements: e.g., 2.3 x 4.5 cm.

ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>ABV</i>	J. D. Beazley. <i>Attic Black-Figure Vase-Painters</i> . Oxford, 1956
<i>Agora 30</i>	M. B. Moore. <i>Attic Red-Figured and White-Ground Pottery. The Athenian Agora</i> , vol. 30. Princeton, 1997
<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AK</i>	<i>Antike Kunst</i>
Aktseli, <i>Altäre</i>	D. Aktseli. <i>Altäre in der archaischen und klassischen Kunst: Untersuchungen zu Typologie und Ikonographie</i> . Munich, 1996
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>Ancient Greek and Related Pottery</i>	<i>Ancient Greek and Related Pottery: Proceedings of the International Vase Symposium in Amsterdam, 12–15 April 1984</i> . Edited by H. A. G. Brijder. Amsterdam, 1984
<i>Archaeology of Representations</i>	<i>An Archaeology of Representations: Ancient Greek Vase-Painting and Contemporary Methodologies</i> . Edited by D. Yatromanolakis. Athens, 2009
<i>ARV</i> ²	J. D. Beazley. <i>Attic Red-Figure Vase-Painters</i> . 2nd ed. Oxford, 1963
<i>Athenian Potters and Painters</i>	<i>Athenian Potters and Painters: The Conference Proceedings</i> . 3 vols. Vol. 1, edited by J. H. Oakley, W. D. E. Coulson, and O. Palagia. Oxbow Monograph 67. Vol. 2, edited by J. H. Oakley and O. Palagia. Vol. 3, edited by J. H. Oakley. Oxford, 1997 (vol. 1), 2009 (vol. 2), 2014 (vol. 3)
<i>BABesch</i>	<i>Bulletin antieke beschaving. Annual Papers on Classical Archaeology</i>
<i>BAPD</i>	<i>Beazley Archive Pottery Database</i> . http://www.beazley.ox.ac.uk
<i>BCH</i>	<i>Bulletin de correspondance hellénique</i>
Beazley, <i>Vases in American Museums</i>	J. D. Beazley. <i>Attic Red-Figured Vases in American Museums</i> . Cambridge, Mass., 1918
<i>Beazley Addenda</i> ²	<i>Beazley Addenda: Additional References to ABV, ARV</i> ² <i>& Paralipomena</i> . 2nd ed. Compiled by T. H. Carpenter with T. Mannack and M. Mendonça. Oxford, 1989
<i>BSA</i>	<i>British School at Athens Annual</i>
Bundrick, <i>Music and Image</i>	S. D. Bundrick. <i>Music and Image in Classical Athens</i> . Cambridge, 2005

Cab. Méd.	Cabinet des Médailles, Paris
CAH	<i>Cambridge Ancient History</i>
Carpenter, <i>Dionysian Imagery</i>	T. H. Carpenter. <i>Dionysian Imagery in Fifth-Century Athens</i> . Oxford, 1997
<i>City of Images</i>	<i>A City of Images: Iconography and Society in Ancient Greece</i> . Edited by C. Bérard et. al. and translated from French by D. Lyons. Princeton, 1989
ClRh	<i>Clara Rhodos: Studi e materiali pubblicati a cura dell'Istituto Storico-Archeologico di Rodi</i> . Vols. 1–10. Bergamo, 1928–41
Cohen, “Added Clay and Gilding”	B. Cohen. “Added Clay and Gilding in Athenian Vase-Painting.” In <i>The Colors of Clay: Special Techniques in Athenian Vases</i> , pp. 106–17. Exh. cat. The J. Paul Getty Villa, Malibu, June–September 2006. Los Angeles, 2006
<i>Colors of Clay</i>	B. Cohen, with contributions by Susan Lansing-Maish et al. <i>The Colors of Clay: Special Techniques in Athenian Vases</i> . Exh. cat. The J. Paul Getty Villa, Malibu, June–September 2006. Los Angeles, 2006
CVA	<i>Corpus Vasorum Antiquorum</i>
Durand, <i>Sacrifice</i>	J.-L. Durand. <i>Sacrifice et labour en Grèce ancienne</i> . Rome, 1986
<i>Espace sacrificiel</i>	<i>L'espace sacrificiel dans les civilisations méditerranéennes de l'antiquité: Actes du Colloque tenu à la Maison de l'Orient, Lyon, 4–7 juin 1988</i> . Edited by M.-T. le Dinahet and R. Étienne. Paris, 1991
Gaunt, “Attic Volute-Krater”	J. Gaunt. “The Attic Volute-Krater.” Ph.D. diss., Institute of Fine Arts, New York University, 2002
<i>GettyMusJ</i>	<i>The J. Paul Getty Museum Journal</i>
<i>GkVasesGetty</i> 1	Frel, J., and S. K. Morgan, eds. 1983. <i>Greek Vases in the J. Paul Getty Museum</i> . Occasional Papers on Antiquities 1. Malibu: J. Paul Getty Museum.
<i>GkVasesGetty</i> 3	Frel, J., and M. True, eds. 1986. <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 3. Occasional Papers on Antiquities 2. Malibu: J. Paul Getty Museum.
<i>GkVasesGetty</i> 4	True, M., ed. 1989. <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 4. Occasional Papers on Antiquities 5. Malibu: J. Paul Getty Museum.
<i>GkVasesGetty</i> 5	True, M., ed. 1991. <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 5. Occasional Papers on Antiquities 7. Malibu: J. Paul Getty Museum.
<i>GkVasesGetty</i> 6	True, M., and M. L. Hart, eds. 2000. <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 6. Occasional Papers on Antiquities 9. Malibu: J. Paul Getty Museum.
<i>Goddess and Polis</i>	<i>Goddess and Polis: The Panathenaic Festival in Ancient Athens</i> . Edited by J. Neils and E. J. W. Barber. Princeton, 1992
Greifenhagen, <i>Neue Fragmente des Kleophradesmalers</i>	A. Greifenhagen. <i>Neue Fragmente des Kleophradesmalers</i> . Sitzungberichte der Heidelberger Akademie der Wissenschaften. Philosophisch-historische Klasse, Jahrgang 1972, 4. Abhandlung. Heidelberg, 1972
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>

<i>JHS</i>	<i>Journal of Hellenic Studies</i>
Kathariou, <i>Ergastērio Z. tou Meleagrou</i>	K. Kathariou. <i>To ergastērio tou Zografou tou Meleagrou kai hē epochē tou: Paratērēseis stiēn attikē keramikē tou protou tetartou tou 4ou ai. p. Chr.</i> Thessaloniki, 2002
<i>Kunst der Schale</i>	<i>Kunst der Schale, Kultur des Trinkens: Ausstellung der attischen Kleinmeisterschalen des 6. Jahrhunderts v. Chr.</i> Edited by K. Vierneisel, B. Kaeser, and B. Fellmann. Munich, 1990
Kunze-Götte, <i>Der Kleophrades-Maler</i>	E. Kunze-Götte. <i>Der Kleophrades-Maler unter Malern schwarzfigurigen Amphoren.</i> Mainz, 1992
<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae.</i> 1981–2009
Lissarrague, <i>Greek Banquet</i>	F. Lissarrague. <i>The Aesthetics of the Greek Banquet: Images of Wine and Ritual.</i> Translated by A. Szegedy-Maszak. Princeton, 1990
Mangold, <i>Kassandra in Athen</i>	M. Mangold. <i>Kassandra in Athen: Die Eroberung Trojas auf attischen Vasenbildern.</i> Berlin, 2000
Mannack, <i>Late Mannerists</i>	T. Mannack. <i>The Late Mannerists in Athenian Vase-Painting.</i> Oxford, 2001
Matheson, <i>Polygnotos</i>	S. B. Matheson. <i>Polygnotos and Vase Painting in Classical Athens.</i> Madison, Wisc., 1995
<i>MMAJ</i>	<i>Metropolitan Museum of Art Journal</i>
<i>Mind and Body</i>	<i>Mind and Body: Athletic Contests in Ancient Greece.</i> Edited by O. Tzachou-Alexandri. Exh. cat. National Archaeological Museum, 15 May 1989–15 January 1990. Athens, 1989
<i>Not the Classical Ideal</i>	<i>Not the Classical Ideal: Athens and the Construction of the Other in Greek Art.</i> Edited by B. Cohen. Leiden, 2000
Padgett, <i>Berlin Painter</i>	J. M. Padgett, with contributions by N. T. Arrington et al. <i>The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.</i> Princeton, 2017
Padgett, <i>Centaur's Smile</i>	J. M. Padgett, with contributions by W. A. P. Childs et al. <i>The Centaur's Smile: The Human Animal in Early Greek Art.</i> Princeton, 2003
<i>Pandora</i>	<i>Pandora: Women in Classical Greece.</i> Exh. cat. Walters Art Gallery. Edited by E. D. Reeder. Baltimore, 1995
<i>Paralipomena</i>	J. D. Beazley. <i>Paralipomena: Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters.</i> Oxford, 1971
Peschel, <i>Hetäre</i>	I. Peschel. <i>Die Hetäre bei Symposium und Komos in der attisch rotfigurigen Malerei des 6.–4. Jhs. v. Chr.</i> Frankfurt, 1987
<i>RA</i>	<i>Revue archéologique</i>
<i>REA</i>	<i>Revue des études anciennes</i>
Robertson, <i>Art of Vase-Painting</i>	M. Robertson, <i>The Art of Vase-Painting in Classical Athens.</i> Cambridge, 1992
<i>Sympotica</i>	<i>Sympotica: A Symposium on the Symposium.</i> Edited by O. Murray. Oxford, 1990
auc. cat.	auction catalogue
diam.	diameter
exh. cat.	exhibition catalogue

MUSEUM ABBREVIATIONS

Aberdeen	Marischal Museum, University of Aberdeen
Agrigento	Museo Archeologico Regionale, Agrigento
Altenburg	Staatliches Lindenau-Museum, Altenburg
Arezzo	Museo Archeologico Nazionale Gaio Cilnio Mecenate, Arezzo
Athens	National Archaeological Museum, Athens
Athens, Acr.	Acropolis Collection, National Archaeological Museum, Athens
Athens, Agora	Museum of the Ancient Agora, Athens
Athens, Kerameikos	Kerameikos Archaeological Museum, Athens
Atlanta	Michael C. Carlos Museum, Emory University, Atlanta
Baltimore	The Walters Art Museum, Baltimore
Barcelona	Museo de Arqueología de Cataluña, Barcelona
Bari	Museo Archeologico di Santa Scolastica, Bari
Basel	Antikenmuseum Basel und Sammlung Ludwig
Berkeley	Phoebe Apperson Hearst Museum of Anthropology, Berkeley, CA
Berlin	Antikensammlung, Staatliche Museen zu Berlin
Bochum	Kunstsammlungen der Ruhr-Universität Bochum
Bologna	Museo Civico Archeologico, Bologna
Bonn	Akademisches Kunstmuseum der Universität Bonn
Boston	Museum of Fine Arts, Boston
Boulogne	Musée Boulogne-sur-Mer
Brunswick	Bowdoin College Museum of Art, Brunswick, ME
Brussels	Bibliothèque royale de Belgique, Brussels
Brussels	Musées Royaux d'Art et d'Histoire, Brussels
Bryn Mawr	Art and Artifacts Collection, Bryn Mawr College, PA
Cambridge, Fitz.	Fitzwilliam Museum, University of Cambridge
Capua	Museo Provinciale Campano, Capua

Cerveteri	Museo Nazionale Archeologico, Cerite
Compiègne	Musée d'Art et d'Archéologie Antoine Vivenel, Compiègne
Copenhagen	National Museum of Denmark, Copenhagen
Corinth	Archaeological Museum of Ancient Corinth
Darmstadt	Hessisches Landesmuseum, Darmstadt
Detroit	Detroit Institute of Arts, MI
Dresden	Staatliche Kunstsammlungen Dresden
Eichenzell	Schloss Fasanerie, Eichenzell bei Fulda
Erlangen	Antikensammlung der Friedrich-Alexander-Universität Erlangen
Ferrara	Museo Archeologico Nazionale, Ferrara
Florence	Museo Archeologico Nazionale, Florence
Gela	Museo Archeologico Regionale, Gela
Geneva	Musée d'Art et d'Histoire, Geneva
Gotha	Schlossmuseum Gotha
Hamburg	Museum für Kunst und Gewerbe, Hamburg
Harrow	Harrow School
Harvard	Harvard Art Museums, Cambridge, MA
Hobart	John Elliott Classics Museum, University of Tasmania, Hobart
Houston	Museum of Fine Arts, Houston, TX
Jena	Sammlung antiker Kleinkunst der Friedrich-Schiller-Universität Jena
Karlsruhe	Badisches Landesmuseum Karlsruhe
Kassel	Museumslandschaft Hessen Kassel
Krakow	Archaeological Museum, Krakow
Laon	Musée d'Art et d'Archéologie du Pays de Laon
Leiden	Rijksmuseum van Oudheden, Leiden
Leipzig	Antikenmuseum der Universität Leipzig
London	The British Museum, London
Los Angeles	Los Angeles County Museum of Art
Madrid	Museo Arqueológico Nacional, Madrid
Mainz	Universitätsammlungen, Mainz
Malibu	The J. Paul Getty Museum, Malibu, CA
Marzabotto	Museo Nazionale Etrusco Pompeo Aria, Marzabotto
Milan	Civico Museo Archeologico, Milan
Mississippi	University of Mississippi Museum, Oxford
Montpellier, Fabre	Musée Fabre, Montpellier
Montpellier	Musée Languedocien, Montpellier

Moscow	Pushkin State Museum of Fine Arts, Moscow
Munich	Staatliche Antikensammlungen und Glyptothek, Munich
Mykonos	Archaeological Museum of Mykonos
Naples	Museo Archeologico Nazionale, Naples
Newcastle	Great North Museum, Hancock
New York	The Metropolitan Museum of Art, New York
Orvieto	Museo Etrusco Claudio Faina, Orvieto
Osnabrück	Kulturgeschichtliches Museum Osnabrück
Oxford	The Ashmolean Museum, Oxford
Paris, Louvre	Musée du Louvre, Paris
Paris, Cab. Méd.	Bibliothèque Nationale de France, Cabinet des Médailles, Paris
Paris, Petit Palais	Petit Palais—Musée des Beaux-Arts de la Ville de Paris
Perugia	Museo Civico di Palazzo della Penna, Perugia
Princeton	Princeton University Art Museum, NJ
Providence	Rhode Island School of Design Museum, Providence, RI
Quebec	Musée National des Beaux-Arts du Quebec
Reggio	Museo Archeologico Nazionale, Reggio Calabria
Salerno	Museo Archeologico Provinciale, Salerno
South Hadley	Mt. Holyoke College Museum of Art, South Hadley, MA
St. Louis	Mildred Lane Kemper Art Museum, St. Louis, MO
St. Petersburg	State Hermitage Museum, St. Petersburg
Syracuse	Museo Archeologico Regionale Paolo Orsi, Syracuse
Taranto	Museo Archeologico Nazionale, Taranto
Tarquinia	Museo Archeologico Nazionale Tarquiniense
Thessaloniki	Archaeological Museum of Thessaloniki
Toledo	Toledo Museum of Art
Tübingen	Sammlungen des Instituts für klassische Archäologie der Universität Tübingen
Ullastret	Museu d'Arqueologia de Catalunya, Ullastret
Urbana-Champaign	Krannert Art Museum, University of Illinois, Urbana-Champaign
Vatican	Museo Gregoriano Etrusco, Vatican City
Vienna	Kunsthistorisches Museum Vienna
Vienna	Univ. University of Vienna
Villa Giulia	Museo Nazionale Etrusco di Villa Giulia, Rome
Würzburg	Martin von Wagner Museum, University of Würzburg
Zürich	Eidgenössische Technische Hochschule Zürich

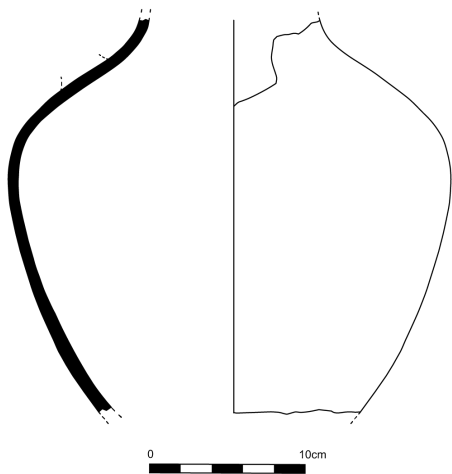
AMPHORAE (NOS. 1-5)

Plates I–2

Accession Number y1988–27 a–e

PROVENANCE 1988, sale, Galerie Nefer (Zürich) to Princeton University.

SHAPE AND ORNAMENT Nonjoining fragment (Fragment c) from the lower portion of narrow neck. Principal fragment (Fragment a) from sharply tapering body. Pendant palmettes beneath each of the now-lost handles; thirteen fronds and core with black center. Coiling tendrils extend obliquely upward from either side of the bottom of the palmettes; portion of tendril preserved on nonjoining neck fragment (Fragment c). On both sides, groundline of dotted cross squares alternating with stopt keys facing right; framed by reserved stripes. On side B, wider reserved stripe below and contiguous with ornamental band, extending beyond it at the left; at the right, painted streaky black.



SUBJECT A. Herakles. The hero, spotlight against the black ground, walks barefoot to the right, his body and head in profile. He holds a kantharos in his right hand and a *barbitos* in his left. No strap supports the instrument, which he presses against his left hip while fingering the strings. He throws his head back as if he were about to break into song. He wears his distinctive, dappled lion skin, the forelegs tied across his chest. The unbelted skin flutters behind him like a cape, exposing his nude, rather lithe body. His head is encased in the lion's scalp, replete with sharp teeth.

B. Hermes. The god walks in profile to the left, his legs wide apart. Although his head is not preserved, the fringe of his beard indicates that he is looking back to the right, perhaps acknowledging the presence of Herakles. A single lock of hair in dilute gloss is visible on his neck. He wears a finely pleated *chitoniskos* and, over this, pinned at the right shoulder, a short chlamys with a thick black hem that falls in fluid zigzag folds. A

petasos with dots on the inside of the brim hangs behind his right shoulder. The god wears his distinctive shoes, with lolling tongues and stiff, carefully drawn wings, which spring from volutes. He holds his *kerykeion* (herald's wand) in his left hand, the top of which is curiously closed (it is not repainted).

ATTRIBUTION AND DATE Attributed to the Pan Painter [J. R. Guy]. Circa 480–470 BCE.

DIMENSIONS AND CONDITION Fragment a (principal restored piece): h. 22.9 cm; diam. 28.0 cm.

Fragment b (single large body fragment): 12.2 × 8.4 cm; thickness: max. 0.9 cm; min. 0.7 cm.

Fragment c (two joined fragments from the neck): 12.1 × 6.9 cm; thickness: at neck 0.9 cm; at shoulder 0.7 cm.

Fragment d (single small body fragment): 4.4 × 3.3 cm; thickness 0.9 cm.

Fragment e (single small body fragment): 4.1 × 2.6 cm; thickness 0.7 cm.

Several joining fragments are mended to form the principal fragment (Fragment a), with gaps restored in plaster and painted black. Four nonjoining fragments are also preserved. Mouth, foot, and handles are entirely missing. Handle roots form neat, circular declivities. The right lower calf and foot of Herakles are completely missing, as is the back of his left foot and heel. The top of the lion's scalp on Herakles's skin is missing, along with its eyes. Hermes's head is completely missing, as are portions of his right leg and left foot, and the tips of his shoe tongues, the lengths of which are uncertain. A wide gash mars his lower chlamys. Many chips on the surfaces of the fragments, predominantly around the edges, with consequent loss of black gloss.

TECHNICAL FEATURES Preliminary sketch. Relief contour for arms, hands, and portions of the *kerykeion*. Accessory color. Dilute gloss: dappled textures of the lion skin; internal musculature.

BIBLIOGRAPHY *Princeton Record* 48 (1989): 53 [illus.]; H. A. Shapiro, "Fragmentary Red-Figure Amphora of Panathenaic Shape," in Padgett, *Berlin Painter*, 240–41, no. 14; BAPD 41237.

COMPARANDA For the Pan Painter, see *ARV*² 550–61, 1658–59; *Paralipomena* 386–88, 513; *BAdd*² 256; J. D. Beazley, “The Master of the Boston Pan-Krater,” *JHS* 32 (1912): 354–69; id., *The Pan Painter* (Mainz, 1974); A. B. Follmann, *Der Pan-Maler* (Bonn, 1968); L. Byvanck-Quarles van Ufford, “Le psykter de Marpessa à Munich: Vase de style archaïque ou vase de style archaïsant?,” *BABesch* 44 (1969): 124–35; C. Sourvinou-Inwood, “Who Was the Teacher of the Pan Painter?,” *JHS* 95 (1975): 107–21; M. Robertson, “Two Pelikai by the Pan Painter,” in *GkVasesGetty* 3, 71–90; Robertson, *Art of Vase-Painting*, 143–52; A. C. Smith, “The Evolution of the Pan Painter’s Artistic Style,” *Hesperia* 75 (2006): 435–51. In his initial publication on the Pan Painter, Beazley noted a “strong and peculiar stylization, a deliberate archaism, retaining old forms but refining, refreshing and galvanizing them” (Beazley, “Boston Pan-Krater,” 354), characteristics that later formed the basis for the Mannerist Workshop. Beazley thus believed the Pan Painter’s teacher to have been Myson, in whose workshop the Earlier Mannerists learned their trade. There are elements of kinship between the Princeton vase and the only amphora of Panathenaic shape that has been attributed to Myson: Florence 3982 and Paris, Louvre Cp 12160 (*ARV*² 238.2; *BAPD* 202177), cf. the key pattern of the groundlines, and the cloak and extravagant shoes of Apollo. These similarities alone do not evince contemporaneity but support an early date for the Princeton amphora. Other passages also recall Myson: e.g., the dotted tail of the lion skin, the thick tip of which is textured the same as the rest of the tail, is like that on Myson’s pelike: Munich NI 8762 (*ARV*² 1638.2 *bis*; *BAPD* 275132). The drawing of the hero’s face is quite different, however, recalling instead the Pan Painter’s famous Busiris pelike: Athens 9683 (*ARV*² 554.82; *BAPD* 206325). The Pan Painter’s noses are short and flat, and his heads small. Herakles’s beard in Princeton and Athens is short, emphasizing the rounded chin typical of the Pan Painter. In addition, the lion skin on Princeton’s amphora and on the Busiris pelike is left unbelted, secured only by means of similarly executed forepaws, a distinctive approach that reveals the hero’s nude torso. For another example by the Pan Painter, cf. Berlin F 4027 (*ARV*² 551.5; *BAPD* 206280). Subsequent studies questioned the relationship between the Pan Painter and Myson, with both Follmann (*Der Pan-Maler*, 70–72) and Robertson (Robertson, *Art of Vase-Painting*, 143) concluding that although the Pan Painter learned something from Myson, there was no direct workshop apprenticeship.

For the suggestion that the Pan Painter’s master was the Berlin Painter, see Sourvinou-Inwood, “Who Was the Teacher”; Smith, “Evolution.” Robertson (Robertson, *Art of Vase-Painting*, 146), in contrast, doubts that the Pan Painter was ever an apprentice to the Berlin

Painter, while still noting the Berlin Painter’s influence on the younger artist, in particular in his liking for lekythoi. As noted by Beazley (*Pan Painter*, 9) and Sourvinou-Inwood (“Who Was the Teacher,” 111–12), the Pan Painter took an interest in a swift and contrasting contour at a time when mass and volume drew the attention of other vase-painters. On Princeton’s amphora, the arms, objects, and tilted head radiating from Herakles’s body form an arc in the upper half of the composition and enliven the solitary figure. This emphasis on motion and contour brings such works closer to the Berlin Painter. Less in detail than in spirit, one is reminded of the Berlin Painter’s earlier isolation of a similarly appareled Hermes on an amphora of Panathenaic shape in Rome: Vatican 17907 (*ARV*² 197.5; *BAPD* 201813). For the pinwheeling pose of the Princeton Hermes, the closest comparison is his counterpart on another early work, the Pan Painter’s Marpessa psykter: Munich SH 2417 (*ARV*² 556.101; *BAPD* 206344). On the Marpessa psykter, the god’s shoes are “winged” only with over-long tongues, a common short-cut; cf. London E 181 (*ARV*² 555.96, 1659; *BAPD* 206339), where the shoes are worn by Perseus. For the notably pointed elbows of the figures on the Princeton amphora, cf. Boreas on London E 512 (*ARV*² 557.125; *BAPD* 206369); and Hermes on Munich SH 2417 (*supra*).

On the Princeton vase it is possible to make out the dilute gloss contours of Herakles’s *rectus abdominis*, which preserves three bulges, or half of the six bulges that would be visible if seen frontally. This is highly uncommon in the work of the Pan Painter, who, like Myson, prefers drawing only four bulges with two vertical divisions. Beazley (“Boston Pan-Krater,” 364) went so far as to say that this was the Pan Painter’s “invariable practice.” The three vertical divisions on Princeton’s amphora cannot be attributed simply to the profile stance of Herakles, as the profile of Pan on the painter’s name-vase in Boston only shows two divisions from the side: Boston 10.185 (*ARV*² 550.1, 1659; *BAPD* 206276). As the six-bulge *rectus abdominis* is the scheme favored by the Berlin Painter, its appearance here perhaps evinces a further connection between the two artists, though the Berlin Painter was hardly the only artist to prefer it.

For red-figure amphorae of Panathenaic shape, see J. D. Beazley, “The Master of the Stroganoff Nikoxenos Vase,” *BSA* 19 (1912–13): 229–47; *Agora* 30, 9–11; M. Bentz and N. Eschbach, eds., *Panathenaika: Symposion zu den Panathenäischen Preisamphoren, Rauischholzhausen* (Mainz, 2001); J. Neils, “Yet Another Red-Figure Panathenaic Amphora,” *MeditArch* 17 (2004): 61–64. For black-figure Panathenaics, see *ABV* 403–17, 696; *Paralipomena* 17–178; J. D. Beazley, *The Development of Attic Black-Figure* (Berkeley, 1986), 81–92; M. B. Moore,

M. Z. P. Philippides, and D. von Bothmer, *Attic Black-Figured Pottery, Agora 23* (Princeton, NJ, 1986), 12–17; M. Bentz, “Panathenäische Preisamphoren: Eine athenische Vasengattung und ihre Funktion vom 6.–4. Jahrhundert v. Chr.” *AntK-BH* 18 (Basel, 1998). Although no painter specialized in the shape, the Berlin Painter decorated several Panathenaics, which spotlight unframed figures against the black ground, as on this amphora, an approach first seen in the Pioneer Workshop: see H. A. Shapiro, “The Berlin Painter’s Panathenaic Amphorae,” in Padgett, *Berlin Painter*, 132–43. On two occasions the Berlin Painter decorated the shape with a *kitharode*: Montpellier, Fabre 130 (*ARV²* 197.10; *BAPD* 201818); and Paris, Louvre MNE 1005 (Padgett, *Berlin Painter*, 238–39, no. 13, 391–93, BN5; *BAPD* 8798). The Pan Painter, following the Berlin Painter’s example, painted spotlight figures on a wide range of shapes, including his only other amphora of Panathenaic shape, which also features a *kitharode*: New York 20.245 (*ARV²* 552.30; *BAPD* 206305).

When the Pan and Berlin Painters included subsidiary ornament in such compositions, they most frequently employed it as short groundlines for the single figures. Stopped meanders—not key patterns—alternating with cross-squares are the most common motifs for groundlines within the oeuvre of the Pan Painter. The Pan Painter almost always groups his meanders in pairs or triplets, rather than merely alternating between cross-squares or saltires, as occurs on Princeton’s amphora: cf. Berlin F 2254, now lost (*ARV²* 557.123; *BAPD* 206367); New York 20.245 (*supra*). For the stopped-key pattern within the oeuvre of the Pan Painter, cf. Boston 13.198 (*ARV²* 557.113, 1659; *BAPD* 206356); side B of Copenhagen 4978 (*ARV²* 553.36; *BAPD* 206311).

The depiction of Herakles playing music goes back to the late sixth century when he is frequently represented in black-figure playing a lyre or *kithara* in the presence of Athena, often while mounting or standing on a bema, a subject usually referred to as “Herakles Mousikos”: see K. Schauenburg, “Herakles Mousikos,” *JdI* 94 (1979): 49–76; J. Boardman, in *LIMC* 4 (1988), 811–17, pls. 539–43, nos. 1438–82, s.v. “Herakles.” The bema and the presence of Athena suggest that these scenes, which disappear around 490 BCE, reference performances at the Panathenaic festival, and Boardman has suggested that their origin was connected with the reformulation of the festival by Hipparchos to include Homeric recitations: id., “Herakles, Peisistratos and Eleusis,” *JHS* 95 (1975): 10–11. On these questions, see also H. Kotsidu, *Die musischen Agone der Panathenäen in*

archaischer und klassischer Zeit: Eine historisch-archäologische Untersuchung (Munich, 1991), 113–15; H. A. Shapiro, “Mousikoi Agones: Music and Poetry at the Panathenaia,” in *Goddess and Polis*, 69.

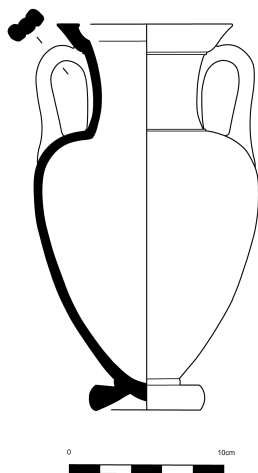
In a recent discussion of the iconography of Princeton’s amphora, Shapiro (“Amphora of Panathenaic Shape,” 240) observes its Panathenaic shape and suggests that “the god and hero are prototypes for the sacrificial procession at the festival.” The Princeton vase, however, must date to the 470s, well after the earlier run of “Herakles Mousikos” scenes, and it differs in showing Herakles playing a *barbitos*, a type of lyre associated with symposia and the komos. Shapiro (*ibid.*) notes this, adding that the kantharos held by Herakles is the one he normally holds in scenes in which he reclines like a symposiast, often alongside Hermes; see also S. R. Wolf, *Herakles beim Gelage: Eine motiv- und bedeutungsgeschichtliche Untersuchung des Bildes in der archaisch-frühklassischen Vasenmalerei* (Cologne, 1993), 30–34. These elements mark a significant shift in performance context, away from Athena’s Panathenaia to the world of Dionysos and the drunken revelers. The change is not abrupt, and on late black-figure works we have Herakles both with a *barbitos* in the presence of Athena on Oxford AN 1885.656 (*ABV* 484.10; *BAPD* 303469) and playing a *kithara* alongside Dionysos and a satyr on Bonn 1555 (*ABV* 496.166; *BAPD* 305286). A handful of red-figure vases contemporary with the Princeton amphora show Herakles participating in what are clearly komastic processions. In a komos circling a stamnos by the Tyszkiewicz Painter, three mortal revelers are joined by a satyr, Hermes, Herakles, and Dionysos himself: Malibu 83.AE.326 (Wolf, *Herakles beim Gelage*, figs. 136–38; *BAPD* 5344). A closer parallel to the Herakles in Princeton occurs on an unattributed column-krater where the hero, in an unbelted lion skin, again plays the *barbitos*, now accompanied by Hermes, a satyr, and an apparently mortal komast: Paris, Petit Palais 326 (*CVA* Paris, Petit Palais 1 [France 15], pl. 21.5–6; *BAPD* 6197). The intrusion of mortal revelers into these scenes wants explanation, but the presence of Hermes suggests that these komoi are the natural sequel to depictions of him and Herakles reclining over their wine. On the Princeton amphora, the Pan Painter eschewed these busier compositions in favor of spotlighting individual figures, as he did on a column-krater on which an “anacreontic” komast playing the *barbitos* tilts back his head in the same manner as the Princeton Herakles: formerly in the Hirschmann Collection (H. Bloesch, *Greek Vases from the Hirschmann Collection* [Zürich, 1982], 76, no. 36; *BAPD* 7238).

Plates 3–4

Accession Number 2018-132

PROVENANCE By 1899, Cornelius Vanderbilt II (New York, NY); 1899–1934, Alice Gwynne Vanderbilt (New York, NY and Newport, RI); 1934–65, Gladys Moore Vanderbilt, Countess Széchényi (Newport, RI); 1965–98, Sylvia Széchényi, Countess Szapáry (Newport, RI); 1926–98, displayed in the library of the Vanderbilt's Newport summer home, "The Breakers"; 1998–2018, Paul and Gladys Szapáry (New York, NY); 2018, sale, Paul and Gladys Szapáry via Hirschl and Adler Galleries (New York, NY) to Princeton University. An old blue-and-white label on the underside of the foot with an inked numeral "3" has so far not been associated with any known sale or inventory of Greek vases.

SHAPE AND ORNAMENT Echinus mouth with concave interior, flat on top, black. Notch at join of mouth and neck. Thin ridge at base of neck. Interior of neck black. Triple-reeded handles, black. Beneath each handle, pendant palmette with seven fronds and a black heart with reserved dot at center. Slender body, gently tapering. Encircling band of slanted, addorsed palmettes on lower body, framed by reserved stripe above and two stripes below. Narrow fillet between body and disk foot, framed by incised lines. Upper surface of foot slightly concave; top and sides black; underside reserved.



SUBJECT A. Nike. The winged goddess flies to the left but looks back to the right, her face in profile and her torso frontal. She wears a voluminous, belted chiton that flows behind her and hangs loosely from her elbows. The chiton extends to her ankles, leaving her bare feet exposed, her right foot in profile and her left foot foreshortened. The contours of her breasts, each shown in profile and turned in opposite directions, are clearly visible beneath the heavily pleated garment. Her hair is covered with a *sakkos*, and she wears red spiral

bracelets. The goddess carries a phiale in her left hand and an oinochoe in her right, from which flows a libation of wine, the added red now worn. Her wings, with feathers carefully delineated by relief lines, extend to either side, filling the space between the handles on the shoulder.

B. Youth. The beardless youth moves swiftly in profile to the left, with his legs spread wide. He clutches a walking stick in his left hand, held parallel to the ground at his waist. He wears a heavy himation with dense folds and a red wreath in his short hair. The youth extends his right arm straight before him, perhaps hailing the goddess on side A, who turns her head back in acknowledgment.

ATTRIBUTION AND DATE By a follower of the Berlin Painter. Circa 480–475 BCE.

DIMENSIONS AND CONDITION h. 24.9 cm; w. 14.6 cm; diam. of mouth 11.4 cm; diam. of foot 7.5 cm. Excellent condition, unbroken. Lustrous black gloss. Small chips in the rim and in several places on the body. Small spots of hard incrustation scattered throughout and a gouge in the surface beneath Nike's right shin.

TECHNICAL FEATURES Preliminary sketch. Relief contours throughout, except for the youth's bangs and the hair on the nape of his neck. Accessory color. Red: wine and bracelets on side A; wreath on side B. Dilute gloss: wisps of hair on each figure; pupils.

BIBLIOGRAPHY "Vanderbilt Vases," *Archaeology* 46 (1993): 26–27 [illus.]; *BAPD* 9038222.

COMPARANDA The shape, ornament, and composition, with single figures spotlighted against the dark ground, are broadly typical of Nolan amphorae by the Berlin Painter and his many followers. For the former, see, with bibliography, J. M. Padgett, "The Berlin Painter: As We Know Him," in Padgett, *Berlin Painter*, 41–65. For the painter's followers, see: J. H. Oakley, "Associates and Followers of the Berlin Painter," in Padgett, *Berlin Painter*, 66–74; J. Gaunt, "The Berlin Painter and His Potters," in *ibid.*, 85–106; D. Williams, "Beyond the Berlin Painter: Toward a Workshop View," in *ibid.*, 151–53. For the band of slanted, addorsed palmettes, cf., by the Berlin Painter, Paris, Louvre G 201 (*ARV*² 201.63; *BAPD* 201871); by the Providence Painter, Harvard 1972.45 (*ARV*² 638.43; *BAPD* 207394); by the Dresden Painter, Paris, Petit

Palais 322 (*ARV*² 656.14; *BAPD* 207643). This type of continuous groundline most often is accompanied by a two-figure scene on side A; instead, on this vase, Nike's wings fill the space otherwise occupied by multiple figures.

At least thirty-five Nikai have been attributed to the Berlin Painter, many with the same accoutrements of oinochoe, phiale, and bracelets. For the stylistic development of the Nike motif in the painter's work, see C. Isler-Kerényi, "Ein Spätwerk des Berliner Malers," *AntK* 14 (1971): 27–31. The Berlin Painter, however, prefers to depict Nike with a himation over her chiton: e.g., Harvard 4.1908 (*ARV*² 211.189; *BAPD* 202008); Kassel T 697 (*Paralipomena* 344.48 bis; *BAPD* 352476). The drawing of Nike's wings on Princeton's amphora differs also in the detailed use of relief lines for the primary feathers, executed in three overlapping rows. Furthermore, the covert feathers are left blank, rather than the dotted, dilute gloss versions preferred by the Berlin Painter. In fact, the drawing of the chiton and wings on Princeton's amphora is rather unusual, in particular in the density and thickness of the lines. The chiton finds a less precisely executed parallel, with thinner lines, on an amphora by the Providence Painter: Boulogne 196 (*ARV*² 638.51; *BAPD* 207402). Once again, however, the covert feathers are dotted, while the primary feathers are less detailed in their overlapping, placing them closer to the Berlin Painter than to the artist behind Princeton's amphora. The latter also shows his skill with the use of thick relief lines on the drapery of the youth, with fold lines spreading out over the entirety of his himation, interrupted only by the horizontal stick.

Both figures have prominent chins, less fully rounded than those typical of the Berlin Painter; small but full lips; straight noses, with little suggestion of nostrils; two slightly arched and unconnected lines for the eyes; and thick necks. The chins recall those of the Eucharides Painter, an early follower of the Berlin Painter, but, among other things, the drawing of the mouths and eyes is completely different. Certain details—thick necks, open-contour eyes, rounded chins, foreshortened feet—recall figures by the Pan Painter, such as the Nike on Zürich 18 (*ARV*² 553.34; *BAPD* 206309), but his eyes are narrower and are combined with expressions of signature sweetness. It has been suggested that the Pan Painter, a frequent painter of Nolan amphorae, was trained in the Berlin Painter's workshop, for which see C. Sourvinou-Inwood, "Who was the Teacher of the Pan Painter?" *JHS* 95 (1975): 107–21; A. C. Smith, "The Evolution of the Pan Painter's Artistic Style," *Hesperia* 75 (2006): 435–51. The Pan Painter also frequently depicted Nike, although, like the Berlin Painter, he routinely provides her with a himation: in addition to the amphora in Zürich (*supra*),

cf. Providence 35.708 (*ARV*² 556.105; *BAPD* 206348); and Oxford AN 1881.1401 (*ARV*² 556.102; *BAPD* 206345), both of which feature foreshortened feet that recall the left foot of Nike on Princeton's amphora.

For Nolan amphorae of the Berlin Painter and his followers, see J. D. Beazley, "The Master of the Eucharides-Stamnos in Copenhagen," *BSA* 18 (1912): 217–24; H. Bloesch, "Ein Meisterwerk der Töpferei," *AntK* 5 (1962): 18–29; H. Euwe, "The Shape of a Nolan Amphora in Otterlo," in *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk*, eds. H. A. G. Brijder, A. A. Drukker, and C. W. Neeft (Amsterdam, 1986), 141–45; id., "The Shape of the Early Nolan Amphorae (490–480 BC): The Origin and the Relation with Other Small Neck-Amphorae," in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery*, ed. J. Christiansen and T. Melander (Copenhagen, 1988), 144–51; id., "The Nolan Amphorae in Dutch Collections and Their Potters," *BABesch* 64 (1989): 114–33; Oakley, *Achilles Painter*, 78–80. The sunken upper side of the torus foot, the triple-reeded handles, the sharp echinus mouth, and its overall height place Princeton's amphora in Euwe's developed phase of the shape, between 480 and 460: Euwe, "The Shape of a Nolan," 142. An amphora in Naples (Naples H 3137 [*ARV*² 201.62; Euwe, "The Shape of the Early Nolan Amphorae," 146, fig. 3; *BAPD* 201870]) is the only Nolan with triple-reeded handles by the Berlin Painter under 30 cm, with the larger examples primarily potted by the A Potter, for whom see Oakley, *Achilles Painter*, 74, 78–80. Small Nolan amphorae (under 30 cm) are very rare in the first several decades of the fifth century and don't become popular until after 455, predominantly in the work of the Painter of London E 342. The potting of these later amphorae is careless and should be kept separate from the earlier small Nolans (cf. Princeton 1997–67 [Entry 4]). In his study of early Nolan amphorae, Euwe ("The Shape of the Early Nolan Amphorae," 145) identified an unnamed potter of very small Nolans (23–25 cm). Within Euwe's group, cf., by the Pan Painter, Taranto 54384 (*ARV*² 553.35, 1706; *BAPD* 206310), which features Nike; and the sole example by the Berlin Painter, Naples H 3137 (*supra*), which has similar slanted palmettes. Princeton's Nolan should perhaps be added to this unnamed potter's small oeuvre. For a recent general overview of the potters in the Berlin Painter's workshop, see Gaunt, "The Berlin Painter and His Potters," 85–106.

The Berlin Painter sometimes depicted Nike flying toward a draped youth with a staff, presumably a victor in an athletic or musical contest: e.g., Paris, Louvre G 198 (*ARV*² 199.31; *BAPD* 201839); Berlin 1965.5 (*Paralipomena* 345.184 bis; Padgett, *Berlin Painter*, 262–63, no. 26; *BAPD* 352486). The gesture of the youth on side B suggests a connection between the two sides.

Instead of directly interacting with the youth, however, the Nike on Princeton's amphora flies away, acknowledging his presence only through the turn of her head. She thus most likely does not offer a libation in honor of the young man's victory, but rather pours the liquid as an act of generalized, undirected piety. For this interpretation of libating Nikai, see C. Thöne, *Ikongraphische Studien zu Nike im 5. Jahrhundert v. Chr.: Untersuchungen zur Wirkungsweise und Wesenart* (Heidelberg, 1999), 37–39. For the prominence of Nikai in the works of the Berlin Painter and his followers, perhaps due to the Persian Wars or a particular interest in the competitions of the Panathenaic Festival, see Thöne, *Ikongraphische Studien zu Nike*, 34–35; J. Neils, "Athens in the Time of the Berlin Painter," in Padgett,

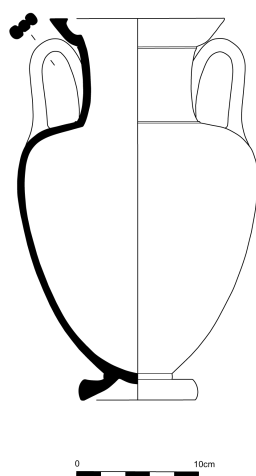
Berlin Painter, 12. The Princeton Nike pours a libation directly from an oinochoe; this is not unusual, but it is curious that she also holds a phiale, which she ignores: cf., by the Pan Painter, Providence 56.062 (*ARV*² 556.106; *BAPD* 206349). Unlike Princeton's amphora, however, on the amphora in Providence no liquid flows directly from the oinochoe, which is the more common scheme for Nikai who hold both an oinochoe and a phiale. The absence of an altar is, again, not unprecedented: see G. Ekroth, "Why (Not) Paint an Altar? A Study of Where, When and Why Altars Appear on Attic Red-Figure Vases," in *The World of Greek Vases*, ed. V. Nørskov et al. (Rome, 2009), 89–114. For the possible contexts of libating Nikai, see Smith, *Religion in the Art*, 69–70, 75–76.

Plate 5

Accession Number Y1991-77

PROVENANCE 1983, Sotheby's (London); 1985, Sotheby's (London); 1985-91, Marc Sanders (Princeton, NJ); 1991, gift, Marc Sanders to Princeton University.

SHAPE AND ORNAMENT Echinus mouth with deeply concave interior, flat on top, black. Short, slightly concave neck, interior black; thin ridge at the base of neck. Triple-reeded handles, black. Below figures on both sides, segment of pairs of stopt meanders alternating with saltire squares. Disk foot separated from body by narrow fillet; top and side of foot black, except for bottom edge of the side; resting surface and underside reserved. Upper surface of foot slightly concave.



SUBJECT A. Warrior. The bearded warrior stands in profile to the left in a relaxed pose, with his right leg crossed over his left, and with part of his weight supported by a spear that he holds vertically in his right hand. His right arm is flexed and raised to grasp the upper part of the spear. The spear shaft extends to the neck of the amphora, with the blade not depicted. He wears a Thracian helmet with a low crest and dotted crest holder, cuirass, *chitoniskos*, a cloak draped over his right arm and around his back, and greaves. On his left arm he holds a shield that covers much of his torso. The shield device is a male lion, executed in black silhouette, which occupies the lower half of the shield. The lion stands on the line of a fringed apron decorated with a profile human eye and brow.

B. Woman. The woman stands in profile to the right, wearing a chiton and himation. The outlines of her flexed right arm at her side and hip are visible beneath her garments. Her left arm is flexed and held at her side. In her left hand she holds a flower with two volutes and a central frond, and a tall scepter with a spherical knob,

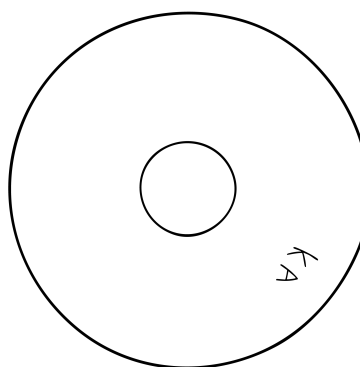
which suggests that she may be a goddess or mortal queen. A fillet or diadem binds her long hair, which hangs down her back. A single twisting tress extends over her right shoulder. Since she faces the warrior on the opposite side, the two figures should likely be connected to form a scene of a warrior's departure.

ATTRIBUTION AND DATE Attributed to the Tithonos Painter [J. R. Guy]. Circa 470-460 BCE.

DIMENSIONS AND CONDITION h. 31.2 cm; w. 19.6 cm; diam. of mouth 14.4 cm; diam. of foot 9.5 cm. Broken and mended, with small pieces restored in plaster. Several details of the figural drawing repainted, including in the area of the warrior's right upper arm, beard, cheekpiece, and upper shield. Small areas of black gloss repainted, primarily around handle BA. Other restored areas, such as sections of the warrior's cloak and shield, repainted only to match the color of the reserved clay. Some relief lines on the woman have worn off, such as on her buttocks. Black gloss on either side of the warrior misfired milky gray. Drill holes from an ancient repair visible on the underside of the foot.

TECHNICAL FEATURES Preliminary sketch. Those on the shield and apron suggest that the entire apparatus was originally drawn higher up. Relief contour for the warrior except for the right elbow, the left side of the shield apron, and the front of the helmet crest. Relief contour on side B only for the scepter, the lower portion of the woman's chin, her right elbow, and the line of the himation below her left hand. Shield rim incised with a compass.

INSCRIPTIONS Incised graffito under foot:



BIBLIOGRAPHY Sotheby's, *Antiquities*, auc. cat., July 11-12, 1983, London, lot 346; Sotheby's, *Antiquities*, auc.

cat., July 17–18, 1985, London, lot 290 [not illus.]; *BAPD* 9045.

COMPARANDA For the Tithonos Painter, see *ARV*² 309–10, 1644; *Paralipomena* 357; *BAdd*² 213; Robertson, *Art of Vase-Painting*, 129–30; J. H. Oakley, “Associates and Followers of the Berlin Painter,” in Padgett, *Berlin Painter*, 67–68; id., “Red-Figure Nolan Amphora,” in Padgett, *Berlin Painter*, 289. The Tithonos Painter, a follower of the Berlin Painter, primarily painted Nolan amphorae and lekythoi, depicting a single figure on each side in the manner popularized by the master. Beazley described him as “the same kind of person as the Dutuit Painter, but less spruce, a little heavier-handed . . . [he] may be said to face toward the Berlin Painter” (Beazley, *Vases in American Museums*, 69). In the painter’s oeuvre, the closest parallel to this vase is a Nolan amphora formerly in the Zimmermann Collection, Bremen, and recently in the art market (Christie’s, NY, *Ancient Greek Vases from the Zimmermann Collection*, auc. cat., April 9, 2024, lot 29; M. Steinhart, *Das Motiv des Auges in der griechischen Bildkunst* [Mainz, 1995], 113, no. 1007, pl. 45; id., *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann* [Mainz, 1996], 110–13, no. 24; *BAPD* 46963). In his earlier publication, Steinhart compared the Bremen vase to the Nolan that later would come to Princeton, but did not attribute the latter to the Tithonos Painter, whose work it surely is. The treatment of the young warrior’s shield—lion, apron, eye—is identical to that on the Princeton amphora, and the woman libating on the reverse is also cut from the same cloth. A departing warrior on a Nolan by the Berlin Painter also combines a lion device with a shield apron: Naples H 3137 (*ARV*² 201.62; *BAPD* 201870). The pairing occurs again—now, once more, with eyes on the apron—on a stamnos by the Brygos Painter (Athens 5898: O. E. Tzachou-Alexandri, “Le stamnos d’Athènes n° 5898 du peintre de Brygos,” *BCH* 125 [2001]: 89–108), and on a column-krater attributed by Padgett to the Leningrad Painter (Sotheby’s, *Antiquities and Islamic Art*, auc. cat., June 4, 1998, New York, NY, lot 129; *BAPD* 29351). For the

woman’s enveloping himation, which reveals her arm and buttock beneath, cf., by the Tithonos Painter, the woman on the reverse of Paris, Louvre G 205 (*ARV*² 309.2; *BAPD* 203172). For the folds of her himation and the thickened black hemline, cf. Aberdeen 64032 (*ARV*² 309.11; *BAPD* 203181).

For neck amphorae, including Nolans, by the Berlin Painter and his followers, see comparanda for Princeton 2018–132 (Entry 2). The rather squat appearance of this example, including its short neck, is typical of the early Nolans from the Berlin Painter’s workshop: cf. Naples H 3087 (*ARV*² 201.68; *BAPD* 201876).

The figures on both sides of the vase apparently form a scene of departure. This may be compared with another Nolan by the Tithonos Painter that shows Nestor holding a scepter on one side bidding farewell to a warrior, perhaps his son Antilochus, on the other side: Paris, Louvre G 213 (*ARV*² 309.4; *BAPD* 203174). If the woman on Princeton’s amphora is a goddess, her scepter indicates that she could be the queen of the gods, Hera. However, as there seems nothing divine about the warrior, it is more likely that the subject takes place in the realm of mortals. Women in mortal departure scenes rarely hold scepters and more often bear the implements of libations, such as oinochoai or phialai: cf. Naples H 3137 (*supra*); and a neck amphora attributed to the Cleveland Painter, Paris, Louvre G 200 (*ARV*² 517.10; *BAPD* 205798). The scepter on the Princeton amphora could indicate royalty, thus transforming the scene into a warrior-king taking leave of his mortal queen. Women who grasp scepters in scenes of departure often, however, remain anonymous to modern viewers without the help of inscriptions: cf., inter alia, Copenhagen 2698 (*ARV*² 616.8; *BAPD* 207128).

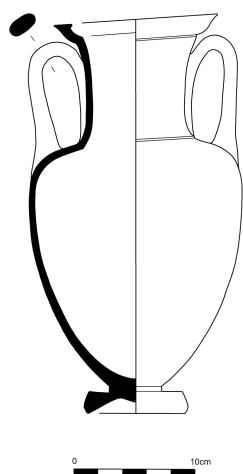
For the graffito, see Johnston’s type 11F, in which the *kappa* and *alpha* can either be in ligature or, as here, separate (Johnston, *Trademarks*, 159–60). Johnston concludes that the KA is most likely not a vase-name abbreviation but could instead refer to a personal name.

Plate 6

Accession Number 1997-67

PROVENANCE 1963, Münzen und Medaillen AG (Basel); 1966, Royal Athena Galleries (New York, NY); by 1976, Emily T. Vermeule and Cornelius C. Vermeule III (Cambridge, MA) (the vase was listed as a loan from the Vermeules in a catalogue for a 1976 exhibition at the University of South Texas [*infra*]); 1997, gift, Emily T. Vermeule and Cornelius C. Vermeule III to Princeton University.

SHAPE AND ORNAMENT Echinus mouth with concave interior, flat on top, black. Tall, slightly concave neck, interior black; thin ridge at base of neck. Ridged handles, triangular in section, black. Below figures on both sides, cursorily executed stopt meanders, which degenerate into a key pattern at the right. Disk foot separated from body by narrow fillet; top and side of foot black, except for bottom edge of the side; resting surface and underside reserved. Upper surface of the foot slightly concave.



SUBJECT A. Dionysos. The god, wearing a chiton and himation, stands barefoot in profile to the right, with a phiale raised in his right hand to pour a libation. His hair is bound by three fillets executed in added red. He grips a thyrsos in his left hand, held upright and resting on the ground. Beside him, at left, is a *klismos*.

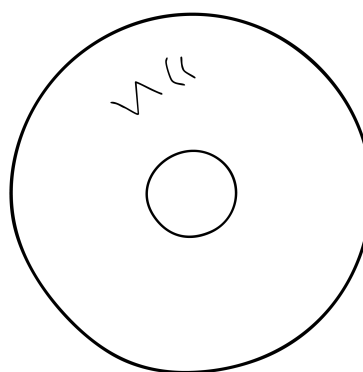
B. Youth. The youth, beardless and wearing a himation, stands in profile to the right and turns his head back to the left. His feet are staggered, with his legs slightly bent. He grips the top of a walking stick in his right hand, held upright and resting on the ground. His left arm is not visible.

ATTRIBUTION AND DATE Attributed to the Painter of London E 342 [J. D. Beazley]. Circa 470–460 BCE.

DIMENSIONS AND CONDITION h. 33.2 cm; w. 17.7 cm; diam. of mouth 13.6 cm; diam. of foot 8.5 cm. Nearly complete, with several mended breaks, in particular around the rim. Small, shallow chips in the surface around the youth. Black gloss slightly mottled on the outer surface of the foot, and misfired streaky red on the lower body beneath handle BA.

TECHNICAL FEATURES Preliminary sketch. Relief contours used sparingly, such as on the chin and cheek of the youth on side B. Accessory color. Red: Dionysos's fillets. Dilute gloss: cords of the chair seat.

INSCRIPTIONS Incised graffito under foot:



BIBLIOGRAPHY *ARV*² 1664.3 *bis*; Royal-Athena Galleries, *Art of the Ancient World* 2, auc. cat. (New York, NY, 1966), no. 16; *Greek Vases from the Boston Museum of Fine Arts*, exh. cat., Art Museum of South Texas (Corpus Christi, TX, 1976), no. 32; M. Braverman, *The Classical Shape: Decorated Pottery of the Ancient World*, exh. cat., St. Paul's School (Concord, NH, 1984), no. 25; *Princeton Record* 57 (1998): 196 [not illus.]; *BAPD* 275309.

COMPARANDA For the Painter of London E 342, see *ARV*² 667–72, 1664; *Paralipomena* 404, 424, 514, 521; *BAdd*² 278. He primarily decorated Nolan amphorae, with meanders, either stopt or continuous, as his preferred groundline. For their degeneration into a simple key pattern, cf. Vienna 904 (*ARV*² 668.25; *BAPD* 207819). For a close parallel for the pairing of Dionysos in front of a *klismos* with a draped youth on the reverse, cf. Brussels R 249 (*ARV*² 668.38; *BAPD* 207833).

According to Euwe, the Nolan amphorae by the Painter of London E 342 “form a special class and were

most likely all made by one potter,” and Princeton’s amphora should be added to this potter’s oeuvre: H. Euwe, “The Nolan Amphorae in Dutch Collections and Their Potters,” *BABesch* 64 (1989): 130. The heights of the Nolans by this potter vary considerably, with most between 23 and 28 cm. Princeton’s example is one of the largest by his hand and presumably one of his earlier works as well, as small Nolan amphorae become popular again after about 455. An early date is also suggested by the fact that the handles do not project beyond the diameter of the body, and by the slow taper of the body—both features characteristic of Euwe’s developed phase (around 480–460): H. Euwe, “The Shape of a Nolan Amphora in Otterlo,” in *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk*, ed. H. A. G. Brijder, A. A. Drukker, and C. W. Neeft (Amsterdam, 1986), 142. The sunken upper surface of the foot also recommends such a date. The ratio of height to diameter, nearly 2:1, as well as the long neck, suggests that this vase is at the end of the developed phase, at the beginning of the transition to the slenderer amphorae of the mid-fifth century. As Euwe noted (“Nolan Amphorae in Dutch Collections,” 130), the amphorae painted by the Painter of London E 342 are marked by certain irregularities of shape. Princeton’s amphora has an uneven mouth and is slightly lopsided, with the body extending at an oblique angle from the flat foot.

Scenes of deities making self-referential libations increase dramatically in Early Classical vase-painting. For the idea that such scenes are paradigms for mortal behavior, in which human religious activity is projected onto the divine realm, see E. Mitropolou, *Libation Scenes with Oinochoe in Votive Reliefs* (Athens, 1975), 88–90. For the view that the phiale does not actually represent libation but is rather used as an attribute of the god, emphasizing his or her divinity, see P. Veyne, “Images de divinités tenant une phiale ou

patère: La libation comme ‘rite de passage’ et non pas offrande,” *Mètis* 5 (1990): 17–29. Eckstein-Wolf has argued that the phiale acts as a mediator between human and divine, with the pictured divinity functioning merely as an extension of the numinous flow from the phiale: B. Eckstein-Wolf, “Zur Darstellung spendender Götter,” *MdI* 5 (1952): 39–75. Simon has related various libating gods to specific events of myth or ritual, although it is difficult to incorporate completely isolated gods into this line of inquiry: E. Simon, *Opfernde Götter* (Berlin, 1953). More recently, Patton has suggested that scenes of libating gods represent a form of divine reflexivity, in which the depicted gods establish and promote their own worship: K. C. Patton, *Religion of the Gods: Ritual, Paradox, and Reflexivity* (Oxford, 2009), 170–80. For the argument that libating gods offer an opportunity for mortal viewers to affirm their bonds with the anthropomorphic gods while also contemplating the alterity of the god, see M. Gaifman, *The Art of Libation in Classical Athens* (New Haven, CT, 2018), 117–49. For an overview of the topic, with complete bibliography, see Smith, *Religion in the Art*, 75–76.

