

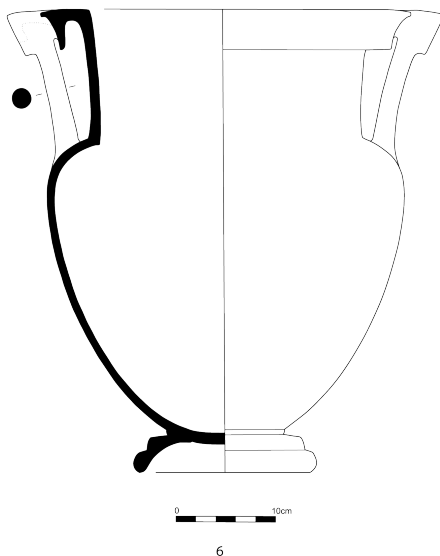
I6.

Plates I6–I7

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 matt 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. Symposion. 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 tortoise-shell lyre (*barbitos*) 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 lyre (*lyra*) 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

The Princeton University Art Museum (1)

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:

[[[image]]]

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; Mannack, *Late Mannerists*, 33–36; 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; 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 symposium 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 symposium 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, 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 I.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 plate, 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 symposium, 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); F. Lissarrague, *The Aesthetics of the Greek Banquet: Images of Wine and Ritual*, trans. A. Szegedy-Maszak (Princeton, NJ, 1987); K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, 2012). For the use of stringed instruments in the symposium, see S. D. Bundrick, *Music and Image in Classical Athens* (Cambridge, 2005), 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: Kultur des Trinkens*, ed. K. Vierneisel and B. Kaeser (Munich, 1990), 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 Princeton University Art Museum (1)

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 III6.44; *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," *Jdl* 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], pl. 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 knucklebones (*astragaloi*): G. F. Pinney, "Money-Bags?" *AJA* 90 (1986): 218; G. Ferrari, *Figures of Speech: Men and Maidens in Ancient Greece* (Chicago, 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*, 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).

Plate 516 (U.S.A. 1551516)



1 y1929-203, side A



2 y1929-203, side B



3 y1929-203, side A/B



4 y1929-203, side B/A

y1929-203

Plate 517 (U.S.A. 1551517)



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

y1929-203