

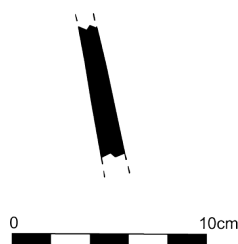
22.

Plates 27

Accession Number y1985-59

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

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 his presence, 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 x 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; J. D. 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. Barbieri, "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," in Padgett, *Berlin Painter*, 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,

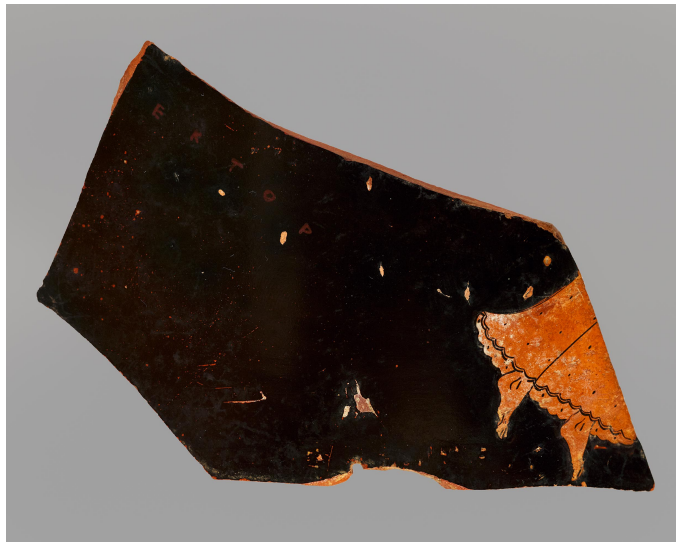
The Princeton University Art Museum (1)

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 527 (U.S.A. 1551527)



1

y1985-59, exterior



2

y1985-59, interior

y1985-59