

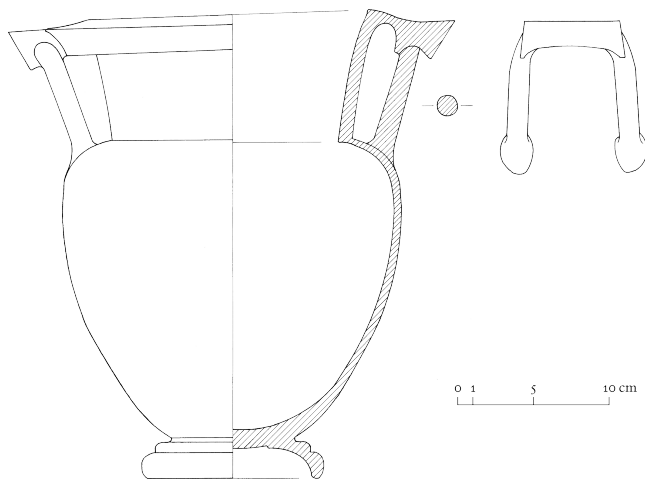
Plates 54I–43

Accession Number 81.AE.161

PROVENANCE –1981, Robert Blaugrund (Los Angeles, California); 1981, donated to the J. Paul Getty Museum; according to Museum documentation, Blaugrund bought this and a number of other objects at Parke Bernet and Christie's in the 1950s; the krater has yet to be identified in any sale catalogues of the period.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extends beyond the rim at each side and is supported by two columns; ovoid body; ogee foot. Top of rim has a black ivy vine on reserved background. Overhang of the rim on side B is decorated with double row of dots between lines. On neck: A, black ivy vine between two black lines in a reserve panel; B, black glazed. Figural decoration on the body set in panels framed by double row of dots between black lines at the sides, by a tongue pattern on the shoulder at the junction with the neck, and by a red line running around the vase. The frame defines the panel only on three sides without a ground line.

Outside foot black, except for lower part. Resting surface and underside of foot reserved. Interior black.



SUBJECT Overhang of rim, A. In black silhouette two pairs of a lion and a boar.

A. Two satyrs and a maenad. Nude satyrs flank the maenad and grab her shoulders. They gesture with their free hands as if in discussion. The maenad moves to right looking back and is dressed in a chiton

decorated with a row of dots in the lower part and a himation. She holds a thyrsos in her left hand. The right foot of the satyr at left disappears into the side frame.

B. Two mantled youths. Facing each other, they both extend their right arm as if in conversation. A strigil hangs in the upper right corner.

ATtribution AND DATE Attributed to the Florence Painter or his workshop by J. R. Guy. Circa 450 B.C.

DIMENSIONS AND CONDITION Height 31 cm; diam. of rim 18.5 cm (inside); diam. of rim 26 cm (outside); width with handles 30.4 cm; diam. of body 23.1–23.4 cm; diam. of foot 12.9 cm. Capacity to rim is 5.059 liters. Reconstructed from fragments. Modern restoration: area including the head, neck, left shoulder, and thumb of youth standing at left on B. Abrasion in places. Misfired on part of foot (side A). Numerous areas of encrustation.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Florence Painter, see *ARV*² 540–46, 1568; A. Tullio, “I crateri attici del Museo Mandralisca e le maniere del Pittore di Firenze,” in *I vasi attici ed altre ceramiche coeve in Sicilia. Atti del Convegno Internazionale Catania, Camarina, Gela, Vittoria, 28 marzo–1 aprile 1990*, vol. 2, *Cronache di archeologia e di storia dell'arte, Università di Catania* 30 (1996): 141–54; *Agora* 30, p. 105; M. Platonos-Giota, “Erithromorphos kratēras apo tis Acharnes,” *Archaiologikon Deltion* 55 (2000): 113–42.

Cf. the satyrs by the Florence Painter on the column-kraters in Cefalù, Museo Mandralisca inv. no. 4 (*ARV*² 543.4; Tullio, “I crateri attici” [supra], p. 143, figs. 3–4); Siracusa, Museo Archeologico 22758 (*ARV*² 542.27; Tullio [supra], 149, fig. 15), esp. the wrinkles on the forehead of the satyr. Cf. the woman on the column-krater from Agrigento (in *ARV*² 545.7, the vase is attributed to the manner of the Florence Painter; while Tullio, “I crateri attici” [supra], p. 149, fig. 21, attributes it to the Florence Painter).

