

UNION ACADEMIQUE INTERNATIONALE

CORPVS VASORVM
ANTIQVORVM

THE J. PAUL GETTY MUSEUM • MALIBU

Athenian Red-Figure Column- and Volute-Kraters

DESPOINA TSIAFAKIS

THE J. PAUL GETTY MUSEUM

FASCICULE 10 • [U.S.A. FASCICULE 40]

2019

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Maria Lucia Ferruzza
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Alexis Belis

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FOREWORD

The J. Paul Getty Museum's extensive collection of Greek painted pottery is especially rich in Athenian black- and red-figure vases of the sixth and fifth centuries B.C. Examples of two of the most distinctive and popular shapes of that period, column-kraters and volute-kraters, are gathered in this fascicule of the *Corpus Vasorum Antiquorum*, the tenth of the series devoted to the holdings of the J. Paul Getty Museum. These are large vessels, made for mixing wine and water at the symposium. The column-krater—called the “Corinthian krater” in antiquity—takes its modern name from the columnar supports at the rim. It was developed in Corinth by the end of the seventh century B.C. and soon adopted also by potters in Athens, where the shape is one of the most enduring. Volute-kraters are, in the words of Sir John Beazley, “the vase-shape which has more of the temple in it than any other.” Typically large, with high curling handles, these vases are often finely potted and present expansive fields for decoration. As with many pottery vessel shapes, the form also occurs in metal, and the Getty’s dinoid krater (87.AE.93; entry no. 24) offers a striking example of ceramicists emulating and elaborating upon that costlier medium.

Most Athenian red-figure vase-painters seem to have specialized as either cup or pot painters, and the selection of vases and fragments gathered here has been attributed to many significant artists of the fifth century B.C., including Myson, the Pan Painter, the Kleophrades Painter, and Polygnotos. Iconographically, the kraters present a rich and engaging array of motifs and details. Notable is the recurrence of scenes of worship before altars and herms, images of devotion that would have been a central component of the lived experience of ancient Athenians. Besides these scenes of human activity, myths and heroic exploits continued to offer inspiration. Though fragmentary, the elaborate sack of Troy on Polygnotos’s volute-krater (79.AE.198; entry no. 23) demonstrates the ongoing interest in this subject, while the Kleophrades Painter’s krater (77.AE.11; entry no. 19) presents a mythological tour de force, with Peleus battling Thetis, three of Herakles’s Labors, and an extended Amazonomachy.

This catalogue marks a renewed commitment to publishing the Getty’s vase collection within the *CVA*, as the *locus classicus* of the field. It also marks a major shift forward, for this fascicule has been developed as an open-access digital publication with the option of print on demand. In publishing digitally, we maintain all of the respected and admired features of the *CVA*, now enhanced with the rich flexibility of free online access. We hope that this provides a model for future catalogues, and we are especially grateful to the American *CVA* Committee for supporting this initiative.

The volume has been many years in the making, and I congratulate its author, Despoina Tsiafakis, for bringing it to fruition. The project has had the ongoing support of the Getty's Department of Antiquities, beginning with Marion True's invitation and thereafter shepherded by David Saunders, Jens Daehner, and Kenneth Lapatin. The Department of Antiquities Conservation, particularly Jeffrey Maish, provided essential documentation, analysis, and conservation work. The vases have been newly photographed by Tahnee Cracchiola and Rebecca Truszkowski, and Toby Schreiber prepared the profile drawings. Sharon Herson copyedited the manuscript and Juliana Foggatt provided careful proofreading. Greg Albers, Rachel Barth, Michelle Woo Deemer, Kara Kirk, Ruth Evans Lane, Karen Levine, and Laura diZerega have been instrumental in developing the publication.

Timothy Potts
Director
The J. Paul Getty Museum

PREFACE

To Dimitris, my son

This *CVA* fascicule presents a selection of Attic red-figure kraters from the collection of the J. Paul Getty Museum. The volume contains the column- and volute-kraters, which range from 520 to 510 B.C. to the early fourth century B.C.; many are works of known potters and painters. Their presentation accords, in general, with the chronological sequence established by Sir John Beazley. The descriptions follow the format provided by the members of the USA *CVA* Committee, and attributions made by other scholars are credited under the heading ATTRIBUTION AND DATE. These vases have come to the Museum from a variety of sources, mostly from the art market. A number were part of the collection of Walter and Molly Bareiss. The origin of the vases, along with their known histories, is provided under the heading PROVENANCE. The last version of the complete manuscript was delivered in late 2013. Since then, some new bibliographic references have appeared and are included in the entries. Additions to the bibliography were made until 2015, with a few more in 2016 and 2017.

The Getty Museum's coral-red volute-krater (84.AE.974) is not included in this volume. Ever since its acquisition in 1984, it has regularly been published as an exceptional instance of the use of coral-red on a large scale,¹ but in 2013, Dyfri Williams and Jasper Gaunt contacted the Getty Museum with serious concerns about the vase's authenticity. Their doubts were manifold, spanning the application and use of coral-red, the potting of the vessel, its overall decorative scheme and subsidiary ornament, and many aspects of style and iconography. Williams and Gaunt will discuss their concerns in a forthcoming study.² Technical examinations are still being undertaken and will be published as soon as completed, but all parties have agreed that it is inappropriate to include the krater in this *CVA*.

The preparation of this volume began years ago, when I was invited by Dr. Marion True, curator of antiquities at that time, to undertake this project. I would like to thank her for trusting me with the material and for all her support. I studied the vases during two short visits, the last in 2003. The members of the Museum's Department of Antiquities, however, were always most helpful to me, and I thank them for that. Jens Daehner and Kenneth Lapatin assisted me in various ways during the earlier years of this project, while in recent years David Saunders has been of tremendous help and a great source of information; I am

very grateful to him for everything that he has done. Jeffrey Maish shared with me the results of his analysis of the coral-red krater (84.AE.974) and provided the measurements for many of the kraters in this volume. Karol Wight, Claire Lyons, and Jeffrey Spier facilitated in various practical issues regarding this publication, and Judith Barr provided some new references on the kraters.

During the long process of preparing this *CVA* I was assisted also by many friends and colleagues in various ways. I thank Robert Guy for all his useful comments and for responding immediately to my attribution inquiries. Michael Padgett was always available to discuss any questions, and he provided a lot of information. Alan Shapiro furnished input and observations on iconography, while Michalis Tiverios made very constructive remarks on a much earlier version of this manuscript. I thank Jasper Gaunt, Ariel Hermann, An Jiang, Susan Matheson, Elizabeth Langridge Noti, and Dyfri Williams for photos, information, and discussions, and of course the *CVA* Committee—Guy Hedreen, Susan Matheson, Tyler Jo Smith, and John H. Oakley (chair)—for all their valuable comments, notes, and clarifications. They have contributed significantly to improving my manuscript. Any omissions or remaining errors are fully my responsibility.

And finally, I would like to thank my son Dimitris for his patience and support; this volume is dedicated to him.

Despoina Tsiafakis
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Communication & Knowledge Technologies,
Xanthi Department, Greece*



1. BAPD 16201; “Acquisitions/1984,” *GettyMusJ* 13 (1985): 170, no. 24; J. V. Noble, *The Techniques of Painted Attic Pottery*, 2nd ed. (New York, 1988), pl. 7; M. Pipili, in *LIMC*, vol. 5 (1990), pt. 1, p. 692, s.v. “Iolaos”; Schleiffenbaum, *Volutenkrater*, p. 368, no. V289; H. Froning, “La forma rappresentativa ciclica nell’arte classica,” in *Coloquio sobre Teseo y la Copa de Aison*, ed. R. Olmos (Madrid, 1992), pp. 139–41, figs. 10–12; A. Shapiro, *Personifications in Greek Art: The Representation of Abstract Concepts, 600–400 B.C.* (Zurich, 1993), pp. 150–51, fig. 109, and p. 254, no. 104 bis; *Getty Handbook of the Antiquities Collection*, p. 73; Gaunt, “Attic Volute Krater,” p. 531, cat. no. 52; *Colors of Clay*, pp. 66–68, cat. no. 13, figs. 13.1–13.3; I. Kader, “Und es losten die Glieder ... Hypnos, Thanatos, Eros,” in *Süßer Schlummer: Der Schlaf in der Kunst; Residenzgalerie Salzburg 15.7.–1.II.2006*, ed. E. Oehring (Salzburg, 2006), p. 16, fig. 2; *Special Techniques in Athenian Vases*, p. xiii; B. Sparkes, “Why Special Techniques?,” in *Special Techniques in Athenian Vases*, p. 25; M. S. Walton et al., “A Preliminary Investigation of Coral-Red Glosses Found on Attic Greek Pottery,” in *Special Techniques in Athenian Vases*, p. 97, table 1 (incorrectly cited as 89.AE.974); M. S. Walton et al., “Characterization of Coral Red Slips on Greek Attic Pottery,” *Archaeometry* 51, no. 3 (2009): 383–96; A. Cohen, *Art in the Era of Alexander the Great: Paradigms of Manhood and Their Cultural Traditions* (New York, 2010), pp. 35, 37, 107, pls. 5, 7, 47; J. H. Oakley, *The Greek Vase: Art of the Storyteller* (Los Angeles, 2013), pp. 66–67, figs. 2–4; J. M. Padgett, “The Serpent in the Garden: Herakles, Ladon, and the Hydra,” in *Approaching the Ancient Artifact: Representation, Narrative, and Function; A Festschrift in Honor of H. Alan Shapiro*, ed. A. Avramidou and D. Demetriou (Berlin and Boston, 2014), pp. 49–50, note 19; C. C.

Mattusch, *Enduring Bronze: Ancient Art, Modern Views* (Los Angeles, 2014), pp. 76–77, fig. 56.

2. Forthcoming: “Corrupting the Past: Forged Greek Pottery from the Late Eighteenth Century to the Case of the Coral-Red Volute-Krater in Malibu and the Falsification of Thermoluminescence Readings.”

ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>ABV</i>	J. D. Beazley. <i>Attic Black-Figure Vase-Painters</i> . Oxford, 1956
<i>Agora</i> 30	M. B. Moore. <i>Attic Red-Figured and White-Ground Pottery. The Athenian Agora</i> , vol. 30. Princeton, 1997
<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AK</i>	<i>Antike Kunst</i>
<i>Aktseli, Altäre</i>	D. Aktseli. <i>Altäre in der archaischen und klassischen Kunst: Untersuchungen zu Typologie und Ikonographie</i> . Munich, 1996
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>Ancient Greek and Related Pottery</i>	<i>Ancient Greek and Related Pottery: Proceedings of the International Vase Symposium in Amsterdam, 12–15 April 1984</i> . Edited by H. A. G. Brijder. Amsterdam, 1984
<i>Anderson, Hunting</i>	J. K. Anderson. <i>Hunting in the Ancient World</i> . Berkeley, 1985
<i>Arafat, Classical Zeus</i>	K. W. Arafat. <i>Classical Zeus: A Study in Art and Literature</i> . Oxford, 1990
<i>Archaeology of Representations</i>	<i>An Archaeology of Representations: Ancient Greek Vase-Painting and Contemporary Methodologies</i> . Edited by D. Yatromanolakis. Athens, 2009
<i>ARV</i> ²	J. D. Beazley. <i>Attic Red-Figure Vase-Painters</i> . 2nd ed. Oxford, 1963
<i>Athenian Potters and Painters</i>	<i>Athenian Potters and Painters: The Conference Proceedings</i> . 3 vols. Vol. 1, edited by J. H. Oakley, W. D. E. Coulson, and O. Palagia. Oxbow Monograph 67. Vol. 2, edited by J. H. Oakley and O. Palagia. Vol. 3, edited by J. H. Oakley. Oxford, 1997 (vol. 1), 2009 (vol. 2), 2014 (vol. 3)
<i>BABesch</i>	<i>Bulletin antieke beschaving. Annual Papers on Classical Archaeology</i>
<i>BAPD</i>	<i>Beazley Archive Pottery Database</i> . http://www.beazley.ox.ac.uk

