

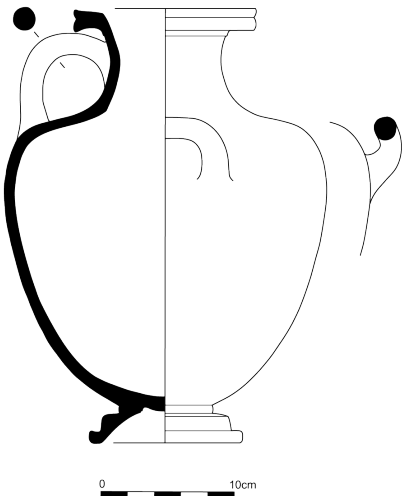
30.

Plates 34–35.I

Accession Number y1933-42

PROVENANCE 1899, sale, Thomas B. Clarke Collection, lot 365 (New York, NY) to Junius S. Morgan; 1932, bequest, Junius S. Morgan to Princeton University. Beazley (*ARV*² 605) stated, without further explanation, that the vase was “from South Italy.”

SHAPE AND ORNAMENT Rim molded in two degrees: reserved groove between slender, rounded black lip and wider painted ovolo below. Top and underside of rim reserved. Interior of neck black. Continuous profile from neck to foot. Slanted and addorsed red-figure palmettes at base of neck in front. Two black horizontal handles on either side, round in section and curving upward. Black vertical strap handle extending from neck to shoulder. Black tongue pattern partially circles the roots of all three handles. Plump, ovoid body. Groundline of paired, stopt meanders to right, alternating with saltire squares. Ogee foot separated from the body by a fillet framed by two reserved grooves. Underside of the foot reserved, as is the lower half of the lower disk. Circular depression (diam. 3.9 cm) with nipple in center of underside.



SUBJECT Libation. At center stands a bearded man with his head in profile to the right, his left foot slightly advanced, and

his torso in three-quarter view. He wears a himation with a black border at the hem, and a wreath with reserved leaves. His long hair falls down his back, and a single tress trails over his right clavicle. In his right hand he holds a phiale with a lobed and dotted pattern, and in his left hand a tall scepter, upright and resting on the ground. He tilts the phiale slightly forward, about to pour a libation. Facing him at the right stands a female figure in profile, who holds an oinochoe in her right hand, from which pours a stream of wine in added red, now worn. She gestures toward the man with her left hand. The woman wears a chiton, a black-hemmed himation that wraps around her left arm and shoulder, earrings, and a *sakkos* with a dotted pattern. To the left of the man stands a second woman in profile to the right, wearing a belted peplos with a black hem, earrings, and a doubly wrapped fillet in her hair. With both hands she holds a wreath in added white, now worn.

ATTRIBUTION AND DATE Attributed to the Niobid Painter [H. R. W. Smith]. Circa 470–460 BCE.

DIMENSIONS AND CONDITION h. 32.6 cm; w. 29.4 cm; diam. 24.5 cm; diam. of mouth 13.4 cm; diam. of foot 12.0 cm. Preserved intact except for a chip from the rim, reattached. A scratch extends between the man and the woman at left, who has a dark stain on her neck. Several small chips on the body, confined to black areas.

TECHNICAL FEATURES Preliminary sketch. Relief contour lines for faces and limbs, sparingly for clothes. Accessory color. Red: stream of wine. White: wreath held by the woman. Dilute gloss: long tress and forehead hair of the man.

INSCRIPTIONS Incised graffito under foot:

[[[image]]]

BIBLIOGRAPHY *ARV*² 605.65; H. R. W. Smith, “Greek Vases,” *Art and Archaeology* 20 (1925): 121; F. F. Jones and R. Goldberg, *Ancient Art in the Art Museum: Princeton University* (Princeton, NJ, 1960), 36–37; Prange, *Niobidenmaler*, 198, no. N84, pl. 4; Johnston, *Trademarks, Addenda*, 133, no. 36b; *BAPD* 207005.

COMPARANDA For the Niobid Painter and his workshop, see *ARV*² 598–612, 1701–2; *Paralipomena* 394–96; *BAdd*² 265; T.