For animals in black silhouette decorating the overhang of rim by the Florence Painter, see a column-krater in Florence, Museo Archeologico Etrusco 3997 (*ARV*² 541.1, 1658; *Paralipomena* 385; *CVA* Florence, Regio Museo Archeologico 2 [Italy 13], pl. 39.3). Cf. an unattributed column-krater in Altenburg, Staatliches Lindenau-Museum 276 (*CVA* Altenburg 2 [Germany 18], pl. 56.1.5), with the same decoration on rim and neck. See also an unattributed and unpublished column-krater from the Sindos cemetery in the Archaeological Museum of Thessaloniki IST 3081 (V. Misailidou-Despotidou, D. Aktseli, and A. Arvanitaki, eds., ... *neos kai me hygeian aristēn...: Opseis tēs zōēs ton neōn stēn archaia Makedonia* [Thessaloniki, 2014], p. 91, no. 52 [A. Keramiris]), with a similar motif on the neck. For a variation placing the same motif on the overhang of rim, cf. column-krater by the Alkimachos Painter in Ferrara, Museo Nazionale di Spina T1036BVP (*ARV*² 1658.49 *ter*; *BAPD* 275267). For the black silhouette frieze on the overhang of rim, cf. column-krater by the Painter of Syracuse 23510 in Baltimore, Walters Art Gallery 48.69 (*ARV*² 510.3; *CVA* Baltimore 1 [USA 28], pl. 15); a fragmentary column-krater by the Villa Giulia Painter in Argos, Archaeological Museum 8069 (G. Kavvadias, “Ho Thēseus kai o Marathōnios Tauros. Paratērēseis se ena neo attiko erythromorpho kionōto kratēra apo to Argos,” in *Athenian Potters and Painters*, vol. 1, pp. 309–18, figs. 1, 2, 5); a column-krater by the Duomo Painter in Harrow School 1864.65 (*ARV*² 1118.18; *CVA* Harrow School [Great Britain 21], pl. 17); a column-krater by the Painter of the Louvre Centauromachy in Louvre G 405 (*ARV*² 1088.12; M. Denoyelle, “Attic or Non-Attic? The Case of the Pisticci Painter,” in *Athenian Potters and Painters*, vol. 1, pp. 395–405, esp. p. 397, fig. 2); a fragmentary column-krater from Spina (L. Zamboni, *Spina città liquida. Gli scavi 1977–1981 nell’abitato e i materiali tardo-arcaici e classici* [Leidorf, 2016], pp. 99, 105, no. 290, pls. 7, 78); a column-krater by the Painter of the Louvre Centauromachy in Warsaw, National Museum 147955 (*ARV*² 1683.34 *bis*; *Paralipomena* 449; *BAPD* 275458; *CVA* Warsaw, Musée National 3 [Poland 6], pl. 29.1–2). The latter carries similar figural decoration on the body with two satyrs

flanking a maenad moving to left and holding a thyrsos in her left hand.

For the iconography of the thiasos, see entry no. 17 (81.AE.188.7).

For satyrs pursuing maenads, see entry no. 4 (86.AE.207).

For the thyrsos, see F. G. Papen, *Der Thyrsos in der griechischen und römischen Literatur und Kunst* (Bonn, 1905); J. D. Beazley, “Narthex,” *AJA* 37 (1933): 400–403. W. Burkert, in *Structure and History in Greek Mythology and Ritual* (Berkeley, 1979), p. 43, considers a thyrsos as a stylized form of the ritual branch and as a symbol demonstrating the power of Dionysos. For the association of thyrsos with semitic words meaning wine, see A. J. Frendo, “Phoenician Wine Could be Divine,” in *Actas del IV Congreso Internacional de Estudios Fenicios y Púnicos, Cádiz, 2 al 6 de Octubre de 1995* (Cadiz, 2000), vol. 2, pp. 607–8 (with bibliography).

For ivy vine on top of rim and animal frieze in black silhouette on overhang of rim, cf. column-krater by the Painter of the Louvre Centauromachy in the Classics Department Museum of the Australian National University, Canberra 64.01 (*Paralipomena* 449.33 *bis*; J. R. Green, *A Description of the Classics Department Museum in the Australian National University, Canberra* [Canberra, 1981], pp. 41–42). For the use and technique of the animal frieze in black silhouette, see Kunze-Götte, *Der Kleophrades-Maler*, pp. 28–29, 42–51. Cf. also entry no. 1 (86.AE.205).

For the ivy vine on the neck, cf. a column-krater by the Deepdene Painter in Madrid, Museo Arqueológico Nacional 32656 (*ARV*² 499.20; *CVA* Madrid 2 [Spain 2], pl. 15); a column-krater by the Sindos Painter in Thessaloniki, Archaeological Museum 7786 (M. Tiverios, in *Sindos. Exhibition Catalogue* [Thessaloniki, 1985], pp. 30–31, no. 35); a column-krater related to the painter of London E 356 or by the workshop of the Penthesileia Painter in Laon Musée 371036 (*ARV*² 1669; *CVA* Musée de Laon 1 [France 20] pl. I, III, I, 37.1).



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