No clear parallel has been found for the graffito on the underside of the foot. The mark could be related to Johnston’s type 9F (Johnston, *Trademarks*, 156–57), which occurs on another Nolan amphora by the Painter of London E 342: Boston 90.157 (*ARV*² 667.19; *BAPD* 207813). The graffito in Princeton, however, lacks the V characteristic of the group, and parallels for the equation of a retrograde *nu* with the sign NV are so far wanting. In general, the mark occurs quite often with numerals, such as the *gamma* sign on Princeton’s amphora, which may be an indication of price. (We are grateful to A. W. Johnston for sharing his thoughts on this trademark.) For a discussion of the numerals associated with the sign, see Johnston, *Trademarks, Addenda*, 150–51.

Plate 7, 1–3

Accession Number Y1992–87

PROVENANCE 1992, gift, Frederick H. Schultz Jr. to Princeton University.

SHAPE AND ORNAMENT Single fragment from a torus foot with tall vertical riser and flat top; incised groove between torus and riser. Traces of narrow black fillet at join with body. Exterior black except for lower half of torus. Underside concave and reserved, with two narrow grooves, seemingly made with a drill but not clearly connected to an ancient repair.



ATTRIBUTION AND DATE Unattributed. First half of the fifth century BCE.

DIMENSIONS AND CONDITION h. to top of riser 4.0 cm; h. of riser 1.7 cm. Wear and abrasion overall.

BIBLIOGRAPHY *Princeton Record* 52 (1993): 72 [not illus.].

COMPARANDA A foot of this size in two degrees most often belongs to large red-figure neck amphorae with twisted handles. The shape is first found in the Pioneer Group at the end of the sixth century and became popular thereafter in the workshop of the Berlin Painter, including several by the master himself and his followers down to the Achilles and Phiale Painters. For examples by the Berlin Painter, cf. London E 266

(*ARV*² 198.21, 1633; *BAPD* 201829); Berlin F 2339 (*ARV*² 198.26, 1633; H. Bloesch, "Ein Meisterwerk der Töpferei," *AntK* 5 [1962]: fig. 8; *BAPD* 201834); Oxford 1930.169 (*ARV*² 198.20; Oakley, *Achilles Painter*, fig. 24b; *BAPD* 201828). For an example by the Achilles Painter, cf. Paris, Cab. Méd. 372 (*ARV*² 987.4; Oakley, *Achilles Painter*, fig. 24a, pl. 5; *BAPD* 213824). The potter of the amphorae attributed to the Berlin Painter, which date to between 500 and 480, was first identified by Bloesch ("Ein Meisterwerk," 18–29) as the Berlin Potter. Oakley (*Achilles Painter*, 83–84), noting the S curve on the underside of the foot of the amphora in Paris by the Achilles Painter (*supra*), dated to around 430, named the S Potter and associated him with Bloesch's Berlin Potter, but kept the two separate as teacher and pupil due to the span of sixty years separating some of their works. The Eucharides Painter also worked with Bloesch's Berlin Potter on a volute krater formerly in the Borowski Collection (J. Gaunt, "The Berlin Painter and His Potters," in Padgett, *Berlin Painter*, 96, fig. 13; *BAPD* 9590), and on neck amphorae, e.g., London E 279 (*ARV*² 226.1, 1634; E. Langridge, "The Eucharides Painter and His Place in the Athenian Potter's Quarter" [PhD diss., Princeton University, 1993], fig. 1a; *BAPD* 202054). Although Gaunt ("Berlin Painter and His Potters," 95) has noted that many of the amphora feet potted by the S Potter have slightly flaring or concave risers, several of the pots cited above, including the neck amphorae in Berlin and Paris and the volute krater once in the Borowski Collection, have nearly vertical risers like Princeton's fragment, a feature that should probably be placed within the tradition of the Berlin Painter's workshop. For the potters of the Berlin Painter and his followers, including the Berlin and S Potters, see H. Bloesch, "Stout and Slender in the Late Archaic Period," *JHS* 71 (1951): 29–39; id., "Ein Meisterwerk," 18–29; Langridge, "Eucharides Painter," 113–15; Oakley, *Achilles Painter*, 83–84; Gaunt, "Berlin Painter and His Potters," 85–106.

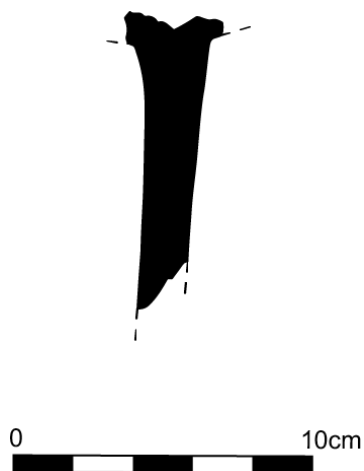
LOUTROPHOROI (NOS. 6-7)

Plate 7, 4–5

Accession Number 2002-167.1

PROVENANCE By the late 1950s or early 1960s, Cornelius C. Vermeule III and Emily T. Vermeule (Cambridge, MA); 2002, gift, Cornelius C. Vermeule III and Emily T. Vermeule to Princeton University. Fragments from two loutrophoroi—2002.167.1 and 2002.167.2 (see Entry 7)—were part of a larger collection of fragments bought in Athens by the Vermeules in the late 1950s or early 1960s (a penciled notation on the back of 2002.167.1 reads “Athens 1961”). Stored for years in the Museum of Fine Arts, Boston, the majority of the sherds—those purchased with museum funds—were eventually given back to Greece, as it was determined that they likely had been discovered in the Sanctuary of Nymphe on the south slope of the Acropolis.

SHAPE AND ORNAMENT Single fragment from the neck, with small section of offset mouth. Interior reserved. On neck above figural scene, ornamental band of checkered squares—with black dots in the center of the reserved squares—alternating with single stopt meanders.



SUBJECT Woman. The fragment preserves the head of a woman in profile to the right and inclined slightly downward. She wears a *sakkos* and an earring.

ATtribution AND DATE Attributed to the Washing Painter [W. L. Austin]. Circa 440–420 BCE.

DIMENSIONS AND CONDITION 10.1 × 6.3 cm; thickness: max. (at juncture of neck and mouth) 3.3 cm; min. (on neck) 1.6 cm. Broken on all sides. Outer surface worn and interior covered with significant incrustation. Chipping around the edges, with a large flake missing at the right, just below the meander. Much black gloss misfired a mottled reddish brown.

BIBLIOGRAPHY *Princeton Record* 62 (2003): 151 [not illus.].

COMPARANDA The thickness and small diameter of the fragment indicate that it comes from the neck of a loutrophoros. It was initially catalogued with another loutrophoros fragment (Princeton 2002-167.2 [Entry 7]). Although loutrophoroi can have long necks that taper in thickness, the significantly greater thickness of this fragment precludes their being from the same vessel. Loutrophoroi sometimes have an ornamental band above the figural scene on the neck, usually an egg pattern, less often meanders with cross or saltire squares. The pattern on Princeton's fragment is highly uncommon on loutrophoroi: cf. Harvard 1960.353 (CVA Baltimore, Robinson Collection 2 [USA 6], 36, pl. 49.1; *BAPD* 13418). Robinson compared the Harvard loutrophoros with the Washing Painter, who often painted loutrophoroi. The figure drawing on Princeton's fragment also resembles that of the Washing Painter, for whom see *ARV*² 1126–35, 1684; *Paralipomena* 453–54, 517; *BAdd*² 332–33; S. Roberts, “Evidence for a Pattern in Attic Pottery Production ca. 430–350 B.C.,” *AJA* 77 (1973): 435–37; V. Sabetai, “The Washing Painter: A Contribution to the Wedding and Genre Iconography in the Second Half of the Fifth Century B.C.” (PhD diss., University of Cincinnati, 1993); G. Giudice, *Il Tornio, la nave, le terre lontane: Ceramografi attici in Magna Grecia nella seconda metà del V sec. A.C.; Rotte e vie di distribuzione* (Rome, 2007), nos. 212–22. As noted by Sabetai (“Washing Painter,” 222), the great divergence in the quality of the Washing Painter's draftsmanship, often on the same vase, occasionally presents problems for the identification of the painter. Nevertheless, an association between Princeton's fragment and the Washing Painter is evident, in particular in the slightly curved nostril, the downturned stroke of the mouth that lends the figure a serious expression, the rounded chin, and the pendant pupil: cf. a loutrophoros fragment formerly in an Oxford private collection (*ARV*² 1128.93; *BAPD* 214902). The treatment of the hair above the forehead, not covered by the *sakkos*, is also typical of the Washing Painter: cf. the women on the neck of Houston 37.12 (*ARV*² 1127.13; *BAPD* 214894). The Washing Painter was heavily influenced by the quiet reserve of the “Parthenonian” style, which is evident on the Princeton fragment in the woman's solemn expression and lowered downturned head.

Identification of the two types of loutrophoroi depends on the position of the handles: the hydria type has upright loop handles on either side of the shoulder and a vertical strap handle on the back; and the amphora type has strap handles on each side of the neck. It is impossible to tell to which type Princeton's fragment belongs. For loutrophoroi, see R. Ginouvès, *Balanéutikè: Recherches sur le bain dans l'antiquité grecque* (Paris, 1962); Sabetai, "Washing Painter," 129–46; id., *CVA Athens, Benaki Museum 1* (Greece 9), 31–38; R. M. Mösch-Klingele, *Die Loutrophóros im Hochzeits- und Begräbnisritual des 5. Jahrhunderts v. Chr. in Athen* (Bern, 2006). The earliest red-figure loutrophoros has been convincingly attributed by Guy to Epiktetos: Athens, Acr. 636 (*ARV²* 25.1, 237, 1604; *BAPD* 200142). Most red-figure examples, however, date from the second half of the fifth century. Almost all loutrophoroi with known provenances come from cemeteries and shrines in Athens and its environs, in particular the Sanctuary of the Nympe on the southern slope of the Acropolis. The red-figure finds from the sanctuary have yet to be published, but for the site's black-figure loutrophoroi, see C. Papadopoulou-Kanellopoulou, *Ιερό της Νύμφης: Μελανόμορφες λουτροφόροι* (Athens, 1997). Given the shape's association with weddings and its use for carrying water for a bride's prenuptial bath, such loutrophoroi were likely dedicated by brides after their weddings: see, most recently, Sabetai, "Wedding Vases of the Athenians: A View from Sanctuaries and Houses," *Mètis* 12 (2014): 51–75. For a discussion of loutrophoroi in funerary contexts, perhaps connected with the graves of unmarried dead, see J. Bergemann, "Die sogenannte Loutrophoros: Grabmal für unverheiratete Tote?" *AM* 111 (1996): 149–90; Sabetai, "Marker Vase or Burnt Offering? The Clay Loutrophoros in Context," in *Shapes and Uses of Greek Vases (7th–4th Centuries B.C.)*, eds. A. Tsingarida and L. Bavay (Brussels, 2009), 291–306.

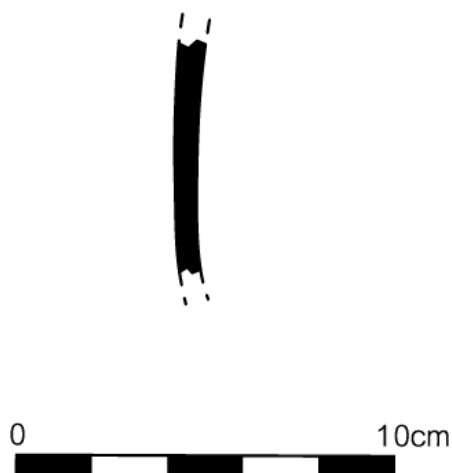
The iconography of loutrophoroi in the Classical period is dominated by domestic and nuptial imagery as well as funerary scenes, with the find context, when known, often coinciding with the imagery. Thus, funerary iconography typically occurs on loutrophoroi from cemeteries, whereas the loutrophoroi from the Sanctuary of the Nympe and caves devoted to the Nymphs are predominantly decorated with nuptial iconography. For the iconography of loutrophoroi with nuptial scenes, see R. M. Mösch, "Le mariage et la mort sur les loutrophores," *AnnArchStorAnt* 10 (1988): 117–39; Sabetai, "Washing Painter," 150–74; R. F. Sutton, "Nuptial Eros: The Visual Discourse of Marriage in Classical Athens," *JWalt* 55–56 (1997–98): 27–48; J. H. Oakley and R. H. Sinos, *The Wedding in Ancient Athens* (Madison, WI, 2002), 43–51; Sabetai, "Aspects of Nuptial and Genre Imagery in Fifth-Century Athens: Issues of Interpretation and Methodology," in *Athenian Potters and Painters*, 319–35. Scenes on the neck of loutrophoroi with nuptial iconography often display multiple women, either individual women divided by strap handles between obverse and reverse on the amphora type or women standing next to each other on the hydria type. It is unclear which scheme Princeton's fragment followed. Battle scenes are also quite common on loutrophoroi, perhaps to be associated with the death of unmarried soldiers: see J. D. Beazley, "Battle-Loutrophoros," *Museum Journal: University of Pennsylvania* 23 (1932–33): 4–22; P. Hannah, "The Warrior Loutrophoroi of Fifth-Century Athens," in *War, Democracy and Culture in Classical Athens* (Cambridge, UK, 2010), ed. D. M. Pritchard, 266–303; A. Schwarzmeier, "Grabmonument und Ritualgefäß: Zur Kriegerloutrophore Schliemann in Berlin und Athen," in *Keraunia: Beiträge zu Mythos, Kult und Heiligtum in der Antike*, ed. O. Pilz and M. Vonderstein (Berlin, 2011), 115–30.

Plate 7, 6–7

Accession Number 2002-167.2

PROVENANCE By the late 1950s or early 1960s, Cornelius C. Vermeule III and Emily T. Vermeule (Cambridge, MA); 2002, gift, Cornelius C. Vermeule III and Emily T. Vermeule to Princeton University. Possibly from the Sanctuary of the Nymphe on the south slope of the Acropolis (see Princeton 2002-167.1 [Entry 6]).

SHAPE AND ORNAMENT Single fragment from the neck. Interior reserved. No ornament preserved.



SUBJECT Woman. The fragment preserves a portion of the draped body of a woman wearing a himation with a black hem and a small drop weight. A small section of what is probably the drapery of another woman is preserved at the right.

ATTRIBUTION AND DATE Unattributed. Circa 440–420 BCE.

DIMENSIONS AND CONDITION 7.3 × 6.4 cm; est. diam. 7.3 cm; thickness 0.8 cm. Broken on all sides. Minor chips on surface, in particular around the edge of the break at the right.

TECHNICAL FEATURES Relief contours for short sections of the drapery.

BIBLIOGRAPHY *Princeton Record* 62 (2003): 151 [not illus.].

COMPARANDA The narrow diameter suggests that the fragment comes from the neck of a loutrophoros. For a full discussion of loutrophoroi, see Princeton 2002.167.1 (Entry 6). They were primarily made in the second half of the fifth century, when they became increasingly elongated. Princeton's fragment, to judge from its diameter and the size of the draped body, should be placed in this period.

The necks of loutrophoroi with nuptial iconography often display multiple women; on the amphora type, these are most commonly single women divided between obverse and reverse, while necks of the hydria type may have women standing next to one another. Due to the narrow diameter of the neck, the number of women on the hydria type typically remains two, crowded together on the front of the neck, with the space around the single vertical strap handle left undecorated. If, as seems likely, the reserved section to the right of the draped body on the Princeton fragment preserves the remains of a second woman, its decorative scheme would align with the hydria type of loutrophoros, with two women in close proximity: cf. Athens 12540 (*ARV²* 1256.11; R. M. Mösch-Klinge, *Die Loutrophóros im Hochzeits- und Begräbnisritual des 5. Jahrhunderts v. Chr. in Athen* (Bern, 2006), figs. 18a–b, 19a; *BAPD* 217053). Vase-painters who decorated loutrophoroi seem to have painted both versions of the shape, with no clear preference for one or the other. Kokula has suggested that the hydria type of loutrophoros was dedicated by women, while the amphora type was dedicated by men: G. Kokula, *Marmorloutrophoren* (Berlin, 1984), 116–17.

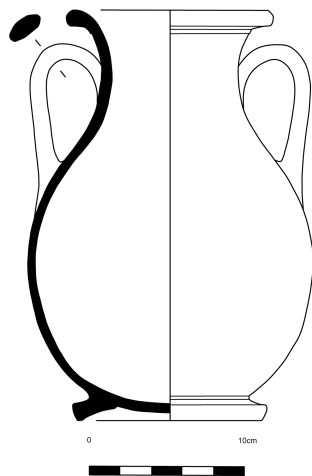
PELIKAI (NOS. 8-11)

Plate 8

Accession Number 2002-40

PROVENANCE January 20, 1967, Parke-Bernet Galleries (New York, NY); December 4, 1969, Parke-Bernet Galleries (New York, NY); 1972, Alex G. Malloy, Inc. (New York, NY); 1972, gift, Princeton University faculty to Robert F. Goheen (Princeton, NJ) on his retirement; 2002, gift, Robert F. Goheen to Princeton University.

SHAPE AND ORNAMENT Torus rim, black. Tall, slender neck. Interior of mouth and neck black. Strap handles black, thicker in middle. Ovoid body, interior reserved, separated from disk foot by a fillet. Top and upper side of foot black; lower half of foot and underside reserved. Shallow concave molding underneath; narrow resting surface (w. 0.35 cm). Figural panels framed above by bands of ovolo and laterally by bands of paired dots. The groundline is a single added red stripe that encircles the vase.



SUBJECT A. Seated male youth with *barbitos* and standing bearded male. At left, a male youth, barefooted and wearing a himation that exposes most of his chest, sits on a *klismos*; his fillet is reserved. He holds a *plektron* in his right hand and fingers the strings of a *barbitos* with his left hand. The strings of the *barbitos* consist of six relief lines. Facing the youth stands a bearded male wearing sandals, a himation, and a reserved fillet. He leans on a knotted staff. A leather *phormiskos* (bag), tied on the side with a knot, hangs in the field above the youth's head; it probably contains *astragaloi* (knucklebones). For more on *phormiskoi* and *astragaloi*, see Princeton Y1929-203 (Entry 16). Their presence is a sign of the youth's tender age, as is his counterpoising with an adult male, who may be his teacher or *erastes* (lover).

B. Standing male youth and standing woman. At left, a standing male youth faces right, wearing a himation and a red fillet. His bare feet are spread, and he holds a stick vertically in his right hand. At right, a woman faces the youth. She is barefoot and wears a long chiton beneath a himation that cocoons her form. Her hair is gathered into a chignon and bound with two red fillets, one of which wraps around the base of the chignon.

ATTRIBUTION AND DATE Attributed to the Naples Painter [J. M. Padgett]. Circa 460–450 BCE.

DIMENSIONS AND CONDITION h. 26.5 cm; w. 18.5 cm; diam. of mouth 13.6 cm; diam. of foot 12.7 cm. Intact and unbroken. Good surface preservation, with pitting and incrustation largely confined to the interior of the mouth and neck, and the underside of the handles. Incomplete application of black gloss on lip of side B. The figures on both sides exhibit a degree of mottled discoloration; on side A this is largely confined to the standing man, while on side B it is concentrated on the male's torso, from hip to knee, with lighter discoloration on the female's body.

TECHNICAL FEATURES Relief contours: the arms of the *barbitos*. Accessory color. Red: fillets of both figures on side B; encircling groundline. Dilute gloss: cords of the chair seat; details of the *phormiskos*.

BIBLIOGRAPHY Parke-Bernet Galleries, *Antiquities—Egyptian, Western Asiatic, Greek, Etruscan, Roman, Islamic Pottery & Works of Art*, auc. cat., January 20, 1967, New York, NY, lot 208; Parke-Bernet Galleries, *Western Asiatic, Egyptian, Greek, Etruscan, Roman Antiquities*, auc. cat., December 4, 1969, New York, NY, lot 209; Alex G. Malloy, *Catalogue 1*, auc. cat. (New York, NY, 1972), no. 54; *Princeton Record* 62 (2003): 154 [not illus.].

COMPARANDA For the Naples Painter, a reasonably prolific painter, primarily of column-kraters and “women’s vases”—loutrophoroi and lebetes gamikoi—see *ARV*² 1096–1100, 1683; *Paralipomena* 450–51; *BAdd*² 328; V. Sabetai, “Red-Figured Vases at the Benaki Museum: Reassembling *fragmenta disjecta*,” *Museio Benaki* 4 (2004): 15–37. Beazley originally called him the Painter of the Naples Centauromachy (*Att. V* 409), concluding later that “[h]e continues the tradition of the Florence Painter” (*ARV*¹ 705). Of the ten or so pelikai attributed to the Naples Painter, most have unframed pictures, whether of this shape—relatively large, with a tall neck and sharply tapering lower body

—or smaller and less tapering, like Princeton y978 (Entry 9).

The Naples Painter often depicts lyre players but almost always in the context of a symposion or komos. From the waist up, the young musician walking on a column-krater in Milan is nearly identical to the Princeton youth: Milan A 1871 (G. Arrigoni, ed., *Le donne in Grecia* [Rome, 1985], 376, pl. 18; *BAPD* 16449, with wrong image). The seated lyre player in Princeton is paralleled within his oeuvre only by the seated Orpheus on the column-krater Hamburg 1968.79 (*Paralipomena* 450.21 *ter*; *BAPD* 275004). Scenes showing a bearded man standing before a seated youth holding a lyre can often be interpreted in conflicting ways, either as music lessons or courtship; e.g., a neck-amphora attributed by Padgett to the Harrow Painter in a Texas private collection (*BAPD* 29016). For distinguishing the two, see Neils and Oakley, *Coming of Age*, 99–104, 244–47. The inclusion of a possible heterosexual courtship scene on the reverse supports a courtship interpretation for side A, although the artist frequently placed a draped woman and youth on the backs of his pelikai and is never explicit about their relationship: cf. Bochum S 512 (*Paralipomena* 450.55 *bis*; *BAPD* 276107). For homosexual courtship scenes, see G. Koch-Harnack, *Knabenliebe und Tiergeschenke: Ihre Bedeutung im päderastischen Erziehungssystem Athens* (Berlin, 1983); R. Osborne, *The Transformation of Athens: Painted Pottery and the Creation of Classical Greece* (Princeton, NJ, 2018), 122–50. On music lessons in general, see T. B. L. Webster, *Potter and Patron in Classical Athens* (London, 1972), 244–45; Y. Dechavanne, “L’éducation musicale en Grèce des origines à Platon,” *Archéologia* 56 (1973): 46–49; F. Beck, *Album of Greek Education: The Greeks at School*

and at Play (Sydney, 1975), 23–28; H. Rühfel, *Kinderleben in klassischen Athen: Bilder auf klassischen Vasen* (Mainz, 1984), 45–53; M. L. West, *Ancient Greek Music* (Oxford, 1992), 36–38.

The *barbitos* was a long-armed lyre with a soundbox typically made out of a tortoise shell, resulting in a sound that was less powerful but more appropriate for use indoors: see M. Maas and J. M. Snyder, *Stringed Instruments of Ancient Greece* (New Haven, CT, 1989), 113–38, figs. 5.1–21; West, *Ancient Greek Music*, 50, 56–59; Bundrick, *Music and Image*, 21–25, figs. 11–13. For the use of the *barbitos* in the symposion, see *ibid.*, 80–91, figs. 49–56. As young schoolboys typically are represented with a short-armed lyre rather than a *barbitos*, the youth on the Princeton pelike may be an older boy who is learning to perform at a symposion.

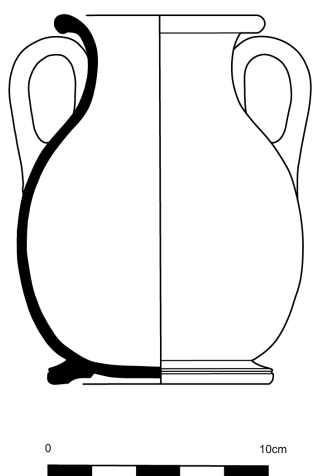
Astragaloi are sometimes included as a sign of youth or childhood: see Neils and Oakley, *Coming of Age*, 277; L. A. Beaumont, *Childhood in Ancient Athens: Iconography and Social History* (New York, 2012), 131; M. Golden, *Children and Childhood in Classical Athens* (Baltimore, MD, 2015), 46–47. *Astragaloi* were also common courtship gifts: A. Lear and E. Cantarella, *Images of Ancient Greek Pederasty: Boys Were their Gods* (London, 2008), 63–105. The argument has been made that such sacks in courtship scenes are intended to represent money purses: N. Fisher, “Gymnasia and the Democratic Values of Leisure,” in *Kosmos: Essays in Order, Conflict and Community in Classical Athens*, eds. P. Cartledge, P. Millett, and S. von Reden (Cambridge, UK, 1998), 97. *Phormiskoi* and purses, however, are usually rendered quite distinctly: see Princeton y1929–203 (Entry 16).

Plate 9

Accession Number y978

PROVENANCE Between 1890 and 1927, sale, source unknown to Princeton University. The ascription to “Paris, market, Feuarent” in *BAPD* 216125 is erroneous (access date 11/15/2022).

SHAPE AND ORNAMENT Torus rim, black. Short wide neck. Interior of mouth and neck black. Strap handles, black, thicker in middle. Ovoid body, separated from foot by reserved fillet; interior of body streaky, matte black. Disk foot with groove near upper edge. Shallow, concave molding underneath; wide resting surface (w. 1.8 cm). Top of foot and side above groove black (reserved below groove); wash of pink *miltos* (ocher) on the reserved underside. A band of ovolo, framed by paired horizontal lines, extends between the upper handle roots on either side. Figure panels are unframed. Thick reserved groundlines.



SUBJECT A. Standing woman with *diphros* (stool). A woman, barefoot and wearing a long chiton and himation, stands with her body facing forward and her head turned to the left; her left hand rests on her hip, beneath her cloak, and she holds a *sakkos* with wavy lines in her right hand. Her hair is gathered in a chignon and bound with a pair of white fillets. For jewelry, she wears a hoop earring. Behind her stands a *diphros*, with a cushion decorated with paired straight lines alternating with a single wavy line.

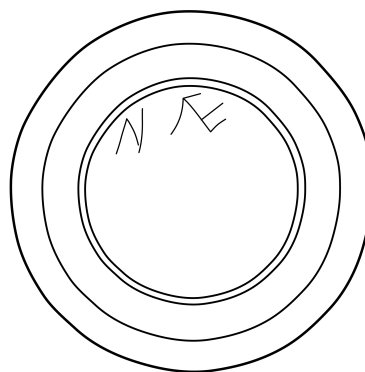
B. Male youth. A young male stands in profile to the left, his right leg advanced, with knee bent. In his extended right hand he holds a white, round object, perhaps a ball, fruit, or egg. He is barefoot and wears a white *apicate* fillet in his short black hair.

ATTRIBUTION AND DATE Attributed to the Naples Painter [J. D. Beazley]. Circa 450–430 BCE.

DIMENSIONS AND CONDITION h. 17.0 cm; w. 12.9 cm; diam. of mouth 9.5 cm; diam. of foot 10.2 cm. The black gloss is flaked off in patches on the rim, handles, and lower body. In front of the woman is an area of whitish misfiring. Areas of discoloration on the woman, concentrated on her neck and the right side of her torso. The handles are slightly lopsided. The underside is speckled with black incrustation.

TECHNICAL FEATURES Few relief contours: stool leg; lower right himation on side A. Shiny black gloss, with noticeable brushstrokes. Accessory color. White: both figures' fillets; the object held by the man.

INSCRIPTIONS Incised graffito under foot:



BIBLIOGRAPHY *ARV*² 1100.57; *BAPD* 216125 (where the citations *Att. V* 263.20 and *ARV*¹ 564.9 refer to a different vase).

COMPARANDA For the Naples Painter, see Princeton 2002–40 (Entry 8). Most of his pelikai are of this type, relatively small and with unframed pictures.

On small red-figure vases, women are frequently represented standing next to a chair or stool, often holding another object or engaged in some kind of domestic activity, such as spinning: e.g., Paris, Cab. Méd. unnumbered (*ARV*² 624.81; *BAPD* 207236). No comparable scene is known by the Naples Painter, but a woman carries a *sakkos* on one of his lebetes, Karlsruhe B 3078, ii (*ARV*² 1098.36; *BAPD* 216103), and a similar snood hangs on the wall among the women on an unnumbered hydria fragment in Copenhagen (*ARV*² 1100.59; *BAPD* 216127). The inclusion of a stool could indicate that the scene takes place indoors, in the *gynaikonitis* or *gynaeceum*. For the shifting scholarly perception of this topic, see M. H. Jameson, “Domestic

Space in the Greek City-State,” in *Domestic Architecture and the Use of Space: An Interdisciplinary Cross-Cultural Study*, ed. S. Kent (Cambridge, 1990), 104; Neils and Oakley, *Coming of Age*, 135–38; B. A. Ault and L. C. Nevett, *Ancient Greek Houses and Households: Chronological, Regional, and Social Diversity* (Philadelphia, PA, 2005), 161–63; J. Morgan, *The Classical Greek House* (Exeter, 2010), 117–42; L. C. Nevett, *Domestic Space in Classical Antiquity* (Cambridge, UK, 2010), 48–50; J. Papayiannis, “The Gynaikonitis: The (un) Gendered Greek House” (PhD diss., Princeton University, 2012). Of course, a stool can easily be taken outdoors.

The youth proffering a fruit or egg on the reverse is without parallel in the painter’s oeuvre, and recalls instead walking figures on the backs of pelikai by the Hasselmann Painter: e.g., Princeton 1999–233 (Entry 10); London E 397 (*ARV*² 1136.1; *BAPD* 215038); London E 388 (*ARV*² 1136.2; *BAPD* 215039); Vienna 1134 (*ARV*² 1136.6; *BAPD* 215043). Read together, the two sides of the Princeton vase could be interpreted as a single, protracted scene of courtship, but this is uncertain and far from explicit. During the second half of the fifth century there is a blurring of the iconographical distinction between *hetairai* and unmarried *parthenoi*, with the gift-exchange previously associated with prospective customers courting *hetairai*

gradually incorporated into the imagery of brides, while *hetairai* may be shown as industrious housewives, weaving and spinning: see R. F. Sutton, “Pornography and Persuasion on Attic Pottery,” in *Pornography and Representation in Greece and Rome*, ed. A. Richlin (New York, 1992), 17–20, 26–27. What seem to be eggs do sometimes appear in courtship scenes: e.g., Berlin 31426 (*ARV*² 795.100, 1702; *BAPD* 209808). Eggs are, however, more commonly found in scenes of sacrifice or tomb visits, where they symbolize immortality: see D. Kurtz and J. Boardman, *Greek Burial Customs* (Ithaca, NY, 1971), 76–79; N. Sevinç, “A New Sarcophagus of Polyxena from the Salvage Excavation at Gümüşçay,” in *Studia Troica* 6 (1996): 262; J. Oakley, *Picturing Death in Classical Athens: The Evidence of the White Lekythoi* (Cambridge, UK, 2004), 203, 206–8; M. Skinner, *Sexuality in Greek and Roman Culture* (Oxford, 2005), 97.

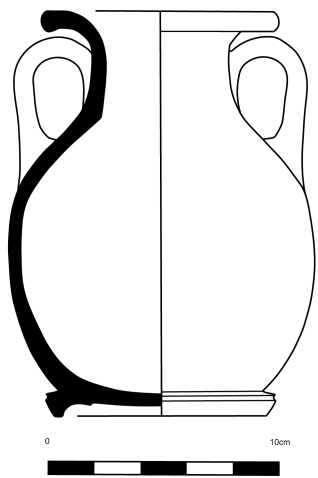
Amid subsequent scratches on the underside of the foot are two ancient incised graffiti: N (Johnston, *Trademarks*, type 14B, which he reads as *nu*); and a ligature of Λ and E (Johnston, *Trademarks*, type 17E). Another pelike by the Hasselmann Painter, Syracuse 26615 (*ARV*² 1136.17; *BAPD* 215054), also has an incised trademark of Johnston’s type 17E (Johnston, *Trademarks*, 143, no. 37).

Plate 10

Accession Number 1999-233

PROVENANCE 1999, gift, Mr. and Mrs. Ewald Mayer to Princeton University.

SHAPE AND ORNAMENT Torus rim, black. Flaring neck. Interior of mouth and neck black. Strap handles, black, thicker in middle. Ovoid body, separated from foot by reserved fillet; interior of body streaky, matte black. Disk foot with groove near upper edge. Top of foot and side above groove black; side below groove and underside reserved. Band of ovolo, framed by paired horizontal lines, extends between the upper handle roots. Figure panels are unframed. Short reserved groundlines, nearly effaced on side B by a careless brushstroke.



SUBJECT A. Male youth and woman. At right, a male youth stands facing left, barefoot and wearing a himation. His right leg is advanced, the knee bent. He extends his right arm toward a woman, who steps toward him from the left. She is barefoot, her arms and body enveloped in a himation over an ankle-length chiton, its sway accentuating her movement. Her hair is bound in a *sakkos* but emerges above her brow. Between the figures is a short post or altar on a low base.

B. Striding male youth. A youth strides purposefully toward the right, his left leg advanced. He is barefoot and wears a himation. The white fillet in his short hair is now nearly invisible. He extends his right arm forward, holding in his hand a small object, perhaps a now-faded white egg, ball, or fruit.

ATTRIBUTION AND DATE Attributed to the Hasselmann Painter [A. Lezzi-Hafter]. Circa 430–420 BCE.

DIMENSIONS AND CONDITION h. 17.7 cm; w. 13.4 cm; diam. of mouth 10.4 cm; diam. of foot 9.9 cm. Minor chipping of the black gloss on the handles, rim, and inner neck, the latter retaining significant incrustation. On side A, a noticeable dent in the clay body between the figures, and a scrape across the man's legs. Repainting of the youth's neck and left shoulder, and the adjacent background up to the right end of the ovolo. The lower rear edge of the woman's himation has been damaged, as have sections of the post. On side B, the face, neck, and upper shoulder of the youth have suffered from mottled discoloration. The groundline on side A is poorly preserved. On the base, a faint modern inscription in ink is not legible; another ink inscription reads "2989, PR 120, HO[or Q?]."

TECHNICAL FEATURES No relief contours. Shiny black gloss, slightly iridescent. Accessory color. White: youth's fillet and egg on side B.

BIBLIOGRAPHY *Princeton Record* 59, nos. 1–2 (2000): 91 [not illus.].

COMPARANDA For the Hasselmann Painter, see *ARV*² 1135–40, 1684; *Paralipomena* 454–55, 517; *BAdd*² 333. Beazley said he was near the Washing Painter, and he certainly shared potters and themes with that artist and others in his workshop. With side A, cf., by the Hasselmann Painter, the youth and woman on London 1836,0224.198 (*ARV*² 1138.41; *BAPD* 215078); by the Washing Painter, Taranto 22827 (*ARV*² 1132.186; *BAPD* 214996); by the Washing Painter, Moscow II 1 B 393 (*CVA* Moscow, Pushkin 4, 16, pl. 11.1–2; *BAPD* 24435); by the Painter of London E 395, Madrid 32688 (*ARV*² 1140.8; *BAPD* 215111). Side A may represent a scene of courtship. Women who are the targets of male courtship are often depicted with their mantles drawn up to their chins, leaving only their heads and feet uncovered: see G. Ferrari, *Figures of Speech: Men and Maidens in Ancient Greece* (Chicago, IL, 2002), 91–93. For heterosexual courtship scenes, see Princeton y978 (Entry 9). Against this interpretation is the inclusion of the short pillar or altar in such scenes, sometimes with one of the pair of figures holding a torch or phiale, implying a ritual context.

The striding youth carrying a small object on side B is among the painter's stock figures on the backs of small pelikai: e.g., London E 388 (*ARV*² 1136.2; *BAPD* 215039); London E 397 (*ARV*² 1136.1; *BAPD* 215038); Capua 211 (*ARV*² 1136.12; *BAPD* 215049); Capua 212

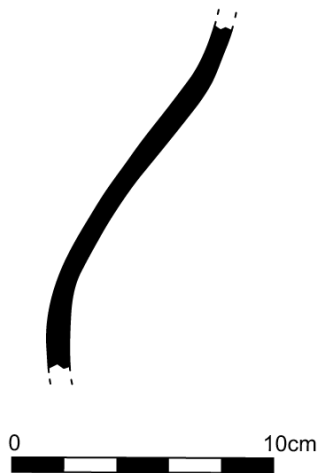
(*ARV*² 1136.8; *BAPD* 215045). In every case, one notes the single, straight himation fold extending from the left hip to the right foot. Considering her preoccupation, it is unlikely that the woman on side A is the object of the youth's attention.

Plate II

Accession Number Y1993-131

PROVENANCE 1993, sale, Atlantis Antiquities, Ltd. (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the body and lower neck of a large pot, most likely a pelike. Continuous profile between body and neck. Interior reserved. Reserved area to the left of figural scene and just above leftmost figure, framed by relief lines; it is unlikely to be part of an ornamental frame, considering the artist and the possible shapes. No other ornament preserved.



SUBJECT Departure. In the center, a woman stands in profile to the right, her lower body and right forearm lost. She wears a peplos, which she plucks up with her left hand. Her hair is tied back in a chignon bound by fillets in added white, now worn. She tilts her head down, averting her eyes from the gaze of the taller warrior at the right, who looks down at her. His face, right shoulder, right chest, and upper right arm are partially preserved. Although the top of his head is missing, two parallel, curved lines on his cheek most likely represent the cheek piece of a Chalcidian helmet, and a small point on his neck may be the edge of a neck guard. Extending beneath the cheek piece are sideburns drawn in dilute gloss. He wears a *chitoniskos* beneath a sleeveless *ependytes* decorated with horizontal motifs: battlements, rows of dots, zigzags. Part of a third garment is visible on his lower right arm, possibly a mantle. At the left, the head of second woman is preserved, in profile to the right. She also tilts her head downward and appears, judging from the position of her raised hand, to pluck up part of her garment, although this is entirely lost.

ATTRIBUTION AND DATE Attributed to the Kleophon Painter [J. Gaunt]. Circa 430 BCE.

DIMENSIONS AND CONDITION 16.5 × 12.2 cm; thickness: max. 1.1 cm; min. 0.7 cm. Broken on all sides. Scattered spots of incrustation, a gouge on the central woman's forearm, and worn areas affecting in particular the woman at the left (the lower contour of her eye is lost). Black gloss misfired a rusty color at upper left. Interior almost entirely covered with a thick layer of incrustation.

TECHNICAL FEATURES Preliminary sketch. Relief contours for the faces of the figures and for the hand of the woman at left. Accessory color. White: fillets in the central woman's hair. Dilute gloss: warrior's sideburns.

BIBLIOGRAPHY *Princeton Record* 53 (1994): 81 [illus.], 83; M. Cook, *A Brief History of the Human Race* (New York, 2003), 233, fig. 21; *BAPD* 28179.

COMPARANDA For the Kleophon Painter, see *ARV*² 1062, 1143-51, 1684; *Paralipomena* 455-57; *BAdd*² 334-35; G. Gualandi, "Il Pittore di Kleophon," *Arte Antica e Moderna* 5 (1962): 341-83; id., "Il Pittore di Kleophon rinvenute a Spina," *Arte Antica e Moderna* 5 (1962): 227-60; E. De Miro, "Nuovi contributi sul Pittore di Kleophon," *ArchCl* 20 (1968): 238-48; K. F. Felten, *Thanatos- und Kleophonmaler: Weissgrundige und rotfigurige Vasenmalerei der Parthenonzeit* (Munich, 1971); C. Isler-Kerényi, "Chronologie und Synchronologie attischer Vasenmaler der Parthenonzeit," *AntK-BH* 9 (1973): 23-32; M. Halm-Tisserant, "Le Peintre de Cleophon" (PhD diss., Université de Strasbourg, 1984); Matheson, *Polygnotos*, 135-47. As Beazley noted, "The Kleophon Painter has a good many pictures of warriors about to leave home, and none of them is without a certain nobility": L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston*, vol. III (Oxford, 1963), 76. Two stamnoi with scenes of departure provide very close parallels for the drawing of the women on Princeton's fragment: Munich SH 2415 (*ARV*² 1143.2, 1684; *BAPD* 215142); and St. Petersburg 1148 (*ARV*² 1143.3; *BAPD* 215143). The women all have rectangular-shaped heads; eyes depicted as open triangles with a slightly convex upper lid and a fold directly above; a triangular pendant pupil toward the front of the eye; a relatively flat eyebrow extending to the bridge of the nose; a hooked nostril; detailed, supple lips drawn delicately with relief lines; and ears with two horizontal lines as part of the interior detailing. The fold lines of the peplos, especially those on the Munich stamnos, are also very similar: note the nearly identical lines caused by the plucking of the peplos, and the way

in which the garment covers part of the woman's right arm. For the warrior's patterned, sleeveless tunic, compare the departing warrior on Boston 03.793 (*ARV*² 1145.37; *BAPD* 215177). Isler-Kerényi ("Chronologie," 29) has placed the Munich and St. Petersburg stamnoi in the latter part of the decade 440–430 BCE, at the height of the Kleophon Painter's "Parthenonian" phase. As on these two vases, it is likely that a fourth figure stood behind the departing warrior on Princeton's pelike, placing the warrior and the woman before him at the center of the composition. If the scene were a three-figure composition, we would expect the warrior to be in the center: cf. Boston 03.793 (*supra*); Munich SH 2394 (*ARV*² 1145.28; *BAPD* 215168). Gualandi ("Il Pittore di Kleophon," 341) places the three-figure compositions of departing warriors slightly later than those on the stamnoi in Munich and St. Petersburg, in the decade 430–420 BCE.

Not enough of the body and neck is preserved to determine definitively that the fragment comes from a large pelike rather than an amphora of Panathenaic shape. The former is more likely, as the shoulders of two red-figure Panathenaics attributed to the Kleophon Painter are more sharply sloping: Darmstadt 478 (*ARV*² 1146.48; *BAPD* 215188); Quebec 66.231 (Neils and Oakley, *Coming of Age*, 299–300, no. 114; *BAPD* 50055). Pelikai were very popular within the Group of Polygnotos, and several have been attributed to the Kleophon Painter, some of them quite large: e.g., Boston 03.793 (*supra*); Munich SH 2361 (*ARV*² 1145.36; *BAPD* 215176).

For general discussions of departure scenes in Attic vase-painting, see W. Wrede, "Kriegers Ausfahrt," *AM* 41 (1916): 221–374; H. A. Shapiro, "Comings and Goings: The Iconography of Departure and Arrival on Attic Vases," *Mètis* 5 (1990): 113–26; A. B. Spiess, *Der Kriegerabschied auf attischen Vasen der archaischen Zeit* (Frankfurt, 1992), esp. 160–86; S. B. Matheson, "A Farewell with Arms: Departing Warriors on Athenian Vases," in *Periklean Athens and Its Legacy: Problems and Perspectives*, eds. J. M. Barringer and J. M. Hurwit (Austin, TX, 2005), 23–35; id., "Beardless, Armed, and Barefoot: Ephebes, Warriors, and Ritual on Athenian Vases," in *Archaeology of Representations*, 374–413. For the suggestion that departure scenes could in fact represent arrivals, see T. McNiven, "Gestures in Attic Vase-Painting: Use and Meaning, 550–450 BC" (PhD diss., University of Michigan, 1982), 37–38; F. Lissarrague, "The World of the Warrior," in *City of Images*, 44–45. See also, with an emphasis on the lack of clear signs indicating departure or arrival, M. Gaifman, *The Art of Libation in Classical Athens* (New Haven, CT, 2018), 56–61, 74–85. Judging from the lack of greeting gestures, such as raised hands, and the solemn nature of the scene, Princeton's fragment should most

likely be viewed as a departure rather than an arrival. Compared with contemporary artists, such as the Achilles Painter and his group, the Group of Polygnotos was extremely fond of departure scenes; see E. G. Pemberton, "The Name Vase of the Peleus Painter," *JWalt* 36 (1977): 62–72; Matheson, *Polygnotos*, 269–76.

Matheson ("A Farewell with Arms") divides scenes of departure into two categories, the departure of soldiers for an actual military campaign and, following the suggestion of Vernant, the departure of ephebes for a stage of their military training and service: J. P. Vernant, *Mythe et société en Grèce ancienne* (Paris, 1974), 37–38. If we accept this division, the beardless youth on Princeton's fragment perhaps falls in the latter category. That he wears only a tunic above his *chitoniskos*, and not a cuirass, may also suggest that he is an ephebe, though not all bearded warriors wear the full panoply and not all hoplites are bearded. For a beardless hoplite wearing the full panoply, cf. a neck amphora by the Kleophon Painter in a Munich private collection (*ARV*² 1146.44; *BAPD* 215184). The patterned garment worn by the departing figure on Princeton's fragment and on the pelike in Boston (*supra*) may be connected with the ceremonial tunic called the *ependytes*, worn during the ritual bestowal of arms to an ephebe: Matheson, "A Farewell with Arms," 32. If this is the case, the woman immediately before him should be identified as his mother, with the second woman at the left perhaps being his sister. For a general discussion of the *ependytes*, see M. C. Miller, "The Ependytes in Classical Athens," *Hesperia* 58 (1989): 313–29.

Both categories of departure, as defined by Matheson, predominantly depict scenes of libation. It is unclear whether that is the case on Princeton's fragment, as no vessels are preserved. Judging by the similarity of pose between the central woman and those on the stamnoi in Munich and St. Petersburg, it is possible that the woman carried an oinochoe in her lowered hand. Perhaps the warrior then held a phiale in his lowered right hand, although the phiale tends to be raised in scenes of libation, as on the Kleophon Painter's stamnoi in Munich and St. Petersburg. Both types of scenes are likely domestic, although elements of a setting are only occasionally introduced, such as a column, seat, or door, all of which would signify a house or courtyard. For a recent discussion of departure scenes with a focus on the act of libation and the importance of the libation for affirming close familial ties, see Gaifman, *Art of Libation*, 56–62.

The gesture of the woman on Princeton's fragment and on the many departure scenes painted by the Kleophon Painter and the Group of Polygnotos has traditionally been designated as *anakalypsis*, an act of unveiling: see

C. M. Galt, "Veiled ladies," *AJA* 35 (1931): 373–93; D. L. Cairns, "Veiling, αἰδώς, and a Red-figure Amphora by Phintias," *JHS* 116 (1996): 152–58; R. Gondek, "Lifting the Veil: Identity and Dress of Brides on Athenian Vases," in *Identity Crisis: Archaeological Perspectives on Social Identity, Proceedings of the 42nd (2010) Annual Chacmool Conference, University of Calgary*, eds. L. Amundsen-Meyer, N. Engel, and S. Pickering (Calgary, 2011), 74–85. Llewellyn-Jones has argued that the gesture, as opposed to the fully enveloped head veil,

allowed the vase-painter to allude to the female figure's *aidos* without blocking the view of her physical beauty: L. Llewellyn-Jones, *Aphrodite's Tortoise: The Veiled Woman of Ancient Greece* (Swansea, 2003), 85–120. With reference to the Kleophon Painter's stamnos in Munich, Moignard has argued that the veiling gesture of the women within scenes of departure may foreshadow mourning at the death of the soldier: E. Moignard, *Master of Attic Black-Figure Painting: The Art and Legacy of Exekias* (London, 2015), 43.

DINOS (NO. 12)

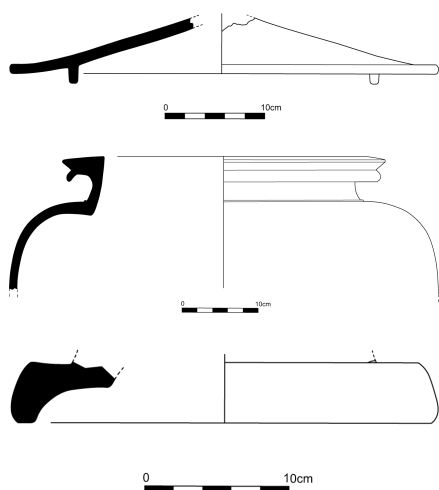
Plates 12–14

Accession Number y1986-34 a-s

PROVENANCE Before 1986, Zürich market; 1986, sale, Atlantis Antiquities, Ltd. (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Body (Fragment b; pl. 12.1–3). Wide, overhanging rim, molded in two degrees: sharply angular black lip above a painted ovolo molding. On the upper surface, red-figure palmettes enclosed in tendrils alternate on either side of a common stem. Underside of overhang black. Neck black on the exterior and streaky black inside. Fillet separating neck from shoulder. Shoulder quickly curves down to the widest diameter of the vessel; interior of body streaky black. Around the shoulder, beneath a narrower band of egg pattern, is a band of red-figure palmettes (alternately up and down), linked by enclosing tendrils with addorsed lotus blossoms. Hollow disk foot (Fragment f; pl. 14.1–2), with slightly concave upper surface; all black except for reserved resting surface.

Lid (Fragment a; pl. 13.1–3). Slightly conical, and once topped with a central knob, now lost; the central circle black where preserved. Ring of right-facing black palmettes circling the center, enclosed and connected by thin tendrils, with small circles in the interstices. Figural frieze framed above and below by reserved stripes. Straight rim, painted with egg pattern, flattening to a horizontal profile; outer edge black. On the reserved underside, a prominent flange fits neatly within the mouth of the dinos, showing clearly that the lid belongs, and yielding an approximate diameter for the interior of the mouth of 31.5 cm.



SUBJECT Lid (Fragment a; pl. 13.1–3). Centauromachy, with death of Kaineus. Six figures are preserved, four

completely and two partially. At the far left stands a partially preserved Lapith warrior, facing left and wearing a cuirass over a *chitoniskos*, a crested helmet, and greaves. His left leg bends beneath him, suggesting that he is falling backward. A spear extends behind him, disappearing behind his thigh; judging from its position, the warrior has just dropped it. Behind him, a balding centaur with a black beard moves to the right, his torso partially twisted back and shown in three-quarter view, as is his face, the snub nose rendered as a circle. He grasps a tree with both hands, held across his body. The forelegs of his equine lower half stretch out diagonally in front of him. Before him another centaur moves to the right, his head in profile; he has a full head of hair, a black beard, and a snub nose. He twists back, his torso frontal, to hurl a large boulder with both hands. A second boulder lies between his legs. His left foreleg is raised and overlaps slightly with Kaineus's upper thigh. The latter, already driven halfway into the ground, turns his head to the left, with his body frontal. He raises a sword over his head in his right hand and carries a foreshortened shield on his left arm, its interior and part of the *porpax* (strap for the arm) visible. He wears a crested Attic helmet with raised cheek flaps and a cuirass over a *chitoniskos*. The shoulder flaps of the cuirass are decorated with simple rosettes. Attacking him from the right is a third centaur, balding and with a brown beard. He assaults Kaineus with a tree, which he grasps with both hands as he twists his body back. His right foreleg is raised, as if to strike Kaineus. At the far right, a partially preserved Lapith warrior charges to the right. He is nude except for a cloak over his right shoulder, a crested helmet, and greaves. In his lowered right hand he holds a sword across his upper thigh.

Body (Fragment b; pl. 12.1–3). Reclamation of Helen. Portions of five figures are preserved, with most of their lower bodies lost. At the far left stands a woman looking left but perhaps moving right, to judge from her slightly leaning posture. She wears a chiton and a himation with a brown hem, and with her left hand (drawn as right), she plucks a *sakkos* or veil from her head. Short curls fall over her forehead. She extends her right arm toward a fluted Ionic column surmounted by a stepped molding with a black mutule. To her right, a second female, probably Aphrodite, stands with a frontal body and head in profile to the right. She has long hair, with several individual tresses bound by a long, reserved hair band tied at the back. Beneath an open himation, draped over both shoulders, she wears a long dotted peplos with bands of s's at the neck and

waist. She raises her right arm in response to the gestures of Helen, who runs toward her from the right. Aphrodite's left arm is bent at the waist, the hand again drawn as right. Helen turns her head to the right but moves to the left, reaching with both hands for the goddess. She wears a *sakkos*, earrings, a short shoulder mantle, a himation, and a chiton. Short curls fall over her forehead. Her bearded husband, Menelaos, rushes to the left, his head in profile and the back of his cuirass turned toward the viewer. The large shield covering his left arm and shoulder is foreshortened in three-quarter view, preserving a shield device of the hindquarters and tail of a lion in silhouette. He wears an Attic helmet, the crest of which largely disappears beneath the ornamental border above. The raised cheek flaps reveal stringy sideburns, and his long hair flows over and behind his right shoulder. His cuirass is decorated with a band of s's. Although only partially preserved, the scabbard on his left side is clearly empty, suggesting that Menelaos is either carrying his sword or has just dropped it, as he is wont to do in this circumstance. Part of a second warrior stands behind Menelaos, facing right. He grips a spear in his raised right hand and wears a crested helmet.

ATTRIBUTION AND DATE Body. Copenhagen Painter (Syriskos) [J. R. Guy]. Lid. Syriskos Painter [J. R. Guy]. Circa 470–460 BCE.

DIMENSIONS AND CONDITION Fragment a (lid; pl. 13.1–3): h. 6.5 cm; est. diam. 42.0–43.0 cm; thickness 0.95–1.23 cm.

Fragment b (body rim, shoulder, and upper body; pl. 12.1–3): h. 18.3 cm; est. diam. 42.5 cm.

Fragment c (body rim and shoulder; pl. 13.4): h. 8.0 cm.

Fragment d (body rim and neck; pl. 13.5): h. 7.6 cm.

Fragment e (shoulder; pl. 14.3–4): 17.5 × 4.9 cm; thickness 1.2–1.8 cm.

Fragment f (foot; pl. 14.1–2): h. 4.3 cm; diam. 29.7 cm.

Fragment g (neck; pl. 14.5–6): 6.5 × 8.2 cm.

Fragment h (neck; pl. 14.5–6): 3.9 × 3.7 cm.

Fragment i (body rim; pl. 14.7): 3.0 × 11.0 cm.

Fragment j (body rim, ovolo molding; pl. 14.7): 1.9 × 6.6 cm; thickness 1.0 cm.

Fragment k (body rim, ovolo molding; pl. 14.7): 1.9 × 3.8 cm; thickness 0.6 cm.

Fragment l (body rim; pl. 14.10–11): 2.3 × 2.2 cm; thickness 0.6 cm.

Fragment m (body; pl. 14.12–13): 1.8 × 1.1 cm; thickness 0.4 cm.

Fragment n (body; pl. 14.14–15): 3.0 × 2.1 cm; thickness 0.6 cm.

Fragment o (body; pl. 14.16–17): 1.8 × 1.6 cm; thickness 0.4 cm.

Fragment p (body; pl. 14.18–19): 1.7 × 1.0 cm; thickness 0.4 cm.

Fragment q (lid rim; pl. 14.8–9): 9.2 × 4.3 cm; thickness 0.8 cm.

Many joining fragments form the two principal fragments, Fragment a (lid) and Fragment b (part of the body rim, shoulder, and upper body). Approximately half of the lid is extant; large gaps are restored in plaster and painted black. Missing pieces of the body, primarily the neck, are restored in plaster and painted red. Small losses along many of the joins, and some minor chipping and flaking of the black gloss, which in places is misfired streaky, mottled red: e.g., between Helen's arms, and much of the foot. Nearly the entire circumference of the foot (Fragment f) is preserved, mended from several fragments; losses are mostly confined to the areas along the joins. Nonjoining fragments (Fragments c–e and g–q) come from the rim, neck, and shoulder of the dinos. Fragment m preserves a small section of drapery, the only fragment aside from Fragment a and Fragment b with figural decoration. Legs of all the surviving figures are lost.

TECHNICAL FEATURES Preliminary sketch, including a sketch of an upward-facing palmette underneath several of the right-facing black palmettes on the lid. Relief contours throughout, including the ornament. Accessory color. Red: garland in the hair of the centaur to the left of Kaineus; leaves of the trees; inscriptions. Dilute gloss: thinning hair of the centaur at far left; beard and hair of the centaur to the right of Kaineus; musculature of the equine bodies; abdominal muscles of the nude Lapith at the right; fold lines of Aphrodite's peplos; tresses of the three women.

INSCRIPTIONS MO to the right of the column. HE[Α]ENE to the left of Helen's head; retrograde. MENEAEOS to the left of Menelaos, curving along the contour of the shield; retrograde.

BIBLIOGRAPHY *Princeton Record* 46 (1987): 45–46 [illus.]; L. B. Gahli-Kahil, in *LIMC* 4 (1988), 544, pl. 342, no. 278, s.v. "Hélène"; Mangold, *Kassandra in*

Athen, 195, no. IV 38; J. M. Padgett, “Red-Figure Dinos Fragments with the Reclamation of Helen and the Death of Kaineus,” in Padgett, *Centaur’s Smile*, 170–73, no. 28; S. D. Pevnick, “Foreign Creations of the Athenian Kerameikos: Images and Identities in the Work of Pistoxenos-Syriskos” (PhD diss., University of California, Los Angeles, 2011), 277, no. 074; J. R. Guy, “A Matter of Style/Why Style Matters: A Birth of Athena Revisited,” in *Approaching the Ancient Artifact: Representation, Narrative, and Function; A Festschrift in Honor of H. Alan Shapiro*, ed. A. Avramidou and D. Dimitriou (Berlin, 2014), 346, fig. 4; Pevnick, “Le style est l’homme même? On Syriskan Attributions, Vase Shapes, and Scale of Decoration,” in *Töpfer Maler Werkstatt: Zuschreibungen in der griechischen Vasenmalerei und die Organisation antiker Keramikproduktion*, ed. N. Eschbach and S. Schmidt (Munich, 2016), 43, fig. 8; *BAPD* 41052.