Barringer, <i>Divine Escorts</i>	J. M. Barringer. <i>Divine Escorts: Nereids in Archaic and Classical Greek Art</i> . Anne Arbor, Mich., 1995
<i>BCH</i>	<i>Bulletin de correspondance hellénique</i>
Beazley, <i>Vases in American Museums</i>	J. D. Beazley. <i>Attic Red-Figured Vases in American Museums</i> . Cambridge, Mass., 1918
Beazley, "Vases in the Ashmolean"	J. D. Beazley. "Three New Vases in the Ashmolean Museum." <i>Journal of Hellenic Studies</i> 28, no. 2 (1908): 313–18
<i>Beazley Addenda²</i>	<i>Beazley Addenda: Additional References to ABV, ARV² & Paralipomena</i> . 2nd ed. Compiled by T. H. Carpenter with T. Mannack and M. Mendonça. Oxford, 1989
Becker, <i>Formen attischer Peliken</i>	M. Becker. <i>Formen attischer Peliken von der Pionier-Gruppe bis zum Beginn der Frühklassik</i> . Böblingen, 1977
Bonfante, "Nudity"	L. Bonfante. "Nudity as Costume in Classical Art." <i>American Journal of Archaeology</i> 93 (1989): 543–70
Brommer, <i>Heracles</i>	F. Brommer. <i>Heracles: The Twelve Labors of the Hero in Ancient Art and Literature</i> . Translated and enlarged by S. J. Schwarz. New Rochelle, N.Y., 1986
Brommer, "Herakles und Theseus"	F. Brommer. "Herakles und Theseus auf Vasen in Malibu." <i>Greek Vases in the J. Paul Getty Museum</i> , vol. 2, pp. 183–228
Bron, "Chevaux et la danse"	C. Bron. "Les chevaux et la danse: Comos épinicien et course équestre sur un cratère à figures rouges." <i>Antike Kunst</i> 40 (1997): 20–28
<i>BSA</i>	<i>British School at Athens Annual</i>
Bundrick, <i>Music and Image</i>	S. D. Bundrick. <i>Music and Image in Classical Athens</i> . Cambridge, 2005
Cab. Méd.	Cabinet des Médailles, Paris
<i>CAH</i>	<i>Cambridge Ancient History</i>
Carpenter, <i>Dionysian Imagery in Archaic Greek Art</i>	T. H. Carpenter. <i>Dionysian Imagery in Archaic Greek Art: Its Development in Black-Figure Vase Painting</i> . Oxford, 1985
Carpenter, <i>Dionysian Imagery in Fifth-Century Athens</i>	T. H. Carpenter. <i>Dionysian Imagery in Fifth-Century Athens</i> . Oxford, 1997

<i>City of Images</i>	<i>A City of Images: Iconography and Society in Ancient Greece.</i> Edited by C. Berard et. al. and translated from French by D. Lyons. Princeton, 1989
<i>ClRh</i>	<i>Clara Rhodos: Studi e materiali pubblicati a cura dell'Istituto Storico-Archeologico di Rodi.</i> Vols. 1–10. Bergamo, 1928–41
Cohen, “Added Clay and Gilding”	B. Cohen. “Added Clay and Gilding in Athenian Vase-Painting.” In <i>The Colors of Clay: Special Techniques in Athenian Vases</i> , pp. 106–17. Exh. cat. The J. Paul Getty Villa, Malibu, June–September 2006. Los Angeles, 2006
<i>Colors of Clay</i>	B. Cohen, with contributions by Susan Lansing-Maish et al. <i>The Colors of Clay: Special Techniques in Athenian Vases</i> . Exh. cat. The J. Paul Getty Villa, Malibu, June–September 2006. Los Angeles, 2006
Curti, <i>Pittore di Meleagro</i>	F. Curti. <i>La bottega del pittore di Meleagro</i> . Rome, 2001
<i>CVA</i>	<i>Corpus Vasorum Antiquorum</i>
Durand, <i>Sacrifice</i>	J.-L. Durand. <i>Sacrifice et labour en Grèce ancienne</i> . Rome, 1986
<i>Espace sacrificiel</i>	<i>L'espace sacrificiel dans les civilisations méditerranéennes de l'antiquité: Actes du Colloque tenu à la Maison de l'Orient, Lyon, 4–7 juin 1988.</i> Edited by M.-T. le Dinahet and R. Étienne. Paris, 1991
Euphronios der Maler	<i>Euphronios der Maler: Katalog zur Ausstellung in der Sonderausstellungshalle der Staatlichen Museen Preußischer Kulturbesitz Berlin-Dahlem, 20.3.–26.5.1991</i> . Milan, 1991
Fehr, “Ponos and the Pleasure of Rest”	B. Fehr. “Ponos and the Pleasure of Rest: Some Thoughts on Body Language in Ancient Greek Art and Life.” In <i>An Archaeology of Representations: Ancient Greek Vase-Painting and Contemporary Methodologies</i> , edited by D. Yatromanolakis, pp. 128–58. Athens, 2009
Frontisi-Ducroux, <i>Le dieu-masque</i>	F. Frontisi-Ducroux. <i>Le dieu-masque: Une figure du Dionysos d'Athènes</i> . Images à l'appui 4. Paris and Rome, 1991
Gaunt, “Attic Volute Krater”	J. Gaunt. “The Attic Volute Krater.” Ph.D. diss., Institute of Fine Arts, New York University, 2002
<i>Getty Handbook of the Antiquities Collection</i>	<i>The J. Paul Getty Museum Handbook of the Antiquities Collection</i> . Edited by K. Lapatin and K. Wight. Los Angeles, 2002 (1st ed.) and 2010 (2nd ed.)
<i>Getty Handbook of the Collection</i>	<i>The J. Paul Getty Museum Handbook of the Collection</i> . Los Angeles, 1991 (3rd ed.), 1997 (4th ed.), 2001 (6th ed.), and 2007 (7th ed.)
<i>GettyMusJ</i>	<i>The J. Paul Getty Museum Journal</i>

<i>Goddess and Polis</i>	<i>Goddess and Polis: The Panathenaic Festival in Ancient Athens.</i> Edited by J. Neils and E. J. W. Barber. Princeton, 1992
Goossens, Thielemans, and Thas, "Sport Scenes"	E. Goossens, S. Thielemans, and O. Thas. "The Popularity of Painting Sport Scenes on Attic Black and Red Figure Vases: A CVA-Based Research, Part A." <i>Bulletin antike beschaving. Annual Papers on Classical Archaeology</i> 71 (1996): 59–94
<i>Greek Vases</i>	<i>Greek Vases: Molly and Walter Bareiss Collection.</i> Exh. cat. Entries by J. Frei and M. True. Malibu, 1983
<i>Greek Vases and Modern Drawings</i>	<i>Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss.</i> Exh. cat. The Metropolitan Museum of Art, June 13–October 5, 1969. Entries by D. von Bothmer and J. Bean. New York, 1969
<i>Greek Vases in the Getty 2</i>	<i>Greek Vases in the J. Paul Getty Museum.</i> Vol. 2. Occasional Papers on Antiquities 3. Malibu, 1985
<i>Greek Vases in the Getty 4</i>	<i>Greek Vases in the J. Paul Getty Museum.</i> Vol. 4. Occasional Papers on Antiquities 5. Malibu, 1989
<i>Greek Vases in the Getty 5</i>	<i>Greek Vases in the J. Paul Getty Museum.</i> Vol. 5. Occasional Papers on Antiquities 7. Malibu, 1991
<i>Griechische Keramik im Kulturellen Kontext</i>	<i>Griechische Keramik im Kulturellen Kontext: Akten des Internationalen Vasen-Symposiums in Kiel vom 24. bis 28.9.2001 veranstaltet durch das Archäologische Institut der Christian-Albrechts-Universität zu Kiel.</i> Edited by B. Schmalz and M. Söldner. Münster, 2003
Greifenhagen, <i>Neue Fragmente des Kleophradesmalers</i>	A. Greifenhagen. <i>Neue Fragmente des Kleophradesmalers.</i> Sitzungsberichte der Heidelberger Akademie der Wissenschaften. Philosophisch-historische Klasse, Jahrgang 1972, 4. Abhandlung. Heidelberg, 1972
Hitzl, <i>Die Entstehung und Entwicklung des Volutenkraters</i>	K. Hitzl. <i>Die Entstehung und Entwicklung des Volutenkraters von den frühesten Anfängen bis zur Ausprägung des kanonischen Stils in der attisch schwarzfigurigen Vasenmalerei.</i> Frankfurt, 1982
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
Kaempf- Dimitriadou, <i>Die Liebe der Götter</i>	S. Kaempf-Dimitriadou. <i>Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.</i> Beiheft zur Halbjahresschrift Antike Kunst 11. Bern, 1979
Kathariou, <i>Ergastērio Z. tou Meleagrou</i>	K. Kathariou. <i>To ergastērio tou Zografou tou Meleagrou kai hē epochē tou: Paratērēseis stēn attikē keramikē tou protou tetartou tou 4ou ai. p. Chr.</i> Thessaloniki, 2002
Kephalidou, <i>Nikētēs</i>	E. Kephalidou. <i>Nikētēs. Eikonographikē meletē tou archaiou hellēnikou athlētismou.</i> Thessaloniki, 1996

<i>Kerameōs Paides</i>	<i>Kerameōs Paides: Studies Offered to Professor Michalis Tiverios by His Students.</i> Edited by E. Kefalidou and D. Tsiafaki. Thessaloniki, 2012
Krauskopf, “Oidipous”	I. Krauskopf. “Oidipous.” In <i>LIMC</i> , vol. 7 (1994), pt. 1, pp. 1–15
Kunisch, “Zum helmhaltende Athena”	N. Kunisch. “Zum helmhaltende Athena.” <i>Mitteilung des Deutschen Archäologischen Instituts, Athenische Abteilung</i> 89 (1974): 85–104
<i>Kunst der Schale</i>	<i>Kunst der Schale, Kultur des Trinkens: Ausstellung der attischen Kleinmeisterschalen des 6. Jahrhunderts v. Chr.</i> Edited by K. Vierneisel, B. Kaeser, and B. Fellmann. Munich, 1990
Kunze-Götte, <i>Der Kleophrades-Maler</i>	E. Kunze-Götte. <i>Der Kleophrades-Maler unter Malern schwarzfigurigen Amphoren.</i> Mainz, 1992
Kyle, <i>Athletics</i>	D. G. Kyle. <i>Athletics in Ancient Athens.</i> Leiden, 1987; rev. ed., 1993
Legakis, “Athletic Contests”	B. Legakis. “Athletic Contests in Archaic Greek Art.” Ph.D. diss., University of Chicago, 1977
<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae.</i> 1981–2009
Lindblom, “Take a Walk”	A. Lindblom. “Take a Walk on the Wild Side: The Behaviour, Attitude and Identity of Women Approached by Satyrs on Attic Red-Figure Vases from 530 to 400 BC.” Ph.D. diss., Stockholm University, 2011
Lissarrague, <i>Greek Banquet</i>	F. Lissarrague. <i>The Aesthetics of the Greek Banquet: Images of Wine and Ritual.</i> Translated by A. Szegedy-Maszak. Princeton, 1990
<i>Lockender Lorbeer</i>	<i>Lockender Lorbeer. Sport und Spiel in der Antike.</i> Edited by R. Wünsche and F. Knauß. Munich, 2004
Manakidou, <i>Parastaseis me armata</i>	E. Manakidou. <i>Parastaseis me armata (8.–5. ai. P. Ch.): Paratērēseis stēn eikonographia tous.</i> Thessaloniki, 1994
Mangold, <i>Kassandra in Athen</i>	M. Mangold. <i>Kassandra in Athen: Die Eroberung Trojas auf attischen Vasenbildern.</i> Berlin, 2000
Mannack, <i>Late Mannerists</i>	T. Mannack. <i>The Late Mannerists in Athenian Vase-Painting.</i> Oxford, 2001
<i>Masks of Dionysus</i>	<i>Masks of Dionysus.</i> Edited by T. H. Carpenter and C. A. Faraone. Ithaca, N.Y., 1993
Matheson, <i>Polygnotos</i>	S. B. Matheson. <i>Polygnotos and Vase Painting in Classical Athens.</i> Madison, Wisc., 1995

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<i>REA</i>	<i>Revue des études anciennes</i>
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<i>ZPE</i>	<i>Zeitschrift für Papyrologie und Epigraphik</i>

diam.	diameter
exh. cat.	exhibition catalogue
entry no.	entry number (cross-reference within this fascicule)
max.	maximum

COLUMN-KRATERS

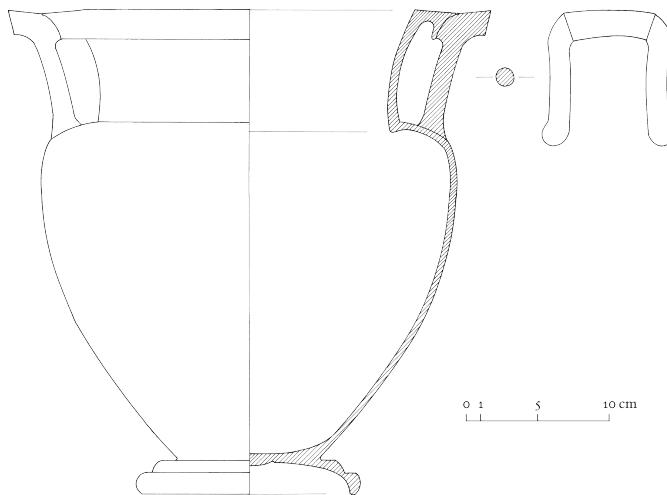
I.

