

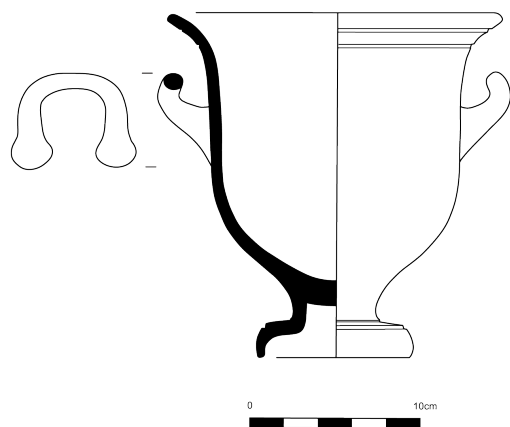
25.

Plates 30

Accession Number y1949-8

PROVENANCE 1949, bequest, Jessie P. Frothingham to Princeton University. Although it is unknown where Frothingham acquired this vase, as a buying agent in Italy for Princeton and other American museums, he acquired other works from Etruscan sites, including Narce, Vulci, and Chiusi. For more on Frothingham, see J. M. Padgett, "The Collections of Ancient Art: The Early Years," *Princeton Record* 55 (1996): 107–24.

SHAPE AND ORNAMENT Flaring rim; black torus lip above a fascia framed by reserved grooves and decorated with ovolo. Round, upturned handles, extending beyond the rim; inner surface of handles reserved. Standard, bell-shaped body, tapering quickly to a narrow stem beneath a groundline of ovolo. Interior black except for two reserved bands, one just below rim and another 3.4 cm below. Black disk foot with reserved riser at the top; underside reserved.



SUBJECT Two beardless males face one another in the gymnasium. The nude athlete at left stands frontally in a relaxed, contrapposto pose, with his head in profile to the right. His non-weight-bearing left foot is drawn in three-quarter view, as if dragging behind him. He holds a strigil in his raised left hand while his right arm hangs lazily at his side. The youth at right is shown in profile, extending his right

arm to grip a staff held upright and resting on the ground. His himation and staff may indicate that he is a trainer.

ATTRIBUTION AND DATE Unattributed. End of the fifth century BCE.

DIMENSIONS AND CONDITION h. 20.3 cm; w. 20.6 cm; diam. of mouth 19.6 cm; diam. of foot 9.1 cm. Broken and mended. Side B almost entirely lost and restored in plaster, as are other gaps and cracks. Figures worn, especially the hips and thighs of the athlete. Black gloss on the foot and lower body misfired streaky reddish brown, as has the floor of the interior.

TECHNICAL FEATURES Relief contours limited to the face and neck of each figure.

BIBLIOGRAPHY Unpublished.

COMPARANDA The figural drawing, in particular the sparing use of relief contours, the straight-lined drapery of the trainer, and the rather large and cursorily drawn anatomical features, such as toes and fingers, all point to a date at the end of the fifth century or possibly moving into the fourth. The anatomy of the nude athlete, with his large circular nipples, navel, and ankle is quite distinctive, but close parallels are wanting. The Academy Painter, the latest painter of the Mannerist Workshop and predominantly a painter of bell-kraters (see Mannack, *Late Mannerists*, 43–45), often painted his figures with large circular nipples, navels, knees, and ankles: cf. Athens 12239 (*ARV*² 1125.17; *BAPD* 214878), including the drawing of the curved iliac crest. However, although still highly cursory, the drawing on Princeton's krater is far more careful than that of the Academy Painter. For the posture of the athlete, with one leg foreshortened and drawn as if dragging behind him, cf. the name-vase of the Painter of Louvre M 85 (*ARV*² 1342.2; *BAPD* 217552); by the Bull Painter, Vienna 864, (*ARV*² 1349.8; *BAPD* 240016), albeit with a more vigorous scene overall. For the draped trainer, cf., by the Odeon Painter, Urbana-Champaign 70.7.2 (*CVA* Urbana-Champaign 1 [USA 24], pls. 19.1–2, 20.1–2; *BAPD* 18462). For discussions of Greek athletes in the gymnasium, see O. Tzachou-Alexandri, ed., *Mind and Body: Athletic Contests in Ancient Greece*, exh. cat., Athens National Archaeological Museum (Athens, 1989), 148–84; S. G. Miller, *Ancient Greek Athletics* (New Haven, CT, 2006), 31–86, 176–95.

The Princeton University Art Museum (1)

Although the handles are sharply upturned, they nonetheless extend beyond the diameter of the rim, suggesting that this vase should be dated in the fifth century: see M. B. Moore, *Attic Red-Figured and White-Ground Pottery, Agora 30* (Princeton, NJ, 1997), 32–33. The fascia below the rim is standard for bell-kraters of this period, although they are often decorated with floral motifs (e.g., laurel wreaths), combined

with groundlines consisting of rectilinear motifs such as meanders and saltire squares. For a comparable hastily drawn ovolo on both the fascia and the groundlines, cf. an unattributed bell-krater, Vienna 3734 (*CVA* Vienna, Kunsthistorisches Museum 3 [Austria 3], pl. 138.1–2; *BAPD* 563). When ovolo are painted on the rim, the groundline is almost invariably a band of ovolo as well.

Plate 530 (U.S.A. 1551530)



1 y1949-8, side A



2 y1949-8, side B



3 y1949-8, side A/B



4 y1949-8, side B/A



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y1949-8, detail of side A

y1949-8