COMPARANDA For the Syriskos Group, see *ARV*² 256–60, 1640–41; *Paralipomena* 351–53; *BAdd*² 204–5; Beazley, *Vases in American Museums*, 63–65 [63, n. 1 for the Copenhagen Painter]; C. Isler-Kerényi, *Lieblinge der Meermädchen: Achilleus und Theseus auf einer Spitzamphora aus der Zeit der Perserkriege* (Zürich, 1977); C. Weiss, “Spitzamphora des Syriskos,” in *Mythen und Menschen: Griechische Vasenkunst aus einer deutschen Privatsammlung*, ed. G. Günter (Mainz am Rhein, 1997), 104–11; S. M. Lubsen Admiraal, “The Getty Krater by Syriskos,” in *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998*, eds. R. F. Docter and E. M. Moormann (Amsterdam, 1999), 239–41; Pevnick, “ΣΥΡΙΣΚΟΣ ΕΓΡΦΣΕΝ: Loaded Names, Artistic Identity, and Reading an Athenian Vase,” *ClAnt* 29 (2010): 222–53; id. “Foreign Creations”; P. Persano, “Syriskos a Chiusi: un ‘nuovo’ stamnos del Pittore di Copenhagen fra Atene e l’Etruria,” *BABesch* 90 (2015): 43–61; Pevnick, “Le style est l’homme même?” 36–46; H. A. Shapiro, “Syriskos and the Athenian Black- and Red-Figure Pointed Amphora,” in *‘Ο παῖς καλός: Scritti di archeologia offerti a Mario Iozzo per il suo sessantacinquesimo compleanno*, eds. B. Arbeid, E. Ghisellini, and M. R. Luberto (Rome, 2022), 353–66.

Although the Syriskos Painter remains anonymous, Guy, in an unpublished lecture delivered in Copenhagen in 1987, attributed to the Copenhagen Painter a calyx-krater that was signed as painter by Syriskos, a name previously associated only with potter signatures: formerly Malibu 92.AE.6 (Lubsen Admiraal, “The Getty Krater”; *BAPD* 28083). With this attribution, it is now generally agreed that Syriskos was the actual name of the Copenhagen Painter. To avoid confusion, this entry will maintain the name Copenhagen Painter.

For Beazley (*ARV*² 256), the Syriskos Group “consists of two artists, ‘brothers,’ the Copenhagen Painter and the Syriskos Painter, who are sometimes hard to tell apart.” Beazley’s own hesitation in distinguishing between the two painters is made clear by the differences in attributions between his initial lists published in Beazley, *Vases in American Museums* and his later lists in *ARV*². The Aegisthus Painter, whose style, Beazley writes (*ARV*² 504), “seems derived from the later style of the Copenhagen Painter,” likely forms a third major painter in the same group. For the conflation of the Syriskos and Copenhagen Painters as a single artist, see J. Boardman, *Athenian Red-Figure Vases: The Archaic Period* (Oxford, 1975), 113–14; Pevnick, “Foreign Creations,” esp. 103–25; id., “Le style est l’homme même,” 36–46; P. Sapiststein, “Painters, Potters, and the Scale of the Attic Vase-Painting Industry,” *AJA* 117 (2013): 503. For the conflation of all three artists from the group, the Syriskos, Copenhagen, and Aegisthus Painters, see S. B. Matheson, “A Red-Figure Krater by the Aegisthus Painter,” *YaleBull* 40 (1987): 6–7. Simon combines the Aegisthus and Copenhagen Painters, while keeping the Syriskos Painter separate: E. Simon, “Early Classical Vase-Painting,” in *Greek Art: Archaic into Classical. A Symposium Held at the University of Cincinnati, April 2–3, 1982*, ed. C. Boulter (Leiden, 1982), 73–74. For the separation of the Syriskos and Copenhagen Painters, following Beazley (and here maintained), see Robertson, *Art of Vase-Painting*, 140; Guy, “Matter of Style,” 346; Williams, “Workshop View” 162.

Guy, in his 1987 unpublished lecture in Copenhagen, attributed the lid (Fragment a) of Princeton’s dinos to the Syriskos Painter and the body to the Copenhagen Painter, a separation endorsed by Padgett (“Red-Figure Dinos Fragments,” 172). Guy (“Matter of Style,” 346–47) also has attributed a volute-krater on loan from the Fondation Morat to the Archaeological Collection of the University of Freiburg (J. Neils, *The Youthful Deeds of Theseus* [Rome, 1987], 156, no. 26; *BAPD* 44988) to both the Copenhagen and Syriskos Painters, with the Syriskos Painter responsible for the smaller figures on the neck and the Copenhagen Painter for the large figures on the body. Three pointed amphorae attributed to the Copenhagen Painter, all showing centauromachies in small scale on the shoulder, bolster Beazley’s separation of the two artists: one in Switzerland, Zürich L5 (*ARV*² 1656.2 bis [as the Oreithyia Painter]; Isler-Kerényi, *Lieblinge*; *BAPD* 275252); another in the White-Levy Collection in New York, once on loan to the Metropolitan Museum of Art, L.1999.10.15 (D. von Bothmer, *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection*, exh. cat., Metropolitan Museum of Art [New York, NY, 1990], 168–70, no. 121; *BAPD* 43937); and a third now in an American private collection (Christie’s,

Antiquities, auc. cat., October 6, 2011, London, lot 85; BAPD 30676). The iconography is quite close, in particular, the poses of the figures in the four centauromachies: cf., for instance, on all four vases, the centaur with one forefoot raised, gripping a tree in both hands while twisting its body back. Cf. also the depiction of Kaineus on Princeton's lid with the New York amphora (*supra*). The four centauromachies also share an interest in daring poses, such as the three-quarter face of the centaur in Princeton, and the frontal Kaineus and fallen centaur on the amphora in Germany. However, the care with which the centaurs on Princeton's lid are differentiated from one another in hairstyles and facial features is far more detailed than on the other three centauromachies: e.g., the rendering of the centaurs' noses. Aside from their balding heads, the centaurs on the three amphorae attributed to the Copenhagen Painter essentially resemble their human counterparts, in contrast to their more brutish portrayal on Princeton's lid, where they also lack the detailed abdominal musculature of the centaurs by the Copenhagen Painter. Compositionally, Princeton's lid appears more static, a feature due in large part to the avoidance of overlapping elements: cf. in particular the intensity of the scene in Zürich, with several overlapping figures, a phenomenon also found, to a lesser degree, on the amphora in a German private collection. The strong similarities among the four centauromachies, in addition to the several distinct features of Princeton's lid, suggest two separate but closely related personalities, or stylistic "brothers."

The drawing on the body of the dinos supports this claim. Only one other Reclamation of Helen survives from either the Syriskos or Copenhagen Painter, a hydria in London attributed by Beazley to the Syriskos Painter: London E 161 (*ARV*² 262.41; BAPD 202723). Details in the draftsmanship of the London hydria and Princeton's dinos separate the two hands. The Menelaos in London more closely resembles Kaineus on Princeton's lid than Menelaos on the dinos, whose long tresses and luxuriant sideburns are completely absent on both the London hydria and the lid of the Princeton dinos. The slightly open mouth of Princeton's Menelaos is paralleled by the dying Kaineus on the amphora in Zürich (*supra*), while the Princeton Aphrodite may be compared with one of the Nereids on the amphora in Zürich. Perhaps the closest parallel for the Menelaos in Princeton is Perithous on the pointed amphora by the Copenhagen Painter in an American private collection (*supra*), with his black helmet, cuirass with a band of s's, and shield with a nearly identical lion device. As noted by Pevnick ("Foreign Creations," 123–24), Menelaos's helmet on both the Princeton dinos and the London hydria are overlapped by the upper border, a rather unusual detail, as helmets more often burst through such ornamental

bands. However, such overlapped helmets also occur on the pointed amphora in Germany, attributed to the Copenhagen Painter. Pevnick (*ibid.*, 123–24) also discusses similarities between the figure of Helen on Princeton's dinos and that of the woman rushing to Helen's aid on the hydria in London, though the latter has longer features and a more pointed chin. Closer to the softer features of the women in Princeton are the daughters of Pelias on a stamnos attributed to the Copenhagen Painter: Munich SH 2408 (*ARV*² 257.8, 258, 1640; BAPD 202926).

Attic dinoi were relatively popular in early black-figure workshops, their rounded bodies set upon separately made stands: see D. von Bothmer, "An Attic Black-Figured Dinos," *BMFA* 46 (1948): 42–48; D. Williams, "Sophilos in the British Museum," in *GkVasesGetty* 1, 9–34; A. B. Brownlee, "Sophilos and Early Black-Figured Dinai," in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen, August 31–September 4, 1987*, eds. J. Christiansen and T. Melander (Copenhagen, 1988), 80–87; M. Iozzo, "Un nuovo dinos da Chiusi con le nozze di Peleus e Thetis," in *Shapes and Images: Studies on Attic Black-figure and Related Topics in Honour of Herman A. G. Brijder*, eds. E. Moormann and V. V. Stissi (Leuven, 2009), 63–85; A. Brownlee, "Antimenean Dinai," in *Athenian Potters and Painters*, 509–22. Red-figure dinoi, however, are very rare, with no examples from the Pioneer Workshop. The earliest known, from the 490s, is a rim fragment by the Kleophrades Painter: Malibu 76.AE.132.1B and 82.AE.50 (M. Robertson, "Fragments of a Dinos and a Cup Fragment by the Kleophrades Painter," in *GkVasesGetty* 1, 51–54; BAPD 28779). Closer to Princeton's dinos in the scheme of decoration is a dinos by the Berlin Painter: Basel Lu 39 (L. Lullies, "Der Dinos des Berliner Malers," *AntK* 14 [1971]: 44–55, pl. 17–20.1; BAPD 308). On both, figural decoration is confined to a monumental scene on the body of the dinos, with subsidiary ornament relegated to the shoulder and the overhang and top of the rim. Gaunt, based on the similar decorative schemes, suggests that the Berlin Painter's dinos "paved the way" for the Copenhagen Painter's dinos, among others: J. Gaunt, "The Berlin Painter and His Potters," in Padgett, *Berlin Painter*, 97–98. Although Gaunt shows that the Copenhagen and Berlin Painters collaborated with the same potters, the potting of the Berlin Painter's dinos, with its footless body and double beveled rim, is in the tradition of black-figure dinai by the Antimenes Painter and others, and differs significantly from the vessel in Princeton. Much closer, albeit significantly smaller, is a footed dinos by the Syleus Painter: Malibu 89.AE.73 (K. Clinton, *Myth and Cult: The Iconography of the Eleusinian Mysteries* [Stockholm, 1992], 188–90, figs. 43–47; BAPD 43376), cf. the overall decorative scheme, the molded rim, and the profile of the body. Only one

other dinos has been connected with the Syriskos Group, a small and poorly preserved body fragment that shows Herakles's fight against the Nemean lion: Athens, Kerameikos 8716/8785, associated by Knigge with the Syriskos Painter (U. Knigge, "Kerameikos," *AA* [1995]: 633, fig. 11; *BAPD* 28583).

Although the painters of the Syriskos Group often decorated large pots with striking floral designs, those on the dinos are not exactly paralleled elsewhere in the group. Two pointed amphorae by the Copenhagen Painter bear similar but distinctive palmette-and-lotus chains: American private collection (*supra*), which bears a double palmette-and-lotus chain; and London E 350 (*ARV*² 256.2, 1589; *BAPD* 202921), on which only single lotuses alternate with palmettes. The double palmette-and-lotus chain is not uncommon and occurs in the workshops of other painters, such as the Syleus Painter, whose pointed amphora and dinoi, as mentioned above, resemble those by the Copenhagen and Syriskos Painters: cf., by the Syleus Painter, Brussels R 303 (*ARV*² 249.6, 1639; *BAPD* 202485). The remarkable palmettes on top of the Princeton rim, which are linked to a central "vine," are so far unparalleled. The black palmettes on the lid are also unprecedented within the oeuvre of the Syriskos Painter, but he did place a black lotus-and-palmette chain on the neck of the fragmentary neck-amphora Florence 7 B42 (*ARV*² 261.28; *BAPD* 202982). The sketch line for a palmette beneath the black palmettes suggests that the artist originally intended to execute a band of red-figure florals.

For the iconography of Kaineus, see B. Cohen, "Paragone: Sculpture versus Painting; Kaineus and the Kleophrades Painter," in *Ancient Greek Art and Iconography*, ed. W. Moon (Madison, WI, 1983), 171–92; E. Laufer, *Kaineus: Studien zur Ikonographie*. *RdA* Suppl. 1 (Rome, 1985); E. Laufer, in *LIMC* 5 (1990), 884–91, pls. 563–76, nos. 1–83; s.v. "Kaineus"; M. Leventopoulou et al., in *LIMC* 8 (1997), 688–91, pls. 430–40, nos. 200–219, s.v. "Kentauroi et Kentaurides." Although none of the figures on the lid are labeled, the central warrior must surely be Kaineus, the Lapith hero endowed with impenetrable skin, whom the centaurs could defeat only by beating him into the ground with tree trunks and stones. Because more than half of the lid is missing, it is not clear whether Theseus and Perithous were depicted. Pevnick ("Foreign Creations," 120) cautiously suggests that the partially preserved figure at the right, the only figure depicted with a bare chest and thus perhaps designated as heroic, might be Theseus. Although such a partially nude figure does not occur in the three related Syriskan centauromachies, in other depictions of the death of Kaineus, fully nude or partially nude figures often fight the centaurs: e.g., by the Niobid Painter, Bologna 268 (*ARV*² 598.1; *BAPD*

206929); by Myson, Naples 81399 (*ARV*² 239.18; *BAPD* 202367). On the Copenhagen Painter's pointed amphora in an American private collection (*supra*), Theseus—identified by inscription—is fully armed.

For the Reclamation of Helen, see L. B. Ghali-Kahil, *Les enlèvements et le retour d'Hélène dans les textes et les documents figurés* (Paris, 1955); P. A. Clement, "The Recovery of Helen," *Hesperia* 27 (1958): 47–73; Ghali-Kahil in *LIMC* 4 (1988), 537–52, pls. 329–57, nos. 210–372, s.v. "Hélène"; G. Hedreen, "Image, Text and Story in the Recovery of Helen," *ClAnt* 15 (1996): 152–84; A. Dipla, "Helen, the Seductress?" in *Greek Offerings: Essays on Greek Art in Honour of John Boardman*, ed. O. Palagia (Exeter, 1997), 119–30; Ghali-Kahil in *LIMC* 8 (1997), 839–41, pls. 564–66, nos. 44–68, s.v. "Menelaos"; Mangold, *Kassandra in Athen*, 80–102; G. Hedreen, *Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art* (Ann Arbor, MI, 2001), 22–63; M. Recke, *Gewalt und Leid: Das Bild des Krieges bei den Athenern im 6. und 5. Jh. v. Chr.* (Istanbul, 2002), 20–52; S. Masters, "The Abduction and Recovery of Helen: Iconography and Emotional Vocabulary in Attic Vase-Painting, c. 550–350 BCE" (PhD diss., University of Exeter, 2012); M. Stansbury-O'Donnell, "Menelaos and Helen in Attic Vase-Painting," in *Athenian Potters and Painters* 3, 255–65; A. R. Stelow, *Menelaos in the Archaic Period: Not Quite the Best of the Achaeans* (Oxford, 2020), 207–27. As opposed to the black-figure scenes of the Reclamation, which portrayed Menelaos leading Helen away, scenes of pursuit dominate the red-figure repertoire. Already in the sixth century, Oltos seems to have produced the first example: Paris, Louvre G 3 (*ARV*² 53.1; *BAPD* 200435). For the suggestion that the iconography of pursuit in the Reclamation of Helen was influenced by the popularity of scenes showing the rape of Kassandra, see Recke, *Gewalt und Leid*, 41. For the suggestion that the pursuit motif was influenced by generic ephebic or divine pursuits, see Stansbury-O'Donnell, "Menelaos and Helen," 248.

As discussed by Dipla ("Helen, the Seductress," 121–23), Menelaos's sword becomes an important iconographic element in scenes of pursuit, characterizing his action as menacing and threatening if he brandishes the sword, or as lustful if he has already dropped his sword or keeps it in its sheath. Although Menelaos's sheath is empty on Princeton's dinos, it is unclear whether he holds the sword in his right hand or has already dropped it upon seeing Helen. The other Syriskan Reclamation scene on London E 161 (*supra*) depicts Menelaos with sword still in hand, and although there are examples of the dropped sword motif early in the fifth century, primarily associated with the workshop of the Berlin Painter (cf. Vienna 741: *ARV*² 203.101; *BAPD* 201909), the motif becomes popular only in the

mid- to late fifth century: see Stansbury-O'Donnell, "Menelaos and Helen," 259–60.

Padgett ("Red-Figure Dinos Fragments," 170) identified the central woman wearing the ornate, spotted peplos as Aphrodite, playing the part of Helen's protector, "standing unmoving and serene," unlike the panicked woman at the far left. Aphrodite frequently appears in depictions of the Reclamation of Helen: see A. Delivorrias, in *LIMC* 2 (1984), 140–41, pls. 143–45, nos. 1470–83, s.v. "Aphrodite." In such instances, she is often identified by a scepter, crown, or by the presence of Eros, all of which are absent on Princeton's dinos. The woman at the far left remains unidentified, and the MO inscription by her head does not clarify the matter. Unnamed women are common in depictions of the Reclamation; sometimes they gesture and look at Helen and Menelaos, unlike the woman on Princeton's

dinos, who turns her back to them: cf. the hydria in London by the Syriskos Painter (*supra*). As it is likely that this scene is but one of a series that continued around the entire vessel, forming part of an expansive depiction of the sack of Troy, the unidentified Trojan woman was perhaps fleeing from another Greek warrior. For the Reclamation of Helen as part of a larger Iliupersis scene, cf. a cup by Onesimos in Cerveteri, formerly Malibu 83.AE.362, 84.AE.80, and 85.AE.385 (D. Williams, "Onesimos and the Getty Iliupersis," in *GkVasesGetty* 5, 48–60, fig. 8a–n; *BAPD* 13363). The woman's agitated gesture of pulling off her *sakkos* is unusual in any context, and recalls the way that, on a cup fragment by Makron, Aphrodite unveils Helen to reveal her beauty to Menelaos, evoking the *anakalypteria*, the ritual unveiling of an Athenian bride: Princeton y1990–20 a–c (Padgett, *Berlin Painter*, 368–69, no. 83; *BAPD* 22040).

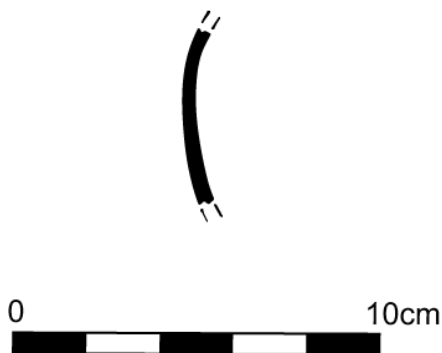
LEBES GAMIKOS (NO. 13)

Plate 15, 1–2

Accession Number 2000–294

PROVENANCE 2000, gift, Sally R. Roberts (Princeton, NJ) to Princeton University.

SHAPE AND ORNAMENT Single fragment from ovoid body of what is most likely a lebes gamikos. Interior reserved. No ornament preserved.



SUBJECT Portions of two women wearing chitons and snake bracelets. The woman at the left stands in profile to the right and holds in her raised right hand an *exaleiptron* decorated with dots. Her left arm is also slightly raised, and it is possible she carried something in it as well, such as a fillet or sash. At the right is a woman seated on a *klismos* in what is most likely a three-quarter view with her body facing right, but turning her profile head back over her right shoulder to look at the other woman. Her hair is pulled into a chignon supported by a broad bandeau. An object, perhaps a sash or a *sakkos*, hangs at the top of the scene.

ATTRIBUTION AND DATE In the manner of the Meidias Painter. Late fifth century BCE.

DIMENSIONS AND CONDITION 5.7 × 4.9 cm; thickness 0.2 cm. Mended from four fragments, broken on all sides. Significant incrustation on the outside, mostly between the two figures, but also on the neck and chest of the seated woman.

BIBLIOGRAPHY *Princeton Record* 60 (2001): 89 [not illus.].

COMPARANDA The thinness and curvature of the wall suggest that the vessel was a rather squat, closed shape, very possibly a lebes gamikos, as also suggested by the subject. A large number of late fifth-century lebetes gamikoi are in the manner of the Meidias Painter: for the painter and his circle, see *ARV*² 1312–32, 1690, 1704, 1708; *Paralipomena* 477–79; *BAdd*² 361–63; L. Burn, *The Meidias Painter* (Oxford, 1987). No lebes gamikos has

been attributed to the Meidias Painter himself; for those in his manner, see M. Sgourou, “Attic Lebetes Gamikoi” (PhD diss., University of Cincinnati, 1994), 135–42. The style of the figural drawing on Princeton’s fragment is simpler than on many vases in the manner of the Meidias Painter, although the facial details find parallels: cf. Athens 1659 (*ARV*² 1322.11; *BAPD* 220560). Compositionally, the scene resembles that on other lebetes gamikoi in the painter’s circle, with a seated woman receiving gifts, including large *exaleiptra*, from a standing attendant: cf. Athens 1658 (*ARV*² 1320.1; *BAPD* 220542); Athens, Benaki Museum 35420 (*CVA* Athens, Benaki 1 [Greece 9], 39–40, pl. 33.1–2; *BAPD* 9029967). Although the seated woman in such scenes often faces forward, her backward glance toward an attendant is not without parallels: cf. the oinochoe Newcastle 295 (*Paralipomena* 479.44 bis; *BAPD* 340045). Judging from such examples, it is likely that the scene on Princeton’s fragment continued around the vase and included other standing women bearing gifts, and possibly flying erotes. Beazley noted that vases in the manner of the Meidias Painter “differ widely from one another” (*ARV*² 1315), and the artist in this case could have been one of the lesser followers of the master.

The lebes gamikos seems to have functioned as a kind of standed louterion, which served as a receptacle for bathwater transported in the other major nuptial shape, the loutrophoros. For lebetes gamikoi, and in particular their connection with marriage, see D. M. Robinson, “A New Lebes Gamikos with a Possible Representation of Apollo and Daphne,” *AJA* 40 (1936): 507–19; Sgourou, “Attic Lebetes Gamikoi”; id., “Λέβητες γαμικοί: Ο γάμος και η αττική κεραμική παραγωγή των κλασικών χρόνων,” in *Athenian Potters and Painters*, 71–83; M. B. Moore, *Attic Red-Figured and White-Ground Pottery*, *Agora* 30 (Princeton, NJ, 1997), 18–20. For a recent discussion of the findspots of lebetes gamikoi, see V. Sabetai, “The Wedding Vases of the Athenians: A View from Sanctuaries and Houses,” *Mètis*, n.s. 12 (2014): 51–79. The shape also has been associated with weddings on the grounds that scenes painted on them are mostly nuptial, with a seated bride receiving containers from various attendants, some of them possibly wedding gifts: bottled scents, baskets of textiles, jewel boxes, and mirrors. Flying erotes often accompany the mortal women and make the nuptial context explicit: cf., inter alia, in the manner of the Meidias Painter, Berkeley 8.48 (*ARV*² 1322.13; *BAPD* 220562). In addition, when the shape is included in painted representations, the scenes are always nuptial.

Although only a portion of the full scene is preserved on Princeton's fragment, the seated woman and the attendant firmly establish a domestic setting and likely the preparation for the wedding. If this is the case, the seated woman is probably the bride. On the other hand, there are no explicitly nuptial elements present, and the vase could have depicted a more generalized scene of adornment; for this distinction, see S. Lewis, *The Athenian Woman: An Iconographic Handbook* (New York, 2002), 142–45. For discussions of nuptial iconography, see Burn, *Meidias Painter*, 81–86; J. H. Oakley and R. H. Sinos, *The Wedding in Ancient Athens* (Madison, WI, 1993), 11–21, 43–47; Sabetai, “The

Washing Painter: A Contribution to the Wedding and Genre Iconography in the Second Half of the Fifth Century B.C.” (PhD diss., University of Cincinnati, 1993), 26–128; id., “Aspects of Nuptial and Genre Imagery in Fifth-century Athens: Issues of Interpretation and Methodology,” in *Athenian Potters and Painters*, vol. I, 319–35; R. F. Sutton, “Nuptial Eros: The Visual Discourse of Marriage in Classical Athens,” *JWalt* 55–56 (1997–98): 27–48; A. C. Smith, “The Politics of Weddings at Athens: An Iconographic Assessment,” *Leeds International Classical Studies* 4 (2005): 1–32; Smith, *Religion in the Art*, 252–64.

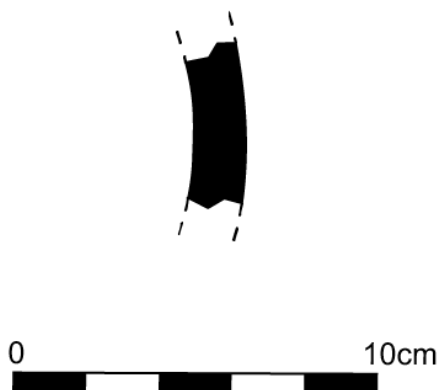
KRATERS (NOS. 14-28)

Plate 15, 3–4

Accession Number Y1987-61

PROVENANCE 1987, gift, Mr. and Mrs. Elie Borowski (Toronto) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the slightly concave upper register of the neck. Reserved groove above the figural scene and below the fractured lip. Interior black. No ornament preserved.



SUBJECT One of the deeds of Theseus. Theseus attacks from the left, extending his left arm diagonally down toward a fallen adversary. His head and most of his torso are preserved. The hero wears a *chitoniskos*, and his long hair is pulled up and back in a *krobylos* knot. The top of his opponent's head and the upper contour of his right arm and hand, which reaches toward Theseus's midriff, are preserved. Both figures wear white fillets, now worn. At the upper right is the lower end of what may be a suspended scabbard.

ATTRIBUTION AND DATE Attributed to the Eucharides Painter [J. R. Guy]. Circa 500–480 BCE.

DIMENSIONS AND CONDITION 4.4 × 5.5 cm; thickness 1.3 cm. Broken on all sides. Figural decoration worn. Black gloss flaked in places, in particular around the falling adversary's head and the chape of the scabbard.

TECHNICAL FEATURES Relief contours: scabbard; arms of both figures; nose of Theseus's adversary. Accessory color. White: fillets, largely effaced. Dilute gloss: folds of Theseus's *chitoniskos*.

BIBLIOGRAPHY *Princeton Record* 47 (1988): 47 [not illus.]; E. Langridge, "The Eucharides Painter and His Place in the Athenian Potters Quarter" (PhD diss., Princeton University, 1993), 448, no. K4 (attributed to the Karkinos Painter); Gaunt, "Attic Volute-Krater", 538, no. V.73.

COMPARANDA For the Eucharides Painter, see *ABV* 295–98; *ARV*² 226–32, 1637, 1705; *Paralipomena* 173–74, 347–48; *BAdd*² 199–200; J. D. Beazley, "The Master of the Eucharides-Stamnos in Copenhagen," *BSA* 18 (1911–12): 217–33; H. Hoffmann, "Eine neue Amphora des Eucharidesmalers," *Jahrbuch der Hamburger Kunstsammlungen* 12 (1967): 9–34; K. P. Stähler, *Eine unbekannte Pelike des Eucharidesmalers im Archäologischen Museum der Universität Münster* (Cologne, 1967); Langridge, "Eucharides Painter." Langridge attributed the Princeton fragment to the Karkinos Painter, but Guy's attribution to the Eucharides Painter is better supported. Although the Eucharides Painter often drew eyes that open at the inner corner, such eyes are largely confined to his larger figures, whereas figures appearing on the necks of amphorae or volute-kraters are instead closed and almond-shaped, like those of the Nikoxenos and Karkinos Painters, but noticeably smaller, as on Princeton's fragment: cf. Hamburg 1966.34 (*Paralipomena* 347.8 *ter*; *BAPD* 352495); Corinth KP 1156 (*ARV*² 1637.20 *ter*; *BAPD* 275119). Other elements pointing to the Eucharides Painter are the strong protruding chin of Theseus and his high arched eyebrow. For a recent discussion of the Nikoxenos-Eucharides Workshop, see Williams, "Workshop View" 160–62. See also Robertson, *Art of Vase-Painting*, 118–21; J. M. Padgett, "The Workshop of the Syleus Sequence: A Wider Circle," in *Athenian Potters and Painters*, vol. 1, 213–30.

For volute-kraters from the Nikoxenos-Eucharides Workshop, see Gaunt, "Attic Volute-Krater", 201–13. For some forty years after the François Vase of Kleitias (Florence 4209; *ABV* 76.1; *BAPD* 300000), the figural decoration on Attic volute-kraters was confined to the neck. This practice continued occasionally, even after Euphronios reintroduced figural decoration on the body with his volute-krater in Arezzo (inv. 1465; *ARV*² 15.6, 1619; *BAPD* 200068). It is not possible to say whether the fragment in Princeton was from a vase that also had a decorated body, or, indeed, whether the lower register of the neck was also painted with figures or florals. The Nikoxenos Painter and his followers the Eucharides and Karkinos Painters all decorated the necks of their volute-kraters in one of two ways: either with florals on the upper neck and figures on the lower neck, or with figures above a black lower register (see Gaunt, "Attic Volute-Krater", 201–13). Given that Princeton's fragment came from the upper register of the neck, it is likely that the lower register would have been black. The placement of figural decoration on

both registers is in general rather rare. Cf., by the Copenhagen Painter, a roughly contemporary volute-krater, which shows the cycle of Theseus's deeds on the neck, on loan from the Fondation Morat to the Archaeological Collection of the University of Freiburg (Sotheby's, *Antiquities*, auc. cat., July 8, 1993, London, lot 261; J. Neils, *The Youthful Deeds of Theseus* [Rome 1987], 156, no. 26; *BAPD* 44988).

For the iconography of Theseus and his cycle of deeds on his journey to Athens, see Neils, *Youthful Deeds*; H. A. Shapiro, "Theseus: Aspects of the Hero in Archaic Greece," in *New Perspectives in Early Greek Art*, ed. D. M. Buitron (Washington, DC, 1991), 123–39; J. Neils, in *LIMC* 7 (1994), 925–34, pls. 623–50, nos. 32–154, s.v. "Theseus"; E. A. Bartlett, "The Iconography of the Athenian Hero in Late Archaic Greek Vase-Painting" (PhD diss., University of Virginia, 2015), 87–136. Even though the fragment lacks clear attributes to aid in the identification of the figures, the composition of the scene, with a beardless man grabbing the face or beard of a falling adversary, who reaches out in supplication, is reminiscent of the deeds of Theseus. In confrontations with Prokrustes, Theseus often reaches toward his opponent's face with a bare hand: cf. Munich SH 2325 (*ARV*² 530.19, 1561; *BAPD* 205995); Vienna 321 A (*ARV*² 592.35; *BAPD* 206858). Princeton's fragment does not preserve any trace of a rock, tree, or bed, which are often the only elements that can distinguish Theseus's consistently bearded and nude adversaries. Both Skiron, whom Theseus defeated by tossing over a cliff with his bare hands, and Prokrustes are often depicted with rocks in the landscape, leaving the shape of the rock and the weapon used by Theseus as the only distinguishing elements. For an analysis of the landscape elements in the myth of Theseus, see N. Dietrich, *Figure ohne Raum? Bäume und Felsen in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (Berlin, 2010), 311–458. The weapon that Theseus uses to strike down his foe can also be attributive, such as an axe used to cut down Prokrustes, but no trace of such a weapon is preserved. The compositions can be very similar otherwise, with Theseus once again reaching out a bare hand toward the face of Skiron: cf., inter alia, Berlin 1984.61 (*CV4* Berlin 8 [Germany 62], 19–20, pl. 6.1–6; *BAPD* 44057). More often, however, Theseus grabs with both hands the lower feet or body of Skiron, who frequently turns away from the hero and is shown falling off the cliff: cf. Florence 3985 (*ARV*² 204.110; *BAPD* 201918). It is therefore more likely that Princeton's fragment presents Theseus's encounter with Prokrustes. The object above the falling adversary seems to be a scabbard, which often appears hanging in the background of Theseus's duels, perhaps an allusion to the sword that Aegeus left under the stone as a sign of his son's birthright: cf. Athens 1666 (*ARV*² 1567.13; *BAPD* 350911); London

E 441 (*ARV*² 187.57; *BAPD* 201709). Alternatively, the hanging scabbard could signify that Theseus uses a different weapon to slay his adversary, presumably the axe of Prokrustes.

The youthful deeds of Theseus seldom occur on the necks of volute-kraters and are not favored in general by Late Archaic painters of large pots. It is possible that Princeton's fragment is part of a larger cycle of the deeds of Theseus circling the neck, as on the volute-krater in Freiburg (*supra*). It is also possible, however, that the painter represented only an isolated deed of Theseus: cf. another roughly contemporary, unattributed volute-krater, once in the Basel art market (Neils, *Youthful Deeds*, 154, no. 8, fig. 25); an unattributed volute-krater fragment in Athens, Athens, Agora P 25978 (Neils, *Youthful Deeds*, 154, no. 9; *BAPD* 44060); and a volute-krater in Syracuse attributed to the Tyszkiewicz Painter, Syracuse 9318 (*ARV*² 290.3; Neils, *Youthful Deeds*, 160, no. 51; *BAPD* 202633).

Only one work attributed to the Karkinos Painter shows Theseus: New York 59.11.20 (*supra*), with Theseus's abduction of Antiope. Moore (M. B. Moore, *Attic Red-Figured and White-Ground Pottery*, Agora 30 [Princeton, NJ, 1997], 169–70, no. 234) connected Athens, Agora P 25978 (*supra*), which portrays Theseus and the bull, with the Nikoxenos Painter and his workshop, while Gaunt discusses the fragment in connection with the Karkinos Painter (Gaunt, "Attic Volute-Krater", 209). The drawing is not as careful as on other vases attributed to the Nikoxenos and Karkinos Painters. Furthermore, the krater does not follow the organization of decoration found in the work of the Nikoxenos, Eucharides, and Karkinos Painters, as it features florals on the lower register below the figural decoration. No vases attributed to the Eucharides Painter show the deeds of Theseus, while only one attributed to the Nikoxenos Painter depicts Theseus: a column-krater, with Theseus and the bull, once in the New York art market (K. Schauenberg, "Zu einem spätarchaischen Kolonettenkrater in Lugano," *NumAntCl* 11 [1982]: 27, figs. 27–29; *BAPD* 9588). While Theseus garnered little interest from either the Eucharides or Karkinos Painters, the hero's youthful deeds were popular in the work of the Kleophrades Painter, more so than any other artist of the period (Neils, *Youthful Deeds*, 64–73). Langridge ("Eucharides Painter," 85–90) concluded that the Kleophrades Painter had a profound impact on both the Eucharides Painter and the Karkinos Painter, and to Gaunt (Gaunt, "Attic Volute-Krater", 204), the Princeton fragment recalled a portion of a volute-krater neck attributed by Guy to the Kleophrades Painter: Gravisca 72/3402 (K. Huber, *Gravisca: Le ceramiche attiche a figure rosse* [Bari, 1999], 128, no. 684). Consequently, the Princeton fragment may show the

influence of the Kleophrades Painter in the early days of the workshop, before the Karkinos, Nikoxenos, and Eucharides Painters pursued other subjects.

Plate 15, 5–6

Accession Number 2002-163

PROVENANCE 2002, gift, Cornelius C. Vermeule III (Cambridge, MA) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the body. Interior reserved, with streaky black lines. No ornament preserved.



SUBJECT Youth. The fragment preserves the head of a beardless youth in profile to the left, as well as part of his right shoulder and upper right arm and breast. At the far-left corner is a relief line, most likely from a cloak that hung from his right arm. The youth is probably a komast.

ATTRIBUTION AND DATE Attributed to the Leningrad Painter [J. M. Padgett]. Circa 470 BCE.

DIMENSIONS AND CONDITION 3.5 × 3.1 cm; thickness 0.7 cm. Broken on all sides.

TECHNICAL FEATURES Relief contour only for the nose. Accessory color. Dilute gloss: fringe of the hair.

BIBLIOGRAPHY *Princeton Record* 62 (2003): 151 [not illus.].

COMPARANDA Several details of the drawing are characteristic of the Leningrad Painter, for whom see *ARV*² 567–74, 585, 587, 1659; *Paralipomena* 390–91, 513; *BAdd*² 261–62; W. G. Moon and L. Berge, *Greek Vase Painting in Midwestern Collections* (Chicago, IL, 1979),

168–71; Mannack, *Late Mannerists*, 15–17. Of particular note is the spiral ear, the long, strongly arched eyebrow, the rounded and protruding chin, the partially upturned nose, and the short fringe around the outline of the hair. The eye, an open triangle with slightly curving contours, is also typical, but occasionally the artist draws nearly circular lids, sometimes on the same vase: cf. New York 41.162.60 (*ARV*² 567.6; *BAPD* 206493). Although little of the youth is preserved, he was most likely a komast, which the Leningrad Painter drew on numerous occasions: cf. Detroit 24.120 (*ARV*² 569.43; *BAPD* 206531); Bologna 266 (*ARV*² 568.22; *BAPD* 206509); Los Angeles 48.25 (*ARV*² 567.3; *BAPD* 206490). The pose of the youth, in particular the lowering of the chin beneath the shoulder, is also a standard feature of the artist's komasts, as can be seen, for instance, on the krater in Detroit (*supra*). The relief line at the far-left corner most likely comes from a cloak draped over the komast's extended right arm; cf. the komast on the far right of side A of Syracuse 35185 (*ARV*² 567.12; *BAPD* 206499). The Leningrad Painter drew komoi with at least two and no more than four figures, often carrying musical instruments, wine skins, various drinking vessels, and, less often, a column-krater. Female musicians occasionally take part in the revelry as well. For a sense of the range of the Leningrad Painter's komoi, cf. Basel Z 348 (*ARV*² 567.9; *BAPD* 206496); Vienna 947 (*ARV*² 567.10; *BAPD* 206497); Naples 116117 (*ARV*² 567.8; *BAPD* 206495).

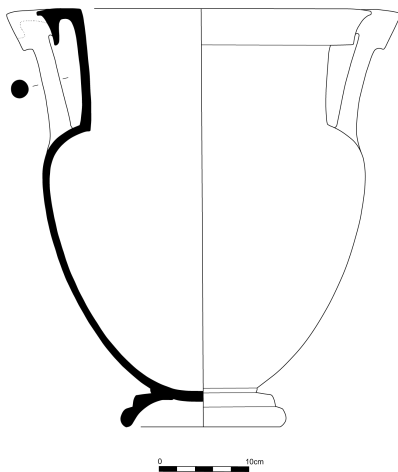
The thickness and curvature of the fragment suggests that it belonged to a column-krater, a shape of which the Leningrad Painter and the Earlier Mannerists in general were fond. For a discussion of the shape within the work of Myson and the Earlier Mannerists, see Moon and Berge, *Midwestern Collections*, 168–70. For the development of the shape within the Mannerist Workshop, including the Late Mannerists, see Mannack, *Late Mannerists*, 50–56.

Plates 16–17

Accession Number Y1929–203

PROVENANCE 1890, gift, William Cowper Prime to Princeton University. Said to have been found at Nola.

SHAPE AND ORNAMENT Top of rim convex; vertical overhang flaring outward at the juncture with upper surface. Interior of rim and neck black. Chain of lotus buds on top of rim; band of degenerate “ivy” leaves on overhang, with the leaves rendered as black dots. Flat handle plate extending beyond the rim at each side supported by two black “columns.” Black palmettes on top of handle plates with reserved hearts and eleven fronds. Frieze of pendant lotus buds on neck of side A. Ovoid body, interior painted a matte black, possibly in modern times. Figural panels on body framed above by black tongues, laterally by “ivy” vines. Slender reserved stripes for groundlines. Zone of rays extends from fillet separating body and foot. Torus foot in two degrees; groove separating torus from upper degree; underside reserved.



SUBJECT A. Symposium. Four banqueters recline in pairs on two couches. Each figure rests on a patterned cushion and wears a himation around his lower body, exposing his torso, as well as a tubular cloth fillet in his hair stuffed with herbs or flowers. A small, three-legged table stands in front of each of the couches. On the couch at right, a beardless youth, his head and body in profile to the left, holds a *barbitos* (tortoise-shell lyre) in his left hand and a *plektron* in his right, which rests on his raised right knee. The youth's left leg dangles off the edge of the couch. His companion, an older, bearded man, his head in profile to the left and his body in three-quarter view, has hooked his right index finger in the handle of a stemless kylix, which he holds beside his chin in preparation for a *kottabos* toss. The man leans on his left elbow and appears to raise his right knee slightly. The pair on the couch at the left consists

of two bearded men. The man at the far left, his head in profile to the left and his body frontal, dangles his left leg off the edge of the couch. He holds a black kylix by the stem in his left hand before his chest and rests his right hand on his bent knee. A *lyra* (lyre) hangs behind his right arm. His companion rests on his left elbow as he holds up a kylix in his right hand to make a *kottabos* toss. With his body frontal, he turns his head in profile to the right to look at the banqueters on the other couch.

B. Three beardless mantle figures. The youth at the right, facing left, leans on his staff, his lower body in profile and his bare back turned toward the viewer. His himation covers his lower body and is pulled up under his left arm as padding for the staff. With his left hand he holds out a strigil toward the youth at center, as though offering it to him. The middle boy, with his face in profile to the right and his body frontal, meets the other's gaze and lifts his left hand toward him, though it remains wrapped in the himation covering his lower body. The youth at the left, his face in profile to the right and his body frontal, faces the other figures and leans on a staff, his right hand on his hip. A himation covers his lower body and exposes his torso. In his left hand he holds a purse, perhaps containing another gift for the boy in the center. A round object, possibly a sponge, hangs between the heads of the two figures at left. All three youths wear a white fillet in their short hair, now worn.

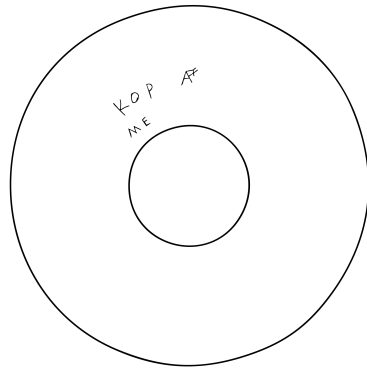
ATTRIBUTION AND DATE Attributed to the Hephaistos Painter [J. D. Beazley]. Circa 460 BCE.

DIMENSIONS AND CONDITION h. 46.5 cm; w. 44.1 cm; diam. of mouth 39.0 cm; diam. of foot 18.6 cm. Broken and mended, with missing pieces restored in plaster, the painting of which is now largely effaced. Small hole in body underneath handle BA. Handles reattached. Most of the decoration is extant, with significant losses limited to the face and head of the leftmost symposiast, and portions of the torsos of the two figures at left on side B. Details of the decoration quite worn, with the face of the symposiast at the far right being the best preserved. In a previous repair, the edges of many fragments were brutally filed, with consequent damage to the gloss adjacent to the cracks.

TECHNICAL FEATURES Preliminary sketch. Relief contours used throughout on side A, sparingly on side B. Accessory color. White: fillets on side B. Dilute

gloss: abdominal musculature, visible on the symposiast at the far right.

INSCRIPTIONS Incised graffiti under foot:



BIBLIOGRAPHY *ARV*² III.5.28; Johnston, *Trademarks*, 133, no. 67, 135, no. 21, 148, no. 4, 167, no. 4; Mannack, *Late Mannerists*, 132, no. H.27; *BAPD* 214753.

COMPARANDA For the Hephaistos Painter, see *ARV*² III.3–16, 1683–84, 1703; *Paralipomena* 452–53; *BAdd*² 330; E. F. Bloedow, T. Mannack, and K. Johnston-Mierins, “An Attic Red-Figured Column Krater by the Hephaistos Painter,” *EchCl* 30 (1991): 229–35; Robertson, *Art of Vase-Painting*, 216–17; Mannack, *Late Mannerists*, 33–36; K. Schauenburg, “Zu einigen Vasen in Privatbesitz,” in *Bildergeschichte: Festschrift Klaus Stähler*, ed. J. Gebauer (Möhnesee, 2004), 429–41. For a close parallel of the symposion scene, cf. a column-krater by the Hephaistos Painter in the Guido Grimaldi Collection, London (Günter Puhze, *Kunst der Antike* 7 [Freiburg, 1987], no. 193). The symposion was a popular scene among the Mannerists, and the banquet on Princeton’s vase broadly resembles many others from the workshop: e.g., by the Leningrad Painter, a column-krater in Milan, Banca Intesa 354 (*ARV*² 567.4; *BAPD* 206491); by the Duomo Painter, Bari 6252 (*ARV*² III.8.14; *BAPD* 214792). For the figural style, in addition to the comparanda for the sympotic scenes (*supra*), cf. the name-vase of the Hephaistos Painter, Naples H 2412 (*ARV*² III.4.1; *BAPD* 214726); and another column-krater by the artist, Ferrara 2672 (*ARV*² III.4.11; *BAPD* 214737). Distinctive features include the scraggly beards, two parallel lines for the breastbone, and eyes consisting of open triangles with two lines for the upper lid, all of which can be seen on the symposiast at the far right on Princeton’s krater.

The column-krater was the most popular shape among the Late Mannerists, developing the shape as decorated by Myson, the first painter of red-figure column-kraters. For a discussion of the shape within the work of Myson and the Earlier Mannerists, see W. G. Moon and L. Berge, *Greek Vase-Painting in Midwestern*

Collections (Chicago, IL, 1979), 168–70. For the development of the shape within the Late Mannerist Workshop, see Mannack, *Late Mannerists*, 50–56. For the ornament on the rim, neck, and body, all of which are canonical for the period, cf., inter alia, Cambridge, Fitz. GR 1.1950, also by the Hephaistos Painter (*ARV*² III.5.24; Mannack, *Late Mannerists*, 131, no. H.24; *BAPD* 214750). For the palmettes on the handle plates, with reserved hearts and eleven petals, cf., also by the Hephaistos Painter, Bari 4980 (*ARV*² III.5.26; Mannack, *Late Mannerists*, 132, no. H.26; *BAPD* 214752). Such palmettes, it should be noted, are not unique to the Hephaistos Painter, but also appear commonly in related works by the Duomo Painter: e.g., Ferrara 3005 (*ARV*² III.8.17; *BAPD* 214795).

For the iconography of the symposion, see J.-M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VII^e au IV^e siècle avant J.-C.* (Rome, 1982); Lissarrague, *Greek Banquet*; K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, UK, 2012). For the use of stringed instruments in the symposion, see Bundrick, *Music and Image*, 14–18. For the game of *kottabos*, see B. Sparkes, “Kottabos: An Ancient After-Dinner Game,” *Archaeology* 13 (1960): 202–7; N. Hösch, “Das Kottabosspiel,” in *Kunst der Schale*, 272–75; E. Csapo and M. C. Miller, “The Kottabos-Toast and an Inscribed Red-Figured Cup,” *Hesperia* 60 (1991): 367–82.

For the mantle figures on side B, with their gently curving elbows and seemingly stunted fingers, cf. the Hephaistos Painter’s name-vase in Naples (*supra*); Milan 3643.23Sp (*ARV*² III.5.25; Mannack, *Late Mannerists*, 132, no. H.25, pl. 30; *BAPD* 214751); London E 477 (*ARV*² III.4.15; Mannack, *Late Mannerists*, 131, no. H.15, fig. 4.6 [drawing]; *BAPD* 214741); formerly Agrigento, Giudice 143 (*ARV*² III.4.6; Mannack, *Late Mannerists*, 130, no. H.6, pl. 28; *BAPD* 214731). On the name-vase can also be found the closest parallel for the figure with his back turned to the viewer, with the spine drawn as a double line with a bulge in the center. Although it is very common for the Hephaistos Painter to decorate the reverse side of his column-kraters with three draped youths, the number can vary between two and four youths, with single draped figures only rarely depicted.

The most common accoutrements held by mantle figures are staffs and strigils. There are only two other vases by the Hephaistos Painter that show a youth holding a purse: Krakow 1473 (*ARV*² III.6.44; *BAPD* 214770); and Agrigento 22276 (L. Braccisi, L. Franchi dell’Orto, and R. Franchi, eds., *Veder Greco: Le necropolis di Agrigento*, exh. cat. [Rome, 1988], 379, no. 1; *BAPD* 31412). Both scenes are domestic in nature, with seated women intermingling with draped youths. Money purses, which occur in many commercial scenes

where their contents are not in doubt, are distinguishable from other kinds of bags by their plainness and small size: see M. Meyer, “Männer mit Geld,” *JdI* 103 (1988): 87–125. They do not resemble the net bags that hang in many scenes, containing black dots that could be anything from balls to nuts; for these, see D. Williams, *CVA* London 9 (Great Britain 17), 52. The distinction is made clear on a cup by Makron, where men offer purses to women while a net bag hangs in the background with a sponge and strigil: Toledo 72.55 (*CVA* Toledo 1 [USA 17], pls. 53.1–2, 54.1–2; *BAPD* 7766). The transactional nature of such interactions is occasionally made explicit, as on a lekythos by the Oionokles Painter, where a man offers a boy a coin from the purse that he holds open in his hand: Atlanta 2001.28.1 (J. Gaunt, “New Galleries of Greek and Roman Art at Emory University: The Michael C. Carlos Museum,” *Minerva* 16.1 [2005]: 15, fig. 11; *BAPD* 9024559). It has been suggested that purses offered to boys or women might contain *astragaloi* (knucklebones): G. F. Pinney, “Money-Bags?” *AJA* 90 (1986): 218; G. Ferrari, *Figures of Speech: Men and Maidens in Ancient Greece* (Chicago, IL, 2002), 14–17. *Astragaloi*, however, had their own container, the *phormiskos* (Plato, *Lysis* 206e), a bag resembling a purse,

but longer and with a flapped aperture on the side secured with a string; for a clear example, described by Beazley (L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston* [Oxford, 1963], 3:67), see the interior of Boston 21.4 (*ARV*² 1259.11; *BAPD* 217081); cf. also Princeton 2002–40 (Entry 8). *Phormiskoi* are often depicted in conjunction with a writing tablet, another signifier of youth: e.g., Mykonos 110 (*ARV*² 1280.68; *BAPD* 216256); Oxford 1928.573 (*ARV*² 920.15; *BAPD* 211185); New York art market (Christie’s, *Antiquities*, auc. cat., June 5, 1998, New York, NY, lot 139).

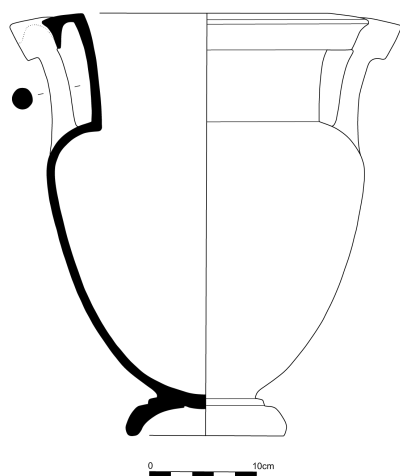
As for the graffiti on the underside of the foot, Johnston (*Trademarks*, 213) rejects Amyx’s suggestion that ME graffiti are abbreviations of *megaloi*, and thus qualify the KOP, which references the shape of the column-krater: D. A. Amyx, “The Attic Stelai: Part 3; Vases and Other Containers,” *Hesperia* 27 (1958): 198. Such qualifying adjectives are rare, and other vases bearing the same graffiti are of a size that cannot be considered large: e.g., the cup-skyphos Berlin 2081 (*ABV* 567.635; *BAPD* 331733). The mark AP belongs in Johnston’s type 9E (*Trademarks*, 130–35).

Plates 18–19

Accession Number Y1929–204

PROVENANCE 1890, gift, William Cowper Prime to Princeton University. Said to have been found at Nola.

SHAPE AND ORNAMENT Top of rim convex; vertical overhang flaring outward at juncture with upper surface. Interior of rim and neck black. Chain of lotus buds on top of rim; band of degenerate “ivy” leaves on overhang, with the leaves rendered as black dots. Flat handle plate extending beyond the rim at each side, supported by two black “columns.” Black palmette on top of handle plates with small, reserved hearts and nine fronds. Frieze of pendant lotus buds on neck of side A. Ovoid body, interior painted a matte black, possibly in modern times. Figural panels on body framed above by black tongues, laterally by “ivy” vines. Slender reserved stripes for groundlines. Torus foot in two degrees; groove separating torus from upper degree; underside reserved.



SUBJECT A. Komos. Four beardless youths with curly, mid-length hair participate in a drunken procession. The youth at the far left stands in profile to the right and wears a himation draped over his left shoulder, which overlaps the “ivy” border behind him. He raises his right hand, and since he is stationary and modestly dressed, his gesture suggests that he may be bidding the other three youths farewell. These three walk to the right with short mantles draped across their shoulders, exposing most of their bodies, including their loins. The first of the three, his head in profile to the right, plays a *lyra* (lyre), holding the *plektron* in his right hand and fingering the relief-line strings with his left. The next youth holds an unlit torch in his right hand and turns his head back to look at the figures behind him, his torso frontal. It is unclear from his dreamy expression whether he is gazing at the lyre player or the youth at the far left. With his right hand he plucks his

mantle above his left shoulder, impinging on the tongue pattern above. The fourth figure, at the far right, also turns back to face his companions, his torso frontal. His right leg is shown nearly frontal, including his foreshortened foot and toes. The staff in his right hand breaks into the tongue pattern above. He lifts his mantle in his lowered left hand, crowding the ivy frame at right. All four youths wear garlands in their hair, executed with a reserved stripe, like a fillet, but with the addition of a series of white leaves added in short diagonal strokes, now worn.

B. Three beardless mantle figures. The youth at the left stands in profile to the right, clutching in his right hand a staff that rests on the ground. His mouth is slightly open, suggesting that he is speaking to the youth in the center, who, although moving to the right, turns his head back in response. This central youth is completely wrapped in his himation, with his arms gesturing beneath the mantle. Slightly shorter than the two other figures, he may be a younger boy whom they are accosting. The youth at the right faces the boy and extends his right arm toward him. All three figures wear fillets in added white, now worn.

ATTRIBUTION AND DATE Attributed to the Ariana Painter [following J. D. Beazley, “perhaps”]. Circa 460 BCE.

DIMENSIONS AND CONDITION h. 39.4 cm; w. 36.8 cm; diam. of mouth 31.5 cm; diam. of foot 15.0 cm. Broken and mended, with missing pieces restored in plaster, the painting of which is now largely effaced. Significant losses to the figural decoration on side A are mainly limited to the back of the head, shoulder, and arm of the figure carrying a torch; and the right hip of the youth at the far right. On side B, filing of the edges of one large fragment has damaged the lower bodies of the two figures at right. Similar filing elsewhere on the vase has damaged the gloss adjacent to the cracks.

TECHNICAL FEATURES Preliminary sketch. Relief line contours used for faces and occasional flesh contours on side A; absent on side B. Accessory color. White: leaves in the garlands on side A; fillets on side B. The torch was originally longer at its right end, as indicated by the overpainting of the relief lines and eighth-inch band.

BIBLIOGRAPHY *ARV*² 1101.2; *BAPD* 216144.

COMPARANDA For the Ariana Painter, see *ARV*² 1100–1101, 1683; *Paralipomena* 451; *BAdd*² 329. Beazley said the Princeton krater was “perhaps” by the Ariana Painter, and there are ample grounds to support an attribution to his hand. On multiple occasions, the painter depicted komoi similar in detail to those on Princeton’s krater: cf., inter alia, Paris, Louvre G 351 (*ARV*² 1101.7; *BAPD* 216140), in particular the gesturing figure at the far left. The Ariana Painter’s figures move energetically, with wide steps and animated gestures: cf. the striding komasts with Zeus and Ganymede on Paris, Cab. Méd. 416 (*ARV*² 1101.8; *BAPD* 216141). For the drawing of hair, eyes, wreaths, and nude male anatomy, cf. the symposiasts on Würzburg 528 (*ARV*² 1101.5; *BAPD* 216138); and on a column-krater now in a California private collection, attributed by J. M. Padgett to the Ariana Painter (Sotheby’s, *Antiquities*, auc. cat., July 10–11, 1989, London, lot 217). The profile eyes of his figures are particularly similar, consisting of an open triangle with two lines for the upper contour, and a vertical line for the pupil, either pendant or extending fully between the two contours of the eye. Cf. also the collarbones and lower contours of the pectorals of the symposiasts on the privately owned krater in California (*supra*) with the rightmost komast on Princeton’s krater.

Of the Ariana Painter Beazley (*ARV*² 1100) said, “These vases are very close to the Naples Painter; and I might have classed them as his—later work—were it not that they do not seem to connect with what on other grounds I take to be late work of his.” Thus, cf. the same anatomical features noted above with a komos on a column-krater that Guy attributes to the late Naples Painter: Würzburg K 1815 (E. Simon, *Die Sammlung Kiseleff im Martin-von-Wagner-Museum der Universität Würzburg 2: Minoische und griechische Antiken* [Würzburg, 1989], no. 142, pls. 59–60; *BAPD* 46141). Cf. also, by the Naples Painter, Bochum S 512 (*Paralipomena* 450.55 bis; *BAPD* 276107); Bologna 205 (*ARV*² 1101.1; *BAPD* 216145). The Naples Painter’s noses often have an additional hooking line for the nostrils and are longer than the Ariana Painter’s. Note the Naples Painter’s care in delineating the abdominal muscles of his figures, details on which the Ariana Painter often does not focus, such as on Princeton’s krater.