Plates 518–20

Accession Number 86.AE.205

PROVENANCE By 1967–83, Walter and Molly Bareiss (Bareiss number 342; the vase is mentioned in a letter from Sir John Beazley to Walter Bareiss, dated June 16, 1967); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot. Palmettes with volutes on the handle plates framed by pairs of vertical lines. Overhang of the rim: double row of ivy leaves (A) or dots (B) with lines above, below, and between. On the neck: A, black dotted chain of pendant lotus buds between two black lines in a reserved panel; B, black. Figural decoration on the body panels framed by double row of dots between black lines at the sides and a row of short black tongues on the shoulder at the junction with the neck. Reserved band below. Zone of black rays above foot. Outside of the foot is black, except for the lower part. Resting surface and underside foot reserved. Interior black.



SUBJECT Top of rim. A. Two pairs of a grazing deer and panther in black silhouette.

B. Two pairs of a grazing goat and panther in black silhouette.

Body. A. Two nude youths walking to right with their horses. They look at one another and each holds a *kentron* (goad) in his right hand.

B. Athletes training: a nude akontist (javelin thrower) on the left, a trainer (*paedotribēs*) in the center, and a nude jumper practicing with a pair of weights (*halterēs*) on the right. The akontist is presented in a three-quarter back view, moving to left while turning his head back toward the trainer. He holds his javelin horizontally in his right hand with his arm outstretched. A freestanding stick is fixed between the akontist and the trainer. The trainer, wearing a himation, stands to right, with his back to the viewer and his head turned left to watch the akontist. He holds a staff in his upraised right hand. The jumper stands to left with his right foot advanced and his arms outstretched in front, holding the *halterēs* in his hands. Behind and looking up at him, at the right, are the foreparts of a dog in profile. A sponge and a strigil hang at the upper right; a pick rests on the ground.

ATTRIBUTION AND DATE Attributed to Myson by J. D. Beazley. Circa 490–480 B.C.

DIMENSIONS AND CONDITION Height 34 cm; diam. of rim 31.9 cm (outside); diam. of rim 25.7 cm (inside); width with handles 37 cm; diam. of body 31.2 cm; diam. of foot (as restored) 17.1 cm. Capacity to rim 11.124 liters. Reconstructed from several fragments with the joins between fragments filled with plaster and painted. Pitted and abraded in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: inside rim, line around the vase beneath figured panel, reins and bridle of horses, upper edge of javelin at side B.

BIBLIOGRAPHY BAPD 352504; *Paralipomena* 349.29 ter; H. May, ed., *Weltkunst aus Privatbesitz*, exh. cat., Kunsthalle Köln, May 18–August 4, 1968 (Cologne, 1968), cat. no. A 34; *Greek Vases and Modern Drawings*, p. 4, no. 45 (68.142.18); *Greek Vases*, p. 76, no. 102; “Acquisitions/1986,” *GettyMusJ* 15 (1987): 160–61, no. 7; Bron, “Chevaux et la danse,” pp. 20–28, pl. 6.1,3; P. Valavanis, *Games and Sanctuaries in Ancient Greece: Olympia, Delphi, Isthmia, Nemea, Athens*, trans. from Greek by D. Hardy (Los Angeles, 2004), p. 416, fig. 600; J. B. Grossman, *Athletes in Antiquity: Works from the Collection of the J. Paul Getty Museum*, exh. cat. (Salt Lake City, 2002), p. 30; Perseus Digital Library Project, Tufts University, <http://www.perseus.tufts.edu>

.perseus.tufts.edu/hopper/artifact?name=Malibu+86
.AE.205&object=Vase.

LOANS Cologne, Kunsthalle Köln, *Weltkunst aus Privatbesitz*, May 18–August 4, 1968; New York, The Metropolitan Museum of Art, *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss*, June 13–October 5, 1969; Salt Lake City, Utah, Museum of Fine Arts, *Athletes in Antiquity: Works from the Collection of the J. Paul Getty Museum*, February 1–April 15, 2002.

COMPARANDA For Myson, see *ARV²* 237–44, 1638–39; *Paralipomena* 349, 510; *Beazley Addenda²* 201–2; Beazley, “Vases in the Ashmolean,” pp. 313–18; Beazley, *Vases in American Museums*, pp. 48–52; Becker, *Formen attischer Peliken*, pp. 71–72; J. Neils, *The Youthful Deeds of Theseus* (Rome, 1987), pp. 53–57; L. Berge, “Myson: A Craftsman of Athenian Red-Figured Vases” (Ph.D. diss., University of Chicago, 1992); Robertson, *Art of Vase-Painting*, pp. 124–27; *Agora* 30, pp. 94–95; Gaunt, “Attic Volute Krater,” pp. 218–19, 514, no. 1.

The column-krater is the favorite shape of Myson (see *ARV²* 239–42, nos. 18–76; *BAPD*, s.v. Myson; cf. entry no. 2 [73.AE.135]), and it has been suggested that he was one of the vase-painters responsible for reintroducing the shape into the Attic repertory (C. M. Cardon, “The Berlin Painter and His School” [Ph.D. diss., Institute of Fine Arts, New York University, 1977], p. 72; Mannack, *Late Mannerists*, pp. 5, 50). The figural scenes are placed in panels as here or are unframed as in entry no. 2 (73.AE.135). For a similar scene and ornament as on A, cf. a column-krater by the same vase-painter in Boston, Museum of Fine Arts 1973.572 (*ARV²* 1638.23 bis; *Paralipomena* 349; *Beazley Addenda²* 201; Bron, “Chevaux et la danse,” pl. 6.2).

Figures in black silhouette occur more frequently on the overhang of the rim; cf. entry no. 12 (81.AE.161). For rims decorated on top with figures in black silhouette, see K. Schauenburg, “Silene beim Symposion,” *JdI* 88 (1973): 1–26, esp. 14–20; Mannack, *Late Mannerists*, p. 63. Cf. the column-krater in Würzburg, Martin von Wagner Museum der Universität L 526 by Myson (*ARV²* 239, 19; 1639; *Beazley Addenda²* 201; Perseus Digital Library Project, Tufts University, <http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:i1992.09.0362>), with the same motif on top of the rim. See the column-krater in Naples, Museo Archeologico Nazionale M1210 by Myson (*ARV²* 239.18; *Beazley Addenda²* 201; *BAPD* 202367). Cf. also column-kraters Louvre G 346 by the Mykonos Painter (*ARV²* 515.3; *CVA* Louvre 4 [France 5], III, Id,

pl. 29.8); Harvard 60.346 by the Pig Painter (*ARV²* 563.8; *Beazley Addenda²* 260; *CVA* Baltimore, Robinson Collection 3 [USA 7], pls. 6.1, 7.1a–b); Hannover, Kestner Museum 1963.27 (*ARV²* 567.16; *Paralipomena* 390; *CVA* Hannover 1 [Germany 34], pl. 37.2); Lecce, Museo Provinciale 602 in the manner of the Pig Painter (*ARV²* 569.39; *CVA* Lecce 1 [Italy 4], pl. 5); and Gela, Museo Archeologico Nazionale 103 by the Boreas Painter (*ARV²* 537.23; *CVA* Gela 3 [Italy 54], pl. 28).

Youths leading horses is a popular theme in Attic vase-painting, but it is difficult to be sure which representations are connected with sport and which are not. Given that the scene on side B depicts an athletic subject, it is possible that the horses on side A could be part of an athletic competition as well. Horses played a prominent role in the ancient Greek world, and Xenophon wrote a treatise *On Horsemanship* in the early fourth century B.C. For a similar scene, see the krater noted above in Boston, Museum of Fine Arts 1973.572, and a column-krater by the Flying-Angel Painter in a Lausanne private collection (Bron, “Chevaux et la danse,” pl. 5). For a horse rendered in a similar way, cf. a column-krater in the manner of Myson in Berlin, Antikensammlung 31404 (*ARV²* 243.4; *Beazley Addenda²* 202; *CVA* Berlin, Antikensammlung II [Germany 86], pls. 5.2, 6.1).

For nude riders and their interpretation, see J. K. Anderson, *Ancient Greek Horsemanship* (Berkeley and Los Angeles, 1961), pp. 85–87; Kyle, *Athletics*, pp. 186–87; E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischen Zusammenhang* (Frankfurt, 1990), pp. 50, 52, 53, 77; Goossens, Thielemans, and Thas, “Sport Scenes,” p. 64. For the subject, see also M. Moore, “Horses on Black-Figured Greek Vases of the Archaic Period: Ca. 620–480 B.C.” (Ph.D. diss., Institute of Fine Arts, New York University, 1971); G. R. Bugh, *The Horsemen of Athens* (Princeton, 1988), pp. 14–20; I. G. Spence, *The Cavalry of Classical Greece: A Social and Military History* (Oxford, 1993); J. Barrie, “The Horse on Attic Pottery from the Ninth to the Fourth Century B.C.” (Ph.D. diss., University of Ottawa, 1993); J. McK. Camp, *Horses and Horsemanship in the Athenian Agora*, Excavations of the Athenian Agora, Picture Book 24 (Athens, 1998); M. Moore, “Horse Care as Depicted on Greek Vases before 400 B.C.,” *MMAJ* 39 (2004): 35–67. See also M. A. Eaverly, *Archaic Greek Equestrian Sculpture* (Ann Arbor, 1995), pp. 47–56.

For similar scenes in the palaestra, cf. column-kraters by Myson, Louvre CA 1947 (*ARV²* 240.44; *Paralipomena* 349; *Beazley Addenda²* 201; *CVA* Louvre 2 [France 2], pl. 24,

with akontist, aulos player, and jumper), Villa Giulia 1044 (*ARV*² 239.23; *CVA* Villa Giulia 2 [Italy 2], pl. 16.1.2, with jumpers and *diskobolos*), and Villa Giulia 984 (*ARV*² 239.21; *CVA* Villa Giulia 2 [Italy 2], pl. 15, with akontist, *diskobolos*, and jumper). Cf. also the psykter by Oltos in New York, Metropolitan Museum of Art, Rogers Fund, 10.210.18 (*ARV*² 54.7; von Bothmer, "Red-Figured Kylix," 8–9, figs. 2a–d). For palaestra scenes, see A. Bruckner, "Palästradarstellungen auf frührotfigurigen attischen Vasen" (Ph.D. diss., University of Basel, 1954), esp. pp. 62–69, 70–75 for javelin throwing and jumping respectively; Kyle, *Athletics*, pp. 50–53; Miller, *Ancient Greek Athletics*, pp. 60–72, 176–95. See also von Bothmer, "Red-Figured Kylix," 5–20; S. Karouzou, "Scènes de palestre," *BCH* 86 (1962): 430–66. See also D. G. Kyle, *Sport and Spectacle in the Ancient World* (Oxford, 2007); S. Lewis, "Athletics on Attic Pottery: Export and Imagery," in *The World of Greek Vases*, V. Norskov et al. (Analecta Romana Instituti Danici, Supplementum 61 [Rome, 2009]), pp. 133–48.

