

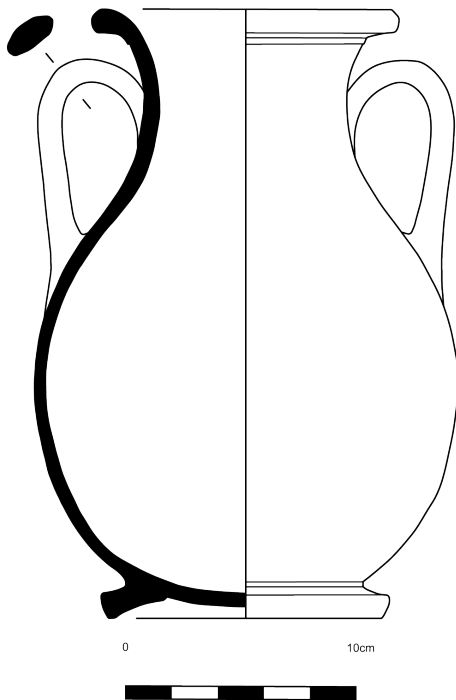
8.

Plates 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 lyre 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*

The Princeton University Art Museum (1)

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 I*, 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 *ARV²* 1096–1100, 1683; *Paralipomena* 450–51; *BAdd²* 328; V. Sabetai, “Red-Figured Vases at the Benaki Museum: Reassembling *fragmenta disiecta*,” *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” (*ARV¹* 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, 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; S. Bundrick, *Music and Image in Classical Athens* (Cambridge, 2005), 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*, ed. P. Cartledge, P. Millett, and S. von Reden (Cambridge, 1998), 97. *Phormiskoi* and purses, however, are usually rendered quite distinctly: see Princeton y1929–203 (Entry 16).

Plate 508 (U.S.A. 1551508)



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

2002-40