On the reverse of his pots, the Ariana Painter typically painted three figures, either three youths or two youths and a boy. The age difference of the boy may be marked by slightly shorter stature, or, as on the Princeton krater, by fully and tightly wrapped drapery; cf. the pose and mantled arms of the third figure from the right on Würzburg 528 (*supra*). Closely similar figures occur on works by the Naples Painter: e.g., Würzburg K 1815 (*supra*). The Naples Painter’s figures are more carefully drawn, however, with loose curls of

hair and clearly drawn fingers and eyes, the latter of which the Ariana Painter often drew rather cursorily, as on Princeton’s krater and Würzburg 528. For the poses and pointed chins of the two older youths on the reverse of the Princeton krater, cf. Berkeley 8/6685 (*ARV*² 1101.4; *BAPD* 216137). Note the drapery on the figures at left on both Princeton’s and Berkeley’s kraters, in particular the U-shaped fold by the hip.

The shape is common for column-kraters painted by the Ariana Painter, in particular the high placement of the groove on the foot: cf., inter alia, Geneva 14990 (*ARV*² 1101.2; *BAPD* 216135); Paris, Louvre G 351 (*supra*). These column-kraters also have nearly identical ornament, including the relatively uncommon lack of base rays and the closely spaced buds in the bud frieze on the neck. The absence of base rays and the high placement of the groove also occur on column-kraters painted by the Naples and Florence Painters: cf., by the Naples Painter, Vienna 871 (*ARV*² 1096.3; *BAPD* 216065); by the Florence Painter, Ferrara 2688 (*ARV*² 541.3; *BAPD* 206130). These features set the Ariana Painter’s column-kraters apart from the contemporary kraters of the Late Mannerists, the main producers of the shape at this time: cf., inter alia, Princeton y1929–203 (Entry 16). The feet of Mannerist column-kraters normally have a low groove separating the torus lower degree from a large, nearly vertical upper degree, as opposed to the Ariana Painter’s high placement of the groove on the foot.

For red-figure komoi, see C. Bron, “Le lieu du komos,” in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery: Copenhagen August 31–September 4, 1987*, eds. J. Christiansen and T. Melander (Copenhagen, 1988), 71–79; B. Gossel-Raeck, “Komos: Bürger ziehen durch die Nacht,” in *Kunst der Schale*, 293–98; T. J. Smith, “Guess Who’s Coming to Dinner? Red-Figure Komasts and the Performance Culture of Athens,” in *Athenian Potters and Painters*, vol. 3, 231–41. For a literary approach to the komos in Classical Athens, with reference to red-figure iconography, see B. Pütz, *The Symposium and Komos in Aristophanes* (Oxford, 2007).

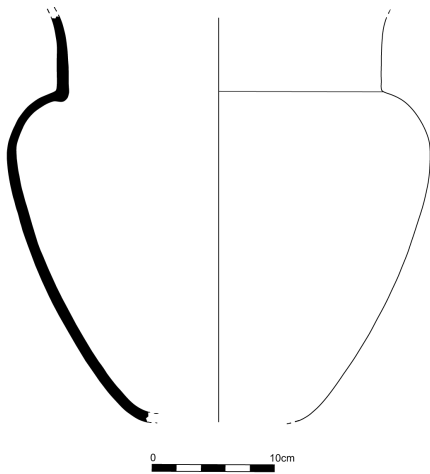
Figures dressed in himatia appear frequently on the backs of kraters from the middle of the fifth century on, with little particularity in setting or narrative. They appear, as here, to be generic scenes of conversation. For the iconography of red-figure mantle figures, see M. Langner, “Mantle-Figures and the Athenization of Late Classical Imagery,” in *Red-Figure Pottery in Its Ancient Setting: Acts of the International Colloquium Held at the National Museum of Denmark in Copenhagen, November 5–6, 2009*, eds. S. Schierup and B. B. Rasmussen (Aarhus, 2012), 11–20; M. Franceschini, “Mantle Figures and Visual Perception in Attic Red-Figure Vase Painting,” *Visual Past* 3 (2016): 163–98.

Plates 20–21

Accession Number 1997-69

PROVENANCE 1997, gift, Emily T. Vermeule and Cornelius C. Vermeule III (Cambridge, MA) to Princeton University.

SHAPE AND ORNAMENT Fragments preserving most of the body and a small section of the wide, cylindrical neck. Interior of neck and body covered in streaky black gloss, except for the underside of the shoulder. Frieze of pendant lotus buds preserved in segments on neck, on sides A and B. Ovoid body broadest at the base of the handles, before narrowing quickly toward the missing foot. Swelling around the roots of handle AB. Band of tongue pattern above picture panels, which are framed laterally by ivy vines, with a reserved band below. Encircling red band below and partially overlapping reserved groundline; another encircles the top of the black rays on lower body.



SUBJECT A. Two mounted Amazons, riding in profile to the left. The Amazon at left wears barbarian garb: patterned trousers and a long-sleeved tunic. The sleeves have the same design as the trousers, with alternating rows of black dots and wavy lines. The bottom of the tunic, which falls over the waist, is instead decorated with zigzag lines. The Amazon's shoes are tied with strings. Her head and the upper half of her shield are lost, as is her horse's head. The shield, slightly smaller than the typical Greek *hoplon*, is black, with a reserved rim. A large quiver or *gorytos* (bow case) hangs from her left hip, decorated with a battlement design. Although it does not widen at the top, the length of the object suggests that it is likely a *gorytos*. The galloping horse breaks through the ivy border with raised forelegs. The beardless warrior at the right wears Greek armor but is identified as an Amazon by her long black hair, individual tresses of which hang in front of her ear and over her cheeks and neck. She wears a *chitoniskos*

underneath a cuirass with scale armor and double lappets, as well as a cloak draped over her right arm. Her Corinthian helmet is pushed back on top of her head and bursts through the tongue pattern above. A line at her ankle may indicate that she wears greaves, although there is no curve or line marking the calf. On her left arm she carries a small black shield with a reserved border, like that of the other rider, and holds a spear in her left hand. She is barefoot. Most of her horse's head and neck, and a large portion of its body, are missing. The horse's tail and hindquarters extend into the ivy pattern to the right of the scene, and both of its forelegs are raised off the ground.

B. Arming and call to action. At the left a warrior bends over to put a greave on his raised left leg. He is nude except for an animal-skin cap of Thracian type (*alopekis*) with a striped tail. In the center, a second figure extends his right arm, in which he holds a trumpet (*salpinx*), to call the warriors to battle. Although his head is not preserved, the position of the *salpinx* and his backward-leaning posture suggest that he is blowing the trumpet. He, too, wears an *alopekis*, of which one lappet remains, and a cuirass. On his left arm he carries a reserved shield bearing a device of a flying black bird. At the right, a third warrior gestures toward the trumpeter with his raised right arm, his torso in partial three-quarter view. He is nude except for a black Chalcidian helmet that breaks through the tongue pattern above. He carries a shield decorated with a Macedonian star.

ATTRIBUTION AND DATE Group of Polygnotos [D. von Bothmer]. Circa 450–440 BCE.

DIMENSIONS AND CONDITION h. 33.0 cm; diam. 34.6 cm. Broken and mended, with many missing pieces restored in plaster. Only two small pieces from the neck have been preserved, and the handles, rim, and foot are entirely missing. On side A, the heads of the first horseman and his steed are lost, as are parts of the body and head of the second horse, except for the very top of the head and mane. The second horseman's upper leg is missing. The lower portion of side B, including the lower legs of all three figures, is lost. Most of the torso of the figure at the left is missing, and only portions of the extended right arm, shoulder, and shield of the middle figure remain. The upper body of the figure at the right is mostly preserved, but the upper portion of his shield is lost.

TECHNICAL FEATURES Preliminary sketch. Relief contours used throughout on side A, only for trumpeter's arm and *salpinx* on side B. The shield rims are compass drawn. Accessory color. Dilute gloss: on side A, horses' muscles, tails, and manes; chiton folds and flowing locks of rider at right; trousers, sleeves, quiver, and shoestrings on rider at left; on side B, muscles of the warrior donning greaves; facial features, including the lips and chin, of the helmeted warrior.

BIBLIOGRAPHY D. M. Buitron, *Attic Vase Painting in New England Collections*, exh. cat., Fogg Art Museum (Cambridge, MA, 1972), 126–27, no. 70; Matheson, *Polygnotos*, 471, no. PGU 125 [not illus.]; *BAPD* 4144.

COMPARANDA The bibliography on the painters of the Group of Polygnotos is vast. See in particular *ARV*² 1027–64, 1678–81; *Paralipomena* 442–46; *BAdd*² 317, 321; G. Gualandi, “Il Pittore di Kleophon,” *Arte Antica e Moderna* 5 (1962): 341–83; id., “Il Pittore di Kleophon rinvenute a Spina,” *Arte Antica e Moderna* 5 (1962): 227–60; H. Hinkel, “Der Giessener Kelchkrater” (PhD diss., Justus Liebig-Universität Giessen, 1967); E. De Miro, “Nuovi contributi sul Pittore di Kleophon,” *ArchCl* 20 (1968): 238–48; S. Karouzou, “Stamnos de Polygnotos au Musée National d’Athènes,” *RA*, n.s., 2 (1970): 229–52; K. F. Felten, *Thanatos- und Kleophonmaler: Weissgrundige und rotfigurige Vasenmalerei der Parthenonzeit* (Munich, 1971); C. Isler-Kerényi, “Chronologie und Synchronologie attischer Vasenmaler der Parthenonzeit,” *AntK-BH* 9 (1973): 23–32; E. G. Pemberton, “The Name Vase of the Peleus Painter,” *JWalt* 36 (1977): 62–72; Y. Korshak Schwartz, “The Peleus Painter and the Art of His Time” (PhD diss., University of California, Berkeley, 1973); M. Halm-Tisserant, “Le Peintre de Curti,” *REA* 86 (1984): 135–70; Matheson, “Polygnotos: An Iliupersis Scene at the Getty Museum,” in *GkVasesGetty* 3, 101–14; Robertson, *Art of Vase-Painting*, 210–16. For the figural style of Princeton’s krater, cf. the name-vase of the Epimedes Painter, London E 450 (*ARV*² 1043.1; *BAPD* 213547); and, by the Christie Painter, London 1898,0715.1 (*ARV*² 1048.35; *BAPD* 213604). In particular, the stamnos by the Epimedes Painter relates to Princeton’s krater in the details of the clothing of the Amazon and the musculature of the horse. Most of the faces on Princeton’s krater are lost, making comparison of minor details difficult, although the head of the mounted Amazon at the right is well preserved, as is the helmeted figure on the reverse. The eyes of these two figures are drawn with two lines curving inward to form a partially open oval and a circular pupil. Such eyes are distinctive within the Group of Polygnotos, whose artists more often prefer an open triangle for the lid and a pendant pupil: cf., inter alia, by the Lykaon Painter, the eye of the seated Odysseus on Boston 34.79 (*ARV*² 1045.2, 1679; *BAPD* 213553); or, by an unnamed

Polygnotan, Paris, Louvre G 414 (*ARV*² 1051.11; *BAPD* 213642). The eyes on Princeton’s krater, although strictly profile, resemble more the eyes of Elpenor on the Boston pelike (*supra*), who is drawn in three-quarter view. Similar execution of profile eyes occurs on the mounted Amazon on the Epimedes Painter’s name-vase in London (*supra*). Cf. also the eye of the satyr on side A of a stamnos by the Christie Painter: Harvard 1925.30.42 (*ARV*² 1048.38; *BAPD* 213607).

The basic decorative scheme is standard, but it is rare to find a bud frieze on both sides of the neck since it is more normally confined to the obverse: cf., by the Flying Angel Painter, Villa Giulia 985 (*ARV*² 1642.39 *ter*; *BAPD* 275154); by the Painter of the Louvre Centauromachy, Tarquinia RC 1960 (*ARV*² 1088.2; *BAPD* 214588); by the Eupolis Painter, South Hadley 1913.1.B.II (*ARV*² 1074.1; *BAPD* 214450). It should be noted that Polygnotan column-kraters are very rare, with only three other complete examples surviving: Matheson, *Polygnotos*, 180, 471, nos. PGU 124, 126, 127. Only one resembles Princeton’s krater in size: Athens, Agora P 30197 (Matheson, *Polygnotos*, 470, pl. 168, no. PGU 124), which also shows an Amazonomachy (the ornament and figural style, however, bear little relation). Matheson’s confinement of column-kraters to unnamed Polygnotans may provide further evidence for the suggestion that the Group of Polygnotos does not represent a single workshop but rather several workshops, including those that regularly produced column-kraters, which are related by a consistent and distinctive style. For the question of whether the Group represents a single workshop, see *BAdd*², xvi, s.v. “Group”; Matheson, *Polygnotos*, 162–75.

Although the figures on side A bear no identifying attributes that associate them with a specific “barbarian” group—the clothing of the figure on the left, for instance, could be worn by a Scythian, Amazon, or Persian—they are most likely Amazons. Scythian archers certainly appear alongside other warriors, and individually as mounted soldiers, but rarely are they shown mounted with another mounted soldier. Much more common are Scythian archers on foot serving as squires to mounted Greek soldiers, but these largely disappear from vases after about 500 BCE. For the iconography of Scythian archers and the relationship to other warriors, see F. Lissarrague, *L’autre guerrier: Archers, peltastes, cavaliers dans l’imagerie attique* (Paris, 1990). For the disappearance of Scythians from Attic vase-painting in the fifth century, see R. Osborne, *The Transformation of Athens: Painted Pottery and the Creation of Classical Greece* (Oxford, 2018), 95–100. The long hair of the rider at the right, who wears Greek armor, ought to identify her as female, and thus an Amazon. Furthermore, although Scythians are almost always recognized by their attire, which precludes the

identification of the mounted warrior at the right as a Scythian, Amazons are often depicted in typical Greek armor. Mounted Amazons abound in the large workshop of the Group of Polygnotos, in both typically barbarian garb and in Greek armor: cf. in particular London 1899,0721.5 (*ARV*² 1052.29; *BAPD* 213658). For a full discussion of Amazons within the Group, which seems to have had a particular proclivity for such scenes, see Matheson, *Polygnotos*, 234–44. Polygnotan Amazons typically wear patterned, long-sleeved shirts, close-fitting trousers, and soft leather shoes tied in front, like the figure at the left on Princeton's krater: cf. Syracuse 23507 (*ARV*² 1032.53; *BAPD* 213436). It is impossible to tell, however, given the position of the shield, whether Princeton's figure wears a short jacket or sleeveless vest typical of the Group's Amazons. As for the figure to the right, who wears Greek armor, cf. London 1898,0715.1 (*ARV*² 1048.35; *BAPD* 213604). Although often shown in battle, mounted Amazons do occur in scenes within the Group of Polygnotos in which they seem to be journeying to or preparing for a battle, as is the case on Princeton's krater: e.g., Ferrara 3089 (*ARV*² 1029.21; *BAPD* 213403). For a discussion of mounted Amazons in Early Classical and Classical vase-painting, beyond the Group of Polygnotos, see D. von Bothmer, *Amazons in Greek Art* (Oxford, 1957), 175–84. For a discussion of the relationship between the scenes on Polygnotan vases and the monumental mural painting of the Amazonomachy by Mikon in the Stoa Poikile,

see Bothmer, *Amazons*, 161–74; J. Boardman, "Herakles, Theseus, and Amazons," in *The Eye of Greece: Studies in the Art of Athens*, eds. D. Kurtz and B. Sparkes (Cambridge, UK, 1982), 1–28.

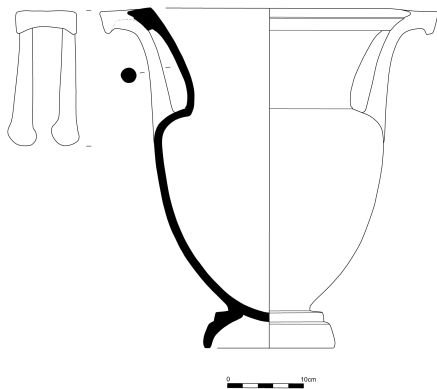
The clothing and armor of the figures on side B show a rare combination of Thracian caps with Greek armor: greaves in the case of the figure at the left and a cuirass for the middle figure. Although this kind of skin cap is commonly called an *alopekis* (fox skin), foxes do not have striped tails, leading some to suggest that they are instead the skins of a species of wild cat; see J. M. Padgett, "Phineus and the Boreads on a Pelike by the Nausicaa Painter," *JMFA* 3 (1991): 22. A fragment of a krater from Camarina attributed to the Villa Giulia Painter, whom Philippaki has linked with the Group of Polygnotos (B. Philippaki, *The Attic Stamnos* [Oxford, 1967], 151), shows a warrior wearing a foreign cap and a cuirass as he puts on greaves: G. Giudice, ed., "Ἀττικὸν . . . κέραμον": *Veder Greco a Camarina; Dal principe di bisleri ai nostri giorni* (Catania, 2010), 1: 96–97, no. I 37. Scenes of arming very often contain the motif of a warrior lifting his leg to strap on a greave, although this is more commonly seen in the Late Archaic period and tends to be displaced from the mid-fifth century onward by the motif of the donning of the helmet. As on Princeton's krater, the warriors in arming scenes of the mid-fifth century are most often beardless: see Osborne, *Transformation*, 109–11.

Plates 22–24

Accession Number 2007–98

PROVENANCE 1970, sale, La Reine Margot (Paris) to Jean Michel Robert (Dijon); 2007, sale, Jean Michel Robert to La Reine Margot; 2007, sale, Royal-Athena Galleries (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Top of rim black and convex; vertical overhang flaring outward at the juncture with upper surface. Interior of rim and neck black. Laurel wreath with berries on either side of the rim. Flat handle plate extending beyond the rim at each side supported by two black “columns.” Each handle root nearly encircled by a slender, reserved crescent. Atop each handle plate a pair of stacked, red-figure palmettes, the lower one enclosed by tendrils that spiral up to frame the smaller one above. Frieze of pendant lotus buds on both sides of neck; neck black behind each handle. Ovoid body, interior streaky black. Figural panels on body framed above by black tongues, laterally by slender, vertical bands of black and reserved chevrons. In each panel the groundline is a band of stopt meanders in groups of one to five, separated by checkerboards. Molded foot in two degrees—black torus and reserved riser—the reserved underside hollow and domed, with narrow resting surface (w. 0.5 cm).



SUBJECT A. Wheeling chariot. A pair of figures—driver and passenger—are conveyed to the left in a wheeling chariot drawn by four horses. The legs of the horses are all raised in unison, as though flying over the landscape, the latter indicated by five small plants. The horses’ bodies are in three-quarter view, as are their heads, except for that of the left trace horse, which is in profile. Their mouths are open, their teeth gnashing at the bits, which are textured with applied clay pellets. They wear broad breast-bands and bridles with circular disks. The ears are quite small, the manes clipped short and tinted with dilute gloss. The tail of the trace horse at right is the only one visible; its upper half is plump

and reserved, but its long, lower half, which extends across the passenger’s body, is drawn with strands of brown diluted gloss.

The front of the chariot is decorated with a figural scene, part of which is visible to the left of the wheel, where it disappears behind the horses: the leg and swirling, patterned *chitoniskos* of a human figure in action, possibly in a fight. The passenger is a bearded man who rests a pair of spears on his left shoulder and grasps the rail with his right hand. His head is in profile to the left, his long brown hair visible beneath a felt or leather cap of oriental design, whose long flaps trail in the wind. The curling peak of the cap is lined with spiky protrusions, like the fins of a *ketos* (sea monster). The cap and spears overlap the frames of the figure panel. Reinforcing the man’s identification as a barbarian is his long-sleeved tunic, woven with zigzag patterns. Over this he wears a long robe, a fuller version of the Persian *kandys*, decorated with long rays, zigzags, and bands of undulating *ketes*, a popular textile design of the period, not exclusive to garments of eastern origin. As a final accessory he wears a short, black-hemmed cloak of Greek design—a *chlamys*—pinned with a circular brooch.

The charioteer holds the reins in his left hand and wields a goad in his right. He, too, wears a sleeved undergarment with zigzag patterns, and a spiky Phrygian cap decorated with flowers. Instead of a *kandys*, there is what appears to be a short vest, perhaps a chest protector, below which emerge the folds of a long, belted chiton—appropriate garb for a charioteer. The driver’s beardless face, delicate features, and long hair, which falls well past the shoulders, raise the possibility that the person might be a woman (*infra*).

The third figure in the scene, at the far left, has hair and features very like those of the driver. Placed beyond the hooves of the farthest trace horse, he is not being trampled, but seems rather to run alongside it. He looks back at the chariot and flings his left arm toward it. His body is frontal, but his right leg is raised in profile to the left, not only overlapping the frame of the panel but also nearly stepping out of it. He holds a war hatchet in his right hand. He, too, is dressed in full barbarian regalia: Phrygian cap, patterned trousers, sleeved tunic, and a billowing, belted *kandys*, richly woven with waves, palmettes, and bands of *ketes*. Like the bearded man, he too has a short cloak over his left arm.

B. Three mantle figures Two beardless youths stand on either side of a third boy, slightly shorter, who faces the youth at right. Their postures are relaxed, the right legs flexed and advanced. All three wear himatia, the central boy's swathing him entirely and pulled taut by his right arm. The youth at right holds a stick in his right hand, resting it vertically on the ground. The youth at left holds out a strigil in his right hand. Hanging between the two right-hand figures is a diskos with a cross. The drawing is cursory, the drapery lines faint and sketchy.

ATTRIBUTION AND DATE Attributed to the Suessula Painter [J. M. Padgett]. Circa 405–400 BCE.

DIMENSIONS AND CONDITION h. 42.5 cm; w. 44.6 cm; diam. of mouth 37.2 cm; diam. of foot 17.2 cm. Repaired from mostly large fragments, with inpainted cracks. Two-thirds of the rim on side B is restored, including the center and most of the right half of the wreath. Parts of all four handles are restored. On the body, most lacunae are small and confined to the black ground: e.g., immediately left and right of the panel on side A, and before the face of the charioteer, whose cap is restored with a coiled peak that originally was probably spiked. The rim of side A is chipped, and there are smaller chips and scratches throughout. Areas of misfiring on side B have been tinted matte black. The reserved undersides of the handle plates are smeared with gloss. There are multiple drill holes from an ancient repair, most notably a triangular trio on the two horses at left, a pair below the butts of the bearded man's spears, and a pair between the first and second youths on side B; other drill holes circle the lower body above the unbroken foot.

TECHNICAL FEATURES Preliminary sketch: a few indications on side A; e.g., above the bearded man's eye. Relief contours: throughout on side A, except for short passages (cloaks draped over arms). Accessory color. White: on side A, dots on the caps of the bearded man and the running warrior. Dilute gloss: on side A, hair of all three figures; manes, irises, and selected muscle lines of the horses, and the tail of the horse at right; zigzag patterns on garments. Applied relief: tiny black pellets on the horses' bits.

BIBLIOGRAPHY Royal-Athena Galleries, *Art of the Ancient World* XIX, auc. cat. (New York, NY, 2008), no. 128 [detail on cover]; *Princeton Record* 67 (2008): 116–17 [illus.]; J. M. Padgett, "Whom are You Calling a Barbarian? A Column-Krater by the Suessula Painter," in *Athenian Potters and Painters*, vol. 3, 146–54; A. Mayor, *The Amazon: Lives and Legends of Warrior Women across the Ancient World* (Princeton, NJ, 2014), 178, fig. 11.1; *BAPD* 9022226.

COMPARANDA For the Suessula Painter, see *ARV*² 1344–46, 1691; *Paralipomena* 482; *BAdd*² 367–68; I. D. McPhee, "Attic Vase-Painters of the Late 5th Century B.C." (PhD diss., University of Cincinnati, 1973), 161–207; Padgett, "Whom are You Calling a Barbarian?" The Suessula Painter was active in the last decade of the fifth century, alongside other exemplars of the Ornate Style, such as the Talos Painter and the Semele Painter, all of them within the larger ambit of the Pronomos Painter. The chariot and horses in Princeton recall those on the painter's masterpiece in Paris (Paris, Louvre S 1677: *ARV*² 1344.1, 1691; *BAPD* 217568), a neck-amphora with twisted handles decorated with a Gigantomachy that von Salis convincingly associated with the painting of this subject on the interior of the shield of Phidias's statue of Athena Parthenos: A. von Salis, "Die Gigantomachie am Schilde der Athena Parthenos," *JdI* 55 (1940): 90–169. The figures on the reverse, particularly the youth holding a stick, have correspondents in two of the artist's column-kraters: London E 490 (*ARV*² 1345.7; *BAPD* 217574); Madrid 11045 (*ARV*² 1345.8; *BAPD* 217575).

Including the Princeton vase, Padgett ("Whom are you Calling a Barbarian?") has attributed three new column-kraters to the Suessula Painter, and Giudice has added a fourth with a "Persian symposium": Salerno T 228 (G. Giudice, *Il tornio, la nave e le terre lontane: Ceramografici attici in Magna Grecia nella seconda metà del V sec. a.C.; Rotte e vie di distribuzione* [Rome, 2007], 208, fig. 203, no. 430; *BAPD* 375). These additions make the shape the painter's favorite. Indeed, by the end of the fifth century, the Suessula Painter and the Meleager Painter were the only painters of note who decorated column-kraters in any numbers; in the next generation, the shape disappeared from the Attic repertory. The design of the Princeton krater exhibits a certain refinement, its "columns" arcing gracefully into the line of the overhanging rim, but the actual potting is slipshod, the neck on side B slumps to one side, so that the rim is higher in front. Much of the ornament—tongues, meanders, handle palmettes—is executed with a clumsiness at variance with the careful drawing of the chariot scene. The wreaths on the rim and the use of chevrons as panel frames are both unusual features, the latter recurring on the reverse of another, even larger column-krater in the Conradt Collection: E. Simon, ed., *Mythen und Menschen: Griechische Vasenkunst aus einer deutschen Sammlung* (Mainz, 1997), 140–44, no. 39. Kathariou has identified the reverse of the Conradt krater as an early work by the Meleager Painter, while instead assigning the Amazonomachy on the obverse to the Painter of the New York Centauromachy, an artist otherwise not known to have decorated this shape: Kathariou, *Ergastērio Z. tou Meleagrou*, 191, 213, 389, fig. 9, no. MEL 14.

The lotus buds on either side of the neck of the Princeton krater are curiously pinched and attenuated in their lower extremities, something that apparently occurs only on column-kraters by the Suessula Painter. They appear on another, smaller column-krater by the artist, which depicts Eros driving the chariot of Aphrodite: Naples 146740 (*ARV*² 1345.9; *BAPD* 217576). On the Naples krater, the framing ornament is the usual ivy, but the leaves are curiously flattened and stylized, ranging in shape from a Y to a T; one sees them again on the painter's column-kraters in London (*supra*) and Madrid (*supra*), and in combination with attenuated lotus buds on three of the column-kraters attributed by Padgett and Giudice. One of the latter, in the Spanish market, features a departure scene in which all three figures wear Thracian garments, and thus provides another instance, like the "Persian symposium" in Salerno (*supra*), of the artist casting barbarian protagonists in an otherwise familiar Greek tableau: see Padgett, "Whom are you Calling a Barbarian?," 149.

The identities of the figures on side A are unclear. In another context, the hatchet-wielding warrior might be identified as an Amazon: cf., by Aison, an Amazon in a similar stance on Naples RC 239 (*ARV*² 1174.6; *BAPD* 215562). The charioteer, however, is essentially identical in appearance, and while Amazons are great riders, they are only rarely represented as charioteers: e.g., by the Niobid Painter, Naples H 2421 (*ARV*² 600.13; *BAPD* 206941). There are none at all after the mid-fifth century, nor one in any period who is accompanied by a male passenger, let alone a bearded barbarian. Female charioteers abound late in the century, but they are always Nike or one of the Olympian goddesses, as Aphrodite drives the chariot of Ares in the Gigantomachy on the Suessula Painter's neck-amphora in the Louvre (*supra*). Since the Princeton charioteer cannot be an Amazon, the foot soldier may not be one either, leading Padgett to conclude that both are males. He pointed to a neck-amphora by the Suessula Painter with a young Greek warrior whose features are no less delicate—and whose tresses are no less lengthy—than those of the Amazon before him: New York 44.11.12 (*ARV*² 344.3; *BAPD* 217570). The beardless young Persians gathered at supper on the artist's bell-krater in Salerno (*supra*) are even more to the point, and Padgett noted other late fifth-century vases with bearded Persians accompanied by beardless young huntsmen in barbarian garments; e.g., Naples H 3251 (Padgett, "Whom are you Calling a Barbarian?," 151, fig. 9; *BAPD* 2568). Many male deities and heroes take to a chariot, but only a few were of foreign birth and thus liable to be represented in such clothing. On a fourth-century lekythos in the Hermitage, for example, Paris prepares to drive off with his bride Helen, but it is he who holds the reins: St. Petersburg ST 1929 (*BAPD* 6554).

Padgett's suggestion ("Whom are You Calling a Barbarian?," 151–52), here repeated, is that the bearded barbarian on the Princeton krater may represent Pelops. Pindar specifies that Pelops was from Lydia (*Ol.* 1, 24), but most other ancient authors placed his home in Phrygia: see I. Tirnatis, in *LIMC* 7 (1994), 282–87, pls. 219–23, s.v. "Pelops"; M. C. Miller, "Barbarian Lineage in Classical Greek Mythology and Art: Pelops, Danaos and Kadmos," in *Cultural Borrowings and Ethnic Appropriations in Antiquity*, ed. E. S. Gruen (Stuttgart, 2005), 70–75. For a century after his first appearance in Attic vase-painting, Pelops was represented no differently from other Greek heroes, but on a kalpis attributed to Polygnotos, he is shown dressed in a patterned gown and Phrygian cap, and driving the chariot drawn by the winged steeds that Poseidon had given him: Ferrara 3058 (*ARV*² 1032.58, 1679; *BAPD* 213441). On the name-vase of the Oinomaos Painter, a bell-krater painted roughly a decade after the Princeton krater, Oinomaos sacrifices before the race: Naples H 2200 (*ARV*² 1440.1; Padgett, "Whom are you Calling a Barbarian?," 151, fig. 10; *BAPD* 218098). His charioteer, Myrtilos, wearing a Greek chiton, brings up the king's chariot, while Pelops and Hippodameia stand beside one another in their own chariot. Pelops is represented wearing rich oriental garments, complete with a sleeved tunic and spiky Phrygian cap, and one wonders whether he appeared on stage in similarly exotic garb in Euripides's play, *Oinomaos*, produced in 409 BCE.

Like Oinomaos, Pelops, too, had a charioteer, who did not live to accompany his master to Pisa. His name was Killas, also known as Sphaeros: see P. Müller, in *LIMC* 6 (1992), 47, pl. 66, s.v. "Killas." No depiction of Killas in vase-painting has been identified, but Pausanias (5.10.7) was told that he appeared, with Pelops, on the east pediment of the Temple of Zeus at Olympia. The kneeling figure from the pediment that is sometimes identified as Killas is in Greek dress: B. Ashmole and N. Yalouris, *Olympia: The Sculptures of the Temple of Zeus* (London, 1967), 16, pls. 55–57. In the pediment, Pelops is also wearing Greek attire, but in a vase-painting from the end of the century we would expect that, as Easterners, both men would be depicted in barbarian costume. One reason that we would not expect Killas's presence on the Olympia pediment is that, according to the fourth-century historian Theopompos, Pelops set off for Olympia with Killas at the reins, but as the winged steeds flew over the straits toward Lesbos, Killas was thrown and killed (Theopomp. *FGrHist* 115 F 350). Padgett speculated that the Princeton krater shows Pelops and Killas departing for Greece, and that the choice of this unusual subject may have been prompted by contemporary events in Athens.

Robertson (Robertson, *Art of Vase-Painting*, 258–59) argues that the better works of such ostensibly later

artists as the Painter of the New York Centauromachy were actually produced just *before* the end of the century; e.g., that painter's Amazonomachy in the Conradty Collection (*supra*). Behind this brief fashion for mythological extravaganzas Robertson recognizes the patronage of the Thirty Tyrants, the pro-Spartan regime that took power in Athens in 403 BCE, pointing in particular to a trio of complete and fragmentary bell-kraters that Beazley thought were connected both with the Semele Painter and (less closely) the Suessula Painter. Among them are a bell-krater with Leda and the Egg (S. Agata de' Goti, Mustilli Collection: *ARV*² 1344.1; *BAPD* 217565), and an unnumbered fragment from the Athenian Kerameikos that likely shows one of the Dioskouroi from a scene with the same Laconian subject (*ARV*² 1344.3; *BAPD* 217567). The fragment was found in or near the Tomb of the Lacedaemonians who fell in 403, and a clear argument can be made for a distinctly Laconian–Theban strain in many of the finer vases from the end of the century; for the Laconian influence, see M. Tiverios, “The Cadmus Painter and His Time,” in “Ἀττικὸν . . . κέραμον”: *Veder greco a Camarina; Dal principe di biscari ai nostri giorni*, eds. G. Giudice and E. Giudice (Catania, 2011), 2: 171–72. Among Theban themes there is the birth of Dionysos

on the name-vase of the Semele Painter (Berkeley 8.3316: *ARV*² 343.1, 1681, 1691; *BAPD* 217563) and the Theban musician Pronomos on the name-vase of the Pronomos Painter (Naples 81673: *ARV*² 1336.1, 1704; *BAPD* 217500). More tellingly, it has been proven that the Suessula Painter himself worked briefly in Corinth, decorating a locally made bell-krater, suggesting that he might himself be Corinthian by birth or politics: Corinth C. 37–447 (*ARV*² 1345.13; S. Herbert, *The Red-figure Pottery*, Corinth 7, Part 4 [Princeton, NJ, 1977], 47–48, no. 76, pl. 13; E. G. Pemberton, “Athens and Corinth: Workshop Relations in Stamped Black-Glaze,” in *Athenian Potters and Painters*, vol. 1, 415, fig. 26, 416–17; I. D. McPhee and E. Kartsonaki, “Red-Figure Pottery of Uncertain Origin from Corinth: Stylistic and Chemical Analyses,” *Hesperia* 79 [2010]: 124, fig. 10, 125, 136; *BAPD* 217580).

The Persians and the Spartans were closely allied at the conclusion of the Peloponnesian War, and it is possible that a partisan of the Thirty Tyrants and the pro-Spartan party at Athens may have commissioned a work indirectly celebrating their alliance, with a depiction of Pelops—whom Herodotus has Xerxes himself evoke as a forebear (Hdt. 7.11)—with his charioteer, Killas, setting out for Greece.

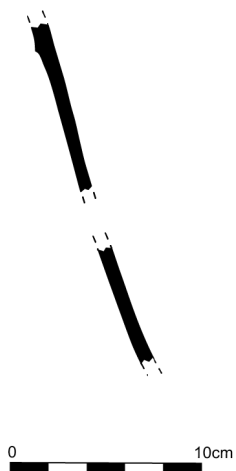
Plates 25; 26, 1–4

Accession Number 2002-164.1-2

PROVENANCE Fragment 1: By 1972, Cornelius C. Vermeule III and Emily T. Vermeule (Fragment 1 lent by the Vermeules to the Museum of Fine Arts, Boston, on February 4, 1972 [loan 49.1972]); by 1976, Emily Dickinson Blake Vermeule (Fragment 1 was described by Buitron [*infra*] as being in the collection of Blake Vermeule); 2002, gift, Cornelius C. Vermeule III to Princeton University.

Fragment 2: By 1976, Emily Dickinson Blake Vermeule (Fragment 1 was described by Boardman [*infra*] as being in the collection of Blake Vermeule); 2002, gift, Cornelius C. Vermeule III to Princeton University.

SHAPE AND ORNAMENT Fragment 1 from offset rim, preserving coiling tendrils of an enclosed, upright palmette, with elliptical bud at lower right. Horizontal reserved band near the top of black interior. Interior of Fragment 2, from lower on body, also black.



SUBJECT Grave mound of Achilles and Patroklos. The two nonjoining fragments preserve parts of a tall burial tumulus on and before which are arrayed a panoply of arms: helmet, cuirass, greaves, shield, bow, spear. The tumulus is tinted with a wash of *miltos* (reddish ocher), while the objects are reserved in the paler clay of the vessel.

Fragment 1 preserves the top of the mound, where an elaborately decorated helmet, facing left, is mounted on a post and baseplate supported on two protruding pegs. Two objects are suspended from a third peg at upper left: a bow (?) with a relief-line string, the tip of which is visible, hangs from a red cord, while a thicker red strap supports another, missing object (*infra*). The area between the bow and its string is not tinted with *miltos*, an apparent oversight. The helmet is essentially of

Corinthian type, but with cutouts for the ears and notches in the front of the cheek pieces to leave the mouth free. The cheek piece is clearly hinged, as on an Attic helmet, but there is no vizor. The crown of the helmet is adorned with scale pattern, the scales alternately black and reserved, the latter tinted with *miltos*. The lower part of the helmet is black, with a reserved band edging the perimeter from nape to nose. A relief line—black on black—defines the eyebrow. The cheek piece is decorated with a tight coil consisting of tiny incised circles; the black nape guard is incised with scale pattern. A double band of black dots defines the lower edge of the reserved horsehair crest, in the middle of which is a faint row of tiny crescents in dilute gloss. Immediately below the helmet is part of a black shield with a reserved rim speckled with dots of dilute gloss.

Fragment 2 is from the lower left side of the tumulus. Just to the left of the mound's steep contour is the shaft of a spear, presumably fixed in the ground. The tumulus stands on a reserved base, untinted, on which sit—side by side and touching—a pair of greaves and a bronze muscle cuirass. The cuirass has deeply hooked clavicles, coiled pectorals, and modeled ribs. In the center, barely visible, a small palmette in dilute gloss springs from the juncture of the coils.

At least thirty-six unpublished fragments from the same krater are in Atlanta in the Michael C. Carlos Museum, Emory University (2006.51.11). Among them are two sherds formerly on the New York art market that Padgett recognized in 1993 as being from the same vase as the Vermeule fragments, including one with traces of burning that joined and completed the helmet on what is now Princeton's Fragment 1. The second sherd revealed that the shield on the tumulus featured a red-figure device in the form of a lion standing to the left on an ovolo groundline. Two other fragments at Emory, one of them burned, give more of the lion. One of these preserves the lower end of the sword that hung from the red strap on Princeton's Fragment 1, the scabbard wrapped with a snake and the black chape incised with a Macedonian star. Fragment 2 in Princeton joins a group of four joining fragments at Emory that nearly completes the cuirass. On the same fragment is the right contour of the tumulus, which is almost twice as tall as it is wide. To the right of the cuirass a sponge, aryballos, and strigil hang on the tinted mound. A himation dangles to the right of the mound, and another Emory fragment gives part of a

second draped figure on the left side, along with a portion of the spear there. Below the tumulus, three fragments at Emory preserve a stretch of the groundline, consisting of linked meanders to left; on the other side, these are replaced with a simpler key pattern. The subject of the reverse was apparently arming, with bustling warriors and a shield being taken from its cloth bag. There were black tongues above the krater's foot and large palmettes above the handles. In plate 25, Fragments 1 and 2 are shown in a collage approximating their position relative to the fragments at Emory; there are other small pieces at Emory that also may be from the same side.

ATTRIBUTION AND DATE Attributed to the Kleophrades Painter [D. von Bothmer / J. Boardman]. Circa 500–490 BCE.

DIMENSIONS AND CONDITION Fragment 1: h. 9.2 cm; w. 4.6 cm; thickness: rim 0.8 cm; wall 0.5–0.6 cm.

Fragment 2: h. 7.2 cm; w. 9.5 cm; thickness 0.6–0.7 cm.

Both fragments broken on all sides. Good surface condition; minor chipping on baldric and bow. Film of white incrustation on the interior of Fragment 2.

TECHNICAL FEATURES Relief contours throughout, except the inner coils of the rim palmette. Accessory color. Red: bow cord; sword baldric. Dilute gloss: palmette on cuirass; crescents on helmet crest; dots on shield rim. *Miltos* wash: tumulus; reserved helmet scales. Incision on coil on helmet cheekpiece and scales on nape guard.

BIBLIOGRAPHY D. M. Buitron, *Attic Vase Painting in New England Collections*, exh. cat., Fogg Art Museum (Cambridge, MA, 1972), 82, no. 38 (Fragment 1 only); J. Boardman, “The Kleophrades Painter at Troy,” *AntK* 19 (1976): 6–7, no. 14, pl. 2.2; A. Jiang, “The Kleophrades Painter and His World” (PhD diss., Emory University, 2019), 213–15, 357, no. E13, fig. 131; *BAPD* 3197.

COMPARANDA D. von Bothmer, initially knowing only Fragment 1, noted that the palmette was Kleophradean: von Bothmer, quoted in Buitron, *New England Collections*, 82. Boardman (“Kleophrades Painter at Troy,” 6), who also saw Fragment 2, said the pair were “probably” by the Kleophrades Painter. The attribution was confirmed by von Bothmer when, over three decades, he acquired for his personal collection additional fragments, which he subsequently donated to Emory in 2006. For the Kleophrades Painter, see *ABV* 404–5, 696, 715; *ARV²* 181–95, 1631–33, 1705; *Paralipomena* 175–76, 340–41; *BAdd²* 105, 186–89; J. D. Beazley, “Kleophrades,” *JHS* 30 (1910): 38–68; id., “Two

Vases in Harrow,” *JHS* 36 (1916): 123–33; id., *The Kleophrades Painter* (Mainz, 1974); G. M. A. Richter, “The Kleophrades Painter,” *AJA* 40 (1936): 100–115; R. Lullies, *Die Spitzamphora des Kleophrades Malers* (Bremen, 1957); Beazley, “A Hydria by the Kleophrades Painter,” *AntK* 1 (1958): 6–8; A. Ashmead, “Fragments by the Kleophrades Painter from the Athenian Agora,” *Hesperia* 35 (1966): 20–36; U. Knigge, “Neue Scherben von Gefässen des Kleophrades-Malers,” *AM* 85 (1970): 1–22; Greifenhagen, *Neue Fragmente des Kleophradesmalers*; Boardman, “The Kleophrades Painter's Cup in London,” *GettyMusJ* 1 (1974): 7–14; F. W. Hamdorf, “Eine neue Hydria des Kleophradesmalers,” *Pantheon* 32 (1974): 219–24; Boardman, “Kleophrades Painter at Troy”; J. Frel, “The Kleophrades Painter in Malibu,” *GettyMusJ* 4 (1977): 63–76; Boardman, “Epiktetos II, R.I.P.,” *AA* (1981): 329–31; von Bothmer, “'Ἀμασις, 'Ἀμασιδος,” *GettyMusJ* 9 (1981): 1–4; M. Robertson, “Fragments of a Dinos and a Cup by the Kleophrades Painter,” in *GkVasesGetty* 1, 51–54; S. B. Matheson, “Panathenaic Amphorae by the Kleophrades Painter,” in *GkVasesGetty* 4, 95–112; F. Lissarrague, “Un peintre de Dionysos: Le peintre de Kleophrades,” in *Dionysos, mito e mistero: Atti del convegno internazionale, commachio 3–5 novembre 1989*, ed. F. Berti (Ferrara, 1991), 257–76; Kunze-Götte, *Der Kleophrades-Maler*; Robertson, *Art of Vase-Painting*, 56–68; D. Williams, “From Pelion to Troy: Two Skyphoi by the Kleophrades Painter,” in *Athenian Potters and Painters*, vol. 1, 195–201; L. Cerchiai, “L'hydria Vivenzio di Nola,” in *Il Greco, il barbaro e la ceramica attica*, eds. F. Giudice and P. Pavini (Rome, 2006), 3:39–45; B. Kreuzer, “An Aristocrat in the Athenian Kerameikos: The Kleophrades Painter = Megakles,” in *Athenian Potters and Painters*, vol. 2, 116–24; Jiang, “Kleophrades Painter.”

Numerous details are paralleled on works by the Kleophrades Painter. For the rim palmette, cf. those on the calyx-kraters Paris, Louvre G 48 (*ARV²* 185.33, 1632; *BAPD* 201685); Harvard 1960.236 (*ARV²* 185.31; *BAPD* 201683). The artist often used a key pattern for groundlines, as on the Harvard krater (*supra*). On the calyx-krater Tarquinia RC 4196 (*ARV²* 185.35, 1632; *BAPD* 201687)—which has black tongues above the foot—it is again employed on only one side. For the shape of the helmet, cf. a volute-krater fragment in Paris: Paris, Cab. Méd. 863 (*ARV²* 187.53; *BAPD* 201705). For the helmet's two-toned imbrication, cf. a helmet next to a tumulus on a calyx-krater fragment attributed by Williams to the Kleophrades Painter: Aegina, Archaeological Museum (E. Walter-Karydi, W. Felten, and R. Smetana-Scherrer, *Ostgriechische Keramik, lakonische Keramik, attische schwarzfigurige und rotfigurige Keramik, spätklassische und hellenistische Keramik*, Alt-Ägina 2, 1 [Mainz, 1982], 34–35, 48, no. 283, pl. 21; Williams, “From Pelion to Troy,” 200).

For the unoccupied greaves, cf. the freestanding one in an arming scene on the pointed amphora Berlin 1970.5 (Greifenhagen, *Neue Fragmente des Kleophradesmalers*, pl. 11.3–4; *BAPD* 5766), and the pair in a portable frame carried by a satyr on the neck-amphora Harrow 55 (*ARV*² 183.11; *BAPD* 201664). The muscle cuirass has the hooked clavicles of the Kleophrades Painter's early style, but is otherwise an anomaly. The only other example of such a corselet by the artist is worn by an Amazon on the fragment Paris, Louvre G 166A (*ARV*² 186.51, 206.130; Greifenhagen, *Neue Fragmente des Kleophradesmalers*, pl. 15; *BAPD* 201703), which is now incorporated in the volute-krater Malibu 77.AE.11. Boardman ("Kleophrades Painter's Cup in London," 8) points to several examples of snake-wrapped scabbards by the artist, but the hooked helmet-holders that he enumerates elsewhere ("Kleophrades Painter at Troy," 6 n. 19) differ from the mount on Fragment 1. For the sponge and aryballos, cf. those on the early hydria Salerno 1371 (*ARV*² 188.67; *BAPD* 201759). The red-figure shield device is unusual in the painter's oeuvre, but the stance of the lion is identical to one in black silhouette—also on a groundline—on the neck-amphora fragment Florence 8 B8 (*ARV*² 189.82 [as 8 B6]; G. Rocco, J. Gaunt, M. Iozzo, and A. Paul, *Ceramica attica bilingue a figure rosse e vernice nera*. La Collezione Astarita nel Museo Gregoriano Etrusco 2.2 [Vatican City, 2016], 87–90, no. 59, pl. 63; *BAPD* 201730). For a shield being taken from its bag, cf. Paris, Cab. Méd. 420 A (*ARV*² 185.37; *BAPD* 201689).

Given the prominence of the armor, Boardman ("Kleophrades Painter at Troy," 6) speculated that the tumulus was that of Achilles, whose panoply became a bone of contention and was commonly depicted in this period in scenes of the Greeks voting about its disposition: see N. Spivey, "Psephological Heroes," in *Ritual, Finance, Politics: Athenian Democratic Accounts; Presented to David Lewis*, eds. R. Osborne and S.

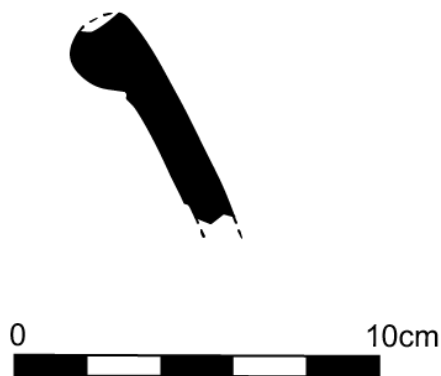
Hornblower (Oxford, 1994), 39–52. Williams ("From Pelion to Troy," 200) and Jiang ("Kleophrades Painter," 214–15) agree, the former evoking the fragments now at Princeton and Emory in suggesting that the subject of the krater fragment from Aegina (*supra*), with a shield and two helmets piled around a tumulus, was the Greeks mourning at the tomb of Achilles before voting on the armor. The presence of two helmets reminds us that the tomb is also that of Patroklos, with whose ashes those of Achilles were mixed. In a depiction of the sacrifice of Polyxena, Makron represented what is certainly their tomb, its rounded mass again on a prominent base: Paris, Louvre G 153 (*ARV*² 460.14, 481; *BAPD* 204695). Makron's mound is also decked with both martial and athletic equipment—sword, diskos, sponge, aryballos—a mixture less common than athletic paraphernalia alone, as on anonymous tumuli on Boston 13.169 (*ARV*¹ 188.59; *BAPD* 3029) and Oxford 1966.854 (*BAPD* 3028). Jiang ("Kleophrades Painter," 214–15) is surely correct in identifying some feathery lines of dilute gloss on the lower right portion of the Emory fragment that joins Fragment 1 as a commemorative lock of hair, for a similar lock appears on the tumulus by Makron. The tomb on Makron's cup is pushed under a handle, while the Kleophrades Painter instead placed it front and center on his krater, flanked by draped figures who are more likely to be mourning than sacrificing. There is no indication of voting, but it is worth noting that the quarreling warriors on the artist's calyx-krater in Paris, Louvre G 48 (*supra*), who were surely disputing the armor of Achilles, are also placed opposite a scene of arming. Jiang seeks in epic poetry the inspiration for the welter of scenes in this period related to the armor of Achilles, while Clairmont, speaking of the former Vermeule fragments, noted that they are essentially the same date as the burial tumulus at Marathon: C. W. Clairmont, *Patrios Nomos: Public Burial in Athens during the Fifth and Fourth Centuries B.C.* (Oxford, 1983), 84, 283, n. 56.

Plate 26, 5–6

Accession Number 1998–16

PROVENANCE 1998, sale, Edoardo Almagià (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Single fragment from flat, offset rim; torus lip. Two upright palmettes preserved on rim, enclosed within tendrils. On palmette at left, coiling tendril emerging from the shoulder. Small circle in the lower gap between palmettes. Reserved groove between lip and rim, and another at the base of the rim's beveled ledge. No part of the wall below is preserved. Interior black, with two reserved stripes, one just below the rim and another 3.6 cm farther down.



ATTRIBUTION AND DATE Attributed to the Kleophrades Painter [W. L. Austin]. Circa 500–490 BCE.

DIMENSIONS AND CONDITION 6.0 × 4.4 cm; thickness: at torus lip 2.0 cm; at rim 1.0 cm. Broken on all sides, including the top of the lip. Black gloss slightly mottled on the lip, scraped in places on the interior. Gloss has a slightly greenish cast.

TECHNICAL FEATURES Relief contours for the palmettes except for the end of the shoulder tendril. The circle is not contoured.

BIBLIOGRAPHY *Princeton Record* 58 (1999): 114 [not illus.].

COMPARANDA Enclosed, upright palmettes of this type, carefully contoured with relief lines and with coiling tendrils on the shoulder of every second unit, most often appear on calyx-kraters by Euphronios and the Kleophrades Painter; indeed, they are evidence,

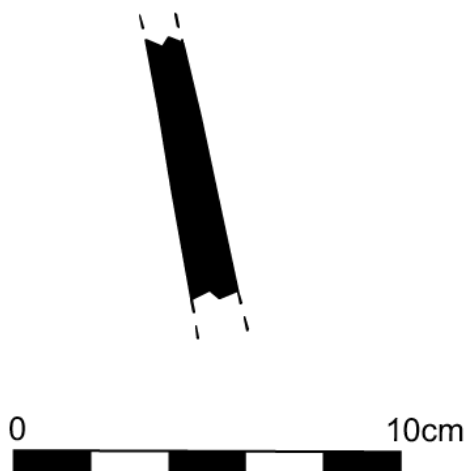
along with a preference for the shape itself, of the older artist's influence on the younger. Euphronios also employed the motif on his only volute-krater: Arezzo 1465 (*ARV*² 15.6, 1619; *BAPD* 200068). Differing markedly from those by the Kleophrades Painter, Euphronios's palmettes have black cores and the tendrils on the shoulders always extend downward—"underhand"—before curling back. Cf. two calyx-kraters attributed to Euphronios: Munich NI 8935 (*ARV*² 1619.3 *bis*, 1705, 1699; *BAPD* 275007); and Paris, Louvre G 110 (*ARV*² 14.3; *BAPD* 200065). On Princeton's fragment, in contrast, the tendrils on the shoulder first spring upward, the manner always adopted by the Kleophrades Painter. Like Euphronios, the Kleophrades Painter normally gives his palmettes seven fronds, but these stem from a reserved core, and never have a central spine, as sometimes occurs on palmettes by Euphronios. In addition to calyx-kraters, the Kleophrades Painter also painted such palmettes on a kalpis-hydria: Munich SH 2427 (*ARV*² 189.72, 1632; *BAPD* 201720). Sometimes the lower spaces between the palmettes are vacant, as on the hydria in Munich (*supra*), and on the kraters Tarquinia RC 4196 (*ARV*² 185.35, 1632; *BAPD* 201687), Athens, Agora P 6103 (*ARV*² 185.39; *BAPD* 201691), and Athens, Kerameikos 1977a–g (*ARV*² 186.45; *BAPD* 201697). On the krater Paris, Louvre G 48 (*ARV*² 185.33, 1632; *BAPD* 201685), the lower spaces are occupied by elliptical buds, a motif favored by Euphronios; their appearance on rim fragments New York 2011.604.2.761 and Tarquinia, Gravisca 2973 (K. Huber, *Gravisca: Le ceramiche attiche a figure rosse* [Bari, 1999], 131, no. 69; *BAPD* 25648), in combination with palmettes in the Kleophrades Painter's distinctive manner, suggest that they, too, may be from his hand. The circles on the Princeton fragment occur also on a calyx-krater by the Kleophrades Painter (New York 08.258.58: *ARV*² 185.36; *BAPD* 201688), making it the closest parallel overall. They turn up as well on a fragment from another calyx-krater, with parts of a satyr and a maenad, not far in style from the Kleophrades Painter: Malibu 85.AE.411 (an image appears under *BAPD* 11658, in association with unrelated fragments by the Berlin Painter; see Padgett, *Berlin Painter*, 381, B116 *bis*). For the Kleophrades Painter in general, see Princeton 2002–164.1–2 (Entry 20).

Plate 27

Accession Number y1985-59

PROVENANCE 1985, gift, Dietrich von Bothmer (Centre Island, NY) to Princeton University. A label in von Bothmer's hand, now removed, says, "ex N.K. 1981," possibly alluding to the Geneva dealer Nicholas Koutoulakis and the year that von Bothmer acquired the fragment.

SHAPE AND ORNAMENT Single fragment from the body. Interior black. No ornament preserved.



SUBJECT Nike, flying. At the right, the fragment preserves the feet and lower legs of Nike flying to the right. She wears an ankle-length chiton, with dotted decoration and a double scalloped hem.

The inscription EKTOP to the left of Nike indicates the presence of Hektor, although none of his figure is preserved.

ATTRIBUTION AND DATE Attributed to the Berlin Painter [D. von Bothmer]. Circa 490 BCE.

DIMENSIONS AND CONDITION 12.2 × 8.5 cm; thickness 1.0 cm. Broken on all sides. Scattered abrasion overall. Black slip slightly mottled, in particular by the left edge of the fragment. Drill hole from an ancient repair preserved on the lower edge.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: inscription. Dilute gloss: dots on Nike's chiton.

INSCRIPTIONS To the left of Nike, EKTOP.

BIBLIOGRAPHY *Princeton Record* 45 (1986): 38 [not illus.]; J. M. Padgett, "Fragment of a Red-Figure Calyx-Krater," in Padgett, *Berlin Painter*, 264.

COMPARANDA The bibliography on the Berlin Painter is extensive. See, in particular, *ABV* 407-9; *ARV*² 196-216, 1633-36, 1700-1701; *Paralipomena* 177, 341-46, 510, 519-20; *BAdd*² 106, 190-97; J. D. Beazley, "The Master of the Berlin Amphora," *JHS* 32 (1912): 354-69; C. M. Robertson, "The Origins of the Berlin Painter," *JHS* 70 (1950): 23-34; C. Boulter, "The Berlin Painter at Corinth," *Hesperia* 35 (1966): 310-19; Beazley, *The Berlin Painter* (Mainz, 1974); C. Cardon, "The Berlin Painter and His School" (PhD diss., Institute of Fine Arts, New York University, 1977); R. Blatter, "Eine Nike des Berliner Malers," *AntW* 12.3 (1981): 59; G. Barbiere, "Due vase del Pittore di Berlino da Vibo Valentia," *BdA* 67 (1982): 61-66; D. Kurtz, *The Berlin Painter* (Oxford, 1983); C. M. Robertson, "The Berlin Painter at the Getty Museum and Some Others," in *GkVasesGetty* 1, 55-72; Robertson, *Art of Vase-Painting*, 66-83; M. Moore, "The Berlin Painter and Troy," in *GkVasesGetty* 6, 159-86; id., "Satyrs by the Berlin Painter and a New Interpretation of His Name-Piece," *AntK* 49 (2006): 17-27; Padgett, *Berlin Painter*. The last contains an up-to-date and thorough bibliography. Although fragmentary, several features of the drawing allow for an attribution of Princeton's fragment to the Berlin Painter, including the thin and flowing line, the rendering of the ankles, and the chiton. For the rendering of the ankles, cf., inter alia, Berlin 1965.5 (*Paralipomena* 345.184 bis; *BAPD* 352486); London E 266 (*ARV*² 198.21, 1633; *BAPD* 201829). For the dotted chiton with a double scalloped hem, cf. Oxford 1912.1165 (*ARV*² 208.144; *BAPD* 201963); Medusa on Munich SH 2312 (*ARV*² 197.11; *BAPD* 201820). As noted by Padgett ("Fragment of a Red-Figure Calyx-Krater," 264), although the Berlin Painter drew the goddess Nike on numerous occasions, none exactly parallel the details of the Nike on Princeton's fragment. The closely spaced feet of the goddess are paralleled on the oinochoe in Berlin (*supra*), but there the goddess's chiton is rendered with folds in relief line: cf. also, for the position of the feet of the flying goddess, Oxford AN 1890.30 (*ARV*² 203.100; *BAPD* 201908). The Berlin Painter also depicted flying goddesses with a wider stance, perhaps indicative of more rapid flight: cf. Iris, including the drawing of the foot, on Paris, Louvre G 192 (*ARV*² 208-9.160, 1633; *BAPD* 201979).