Scenes of javelin throwing belong mainly to palaestra scenes and become common from the last quarter of the sixth century B.C. onward. See Legakis, "Athletic Contests," pp. 318–55, cat. no. 10; Goossens, Thielemans, and Thas, "Sport Scenes," pp. 65, 69, 73. For javelin throwing, see E. N. Gardiner, "Throwing the Javelin," *JHS* 27 (1907): 249–73; R. Patrucco, *Lo Sport nella Grecia antica* (Florence, 1972), pp. 171–89; E. N. Gardiner, *Athletics of the Ancient World* (Chicago, 1980), pp. 169–76; G. Doblhofer, P. Mauritsch, and M. Lavrenic, *Speerwurf: Texte, Übersetzungen, Kommentar* (Vienna, 1993).

Javelin throwing and jumping belong to the pentathlon. For the pentathlon, see entry no. 2 (73.AE.135).

The long jump appears frequently on Attic vases after the third quarter of the sixth century B.C. See Goossens, Thielemans, and Thas, "Sport Scenes," p. 75; Legakis, "Athletic Contests," pp. 276–317, cat. no. 9.

The *haltères* depicted here are of the Archaic type used in the sixth and fifth centuries B.C. Cf. the *haltères* on the column-kraters by Myson on Villa Giulia 984 (supra) and Villa Giulia 1044 (supra); the stone *haltères* in Athens, National Museum 1926 (*Mind and Body*, pp. 175–76, no. 66); a black-figure cup close to the Painter of Vatican G69 in Paris, Louvre CP 10376 (*ABV* 210.3; *CVA* Louvre 10 [France 17], pl. 107.3.8); a lekythos by the Bowdoin Painter in Athens, National Museum 17281 (*ARV*² 684.145; *CVA* Athens 2 [Greece 2], pl. 12.6–7); a fragment of a kalpis by the Nikoxenos Painter in an English private collection

(*ARV*² 222.24; Robertson, *Art of Vase-Painting*, p. 118, fig. 119).

For *haltères* and their types, see *Mind and Body*, pp. 98, 175–76, 234, 253–54; K. Palaiologou, in *Hoi Olympiakoi Agōnes stēn archaia Ellada. Archaia, Olympia kai olympiakoi agōnes* (Athens, 1982), pp. 176–87. See also D. Knöpfler, "Haltère de bronze dédié à Apollon Hékabolos dans la collection G. Ortiz (Genève)," *Comptes rendus des séances de l'Académie des inscriptions et belles-lettres* (Paris) 1994: 337–79; F. Knauß, "Weitsprung," in *Lockender Lorbeer* pp. 118–27.

For the strigil, see E. Kotera-Feyer, "Die Strigilis in der attisch-rotfigurigen Vasenmalerei: Bildformeln und ihre Deutung," *Nikephoros* 11 (1998): 107–36, with earlier bibliography; S. Lorenz, "Nicht nur mit Schwamm und Schaber ...," in *Lockender Lorbeer*, pp. 266–69.

For the trainer (*paedotribēs*), see Kyle, *Athletics*, pp. 141–45.

Back views, introduced into vase-painting by the Pioneers, are often used by Myson. Cf. the akontists on the column-kraters Louvre CA 1947 (supra) and Villa Giulia 984 (supra); the *diskobolos* and *komast* on the column-krater Villa Giulia 1044 (supra); Herakles on the column-krater Florence 3981 (A. M. Esposito and G. de Tommaso, *Vasi Attici: Museo Archeologico Nazionale di Firenze Antiquarium* [Florence, 1993], p. 55, fig. 76). Cf. also the twisting poses and back views of the athletes in low relief on a kouros base in Athens, National Museum 3476 (A. Stewart, *Greek Sculpture* [New Haven, 1990], pp. 122–23, figs. 138–40); the boxer on the amphora by the Kleophrades Painter in Munich, Staatliche Antikensammlungen 2305 (*ARV*² 121.3; *CVA* Munich 4 [Germany 12], pl. 173.1). For the back view of the trainer on B, cf. also the three-quarter back view of the middle *komast* on the amphora Type A by Euthymides in Munich, Staatliche Antikensammlungen 2307 (*ARV*² 26.1, 1620; *Agora* 30, p. 86). It is generally accepted that Myson learned to draw in the Pioneer workshop, and his vases recall Phintias, who may have been his master.

For nudity in ancient Greek athletics, see entry no. 2 (73.AE.135).

The hound appears to be fascinated by the athlete with the *haltères*, and he attends the training carefully. Dogs, an important element in ancient Greek daily life, often appear in hunting scenes, but they also occur in palaestra, symposia, domestic or funeral contexts, and courtship scenes, without necessarily being an integral part of the composition or the narrative of the scene. It is during the

late sixth and early fifth centuries B.C. that they reach the height of their popularity in vase-painting. Cf. a fragmentary volute-krater by the Syriskos Painter in Athens, National Museum ACR.758 (*ARV*² 260.4; *Mind and Body*, pp. 161–62, no. 47); a black-figure alabastron by the Theseus Painter in Palermo, Collezione Mormino 660 (*CVA* Palermo, Collezione Mormino 1 [Italy 50], pl. 19.4–6); a pelike by the Triptolemos Painter in Malibu, J. Paul Getty Museum 86.AE.195 (*Paralipomena* 364.21 bis; *Beazley Addenda*² 222; *CVA* Malibu 7 [USA 32], pls. 343, 344, 347.3–4); a cup by the Triptolemos Painter in New York (NY, art market, Sotheby's [S. D. Pevnick, "Good Dog, Bad Dog: A Cup by the Triptolemos Painter and Aspects of Canine Behavior on Athenian Vases," in *Athenian Potters and Painters*, vol. 3, pp. 155–64]). On dogs, see D. B. Hull, *Hounds and Hunting in Ancient Greece* (Chicago, 1964); Anderson, *Hunting*; J. H. Oakley, *CVA* Baltimore 1 [USA 28], p. 22, with earlier references; C. Mainoldi, *L'image du loup et du chien dans la Grèce ancienne* (Paris, 1984); D. Brewer, T. Clark, and A. Phillips, *Dogs in Antiquity, Anubis to Cerberus: The Origins of the Domestic*

Dog (Warminster, 2001); K. Clark, review of *ibid.*, *AJA* 107 (2003): 498–500. Especially for dogs on Greek vases, see M. Moore, "The Hegesiboulos Cup," *MMAJ* 43 (2008): 11–37; L. Calder, *Cruelty and Sentimentality: Greek Attitudes to Animals, 600–300 BC* (Oxford, 2011); M. Iozzo, "The Dog: A Dionysiac Animal?," *Rivista di archeologia* 36, 2012 (2013): 5–22; Pevnick, "Good Dog, Bad Dog" (*supra*), pp. 155–64; A. Petrakova, "The Emotional Dog in Attic Vase-Painting: Symbolic Aspects and Instrumental Narrative Function," in *Phyta Kai Zōia: Pflanzen und Tiere auf griechischen Vasen, Akten des internationalen Symposiums an der Universität Graz, 26.–28. September 2013*, ed. C. Lang-Auinger and E. Trinkl (Vienna, 2015), pp. 291–98.

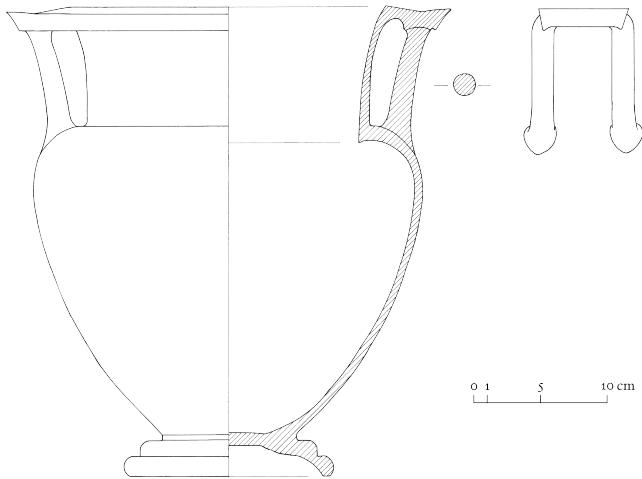
For preliminary sketches in Greek vase-painting, see P. E. Corbett, "Preliminary Sketch in Greek Vase Painting," *JHS* 85 (1965): 16–28; M. Boss, "Preliminary Sketches on Attic Red-Figured Vases of the Early Fifth Century B.C.," in *Athenian Potters and Painters*, vol. 1, pp. 345–51.

Plates 521–23

Accession Number 73.AE.135

PROVENANCE –1973, Elie Borowski (Basel, Switzerland); 1973, acquired by the J. Paul Getty Museum by exchange; in a letter dated March 30, 1977, Borowski recorded that the krater had been in his possession since 1947, but this has not been verified.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot. Top of rim black. On neck: A, black dotted chain of pendant lotus buds between two black lines in a reserved panel; B, black. Body black. Zone of black rays above the foot. Outside foot black except for bottom. Resting surface and underside foot reserved. Interior black.



SUBJECT A. Dancing girl facing right, holding *krotala* (clappers) in both hands. She is nude and wears a wreath around her head. She has short hair and bends her head and body forward.

B. *Diskobolos* (diskos thrower) with chest in frontal view moves to the right with left foot forward. He holds a diskos in his left hand and raises it to be level with his head. He looks down, with knees bent. As his right hand moves back, he draws his right foot back off the ground and places his weight on his left. The thrower is nude except for a wreath around his head. The diskos is decorated with an owl in silhouette.

ATTRIBUTION AND DATE Attributed to Myson by D.

von Bothmer. Circa 490–480 B.C.

DIMENSIONS AND CONDITION Height 35 cm; diam. of rim 30 cm (outside); diam. of rim 24 cm (inside); width with handles 34.5 cm; diam. of body 29 cm; diam. of foot 16 cm. Capacity to rim 8.706 liters. Reconstructed from several large fragments with small missing pieces restored in plaster and painted. Notable among them is a portion of the rays above the foot on side A. Black thin around figures. Outside rim abraded in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: outside rim, wreaths. Owl rendered in silhouette. Tiny clay fragments on top of rim and on side B, around the feet of the athlete, may indicate points of contact with clay supports or other vases within the kiln.

BIBLIOGRAPHY BAPD 5008; J. Frei, *Recent Acquisitions: Ancient Art, The J. Paul Getty Museum Malibu, California*, exh. cat. (Pullman, Wash., 1974), no. 38; Peschel, *Hetäre*, no. 83; T. F. Scanlon, *Eros and Greek Athletics* (Oxford, 2002), p. 228, fig. 8.4; Perseus Digital Library Project, Tufts University, <http://www.perseus.tufts.edu/hopper/artifact?name=Malibu+73.AE.135&object=Vase>.

COMPARANDA For Myson, see entry no. 1 (86.AE.205).

Worthy of note is the combination of nude male and female bodies on the black background of each side of the krater. The two figures that are rendered in similar poses with corresponding wreaths around their heads give the impression of the same theme at first sight, although their activities are quite distinct. It is interesting that the female is depicted on side A and the athlete on B, since side A is supposed to be the first seen by the viewer.

