

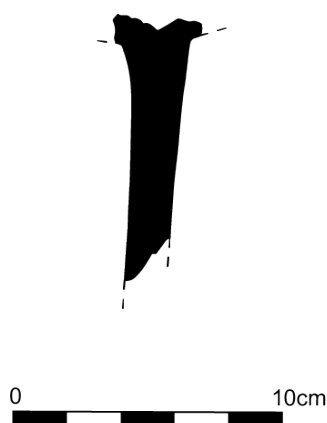
6.

Plates 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. Austin]. Circa 440–420 BCE.

DIMENSIONS AND CONDITION 10.1 x 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 (*ARV²* 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 (*ARV²* 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, *Balaneutikè: Recherches sur le bain dans l’antiquité grecque* (Paris, 1962); Sabetai, “Washing Painter,” 129–46; V. Sabetai, *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 south 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, V. 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; V. Sabetai, “Marker Vase or Burnt Offering? The Clay Loutrophoros in Context,” in **Shapes and Uses of Greek Vases (7th–4th Centuries B.C.)* *, ed. 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; V. 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, 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 507 (U.S.A. 1551507)



1 y1992-87, exterior



2 y1992-87, profile



3 y1992-87, interior
y1992-87



4 2002-167.1, exterior

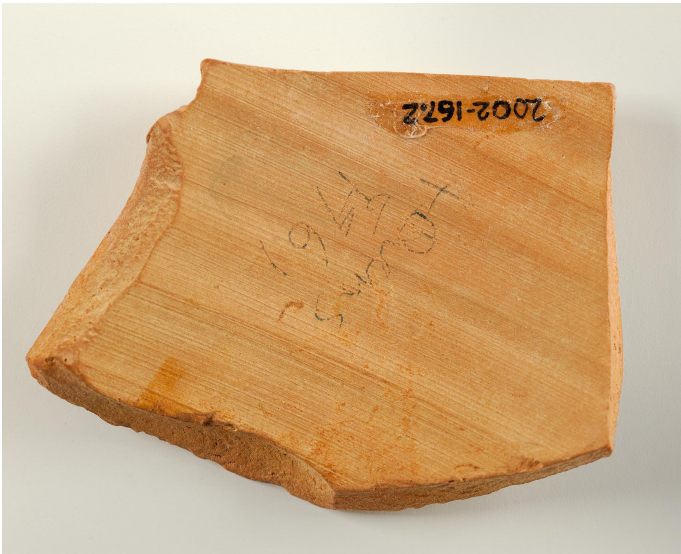


5 2002-167.1, interior

2002-167.1



6 2002-167.2, exterior



7 2002-167.2, interior

2002-167.2