Considering the small size of the figure of Nike and what would have been the large space available for figural decoration on the complete calyx-krater, it is likely that Nike was part of a larger narrative scene. The inscription EKTOP to the left of Nike suggests

that the Trojan prince Hektor was depicted on the left side of the scene. Nike thus flies away from the hero, suggesting his defeat. Nike may then be flying toward Hektor's killer, Achilles, to crown him with a wreath of victory. For a similar composition by the Pan Painter, this time with Achilles defeating Penthesilea, cf. Cambridge GR.3.1971 (*ARV*² 550.3; *BAPD* 206278). Although the Berlin Painter was not particularly fond of depicting Trojan themes, he did so on several occasions, including another duel between Achilles and Hektor, in which the figures are identified by inscriptions, on London E 468 (*ARV*² 206.122, 1633; *BAPD* 201941). The two heroes may also duel on a stamnos by the Berlin Painter in Munich, although

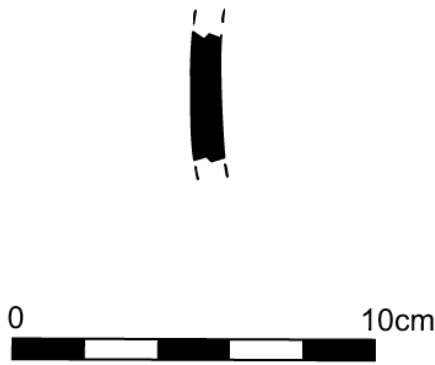
inscriptions do not aid identification in this case: Munich J 421 (*ARV*² 207.137, 1633; *BAPD* 201956). In general, Trojan themes by the Berlin Painter follow his proclivity for simple compositions, with only the figures essential to the narrative depicted. On Princeton's krater, the scene was perhaps limited to just the fallen Hektor and triumphant Achilles, with Nike intervening between the two. For this interpretation of the fragment, see Padgett, "Fragment of a Red-Figure Calyx-Krater," 264. For Trojan themes within the work of the Berlin Painter and the painter's iconographic connections with the Pioneers, see Moore, "The Berlin Painter and Troy," 178–83.

Plate 26, 7–8

Accession Number y1985-61.6

PROVENANCE 1985, gift, Mr. and Mrs. Peter Sharrer (Hillsdale, NJ) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the body. Interior black. No ornament preserved.



SUBJECT Woman. The fragment preserves the upper, frontal torso of a figure wearing a chiton and a himation, the latter draped over her left shoulder.

ATTRIBUTION AND DATE Possibly by the Villa Giulia Painter [J. R. Guy]. Circa 460 BCE.

DIMENSIONS AND CONDITION 6.1 × 3.5 cm; thickness 0.9 cm. Broken on all sides. Slight surface damage due to scraping, with parallel scratches extending from the neck of the figure to the himation.

TECHNICAL FEATURES Relief contour. All the drapery lines are drawn with closely spaced relief lines.

BIBLIOGRAPHY Unpublished.

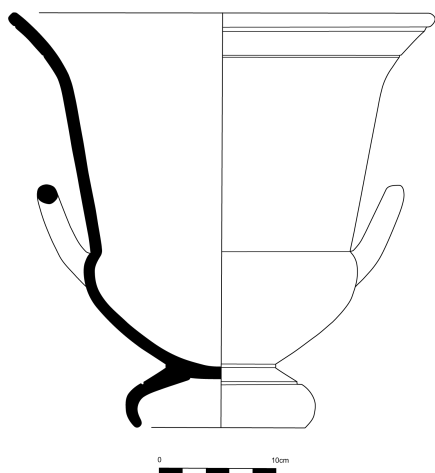
COMPARANDA The thickness and curvature of the fragment indicates that it comes from the wall of a calyx-krater. In a note in the fragment's object folder at the Princeton University Art Museum, Guy suggested that the artist was possibly the Villa Giulia Painter, for whom see *ARV*² 618–28, 1662; *Paralipomena* 398–99, 514; *BAdd*² 270; J. D. Beazley, "The Master of the Villa Giulia Calyx-Krater," *RM* 27 (1912): 286–97. The Villa Giulia Painter decorated a substantial number of large pots, including many kraters. Although little of the figural drawing is preserved on Princeton's fragment, Guy's suggestion was presumably based on the use of closely spaced relief lines for the upper chiton, which the Villa Giulia Painter employed on numerous occasions, favoring them instead of dilute gloss: cf. Reggio 4070 (*ARV*² 619.14 *bis*; *BAPD* 207164); Detroit 63.12 (*ARV*² 621.42 *BAPD* 207196); Cambridge GR.12.1917 (*ARV*² 623.66, 1662; *BAPD* 207220). Note in particular, the slanted lines on the arms of the woman in Reggio, and the deep plunge of the neckline on one of the maenads in Detroit, both of which are paralleled on Princeton's fragment. Although there is no indication of breasts, the figure is more likely than not a woman; cf. the name-vase of the Villa Giulia Painter, where there is scant or no indication of breasts beneath the women's chitons: Villa Giulia 909 (*ARV*² 618.1, 1662; *BAPD* 207149). Another candidate could be Apollo, whom the Villa Giulia Painter represented over a dozen times, though not always in both chiton and himation.

Plates 28–29

Accession Number 1997-66

PROVENANCE 1997, gift, Emily T. Vermeule and Cornelius C. Vermeule III (Cambridge, MA) to Princeton University.

SHAPE AND ORNAMENT Flaring rim with rounded lip above a wide fascia (h. 2.3 cm), framed by reserved grooves. Circling the fascia, an ivy vine band with reserved leaves and white vines and berries, the added color now worn. Interior black except for a reserved band just below the rim and another 4.5 cm farther down. Upturned handles, round in section, rising from the offset cul; interior of handles reserved. Vines, identical to those on the rim, extend between the handles on the cul. Above the vines but still on the cul, ornamental bands serving as groundlines: groups of three stopt meanders alternating with blackened saltire squares. Black fillet framed by two grooves at join of body and foot. Torus foot in two degrees, with a reserved groove near the top; the reserved underside is hollow, with a narrow resting surface.



SUBJECT A. Gigantomachy. Dionysos attacks a giant, the former striding to the right with a thyrsos-spear in his raised right hand, its ivy end crossing into the vine pattern above. The snake in his extended left hand bites the giant on the arm, while a second serpent snaps at the giant's legs. Dionysos wears soft *embades* (leather boots), a short belted chiton, a *nebris* (deer skin), and an *alopekis* (animal-skin cap). The cloak over his left arm extends in front of his body, over his right shoulder, and trails behind his right leg. The giant reels to the right, with his right leg foreshortened and frontal as it drags behind him. He bleeds from his right arm. He wears a short chiton and cuirass and holds a round shield on his left arm—foreshortened to show the interior—and a spear in his right hand, which he directs back toward Dionysos. His face is lost but may have

been depicted in three-quarter view. At the far left, behind Dionysos, a satyr moves in profile to the right, approaching the fight timidly, as suggested by his hunched posture. He holds a sword in his right hand and a scabbard in his left. He is naked except for an animal skin draped over his left arm and shoulder and a crested Chalcidian helmet.

B. Gigantomachy. Satyrs drive two bigas toward Dionysos, continuing the scene on side A. Each biga is driven by a satyr and pulled by two satyrs. The wheels seem to have eight spokes, but one of the spokes on the biga at the right is interrupted by the platform of the car, suggesting that the spoke lies behind the platform, and that the painter actually has depicted two four-spoke wheels. The driver of this chariot, which approaches the satyr on side A, is lost except for an extended arm holding a *salpinx* (war trumpet). Two satyrs are yoked to the chariot with crossed breast straps, one beardless and the other bearded, and positioned above handle BA. The bearded satyr's face is in three-quarter view, while the beardless satyr is depicted in profile to the right. Both wear crested Chalcidian helmets. The beardless satyr grips his chest straps, while the bearded satyr carries a thyrsos. The driver of the second chariot, at the left, is nude except for an animal skin and an *alopekis*. He holds the reins with both hands while also holding a thyrsos in his right hand. The two satyrs pulling this chariot are lost except for their lower legs, the tip of a tail, and a helmet crest. Farther left, above handle AB, stands a bearded satyr, his head in profile to the right and his torso frontal, and a small satyr-boy in profile to the left. The older satyr tilts his head back and raises his left hand before his head. The satyr-boy grips a long shaft in his hands, most likely a torch. They are both nude. To the left of the bearded satyr, and marking the division between sides A and B, stands a short tree.

ATTRIBUTION AND DATE Attributed to the Phiale Painter [J. H. Oakley/J. M. Padgett]. Circa 440–430 BCE.

DIMENSIONS AND CONDITION h. 35.4 cm; w. at handles 31.4 cm; diam. of mouth 36.6 cm; diam. of foot 16.3 cm. Broken and mended, with missing pieces restored in plaster. Repainting largely limited to cracks. Handle AB is restored and painted to match the preserved handle BA. Significant missing figural elements include: on side A, torso and lower face of Dionysos, the head of the giant, and large portions of

the rim; on side B, the bodies and heads of the two satyrs pulling the chariot at the left, and almost all of the satyr driving the chariot at the right. The reserved red clay is eroded throughout, especially on side B, where details on the bodies and chariots are highly worn. On the rim are three drill holes from an ancient repair.

TECHNICAL FEATURES Preliminary sketch. Relief contours used sparingly. Accessory color. Red: giant's blood, baldric of satyr on side A. White: ivy vines and berries. Dilute gloss: breast straps, helmets, beards, and tails of the satyrs; leaves of the tree; the giant's belt; Dionysos's boots; the textured skin of the snakes.

BIBLIOGRAPHY D. M. Buitron, *Attic Vase Painting in New England Collections*, exh. cat., Fogg Art Museum (Cambridge, MA, 1972), 132–33, no. 73; C. C. Vermeule, "Greek Vases for Boston: Attic Geometric to Sicilian Hellenistic," *BurlMag* 115, no. 839 (1973): 117, figs. 66–68; M. Braverman, *The Classical Shape: Decorated Pottery of the Ancient World*, exh. cat., St. Paul's School (Concord, NH, 1984), no. 30.

COMPARANDA For the Phiale Painter, see *ARV*² 1014–26, 1678; *Paralipomena* 440–41, 516; *BAdd*² 315; C. Isler-Kerényi, "Chronologie und Synchronologie attischer Vasenmaler der Parthenonzeit," *AntK-BH* 9 (1973): 24–25; J. H. Oakley, *The Phiale Painter* (Mainz, 1990); Robertson, *Art of Vase-Painting*, 206–9, 216–17; Oakley, "Attische rotfigurige Pelike des Phiale-Malers und weitere Addenda," *AA* (1995): 495–501; id., *Achilles Painter*, 100; R. F. Cook, "Red-Figured Lekythoi by the Phiale Painter," in *Essays in Honor of Dietrich von Bothmer*, eds. A. J. Clark and J. S. Gaunt (Amsterdam, 2002), 99–105; Oakley, "Neue Vasen des Achilleus-Malers und des Phiale-Malers," in *Meisterwerke: Internationales Symposium anlässlich des 150. Geburtstages von Adolf Furtwängler; Freiburg im Breisgau, 30. Juni–3. Juli 2003*, ed. V. M. Strocka (Berlin, 2005), 285–98. The Phiale Painter depicted a wide range of Dionysiac scenes (see Oakley, *Phiale Painter*, 36), but this portrayal of the god's participation in the Gigantomachy is unique in his oeuvre, as are the satyr bigas. For closer parallels to the Princeton satyrs, in particular the hunched satyr on side A, whose face is the best preserved and highly individualized, cf., inter alia, Compiègne 968 (*ARV*² 1015.24; *BAPD* 214201); Naples, STG 240 (*ARV*² 1015.22; *BAPD* 214199). Note in particular the thick and sharply arched eyebrows and the dilute gloss beards. For the beardless satyr pulling the biga, including, again, the arched eyebrow and the rather angular and protruding chin, cf. the beardless satyr on side A of Paris, Louvre G 422 (*ARV*² 1019.77; *BAPD* 214255). The *embades* and *alopekis* are closely paralleled elsewhere in the work of the Phiale Painter, although not in association with Dionysos. For the

embades, cf. Vatican 16549 (*ARV*² 1020.92, 1579; *BAPD* 214272); Naples M 1342 (*ARV*² 1020.93; *BAPD* 214273). For the *alopekis*, cf. two Thracians wearing *alopekides* on Altenburg 281 (*ARV*² 1015.25; *BAPD* 214202).

For the ivy vine on the rim, cf. two other calyx-kraters by the Phiale Painter: said to be from Chiusi by Beazley, now lost (*ARV*² 1018.67; *BAPD* 214245); once New York art market [attributed by J. M. Padgett] (Sotheby's, *Antiquities*, auc. cat., December 12, 2014, New York, NY, lot 17; *BAPD* 9035948). They also appear on a calyx-krater by the Achilles Painter: once London art market (Christie's, *Antiquities*, auc. cat., July 3, 1996, London, lot 72; *BAPD* 20395). An unattributed rim fragment from Marzabotto is likely from the same workshop: Marzabotto 137 (V. Baldoni, *La ceramica attica dagli scavi ottocenteschi di Marzabotto* [Bologna, 2009], 113, no. 138, pl. 10.138; *BAPD* 9028952). The Phiale Painter decorated at least seventeen calyx-kraters: see Oakley, *Phiale Painter*, 49–50. Only five are preserved sufficiently for dimensions, which are close to those of Princeton's krater, including the nearly equal height and diameter, a phenomenon that first occurs in the second half of the fifth century: see M. B. Moore, *Attic Red-Figured and White-Ground Pottery*, *Agora* 30 (Princeton, NJ, 1997), 27. Although Oakley (*Phiale Painter*, 50) at first suggested that all of the Phiale Painter's calyx-kraters may have been made by a single potter, he later (*Achilles Painter*, 83) divided them between the S Potter and a second potter, possibly the BP (Big Pot) Potter, who collaborated with many of the painters in the workshop of the Achilles and Phiale Painters. The S Potter's name derives from the characteristic S-curve of the underside of the feet of his pots. A distinctive feature of his calyx-kraters is a slanted offset beneath the ornamental band on the fascia: cf., by the Phiale Painter, London E 464 (*ARV*² 1018.60; *BAPD* 214238); by the Achilles Painter, Ferrara 2890 (*ARV*² 991.53, 1568, 1677; Oakley, *Achilles Painter*, fig. 21; *BAPD* 213874). The underside of the foot in Princeton, however, between the center and the outer curve, is only slightly arched, and the offset beneath the rim fascia is recessed into the wall to form a groove, rather than being sharply angled. These characteristics, in addition to the fillet framed by incised lines at the juncture of the foot and body, and the notch marking the outer edge of the foot, suggest that Princeton's krater belongs to Oakley's second potter, possibly the BP Potter: cf. Orvieto 2632 (*ARV*² 1018.64; Oakley, *Phiale Painter*, fig. 6b; *BAPD* 214242); Ferrara 2798 (*ARV*² 1017.55; Oakley, *Phiale Painter*, fig. 6a; *BAPD* 214233). For a more general discussion of the shape during the period of the Achilles and Phiale Painters, see S. Frank, *Attische Kelchkratere: Eine Untersuchung zum Zusammenspiel von Gefäßform und Bemalung* (Frankfurt, 1990), 207–32.

For Dionysos's participation in the Gigantomachy, with the help of his satyrs, see A. Veneri, in *LIMC* 3 (1986), 474–78, pls. 369–75, nos. 609–59, s.v. “Dionysos”; Carpenter, *Dionysian Imagery*, 15–34. Satyr bigas outside the clear context of a Gigantomachy begin to appear on a few late black-figure vases (e.g., Munich J 1119: *CVA* Munich 1 [Germany 3], pls. 24.3, 27.1; *BAPD* 12378), but reach their peak popularity on red-figure vases of the first half of the fifth century, as do related depictions of satyrs in armor. This vase is one of the latest in the series. For a sense of the range of the satyr biga theme in vase-painting, cf. Brussels 11 (*ARV²* 513; *BAPD* 205763); Orvieto 1044 (*ARV²* 657.1; *BAPD* 207660); Athens, Marathon St. inv. 0.70 (Carpenter, *Dionysian Imagery*, pl. 4b); Athens, M. Vlasto (*ARV²* 291.24; *BAPD* 202998); Boston 00.342 (*ARV²* 598.4, 1661; *BAdd²* 265; *BAPD* 206926).

The depiction of satyrs assisting Dionysos with a biga could have humorous intent, parodying the standard Gigantomachy, which commonly features gods driving chariots. The parodic content of such scenes is clear on a cup by Onesimos in Athens (Carpenter, *Dionysian Imagery*, 25–28, pl. 4a–b), which juxtaposes a chariot driven by Zeus on the interior with a chariot driven by satyrs on the exterior. For the use of satyrs to parody traditional mythological narratives, see A. G. Mitchell, *Greek Vase-Painting and the Origins of Visual Humor* (Cambridge, UK, 2009), 219–34. For a critique of the parodic interpretation of satyrs assisting Dionysos in the Gigantomachy, see Isler-Kerényi, “Review of *Dionysian Imagery*, by T. Carpenter,” *Gnomon* 72 (2000): 430–37.

Brommer argued that the satyr biga and the theme of armed satyrs was first introduced in a satyr play: F. Brommer, *Satyrspiele* (Berlin, 1959), 17. See also, for the connection between vase-paintings and satyr plays in general, E. Simon, “Satyr-Plays on Vases in the Time of Aeschylus,” in *The Eye of Greece: Studies in the Art of Athens*, eds. D. C. Kurtz and B. A. Sparkes (Cambridge, UK, 1982), 123–48. Satyrs appear in a wide variety of scenes in the Phiale Painter's oeuvre, and Brommer (*Satyrspiele*, 58–65) also suggested that lost satyr plays were the stimulus for at least two others: Paris, Louvre G 422 (*ARV²* 1019.77; Oakley, *Phiale Painter*, no. 77, pl. 59, fig. 9a; *BAPD* 214255) and Naples STG 240 (*ARV²* 1015.22; *BAPD* 214199). Although it is likely that the

satyr biga was meant to be parodic to some extent, this does not necessarily mean that a satyr play inspired the theme. No evidence outside of the vases points to the existence of plays involving satyrs driving bigas. Nor is there any external evidence for plays having inspired the other satyr scenes painted by the Phiale Painter. Indeed, vase-painters could easily have invented their own satyr parodies without relying on the theater. Furthermore, the satyrs do not wear the distinctive *perizommata* (shorts) that would have made explicit their identification as actors, as for instance those worn by the satyrs driving and pulling a biga on a chous from Thorikos: Thorikos excavations TC75.274 (E. Goosens, “A Red-Figured Chous with Satyrs from Thorikos,” in *Studies in South Attica* 2, ed. H. Mussche [Ghent, 1994], 115–19; *BAPD* 390546). For critiques of the satyr-play thesis, see F. Lissarrague, “Why Satyrs are Good to Represent,” in *Nothing to do with Dionysos? Athenian Drama in Its Social Context*, eds. J. J. Winkler and F. I. Zeitlin (Princeton, NJ, 1990), 228–36; Carpenter, *Dionysian Imagery*, 27–28. For recent overviews of the connection between vase-painting and satyr plays, see R. Krumeich, “Images of Satyrs and the Reception of Satyr Drama-Performances in Athenian and South Italian Vase-Painting,” in *Reconstructing Satyr Drama*, eds. A. Antonopoulos, M. Christopoulos, and G. W. M. Harrison (Berlin, 2021), 587–636; T. J. Smith, “Heads or Tails? Satyrs, Komasts, and Dance in Black-Figure Vase-Painting,” in *ibid.*, 637–68; H. N. Pritchett, “When does a Satyr become a Satyr? Examining Satyr Children in Athenian Vase-Painting,” in *ibid.*, 717–34.

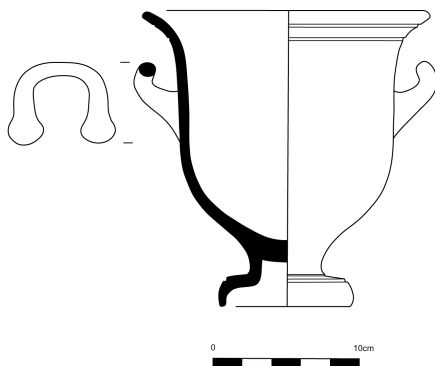
Dionysos's Thracian garb becomes an occasional attribute of the god during the course of the fifth century: Carpenter, *Dionysian Imagery*, 19–20. The purpose may have been to signal the god's Thracian connections, most famously his confrontation with the Thracian king Lykurgos. When Dionysos wears boots, he almost always wears the Thracian type, *embades*, with soft flaps at the top, which are first associated with him in depictions of the Gigantomachy: cf. a cup by Oltos, London E 8 (*ARV²* 63.88; *BAPD* 200524); an Early Classical stamnos by the Blenheim Painter, Boston 00.342 (*supra*). No other example of Dionysos wearing an *alopekis* has been found, but this headgear further strengthens the god's connection with Thrace.

Plate 30

Accession Number y1949-8

PROVENANCE 1949, bequest, Jessie P. Frothingham to Princeton University. Although it is unknown where Frothingham acquired this vase, as a buying agent in Italy for Princeton and other American museums, he acquired other works from Etruscan sites, including Narce, Vulci, and Chiusi. For more on Frothingham, see J. M. Padgett, "The Collections of Ancient Art: The Early Years," *Princeton Record* 55 (1996): 107–24.

SHAPE AND ORNAMENT Flaring rim; black torus lip above a fascia framed by reserved grooves and decorated with ovolo. Round, upturned handles, extending beyond the rim; inner surface of handles reserved. Standard, bell-shaped body, tapering quickly to a narrow stem beneath a groundline of ovolo. Interior black except for two reserved bands, one just below rim and another 3.4 cm below. Black disk foot with reserved riser at the top; underside reserved.



SUBJECT Two beardless males face one another in the gymnasium. The nude athlete at left stands frontally in a relaxed, contrapposto pose, with his head in profile to the right. His non-weight-bearing left foot is drawn in three-quarter view, as if dragging behind him. He holds a strigil in his raised left hand while his right arm hangs lazily at his side. The youth at right is shown in profile, extending his right arm to grip a staff held upright and resting on the ground. His himation and staff may indicate that he is a trainer.

ATTRIBUTION AND DATE Unattributed. End of the fifth century BCE.

DIMENSIONS AND CONDITION h. 20.3 cm; w. 20.6 cm; diam. of mouth 19.6 cm; diam. of foot 9.1 cm. Broken and mended. Side B almost entirely lost and restored in plaster, as are other gaps and cracks. Figures worn, especially the hips and thighs of the athlete. Black gloss on the foot and lower body misfired streaky reddish brown, as has the floor of the interior.

TECHNICAL FEATURES Relief contours limited to the face and neck of each figure.

BIBLIOGRAPHY Unpublished.

COMPARANDA The figural drawing, in particular the sparing use of relief contours, the straight-lined drapery of the trainer, and the rather large and cursorily drawn anatomical features, such as toes and fingers, all point to a date at the end of the fifth century or possibly moving into the fourth. The anatomy of the nude athlete, with his large circular nipples, navel, and ankle is quite distinctive, but close parallels are wanting. The Academy Painter, the latest painter of the Mannerist Workshop and predominantly a painter of bell-kraters (see Mannack, *Late Mannerists*, 43–45), often painted his figures with large circular nipples, navels, knees, and ankles: cf. Athens 12239 (*ARV*² 1125.17; *BAPD* 214878), including the drawing of the curved iliac crest. However, although still highly cursory, the drawing on Princeton's krater is far more careful than that of the Academy Painter. For the posture of the athlete, with one leg foreshortened and drawn as if dragging behind him, cf. the name-vase of the Painter of Louvre M 85 (*ARV*² 1342.2; *BAPD* 217552); by the Bull Painter, Vienna 864, (*ARV*² 1349.8; *BAPD* 240016), albeit with a more vigorous scene overall. For the draped trainer, cf., by the Odeon Painter, Urbana-Champaign 70.7.2 (*CVA* Urbana-Champaign 1 [USA 24], pls. 19.1–2, 20.1–2; *BAPD* 18462). For discussions of Greek athletes in the gymnasium, see *Mind and Body*, 148–84; S. G. Miller, *Ancient Greek Athletics* (New Haven, CT, 2006), 31–86, 176–95.

Although the handles are sharply upturned, they nonetheless extend beyond the diameter of the rim, suggesting that this vase should be dated in the fifth century: see M. B. Moore, *Attic Red-Figured and White-Ground Pottery*, *Agora* 30 (Princeton, NJ, 1997), 32–33. The fascia below the rim is standard for bell-kraters of this period, although they are often decorated with floral motifs (e.g., laurel wreaths), combined with groundlines consisting of rectilinear motifs such as meanders and saltire squares. For a comparable hastily drawn ovolo on both the fascia and the groundlines, cf. an unattributed bell-krater, Vienna 3734 (*CVA* Vienna, Kunsthistorisches Museum 3 [Austria 3], pl. 138.1–2; *BAPD* 563). When ovolo are painted on the rim, the groundline is almost invariably a band of ovolo as well.

Plate 3I, I-2

Accession Number y1992-86

PROVENANCE 1992, gift, Frederick H. Schultz Jr. (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the body of a krater of undetermined type. Interior black. No ornament preserved.



SUBJECT Fold lines from a himation.

ATTRIBUTION AND DATE Unattributed. Mid-fifth century BCE.

DIMENSIONS AND CONDITION 4.2×1.5 cm; thickness 0.9 cm. Broken on all sides. Lustrous black gloss on the interior, with small chips.

TECHNICAL FEATURES Preliminary sketch.

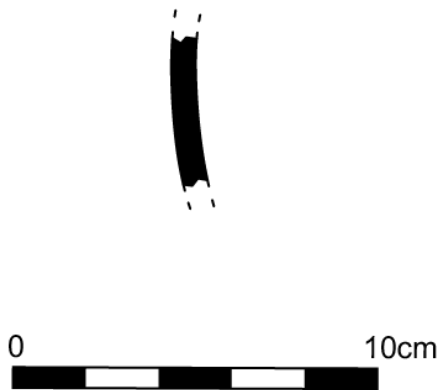
BIBLIOGRAPHY *Princeton Record* 52 (1993): 72 [not illus.].

Plate 3I, 3-4

Accession Number 1999-36

PROVENANCE 1973, bequest, J. Penrose Harland (NC) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the body of a krater of undetermined type. Interior black. No ornament preserved.



SUBJECT Symposion. At the top of the fragment is a small section of a *kline* (couch) and a single fold of the himation of a reclining banqueter. Below and in front of the *kline* is the middle of a tripod table from which hangs a wreath in added white, now worn.

ATTRIBUTION AND DATE Unattributed. Second half of the fifth century BCE.

DIMENSIONS AND CONDITION 4.1 × 2.8 cm; thickness 0.5 cm. Broken on all sides. Dull black gloss misfired

streaky red on interior.

TECHNICAL FEATURES Relief contour. Accessory color. White: wreath.

BIBLIOGRAPHY *Princeton Record* 59 (2000): 91 [not illus.].

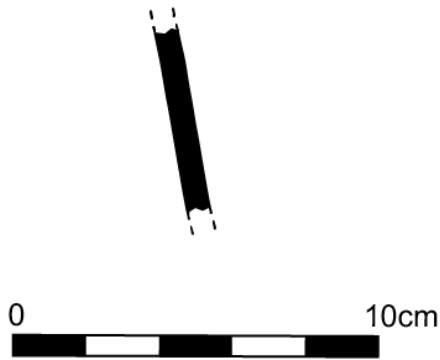
COMPARANDA The thickness of the fragment and the slightly concave curvature suggest that the fragment came from a large krater, possibly a bell- or column-krater, which are the most common kraters decorated with sympotic scenes. The bell-krater becomes popular in the final third of the fifth century, while the column-krater is well represented throughout the century, but most popular in the first half. Sympotic scenes in general are most frequent in the Late Archaic period and the beginning of the fifth century but remain common throughout. The preserved figural drawing does not immediately suggest a particular date. The space between the top of the tripod table and the stretchers below is quite narrow and occurs on several vases from the second half of the fifth century: cf., by the Marlay Painter, Ullastret 35II (*CVA* Ullastret 1 [Spain 5], 22, pl. 11.3; *BAPD* 313II). The use of added white for florals hanging from the table occurs increasingly often on kraters from the late fifth century, although it is never common: cf., by the Meleager Painter, Los Angeles 50.8.39 (*ARV*² 1411.34; *BAPD* 217952).

Plate 31, 5–6

Accession Number 2000-257

PROVENANCE 2000, gift, F. Williamson Price (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the body of a krater of undetermined type. Interior black. No ornament preserved.



SUBJECT Nude male. The fragment preserves the frontal belly and loins of a nude male, as well as parts of his upper thighs and genitals. A dotted line of hair extends along the *linea alba* from the navel to the pubic hair, which is also dotted.

ATTRIBUTION AND DATE Unattributed. Late fifth century BCE.

DIMENSIONS AND CONDITION 5.1 × 3.2 cm; thickness 0.8 cm. Broken on all sides. Minor scratching on the surface, most prominently to the left of the navel.

Indented line running across the contours of the lower abdominal muscle.

TECHNICAL FEATURES Contours of the figure are not preserved. Accessory color. Dilute gloss: belly and pubic hair.

BIBLIOGRAPHY *Princeton Record* 60 (2001): 89 [not illus.].

COMPARANDA The thickness, slight curvature, and hard, shiny black gloss on the inside suggests that the fragment belonged to a rather large krater, most likely a bell- or calyx-krater. The figural drawing has a number of rather distinctive details, in particular the dotted belly hair and the rectilinear scrotum. Both of these features, as well as the split central line for the *linea alba* above the navel, occur on the Painter of the New York Centauromachy's name-vase: New York 06.1021.140 (*ARV*² 1408.2; *BAPD* 217910). The use of dotted dilute gloss for the belly hair seems to be the preferred method of execution for several late fifth-century painters of large pots, such as the Pronomos Painter and the Suessula Painter, whom Robertson (Robertson, *Art of Vase-Painting*, 259) considered to be close in style to the Painter of the New York Centauromachy: cf., near the Pronomos Painter, Naples 81521 (*ARV*² 1338; *BAPD* 217517); by the Suessula Painter, Paris, Louvre S 1667 (*ARV*² 1344.1, 1691; *BAPD* 217568). Princeton's fragment can be placed reasonably within this milieu of the very late fifth century.

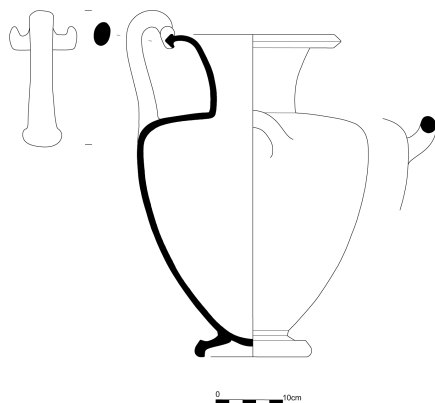
HYDRIAI (NOS. 29-35)

Plates 32–33

Accession Number Y1986-61

PROVENANCE Formerly “Philadelphia market” (*ARV*² 34.9); 1986, gift, Dr. Herbert A. Cahn to Princeton University. Two joining fragments in Florence (J. D. Beazley, *Campana Fragments in Florence* [Oxford, 1933], pl. 1.15–16) suggest that it was found in Italy.

SHAPE AND ORNAMENT Wide mouth with ridged, biconical lip. Tall, offset neck, black. Interior of mouth and neck black; exterior of the lip reserved. Deep, slightly sloping shoulder. Shoulder panel framed laterally by reserved stripes, above by band of black tongues. Groundline of pomegranate nets on shoulder, framed above and below by two black lines, extending beyond the framed panel on the body below. Two horizontal, upturned handles at join of shoulder and body; handles reserved, with roots encircled by black tongue pattern. Vertical handle, black, rises from shoulder to just above the rim; juncture with rim flanked by *rotelle*. Ovoid body. Lower panel on body bordered on either side by ivy vines, with a chain of lotus buds below framed by two black lines. Below black lines, red stripe encircles lower body. Zone of rays extends from the base. Torus foot with concave upper surface, black on top, separated from body by reserved fillet; resting surface and underside reserved.



SUBJECT Shoulder. Symposion. Two reclining figures are preserved taking part in a symposion. A beardless youth at the left, his feet to the left, plays aulos with his head tilted back in profile while a dog paws at his foot. The youth wears a himation, exposing his upper body. Above the dog hangs a basket of trapezoidal shape. Farther right, the foot of the second symposiast is preserved beneath a second, more rounded basket. Much more of the second figure is preserved on a joining fragment in Florence, formerly in the Campana Collection (*infra*). He too wears a himation exposing his upper body, with his feet to the left. His head is lost. He holds a black kylix in his left hand and turns around

to extend his right arm toward a third symposiast at right, partly preserved on a smaller, nonjoining fragment, also in Florence. The symposiasts recline on a patterned couch or mattress that stretches along the length of the panel, directly on the pomegranate chain below. The legs of the couch are not shown, and it is not clear whether this is an attempt to maximize the space available for the figures or is an indication that the mattress rests on the ground, as perhaps suggested by the small dog standing on it.

Body. Herakles, Athena, and Dionysos. Herakles stands at the left, in profile to the right, his legs slightly spread as he rests his left hand on his club, which stands vertically on the ground. With his right hand he holds a kantharos just below his face. Herakles wears his lion skin on his head and shoulders and drapes one of the paws over his left arm. A sword hangs on his left hip. Beyond and behind him is a small tree, in which his quiver, decorated with a scale pattern, is suspended. Facing him at the right stands Athena in profile to the left, fully armed with an Attic helmet, spear, snake-fringed aegis, and a shield bearing a lotus bud and palmette device. Her helmet crest extends into the pomegranate frieze on the shoulder. She holds an oinochoe in her raised right hand in order to fill Herakles's cup. Her himation falls in elaborate zigzag folds over her chiton. At the far right, Dionysos sits on a *diphros okladias* (folding stool), his legs to the right. Only a portion of his head survives, but he clearly faces to the right in profile, away from Athena and Herakles. He wears a chiton and himation and holds a black kantharos in his right hand. In his left hand is a grapevine, from which a bunch of grapes hangs behind his head. Like those of Athena, the folds of his himation fall in symmetrical zigzags.

ATTRIBUTION AND DATE Attributed to the Dikaios Painter [J. R. Guy]. Circa 510 BCE.

DIMENSIONS AND CONDITION h. 48.8 cm; w. 43.9 cm; diam. 35.9 cm; diam. of mouth 26.5 cm; diam. of foot 17.8 cm. Broken and mended with missing pieces restored in plaster. The vase was reassembled by conservator Jane Gillies in 1996, but a few small pieces could not be incorporated. Major losses to the figural scene include the right leg and midsection of Herakles, the head and shoulders of Dionysos, and the right side of the symposion scene on the shoulder (preserved in part in fragments in Florence [*infra*]). Right handle completely restored. Short sections of the neck and

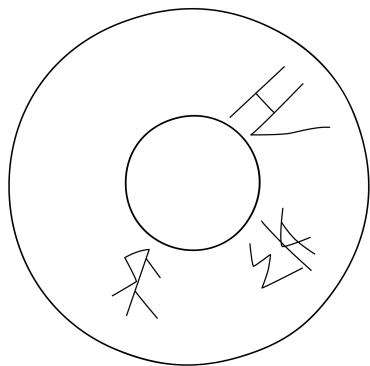
mouth preserved. Lower half of the body preserved, including the foot, which has been reattached. Decoration worn in places, especially the face and shield of Athena, the body and face of the symposiast at left, and the body of the dog. Much of the black gloss on the side of the foot has worn away, as has much of the slip on the vertical handle. Loss of gloss around many of the breaks. Sections of the back, in particular around the handle, have misfired mottled red.

TECHNICAL FEATURES Preliminary sketch. Relief contours. Accessory color. Red: inscriptions; stripe on lower body; the leaves of the vine and the tree; the quiver strap; the straps of Herakles's baldric. The grape bunch executed with raised clay pellets.

INSCRIPTIONS Shoulder. EVΘV along the left side of the panel, behind the hanging basket. XAIPE above and to the left of the knee of the leftmost symposiast; retrograde. XPE above the extended foot of the fragmentary symposiast.

Body. [H]EPAKΛEN between the lower bodies of Herakles and Athena. AΘEVIAΣ to the left of Athena's head; retrograde. EVΘVMON between Athena's legs and Dionysos. ΔIONVN (complete) to the right of Dionysos's torso.

Incised graffiti in three places under foot:



BIBLIOGRAPHY *ARV*² 34.9, 1621; J. Boardman, in *LIMC* 5 (1990), 149, no. 3173, s.v. "Herakles"; *AVI* 6824; *BAPD* 200183.

COMPARANDA For the Dikaios Painter, see *ARV*² 30–32, 1621; *Paralipomena* 174, 324, 509; *BAdd*² 104, 157; P. Diez del Corral Corredoira, "Anfitrite y Ariadna: Ambigüedades iconográficas en una hidria del Pintor de Dikaios," *NumAntCl* 40 (2011): 129–40. Beazley attributed this hydria to "Sundry Pioneer," but the attribution by Guy to the Dikaios Painter is well founded. Cf., for instance, Herakles's eye, with its long tear duct, to the eyes of the figures on London E 255 (*ARV*² 31.2; *BAPD* 200175), especially the eye of

Apollo; and those on a hydria, also attributed to the Dikaios Painter by Guy, in the Geneva art market (Phoenix Ancient Art, *The Painter's Eye: The Art of Greek Ceramics*, auc. cat. [Geneva, 2006], 38–43, no. 9). The Geneva hydria is also related to Princeton's vase in the execution of Herakles's lion skin and Athena's aegis, and in the drawing of both figures' faces. For the attribution of the Geneva hydria to the Dikaios Painter, cf. its use of the crab shield device with London E 255 (*supra*). Cf. also the execution of the hair and fillet of the female at the far right on the Geneva hydria with the hair of Leto on Vienna, Univ. 631 b (*ARV*² 30.1; *BAPD* 200174), which Beazley considered to be the Dikaios Painter's best work. The elaborate zigzag folds of Athena's drapery on Princeton's hydria are also paralleled on the Vienna amphora (*supra*). For the sympotic scene on the shoulder, cf., attributed to the Dikaios Painter, Brussels R 351 (*ARV*² 31.7; *BAPD* 200192), with its similarly patterned and continuous cushion resting directly on an ornamental frame. Cf. also the symposium on the shoulder of Bonn 70 (*ARV*² 28.12; *BAPD* 200141), which was signed by Euthymides, of whom Beazley considered the Dikaios Painter to be an imitator. For the use of a tongue pattern around the root of reserved handles, cf. Bonn 70 (*supra*); near the Dikaios Painter, Paris, Louvre G 51 (*ARV*² 32.1; *BAPD* 200193).

When Beazley encountered in the Philadelphia market the fragments that would become the Princeton hydria, he associated with them two fragments that he had seen much earlier in Florence (joint inv. 151197), and accepted Levi's conclusion that they were from the same vase: D. Levi, *CVA Florence* 1 (Italy 8), 376, pl. 1.19; J. D. Beazley, *Campana Fragments in Florence* (Oxford, 1933), 7, B15, and B16. Their association has since been kindly confirmed by M. Iozzo, director of the National Archaeological Museum in Florence (private communication, November 2018). The larger fragment (B16) joins the Princeton vase, giving most of the second symposiast on the shoulder, and vindicating Beazley's suggestion that the curved object below was a helmet crest, that of the Athena depicted on the body of the hydria. On the smaller fragment (B15), the mattress of the couch seems slightly thinner, but this may be accounted for by the overhang of the himation worn by what is clearly a third symposiast at far right. For a reconstruction of the hydria with the additional fragments in Florence, see pl. 33.3.

For the shape within the work of the Pioneers and their immediate followers, see H. Bloesch, "Stout and Slender in the Late Archaic Period," *JHS* 71 (1951): 35–37; E. Diehl, *Die Hydria: Formgeschichte und Verwendung im Kult des Altertums* (Mainz, 1964), 61–63; D. von Bothmer, "Review of Diehl 1964," *Gnomon* 37 (1965): 599–608; J. Gaunt, "The Berlin Painter and His

Potters,” in Padgett, *Berlin Painter*, 88. Analyzing the shapes, Bloesch divided the Pioneer Workshop into two groups—one headed by Euphronios and the second by Phintias and Euthymides, which included the Dikaios Painter—that corresponded with the division of the Workshop’s painters based on style. Williams (“Workshop View,” 148) has recently suggested that within the group headed by Phintias and Euthymides, there may have been two separate potter workshops, with Bloesch’s Eukleo Potters A and C associated with Euthymides, and Potter B with Phintias. The Dikaios Painter, to judge from his amphorae, seems to have been closely connected with Potter A of the Eukleo Group, further suggesting his close connection with Euthymides: see Bloesch, “Stout and Slender,” 31–33. The profile of the rim on Princeton’s hydria is also distinctive for its biconical lip, which may be connected to a series of hydriai likely potted by a single individual and decorated by the Berlin Painter, who was himself trained by members of the Pioneer Group: C. M. Robertson, “The Origins of the Berlin Painter,” *JHS* 70 (1950): 23–34; Gaunt, “Berlin Painter and His Potters,” 97–98. Also cf. Vatican 16568 (*ARV*² 209.166, 1634; *BAPD* 201984).

Herakles and Athena facing one another with the instruments of libation is a relatively common subject: see J. D. Beazley, “An Amphora by the Berlin Painter,” *AntK* 4, no. 2 (1961): 49–67, esp. 55–58; Boardman, in *LIMC* 5 (1990), 148–54, pls. 140–42, nos. 3156–78, s.v. “Herakles.” For the composition of Herakles resting his upright club on the ground and holding a kantharos while Athena raises an oinochoe, cf., by the Deepdene Painter, Los Angeles 50.8.21 (*ARV*² 500.28; *BAPD* 205127); by the Geras Painter, Paris, Cab. Méd. 415 (*ARV*² 287.29; *BAPD* 202600); by the Dutuit Painter, Paris, Louvre G 203 (*ARV*² 306.1; *BAPD* 203142). The Berlin Painter’s type A amphora in Basel also shows Herakles clutching a kantharos, albeit without an upright club, before Athena, who holds an oinochoe on the opposite side: Basel BS 456 (*ARV*² 1634.1 *bis*; *BAPD* 275090). To distinguish between scenes in which Herakles holds a phiale, the proper implement of libation, and those in which he holds a kantharos, Beazley (“Amphora,” 58) termed the latter scenes “regaling.” On a black-figure amphora in Australia, however, Athena pours liquid into a kantharos held by Herakles before an altar, clearly indicating that he might use this type of cup for libation: Hobart 45 (*Paralipomena* 172; *BAPD* 351266). Mortals also poured libations from kantharoi: cf. Harvard 1960.371 (S. Bundrick, “Selling Sacrifice on Classical Athenian Vases,” *Hesperia* 83 [2014]: fig. 4; *BAPD* 9020306). For the suggestion that the kantharos, as used by mortals, indicates a libation to Dionysos, see Neils and Oakley, *Coming of Age*, 292. For Dionysos himself using a

kantharos for a libation, cf., inter alia, Boston 00.334 (*ARV*² 126.27; *BAPD* 201055).

In such scenes there is usually little to suggest a specific narrative setting. Additional figures, most commonly Dionysos or Poseidon, are typically interpreted simply as divine companions (Boardman, in *LIMC* 5 [1990], 152–53, s.v. “Herakles”). Although a seated Dionysos is most often represented accompanied by satyrs and/or maenads (e.g., by Euthymides, St. Petersburg 624: *ARV*² 28.15; *BAPD* 200132), or in the midst of a symposium (e.g., by the Troilos Painter, New York 1986.11.12: *BAdd*² 399; *BAPD* 15922), his orientation on the Princeton hydria, with his back to Athena and Herakles, suggests that he is part of a larger group that is not depicted: cf., by the Sosias Painter, Berlin F 2278 (*ARV*² 21.1, 1620; *BAPD* 200108), on the exterior of which Athena leads Herakles to an assembly of the gods, who face away from Herakles. The fact that Athena and Herakles are not actively proceeding into the company of the other gods does not preclude this interpretation; cf., by Makron, Bochum S 1062 (N. Kunisch, *Makron* [Mainz, 1997], pls. 118–19; *BAPD* 13378), which juxtaposes a scene of Herakles and Athena facing one another on the interior, with an assembly of the gods that includes a seated Dionysos on the exterior. As noted by Boardman (*LIMC* 5 [1990], 153), Herakles’s pose is often a restful one when he is shown opposite Athena. The libation on the vase in Princeton may thus be an act of welcome as the hero prepares to join the assembly of the gods.

For a general overview of symposia without *klinai* and the possible Dionysiac resonances of such images, see F. Heinrich, “Bodengelage im Reich des Dionysos: Gelagebilder ohne Klinen in der attischen Bilderwelt des 6. und 5. Jahrhunderts v. Chr.,” in *Besorgte Mütter und sorglose Zeher: Mythische Exempel in der Bilderwelt Athens*, ed. M. Meyer (Vienna, 2007), 101–53. For a discussion of sympotic scenes without *klinai* and the possible connection to primitive symposia, or symposia in Athens’s distant past, see K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, UK, 2012) 23–52. For the interpretation that such scenes are related to dining at contemporary religious festivals, see B. Kaeser, “Symposion im Freien,” in *Kunst der Schale*, 306–9. For the association of such scenes with the City Dionysia in particular, see C. Sourvinou-Inwood, *Tragedy and Athenian Religion* (Lanham, MD, 2003), 79–88.

Beazley (*ARV*² 34.9) noted that the *sigmas* in the inscriptions, which are written sideways, have the form of *nus*, a phenomenon found on some other vases of the Pioneer Group: e.g., Paris, Louvre G 41 (*ARV*² 33.8; *BAPD* 200182). Immerwahr (*AVI* 6824) emends the inscription EVΘVMON to read EVΘVMOΣ and

suggests that the partial inscription EVΘV on the shoulder must be the same name. Although noting that the last letter of the inscription is clearly a *nu* and not a sideways *sigma*, Immerwahr suggests this could be a mistake by the painter, perhaps confused by the similarity of the sideways *sigma* with the *nu*. The painter's spellings in general suggest a lack of literacy. The name EVΘVMON does not occur on any other known vase, while the name EVΘVMOΣ becomes common later. Cf., e.g., Myson's famous Croesus amphora, on which the servant who stokes the pyre is named EVΘVMOΣ: Paris, Louvre G 197 (*ARV*² 238.1; *BAPD* 202176). Immerwahr also suggests that the name might be a shortened version of Euthymides, which occurs without a verb on Paris, Louvre G 41 (*supra*), attributed to the Pioneer Group. If Immerwahr is correct in restoring EVΘVMOΣ, which later appears as a completely different name from Euthymides, the name on Princeton's hydria should perhaps also be kept separate from Euthymides.

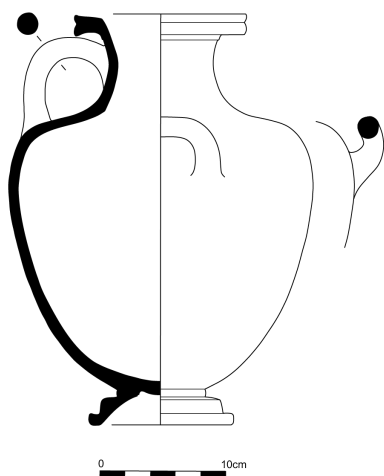
Regarding the graffiti on the underside of the foot, the *lambda-eta* ligature fits into Johnston's type 2F (Johnston, *Trademarks*, 221–23). This trademark is most popular in the Leagros Group, but also occurs on several Pioneer vases: cf., inter alia, Paris, Louvre G 41 (*supra*; see also Johnston, *Trademarks*, 152, no. 37); by Euthymides, Munich SH 2309 (*ARV*² 27.4, 1620; *BAPD* 200157). The “SE” mark opposite the *lambda-eta* ligature is closely paralleled on a black-figure doubleen by the Red-Line Painter: University College Dublin 103 (*CVA* Dublin 1 [Ireland 1], pl. 13.1–2; *BAPD* 9031197). (We are grateful to A. W. Johnston for this reference.) The position of the “SE” mark in relation to the *lambda-eta* ligature is similar to other Leagran and Pioneer marks, such as the “XV” on Paris, Louvre G 41. Johnston states that the “SK” mark is rather odd and unparalleled (private communication, October 22, 2019).

Plates 34; 35, I

Accession Number Y1933-42

PROVENANCE 1899, sale, Thomas B. Clarke Collection, lot 365 (New York, NY) to Junius S. Morgan; 1932, bequest, Junius S. Morgan to Princeton University. Beazley (*ARV*² 605) stated, without further explanation, that the vase was “from South Italy.”

SHAPE AND ORNAMENT Rim molded in two degrees: reserved groove between slender, rounded black lip and wider painted ovolo below. Top and underside of rim reserved. Interior of neck black. Continuous profile from neck to foot. Slanted and addorsed red-figure palmettes at base of neck in front. Two black horizontal handles on either side, round in section and curving upward. Black vertical strap handle extending from neck to shoulder. Black tongue pattern partially circles the roots of all three handles. Plump, ovoid body. Groundline of paired, stopt meanders to right, alternating with saltire squares. Ogee foot separated from the body by a fillet framed by two reserved grooves. Underside of the foot reserved, as is the lower half of the lower disk. Circular depression (diam. 3.9 cm) with nipple in center of underside.



SUBJECT Libation. At center stands a bearded man with his head in profile to the right, his left foot slightly advanced, and his torso in three-quarter view. He wears a himation with a black border at the hem, and a wreath with reserved leaves. His long hair falls down his back, and a single tress trails over his right clavicle. In his right hand he holds a phiale with a lobed and dotted pattern, and in his left hand a tall scepter, upright and resting on the ground. He tilts the phiale slightly forward, about to pour a libation. Facing him at the right stands a female figure in profile, who holds an oinochoe in her right hand, from which pours a stream of wine in added red, now worn. She gestures toward the man with her left hand. The woman wears a

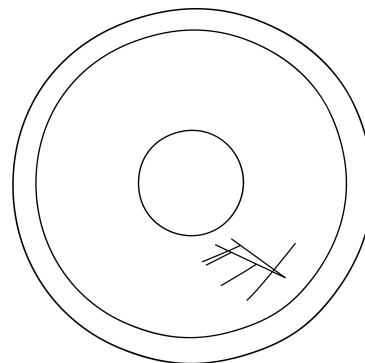
chiton, a black-hemmed himation that wraps around her left arm and shoulder, earrings, and a *sakkos* with a dotted pattern. To the left of the man stands a second woman in profile to the right, wearing a belted peplos with a black hem, earrings, and a doubly wrapped fillet in her hair. With both hands she holds a wreath in added white, now worn.

ATTRIBUTION AND DATE Attributed to the Niobid Painter [H. R. W. Smith]. Circa 470–460 BCE.

DIMENSIONS AND CONDITION h. 32.6 cm; w. 29.4 cm; diam. 24.5 cm; diam. of mouth 13.4 cm; diam. of foot 12.0 cm. Preserved intact except for a chip from the rim, reattached. A scratch extends between the man and the woman at left, who has a dark stain on her neck. Several small chips on the body, confined to black areas.

TECHNICAL FEATURES Preliminary sketch. Relief contour lines for faces and limbs, sparingly for clothes. Accessory color. Red: stream of wine. White: wreath held by the woman. Dilute gloss: long tress and forehead hair of the man.

INSCRIPTIONS Incised graffito under foot:



BIBLIOGRAPHY *ARV*² 605.65; H. R. W. Smith, “Greek Vases,” *Art and Archaeology* 20 (1925): 121; F. F. Jones and R. Goldberg, *Ancient Art in the Art Museum: Princeton University* (Princeton, NJ, 1960), 36–37; Prange, *Niobidenmaler*, 198, no. N84, pl. 4; Johnston, *Trademarks, Addenda*, 133, no. 36b; *BAPD* 207005.

COMPARANDA For the Niobid Painter and his workshop, see *ARV*² 598–612, 1701–2; *Paralipomena* 394–96; *BAdd*² 265; T. B. L. Webster, *Der Niobidenmaler* (Leipzig, 1935); E. Simon, “Polygnotan

Painting and the Niobid Painter,” *AJA* 67 (1963): 43–62; E. Harrison, “Preparations for Marathon, the Niobid Painter, and Herodotus,” *ArtB* 54 (1972): 390–402; S. Bonomi, “Una nuova pelike del Pittore dei Niobidi,” *AA* (1985): 29–47; Prange, *Niobidenmaler*; N. Bonacasa, *L'amazzonomachia di Gela del Pittore dei Niobidi* (Rome, 1990); Robertson, *Art of Vase-Painting*, 18–25; Matheson, *Polygnotos*, 9–38; J. Gaunt, “The Niobids on the Niobid Krater in the Louvre: Notes and Conjectures,” in *Essays in Honor of Dietrich von Bothmer*, eds. A. J. Clark and J. Gaunt (Amsterdam, 2002), 121–26; Williams, “Workshop View” 158–60. For the figural style of the Princeton vase, in particular the execution of the eyes and ankles, as well as the simple forms used for drapery folds, cf. a kalpis in the New York art market (Antiquarium, Ltd., *Ancient Treasures* 2, auc. cat. [New York, NY, 2004], no. 9; *BAPD* 9032053); a pelike in Germany, Würzburg L 511 (*ARV²* 604.47; *BAPD* 206986); a pelike in England, London E 381 (*ARV²* 603.45; Prange, *Niobidenmaler*, 192, pl. 15, no. N 57; *BAPD* 206984). Prange places the Würzburg and London pelikai (*supra*) and the Princeton kalpis in the Niobid Painter’s “Schlichte” phase (about 470–60 BCE), during which he abandons his earlier, more complicated compositions in favor of simple, two-to-three figure compositions, often scenes of libation. Characteristic of this phase are simple curved nostrils and slightly upturned noses; half-ring ears; peploi with long overfolds, as seen on the woman at the left; and hooked folds of himatia, as seen on that of the man.

For the shape, which is relatively standard within the Niobid Painter’s workshop, see Prange, *Niobidenmaler*, 37–38; cf., e.g., Naples STG 199 (*ARV²* 606.78; *BAPD* 207019). For the general development of the hydria in the Early Classical period, see E. Diehl, *Die Hydria: Formgeschichte und Verwendung im Kult des Altertums* (Mainz, 1964), 49–64. For the patterned groundline and slanted palmettes, cf. Brunswick 1908.3 (*ARV²* 606.68; *BAPD* 207009).

Beazley interpreted this scene as a “king and two women,” and Prange followed suit. There are no definitive attributes that would mark these figures as

deities, although the scepter, long hair, and beard of the male figure would fit an identification as Zeus, who offers a libation on two other works by the Niobid Painter: cf. the kalpis in the New York art market (*supra*); Perugia 846 (*ARV²* 603.34; Prange, *Niobidenmaler*, pl. 25, no. N 44; *BAPD* 206972). The subject recurs on a hydria in the painter’s manner: Laon 37.1027 (*ARV²* 611.37; *BAPD* 207084). On all three of these examples, Nike pours the libation into Zeus’s phiale while his female companion wears a crown and holds a scepter, identifying her as Hera. With the man in Princeton we may instead compare other anonymous bearded men by the artist, who also wear wreaths and hold scepters while libating: London E 381 (*supra*); New York 99.13.2 (*ARV²* 605.61; *BAPD* 207000); Munich SH 2324 (*ARV²* 604.55; *BAPD* 206994). For discussions of libations in the ancient Greek world in general, including the type of liquid used and the context of the libation, ranging from funerary to domestic, see F. Graf, “Milch, Honig und Wein: Zum Verständnis der Libation im griechischen Ritual,” in *Perennitas: Studi in onore di Angelo Brelich; Promossi dalla Cattedra di Religioni del mondo classico dell’Università degli Studi di Roma* (Rome, 1980), 209–21; E. Simon, “Libation,” in *Thesaurus Cultus et Rituum Antiquorum*, 3:236–53; F. Lissarrague, “Un rituel de vin: La libation,” in *In vino veritas*, eds. O. Murray and M. Tecusan (London, 1995), 126–44. For libation scenes on Classical Athenian vases, with a specific focus on the importance of such images for defining social relations between mortals, see M. Gaifman, *The Art of Libation in Classical Athens* (New Haven, CT, 2018), 51–86. See also, for the significance of the phiale, M. Gaifman, “The Greek Libation Bowl as Embodied Object,” in *The Embodied Object in Classical Antiquity*, special issue, *Art History* 41, no. 3, eds. Gaifman, V. Platt, and M. Squire (Oxford, 2018): 444–65.

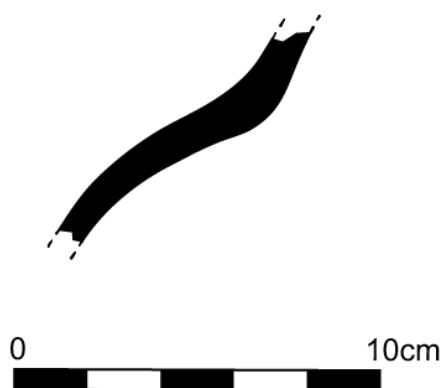
The graffito on the underside of the foot is most likely a sloppily drawn AE in ligature, for which see Johnston, *Trademarks*, 142–43, 216–17. The type occurs only sporadically in the fifth century, and no other example has been found within the oeuvre of the Niobid Painter.