Myson likes unframed scenes on column-kraters with single monumental figures of athletes, *komasts*, or naked women on each side. The black vase with little or no ornament and one or two figures on each side is the favorite of the late Archaic mode. See *ARV*² 240–42; BAPD, s.v. Myson. For column-kraters by Myson with a similar decorative system, cf. Athens, Agora P 10578 (aulos player on A and nude *diskobolos* on B; *ARV*² 242.70; *Agora* 30, p. 163, no. 190, pl. 28); Oxford, Ashmolean Museum 561 (naked *diskobolos* on A and naked *komast* on B; *ARV*²

241.52; *Paralipomena* 349; *JHS* 28 [1908]: 316–17, pl. 31; *CVA* Oxford 1 [Great Britain 19], pls. 23.1, 22.5); Sammlung Funcke S 490 (hoplite on A and naked youth dancing on B; *ARV²* 241.55 ter, 1630; N. Kunisch, *Antiken der Sammlung Julius C. und Margot Funcke* [Bochum, 1972], pp. 96–97, no. 85); Altenburg, Staatliches Lindenau-Museum 279 (with *komast* on A and naked *komast* on B; *ARV²* 241.67; *CVA* Altenburg 2 [Germany 18], pl. 54); Kurashiki Ninagawa Museum (with satyr on A and naked *komast* on B; *ARV²* 241.49; E. Simon, *The Kurashiki Ninagawa Museum: Greek, Etruscan and Roman Antiquities* [Mainz, 1982], pp. 84–86, no. 35); Copenhagen, National Museum 3836 (also with a satyr on A and a *komast* on B; *ARV²* 241.48; *CVA* Copenhagen National Museum 3 [Denmark 3], pl. 126); Gela, Museo Archeologico 12026 (*komast* in himation on A and naked *komast* on B; *ARV²* 241.64; P. Orlandini, “Gela: Nuovi Scavi,” *Notizie degli Scavi di Antichità* 85 [1960]: 137–39, figs. 2–4; R. Panvini and F. Giudice, eds., *Ta Attika, Veder Greco a Gela: Ceramiche attiche figurate dall’antica colonia* [Rome, 2003], p. 308, no. G30, entry by L. Sole); New York, Metropolitan Museum of Art 21.88.82 (*komast* on A and naked *komast* on B; *ARV²* 242.73; available online, <https://www.metmuseum.org/art/collection/search/251106>); Philadelphia, University of Pennsylvania 5688 (naked woman on A and naked *komast* on B; *ARV²* 241.62; Peschel, *Hetäre*, pl. 36). Worthy of note is the similarity of the poses of the naked figures.

The diskos thrower is depicted at the moment before the throw. *Diskoboloi* are often found on column-kraters painted by Myson: Athens, Agora P 10578 (*ARV²* 242.70; *Agora* 30, p. 163, no. 190, pl. 28); Athens, Agora P 11025 (*ARV²* 241.53; *Agora* 30, p. 163, no. 189, pl. 27); Oxford 561 (*ARV²* 241.52; Beazley, “Vases in the Ashmolean,” pp. 316–17, pl. 31; *CVA* Oxford 1 [Great Britain 3], pls. 22.5, 23.1); Villa Giulia 984 (*ARV²* 239.21; *CVA* Villa Giulia 2 [Italy 2], pl. 15); Villa Giulia 1044 (*ARV²* 239.23; *CVA* Villa Giulia 2 [Italy 2], pl. 16.1.2).

The *diskobolos*, often represented with javelin throwers or as part of pentathlon or palaestra scenes, becomes a common subject in Attic vase-painting from the last quarter of the sixth century B.C., especially in red-figure. See Goossens, Thielemans, and Thas, “Sport Scenes,” pp. 62–65, 69, 72–73, 93; Legakis, “Athletic Contests,” pp. 235–75, cat. no. 8.

For diskos throwing (one of the athletic events in the pentathlon) and *diskoboloi* or pentathletes, see also E. N. Gardiner, “Throwing the Diskos,” *JHS* 27 (1907): 1–36; P. Jacobstahl, *Diskoi* (Berlin and Leipzig, 1933); A. Bruckner,

“Palästradarstellungen auf frührotfigurigen attischen Vasen” (Ph.D. diss., University of Basel, 1954), pp. 41–61; J. Jüthner, *Die athletischen Leibesübungen der Griechen*, vol. 2 (Vienna, 1968), pp. 225–303; I. Diskou, ed., *Athletics in Ancient Greece: Ancient Olympia at the Olympic Games* (Athens, 1976), pp. 188–95; E. N. Gardiner, *Athletics of the Ancient World* (Chicago, 1980), pp. 154–68, and pp. 177–80 for the pentathlon; Kyle, *Athletics*, pp. 180–81; G. Waddell, “The Greek Pentathlon,” in *Greek Vases in the Getty 5*, pp. 99–106; M. Lavrencic, G. Doblhofer, and P. Mauritsch, *Discos* (Vienna, 1991); D. G. Kyle, “Athletics in Ancient Athens,” in *Goddess and Polis*, pp. 85–86; Kephalidou, *Nikētēs*, pp. 32–33; F. Knauß, “Diskuswurf,” in *Lockender Lorbeer*, pp. 102–17; Miller, *Ancient Greek Athletics*, pp. 60–72.

For the pentathlon, see also J. Ebert, *Zum Pentathlon der Antike: Untersuchungen über das System der Siegerermittlung und die Ausführung des Halterensprunges* (Berlin, 1963); H. A. Harris, “The Method of Deciding Victory in the Pentathlon,” *Greece and Rome* 19 (1972): 60–64; R. Merkelbach, “Der Sieg im Pentathlon,” *ZPE* 11 (1973): 261–69; J. Ebert, “Noch einmal zum Sieg im Pentathlon,” *ZPE* 13 (1974): 257–62; G. Doblhofer, P. Mauritsch, and M. Lavrencic, *Weitsprung: Texte, Übersetzungen, Kommentar* (Vienna, 1992). See also D. G. Kyle, “Games, Prizes, and Athletes in Greek Sport: Patterns and Perspectives (1975–1997),” *Classical Bulletin* 74 (1998): 103–27; M. Golden, *Sport and Society in Ancient Greece* (Cambridge, 1998); F. Knauß, “Fünfkampf,” in *Lockender Lorbeer*, pp. 96–101.

For the sequence in diskos throwing, see also E. Kakarouna-Stasinopoulou, R. Proskynitopoulou, and S. Papadiamantopoulou-Kalliodi, “Ta agonismata,” in *Mind and Body*, pp. 98–99. For examples of *diskoboloi*, see ibid., pp. 257–65, nos. 149–57. On literary sources referring to the diskos, see also M. K. Langdon, “Throwing the Discus in Antiquity: The Literary Evidence,” *Nikephoros* 3 (1990): 177–82; G. Doblhofer, P. Mauritsch, and M. Lavrencic, *Diskos: Sporthistorischer Kommentar* (Vienna, 1991), esp. pp. 134–39 for the technique of throwing; S. G. Miller, *Arete: Greek Sports from Ancient Sources* (Berkeley, 1991), pp. 39–50. See also L. Kurke, *The Traffic in Praise: Pindar and the Poetics of Social Economy* (Ithaca, N.Y., 1991).

The owl, painted in silhouette, is often depicted on diskoi on vases as a good omen and as a symbol of Athena and Athens. Cf. a lekythos by the Bowdoin Painter in Athens, National Museum 17281 (*ARV²* 684.145; *CVA* Athens 2 [Greece 2], pl. 12.6–7); a Panathenaic amphora by the Berlin Painter in Munich, Staatliche Antikensammlungen

2310 (*ARV*² 132.1; *CVA* Munich 4 [Germany 12], pl. 192); and a cup in Malibu, J. Paul Getty Museum 85.AE.25 (von Bothmer, "Red-Figured Kylix"). The owl probably represents the incised-outline owl on the real diskos. These incised designs may have been intended to make the diskos less slippery in the hand. See Beazley, "Vases in the Ashmolean," pp. 316–17; N. Yalouris, "Athena als Herrin der Pferde," *Museum Helveticum* 7 (1950): 53; R. Stupperich, "Eulen der Athena in einer Münsterschen Privatsammlung," *Boreas* 3 (1980): 157–73; K. Schauenburg, "Eulen aus Athen und Unteritalien," *JdI* 103 (1988): 70, note 13.

The dancing girl might be related to the *komos* taking place after the victory of the athlete on B. See Bron, "Chevaux et la danse," pp. 26–27; D. Steiner, *The Crown of Song* (Oxford, 1986), p. 119; Kurke, *Traffic in Praise* (supra), pp. 112–13. Cf. Pindar, *Nem.* 9 50–55; P. Schmitt-Pantel, *La cité au banquet* (Rome, 1992), pp. 39–41, 364–70. For the association of a symposium with an athletic activity, cf. a black-figure stamnos from the Group of Louvre F 314, Paris, Louvre F 314 (*ABV* 388.1; *CVA* Louvre 2 [France 2], III H e, pl. 6); a black-figure stamnos in Basel (once Basel, art market, *Kunstwerke der Antike*, Auktion 70, 1986, no. 203).

For women in the symposion, see Peschel, *Hetäre*; A. Rieche, "Bilder von Frauen," in *Symposion: Griechische Vasen aus dem Antikenmuseum der Ruhr-Universität Bochum*, ed. N. Kunisch et al. (Cologne, 1989), pp. 11–15; S. Corner, "Bringing the Outside In: The Andron as Brothel and the Symposium's Civic Sexuality," in *Greek Prostitutes in the Ancient Mediterranean, 800 BCE–200 CE*, ed. A. Glazebrook and M. M. Henry (Madison, 2011), pp. 60–85. For the *komos*, see also M. Heath, "Receiving the κωμός: The Context and Performance of Epinician," *American Journal of Philology* 109 (1988): 180–95.

For nude dancing girls with *krotala*, cf. a hydria by the Washing Painter in London, British Museum E 203 (*ARV*² 1131.164; *CVA* London 6 [Great Britain 8], pl. 88.3); a cup by the Thalia Painter in Berlin, Antikensammlung 3251 (*ARV*² 113.7; *CVA* Berlin, Antiquarium 2 [Germany 21], pl. 57.2); a terracotta relief from Olbia, dated to circa the first quarter of the fifth century B.C. (T. L. Samoylova, ed., *Ancient Greek Sites on the Northwest Coast of the Black Sea* [Kiev, 2001], p. 5). For the subject, see D. Williams, "Women on Athenian Vases: Problems of Interpretation," in *Images of Women in Antiquity*, ed. A. Cameron and D. Kuhrt (London, 1983), pp. 92–106, esp. 97–99, fig. 7.6;

V. Liventhal, "What Goes On among the Women? The Setting of Some Attic Vase Paintings of the Fifth Century B.C.," *Skrifter utgivna av Svenska Institutet I Rom (Acta Instituti Romani Regni Sueciae)* 14 (1985): 37–52; Bonfante, "Nudity," 558–62 on female nudity; S. Lewis, *The Athenian Woman: An Iconographic Handbook* (New York, 2002), pp. 101–12; D. Castaldo, "The Sound of *Krotala* Maddening Women: *Krotala* and Percussion Instruments in Ancient Attic Pottery," in *Archaeology of Representations*, pp. 282–97. For *krotala* or *kremvala*, see S. Michailidis, *Enkyklopaideia tēs archaias hellēnikēs mousikēs* (Athens, 1982), pp. 175–76; M. Litchfield West, *Ancient Greek Music* (Oxford, 1992), pp. 123, 125; *Museum of Ancient, Byzantine and Post-Byzantine Musical Instruments: Museum Exhibits*, Cultural Center of Bank of Macedonia and Thrace (Thessaloniki, 1997), pp. 59–61, nos. Kri–Kr5; T. J. Mathiesen, *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, Neb., 1999), pp. 163–66; Bundrick, *Music and Image*, p. 107.

On nudity in Greek athletics, see N. Crowther, "Athletic Dress and Nudity in Greek Athletics," *Eranos* 80 (1982): 163–68; J. Mouratidis, "The Origin of Nudity in Greek Athletics," *Journal of Sport History* 12 (1985): 213–32; J. P. Thuiller, "La nudité athlétique (Grèce, Etrurie, Rome)," *Nikephoros* 1 (1988): 29–48; Bonfante, "Nudity," 543–70; M. McDonnell, "The Introduction of Athletic Nudity: Thucydides, Plato, and the Vases," *JHS* 111 (1991): 182–93; idem, "Athletic Nudity among the Greeks and Etruscans: The Evidence of the 'Perizoma Vases,'" in *Spectacles sportifs et scéniques dans le monde étrusco-italique* (Rome, 1993), pp. 395–407; Kephaliou, *Nikētēs*, p. 39, note 73; Goossens, Thielemans, and Thas, "Sport Scenes," p. 62; Miller, *Ancient Greek Athletics*, pp. 11–13; D. G. Kyle, *Sport and Spectacle in the Ancient World* (Oxford, 2007), pp. 85–90. For Greek athletics and the Greek body, see R. Osborne, *The History Written on the Classical Greek Body* (Cambridge, 2011), pp. 27–84.

