

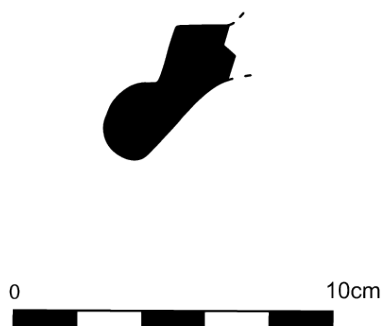
5.

Plates 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 which 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.

Plate 507 (U.S.A. 1551507)



1 y1992-87, exterior



2 y1992-87, profile



3 y1992-87, interior
y1992-87



4 2002-167.1, exterior

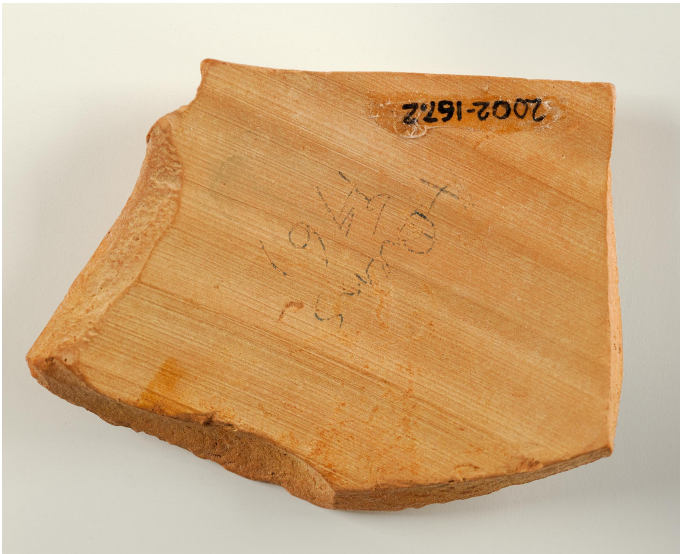


5 2002-167.1, interior

2002-167.1



6 2002-167.2, exterior



7 2002-167.2, interior

2002-167.2