Plate 35, 2–3

Accession Number 2002-166

PROVENANCE 2002, gift, Emily Townsend Vermeule and Cornelius C. Vermeule III (Cambridge, MA) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the shoulder. Continuous curve between neck and shoulder. Interior reserved. No ornament preserved.



SUBJECT Reclamation of Helen. At the left, the beardless Menelaos rushes to the right, wearing a *chitoniskos* and a crestless Thracian helmet while carrying a shield on his left arm. His long hair protrudes from beneath the back of his helmet. His sword remains in its scabbard. Above the shield hovers Eros, who flies to the left, grasping the edge of the shield in his left hand and holding a phiale in his right. Eros wears a garland with reserved leaves in his long, curly hair. Helen is at the right, possibly fleeing from her oncoming husband, although her body and legs are not preserved. She turns her head to meet Menelaos's gaze, and plucks up her chiton.

ATTRIBUTION AND DATE Unattributed. Circa 460–440 BCE.

DIMENSIONS AND CONDITION 8.9 × 9.3 cm; thickness: at lower shoulder 0.7 cm; at transition from shoulder to neck 1.6 cm. Broken on all sides. Interior heavily incrustated. Details on both figures, as well as the eighth-inch bands surrounding them, have misfired red, although the background of black gloss fired a glossy black. This contrast suggests that different slips were used for the various components of the decoration.

TECHNICAL FEATURES Relief contours. Accessory color. Dilute gloss: cheekpiece of Menelaos's helmet; straps of his baldric; Eros's long locks. Borders of Menelaos's shield incised with compass.

BIBLIOGRAPHY L. B. Ghali-Kahil, in *LIMC* 4 (1988), 544, pl. 342, no. 279 *bis*, s.v. "Hélène"; M. Stansbury-O'Donnell, "Menelaos and Helen in Attic Vase-Painting," in *Athenian Potters and Painters*, vol. 3, 248, fig. 7; *BAPD* 9030388.

COMPARANDA Although unattributed, the painter of this vase was a careful draftsman. Note the extensive use of relief contours and relief lines, even for minute details on Eros, including the articulation of his ankles, garland, and wings. D. von Bothmer (*LIMC* 4 [1988], 544), is said to have suggested that the artist was one of the Earlier Mannerists, who often decorated their hydriai with framed pictures on the shoulder: see Mannack, *Late Mannerists*, 57–60. The Reclamation of Helen, however, is quite rare within that workshop, and when depicted is compositionally far removed: cf., e.g., Tübingen 67.5806 (*ARV*² 585.27, 1660; *BAPD* 206757). The details of drawing also do not resemble the Earlier Mannerists. Kalpides with figural scenes on the shoulder are quite common within the Group of Polygnotos, including one by the master himself, which shows the Reclamation of Helen: Athens 14983 (*ARV*² 1032.60; Matheson, *Polygnotos*, 360, no. P 65, pl. 58; *BAPD* 213443). The placement of the scene on the shoulder, the execution of the eyes, with single lines for both the upper and lower lid, and the pointed nose of Menelaos all occur within the early work of the Group of Polygnotos, and on vases by other mid-fifth-century painters, such as the Danae and Villa Giulia Painters: cf., by the Villa Giulia Painter, Vatican 16506 (*ARV*² 623.70; *BAPD* 207224), especially the eyes of the figures, and the hair and garland of Apollo, which recall those of the flying Eros on Princeton's fragment.

The shoulder of the fragment is nearly flat, suggesting that the vase dates to well into the fifth century: cf. the sloping shoulder on a Late Archaic kalpis by the Berlin Painter, New York 10.210.19 (*ARV*² 209.169; *BAPD* 201987), with the name-vase of the Meidias Painter, London E 224 (*ARV*² 1313.5, 1690; *BAPD* 220497). The placement of the figures on the shoulder also supports a date around the mid-fifth century. Although popular before 500, this schema falls out of favor in the first half of the fifth century with artists preferring to have the main picture cover both the shoulder and the body. As suggested by Diehl, shoulder-decorated hydriai may have been reintroduced in the workshop of Polygnotos: E. Diehl, *Die Hydria: Formgeschichte und Verwendung im Kult des Altertums* (Mainz, 1964), 61–62. The Group of Polygnotos frequently combined figural scenes on the

shoulder with a main picture on the body, beginning around 450 BCE. Images confined to the shoulder on kalpides within the Mannerist Workshop are also quite common, most often without a main picture on the body. Given the state of preservation, it is unclear to which scheme Princeton's fragment belongs. For a discussion of the development of decorative schemes on red-figure kalpides, see M. B. Moore, *Attic Red-Figured and White-Ground Pottery, Agora 30* (Princeton, NJ, 1997), 38–39. For kalpides within the Group of Polygnotos, see Matheson, *Polygnotos*, 184. For the shape within the Earlier and Late Mannerists, see Mannack, *Late Mannerists*, 57–60.

For the iconography of the Reclamation of Helen, see Princeton y1986-34 a–q (Entry 12). The subject of Menelaos in pursuit of Helen gained in popularity in the second quarter of the fifth century. Although much of Menelaos's body is missing, enough remains to suggest his complete stance. In the Reclamation, Menelaos most commonly either holds his sword in hand or drops his sword to the ground at the sight of Helen. Since his sword is still in its scabbard on Princeton's fragment, his right hand is most likely empty and placed behind his body in a gesture denoting rapid movement, which occurs frequently in scenes of the pursuit, albeit often with the sword explicitly dropped on the ground: cf., inter alia, an amphora by the Painter of Leningrad 702, Naples M 1354 (*ARV*² 1194.6; *BAPD* 215791). Several Classical versions of the Reclamation of Helen are compositionally similar to Princeton's fragment,

including Menelaos's Thracian helmet, the flying Eros, and lack of an explicitly drawn or dropped sword: cf., also by the Painter of Leningrad 702, St. Petersburg 4524 (*ARV*² 1194.7; *BAPD* 215792). On Princeton's fragment, Menelaos is apparently beardless, for which no comparison has yet been found.

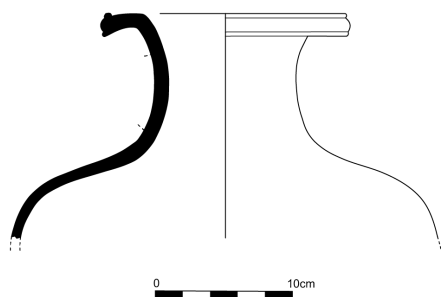
As suggested by Stansbury-O'Donnell ("Menelaos and Helen," 248), the fact that Menelaos's sword remains in its scabbard on Princeton's fragment likely signifies a change of attitude from anger to lust, in a similar fashion to the more common motif of the dropped sword. Scenes in which Menelaos does not brandish his sword as he chases Helen are most common before the middle of the fifth century. Eros's presence directly above Menelaos, which becomes increasingly common beginning in the second quarter of the fifth century, highlights the god's role in bringing about this transformation: cf. Paris, Louvre G 424 (*ARV*² 1077.5, 1682; *BAPD* 214486), on which both Aphrodite and Eros intervene in the pursuit while Menelaos drops his sword. Stansbury-O'Donnell also suggests that, on Princeton's fragment, Helen performs an *anakalypsis* gesture, typically found in wedding scenes, and thus further emphasizing the reconciliation between husband and wife. However, Helen simply seems to be plucking her chiton as she moves to the right, rather than unveiling her face in a true *anakalypsis*: cf. the unveiling *anakalypsis* gesture of Helen on Princeton y1990-20 a–c (N. Kunisch, *Makron* [Mainz, 1997], pl. 45.135; *BAPD* 22040).

Plate 36

Accession Number y1986-59 a-e

PROVENANCE 1986, sale, Münzen und Medaillen AG (Basel) to Princeton University [y1986-59 a-e]; 1990, gift, J. Robert Guy to Princeton University [y1990-26].

SHAPE AND ORNAMENT Joined fragments from mouth, neck, and shoulder of a kalpis-hydria and five nonjoining body fragments. Rim molded in two degrees; slender, rounded black lip above painted ovolo molding, the latter framed by reserved grooves. Sloping top of rim reserved. Interior of mouth and neck black. At base of neck, band of upright palmettes, alternating with and enclosed by plump lotuses. Continuous curve between neck and shoulder. Band of ovolo framed by two reserved stripes below figures on shoulder (only small section preserved to the left of central group). Interior of body fragments reserved.



SUBJECT Death of Orpheus. Seven Thracian women bearing weapons attack Orpheus. Aside from the woman immediately to the right of Orpheus, who wears a belted *ependytes* (tunic) over her peplos, all the other women wear peploi with thin, pointed battlement patterns along the lower hems and overfalls. The woman at the far left of the scene brandishes a large wooden pestle in both hands as she rushes to the right toward Orpheus, her face in profile and her torso twisted back in a three-quarter view. Before her, another assailant runs to the right with widespread legs, profile head, and three-quarter torso; she carries a spear in her right hand, angled diagonally toward the ground, and extends her left arm for balance before striking. A cloak with a battlement pattern above its hem is draped over her left arm. Both of these women have noticeably short hair. To the immediate left of Orpheus two other women stab him with spears. The first woman wears a *sakkos*, and her peplos has an additional battlement pattern at the level of her breasts, possibly on a separate garment. She holds the lowered spear by her waist. The woman closest to Orpheus has her hair pulled back in a chignon that is held in place by a wide, reserved bandeau, from which emerge leaves

in added color. She wears earrings and a necklace. The interior of the *pelta* shield on her left arm bears an emblem of a hound or lion. She raises her spear high for a killing stab, but grasps it with only two fingers, in the manner of an akontist fingering the thongs on a javelin. Both women move to the right with their heads in profile and their torsos twisted in three-quarter view as they thrust the spears toward Orpheus.

Orpheus, already falling to the ground, raises his lyre high above his head in his right hand, perhaps in self-defense. He may have extended his left arm behind him to brace for the fall, but the arm is not preserved. One of the arms of his lyre is broken, and the missing body of the instrument seems to have been separated from the arms. Relief lines are visible demarcating the contours of the tortoise shell, but the painter either decided not to depict it, or it lay on the ground near the singer's missing lower body. Orpheus appears to be nude, aside from a cloak draped over his right shoulder. He wears a distinctive Thracian headpiece made of animal skin, an *alopekis*, with the face of the animal visible in detail.

Three additional women moving to the left assail Orpheus from the right. The first wears a patterned *ependytes* (tunic) and has her hair bound in the same manner as the woman spearing Orpheus. She winds up to strike Orpheus with a stone held in her raised right hand, her back turned toward the viewer and her face in profile. She extends her left arm and holds in her left hand the folds of a short cloak draped over her shoulder. To her right, a sixth woman in profile to the left approaches with a spear in her right hand, lowered to her waist, and a *pelta* with a hound device on her left arm. Her head is damaged, but she may wear the same kind of wide bandeau as the woman with the stone. Lastly, at far right, the top of the head of a seventh woman is preserved, also with a bandeau. Although she faces to the right, toward the position of the vertical handle, we must imagine her also charging toward Orpheus, but turning to look behind her.

ATTRIBUTION AND DATE Attributed to Polygnotos [J. R. Guy]. Circa 440–430 BCE.

DIMENSIONS AND CONDITION Fragment a: h. 16.4 cm; diam. 31.1 cm; diam. of mouth 18.0 cm.

Fragment b (several joined fragments): 25.7 × 17.8 cm; thickness 1.1 cm.

Fragment c (two joined fragments): 18.2 × 10.1 cm; thickness 1.1 cm.

Fragment d: 16.8 × 9.6 cm; thickness 1.2 cm.

Fragment e (two joined fragments): 14.1 × 8.6 cm; thickness 1.4 cm.

y1990-26: 10.4 × 4.4 cm; thickness 0.7 cm.

Several joining fragments form the principal fragment (Fragment a), preserving most of the rim and neck, and large portions of the shoulder. Much of the lower portion of the shoulder in front is missing, including the bottom halves of Orpheus and the two assailants to his left. No figure is preserved entirely. The back of the kalpis neck is mostly lost, including the handle and all but the hair of one of the Thracian women. One small gap in the top of the rim filled with plaster, as well as other smaller gaps and cracks below.

Four nonjoining body fragments (Fragments b–e) and a fifth separately numbered fragment (y1990-26), given their relatively sharp curvature and thickness, most likely come from the lower body of the kalpis. All broken on all sides. Handles and foot missing entirely.

TECHNICAL FEATURES Preliminary sketch. Relief contours. Accessory color. White: leaves on the garland of the figure to Orpheus's immediate left. Red: pegs of Orpheus's lyre; inscription. Matheson (Matheson, *Polygnotos*, 330 n. 78) notes "rays in added red like a nimbus around his head" although no trace survives, if they ever existed. Dilute gloss: details on Orpheus's *alopekis*; the arm straps for the *peltai*; the pattern on the tunic of the woman to Orpheus's immediate right.

INSCRIPTIONS [OP]OEUS directly to the right of Orpheus.

BIBLIOGRAPHY F. Lissarrague, "Orphée mis à mort," *Musica e Storia* 2 (1994): 282–83, 302–3, figs. 11a–b; M.–X. Garezou, in *LIMC* 7 (1994), 87, pl. 64, no. 57, s.v. "Orpheus"; Matheson, *Polygnotos*, 360, no. P 66, pl. 59a–b; D. Tsiafakis, *Η Θράκη στην Αττική εικονογραφία του 5^{ου} αι. π.Χ.: Προσεγγίσεις σας σχέσεις Αθήνας και Θράκης* (Komotini, 1998), 335, fig. 13a; *AVI* 6852; *BAPD* 19146.

COMPARANDA For Polygnotos, see *ARV*² 1027–35, 1678–79; *Paralipomena* 442; *BAdd*² 317; C. Isler-Kerényi, "Chronologie und synchronologie attischer vasenmaler der Parthenonzeit," *AntK-BH* 9 (1973): 23–32; M. Halm-Tisserant, "Tradition et renouveau: Deux types iconographiques—Dionysus, Hephaestus—au sein de l'atelier de Polygnotos," in *Ancient Greek and Related Pottery*, 185–89; S. B. Matheson, "Polygnotos: An

Iliupersis Scene at the Getty Museum," in *GkVasesGetty* 3, 101–14; Robertson, *Art of Vase-Painting*, 210–11; id., "The Chronology of the Vase Painter Polygnotos and Some New Attributions," *AJA* 96 (1994): 305; Matheson, *Polygnotos*, esp. 7–80. Polygnotos signed five extant vases: an amphora, a pelike, two stamnoi, and a fragmentary krater. Beazley referred to the artist as Polygnotos I in order to distinguish him from two other vase-painters, the Lewis Painter and the Nausicaa Painter—respectively Polygnotos II and III—who signed some of their works with the same name. It is generally assumed that these three vase-painters adopted this name in homage to the great wall-painter, Polygnotos of Thasos. Polygnotos I, however, seems to share less in common with the monumental compositions of the famous muralist than his immediate predecessors in the workshop of the Niobid Painter: see E. Simon, "Polygnotan Painting and the Niobid Painter," *AJA* (1963): 43–62; Prange, *Niobidenmaler*, 87–110. This led Robertson (Robertson, *Art of Vase-Painting*, 210) to suggest that one of the Niobidean painters may have named his son Polygnotos (Beazley's Polygnotos I) as an homage to the earlier muralist. For the connection between the Niobid Painter and Polygnotos, especially in his early works, see Prange, *Niobidenmaler*, 117–18; Matheson, *Polygnotos*, 9–27; Williams, "Workshop View" 158–60.

For the development of figural compositions on the shoulders of Polygnotan hydriai, see Matheson, *Polygnotos*, 74–80. Matheson places Princeton's vase in an intermediate to late stage of Polygnotos's stylistic development, one marked, in particular, by a simplification of forms such as drapery. Note, for example, the straight hems of the women's peploi, into which the fold lines of the garment disappear, and compare with these the more carefully executed drapery of the figures on a hydria in Ferrara, also attributed to Polygnotos: Ferrara 3058 (*ARV*² 1032.58, 1679; *BAPD* 213441). Individual details of anatomy, especially facial details, remain largely the same on his shoulder figures. Cf., for instance, the long face, squared tips of noses, and downturned mouth of Orpheus on Princeton's hydria with that of Peleus on the hydria Ferrara 3058 (*supra*). As on Princeton's hydria, Polygnotos often filled the entirety of the shoulder zone, right up to the vertical handle: cf. the hydria Ferrara 3058 (*supra*); Naples 81398 (*ARV*² 1032.61; *BAPD* 213444).

For the shape within the workshop of Polygnotos and his followers, see Matheson, *Polygnotos*, 184. Of the ten hydriai attributed to Polygnotos himself, four have pictures on the body, five have them on the shoulder, and one, now lost and unphotographed, had two registers of figures: once Leipzig T 667 (*ARV*² 1032.62; *BAPD* 213445). An eleventh kalpis attributed by

Beazley to Polygnotos has been rightly attributed by Matheson to the Peleus Painter: Mississippi, Univ. 1977.3.90 (*ARV*² 1032.64; *BAPD* 213447). Enough remains of the unjoined body fragments from the Princeton vase to say that it did not have two registers, but not to conclude whether there was an additional band of ornament below the ovolo groundline. No other example attributed to Polygnotos has ovolo alone, and at least two combine ovolo with a wider lotus-and-palmette band: Athens 14983 (*ARV*² 1032.60; *BAPD* 213443); Naples 81398 (*supra*). All of the artist's five hydriai with figures confined to the shoulder have a lotus-and-palmette band on the neck, and most have painted ovolo on the rim, the exception being Ferrara 3058 (*supra*), where the ovolo molding is undecorated. Variations on these combinations occur on other hydriai in the larger Group of Polygnotos: cf., by the Coghill Painter, London E 170 (*ARV*² 1042.2; *BAPD* 213536).

For depictions of the death of Orpheus, see L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston* (Oxford, 1963), 372–76; F. M. Schoeller, *Darstellungen des Orpheus in der Antike* (Freiburg, 1969); M. Schmidt, “Der Tod des Orpheus in Vasendarstellungen aus schweizer Sammlungen,” in *Zur griechischen Kunst, AntK Suppl.* 9, eds. H. P. Isler and G. Seiterle (Bern, 1973), 95–105; W. Raack, *Zum Barbarenbild in der Kunst Athens im 6. Und 5. Jahrhundert v. Chr.* (Bonn, 1981), 67–100; A. Lezzi-Hafter, “Der Tod des Orpheus auf einer Kanne des Shuvalow-Malers,” *AntK* 29 (1986): 90–94; M. Schmidt, “Bemerkungen zu Orpheus in Unterwelts- und Thrakerdarstellung,” in *Orphisme et Orphée: En l'honneur de Jean Rudhardt*, ed. P. Borgeaud (Geneva, 1991), 31–50; M.-X. Garezou, in *LIMC* 7 (1994), 84–88, pls. 58–65, nos. 7–67, s.v. “Orpheus”; Lissarrague, “Orphée,” 269–308; Tsiafakis, *H Θράκη*, 48–62. Although still popular in the middle of the fifth century, after a peak in popularity in the Early Classical period, the death of Orpheus is represented by only four vases within the Group of Polygnotos, with Princeton's hydria being the only one by Polygnotos himself. The central group of the falling Orpheus and his immediate assailant is broadly similar compositionally to that on a bell-krater by another Polygnotan artist, the Curti Painter: Harvard 60.343 (*ARV*² 1042.2; *BAPD* 213539). In both cases, the central group follows the so-called Pistoxenos type, which shows Orpheus on his knees defending himself with his lyre held above his head, apparently invented by the Pistoxenos Painter (Schoeller, *Darstellungen*, 55–59): cf., by the Pistoxenos Painter, Athens 15190 (*ARV*² 860.2; 1580.2; *BAPD* 211325). Unlike the Curti Painter's version, Princeton's hydria shows a strikingly extensive version of the death of Orpheus, with which one may compare another many-figured composition, including the addition of two

young males, on a hydria by the Niobid Painter, of whom Polygnotos was a successor: Boston 90.156 (*ARV*² 605.62; Caskey and Beazley, *Attic Vase Paintings*, 3:72–76, no. 107; *BAPD* 207002).

In its details, however, the death of Orpheus on the Princeton hydria differs significantly from standard depictions of the subject, Polygnotan and otherwise. The presence of two women bearing *peltai* is quite rare in the death of Orpheus, and for Thracians in general, with *peltai* more normally carried by Amazons. According to Lissarrague, only eleven vases, not including Princeton's kalpis, display Thracians with *peltai*: F. Lissarrague, *L'autre guerrier: Archers, peltastes, cavaliers dans l'imagerie attique* (Paris, 1990), 295. Also cf. Oxford 1971.867 (*BAPD* 43664). As on the Princeton vase, the *peltai* presumably function as a marker of foreignness. The hound emblem is rather uncommon, in particular its location on the interior of the shield. *Peltai* rarely have animal emblems and are more commonly decorated with eyes; for a similar animal device on a *pelta*, albeit of an earlier date, cf. Villa Giulia 50560 (*ARV*² 11.4, 1618; *BAPD* 200051). Although not *peltai*, for the placement of a shield emblem on the interior of the shield, cf. Bologna 290 (*LIMC* 1 [1981], 178, pl. 138, no. 832, s.v. “Achilles”; *BAPD* 416); Bologna 289 (*ARV*² 891, 1674; *BAPD* 211752). The battlement pattern on the Thracian women's robes is common on the *zeira*, the quintessential Thracian cloak, but it is rare to see Thracian identity suggested by applying it to Greek clothing types: cf., by the Villa Giulia Painter, Malibu 80.AE.71 (Tsiafaki, *H Θράκη*, 344, pl. 22; *BAPD* 22903).

Although spears, spits, and stones are often used by Thracian women as weapons, the pestle is much more uncommon. Among farm implements, axes and sickles are preferred, but both are absent here. For other instances of Thracians attacking Orpheus with pestles, cf., by the Florence Painter, Ferrara 2795 (*ARV*² 541.7; *BAPD* 206135); by the Dokimasia Painter, Basel BS 1411 (*ARV*² 1652; *BAPD* 275231). In many versions of Orpheus's death (e.g., the vase in Malibu [*supra*]), the Thracian women stab him with *obeloi* (spits), but that seems not to be the case on the Princeton vase, where the weapons are either spears or javelins; cf., by the Oionokles Painter, London E 301 (*ARV*² 647.12; *BAPD* 207524), on which a Thracian woman attacks with a spear, although Orpheus has already been transfixed with a *obelos*. The woman in London has short hair, like the first two women on the Princeton hydria, and this, too, may allude to their ethnicity, as the only Thracian women most Athenians ever saw were enslaved, for whom bobbed hair was an indicator of their low social status: see J. H. Oakley, “Some ‘Other’ Members of the Athenian Household: Maids and Their

Mistresses in Fifth-century Athenian Art,” in *Not the Classical Ideal*, 246.

In depictions of Orpheus on Athenian vases he usually appears bareheaded, but on Princeton’s kalpis his Thracian lineage is emphasized by the *alopekis*, which he also wears in several other depictions of his death: e.g., Ferrara 2795 (*supra*); Würzburg 534 (*ARV*² 1123.7; *BAPD* 214849). Orpheus’s Thracian origins are also occasionally highlighted by *embades* (Thracian boots): cf., inter alia, calyx-krater fragments attributed to the Blenheim Painter in the Cahn Collection, Basel, HC 361 (*BAPD* 22904); the hydria by the Niobid Painter in Boston (*supra*). Orpheus also occasionally wears garments with patterns typical of Thracian clothing: cf., by the Agrigento Painter, Naples 146739 (*ARV*² 574.6; *BAPD* 206610). As for the identity of Orpheus’s assailants, there seems to have been two mythological traditions surrounding the death of Orpheus, at the hands of either maenads or Thracians. Vase-painters

never explicitly characterize his female assailants as maenads, but frequently make clear that they are Thracians, through additions such as patterned clothing, as on Princeton’s kalpis: see T. H. Carpenter, *Art and Myth in Ancient Greece: A Handbook* (London, 1991), 82.

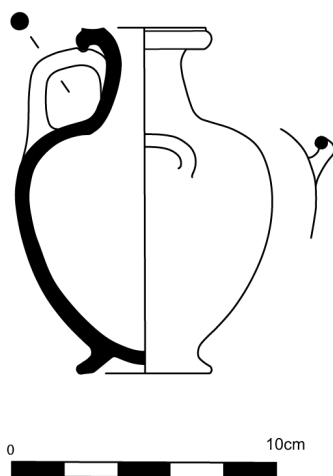
Matheson (Matheson, *Polygnotos*, 330 n. 78) takes the initial preserved letter in the inscription to be a *theta*, suggesting the name could be Pentheus, although the subject is clearly the death of Orpheus. In its current state of preservation, the initial letter does not seem to have a crossbar and resembles an *omicron* more than a *theta*. The iconographic context, however, justifies reading it as a poorly formed *phi*. There are several variant forms of *phi* in Attic vase inscriptions, including the circular *phi*, occasionally with nothing within the circle: see H. Immerwahr, *Attic Script: A Survey* (Oxford, 1990), 162–63.

Plate 37

Accession Number Y1930-333

PROVENANCE April 10, 1930, sale, Joseph Brummer (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Overhanging torus rim, black, with grooved molding at top; upper surface flat. Interior of mouth and neck black, as is the underside of the overhang. Continuous profile from neck to foot. At base of neck on front, band of egg and dart. Black horizontal handles, round in section, on either side of shoulder, curving sharply upward. Black vertical strap handle, extending from neck to shoulder. Ovoid body with reserved groundline. Thick, flaring torus foot reserved underneath and on lower sides.



SUBJECT Seated woman. The single woman sits on a rock, facing left. The rock is loosely sketched in added red, now worn. She wears a chiton underneath a himation, the latter wrapped tightly around her hips and legs, and raises a red wreath, also worn, with both hands. She wears a necklace and earrings, and bracelets on both arms. Her hair is drawn back in a long, jutting queue and tied at the nape by a very long ribbon in added red, with beads on its ends. Behind her hangs a folded cloth with a dark border.

ATTRIBUTION AND DATE Unattributed. Circa 420–400 BCE.

DIMENSIONS AND CONDITION h. 13.1 cm; w. 11.0 cm; diam. 9.7 cm; diam. of mouth 5.1 cm; diam. of foot 5.1 cm. Intact, with only small chips in the black gloss, primarily around handle AB and the juncture of foot and body.

TECHNICAL FEATURES Accessory color. Red: ribbon; necklace; rock.

BIBLIOGRAPHY G. Ferrari Pinney and B. S. Ridgway, *Aspects of Ancient Greece*, exh. cat., Allentown Art Museum (Allentown, PA, 1979), 102–3, no. 48; *Ancient Greece: Life and Art*, exh. cat., Newark Museum (Newark, NJ, 1980), no. 78; *BAPD* 6281.

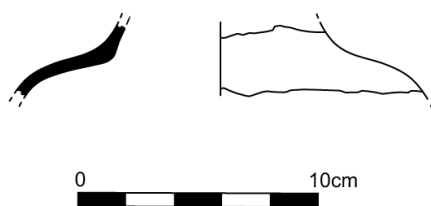
COMPARANDA Although she did not attribute it to the artist, Ferrari Pinney (Ferrari Pinney and Ridgway, *Aspects*, 102) associated Princeton's hydria with the Bull Painter, for whom see *ARV*² 1349–51, 1691. Cf., for instance, two hydriai of similar shape, ornament, and figural style: Eichenzell, Schloss Fasanerie 37 (*ARV*² 1350.27; *BAPD* 240036); and Paris, Louvre MN 723 (*ARV*² 1350.26; *BAPD* 240035). Note the shape of the head, the simple facial features, the arrangement of the hair, and the border of the dress on the figure at the right on the hydria in the Louvre. The Bull Painter painted a number of miniature hydriai of this type, with a nearly flat shoulder, sharply upward-curving handles, and a flaring torus foot, all of which become generally popular in the later fifth century. The Bull Painter, however, rarely depicted terrain, and similar images of seated women proliferated in the so-called Ornate Style of the Meidias Painter and his teachers and followers: e.g., in the manner of the Meidias Painter, Mainz, Univ. 118 (*ARV*² 1327.87; *BAPD* 220643); by Aison, Paris, Louvre MNB 2109 (*ARV*² 1174.7; *BAPD* 215563). The Meidias Painter and his followers, however, preferred more complicated, multifigural compositions.

Plate 38, 1–2

Accession Number Y1986–21

PROVENANCE 1984, Atlantis Antiquities, Ltd. (New York, NY); 1986, gift, Dietrich von Bothmer (Centre Island, NY) to Princeton University.

SHAPE AND ORNAMENT Two joined fragments from the shoulder of a kalpis-hydria. Continuous curve between neck and shoulder; interior of neck black. Elaborate wreath of florals and fruit, most likely olive, extending across the preserved section of neck and upper portion of shoulder. Interior reserved.



SUBJECT Undetermined. The scene on the body extends onto the shoulder, but little remains. At center left is the top of a male head facing right, and behind him the upper part of a spear, presumably held in his right hand. A vine, most likely grape, with the stems of the leaves incised, occupies the right half of the fragment.

ATTRIBUTION AND DATE Unattributed. Late fifth century BCE.

DIMENSIONS AND CONDITION h. 2.8 cm; w. 14.0 cm; thickness: at lower edge 0.5 cm; at transition from shoulder to neck 0.7 cm; at neck 0.4 cm. Two joined fragments, broken on all sides. Black gloss slightly mottled and misfired streaky red in places, in particular around the grapevine.

TECHNICAL FEATURES Preliminary sketch. Relief line contours used extensively for the florals but absent on the heads of the man and owl, and the spear. Accessory color. Dilute gloss: husks partially covering the fruit.

BIBLIOGRAPHY Unpublished.

COMPARANDA The fragment is significant for the considerable detail in which the floral features are executed. In more stylized versions of florals, it is often hard to distinguish between laurel, myrtle, and olive leaves without a clear context. The extreme care taken in drawing the florals on Princeton's fragment suggests that the vase-painter had a specific model from nature in mind, and yet it remains difficult to identify the

species with certainty. The fruit is large and somewhat pear-shaped, unlike an olive or the fruit of the laurel tree. The fruits emerge from clearly depicted husks, which may indicate that the painter had the round berry of the myrtle in mind, though these are not so large. Myrtle was sacred to Aphrodite, but it also appears on vases where she is not represented in person. For example, on a pyxis with Erotes interacting with men and women, the wreath around the body has been interpreted as myrtle: New York 06.1021.122 (*BAPD* 2084). In the case of Princeton's fragment, however, the lanceolate leaves are more consistent with an identification as an olive wreath: cf. the leaves and olives on the unpublished and unattributed fragment New York 2011.604.2.2407. We should perhaps not expect the vase-painters to have been working directly from nature, but rather from memory, and thus allow for divergences from reality.

Identification of the plant below the olive wreath as a grapevine must remain speculative. Fig leaves tend to be deeply lobed, as often represented on shields; e.g., Harvard 1972.39 (*ARV*² 323.55; *BAPD* 203306). The leaf shape resembles oak, but the growth habit appears more like a vine than branches, suggesting grape. Grape leaves have serrated edges, a level of detail to which the artist here did not aspire. There are no grapes, but these are often omitted by vase-painters. Alternatively, they may have been represented further down on the body. One may imagine that the man with a spear was facing the god Dionysos, perhaps reclining underneath the grapevine, as on a roughly contemporary chous: New York 06.1021.183 (*BAPD* 15851). If this were the case, we are left to wonder at the man's identity, as companions of Dionysos more normally wield thyrsos and torches.

For a discussion of Greek wildflowers and their associations in antiquity, see H. Baumann, *Greek Wild Flowers and Plant Lore in Ancient Greece*, trans. and eds. W. T. Stearn and E. R. Stearn (London, 1993). For floral ornament on Athenian vases, with reference to notions of order, arrangement, and luxury, see N. Kei, *L'esthétique des fleurs: Kosmos, poikilia et charis dans la céramique attique du VI^e et du V^e siècle av. n. ère* (Berlin, 2021). See also id., "The Floral Aesthetics of Attic Red-Figured Pottery: Visual Adornment and Interplay between Ornament and Figure," in *ΦΥΤΑ ΚΑΙ ΖΩΙΑ. Pflanzen und Tiere auf Griechischen Vasen*, CVA Österreich 2, eds. C. Lang-Auinger and E. Trinkl (Vienna, 2016), 271–80; E. Kunze-Götte, *Myrte als*

Attribut und Ornament auf attischen Vasen (Kilchberg, 2006).

Earlier kalpides with figures on the body commonly have an ornamental frieze, often ovolo, just above the figural decoration at the base of the neck. Toward the end of the fifth century, and into the fourth, wreaths

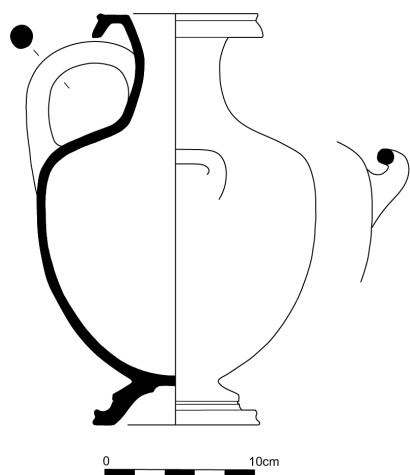
occasionally occupy this position, although ovolo still remains the most popular ornament. It is rare for such wreaths to be left unframed; cf. the later and much more stylized wreath on the kalpis Vienna 827 (*BAPD* 555). For a discussion of kalpides from the end of the fifth century, see A. Lezzi-Hafter, *Der Eretria-Maler: Werke und Weggefährten* (Mainz, 1988), 172–73, 182.

Plates 38, 3–6; 39

Accession Number 2003–92

PROVENANCE 2003, sale, Charles Ede (London) to Princeton University.

SHAPE AND ORNAMENT Overhanging rim molded in two degrees; reserved groove between slender reserved lip and painted ovolo molding below. Top of the rim reserved. Interior of mouth and neck black. Band of ovolo framed by two reserved stripes along base of neck, stopping at vertical handle. Continuous profile from neck to foot. Two horizontal handles, round in section, black, on either side of the upper body, curving upward and inward. Black vertical strap handle on back, extending from shoulder to neck. Large palmette with twelve fronds beneath strap handle, framed by coiling tendrils. The latter extend upward on either side to enclose a smaller palmette before splitting into double coils above the ovolo groundline that circles the lower body. Small leaves and circles within the interstices of the symmetrical design. Foot in two degrees, separated by thin reserved groove; black upper portion (diam. 8.1 cm) with straight vertical riser; lower disk (diam. 11.1 cm) with recessed upper surface (black) and straight reserved edge bifurcated by deep groove. Underside reserved, with circular depression (diam. 3.0 cm) in center.



SUBJECT Apollo riding a griffin to the right. The god, beardless and long haired, wears a reserved wreath and a short cloak draped over his left shoulder. He rides astride and in profile, with his bare feet dangling, cradling a long laurel branch in his right arm. Most of his body is concealed by the wings of the griffin, which are executed in great detail, with clearly defined and overlapping covert and primary feathers. In the field above and below the griffin are two small circular objects of indeterminate character. The griffin's face is lively and detailed, with tall pointed ears, a "beard" of

fur or feathers, and a spikey crest. It lifts its front left paw to touch a woman, who springs to the right but looks back toward the griffin with her head in profile to the left. Her right leg drags behind her, with her foot frontal, as she bends deeply into her left leg, suggesting rapid movement. She wears earrings, a *sakkos*, and a peplos with a black border, the folds of which fall in an undulating zigzag pattern. She carries an oinochoe in her right hand and a lobed phiale in her left, suggesting that she is pouring a libation to Apollo. To the left of Apollo and facing right with his head in profile stands a male youth wearing a chlamys with a black border and shoes that lace halfway up his calves. His *petasos* hangs on his nape. He stands in a relaxed contrapposto pose with only the toes of the non-weight-bearing right foot touching the ground as his right leg bends. He languidly leans back, as if resting against the adjacent horizontal handle, and gestures with both hands toward Apollo.

ATTRIBUTION AND DATE Unattributed. Circa 380–360 BCE.

DIMENSIONS AND CONDITION h. 27.9 cm; w. 23.2 cm; diam. 18.8; diam. of mouth 11.3 cm; diam of foot 10.8 cm. Body preserved intact. Small break in the foot repaired, and mouth and upper portion of the neck reattached. Black gloss streaky and mottled overall, likely resulting from both wear and misfiring. Some figural details worn, such as those around the waist and left arm of the youth, as well as the ovolo on the rim. Neck of the griffin speckled with black deposits.

TECHNICAL FEATURES Relief contours used sparingly. Curiously, the indistinct circle beneath Apollo's feet is contoured with relief lines. Top of the rim, side of the lower foot, and underside of the foot coated with thin washes of reddish ocher.

BIBLIOGRAPHY *Princeton Record* 63 (2004): 135–36 [illus.].

COMPARANDA The depiction of Apollo as a griffin rider is attested within the workshop of the Jena Painter, and Princeton's hydria may be connected with his atelier, as K. Kathariou has suggested (private communication, December 8, 2003). This workshop, however, mostly produced drinking vessels and only one hydria: Berlin 3768 (*ARV*² 1516.81, 1697; *BAPD* 231037). If one compares the Princeton hydria with a cup by the Jena Painter himself (Jena SAK 0465; *ARV*²

1512.14; *BAPD* 230970), the details of the griffin and the general style differ noticeably. Cf. also a cup in Boston by an imitator of the Jena Painter: Boston 01.8092 (*ARV*² 1518; *BAPD* 231056). Closer in the softness of the drawing and the expressive face of the griffin is a tondo on a cup by the Meleager Painter, who painted several hydriai: Malibu 82.AE.43 (*BAPD* 28788). The griffin's wings on the cup in Malibu, however, are drawn with less precision, while the facial details of the griffin and its rider differ markedly. Closer perhaps are the wings of Triptolemos's chariot on a cup in the Vatican by the Jena Painter: Vatican 16551 (*ARV*² 1513.24, 1697; *BAPD* 230980). (We are grateful to K. Kathariou for these references to the works from the Jena Painter's workshop.)

Griffins in general are quite rare on hydria, and I. McPhee (private communication, May 6, 2003) compares the Princeton vase to another kalpis of the same date, without suggesting they are from the same hand: Osnabrück A 3627 (G. Franzius, "Antiken im Kulturgeschichtlichen Museum der Stadt Osnabrück, III" *Boreas* 9 [1986]: 210, no. 6, pl. 32.3; *BAPD* 30365). There a nude youth adopts a similar pose to that of the woman on the Princeton hydria, as though dramatically reeling before the god's advent. For the bold, black-bordered drapery folds of the peplos worn by the woman on Princeton's kalpis, cf. a similarly posed woman attending Amyclone on another early Kerch-style kalpis, attributed by Schefold to the Herakles Painter and dated 370–60 BCE: St. Petersburg B 4125 (K. Schefold, *Untersuchungen zu den kertscher Vasen* [Berlin, 1934], no. 163, pl. 9.2; *BAPD* 7018). No vase with a griffin, however, has been attributed to the Herakles Painter. On a hydria once in the London art market, the seated woman attended by a maid in this stance may be Helen: formerly London art market (Christie's, *Antiquities*, auc. cat., November 7, 1990, London, lot 167; *BAPD* 41528). If so, the young male at the left may be Paris, lounging near the side handle in much the same way as the youth on the hydria in Princeton.

The reeling stance of the woman became a stock posture assumed by figures on many vases starting shortly before 400 BCE, often in advance of a wheeling chariot conveying a god or hero; cf. the Amazon or Persian on Princeton 2007–98 (Entry 19). There are a number of other examples of women moving away from a griffin carrying Apollo or a beardless youth: e.g., attributed to Group G, Paris, Louvre MN 750 (*ARV*² 1465.75; A. Papanastasiou, *Relations between Red-Figured and Black-Glazed Vases in Athens of the Fourth Century BCE* [Oxford, 2004], pl. 14; *BAPD* 230282). No divine epiphany is required, however, for the stance also becomes common among female attendants of

women and brides, and is standard on lekanis lids of the Otchët Group: cf., inter alia, Gotha AK 253 (*CVA* Gotha, Schlossmuseum 2 [Germany 19], pls. 69, 71; *BAPD* 8001).

For the Kerch style, so called after the modern name of ancient Pantikapaion, in the Crimea, see *ARV*² 1406–1509; Schefold, *Kertscher Vasen* (Berlin, 1930); id., *Untersuchungen*; I. I. Vdovichenko, "Kerch Vases," *Bosporos Studies* 3 (2003): 380–539 [in Russian]; K. Lapatin, "Kerch-Style Vases: The Finale," in *Colors of Clay*, 318–41; O. Jaeggi, *Attisch-rotfigurige Vasen des 4. Jhs v. Chr. Aus den Sammlungen des historisch-kulturellen Reservats in Kertsch* (Kilchberg, 2012).

Griffins, alone or in company with Amazons or antagonistic Arimasps, are well attested in fourth-century Attic vase-painting. For the iconography of Apollo with a griffin, see H. Metzger, *Les représentations dans la céramique attique du IV^e siècle* (Paris, 1951), 169–72; W. Lambrinoudakis, in *LIMC* 2 (1984), 229–30, pl. 212, nos. 363–69, s.v. "Apollon"; V. Paul-Zinserling, *Der Jena-Maler und sein Kreis: Zur Ikonologie einer attischen Schalenwerkstatt um 400 v. Chr.* (Mainz, 1994), 80–84. The connection between Apollo and the hybrid beast perhaps arose out of the griffin's association in the Near East with the sun, and its connection with Hyberborea, the region beyond the North Wind, where the native Arimasps were said to be in constant warfare with griffins, and where Apollo was thought to winter (see, inter alia, Plutarch, *De E apud Delphos* 398d). Griffins are most commonly depicted as part of a grypomachy, a subject that first becomes popular at the beginning of the fourth century. In art their opponents are commonly interpreted as Arimasps, though in appearance they can be difficult to distinguish from Amazons since both wear the same garb. The griffin rarely occurs as a companion of Apollo in the fifth century; in one of their earliest pairings, of about 420 BCE, on a bell-krater near the Dinos Painter, Apollo is astride the griffin and carrying a laurel branch, as on the Princeton hydria: Berlin F 2641 (*ARV*² 1155.8; *BAPD* 215308).

Small hydriai such as this are quite popular in the fourth century, although not as numerous as kraters and pelikai. The ornament, with dotted ovolo above and below the figure scene as well as on the rim, is standard on hydriai of the second quarter of the century. A reasonably close parallel for the elaborate floral ornament occurs on an unattributed kalpis in the British Museum, which shows Apollo riding a swan, another common mount for the god in the fourth century: London E 232 (*CVA* London, British Museum 6 [Great Britain 8], pl. 96.3; *BAPD* 5768). (We are grateful to K. Kathariou for this reference.)

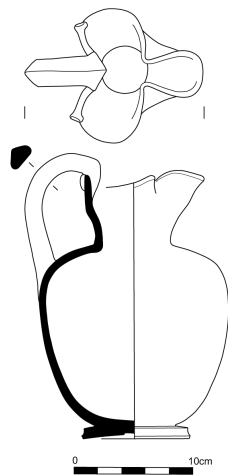
OINOCHOAI (NOS. 36-39)

Plates 40; 41, 1

Accession Number 1997-442

PROVENANCE 1997, sale, Atlantis Antiquities, Ltd. (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Trefoil mouth with slightly flaring lip. Interior of mouth and neck black. At bottom of neck, sloppily executed labyrinthine meander, framed by paired horizontal lines. Ridged handle, black, triangular in section, rising just above the mouth, with small *rotelle*, painted red, flanking the juncture. Tapering ovoid body. Figure panel framed laterally by embattled meanders framing concentric squares. Lateral frames constrict in width at the top, framed by vertical lines. Frieze of slender black tongues at top of figural panel. Reserved groundline. Pair of thin red bands circle the body below the groundline. Ring foot, with flat top, concave molding, and reserved underside—nearly flat, but slightly concave—with circular depression in the center (diam. 1.9 cm).



SUBJECT Duel between two beardless hoplite warriors. The warrior at the right falls backward, with both of his legs splaying diagonally in front of his upright torso. His left leg is flexed and foreshortened, concealing the lower leg behind the frontal thigh. His left foot and toes, including toenails and small wrinkles, are shown fully frontal and bear the entirety of his weight. His right leg extends in profile before him, barely flexed, with the right foot raised slightly off the ground. While falling, his head lolls downward and his eye rolls upward, intimating imminent death. The warrior has been wounded by his opponent's spear, and red blood, now worn, flows from two pairs of wounds on his torso and left thigh. He wears greaves with ankle padding, the kneecap of which juts out from the frontal thigh of his left leg. The lappets of his cuirass are decorated with a dot pattern. The undergarment is decorated with crosses and lacks fold lines, perhaps

suggesting the stiffness of leather, while its fringe consists of unhemmed, crosshatched lines. The one visible shoulder plate of the cuirass is decorated with a star. His Attic helmet has a raised black cheek flap which reveals sideburns beneath. He drapes a cloak over his right shoulder and carries a large round shield that covers most of his torso. The shield bears a black silhouetted scorpion device, placed within a pair of compass-drawn incised lines and a rim—also compass drawn—decorated with small circles. The shield is overlapped by the meander border at the right. The warrior's scabbard extends beneath the shield, as does a pointed object with a central spine, presumably the point of his opponent's spear. The location and angle of the spear point suggest that it has already pierced the warrior's body and broken on contact with the shield. His own spear just misses the leg of his adversary, while the spear butt disappears beneath the meander border at the right.

The victorious warrior at the left charges forward to the right, with his left foot extended beyond the flailing right foot of his opponent. He has a wide stance, with both legs slightly bent. He thrusts the shield on his left arm forward, revealing its foreshortened interior and *porpax* (strap for the arm), the latter with a palmette flange. With his right arm bent and his right hand lowered to his waist, he jabs his spear into his opponent's side, twisting his torso back in a three-quarter view. Unlike his opponent, he does not carry a sword. His greaves have ankle padding. His cuirass has plain lappets, and the shoulder flaps are decorated with stars and running animals. A frieze of embattled meanders framing squares runs across the midriff of the cuirass. Beneath the cuirass the warrior wears a *chitoniskos* with elaborate multiple folds, which swirls behind him, suggesting rapid movement. The crest of his Chalcidian helmet extends behind his back and beyond his right forearm.

ATTRIBUTION AND DATE Attributed to the Terpsalos Painter [J. Gaunt]. Circa 500–490 BCE.

DIMENSIONS AND CONDITION h. 24.4 cm; diam. 15.7 cm; diam. of mouth (lateral) 11.3 cm; diam. of mouth (back to front) 8.3 cm; diam. of foot 9.3 cm. Broken and mended, but repaired in its entirety, aside from a small lacuna on the back of the vase, a section at the back of the trefoil mouth (both gaps restored in plaster), a chip on top of the handle, and a wide crack across the nose guard of the defeated warrior. Black

gloss worn in places, in particular around the handle and the lip, suggesting heavy use. Modest repainting around some cracks, as well as on the victorious warrior's lower leg, and most of the right foot of the defeated warrior. Handle reattached in antiquity using bronze pins, traces of which are preserved in four drill holes, three at the top and one at the base of the handle. Two shallow indentations in the body of the oinochoe, one around the thighs of the defeated warrior and the other on the reverse, made when the clay had not yet dried, presumably when someone in the workshop lifted the vase with one hand.

TECHNICAL FEATURES Preliminary sketch. Relief contours. Accessory color. Red: handle *rotelle*; stripes circling the body; inscriptions; blood; ankle padding. Dilute gloss: sternomastoids; leg muscles; and details on the defeated warrior's foreshortened left foot.

INSCRIPTIONS ΛΥΣΕΑΣ ΚΑΛΟΣ ("Lyseas is handsome!") to the right of the head of the victorious warrior, just beneath the tongue pattern. ΝΑΙΧΙ ("Oh Yes!") below the central shield and following the curve of the defeated warrior's extended right leg; retrograde. ΗΟ ΠΑΙΣ ΚΑΛΟΣ ("The boy is handsome") down the left side of the panel, behind the victorious warrior; retrograde.

BIBLIOGRAPHY *Princeton Record* 57 (1998): 196, 198 [illus.].

COMPARANDA For the Terpaulos Painter, see *ARV*² 308; *Paralipomena* 357; *BAdd*² 212; D. C. Kurtz, *Athenian White Lekythoi: Patterns and Painters* (Oxford, 1975), 80, 95; W. G. Moon and L. Berge, *Greek Vase-Painting in Midwestern Collections* (Chicago, IL, 1979), 144–45. The Terpaulos Painter was first given his name by Beazley in a note on his inscriptions, with reference to an oinochoe of shape 2 in Rome (from Cerveteri), which depicts a satyr with the name Terpaulos, "the one who gives pleasure with the pipes": Villa Giulia 2647 (*ARV*² 308.1; J. D. Beazley, "Some Inscriptions on Vases: VII," *AJA* 61 (1957): 6, no. XII; *BAPD* 203166). The Rome oinochoe also has a ridged handle and red *rotelle*. Although the isolated satyr is not framed laterally or above, the groundline consists of a frieze of embattled meanders framing concentric squares, similar to the lateral frames on Princeton's oinochoe. The satyr on the oinochoe in Rome wears anklets in added red that resemble the greave pads of the warriors in Princeton. Another satyr given the name Terpaulos occurs on a vase in Berlin signed by Smikros: Berlin 1966.19 (*Paralipomena* 323.3 *bis*; *BAPD* 352401). These are the only two vases bearing the name, and the similar subject and composition perhaps speak to a connection between the Terpaulos Painter and the Pioneers.

A third oinochoe of shape 2 attributed to the Terpaulos Painter, in Cerveteri, features ornamental designs similar to those found on Princeton's oinochoe: *ARV*² 308.2; *BAPD* 203167. The groundline on that oinochoe is painted as an embattled meander framing reserved squares, and the young victor on the body carries a ribbon bearing a labyrinthine meander like that on the neck of Princeton's oinochoe. Variations of this type of meander were also popular within the workshop of the Pioneers, a further connection between the painter and this workshop.

A fourth oinochoe of this shape has been attributed to the Terpaulos Painter, also from Cerveteri and currently in the Villa Giulia (*ARV*² 308.3, 1597; S. Muth, *Gewalt im Bild: Das Phänomen der medialen Gewalt im Athen des 6. Und 5. Jahrhunderts v. Chr.* [Berlin, 2008], 211, fig. 132; *BAPD* 203168). This vase features the only other occurrence of the *kalos* name Lyseas, albeit here in black letters on a reserved groundline. The vase depicts a retreating hoplite, the details of which are very similar to those on Princeton's oinochoe: cf. the folds of the warrior's *chitoniskos*, which are carefully delineated with closely spaced relief lines; the long helmet crest; the frontal eye, open at the inner end, with the pupil toward the opening; and the careful drawing of the ear within the minimal space afforded by the helmet. The shield of the hoplite in Rome has been pierced by an arrow, another rare instance of a weapon shown penetrating a shield, like the spear on the Princeton jug. Although the cuirasses of the warriors in Rome and Princeton are of different types, they both bear friezes of embattled meanders framing reserved squares and leaping animals on the shoulder flaps.

Beazley suggested that a fifth oinochoe, of shape 1, was "probably" by the Terpaulos Painter: St. Louis 3283 (*ARV*² 308.4; Moon and Berge, *Midwestern Collections*, 144–45, no. 82; *BAPD* 203169). It too shows a single figure, a maenad, surrounded by floral motifs. There is nothing in the figure drawing that would suggest separating this oinochoe from the others by the Terpaulos Painter, but there are no other females with whom to compare the maenad. The florals, which come to the front to frame the single figure, led Kurtz (*Lekythoi*, 80) to associate this oinochoe with the Berlin Painter and members of his circle, in particular the Dutuit Painter, a connection earlier noted by Jacobsthal: P. Jacobsthal, *Ornamente griechischer Vasen* (Frankfurt, 1927), 78. The Dutuit Painter decorated at least eight oinochoai, including four of shape 1: cf., with the oinochoe in St. Louis (*supra*), the florals on London E 511 (*ARV*² 307.9; *BAPD* 203151). It is no coincidence that, in *ARV*², Beazley's list of attributions to the Dutuit Painter is followed by that of the Terpaulos Painter.

A sixth vase was associated by Beazley with the Terpaulos Painter, a lekythos with warriors arming: Agrigento 23 (ARV² 308.5; BAPD 203170). The shape is similar to the principal type decorated in the large black-figure workshop of the Sappho and Diosphos Painters, with which the Dutuit Painter was also associated: C. H. E. Haspels, *Attic Black-Figured Lekythoi* (Paris, 1936), 94. In addition, the neck florals are reminiscent of those on the body of the oinochoe in St. Louis (*supra*). Details of the figure drawing, however, including the curled nostrils and the drawing of drapery, as well as the crowded composition, suggest that this lekythos may not have been painted by the Terpaulos Painter himself.

Many features of the Princeton vase are relatively common in vase-painting of the Late Archaic and Early Classical periods. The scorpion device occurs on the shields of a wide range of individuals, including hoplites, *hoplitodromoi*, and barbarian warriors, suggesting that the motif does not have any particular iconographic significance: cf. a nearly contemporary cup attributed to the Proto-Panaetian Group, Paris, Louvre G 25 (ARV² 316.5, 1592; BAPD 203243), which features a profile scorpion as a shield device for a young warrior; by the Nikosthenes Painter, Baltimore 48.2747 (S. Albersmeier, ed., *The Art of Ancient Greece: The Walters Art Museum* [Baltimore, MD, 2008], 76–77, no. 21; BAPD 9023363), which shows a *hoplitodromos* in the tondo carrying a shield with a scorpion device; a column-krater once in Vienna attributed to the Eupolis Painter, formerly Vienna 640 (CVA Vienna 2 [Austria 2], pl. 93.4; BAPD 13548), which depicts an Amazon bearing a shield emblazoned with a scorpion. Despite the occurrence of the motif on a range of figures, the scorpion may have been associated with ill omen and thus, perhaps, a fitting emblem for the defeated hoplite: see, for instance, E. Grabow, *Schlängenbilder in der griechischen schwarzfigurigen Vasenkunst* (Münster, 1998), 85–86; E. Anne Mackay, “The Baneful Hedgehog of Ancient Greece,” in *Rich and Great: Studies in Honour of Anthony J. Spalinger on the Occasion of His 70th Feast of Thoth*, eds. R. Landgráfová and J. Mynářová (Prague, 2016), 232–34. Alternatively, Rotroff has suggested a sympotic reading of the motif, albeit in connection with a stamnos that bears a scorpion playing the pipes as opposed to the more standardized scorpion shield devices: S. Rotroff, “A Scorpion and a Smile: Two Vases in the Kemper Museum of Art in St. Louis,” in *Athenian Potters and Painters*, vol. 3, 165–66.

For the apparent discrepancy between hoplite duels and actual warfare as conducted in the Late Archaic period, with the conclusion that such scenes represent an idealizing and heroizing attitude regarding the practice of war, see C. Ellinghaus, *Aristokratische Leitbilder—Demokratische Leitbilder: Kampfdarstellungen auf*

athenischen Vasen in archaischer und frühklassischer Zeit (Münster, 1997), 95–155. For the view that hoplite duels are evidence for how warfare was actually perceived and psychologically experienced, see T. Hölscher, “Images of War in Greece and Rome: Between Military Practice, Public Memory, and Cultural Symbolism,” *JRS* 93 (2003): 4–8. For the changing nature of Athenian military imagery in the Late Archaic and Early Classical periods, see J. Bažant, *Les citoyens sur les vases athéniens du 6^e au 4^e siècle av. J.-C.* (Prague, 1985), 7–12; Muth, *Gewalt im Bild*, 139–238; R. Osborne, *The Transformation of Athens: Painted Pottery and the Creation of Classical Greece* (Princeton, NJ, 2018), 93–116. The subject of dueling hoplites retained its popularity in the Late Archaic period, although it declined rapidly thereafter, with battles between hoplites and differently armed foes, including Persians and cavalrymen, replacing hoplites fighting one another. For the changing relationship and frequency of depictions of hoplites and other warriors, such as cavalrymen, peltasts, and barbarians, see F. Lissarrague, *L'autre guerrier: Archers, peltastes, cavaliers dans l'imagerie attique* (Paris, 1990). Images of single hoplites also decline in popularity, with more than three-quarters of such compositions occurring on pots painted before 480. Nevertheless, the single hoplite remains popular with some artists and workshops, such as the Berlin Painter: cf. Vienna 654 (ARV² 201.67; BAPD 201875). Far more popular at this time are scenes of arming and departing warriors. For the argument that the decline in the popularity of dueling hoplites in the Archaic period and the increasing popularity of arming scenes in the Classical period represents a shift from Archaic individuality to Classical collectivity, see Osborne, *Transformation of Athens*, 87–121. The equal attention given on Princeton's vase to both victor and victim shows an increased concentration on the losing hoplite in this period, with a more overt example being the hoplite on the oinochoe in Rome by the Terpaulos Painter (*supra*), who flees before a hail of arrows. For the argument that the more explicitly violent and sympathetic treatments of the losing hoplite are a response to the Athenians' actual experience of war, such as with the Persians, see Ellinghaus, *Aristokratische Leitbilder*, 95–155. Muth (*Gewalt im Bild*, 182–214) has recently shown that this development takes place well before major Athenian military conflicts, arguing instead that the scenes describe and intensify an agonal ethos in Athens predicated on the display of a spectrum of strength.