For the significance of the wreath, see E. Kefalidou, "Ceremonies of Athletic Victory in Ancient Greece: An Interpretation," *Nikephoros* 12 (1999): 100–102 (with a synopsis of earlier interpretations). See also J. Klein, *Der Kranz bei den alten Griechen* (Günzburg, 1912); L. Deubner, "Die Bedeutung des Kranzes im klassischen Altertum," *Archiv für Religionswissenschaft* 30 (1933): 70–104; M. Blech, *Studien zum Kranz bei der Griechen* (Berlin, 1982); M. M. Lee, *Body, Dress, and Identity in Ancient Greece* (Cambridge, 2015), pp. 142–45.

Plate 524, I–2

Accession Numbers 86.AE.2II.1 and 86.AE.2II.2

PROVENANCE By 1968–83, Walter and Molly Bareiss (Bareiss numbers 307 a and 307 b; an inventory card for the vase references a letter dated February 14, 1968); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Two non-joining fragments of shoulder and body with base of handle at left of 86.AE.2II.2. Figural decoration on the body set in panel framed by double row of ivy leaves between black lines at the sides. Trace of tongue pattern around the handle root. Interior black.

SUBJECT Charioteer mounting quadriga. Given the feline, the sacred animal of Dionysos, probably a Dionysiac scene.

86.AE.2II.1 (on right of image) preserves the forepart of a quadriga with standing horses facing right. Forepart of a spotted feline stands facing left at right. Preserved mouth of a horse, maybe looking at the feline. Breast bands and reins on the horses.

86.AE.2II.2 (on left of image) preserves the rear of a charioteer facing right. He leans forward to mount the quadriga and is dressed in a chiton and himation. Part of his *kentron* (goad) is preserved against his himation.

ATTRIBUTION AND DATE Attributed to Near the Eucharides Painter by J. R. Guy. Circa 480 B.C.

DIMENSIONS AND CONDITION 86.AE.2II.1: Max. preserved dimension 15.4 cm. 86.AE.2II.2: Max. preserved dimension 11.2 cm. Glaze pitted in places inside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles of horses, folds of chiton.

BIBLIOGRAPHY “Acquisitions/1986,” *GettyMusJ* 15 (1987): 160–61, no. 7.

COMPARANDA For the feline, cf. that on a column-krater attributed by Beazley to the manner of Myson, though with some similarities to the Eucharides Painter: Berlin, Antikensammlungen 31404 (*ARV*² 243.4; *Beazley Addenda*² 202; A. Ashmead, “Greek Cats: Exotic Pets Kept by Rich Youths in Fifth-Century BC Athens as Portrayed

on Greek Vases,” *Expedition* 20, no. 3 [1978]: 42, fig. 9; *CVA* Berlin, Antikensammlung II [Germany 86], pl. 5). L. Berge challenged Beazley’s attribution to the manner of Myson and suggested the Eucharides Painter, as I was informed by Dr. E. Langridge-Noti, who also believes that this krater could be attributed to or closely related to the Eucharides Painter.

The charioteer could be female: See Manakidou, *Parastaseis me armata*, passim. In this case, she should be a goddess or an Amazon. The feline, however, gives a Dionysiac flavor to the scene. Possibly Dionysos stands next to the feline, receiving the chariot, although this is not common. Cf. the pelike by the Painter of Tarquinia 707 in Brussels, M. Royaux R 235 (*ARV*² 1121.II, 1703; Manakidou, *Parastaseis me armata*, pl. 36). For Dionysos in chariot scenes, see Manakidou, *Parastaseis me armata*, pp. 178–93; C. Gaspari, in *LIMC*, vol. 3 (1986), pt. 1, pp. 461–62, s.v. “Dionysos.”

The feline is the sacred animal of Dionysos and often appears next to the god on red-figure vases. Cf. the feline next to the mounted Dionysos on a column-krater by the Flying-Angel Painter in Amsterdam, Allard Pierson Museum 11068 (*Paralipomena* 354.39 quater; *Beazley Addenda*² 208; J. M. Padgett, “The Stable Hands of Dionysos: Satyrs and Donkeys as Symbols of Social Marginalization in Attic Vase Painting,” in *Not the Classical Ideal*, p. 53, fig. 2.3); also the pelike by the Matsch Painter in Rome, Villa Giulia 48238 (*ARV*² 284.1; *CVA* Villa Giulia 4 [Italy 64], pl. 22.2), with a feline next to Dionysos in a libation scene.

In black-figure, felines are found in Gigantomachies. For the feline as a Dionysian attribute, see Carpenter, *Dionysian Imagery in Archaic Greek Art*, pp. 55–75, 125; Schöne, *Thiasos*, pp. 107; Manakidou, *Parastaseis me armata*, pp. 179, 185. According to Nonnos (*Dionysiaca* 40.40–56), the god was transformed into a panther. See also Ashmead, “Greek Cats” (supra), pp. 38–47; M. Iozzo, “The Dog: A Dionysiac Animal?,” *Rivista di archeologia* 36, 2012 (2013): 5–22.

For the harnessing of a chariot, see J. Spruyette, *Early Harness Systems: Experimental Studies; A Contribution to the History of the Horse*, trans. from French by M. A. Littauer

(London, 1983); M. B. Moore, "A New Hydria by the Antimenes Painter," *MMAJ* 18 (1983): 29–38; idem, "Horse Care as Depicted on Greek Vases before 400 B.C.," *MMAJ* 39 (2004): 35–67.

4.

Plate 524, 3–4

Accession Number 86.AE.207

PROVENANCE –1983, Walter and Molly Bareiss (Bareiss number 253); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Three joining body fragments. Interior black.

SUBJECT Bearded god pursuing a female to right. The fragments preserve part of the head, the body, and the arms of the god. He is dressed in a chiton decorated with dots and has a himation over his left shoulder. The god has a wreath around his head and holds a scepter or trident. With his extended left arm he is probably attempting to grab the female by the shoulder. The woman is totally missing except for part of her hand and extended right arm. She was probably running away and looking back.

ATTRIBUTION AND DATE Attributed to the Dokimasia Painter by J. M. Padgett. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Max. dimension 11 cm. preserved

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: wreath. Dilute black inside the fragments.

BIBLIOGRAPHY *Greek Vases*, p. 76, no. 104; “Acquisitions/1986,” *GettyMusJ* 15 (1987): 160–61, no. 7; J. Neils, “The Dokimasia Painter at Morgantina,” in *Vasenbilder im Kulturtransfer-Zirkulation und Rezeption griechischer Keramik im Mittelmeerraum*, ed. S. Schmidt and A. Stähli (Munich, 2012), pp. 89, 91, note 38.

COMPARANDA For the attribution, cf. Aigisthos on the calyx-krater by the Dokimasia Painter in Boston, Museum of Fine Arts 63.1246 (*ARV²* 1652; *Paralipomena* 373.34 *quater*; R. M. Gais, in *LIMC*, vol. 1 [1981], pt. 1, p. 373, no. 10, s.v. “Aigisthos”). Very characteristic is the way the vase-painter renders the clavicle; cf. the Thracian woman with the spear on the stamnos by the Dokimasia Painter in Basel, Antikenmuseum BS 1411 (*BAPD* 275231; *Paralipomena* 373.34 *ter*; *Beazley Addenda²* 115; *CVA* Basel, Antikenmuseum und Sammlung Ludwig 4 [Switzerland 8], pls. 2–4), and the Thracian woman on the stamnos by the Dokimasia Painter in Zurich, University 3477 (*BAPD* 275230; *Paralipomena* 373.34 *bis*; *Beazley Addenda²* 115). For the Dokimasia Painter, see *ARV²* 412–15, 1649, 1651–52; *Beazley Addenda²* 233–34; E. Vermeule, “The Boston Oresteia Krater,” *AJA* 70 (1966): 1–22; Robertson, *Art of Vase-Painting*, pp. 115–18; D. Williams, *CVA* London 9 [Great Britain 17], p. 69, with other bibliography; Neils, “The Dokimasia Painter” (supra), pp. 85–87.

Zeus or Poseidon pursuing respectively Aigina or Amphitrite appear to be the best candidates for the interpretation of the scene.

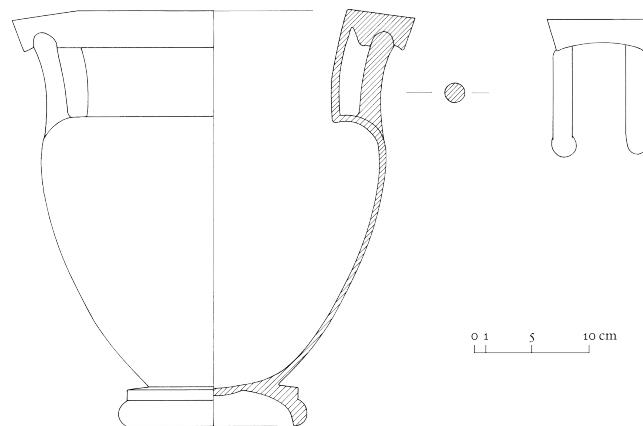
For Zeus pursuing a female and the pursuit scene in general, see entry no. 5 (86.AE.206). For Poseidon pursuing a female, see also U. Heimberg, *Das Bild des Poseidon in der griechischen Vasenmalerei* (Freiburg, 1968), pp. 35–43; Kaempf-Dimitriadou, *Die Liebe der Götter*, pp. 26–30, 80, 97–101; E. Simon, in *LIMC*, vol. 7 (1994), pt. 1, pp. 467–68, s.v. “Poseidon.”

Plates 525–27

Accession Number 86.AE.206

PROVENANCE –1961, Private Collection, offered at auction, Ars Antiqua, Lucerne; 1961–83, Walter and Molly Bareiss (Bareiss number 31); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot. Top of rim black. Exterior of rim on sides A and B decorated with double row of ivy leaves in black between black lines. Neck black. Figural panel framed by double row of ivy leaves between black lines at the sides and a row of short black tongues on the shoulder at the junction with the neck. Reserved band below for groundline, beneath which two red lines run around the vase. Zone of rays above the foot. Interior black with red line at rim.



SUBJECT A. Zeus pursuing a woman to right. Zeus, at left, reaches toward the woman and grabs her right shoulder with his left hand. The god is bearded and nude except for a himation over both shoulders. His hair is tied in a *krobylos* with a long stray lock hanging down the side of his neck; he holds a scepter with palmette (*anthemion*) finial in his right hand. The woman runs right, looking back. She wears a chiton and himation and has her hair tied in a *krobylos*. A second woman, with long unbound hair, also flees to right, looking back, and holds up a fold of her skirt with her left hand. She too wears a chiton and himation over her shoulders. Around the head of each figure is a fillet. Zeus's right elbow, the lower end of his staff, his right leg and foot, and the left hand and foot of

the woman at right extend into the border.

B. A satyr pursuing a maenad who runs right, looking back. He reaches toward the woman and grabs her shoulder with his left hand. The satyr is nude except for a leopard skin over his shoulders and back; in his right hand he holds a thyrsos horizontally. The maenad wears a chiton and a leopard skin over her shoulders and back. Around the head of each figure is a wreath. The end of the thyrsos, the tail and right foot of the satyr, and the maenad's left foot extend into the border.

ATTRIBUTION AND DATE Attributed to the Tyszkiewicz Painter by J. D. Beazley. Circa 480 B.C.