The Princeton University Art Museum (1)

B. L. Webster, *Der Niobidenmaler* (Leipzig, 1935); E. Simon, "Polygnotan Painting and the Niobid Painter," *AJA* 67 (1963): 43–62; E. Harrison, "Preparations for Marathon, the Niobid Painter, and Herodotus," *ArtB* 54 (1972): 390–402; S. Bonomi, "Una nuova pelike del Pittore dei Niobidi," *AA* (1985): 29–47; Prange, *Niobidenmaler*; N. Bonacasa, *L'amazzonomachia di Gela del Pittore dei Niobidi* (Rome, 1990); Robertson, *Art of Vase-Painting*, 18–25; Matheson, *Polygnotos*, 9–38; J. Gaunt, "The Niobids on the Niobid Krater in the Louvre: Notes and Conjectures," in *Essays in Honor of Dietrich von Bothmer*, ed. A. J. Clark and J. Gaunt (Amsterdam, 2002), 121–26; Williams, "Workshop View" 158–60. For the figural style of the Princeton vase, in particular the execution of the eyes and ankles, as well as the simple forms used for drapery folds, cf. a kalpis in the New York art market (Antiquarium, Ltd., *Ancient Treasures* 2, auc. cat. [New York, NY, 2004], no. 9; *BAPD* 9032053); a pelike in Germany, Würzburg L 511 (*ARV²* 604.47; *BAPD* 206986); a pelike in England, London E 381 (*ARV²* 603.45; Prange, *Niobidenmaler*, 192, pl. 15, no. N 57; *BAPD* 206984). Prange places the Würzburg and London pelikai (*supra*) and the Princeton kalpis in the Niobid Painter's "Schlichte" phase (about 470–60 BCE), during which he abandons his earlier, more complicated compositions in favor of simple, two-to-three figure compositions, often scenes of libation. Characteristic of this phase are simple curved nostrils and slightly upturned noses; half-ring ears; peploi with long overfolds, as seen on the woman at the left; and hooked folds of himatia, as seen on that of the man.

For the shape, which is relatively standard within the Niobid Painter's workshop, see Prange, *Niobidenmaler*, 37–38. Cf., e.g., Naples STG 199 (*ARV²* 606.78; *BAPD* 207019). For the general development of the hydria in the Early Classical period, see E. Diehl, *Die Hydria: Formgeschichte und Verwendung im Kult des Altertums* (Mainz, 1964), 49–64. For the patterned groundline and slanted palmettes, cf. Brunswick 1908.3 (*ARV²* 606.68; *BAPD* 207009).

Beazley interpreted this scene as a "king and two women," and Prange followed suit. Indeed, there are no definitive

attributes that would mark these figures as deities, although the scepter, long hair, and beard of the male figure would fit an identification as Zeus, who offers a libation on two other works by the Niobid Painter: cf., the kalpis in the New York art market (*supra*); Perugia 846 (*ARV²* 603.34; Prange, *Niobidenmaler*, pl. 25, no. N 44; *BAPD* 206972). The subject recurs on a hydria in the painter's manner: Laon 37.1027 (*ARV²* 611.37; *BAPD* 207084). On all three of these examples, Nike pours the libation into Zeus's phiale while his female companion wears a crown and holds a scepter, identifying her as Hera. With the man in Princeton we may instead compare other anonymous bearded men by the artist, who also wear a wreath and hold a scepter while libating: London E 381 (*supra*); New York 99.13.2 (*ARV²* 605.61; *BAPD* 207000); Munich SH 2324 (*ARV²* 604.55; *BAPD* 206994). For discussions of libations in the ancient Greek world in general, including the type of liquid used and the context of the libation, ranging from funerary to domestic, see F. Graf, "Milch, Honig und Wein: Zum Verständnis der Libation im griechischen Ritual," in *Perennitas: Studi in onore di Angelo Brelich; Promossi dalla Cattedra di Religioni del mondo classico dell'Università degli Studi di Roma* (Rome, 1980), 209–21; E. Simon, "Libation," in *Thesaurus Cultus et Rituum Antiquorum*, 3:236–53; F. Lissarrague, "Un rituel de vin: La libation," in *In vino veritas*, ed. O. Murray and M. Tecusan (London, 1995), 126–44. For libation scenes on Classical Athenian vases, with a specific focus on the importance of such images for defining social relations between mortals, see M. Gaifman, *The Art of Libation in Classical Athens* (New Haven, CT, 2018), 51–86. See also, for the significance of the phiale, M. Gaifman, "The Greek Libation Bowl as Embodied Object," in *The Embodied Object in Classical Antiquity*, special issue, *Art History* 41, no. 3, ed. Gaifman, V. Platt, and M. Squire (Oxford, 2018): 444–65.

The graffito on the underside of the foot is most likely a sloppily drawn ΛE in ligature, for which see Johnston, *Trademarks*, 142–43, 216–17. The type occurs only sporadically in the fifth century, and no other example has been found within the oeuvre of the Niobid Painter.

Plate 534 (U.S.A. 1551534)



1 y1933-42, side A



2 y1933-42, side B



3 y1933-42, side A/B



4 y1933-42, side B/A

y1933-42

Plate 535 (U.S.A. 1551535)



1 y1933-42, detail of side A
y1933-42



2 2002-166, exterior



3 2002-166, interior
2002-166