The generic “ho pais kalos” inscription is far more common than those naming particular youths, allowing the viewer to associate the inscription freely with an individual of his choice, or with the figural decoration. For a discussion of the function of this inscription as a reference both to the depicted imagery and perhaps to a

symposiast viewing and reading the inscription, see F. Lissarrague, “Publicity and Performance: *kalos* Inscriptions in Attic Vase-Painting,” in *Performance Culture and Athenian Democracy*, eds. S. Goldhill and R. Osborne (Cambridge, UK, 1999), 357–73. “Naixi” usually occurs alongside *kalos* inscriptions and presumably serves as an affirmative to the designation

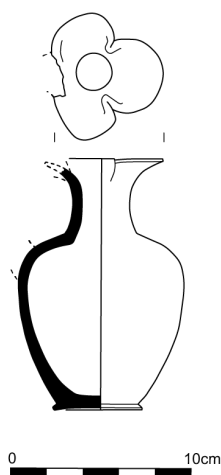
of beauty, as is made clear when it immediately follows the *kalos* inscription: cf., e.g., the Berlin Foundry Cup, Berlin F 2294 (*ARV*² 400.1; *BAPD* 204340). The affirmative exclamation can also be separated from the *kalos* inscription, perhaps suggesting a response to the praise: cf. Naples 86331 (*ABV* 678; *BAPD* 306485); London E 52 (*ARV*² 432.59; *BAPD* 205104).

Plate 41, 2–6

Accession Number Y1943-98

PROVENANCE 1943, gift, Mr. and Mrs. Allan Marquand (Princeton, NJ) to Princeton University. Said to be from Pergamon.

SHAPE AND ORNAMENT Trefoil mouth. Narrow neck with short band of ovolo at its base. Interior of mouth and neck black. Tapering ovoid body. Reserved band below the unframed figure. Disk foot; underside reserved.



SUBJECT Athlete. The single nude athlete, a beardless youth, stands in profile to the right, his arms outstretched before a starting post. His weight rests on his right leg, with his left leg flexed and slightly advanced.

ATTRIBUTION AND DATE Unattributed. Late fifth century BCE.

DIMENSIONS AND CONDITION h. 14.0 cm; diam. 9.2 cm; diam. of mouth (lateral) 7.2 cm; diam. of mouth (back to front) 6.2 cm; diam. of foot 5.0 cm. Handle lost, with a hole on the reverse where it joined the upper body and further losses where it met the trefoil mouth. Mouth mended from large pieces. Body intact. Foot broken in multiple places: traces of glue suggest the breaks were once restored with another fragment, no longer preserved. Surface worn, with significant losses to black gloss below the groundline and on either side of the athlete's legs. Many relief lines used for the anatomical details are heavily worn. Gloss misfired mottled red on either side of the youth's upper body and head. Black mark on the athlete's right wrist appears to be modern.

TECHNICAL FEATURES The painter seems not to have filled the space between the youth's legs after adding the eighth-inch lines.

BIBLIOGRAPHY Unpublished.

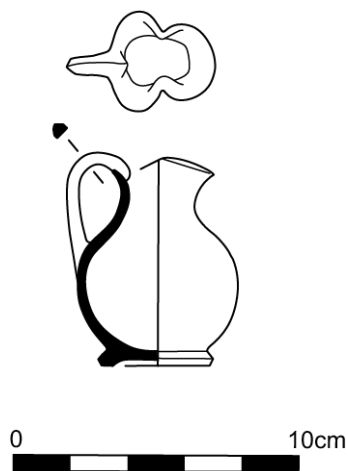
COMPARANDA Small oinochoai of shape 2, with simple ornamental designs and rather hasty figural drawing, often with nude athletes, are produced with frequency in the late fifth and fourth centuries. The principal source is the workshop of the Fat-Boy Group, for which see *ARV*² 1484–94, 1695–96, 1708; *Paralipomena* 497–98; *BAdd*² 382. The Fat-Boy Group, however, almost exclusively depicted multi-figural compositions, commonly an athlete between two youths. In addition, they predominantly decorated oinochoai with black tongues above and ovolo below the figural scene. In comparison with that of Princeton's oinochoe, the figural drawing of the Fat-Boy Group appears hasty and untidy: cf., inter alia, the nude Eros on Osnabrück 100 (*ARV*² 1708.136 *ter*; *BAPD* 275726); the nude athlete on Ferrara 37398 (*ARV*² 1485.41 *bis*; *BAPD* 230549). Beazley isolated a group of oinochoai of shape 2 as related to the Fat-Boy Group that show a single youth before a small pillar, and are thus compositionally more akin to Princeton's oinochoe: cf. Laon 37.1046 (*ARV*² 1493.6; *BAPD* 230753), which also has a reserved groundline and a narrow band of ovolo above the figure. Once again, the drawing, especially in the facial details, is more debased than that on Princeton's oinochoe. This may suggest that Princeton's oinochoe should be dated at the end of the fifth century, rather than into the fourth. The Shuvalov Painter was a prolific decorator of oinochoai of shape 2 between about 440 and 410 BCE, although his ornament and figural drawing is far more elaborate and careful. A closer parallel for the shape and figural drawing can be found on an unattributed vase once in the Zürich market, which shows a flying Eros spotlighted against the black gloss: once on the Zürich market (Arete, *Galerie für Antike Kunst, Griechische Schalen und Vasen* 20, auc. cat. [Zürich, 1983], no. 33; *BAPD* 13546), on which, cf., in particular, the drawing of the contours of the hips and the detailing of the eyes. The proportions of the figures and the overall shape of the bodies are also quite similar, with small torsos, a deeply arched back, and high hips.

Plate 42, 1–4

Accession Number Y1953-22

PROVENANCE Ex collection Franz von Matsch (Vienna); 1953, sale, Parke-Bernet Galleries (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Miniature in size, with continuous curve from mouth to foot. Trefoil mouth surmounting a short neck. Interior of neck black. Ridged handle, black, triangular in section. Figural panel framed above by ovolo, and at the sides and bottom by simple reserved bands. Low ring base; underside reserved.



SUBJECT Chubby child in profile crawling to the left. The nude child crawls toward a jug on the ground, possibly a chous, which is overlapped by the frame of the panel. His mouth is open, and his head is held vertically. The baby's arms are straight, with his palms pressed against the ground. His right knee is tucked underneath his body as he moves forward, while his left leg and foot extend behind him, the former slightly flexed. The baby wears a girdle of amulets across his chest.

ATTRIBUTION AND DATE Attributed to the Crawling Boy Workshop [J. R. Green]. Circa 420 BCE.

DIMENSIONS AND CONDITION h. 7.5 cm; diam. 5.6 cm; diam. of mouth (lateral) 3.5 cm; diam. of mouth (back to front) 3.1 cm; diam. of foot 4.2 cm. Small losses of black gloss throughout. Sections of the foot restored.

BIBLIOGRAPHY CVA Vienna I (Germany 5) 15, pl. 8.9; G. van Hoorn, *Choes and Anthesteria* (Leiden, 1951), 192, no. 988; Parke-Bernet Galleries, *Egyptian, Greek and Roman Art; Gothic & Renaissance Art*, auc. cat., January 15, 1953, New York, NY, lot 83; F. F. Jones, "A Miniature Jug," *Princeton Record* 12 (1953): 37; J. R.

Green, "Some Alterations and Additions to van Hoorn 'Choes and Anthesteria' (Leiden, 1951)," *BICS* 8 (1961): 27, no. 91; id., "Choes of the Later Fifth Century," *BSA* (1971): 216; Neils and Oakley, *Coming of Age*, 146 [illus.], 285, no. 96; J. H. Oakley, *A Guide to Scenes of Daily Life on Athenian Vases* (Madison, WI, 2020), 34, fig. 1.36; *BAPD* 12517.

COMPARANDA For the Crawling Boy Workshop, see Green, "Choes," 213–20. Green ("Choes," 215–16) lists Princeton's oinochoe under the Class of the Copenhagen Choes, a subsection of the larger workshop distinguished from other late fifth-century oinochoai by their globular body, drawn-up mouth, and low ring base: cf. Copenhagen 10120 (Green, "Choes," pl. 33c; *BAPD* 1370). Princeton's oinochoe is one of the larger from the class, which are on average around 7 cm in height.

For the drawing, cf. Athens 1556 (L. Deubner, *Attische Feste* [Berlin, 1932], pl. 29.1; van Hoorn, *Choes and Anthesteria*, 66, no. 51), which van Hoorn, and Neils and Oakley consider to be by the same hand (Neils and Oakley, *Coming of Age*, 285, n. 96). Cf. also Copenhagen 10121 (van Hoorn, *Choes and Anthesteria*, fig. 538, no. 486; *BAPD* 1369).

Beginning with the studies of Deubner (*Attische Feste*) and van Hoorn (*Choes and Anthesteria*), choes and their iconography have almost invariably been associated with the Anthesteria, a three-day Athenian wine festival in honor of Dionysos. The second day of the festival was called Choes and involved drinking contests, including one in which participants sat in silence and drained a full chous of wine. Following the example of Deubner and van Hoorn, subsequent scholars have attempted to use the imagery of choes to re-create features of the festival not found in the literary testimony: see, e.g., H. Rühfel, *Kinderleben im klassischen Athen: Bilder auf klassischen Vasen* (Mainz, 1984). The iconography of miniature choes, like Princeton's, concentrates on the lives of infants and small children. It has been argued that as part of the Anthesteria children between three and four years of age were crowned with flowers and given these miniature jugs as gifts: see J. Bažant, "The Iconography of the Choes Reconsidered," *Listy Filologické* 98 (1975): 72–78; M. Stern, "Kinderkännchen zum Choenfest," in *Thiasos: Sieben archäologische Arbeiten*, Castrum Peregrini 132–33 (Amsterdam, 1978): 27–37; Rühfel, *Kinderleben*, 131–46; Neils and Oakley, *Coming of Age*,

145–46. For the connection between the miniature size of the chous and the age of the child depicted on the vessel, see Bažant, “Iconography of Choes,” 72–78; Stern, “Kinderkännchen,” 31; Neils and Oakley, *Coming of Age*, 145.

Since crawling babies should be considerably younger than three years old and since most of the children on choes are not shown in the act of crowning, it is possible that the scenes on choes do not refer to the official crowning of children during the Anthesteria but were simply gifts to children of a wider range of ages. For the argument that scenes of children on choes do not represent the official proceedings of the festival but rather contained veiled references, such as a depicted chous, to future Choes contests in which the baby will participate, see R. Hamilton, *Choes and Anthesteria: Athenian Iconography and Ritual* (Ann Arbor, MI, 1992), 113–22. Many of the miniature choes have been found in children’s graves in Athens, and it

has been speculated that they were provided for children who died before they could participate in the festival, perhaps explaining the discrepancy between the age of the child depicted and the age at which the crowning of children took place at the Anthesteria: see A. Rumpf, “Attische Feste–Attische Vasen,” *BJb* 161 (1961): 208–14; Green, “Choes,” 189; Rühfel, *Kinderleben*, 125–74. For maturation rites in Greek art, see Smith, *Religion in the Art*, 236–40.

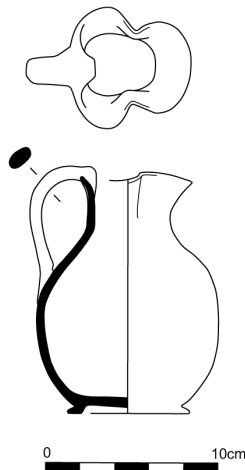
The production of small choes was limited to between the last quarter of the fifth century and the first quarter of the fourth century, although the Anthesteria festival was fully developed long before the end of the fifth century. For a link between the Peloponnesian War and the production of small choes as part of a cultic response to a social crisis, see G. L. Ham, “The Choes and Anthesteria Reconsidered: Male Maturation Rites and the Peloponnesian Wars,” *Bucknell Review* 43, no. 1 (1999): 201–18.

Plate 42, 5–8

Accession Number y1962-13

PROVENANCE 1962, bequest, George Rowley to Princeton University.

SHAPE AND ORNAMENT Miniature in size, with continuous curve from mouth to foot. Trefoil mouth. Interior of neck black. Black vertical handle, round in section. Globular body. Figure panel bordered above and below by ovolo, and at the sides by reserved bands. Low ring base; lower section of base reserved; underside coated with reddish *milto*s.



SUBJECT Two nude boys facing each other. The boy at the left runs in profile to the right, carrying an omphalos cake in his outstretched right hand. Both his legs are slightly flexed at the knees. His right arm raises the omphalos cake while his left extends diagonally downward with his hand open. The boy at the right stands facing left, with his torso in three-quarter view and his head in profile. His straight right leg is in profile while his left leg is slightly bent and frontal in a relaxed contrapposto pose. He grasps a roller, a stick with a wheel on its end, in his right hand and extends his left arm to the opposite side for balance. Both figures wear fillets, underneath which flow curls of long hair.

ATTRIBUTION AND DATE Unattributed. Circa 420–410 BCE.

DIMENSIONS AND CONDITION h. 14.4 cm; diam. 10.6 cm; diam. of mouth (lateral) 7.1 cm; diam. of mouth (back to front) 6.1 cm; diam. of foot 7.2 cm. Broken and mended. Handle reattached. Much of the front lobe of the trefoil mouth restored, with small chips revealing white plaster. Much of the waist of the

boy at the left repainted. Section of the panel above and between the two figures misfired splotchy red.

TECHNICAL FEATURES Preliminary sketch. Accessory color. White: fillets. Fillets also executed in relief.

BIBLIOGRAPHY R. Hamilton, *Choes and Anthesteria: Athenian Iconography and Ritual* (Ann Arbor, MI, 1992), fig. 18; Neils and Oakley, *Coming of Age*, 146 [illus.], 287, no. 101; K. Gkounkoulé and D. Karakatsané, eds., *To ελληνικό παιχνίδι: Διαδρομές στην ιστορία του* (Athens, 2008), 52, fig. 22; *BAPD* 21462.

COMPARANDA For the style of drawing, cf. Athens 1555 (G. van Hoorn, *Choes and Anthesteria* [Leiden, 1951], no. 50, fig. 255; *BAPD* 16513), which Neils and Oakley (*Coming of Age*, 287) suggest may be by the same hand. For the shape and its connection with the Anthesteria, see Princeton y1953-22 (Entry 38). The omphalos cake was an important aspect of the Anthesteria. In the Choes, the contest that took place on the second day of the festival, the first man to finish his chous of wine received a cake as a prize. Although the type of cake depicted on choes differs widely, the most common is the omphalos cake, with a knob in the center from which wedges radiate, as on Princeton's: cf. Athens 15875 (van Hoorn, *Choes and Anthesteria*, fig. 24, no. III; *BAPD* 1072). For the iconography of the cake and its significance in the Anthesteria, see van Hoorn, *Choes and Anthesteria*, 41–44. Although children would not have been awarded an omphalos cake at the festival, scenes of the cake in combination with children could function as an iconographic reference to future Choes contests in which the children would partake, or could simply suggest that children at the festival were attracted to such treats: see Hamilton, *Choes and Anthesteria*, 117.

As van Hoorn noted, it is often difficult to distinguish an *amaxis* (toy roller) from a small cart in profile, the latter often used by children on choes to transport cakes or choes: cf., for a cart, Brunswick 1915.38 (van Hoorn, *Choes and Anthesteria*, fig. 89, no. 397; *BAPD* 15996); for a toy roller, Leiden KVB 64 (van Hoorn, *Choes and Anthesteria*, fig. 80, no. 615; *BAPD* 15980). If it is a cart, its small size suggests that it is a miniaturized or toy version of the wagons used during the Choes, on which male revelers travel as part of the festival.

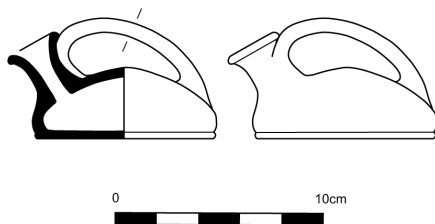
ASKOI (NOS. 40-41)

Plate 43

Accession Number y1955-3245

PROVENANCE 1955, sale, Münzen und Medaillen AG (Basel) to Princeton University.

SHAPE AND ORNAMENT Round, shallow body, black, with convex walls forming a low, domed upper surface. Narrow-necked, flaring spout rising obliquely from the shoulder. Interior of spout and neck black. Black strap handle, flattened oval in section, extending from back of spout to opposite shoulder. Continuous reserved stripe serves as a groundline for figural decoration. Slender torus ring base, with flat, reserved underside.



SUBJECT Lion and boar. The growling lion, with its tongue sticking out, stands to the left of the spout, facing it. Its four feet are on the ground, and its tail curls behind its hind legs. The boar faces the lion on the opposite side, also braced on all four legs and awaiting its opponent with tusks bared.

ATTRIBUTION AND DATE Attributed to the Group of Agora P5562 [J. D. Beazley]. Circa 470 BCE.

DIMENSIONS AND CONDITION h. 5.8 cm; w. 10.1 cm; diam. 8.9 cm; diam. of mouth 0.4 cm; diam. of foot 8.8 cm. Intact. Black gloss rather matte. Wear and abrasion overall, in particular on the handle and around the mouth of the spout. Minor incrustation on the bottom surface.

TECHNICAL FEATURES Preliminary sketch. Relief contours. Accessory color. Dilute gloss: ridges on boar's back, its bristly hide, and details of its snout; mane and ribs of lion. Reserved areas apparently received only a faint wash of *miltos* and are consequently a pale, reddish buff.

BIBLIOGRAPHY *ARV*² 776.1; Münzen und Medaillen AG, Basel, Auction Sale XIV, *Classical Antiquities*, June 19, 1954, no. 79, pl. 17; H. Hoffmann, *Sexual and Asexual Pursuit: A Structuralist Approach to Greek Vase Painting* (London, 1977), II, no. 27, pl. 2.4; *Ancient Art: The Development of the Greek and Roman Figural and Animal Styles*, exh. cat., Jane Voorhees Zimmerli

Museum, Rutgers University (New Brunswick, NJ, 1981), 20–21; *BAPD* 209577.

COMPARANDA For the Group of Agora P 5562, see *ARV*² 776–77; *BAdd*² 288. The name-vase of the Group also features a carefully drawn boar: Athens, Agora P 5562 (*ARV*² 777.2; *BAPD* 209578). The details of the boar are very similar to those on Princeton's askos: cf., in particular, the execution of the eye with a long tear duct, the high arching hook of the shoulder contour, the protruding nasal tip, and the dilute gloss for the bristles. Beazley (*ARV*² 777) suggested that “the two may be by one hand.” Hoffmann listed another askos with a boar and opposing lion as being from the Group, but it is clearly later and unrelated: Milan 3643.14 (Hoffmann, *Pursuit*, II, no. 25, pl. 17.3; *BAPD* 13940). Beazley (*ARV*² 777, top) thought two other vessels, each featuring donkeys, were “akin” to the Group of Agora P 5562, but the connection is difficult to discern: askos New York 23.160.57 (*ARV*² 971.6; *BAPD* 213226); chous Munich SH 2469 (*ARV*² 971; *BAPD* 213228).

For askoi, see J. D. Beazley, “An Askos by Macron,” *AJA* 25 (1921): 325–36; B. A. Sparkes, L. Talcott, and G. M. A. Richeter, *Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C.: Part 1; Text, Agora 12* (Princeton, NJ, 1970), 157–60; Hoffmann, *Pursuit*, I; L. Massei, *Gli askoi a figure rosse nei corredi funerari delle necropoli di Spina* (Milan, 1978); Robertson, *Art of Vase-Painting*, 105–6; M. B. Moore, *Attic Red-Figured and White-Ground Pottery, Agora 30* (Princeton, NJ, 1997), 55–57. In his 1921 publication, Beazley identified eleven different types of askoi, while in *ARV*² he seems to have modified these groups into two, with one characterized by a low body and the other by a tall body. In order to avoid confusion with Beazley's multiple numbering systems, Sparkes and Talcott (*Agora 12*) simplified the groups into shallow and deep askoi, with variations, a system followed subsequently by Moore (*Agora 30*). The earliest Attic red-figure askoi are deep, with high sides and flat tops; these are often ring-shaped, perhaps inspired by ring-askoi from East Greece, where they were a staple. A trio of early deep askoi from a shipwreck off Sicily have been attributed to Epiktetos: Gela 36349, 36350, 38007 (D. Paleothodoros, *Épiktétos* [Namur, 2004], nos. 141–43, pls. 41, 42.2, 43.1–2; *BAPD* 18431, 18610, 9033918). Further early examples have been attributed to the Painter of Berlin 2268 (Paris, Louvre G 609: *ARV*² 157.89; *BAPD* 201495) and to Makron (Providence 25.074: *ARV*² 480.338; *BAPD* 205021).

Makron also painted an early shallow askos, like the one in Princeton, which became the canonical layout: Brunswick 1923.30 (*ARV*² 480.339; *BAPD* 205022). The shallow askos steadily increases in popularity throughout the fifth century, with the handle rising increasingly high, and with the high dome seen on Makron's shallow askos falling out of fashion. Proportions of askoi tend to become broader and lower moving through the fifth century. However, the development of the shape was not strictly linear. Although this askos does not have a high dome, its low handle and, more importantly, its figural style, place it relatively early in the development of figured askoi. On later askoi, the nipple on the upper surface is articulated into a molding that simulates a lid: cf. Athens, Agora P 1856 (Hoffmann, *Pursuit*, 11, no. 14, pl. 1.4; *BAPD* 5753).

As noted by Hoffmann (*Pursuit*, 3), pairings of animals often juxtapose "natural animals," such as boars and lions, which are paradigmatic adversaries in poetic similes. For Hoffmann, themes of the chase relate to the "betwixt and between" character of sacrifice, making them suitable for a shape that he believes to have been primarily intended as a libation vessel for the tomb. Barringer, although focused on human hunting scenes, emphasizes the metaphoric significance of pursuit scenes in general, which often allude to the heroic *arete* and are thus appropriate for a funerary setting: J. M. Barringer, *The Hunt in Ancient Greece* (Baltimore, MD, 2002), 10–69. In Homeric similes, boars are often symbolic of a defeated but worthy enemy, with lions identified as the deadliest of adversaries: C. Sourvinou-Inwood, "Reading" *Greek Death: To the End of the*

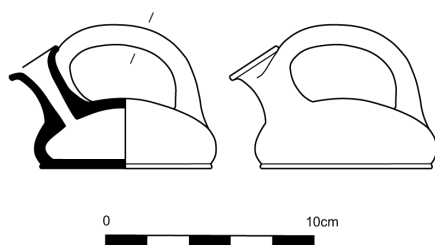
Classical Period (Oxford, 1995), 226. See also, for further funerary and heroic discussions of lion pursuits, F. Hölscher, *Die Bedeutung archaischer Tierkampfbilder* (Würzburg, 1972); G. Markoe, "The 'Lion Attack' in Archaic Greek Art: Heroic Triumph," *ClAnt* 8 (1989): 86–115. For more on the significance of boars in Greek culture, see L. Calder, *Cruelty and Sentimentality: Greek Attitudes to Animals, 600–300 BC* (Oxford, 2011), 76–77. However, as noted by Boardman, many decorated askoi found in Athens come from domestic contexts, and scenes of libation on contemporary Athenian vases never show askoi in use. The shape itself, which produces two semicircular fields, lends itself to quadruped animals, which, when depicted in general on various shapes, are often involved in some form of pursuit or hunt: J. Boardman, "Betwixt and Between," *CR* 29 (1979): 118–20. Furthermore, the form of the spout, with its narrow opening, is likely indicative of its function as an oil, rather than wine, container. It has also been suggested that askoi could have been used for vinegar: see, most recently, I. McPhee, "The Red-Figured Pottery from Torone, 1981–1984: A Conspectus," *MeditArch* 19–20 (2006): 129–30. For a recent overview of animal fight scenes, with a focus on how the wild otherness of animals, as expressed through the depiction of bodies and postures, serves as a means to define the human self, see C. Beier, "Fighting Animals: An Analysis of the Intersections between Human Self and Animal Otherness on Attic Vases," in *Interactions Between Animals and Humans in Graeco-Roman Antiquity*, eds. T. Fögen and E. Thomas (Berlin, 2017), 275–304.

Plate 44

Accession Number y916

PROVENANCE 1927, sale, American Art Galleries, Alphonse Kann Collection (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Round, shallow body, black, with convex walls forming a low, domed upper surface. Narrow-necked, flaring spout rising obliquely from the shoulder. Interior of spout and neck black. Black strap handle, flattened oval in section, extending from back of spout to opposite shoulder. Continuous reserved stripe serves as a groundline for figural decoration. Slender torus ring base, with flat, reserved underside.



SUBJECT Two sirens. The two sirens, with women's heads and birds' bodies, occupy opposite sides of the handle, facing the spout. The feathers are drawn in great detail, with primary wing feathers and tail feathers executed with relief lines, and body feathers with dilute gloss. One siren wears her hair loose, with a lock falling on the side of her face, while the other wears her hair bound in a *sakkos*, with one tress escaping just in front of her ear. Both look straight ahead.

ATTRIBUTION AND DATE Unattributed. Circa 460–450 BCE.

DIMENSIONS AND CONDITION h. 7.0 cm; w. 10.1 cm; diam. 8.8 cm; diam. of mouth 2.7 cm; diam. of foot 8.4 cm. Intact. Black gloss mottled in places, notably on the neck and by the tail of the siren to the right of the spout.

TECHNICAL FEATURES Preliminary sketch. Relief contours. Accessory color. Dilute gloss: meat of the wings.

BIBLIOGRAPHY American Art Association, *The Alphonse Kann Collection: Sold by His Order; Part 1, Consisting of Egyptian, Greek, Roman, Persian, Moayan Age, and Renaissance Works of Art*, auc. cat., January 6–8, 1927, New York, NY, no. 14; H. Hoffmann, *Sexual and Asexual Pursuit: A Structuralist Approach to Greek*

Vase Painting (London, 1977), no. 124, pl. 10.1; E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland* (Würzburg, 1990), 122, no. A176; D. M. Buitron, *The Odyssey and Ancient Art: An Epic in Word and Image*, exh. cat., Edith C. Blum Art Institute, Bard College (Annandale-on-Hudson, NY, 1992), 121 [illus.], 132, no. 43; *BAPD* 6012.

COMPARANDA For the shape, see Princeton y1955-3245 (Entry 40). The relatively high dome of y916, which on askoi generally tends to become lower over time, suggests a date in the first half of the fifth century, although the shallow askos shape does not appear to have a strict linear development. For instance, Princeton y1955-3245 has a significantly lower dome, but is dated earlier primarily due to the figural drawing. Toward the second half of the fifth century, the junction between the sides and tops of askoi becomes more marked, occasionally by a reserved groove, but on both of Princeton's askoi, this junction remains smoothly continuous.

The composition is standard for askoi throughout the fifth century, with a single figure placed on either side of the handle. These figures may be arranged so as to suggest pursuit, or each may face the spout, as here. Hoffmann lists two other examples of heraldic sirens on red-figure askoi, neither of which is closely related to the figural drawing on the Princeton vase, the draftsmanship of which is more careful overall: Oxford 1925.71 (*ARV*² 776.2; Hoffmann, *Pursuit*, 13, no. 123, pl. 10.2; *BAPD* 209573); Athens, Agora P 23263 (*ARV*² 661.85; Hoffmann, *Pursuit*, 13, no. 122; *BAPD* 207744). In both cases the drawing of the face and feet is far less detailed. In his catalogue of red-figure askoi from Spina, Massei adds a fourth askos (presumably in Ferrara), dated to around 440 BCE, this time with two sirens on one side of the handle, and a large feline on the opposite side: L. Massei, *Gli askoi a figure rosse nei corredi funerari delle necropoli di Spina* (Milan, 1978), pl. 6.1.

Due to their status as ambiguous, liminal beings, the placement of sirens on askoi has been interpreted by Hoffmann (*Pursuit*, 6) as being associated with the rites of passage performed at burials: "these super-human bird-beast anomalies—part sexual temptresses, part harbingers of death—are prototypical denizens of the middle ground and mediate between earth and heaven." For a similar notion, which stresses the sexual allure of sirens, see Buitron, *Odyssey*, 132. Sirens are

often, although certainly not always, found in contexts associated with death, most clearly on grave monuments of the late fifth and fourth centuries. For sirens on grave monuments and in Greek art in general,

see Hofstetter, *Sirenen*, 151–85, 303–410. For a critique of Hoffmann's association of askoi with a funeral or ritual setting, see Princeton y1955-3245 (Entry 40).

PYXIS (NO. 42)

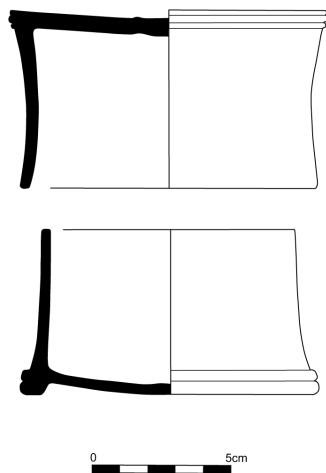
Plates 45–46

Accession Number 2019–262 a–b

PROVENANCE By 1963, Paris art market (*ARV*² 145); 1995, Christie's (London); 1995–2019, Walter Gilbert (Cambridge, MA); 2019, sale, Walter Gilbert via Phoenix Ancient Art (New York, NY) to Princeton University.

SHAPE AND ORNAMENT Lid. Cylindrical, with tall, concave walls and a slightly concave upper surface. Interior black. Double-grooved molding at upper edge. On top, five palmettes—four with seven fronds, one with six—enclosed by a single coiling tendril, all contoured with relief lines. Palmette hearts consist of a small black dot encircled by a reserved band. Small reserved rings and buds in interstices between palmettes. The central disk on top decorated with chariot wheel. The figure frieze around the lid is framed above and below by simple reserved stripes.

Body. Cylindrical, with flat floor, walls tapering inward to avoid contact with the lid. Grooved flange around the base, on the black surface of which the lid rests. Exterior painted with six broad, black stripes; interior black. Underside slightly recessed and reserved, with five concentric circles of varying thicknesses. Inner surface of the flange black. Reserved resting surface.



SUBJECT Symposion. Five figures participate in a symposion, all nude: two women, certainly *hetairai*; two mature, bearded men; and a beardless youth. One *hetaira* looks directly out at the viewer with a frontal face. She wears slippers and a padded, dotted fillet around her brow and neck. She reclines on a folded wineskin, her posture relaxed, with her right leg flexed and her left leg extending far to the left while her torso twists in a three-quarter view, with one breast frontal and the other in profile. In her raised right hand she clutches a kylix by the foot. To her right hangs a dotted

sybene, a case for the auloi (double pipes) not currently in use. To the right of the *sybene*, a nude boy, drawn on a much smaller scale than the reclining symposiasts, stands with his right leg thrust forward and his left leg extending behind him. He bends over to reach his right arm into a garlanded column-krater to fill the skyphos in his raised left hand. His head is shown *profil-perdu*, with his right shoulder concealing his nose and mouth. To the right of the krater, a nude, bearded male symposiast with a padded fillet in his hair reclines against a striped cushion. His right leg is drawn up with his foot flat on the ground, while his left leg is tucked beneath him, the sole of his foot visible behind his hip, boldly foreshortened and facing the viewer. It is unclear whether he held a cup in his repainted right hand; the cup held by the enslaved boy may be his. His upper body is shown frontal and his head in profile to the right as he twists around to address his female companion, extending his left arm toward her loins. The naked *hetaira* reclines to the right on a dotted cushion, with her legs drawn up in the same way as the man. She wears padded fillets around her brow and neck, like the other female symposiast, as well as an earring. Although her torso is nearly frontal, her right breast is drawn in profile, and the left breast is fully frontal. She tilts her head sharply upward, avoiding the gaze of the man as she prepares for a *kottabos* toss, ready to fling the dregs from the kylix that she twirls on her right index finger. She balances a second kylix, painted black, on the palm of her left hand. To the right, a second naked and bearded man sits, or rather squats, by a cushion decorated with straight and wavy bands. Both of his legs are drawn up, his knees spread wide to expose his full nakedness and his frontal torso. His right leg is drawn in profile, while his left is frontal and foreshortened, the thigh depicted with unnatural slenderness. He, too, plays *kottabos*, twirling a kylix on the fingers of his raised right hand, but he does not face his target. Instead, he turns his head in profile to the right to face the first, frontally faced *hetaira*, reaching toward her crotch, his left hand disappearing between her legs. The central position of this woman in the composition is signaled by not only her frank gaze but also her proximity to the sympotic instruments: wineskin, pipe case, krater, enslaved youth.

ATTRIBUTION AND DATE Unattributed. Circa 510–490 BCE.

DIMENSIONS AND CONDITION Lid: h. 6.5 cm; diam. 11.4 cm. Body: h. 6.0 cm; diam. of base 10.9 cm. Body

unbroken, with minor chips along the flange, where some of the black gloss is worn. Minor incrustation along the upper surface of the flange. Lid broken and mended. Careless repainting along some of the breaks, especially on the man to the right of the column krater—his chest, belly, and both arms—and the woman to his right, especially her right lower leg and right shoulder.

TECHNICAL FEATURES Relief contours throughout, except for hair. Accessory color. Red: inscriptions. Dilute gloss: musculature and anatomy throughout, in particular abdomens, calves and thighs, kneecaps, biceps; beards; curly tresses of the women and hair fringe of the men; cheeks of the frontally faced woman; the eyelashes of the second woman and the circles on her cushion; dots on the *sybene*.

INSCRIPTIONS HO ΠΑΙΣ ΚΑΛΟΣ three times, orthograde; faded but visible in raking light. Starting under the serving boy's left arm: H O [Π] A I S K [A] Λ O S. Starting by the head of the woman preparing for a *kottabos* toss, going down along the squatting man's right leg and under his genitals: [H] O Π A I S K A Λ O [S]. Starting above the cup held by the frontally faced woman: H O [Π] A I S [K A] Λ O S.

BIBLIOGRAPHY *ARV*² 145; F. Frontisi-Ducroux, *Du masque au visage: Aspects de l'identité en Grèce ancienne* (Paris, 1995), pl. 87; J. M. Eisenberg, "Summer 1995 Antiquities Sales: A report of the London and New York acutions," *Minerva* 6 (1995): 31, fig. 24; Christie's, *Fine Antiquities*, auc. cat., July 5, 1995, London, 75–76, lot 170; C. Houser, *From Myth to Life: Images of Women from the Classical World*, exh. cat., Smith College Museum of Art (Northampton, MA, 2004), 78–81, no. 31; Phoenix Ancient Art, *The Gilbert Collection*, auc. cat. (New York, NY, 2019), 56–57, no. 106; *BAPD* 201287.

COMPARANDA Beazley (*ARV*² 145) first associated the pyxis with the Chaire Painter, noting that it "is more elaborate than any known work of the painter, but like him." His hesitation is telling, and subsequent study of the pyxis has failed to reach a definitive attribution, as it has also been associated with the Painter of Berlin 2268 and the Bryn Mawr Painter (Christie's, *Fine Antiquities*, auc. cat., July 5, 1995, London, 75–76, lot 170). Although the type B pyxis is quite rare in red-figure, with no painter specializing in the shape, Roberts notes that throughout the fifth century the great majority of artists who paint pyxides specialize in cups: S. Roberts, *The Attic Pyxis* (Chicago, IL, 1978), 23. Moore suggests that Princeton's pyxis is the earliest example of the shape in red-figure, with a majority of the attributed examples of type B dating to the second half of the fifth century and later: M. B. Moore, *Attic Red-Figured and White-Ground Pottery*, *Agora* 30 (Princeton, NJ, 1997),

52. The anatomical renderings, subtly articulated with dilute gloss, the extensive use of relief contour, and the varied and foreshortened postures certainly place the piece in the Late Archaic period, carrying on the stylistic tradition of the Pioneers and Onesimos. Cf., e.g., the buxom, frontally faced *hetaira* on Euphronios's psykter in the Hermitage, St. Petersburg B 1650 (*ARV*² 16.15, 1619; *BAPD* 200078); the female *kottabos* game on the shoulder of a hydria by Phintias, Munich SH 2421 (*ARV*² 23.7, 1620; *BAPD* 200126); the two male symposiasts in the tondo of a cup attributed to the Proto-Panaetian Group, Boston 01.8018 (*ARV*² 317.9, 1577, 1645; *BAPD* 203247), which Beazley (*ARV*² 317.9) felt "may really be an early work by the 'Panaitios Painter,'" (i.e., Onesimos).

Of the painters associated to date with Princeton's pyxis, none offer sufficient parallels for attribution. The Chaire Painter does paint several similar *profil-perdu* youths (e.g., Heidelberg 61 and the joining Vatican 22961: *ARV*² 144.1; *BAdd*² 178; *BAPD* 201273), as does the Painter of Berlin 2268 (e.g., Christie's, *Fine Antiquities*, auc. cat., June 16, 2006, New York, NY, no. 112; *BAPD* 9019243), artists whom Beazley placed in his "Coarser Wing" of early red-figure cup-painters. The anatomical renderings, however, are clearly distinct: cf., for instance, the rounded collar bones on Princeton's pyxis, with the angular clavicle on a cup by the Chaire Painter: Leipzig T 3578 (*ARV*² 145.9; *BAPD* 201282). The downturned lip and wide, profile eye of the symposiast on Leipzig T 3578 resembles the profile-faced female on the Princeton pyxis, albeit less precise in execution and lacking the fine dilute gloss eyelashes, rare in this period and within the larger Coarser Wing. The standing, bearded man on an alabastron by the Painter of Berlin 2268 offers a relatively close parallel for the face and anatomical detailing of the squatting man with a frontal torso, particularly in the treatment of the clavicles and the abundant use of dilute gloss, including for the sternomastoid muscle: once London market (Sotheby's, *Antiquities*, auc. cat., May 23, 1991, London, no. 70; *BAPD* 275074). However, the draftsmanship is once again not as detailed or ambitious as on the Princeton pyxis, and the Painter of Berlin 2268 tends to reserve most of the contours of his figures. Such similarities to the Chaire Painter and the Painter of Berlin 2268 do, however, suggest that the pyxis should be placed in Beazley's larger Coarser Wing, more aligned with the boldness and expressiveness of Onesimos, albeit at a reduced level of expertise. Cf. the more languid and relaxed male symposiast by the Bryn Mawr Painter in the tondo of his name-vase: Bryn Mawr P 95 (*ARV*² 456.1; *BAPD* 216736).

For the connection with Onesimos and the Proto-Panaetian Group, the cup in Boston (*supra*) offers a

number of useful parallels, such as the bold frontal poses, with foreshortened feet and shins, the relief-line iliac crest, the dilute-gloss abdomen, and the hooked clavicles. One should perhaps not speak of a direct connection between Onesimos and the painter of Princeton's pyxis, but rather of distant and not entirely successful emulation. Although the rendering of the *hetaira's* frontal face lacks clear stylistic parallels, Onesimos also occasionally drew frontally faced figures with similarly angular features, albeit narrower and with tighter lips: cf. Paris, Louvre Cp 12514 (*ARV*² 322.36; *BAPD* 203286). For the influence of the Pioneer Group and Onesimos on the painters of the Coarser Wing and their own followers, including the Bonn Painter, see Robertson, *Art of Vase-Painting*, 39, 109–10.

For type B pyxides, see B. A. Sparkes, L. Talcott, and G. M. A. Richeter, *Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C.: Part 1; Text, Agora 12* (Princeton, NJ, 1970), 174–75; Roberts, *Attic Pyxis*, 3–5. In later examples of the shape in red-figure, the top of the lid is often decorated with a woman's head, and only rarely is the space given over to pure ornament: cf., by the Painter of the Louvre Centauromachy, Paris, Louvre CA 587 (*ARV*² 1094.104, 1682; *BAPD* 216046). The banded decoration of the body is without parallel among red-figure pyxides of type B. Such banding does occur, sporadically, on other shapes in black-gloss ware: cf. an olpe from the Athenian Agora, Athens, Agora P 12552 (*Agora* 12, pl. 12, no. 254); a lekythos from the Athenian Agora, Athens, Agora P 24532 (*Agora* 12, pl. 38, no. 1114); a neck-amphora in Barcelona, which also has black palmettes, Barcelona 1481 (*ABV* 600.3; *BAPD* 305986). All three examples date to the end of the sixth or early fifth century.

Nude women attending symposia alongside male companions are usually identified as *hetairai*, with the assumption that the exclusion of respectable wives was central to sympotic functioning: see Peschel, *Hetäre*; O. Murray, "Sympotic History," in *Sympotica*, 6; J. Neils, "Others within the Other: An Intimate Look at Hetairai and Maenads," in *Not the Classical Ideal*, 204–5; S. Lewis, *The Athenian Woman: An Iconographic Handbook* (New York, 2002), 112; S. Corner, "Bringing the Outside In: The *Andrōn* as Brothel and the Symposium's Civic Sexuality," in *Greek Prostitutes in the Ancient Mediterranean, 800 B.C.E.–200 C.E.*, eds. A. Glazebrook and M. M. Henry (Madison, WI, 2011), 60–85; id., "Did 'Respectable' Women Attend Symposia?" *GaR* 59 (2012): 34–45. Indeed, attendance at a symposium is generally considered the most reliable iconographical sign for the identification of *hetairai*. For the counterargument, that respectable women did attend symposia, or other less formal drinking parties, see J. Burton, "Women Commensality in the Ancient Greek World," *GaR* 45 (1998): 143–65; C. Kelly

Blazeby, "Women + Wine = Prostitute in Classical Athens?" in *Greek Prostitutes*, eds. Glazebrook and Henry, 86–105.

On the difficulty of equating nudity with prostitution in general, see M. F. Kilmer, *Greek Erotica on Attic Red-Figure Vases* (London, 1993), 159–67; G. Ferrari, *Figures of Speech: Men and Maidens in Ancient Greece* (Chicago, IL, 2002), 11–60; Lewis, *Athenian Woman*, 101–12; U. Kreilinger, "To Be or Not to Be a Hetaira: Female Nudity in Classical Athens," in *Images and Gender: Contributions to the Hermeneutics of Reading Ancient Art*, ed. S. Schroer (Fribourg and Göttingen, 2006), 229–37. For the suggestion that female symposiasts are meant to invoke the Athenian's distant past, at a time when women did attend symposia, see K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, UK, 2012), 105–35. Topper (*ibid.*, 23–52) also argues that symposia without couches, such as that on Princeton's pyxis, represent contemporary Athenians' views of the symposium of their distant past, but we may question whether these naked revelers brought to mind the venerable ancestors of contemporary Athenians. The boy stands on the same groundline as the banqueters, suggesting that they are on the ground, but it is just as likely that the painter simply omitted the *klinai* in order to draw figures of reasonable size.

On Princeton's pyxis, as in other depictions of female symposiasts, the women act like male drinkers, reclining and playing *kottabos*, and even resemble men in terms of their heavy builds; indeed, the men seem almost puny in comparison. For the symmetry of male and female roles in mixed-gender sympotic scenes, see Peschel, *Hetäre*, 71; P. Schmidt-Pantel, *La cité au banquet: Histoire des repas publics dans les cités grecques* (Rome, 1992). For the argument that such vases assimilate the female *hetaira* to men to create an ideologically charged fantasy-image of a symposium of equals, see L. Kurke, "Inventing the 'Hetaira': Sex, Politics and Discursive Conflict in Archaic Greece," *ClAnt* 16 (1997): 118; R. Neer, *Style and Politics in Athenian Vase Painting: The Craft of Democracy, ca. 530–460 B.C.E.* (Cambridge, UK, 2002), 106.

Symposia rarely occur on any type of pyxis, which is not a sympotic vessel, but rather a receptacle for trinkets and jewelry. A majority of pyxides are thus decorated with domestic scenes, with numerous examples associated with woman's festivals, such as those found at Brauron: L. Ghali-Kahil, "Quelques vases du sanctuaire d'Artemis à Brauron," *AntK*, Suppl. 1 (1963): 5–29. For the iconography of the pyxis, see Roberts, *Attic Pyxis*, 177–87; S. Schmidt, "Between Toy Box and Wedding Gift: Functions and Images of Athenian Pyxides," *Mètis* 7 (2009): 111–30. When pyxides and other boxes or containers are depicted on

vases, they are almost invariably associated with women and, in particular, the wedding, often serving as gifts to the bride. Nonfemale subjects occur most often on black-figure pyxides, including several with sympotic scenes attributed to the Haimon Painter or in his manner: cf. Providence 34.1374a–b (D. M. Buitron, *Attic Vase Painting in New England Collections*, exh. cat., Fogg Art Museum [Cambridge, MA, 1972], 66–67, no. 28; *BAPD* 3198). A fragment from the lid of a pyxis from Lokroi, attributed to the workshop of Douris, preserves the only other contemporary red-figure sympotic scene on a pyxis: Kalapodi excavations K 2440 (K. Braun, “Bericht über die Keramikfunde archaischer bis hellenistischer Zeit aus dem Heiligtum bei Kalapodi,” *AA* [1987]: 68–69, no. 22, fig. 68d–f; *BAPD* 30346). It is unclear whether the Kalapodi pyxis also included female symposiasts. According to Roberts (*Attic Pyxis*, 178), domestic scenes begin to populate pyxides only at the beginning of the fifth century, and perhaps these early examples, with subjects related to the masculine sphere, represent a moment in production before a standard iconography was developed for the shape. Nevertheless, Princeton’s pyxis remains unusual in its combination of shape, subject, and ornament, and in the overall elaborateness of the piece, suggesting it might have been a special commission, perhaps containing a gift from a *hetaira*’s admiring customer.

For a corpus of frontal faces, see Y. Korshak, *Frontal Faces in Attic Vase Painting of the Archaic Period* (Chicago, IL, 1987). Frontisi-Ducroux (*Du masque*, 19–21) has argued that frontal faces could convey visual disengagement or an inability to interact with their companions. In the context of the symposion, such visual disengagement could arise from intoxication. Alternatively, the frontal face could indicate an address to the spectator, perhaps including them in the depicted action: for a recent overview of the self-reflexive nature

of sympotic imagery, see R. Osborne, “Projecting Identities in the Greek Symposion,” in *Material Identities*, ed. J. Sofaer (Malden, 2007), 31–52. In this case the frontal woman may gesture to the owner of the pyxis, perhaps a *hetaira* who frequented symposia, to join in the revelry. But Frontisi-Ducroux (*Du masque*, 121), noting the disjunction between image and shape on Princeton’s pyxis, suggests that the painter was indifferent to the recipient of the vessel, concluding that the frontal face is erotically charged and addressed to a male symposiast. Such is most likely the case on Euphronios’s famous psykter in the Hermitage, on which occurs a similarly nude, frontally faced female banqueter: St. Petersburg B 1650 (*supra*). In this case, however, the shape suggests use at a symposion, with the addressee of the frontal face now likely to be a man. For a recent overview of frontal faces, with the additional argument that frontality forces the viewer to take on the role or stand in the place of an unseen internal spectator, see G. Hedreen, “Unframing the Representation: The Frontal Face in Athenian Vase-Painting,” in *The Frame in Classical Art: A Cultural History*, eds. V. Platt and M. Squire (Cambridge, UK, 2017), 154–87.

For the generic “ho pais kalos” inscriptions, see Princeton 1997–442 (Entry 36). The generic phrase is often interpreted within the context of male pederasty: see A. Lear and E. Cantarella, *Images of Ancient Greek Pederasty: Boys Were Their Gods* (London, 2008), 150–58. The inscription is thus unusual for a vessel associated with women and rarely occurs on the shape, furthering the disjunction between image and support. Several pyxides bear “kale” inscriptions accompanying domestic scenes, perhaps referring to a depicted figure or addressed to the owner of the box: e.g., by the Penthesilea Painter, Athens, Acr. 2.569 (*ARV*² 890.172; *BAPD* 211735).

LEKANIS (NO. 43)

Plate 47, 5–6

Accession Number y1986-19

PROVENANCE 1986, gift, Dietrich von Bothmer (Centre Island, NY) to Princeton University.

SHAPE AND ORNAMENT Single fragment from the nearly flat lid. Interior black. No ornament preserved.



SUBJECT Woman. The fragment preserves the mid-section of a woman who wears a belted peplos as she rushes to the right. Her torso is frontal. Her flexed right arm is extended to the left—only the elbow is preserved—suggesting that she turned back in that direction. A small reserved area at far left could be part of her hand.

ATTRIBUTION AND DATE Unattributed. Early fourth century BCE.

DIMENSIONS AND CONDITION 6.7 × 3.8 cm; thickness 0.6 cm. Broken on all sides. Minor abrasion on both surfaces.

TECHNICAL FEATURES Small section of relief line contour preserved on the upper part of the peplos, by the woman's elbow.

BIBLIOGRAPHY *Princeton Record* 46 (1987): 46 [not illus.].

COMPARANDA The rather cursory folds, hem lines, and decorative motifs on the peplos suggest a date in the early fourth century BCE. The posture of the woman, rapidly moving to the right while turning back to the left with an outstretched arm, becomes a stock motif on vases starting shortly before 400 BCE, and often occurs on lekanis lids, particularly those of Beazley's Otchët Group, a "compact group" of the early fourth century,

for which see *ARV*² 1496–98; *Paralipomena* 499; *BAdd*² 382. These lekanides commonly feature a combination of a seated woman or women, Eros, and, "very noticeable, a maid running to right, looking round" (*ARV*² 1496). Beazley separately listed a group of "nuptial lekanides," in which the addition of a seated naked youth and/or nuptial vessels suggest that the seated woman is a bride; in these, too, "[a] key figure is the zealous maid" (*ARV*² 1498), epitomized by the woman on Princeton's fragment, who, like her counterparts, may have carried in one hand or both some combination of a towel, cista, or vessel. With only part of the maid preserved, we cannot know whether this was a nuptial lekanis, as defined by Beazley, but it finds more than a few good parallels within the Otchët Group; e.g., Athens, Agora P 1426 (M. B. Moore, *Attic Red-Figured and White-Ground Pottery*, Agora 30 [Princeton, NJ, 1997], 283–84, no. 1101, pl. 105); Thessaloniki 38.216 (*ARV*² 1497.18; *BAPD* 230800). Aside from the Otchët Group and the Group of Nuptial Lekanides, Beazley also identified several individual hands, including the Painter of Salonica 38.290, on whose name-vase occurs a fast-moving woman with a very similar peplos: Thessaloniki 38.290 (*ARV*² 1500.1; *BAPD* 230848). Too little remains, however, to assign the Princeton fragment to one of Beazley's individual hands, who often resemble the painters of the Otchët Group.

For lekanides, see B. A. Sparkes, L. Talcott, and G. M. A. Richeter, *Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C.: Part 1; Text*, Agora 12 (Princeton, NJ, 1970), 164–73, for lids, in particular, see 167–68; *Agora* 30, 54–55; E. D. Breitfeld-von Eickstedt, *Attisch rotfigurige und schwarzgefirnißte Lekanides* (Wiesbaden, 2017). In the course of the fifth and fourth centuries, the lekanis lid becomes increasingly flat, placing this piece in the later part of the development. The figural decoration on lekanis lids almost invariably continues without interruption around the lid, and this was likely the case on Princeton's fragment.

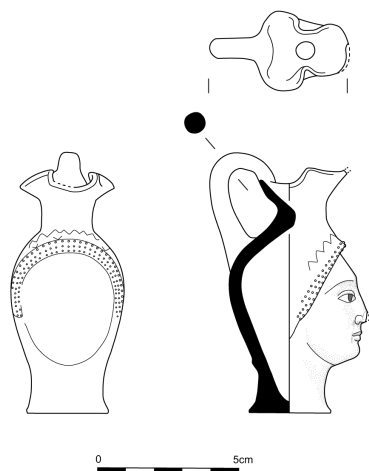
FEMALE HEAD-VASE OINOCHOE (NO. 44)

Plate 47, 1-4

Accession Number 2004-452

PROVENANCE Before 1959, Vladimir G. Simkhovitch; 1959–2004, Helena Simkhovitch Didisheim and Paul Didisheim; 2004, gift, Helena Simkhovitch Didisheim and Paul Didisheim to Princeton University.

SHAPE AND ORNAMENT Trefoil mouth with black interior and slightly flaring lip. Vertical handle, black and round in section, rising slightly above the rim. Molded body in the form of a female head. Hair black, except at front, where three rows of tiny, unpainted clay pellets curve over the top of her face. Above these is a white ivy wreath with zigzag stem. A slight swelling above the nape may suggest that the figure wears a *sakkos*, but this is far from clear, and *sakkoi* are almost never black. Ears are not represented. Oval face with rounded chin, narrow jaw, straight nose, and full lips. Eyes outlined in black, with white irises and dotted black pupils; high arching black eyebrows. Flaring, wheel-made neck forming flat base. Thin black stripe at the bottom of the neck, perhaps the beginning of a garment.



ATTRIBUTION AND DATE Attributed to the Cook Class [W. Rudolph and A. Calinescu]. 480–470 BCE.

DIMENSIONS AND CONDITION h. (with handle) 9.4 cm; h. (without handle) 9.0 cm; diam. 3.9 cm; diam. of mouth (lateral) 2.8 cm; diam. of mouth (back to front) 3.2 cm; diam. of base 3.1 cm. Unbroken. Tip of the nose lost, and three pellets of the hair. Most of the gloss for eyebrows and eyes heavily worn, in particular on the left eye. Front lobe of mouth of the vase chipped, as well as the left cheek and base. Black gloss flaked on the handle and left side of the head.

TECHNICAL FEATURES The body is mold made. Curls of hair rendered with raised clay pellets. Accessory

color. White: ivy wreath. Traces of red on hair and lips.

BIBLIOGRAPHY W. Rudolph and A. Calinescu, eds., *Ancient Art from the V. G. Simkhovitch Collection*, exh. cat., Indiana University Art Museum (Bloomington, IN, 1988), 143–44, no. 136B.

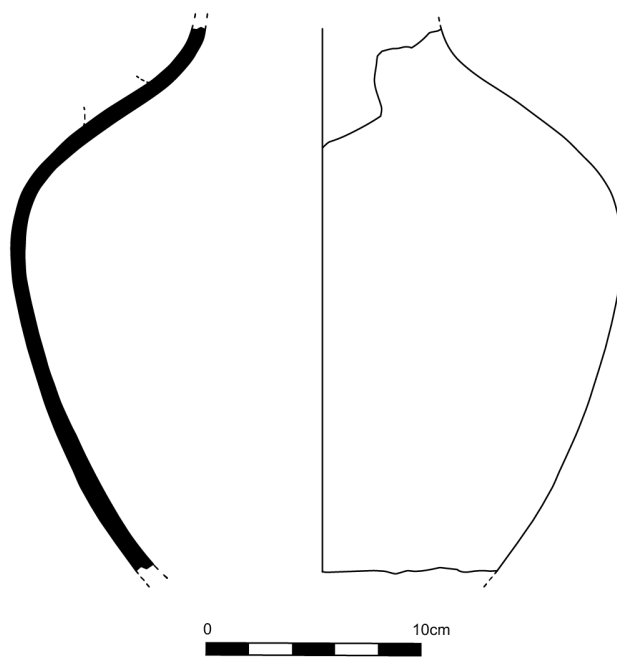
COMPARANDA For the Cook Class, see *ARV*² 1539–44, 1698; *Paralipomena* 503–4; *BAdd*² 387; J. D. Beazley, “Charinos: Attic Vases in the Form of Human Heads,” *JHS* 49 (1929): 61–65, 78; W. Hornbostel, ed., *Aus Gräbern und Heiligtümern: Die Antikensammlung Walter Kropatscheck* (Mainz, 1980), 122; M. de Cesare, in *CVA Vibo Valentia* 1 (Italy 67), 41; N. Kunisch, in *CVA Bochum* 2 (Germany 81), 30–31; E. Trinkl, in *CVA Vienna* 5 (Austria 5), 41. On the dating of the Cook Class head-vases, see P. Mingazzini, *Catalogo dei vasi della Collezione Augusto Castellani II* (Rome, 1971), 32. For head-vases in general, see M. Trumpf-Lyritzaki, *Griechische Figurenvasen des reichen Stils und der späten Klassik* (Bonn, 1969); F. Croissant, “Collection Paul Canellopoulos (IV): Vases plastiques attiques en forme de têtes humaines,” *BCH* 97 (1973): 205–25; W. R. Biers, “Some Thoughts on the Origins of the Attic Head Vase,” in *Ancient Greek Art and Iconography*, ed. W. G. Moon (Madison, WI, 1983), 119–26; F. Lissarrague, “Identity and Otherness: The Case of Attic Head Vases and Plastic Vases,” *Source: Notes in the History of Art* 15 (1995): 4–9. The Cook Class (Group N), one of over twenty classes of Attic head-vases identified by Beazley, is by far the largest, mostly consisting of oinochoai of shape 1 with a woman’s head. The Class is distinguished, in part, by the applied clay pellets for the curls on the forehead of the woman. For the technique of added clay pellets, see B. Cohen, “Bubbles=Baubles, Bangles and Beads: Added Clay in Athenian Vase Painting and Its Significance,” in *Greek Vases: Images, Contexts and Controversies; Proceedings of the Conference Sponsored by The Center for the Ancient Mediterranean at Columbia University, 23–24 March 2002*, ed. C. Marconi (Leiden, 2004), 55–72; Cohen, “Added Clay and Gilding”, 106–17.

Otherwise, vessels of the Cook Class have many points in common with other small female head oinochoai, including those of Classes G, J, Q, and T: the lack of modeled ears, the ivy wreath in added white, and the black band at the bottom of the neck. The Cook Class began in the Late Archaic period and continued into the Early Classical period as sub-Archaic products, maintaining the Archaic stylized curls, arched

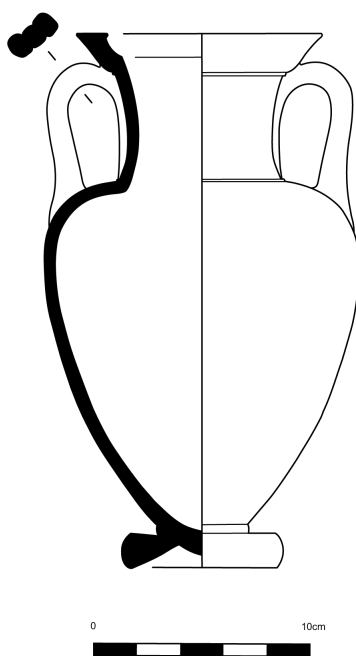
eyebrows, and wide, almond-shaped eyes. The faint Archaic smile and the compact head place Princeton's oinochoe in the Late Archaic phase: cf. the later Berlin F 2192 (*ARV*² 1540.40; *BAPD* 218475), with little trace of a smile and a longer face and neck. For similar Late Archaic styling, cf. Erlangen I 390 (*ARV*² 1540.50; *BAPD* 218485); Vienna 998 (*ARV*² 1541.57; *BAPD* 218491), with a similar zigzag ivy wreath. The vessels in Erlangen and Vienna, however, are much larger, as are most oinochoai of the Cook Class. Rarely are such head-vases under 10 cm, with most in the range of 15 to 20 cm including the handle. The Princeton head has only three rows of clay, unlike the more common four rows. For another example of this size, which also has a relatively low handle and short neck, cf. Dresden ZV 1828 (*CVA* Dresden 2 [Germany 97], 74–75, pl. 59; *BAPD* 9034413). There are other examples, all of which we may characterize as “miniatures,” perhaps indicating a function as a perfume or oil container: see Trumpf-Lyritzaki, *Griechische Figurenvasen*, 124.