DIMENSIONS AND CONDITION Height (as restored) 36.5 cm; diam. of rim (inside) 24 cm; diam. of rim (outside) 31.1 cm; width with handles 34.9 cm; diam. of body 30 cm. Capacity to rim 10.093 liters. Reconstructed from many fragments with missing pieces restored in plaster and painted. Foot, part of the neck, and most of the rim with the handle plates modern. Black pitted in places. Abrasion in small areas.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: line inside rim, two lines around the vase beneath figural panels, fillets, wreaths, lip of central woman on side A. Dilute black: hair, thyrsos, animal skins on satyr and maenad.

BIBLIOGRAPHY *ARV*² 290.6 bis, 1642; *Paralipomena* 355; *BAPD* 202638; *Ars Antiqua*, Lucerne, III, 29.4.1961, p. 44, no. 105, pl. 45; D. Aebli, "Klassischer Zeus: Ikonologische Probleme der Darstellung von Mythen im 5. Jahrhundert v. Chr." (Ph.D. diss., University of Munich, 1971), pp. 29–30, 238, no. 112; Kaempf-Dimitriadou, *Die Liebe der Götter*, p. 93, no. 205; *Greek Vases*, p. 76, no. 103; S. Kaempf-Dimitriadou, in *LIMC*, vol. 1 (1981), p. 368, no. 12, s.v. "Aigina"; "Acquisitions/1986," *GettyMusJ* 15 (1987): 160–61, no. 7; Padgett, "Geras Painter," p. 272, no. T.6 bis; Arafat, *Classical Zeus*, pp. 81, 191, cat. no. 3.50; Carpenter, *Dionysian Imagery in Fifth-Century Athens*, p. 24, note 46 (with inaccurate acc. no. as 76.AE.206 instead of 86.AE.206); Lindblom, "Take a Walk," pp. 37, 81, 84, 90, 97, 145, 177, cat. no. 115.

LOAN Tucson, long-term loan to the University of Arizona, Museum of Art, March 23, 1993–January 1, 1999.

COMPARANDA For the Tyszkiewicz Painter, see *ARV*² 289–96, 1642–43, 1708; N. Alfieri and P. E. Arias, *Spina: Die Neuentdeckte Etruskerstadt und die griechischen Vasen ihrer Gräber* (Munich, 1958), pp. 28–29; R. Blatter, “Neue Fragmente des Tyszkiewicz Malers,” *AA* (1975): 13–19; Becker, *Formen attischer Peliken*, pp. 31–33, 40–41; Padgett, “Geras Painter,” pp. 262–304; Robertson, *Art of Vase-Painting*, p. 128; Padgett, “Syleus Sequence”; *Agora* 30, p. 97.

The Tyszkiewicz Painter decorated large shapes, and the column-krater is one of his favorites. Zeus pursuing a woman is popular in the late Archaic and early Classical periods, as are pursuits in general. For a similar subject, cf. an amphora of Panathenaic shape also by the Tyszkiewicz Painter in Alabama, Birmingham Museum of Art 57.263 (*ARV*² 292.35; H. A. Shapiro, *Art, Myth and Culture: Greek Vases from Southern Collections* [New Orleans, 1981], pp. 14–15, entry by L. Turnbull, “Attic Red-Figure Amphora of Panathenaic Shape”).

For Zeus pursuing women, see Aebli, “Klassischer Zeus” (supra), pp. 8–38; Kaempf-Dimitriadou, *Die Liebe der Götter*, pp. 22–26; V. Sabetai, in *CVA Thebes*, Archaeological Museum 1 [Greece 6], text in pl. 17.

There is no attribute that helps identify the central woman on side A. Earlier scholarship has suggested that she is Aigina. See Padgett, “Geras Painter,” p. 272, no. T.6 bis; Arafat, *Classical Zeus*, p. 81. For the iconography of Zeus pursuing Aigina, see also Kaempf-Dimitriadou, “Aigina” (supra). Such pursuits are seen by some scholars as a reflection of the political relations between Attica and Aigina. See Arafat, *Classical Zeus*, pp. 77–88, 189–95; K. W. Arafat, “State of the Art, Art of the State: Sexual Violence and Politics in Late Archaic and Early Classical Vase-Painting,” in *Rape in Antiquity: Sexual Violence in the Greek and Roman Worlds*, ed. S. Deacy and K. F. Pierce (London, 1997), pp. 97–121.

On pursuits generally and their significance, see H. Hoffmann, *Sexual and Asexual Pursuit: A Structuralist Approach to Greek Vase-Painting*, Royal Anthropological Institute of Great Britain and Ireland, Occasional Paper 34 (London, 1977); C. Sourvinou-Inwood, “A Series of Erotic Pursuits: Images and Meanings,” *JHS* 107 (1987): 131–53; idem, “Menace and Pursuit: Differentiation and the Creation of Meaning,” in *Images et société en Grèce ancienne: L’iconographie comme méthode d’analyse*, ed. C. Bérard, C. Bron, and A. Pomari (Lausanne, 1987), pp.

41–58; A. Stewart, “Rape?,” in *Pandora*, pp. 74–90; E. Reeder, “Pursuit Scenes,” in *Pandora*, pp. 339–71; R. Osborne, “Desiring Women on Athenian Pottery,” in *Sexuality in Ancient Art*, ed. N. B. Kampen (Cambridge, 1996), pp. 65–80; S. Deacy and K. F. Pierce, eds., *Rape in Antiquity: Sexual Violence in the Greek and Roman Worlds* (London, 1997); S. Lewis, *The Athenian Woman: An Iconographic Handbook* (New York, 2002), pp. 199–205; M. D. Stansbury-O’Donnell, “The Structural Differentiation of Pursuit Scenes,” in *Archaeology of Representations*, pp. 341–72. For pursuit in lyric poetry, see D. M. Halperin, *One Hundred Years of Homosexuality and Other Essays on Greek Love* (New York, 1990), pp. 137, 202, note 148.

For the hairstyle of Zeus and the central woman on side A, see Q. van Ufford-Byvanck, “La coiffure des jeunes dames d’Athènes au second quart du 5^{ème} siècle av. J.-C.,” in *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk*, ed. H. A. G. Brijder, A. A. Drukker, and C. W. Neeft (Amsterdam, 1986), pp. 135–40.

For a similar depiction of Zeus, compare a column-krater by the Agrigento Painter in Oxford, Ashmolean Museum 1927.1 (*ARV*² 574.3; Kaempf-Dimitriadou, *Die Liebe der Götter*, no. 216, pl. 14.3).

The palmette finial of Zeus’s scepter is unusual. For other examples, cf. the scepters also by the Tyszkiewicz Painter on a stamnos once Rome, art market (*ARV*² 292.30; Padgett, “Geras Painter,” p. 282, no. T.30), and an amphora in Orvieto, Museo Claudio Faina 33 (*ARV*² 292.31; Padgett, “Geras Painter,” p. 283, no. T.31).

For the leopard skin over the shoulders of a maenad or satyr, cf. a stamnos by the Tyszkiewicz Painter in New York (NY), art market (*ARV*² 291.23; BAPD 202997).

For amorous liaisons between satyrs and maenads, see I. McPhee, “Attic Red-Figure of the Late 5th and 4th Centuries from Corinth,” *Hesperia* 45 (1976): 383, no. 2; Hoffmann, *Sexual and Asexual Pursuit* (supra), p. 3, pl. V.5–6; Schöne, *Thiasos*, pp. 133–42; Sourvinou-Inwood, “Erotic Pursuits” (supra); F. Lissarrague, “The Sexual Life of Satyrs,” in *Before Sexuality: The Construction of the Erotic Experience in the Ancient Greek World*, ed. D. M. Halperin, J. J. Winkler, and F. I. Zeitlin (Princeton, 1990), 53–81; G. Hedreen, “Silens, Nymphs, and Maenads,” *JHS* 114 (1994): 47–69; Osborne, “Desiring Women” (supra), pp. 70–80; S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (Mainz, 1998), pp. 43–52, 106–11; J. Neils, “Others within the Other: An Intimate Look at Hetairai and Maenads,” in *Not the Classical Ideal*, pp. 203–6; C. Isler-Kerényi, *Civilizing Violence: Satyrs*

on 6th-Century Greek Vases (Fribourg, 2004), pp. 11–15, 84; Lindblom, “Take a Walk”; F. Díez-Platas, “Sex and the City: Silens and Nymphs in Ancient Greek Pottery,” *Eikon/Imago* 2 (2013): 123–46.

For Dionysiac themes in combination with mythological subjects depicted on the other side of a vase, see E. Manakidou, “Parallages se ena thema: Hērakles kai Nēreus

se attiko melanomorpho amphorea apo tēn Oisymē,” in *Kerameōs Paides*, pp. 64–65.

On the iconography of maenads, see also entry no. 10 (86.AE.210).

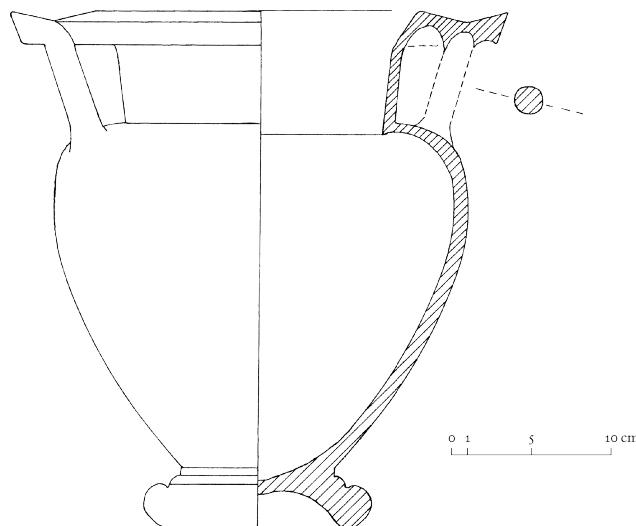
6.

Plates 528–30

Accession Number 83.AE.252

PROVENANCE –1983, Nicolas Koutoulakis (Geneva, Switzerland); 1983, donated to the J. Paul Getty Museum by Vasek Polak (Hermosa Beach, California), together with entry no. 7 (83.AE.255); according to Museum documentation at the time of acquisition, both vases were recorded as being formerly in the Schweitzer Collection, but this has not been verified.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot with a convex molding marked off by grooves at the join to the body. Top of rim black. Overhang of the rim on side A decorated with double row of ivy leaves in black glaze between lines; double row of dots on B. On neck: A, black dotted chain of pendant lotus buds between two black lines in a reserved panel; B, black. Figural decoration on the body set in panels framed by tongue pattern on the shoulder at junction with neck on A and B, and by double row of ivy between black lines at the sides on A; on B, double row of dots. Reserved line for ground; another between bowl and foot. Outside foot black, except for lower part. Resting surface and underside of foot reserved. Interior black, worn on the mouth, and heavily encrusted in the body.



SUBJECT A. Offerings at altar and herm. At left, a bearded man stands to right before a herm. He is nude except for a himation tied around his waist. He holds a

kylix in his right hand and a sacrificial basket (*kanoun*) in the left; the handles of the *kanoun* are in a three-horned form. The ithyphallic bearded herm stands on a two-step base facing left. Next to it is an altar decorated with volutes and a band with black dots beneath. An *epipyron* (fire pan) is placed on top of the altar, and there are flames as well as traces of blood on the side. At the right stands a youth wrapped in a himation with his right shoulder nude. Presented with frontal chest, legs and head in profile and moving to right looking back, he holds a long staff in his right hand.

B. Two youths flank a pillar. Both are wrapped in himatia and lean on staffs. The himation on the youth at left leaves his left shoulder nude. The pillar between them, standing on a base and decorated with dots on the upper part, supports a dinos.

ATTRIBUTION AND DATE Attributed to the Pan Painter by J. Frel. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Height 32.5 cm; diam. of rim 25.5 cm (outside); diam. of rim 19.3 cm (inside); width with handles 29.5 cm; diam. of body 24.7 cm; diam. of foot 13.5 cm. Black misfired on side B. Capacity to rim is 5.715 liters. The vase is intact, although the black gloss surface has numerous areas of loss inside and outside, due to pitting and spalling, and it is substantially abraded; some chips are missing. Inside and outside black. Heavy incrustation covers the interior.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: inside rim, flames on altar. Dilute black: *kanoun*, groundline, blood on altar. The right end of the lotus bud chain on the neck is covered by black glaze.