The identity of the women in head-vases may be indicated by the type of wreath worn, with ivy wreaths characteristic of maenads and the vase form perhaps indicative of a cultic function as a libation vessel; see M. Blech, *Studien zum Kranz bei den Griechen* (Berlin, 1982), 185–209. N. Kunisch (*CVA* Bochum 2 [Germany 81], 30), however, claims that the ivy wreath indicates that the women are *hetairai* and that the oinochoe should rather be connected with the symposion. Lissarrague (“Identity and Otherness,” 4) suggests that the female head-vase assimilates the human function of subservient wine-pourers at libations and symposia. The role of the woman as a wine-pourer does not rule out her identification as a maenad, as maenads wearing ivy wreaths may pour libations to Dionysos. The female head is occasionally paired with the head of an African male on janiform vessels, leading some to claim that the man is the subject or enslaved by the woman: see M.-F. Baslez, *L'étranger dans la Grèce antique* (Paris, 1984), 197. For an overview of interpretations of the iconography and use of female head-vases, see *Pandora*, 212–15.

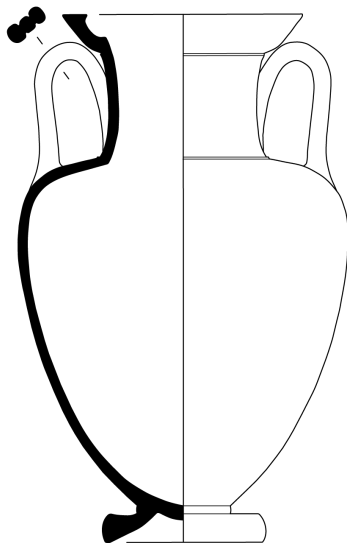
PROFILE DRAWINGS



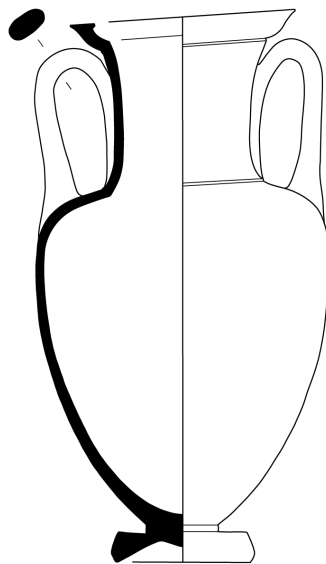
y1988-27a-e (no. 1)



2018-132 (no. 2)



y1991-77 (no. 3)



1997-67 (no. 4)



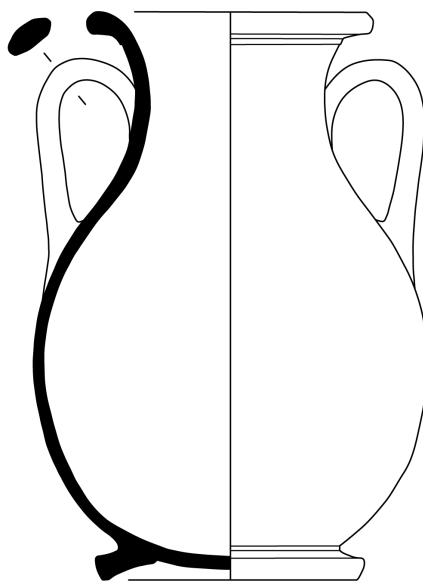
y1992-87 (no. 3)



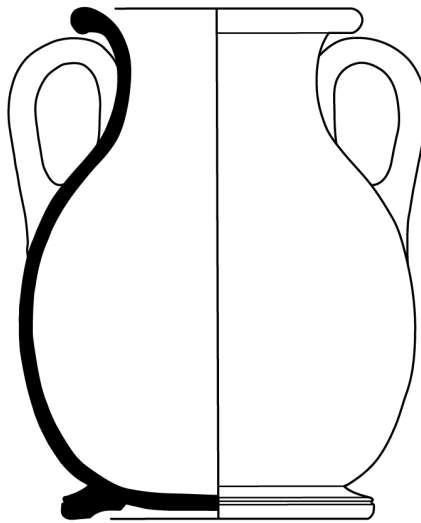
2002-167.1 (no. 6)



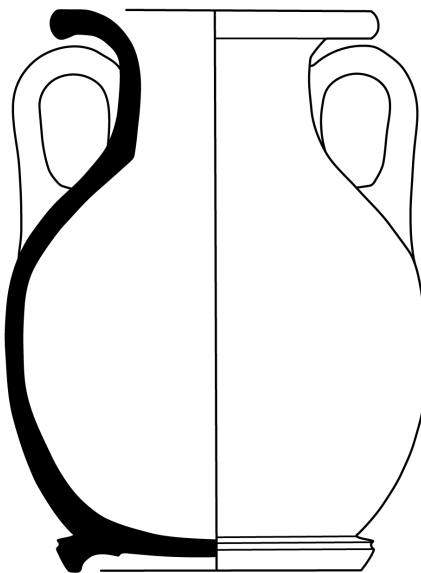
2002-167.2 (no. 7)



2002-40 (no. 8)



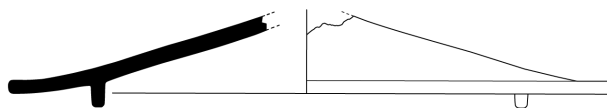
y978 (no. 9)



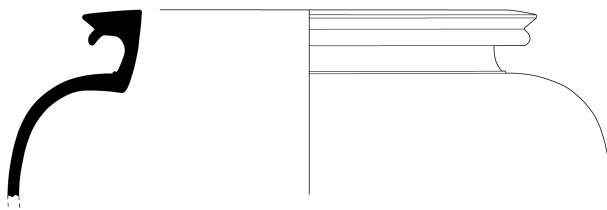
1999-233 (no. 10)



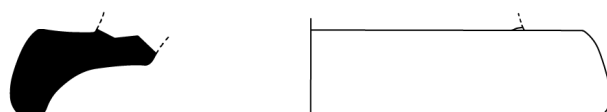
y1993-31 (no. 11)



y1986-34a (no. 12)



y1986-34b (no. 12)



y1986-34f (no. 12)



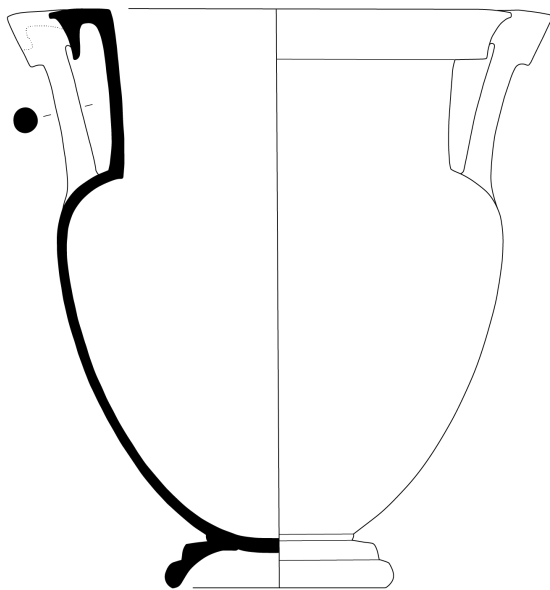
2000-294 (no. 13)



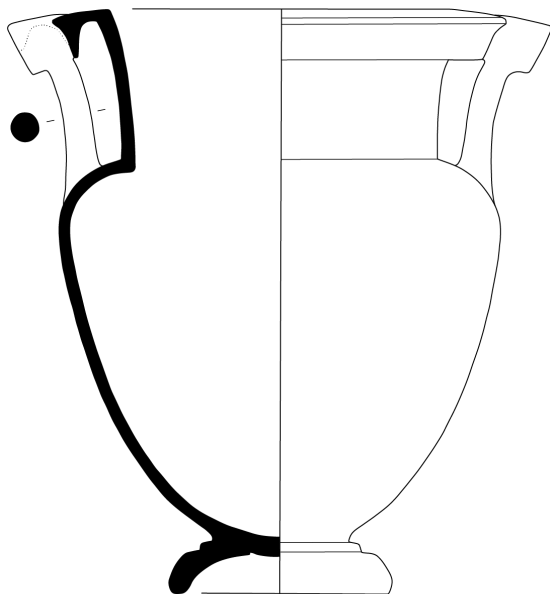
y1987-61 (no. 14)



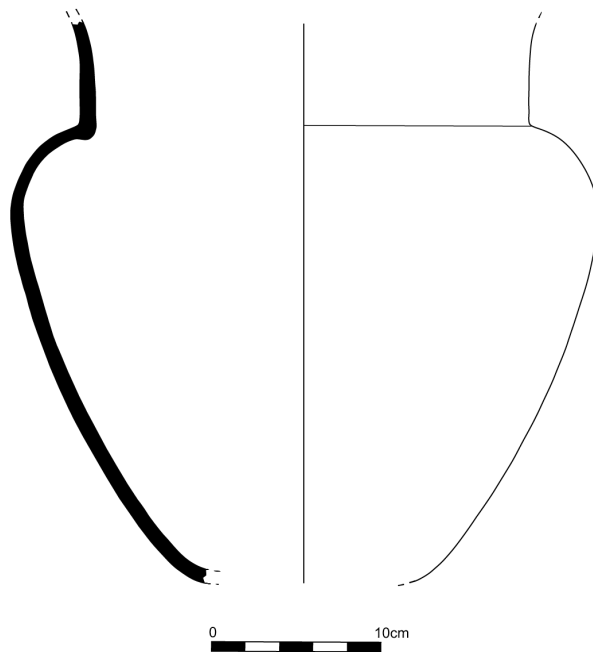
2002-163 (no. 15)



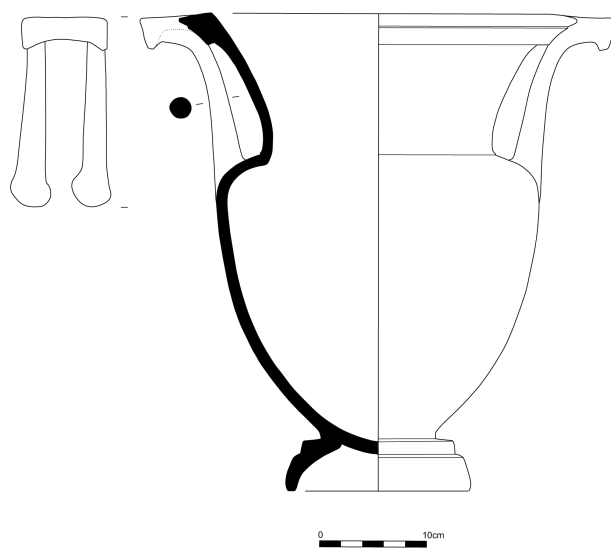
y1929-203 (no. 16)



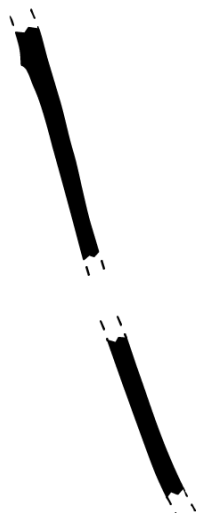
y1929-204 (no. 17)



1997-69 (no. 18)



2007-98 (no. 19)



2002-164 (no. 20)



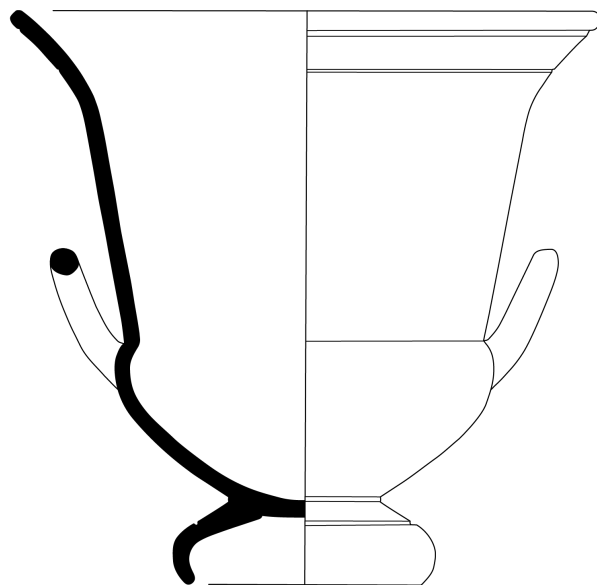
1998-16 (no. 21)



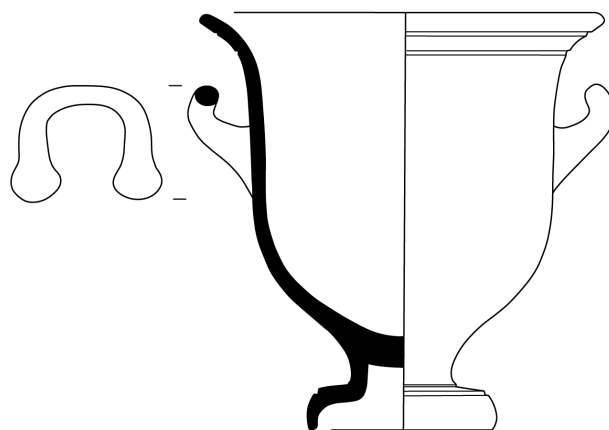
y1985-59 (no. 22)



1985-61.6 (no. 23)



y1997-66 (no. 24)



y1949-8 (no. 25)



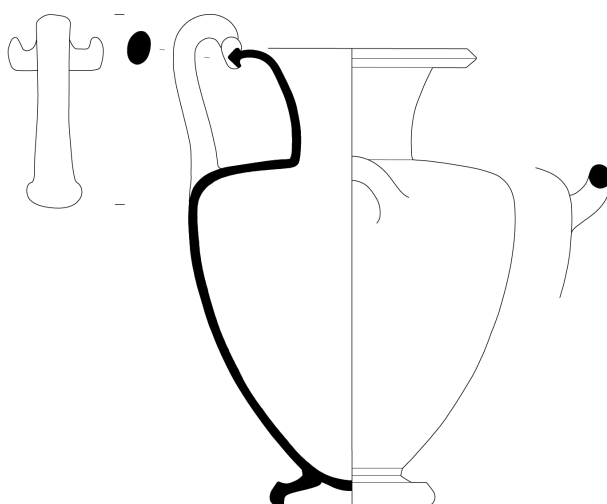
y1992-86 (no. 26)



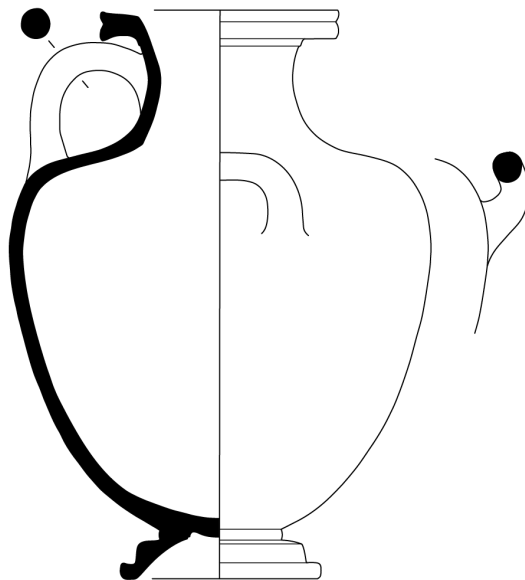
1999-36 (no. 27)



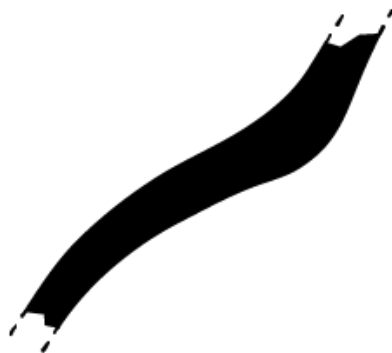
2000-257 (no. 28)



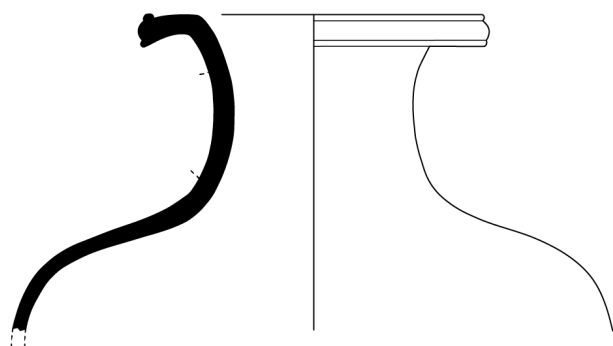
y1986-61 (no. 29)



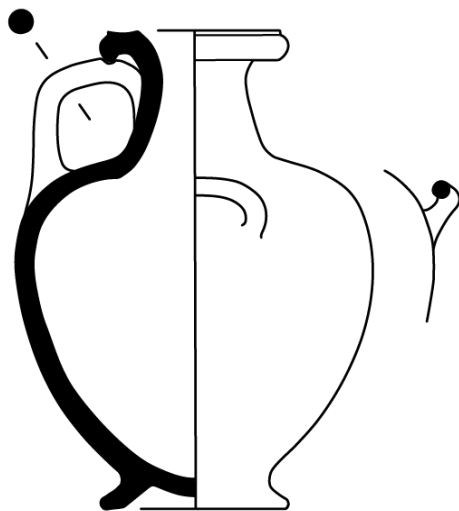
y1933-42 (no. 30)



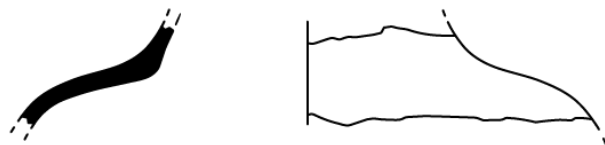
2002-166 (no. 31)



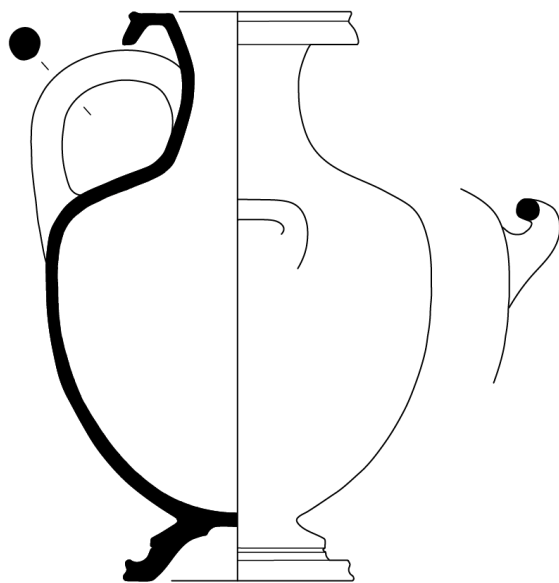
y1986-59 (no. 32)



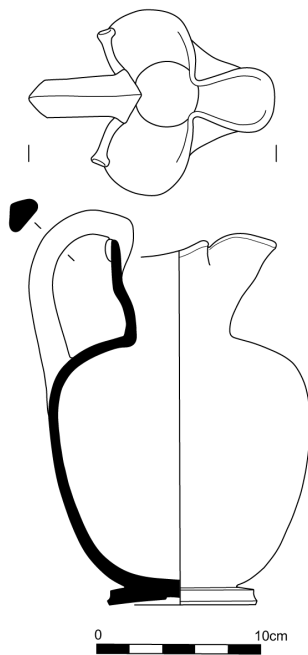
y1930-333 (no. 33)



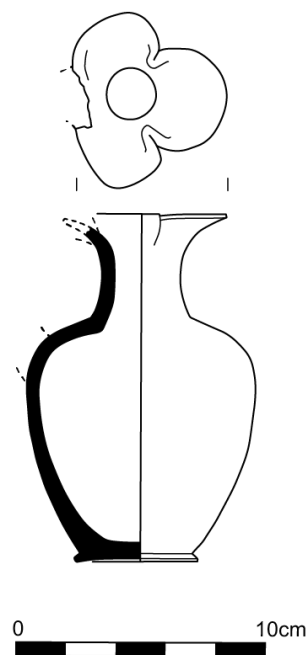
y1986-21 (no. 34)



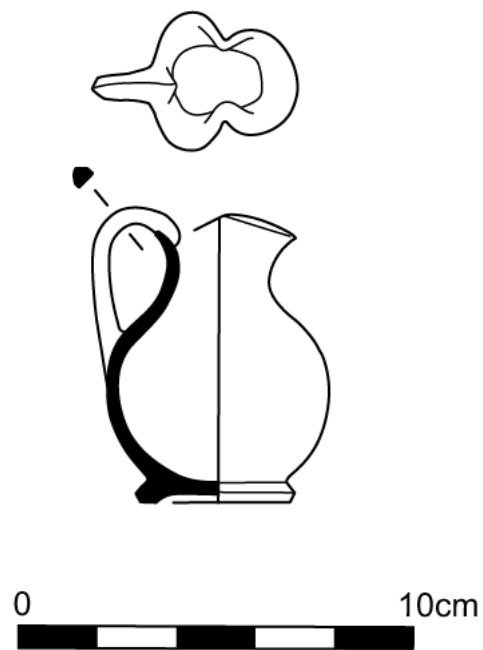
2003-92 (no. 35)



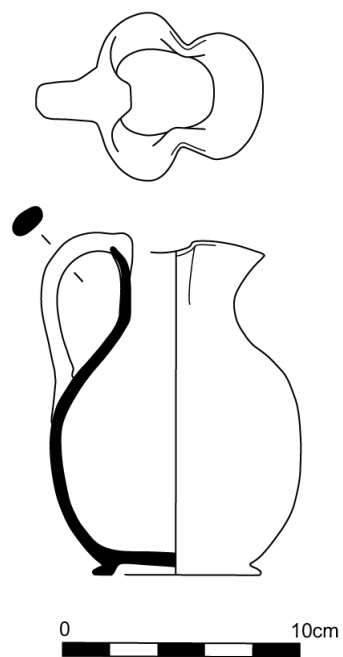
1997-442 (no. 36)



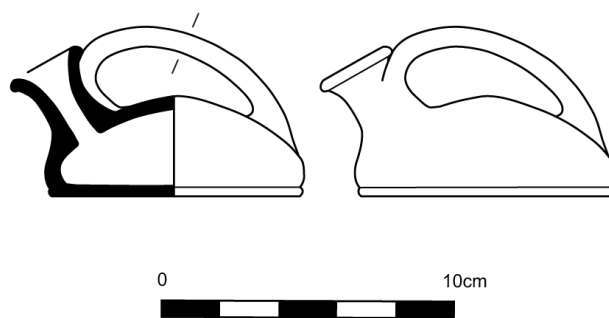
y1943-98 (no. 37)



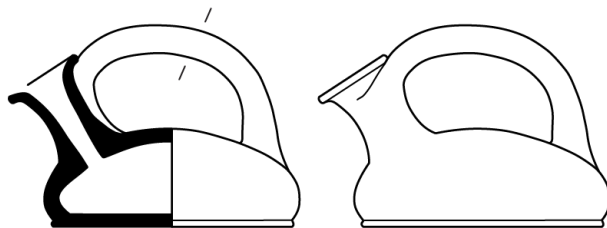
y1953-22 (no. 38)



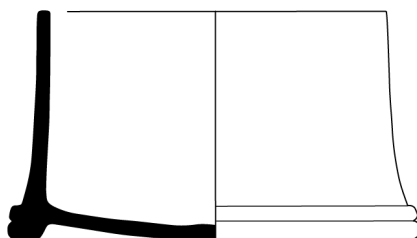
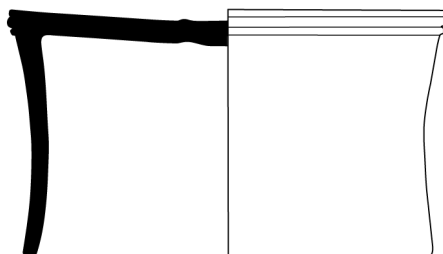
y1962-13 (no. 39)



y1955-3245 (no. 40)



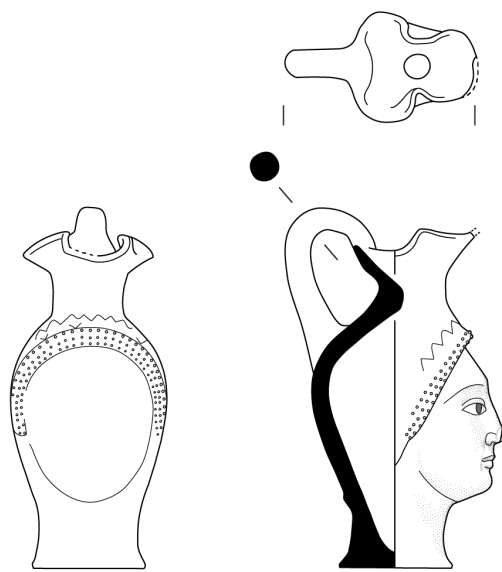
y916 (no. 41)



2019-262 (no. 42)



1986-19 (no. 43)



2004-452 (no. 44)

INDEX OF ATTRIBUTIONS TO PAINTERS, GROUPS, AND WORKSHOPS

Attribution	CVA Number	Plate Number	Princeton University Art Museum Accession Number
Agora P5562, Group of	40 *	43	y1955-3245
Ariana Painter	17 *	18-19	y1929-204
Berlin Painter, Follower of	102 *	3-4	2018-132
Cook Class	44 *	47, 1-4	2004-452
Copenhagen Painter [Syriskos], Syriskos Painter	12 *	12-14	y1986-34 a-s
Crawling Boy Workshop	38 *	42, 1-4	y1953-22
Dikaïos Painter	29 *	32-33	y1986-61
Eucharides Painter	14 *	15, 3-4	y1987-61
Hasselmann Painter	10 *	10	1999-233
Hephaistos Painter	16 *	16-17	y1929-203
Kleophon Painter	11 *	11	y1993-131
Kleophrades Painter	20 *	25	
	21 *	26, 5-6	1998-16
Leningrad Painter	15 *	15, 5-6	2002-163
London E 342, Painter of	104 *	6	1997-67
Meidias Painter, Manner of	13 *	15, 1-2	2000-294
Naples Painter	108 *	8	2002-40
	109 *	9	y978
Niobid Painter	30 *	34	
Pan Painter	101 *	1-2	y1988-27 a-e
Phiale Painter	24 *	28-29	1997-66

Polygnotos, Group of	18 *	20–21	1997–69
Suessula Painter	19 *	22–24	2007–98
Terpaulos Painter	36 *	40	
Tithonos Painter	103 *	5	y1991–77
Villa Giulia Painter	23 *	26, 7–8	y1985–61.6
Washing Painter	106 *	7, 4–5	2002–167.1

* *Uncertain or shared attribution*

INDEX OF SUBJECTS

Subject	CVA Number	Princeton University Art Museum Accession Number
Achilles	20	2002-164.1-2
aegis	29	y1986-61
<i>alopekis</i>	18	1997-69
	24	1997-66
	32	y1986-59 a-e
Amazon	18	1997-69
	19	2007-98
amulets	38	y1953-22
<i>anakalypsis/anakalypteria</i>	11	y1993-131
	12	y1986-34 a-s
Aphrodite	12	y1986-34 a-s
Apollo	35	2003-92
archer	18	1997-69
arming	18	1997-69
aryballos	20	2002-164.1-2
Athena	29	y1986-61
athlete	25	y1949-8
	37	y1943-98
<i>auloi</i>	29	y1986-61
baldric	12	y1986-34 a-s
	24	1997-66
bandeau	13	2000-294

	32	y1986-59 a-e
<i>barbitos</i>	1	y1988-27 a-e
	8	2002-40
	16	y1929-203
basket	29	y1986-61
bird	18	1997-69
blood	24	1997-66
	36	1997-442
boar	40	y1955-3245
boots	1	y1988-27 a-e
	24	1997-66
	35	2003-92
boulder	12	y1986-34 a-s
bow	20	2002-164.1-2
	29	y1986-61
bracelet	2	2018-132
	13	2000-294
	33	y1930-333
centaur	12	y1986-34 a-s
chariot	19	2007-98
	24	1997-66
child	24	1997-66
	38	y1953-22
	39	y1962-13
chiton	2	2018-132
	3	y1991-77
	4	1997-67
	8	2002-40
	9	y978
	10	1999-233
	12	y1986-34 a-s
	13	2000-294
	22	y1985-59

	23	y1985-61.6
	29	y1986-61
	30	y1933-42
	32	y1986-59 a-e
<i>chitoniskos</i>	1	y1988-27 a-e
	3	y1991-77
	11	y1993-131
	14	y1987-61
	18	1997-69
	24	1997-66
	36	1997-442
chlamys	1	y1988-27 a-e
	19	2007-98
	35	2003-92
	36	1997-442
club	29	y1986-61
column	12	y1986-34 a-s
cuirass	3	y1991-77
	12	y1986-34 a-s
	18	1997-69
	20	2002-164.1-2
	24	1997-66
	36	1997-442
departure	3	y1991-77
	11	y1993-131
diadem	3	y1991-77
Dionysos	4	1997-67
	24	1997-66
	29	y1986-61
<i>diphros</i>	9	y978
	29	y1986-61
diskos	20	2002-164.1-2
dog	29	y1986-61

earring	6	2002-167.1
	9	y978
	12	y1986-34 a-s
	30	y1933-42
	33	y1930-333
	42	2019-262 a-b
egg	10	1999-233
<i>embades</i>	24	1997-66
<i>ependytes</i>	11	y1993-131
	32	y1986-59 a-e
Eros	31	2002-166
<i>exaleiptron</i>	13	2000-294
eye	3	y1991-77
fillet	4	1997-67
	8	2002-40
	9	y978
	10	1999-233
	11	y1993-131
	12	y1986-34 a-s
	14	y1987-61
	16	y1929-203
	17	y1929-204
	29	y1986-61
	30	y1933-42
	33	y1930-333
	39	y1962-13
	42	2019-262 a-b
flower	3	y1991-77
giant	24	1997-66
Gigantomachy	24	1997-66
goad	19	2007-98
<i>gorytos</i>	18	1997-69
grapes	30	y1933-42

greaves	3	y1991-77
	18	1997-69
	20	2002-164.1-2
	36	1997-442
griffin	35	2003-92
hatchet	19	2007-98
Helen	12	y1986-34 a-s
	31	2002-166
helmet	3	y1991-77
	11	y1993-131
	12	y1986-34 a-s
	18	1997-69
	20	2002-164.1-2
	24	1997-66
	29	y1986-61
	31	2002-166
	36	1997-442
Herakles	1	y1988-27 a-e
	29	y1986-61
Hermes	1	y1988-27 a-e
<i>hetaira</i>	9	y978
	42	2019-262 a-b
	44	2004-452
himation	2	2018-132
	3	y1991-77
	4	1997-67
	7	2002-167.2
	8	2002-40
	9	y978
	10	1999-233
	12	y1986-34 a-s
	16	y1929-203
	17	y1929-204

	19	2007-98
	20	2002-164.1-2
	23	y1985-61.6
	25	y1949-8
	26	y1992-86
	29	y1986-61
	30	y1933-42
	33	y1930-333
horse	18	1997-69
	19	2007-98
inscription	3	y1991-77
	4	1997-67
	9	y978
	12	y1986-34 a-s
	16	y1929-203
	22	y1985-59
	29	y1986-61
	30	y1933-42
	32	y1986-59 a-e
	36	1997-442
	42	2019-262 a-b
Kaineus	12	y1986-34 a-s
<i>kandys</i>	19	2007-98
kantharos	1	y1988-27 a-e
	29	y1986-61
<i>kerykeion</i>	1	y1988-27 a-e
<i>ketos</i>	19	2007-98
Killas	19	2007-98
<i>kline</i>	16	y1929-203
	27	1999-36
	29	y1986-61
<i>klismos</i>	4	1997-67
	13	2000-294

komos/komast	15	2002-163
	17	y1929-204
<i>kottabos</i>	16	y1929-203
	42	2019-262 a-b
krater	42	2019-262 a-b
<i>krobylos</i>	14	y1987-61
kylix	16	y1929-203
	29	y1986-61
	42	2019-262 a-b
lapith	12	y1986-34 a-s
laurel	35	2003-92
libation	2	2018-132
	4	1997-67
	30	y1933-42
lion	3	y1991-77
	12	y1986-34 a-s
	20	2002-164.1-2
	32	y1986-59 a-e
	40	y1955-3245
lion skin	1	y1988-27 a-e
	29	y1986-61
lock of hair	20	2002-164.1-2
<i>lyra</i>	16	y1929-203
	17	y1929-204
	32	y1986-59 a-e
mattress	29	y1986-61
Menelaos	12	y1986-34 a-s
	31	2002-166
<i>nebris</i>	24	1997-66
necklace	33	y1930-333
oinochoe	2	2018-132
	29	y1986-61
	30	y1933-42

	35	2003-92
olive	34	y1986-21
omphalos cake	39	y1962-13
Orpheus	32	y1986-59 a-e
panoply	20	2002-164.1-2
Patroklos	20	2002-164.1-2
Pelops	19	2007-98
	30	y1933-42
	35	2003-92
<i>pelta</i>	32	y1986-59 a-e
peplos	11	y1993-131
	32	y1986-59 a-e
	43	y1986-19
Persian	19	2007-98
pestle	32	y1986-59 a-e
<i>petasos</i>	1	y1988-27 a-e
	35	2003-92
phiale	2	2018-132
	30	y1933-42
	31	2002-166
	35	2003-92
<i>phormiskos</i>	8	2002-40
Phrygian cap	19	2007-98
pillow	9	y978
	16	y1929-203
	29	y1986-61
	42	2019-262 a-b
plant	19	2007-98
<i>plektron</i>	8	2002-40
	16	y1929-203
	17	y1929-204
post	10	1999-233
	37	y1943-98

purse	16	y1929-203
quiver	18	1997-69
	29	y1986-61
reclamation	12	y1986-34 a-s
	31	2002-166
roller	39	y1962-13
<i>sakkos</i>	2	2018-132
	6	2002-167.1
	9	y978
	10	1999-233
	12	y1986-34 a-s
	13	2000-294
	30	y1933-42
	31	2002-166
	32	y1986-59 a-e
	35	2003-92
	41	y916
<i>salpinx</i>	18	1997-69
satyr	24	1997-66
scabbard	14	y1987-61
	20	2002-164.1-2
	24	1997-66
	29	y1986-61
	36	1997-442
scepter	3	y1991-77
	30	y1933-42
scorpion	36	1997-442
shield	3	y1991-77
	12	y1986-34 a-s
	18	1997-69
	20	2002-164.1-2
	24	1997-66
	29	y1986-61

	31	2002-166
	36	1997-442
shield apron	3	y1991-77
shoe	3	y1991-77
	18	1997-69
	42	2019-262 a-b
siren	40	y1955-3245
skyphos	42	2019-262 a-b
snake	20	2002-164.1-2
	24	1997-66
	29	y1986-61
spear	3	y1991-77
	12	y1986-34 a-s
	19	2007-98
	20	2002-164.1-2
	24	1997-66
	32	y1986-59 a-e
	34	y1986-21
	36	1997-442
spear	18	1997-69
staff/stick	2	2018-132
	4	1997-67
	8	2002-40
	16	y1929-203
	17	y1929-204
	19	2007-98
	25	y1949-8
star	18	1997-69
	36	1997-442
strigil	16	y1929-203
	19	2007-98
	20	2002-164.1-2
	25	y1949-8

sword	12	y1986-34 a-s
	20	2002-164.1-2
	24	1997-66
Sybene	42	2019-262 a-b
symposion	16	y1929-203
	29	y1986-61
	42	2019-262 a-b
table	16	y1929-203
	27	1999-36
Theseus	14	y1987-61
Thracian	32	y1986-59 a-e
<i>thyrsos</i>	4	1997-67
	24	1997-66
torch	17	y1929-204
	24	1997-66
tree	12	y1986-34 a-s
	24	1997-66
	29	y1986-61
triglyph	12	y1986-34 a-s
trousers	18	1997-69
	19	2007-98
tumulus	20	2002-164.1-2
tunic	11	y1993-131
	19	2007-98
	32	y1986-59 a-e
veil	11	y1993-131
	12	y1986-34 a-s
vine	29	y1986-61
	34	y1986-21
wings	1	y1988-27 a-e
	2	2018-132
	31	2002-166
wreath	2	2018-132

17	y1929-204
30	y1933-42
33	y1930-333
34	y1986-21
35	2003-92
42	2019-262 a-b
44	2004-452

ABOUT

Cataloguing some hundred thousand examples of ancient Greek painted pottery held in collections around the world, the authoritative *Corpus Vasorum Antiquorum* (Corpus of Ancient Vases) is the oldest research project of the Union Académique Internationale. Nearly four hundred volumes have been published since the first fascicule appeared in 1922.

This new fascicule of the *CVA*—the first issued by the Princeton University Art Museum—presents all of the Attic red-figure vessels in the collection except for wine cups and oil bottles. Among the works catalogued, which range in date from the late sixth to the mid-fourth centuries BCE, are a significant column-krater by the Suessula Painter and notable hydriai by the Dikaios Painter, Polygnotos, and the Niobid Painter.

Featuring zoomable images and multiple views of every work, linked bibliographic references, and indices of attributions and subjects, this open-access, custom catalogue, along with its object data, is available free online and in multiple formats for download, including PDF, MOBI/Kindle, and EPUB. A hardcover reference edition is also available for purchase.

PLATES



1 y1988-27a, side A



2 y1988-27, side B



3 y1988-27a, side A/B



4 y1988-27a, side B/A



1 y1988-27a, detail of side A



2 y1988-27a, detail of side B



3 y1988-27b-e, body fragments



1 2018-132, side A



2 2018-132, side B



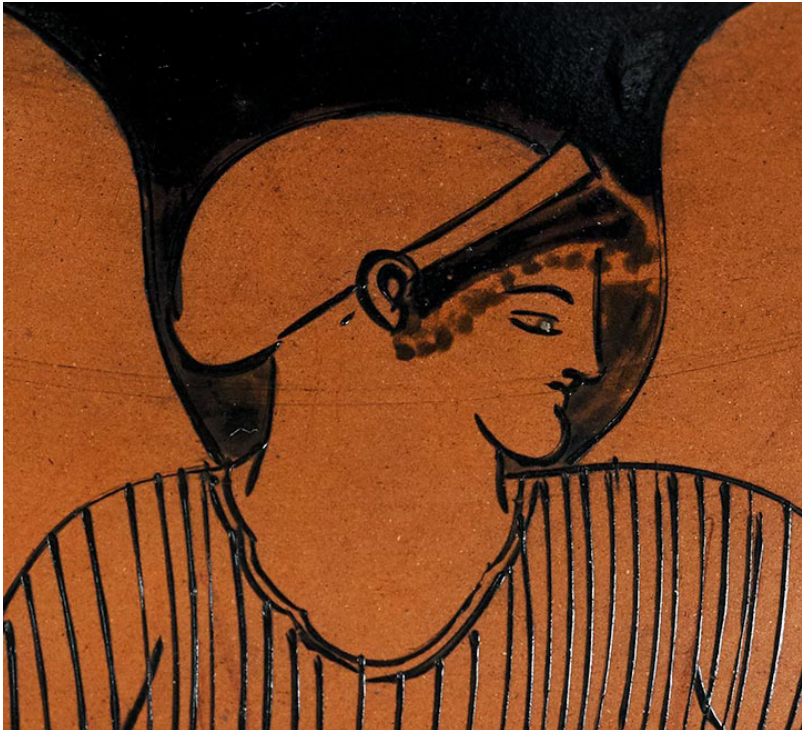
3 2018-132, side A/B



4 2018-132, side B/A



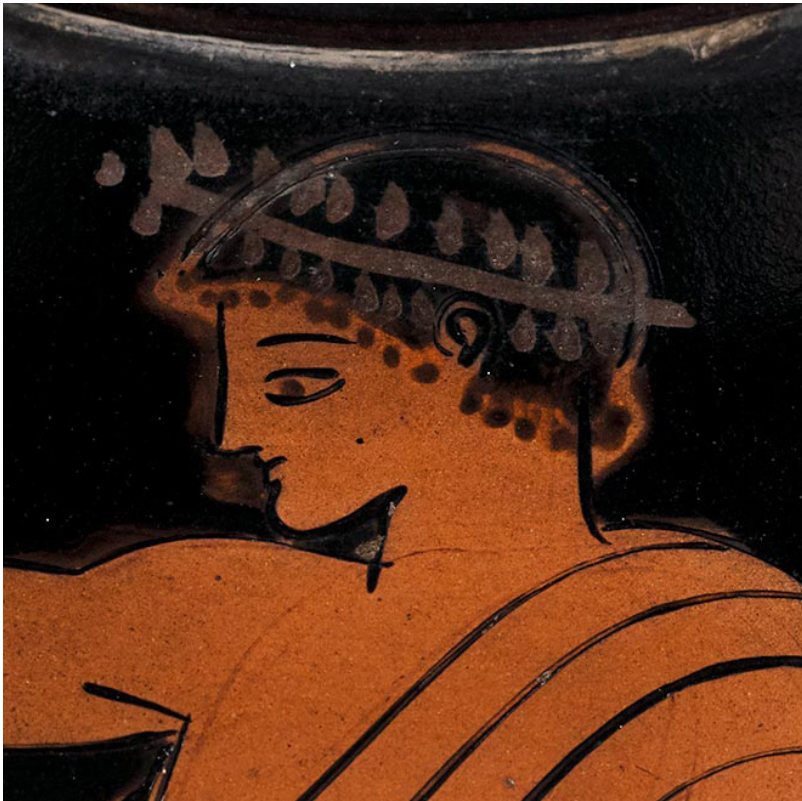
1 2018-132, detail of side A



2 2018-132, detail of side A



3 2018-132, detail of side B



4 2018-132, detail of side B



1 y1991-77, side A



2 y1991-77, side B



3 y1991-77, side A/B



4 y1991-77, side B/A



5 y1991-77, detail of side A



6 y1991-77, detail of side B



1 1997-67, side A



2 1997-67, side B



3 1997-67, side A/B



4 1997-67, side B/A



5 1997-67, detail of side A



6 1997-67, detail of side B



1 y1992-87, exterior



2 y1992-87, profile



3 y1992-87, interior



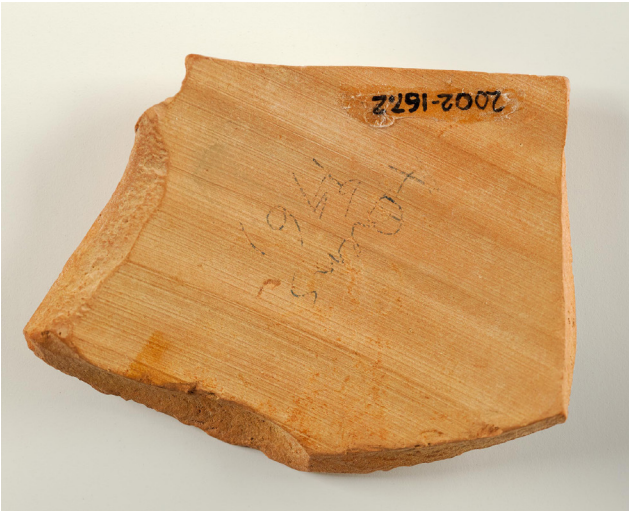
4 2002-167.1, exterior



5 2002-167.1, interior



6 2002-167.2, exterior



7 2002-167.1, interior



1 2002-40, side A



2 2002-40, side B



3 2002-40, side A/B



4 2002-40, side B/A



5 2002-40, detail of side A



6 2002-40, detail of side B



1 y978, side A



2 y978, side B



3 y978, side A/B



4 y978, side B/A



5 y978, detail of side A



6 y978, detail of side B



1 1999-233, side A



2 1999-233, side B



3 1999-233, side A/B



4 1999-233, side B/A



5 1999-233, detail of side A



6 1999-233, detail of side B



1 y1993-131, exterior



2 y1993-131, interior



1 y1986-34b, body



2 y1986-34b, body



3 y1986-34b, body



1 y1986-34a, lid



2 y1986-34a, lid



3 y1986-34a, detail of lid



4 y1986-34c, rim, neck, shoulder



5 y1986-34d, rim and neck



1 y1986-34f, foot



2 y1986-34f, foot



3 y1986-34e, shoulder, exterior



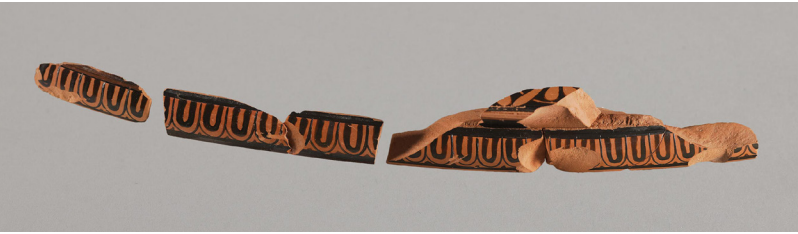
4 y1986-34e, shoulder, interior



5 y1986-34g-h, neck, exterior



6 y1986-34g-h, neck, interior



7 y1986-34i-k, rim



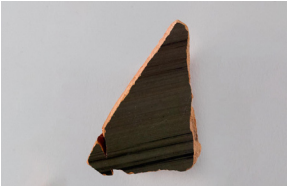
8 y1986-34q, lid rim, exterior



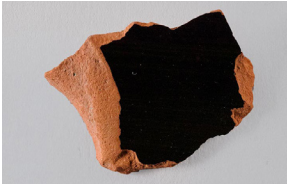
9 y1986-34q, lid rim, interior



10 y1986-34l, rim body, exterior



11 y1986-34m, body, exterior



12 y1986-34n, body, exterior



13 y1986-34o, body, exterior



14 y1986-34p, body, exterior



15 y1986-34l, rim body, interior



16 y1986-34m, body, interior



17 y1986-34n, body, interior



18 y1986-34o, body, interior



19 y1986-34p, body, interior



1 2000-294, exterior



2 2000-294, interior



3 y1987-61, exterior



4 y1987-61, interior



5 2002-163, exterior



6 2002-163, interior



1 y1929-203, side A



2 y1929-203, side B



3 y1929-203, side A/B



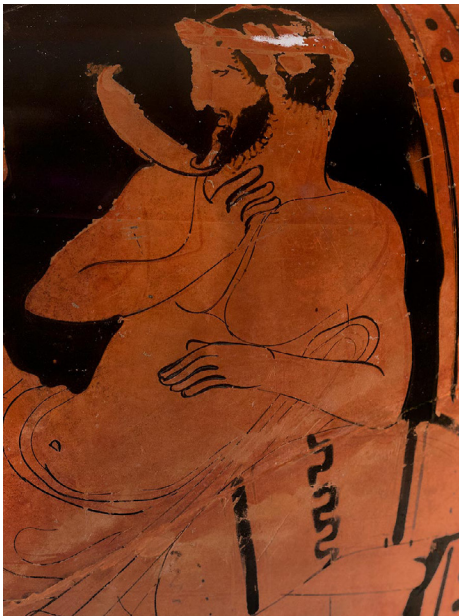
4 y1929-203, side B/A



1 y1929-203, top of rim



2 y1929-203, detail of side A



3 y1929-203, detail of side A



4 y1929-203, detail of side B



5 y1929-203, detail of side B



1 y1929-204, side A



2 y1929-204, side B



3 y1929-204, side A/B



4 y1929-204, side B/A



1 y1929-204, top of rim



2 y1929-204, detail of side A



3 y1929-204, detail of side B



1 1997-69, side A



2 1997-69, side B



3 1997-69, side A/B



4 1997-69, side B/A



1 1997-69, detail of side A



2 1997-69, detail of side A



3 1997-69, detail of side B



4 1997-69, detail of side B



5 1997-69, detail of side B



1 2007-98, side A



1 2007-98, side B



2 2007-98, top of rim



3 2007-98, side A/B



4 2007-98, side B/A



1 2007-98, detail of side A



2 2007-98, detail of side A



3 2007-98, detail of side A



4 2007-98, detail of side A



5 2007-98, detail of side B



6 2007-98, detail of side A



1

2002-164, montage of Princeton 2002-164 and Emory 2006.51.11



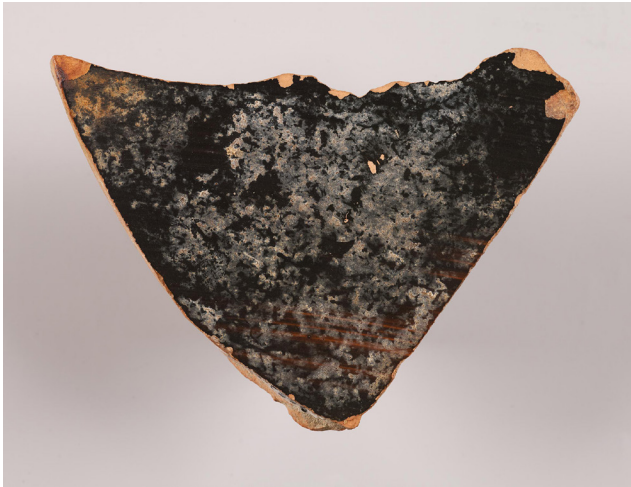
1 2002-164.1, exterior



2 2002-164.1, exterior



3 2002-164.1, interior



4 2002-164.1, interior



5 1998-16, exterior



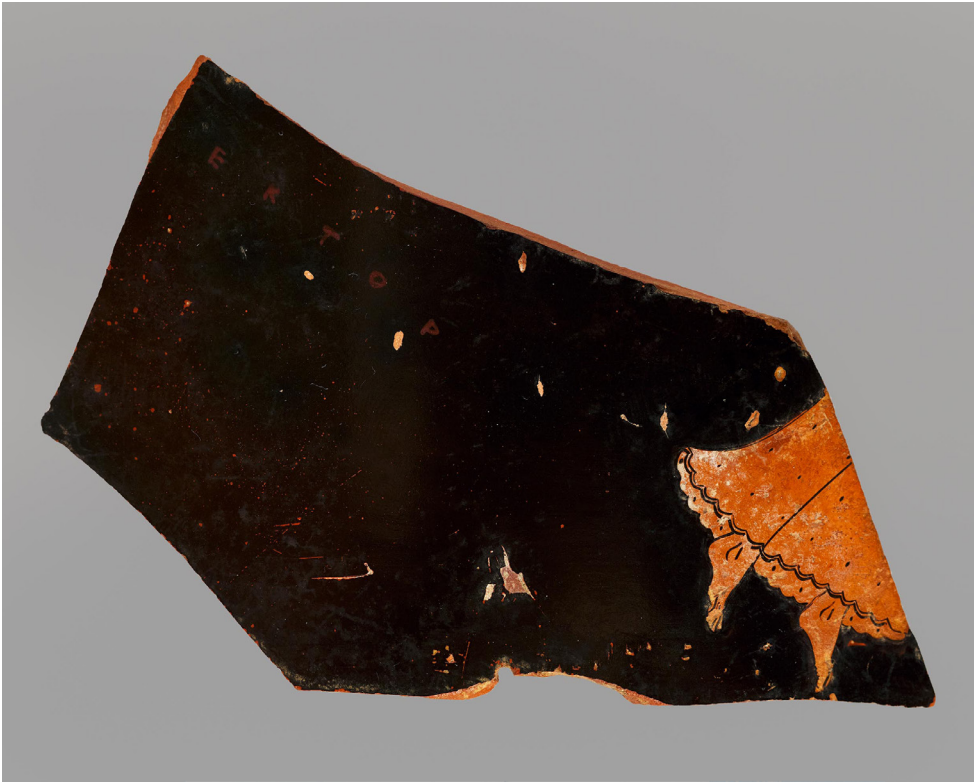
6 1998-16, interior



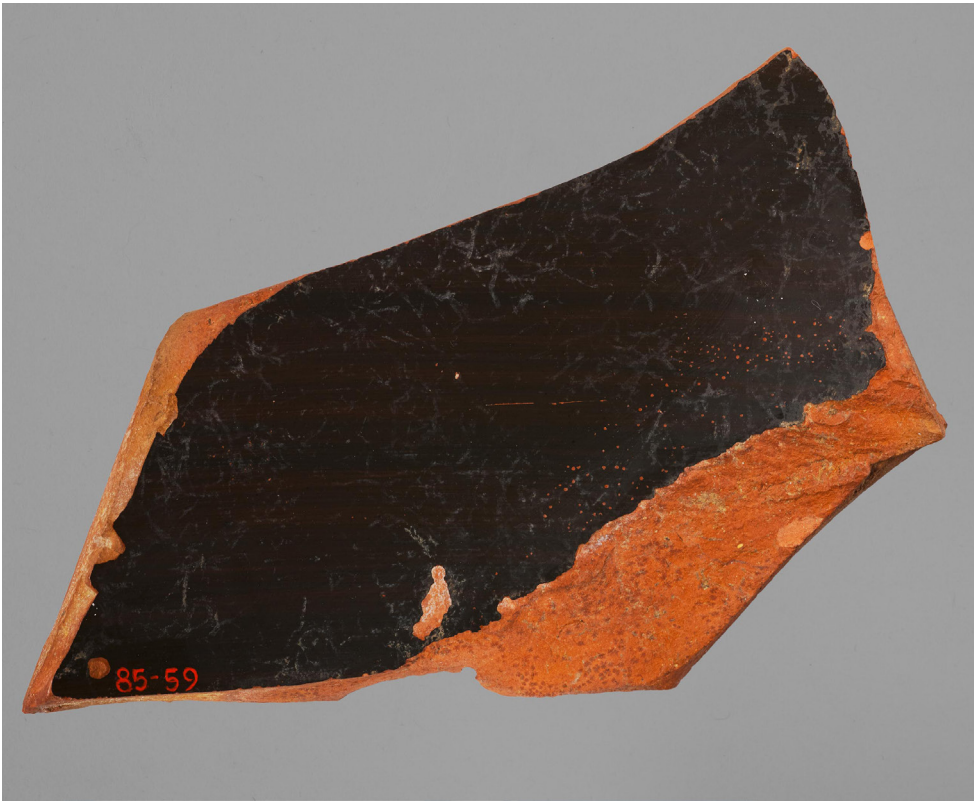
7 y1985-61.6, exterior



8 y1985-61.6, interior



1 y1985-59, exterior



2 y1985-59, interior



1 1997-66, side A



2 1997-66, side B



3 1997-66, side A/B



4 1997-66, side B/A



1 1997-66, detail of side A



2 1997-66, detail of side A



3 1997-66, detail of side B



4 1997-66, detail of side B



5 1997-66, detail of side B/A



6 1997-66, detail of Side A



1 y1949-8, side A



2 y1949-8, side B



3 y1949-8, side A/B



4 y1949-8, side B/A



5 y1949-8, detail of side A



1 y1992-86, exterior



3 1999-36, exterior



2 y1992-86, interior



4 1999-36, interior



5 2000-257, exterior



6 2000-257, interior



1 y1986-61, side A



2 y1986-61, side B



3 y1986-61, side A/B



4 y1986-61, side B/A



1 y1986-61, detail of front panel



2 y1986-61, detail of shoulder



3 Montage of Princeton y1986-61 and Florence 151197



1 y1933-42, side A



2 y1933-42, side B



3 y1933-42, side A/B



4 y1933-42, side B/A



1

y1933-42, detail of side A



2

2002-166, exterior



3

2002-166, interior



1 y1986-59, front



2 y1986-59, side



3 y1986-59, detail



4 y1986-59, detail



5 y1986-59, detail



6 y1986-59, detail



1 y1930-333, side A



2 y1930-333, side B



3 y1930-333, side A/B



4 y1930-333, side B/A



5 y1930-333, detail of side A



1 y1986-21, exterior



2 y1986-21, interior



3 2003-92, side A



4 2003-92, side B



5 2003-92, side A/B



6 2003-92, side B/A



1 2003-92, detail of side A



2 2003-92, detail of side A



3 2003-92, detail of side A



4 2003-92, detail of side A



1 1997-442, side A



2 1997-442, side B



3 1997-442, side A/B



4 1997-442, side B/A



1 1997-442, detail of side A



2 y1943-98, side A



3 y1943-98, side B



4 y1943-98, side A/B



5 y1943-98, side B/A



6 y1943-98, detail of side A



1 y1953-22, side A



2 y1953-22, side B



3 y1953-22, side A/B



4 y1953-22, side B/A



5 y1962-13, side A



6 y1962-13, side B



7 y1962-13, side A/B



8 y1962-13, side B/A



1 y1955-3245, view from above



2 y1955-3245, B/A



3 y1955-3245, A/B



4 y1955-3245, detail



5 y1955-3245, detail



1 y916, view from above



2 y916, B/A



3 y916, A/B



4 y916, detail



5 y916, detail



1 2019-262, side of lid



2 2019-262, side of lid



3 2019-262, side of lid



4 2019-262, side of lid



1 2019-262, side of lid



2 2019-262, body and lid



3 2019-262, top of lid



4 2019-262, bottom of body



5 2019-262, side of body



1 2004-452, side A



2 2004-452, side B



3 2004-452, side A/B



4 2004-452, side B/A



5 y1986-19, exterior



6 y1986-19, interior