BIBLIOGRAPHY BAPD 13373; "Acquisitions/1983," *GettyMusJ* 12 (1984): 242–43, no. 57, figs. 57a–b; Van Straten, *Hierà Kalá*, p. 249, cat. no. V298; Aktseli, *Altäre*, pp. 39, 100, no. Vc 76; J. Gebauer, *Pompe und Thysia: Attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002), p. 563, cat. no. Kv 18.

COMPARANDA For the Pan Painter, see *ARV*² 550–61, 1658–59; A. B. Follmann, *Der Pan-Maler* (Bonn, 1968); J. D. Beazley, *The Pan Painter* (Mainz am Rhein, 1974); C.

Sourvinou-Inwood, "Who Was the Teacher of the Pan Painter?," *JHS* 95 (1975): 107–21; Becker, *Formen attischer Peliken*, pp. 46–47; C. M. Robertson, "Two Pelikai by the Pan Painter," in *Greek Vases in the J. Paul Getty Museum*, vol. 3, Occasional Papers on Antiquities, 2 (Malibu, 1986), pp. 71–90; idem, "Corn and Vine on a Vase by the Pan Painter," in *Praktika tou 12ou Diethnous Synedriou Klasikēs Archaiologias, Athens, 4–10 September, 1983*, vol. 2 (Athens, 1988), pp. 186–92; Robertson, *Art of Vase-Painting*, pp. 143–52; *Agora* 30, pp. 105–6 and passim; Gaunt, "Attic Volute Krater," pp. 218–21; A. Smith, "The Evolution of the Pan Painter's Artistic Style," *Hesperia* 75 (2006): 435–51.

The herm is among the favorite subjects of the Pan Painter; cf. his name vase, a bell-krater in Boston, Museum of Fine Arts 10.185 (*ARV*² 550.1; *Beazley Addenda*² 256; Robertson, *Art of Vase-Painting*, p. 145, figs. 148–49); a fragmentary pelike in Paris, Louvre C 10793 (*ARV*² 555.92; Simon, *Die Götter der Griechen*, p. 308, fig. 295). For herms, see J. F. Crome, "ΠΙΠΑΡΧΕΙΟΙ ΕΠΜΑΙ," *AM* 60–61 (1935–36): 300–313; J.-L. Durand, "L' Hermès multiple," in *L'image en jeu: De l'antiquité à Paul Klee*, ed. C. Bron and E. Kasapoglou (Lausanne, 1992), pp. 25–34; H. Goldman, "The Origin of the Greek Herm," *AJA* 46 (1942): 58–68; P. Devambez, "Piliers hermaïques et stèles," *RA* (1968): 139–54; R. Lullies, *Die Typen der griechischen Herme* (Königsberg, 1931); J. Marcadé, "Hermès doubles," *BCH* 76 (1952): 596–624; P. Zanker, *Wandel der Hermesgestalt in der attischen Vasenmalerei* (Bonn, 1965), pp. 91–103; Simon, *Die Götter der Griechen* (supra), pp. 303–12; H. Wrede, *Die antike Herme* (Mainz, 1985); Siebert, "Hermes"; M. De Cesare, *Le statue in immagine: Studi sulle raffigurazioni di statue nella pittura vascolare greca* (Roma, 1997), pp. 161–65, 263–78. For the apotropaic power of the herm, see W. Burkert, *Structure and History in Greek Mythology and Ritual* (Berkeley, 1979), 39–41; Bonfante, "Nudity," 550. For herms as symbols of Attic unity and Athenian democracy in the fifth century B.C., see also B. M. Lavelle, "Hipparchos' Herms," *Echos du monde classique: Classical Views* 29 (1985): 411–20; R. Osborne, "The Erection and Mutilation of the Hermai," *Proceedings of the Cambridge Philosophical Society* 211, n.s. 31 (1985): 58–64; W. D. Furley, *Andocides and the Herms: A Study of Crisis in Fifth-Century Athenian Religion*, Bulletin of the Institute of Classical Studies Supplement 65 (London, 1996); J. C. Quinn, "Herms, Kouroi and the Political Anatomy of Athens," *Greece and Rome* 54 (2007): 82–105; and H. S. Versnel, *Coping with the Gods: Wayward Readings in Greek Theology* (Leiden, 2011), 335–52. Cf. a column-krater by a follower of the Pan Painter depicting a sacrifice scene with *kanoun*, in Durham, NC, Duke University Museum of Art 72.1 (*Goddess and Polis*, p. 182, cat. no. 54

[ill. P. 25]).

Sacrifice or libation to a herm is a popular theme in Attic vase-painting from the late sixth century B.C. onward. For similar scenes, see a column-krater by the Pan Painter in Naples, Museo Archeologico Nazionale 127929 (*ARV*² 551.15, 1659; *Beazley Addenda*² 257; Durand, *Sacrifice*, p. 140, fig. 66); a cup by the Painter of Louvre G 265 in Oxford, Ashmolean Museum G 236 (*ARV*² 416.3; *Beazley Addenda*² 234; *CVA* Oxford 1 [Great Britain 3], pl. 7.1–2). See also a black-figure amphora by the Edinburgh Painter in London, British Museum 1856.12–26.20 (Siebert, "Hermes," p. 301, no. 104); a skyphos by the Triptolemos Painter in Berlin, Antikensammlung F 2594 (*ARV*² 367.104; *CVA* Berlin 3 [Germany 22], pl. 141.1.3); a cup by the Curtius Painter in Berlin, Antikensammlung F 2525 (*ARV*² 931.4; *CVA* Berlin 3 [Germany 22], pl. III); a column-krater by the Boreas Painter in Bologna, Museo Civico Archeologico 206 (*ARV*² 537.12; *Paralipomena* 384; *Beazley Addenda*² 255; Siebert, "Hermes," p. 304, no. 153). For a similar type of altar in the scene, see a pelike by the Perseus Painter in Berlin, Antikensammlung F 2172 (*ARV*² 581.4; Siebert, "Hermes," p. 301, no. 94); an amphora by the Nikon Painter in Boston, Museum of Fine Arts 68.163 (*Paralipomena* 402; Siebert, "Hermes," p. 301, no. 93); a lekythos by the Bowdoin Painter in Palermo, Museo Nazionale V 687 (*ARV*² 685.163; *CVA* Palermo 1 [Italy 50], pl. 23.4); a lekythos by the Bowdoin Painter in London, British Museum E 585 (*ARV*² 685.162; Siebert, "Hermes," p. 301, no. 95c); a cup in Altenburg, Staatliches Lindenau-Museum 229 (*CVA* Altenburg 2 [Germany 18], pl. 70); a pelike that recalls the Hasselmann Painter in Boston, Museum of Fine Arts 13.100 (*ARV*² 1139.1; L. D. Caskey with J. D. Beazley, *Attic Vase-Paintings in the Museum of Fine Arts, Boston*, vol. 3 [Oxford, 1963], pl. 96.164). For the subject, see also Aktseli, *Altäre*, pp. 38–40, esp. 39 for the Pan Painter; J.-L. Durand, "Images pour un autel," in *Espace sacrificiel*, pp. 45–55; Van Straten, *Hierà Kalá*, pp. 27–30; McNiven, "Things to Which We Give Service," pp. 315–24. The flames and the blood on the altar indicate that the sacrifice has already taken place here, probably recently. For sacrifice, see Durand, *Sacrifice*, passim; J.-L. Durand and A. Schnapp, "Sacrificial Slaughter and Initiatory Hunt," in *City of Images*, pp. 53–70; *Espace sacrificiel*; Van Straten, *Hierà Kalá*, pp. 27–30. Cf. the scene on a stamnos by the Pan Painter in Madrid, Museo Arqueológico Nacional, coll. Varez Fisa 1999.99.102 (*ARV*² 552.23; P. C. Bonet, ed., *La colección Varez Fisa en el Museo Arqueológico Nacional, Septiembre–Noviembre 2003* [Madrid, 2003], pp. 282–84, no. 97). Cf. also H. Laxander, *Individuum und Gemeinschaft im Fest: Untersuchungen zu attischen Darstellungen von*

Festgeschehen im 6. und frühen 5. Jahrhundert v. Chr. (Münster, 2000), pp. 48–53; G. Ekroth, *The Sacrificial Rituals of Greek Hero-Cults in the Archaic to the Early Hellenistic Period*, Kernos, Supplement 12 (Liège, 2002); J. Gebauer, “Sklaven beim Opfer? Zur Bestimmung der sozialen Stellung von Helferfiguren in Tieropferdarstellungen,” in *Griechische Keramik im Kulturellen Kontext*, pp. 111–13; G. Ekroth, “Blood on the Altars? On the Treatment of Blood at Greek Sacrifices and the Iconographical Evidence,” *AK* 48 (2005): 9–28; idem, “Why (Not) Paint an Altar? A Study of Where, When and Why Altars Appear on Attic Red-Figure Vases,” in *The World of Greek Vases*, ed. V. Nørskov et al. (*Analecta Romana Instituti Danici, Supplementum 41* [Rome, 2009]), pp. 89–114. Especially for sacrifice on vases, see O. Borgers, “Religious Citizenship in Classical Athens: Men and Women in Religious Representations on Athenian Vase-Painting,” *BABesch* 83 (2008): 73–97; S. D. Bundrick, “Selling Sacrifice on Classical Athenian Vases,” *Hesperia* 83 (2014): 653–708; T. J. Smith, “The Art of Ancient Greek Sacrifice: Spectacle, Gaze, Performance,” in *Diversity of Sacrifice: Form and Function of Sacrificial Practices in the Ancient World and Beyond*, ed. C. A. Murray (Albany, N.Y., 2016), pp. 127–43.

The altar belongs to the rectangular type with volutes (Type V), the most popular category depicted in vase-painting. The type appears often in works by the Pan Painter and his circle. Cf. the altar on a pelike by the Pan Painter in Athens, National Museum 9683 (*ARV²* 554.82; T. Fogen and M.-M. Lee, eds., *Bodies and Boundaries in Graeco-Roman Antiquity* [Berlin and New York, 2009], p. 176, fig. 10); a hydria perhaps by the Pan Painter in Athens, National Museum 13119 (*ARV²* 1656; D. Tsiafaki, *He Thrakē stēn attikē eikonographia tou sōu aiona p. Ch., Prosengiseis stis scheseis Athēnas kai Thrakēs* [Komotēnē, 1998], p. 360, fig. 38a); a neck amphora in the manner of the Pan Painter in Palermo, Museo Archeologico Regionale 42 (*ARV²* 530.14; *CVA* Palermo, Museo Nazionale 1 [Italy 14], pls. I, III, 1c, 28.1). For the type, see Aktseli, *Altäre*, pp. 15–17, 21–22, 65–66, 72–73, 75–76, 88–106. For altars, see also C. G. Yavis, *Greek Altars: Origins and Typology* (Saint Louis, 1949); W. H. Mare, “A Study of the Greek βωμός in Classical Greek Literature” (Ph.D. diss., University of Pennsylvania, 1961); D. W. Rupp, “Blazing Altars: The Representation of Altars in Attic Vase Painting,” in *Espace sacrificiel*, pp. 56–62; G. Ekroth, “Altars on Attic Vases: The Identification of

Bomos and Eschara,” in *Ceramics in Context: Proceedings of the Internordic Colloquium on Ancient Pottery Held at Stockholm, 13–15 June 1997*, ed. C. Scheffer (Stockholm, 2001), pp. 115–26; idem, “Altars in Greek Hero-Cults: A Review of the Archaeological Evidence,” in *Ancient Greek Cult Practice from the Archaeological Evidence: Proceedings of the Fourth International Seminar on Ancient Greek Cult, Organized by the Swedish Institute at Athens, 22–24 October 1993*, ed. R. Hagg (Stockholm, 1998), pp. 17–30; U. Sinn, in *Thesaurus Cultus et Rituum Antiquorum* 4 (2005): 14–21, s.v. “Altar.”

For the *epipyron*, see Salapata, “Τριφίλητος Ἀδωνις,” 27; Aktseli, *Altäre*, pp. 7, 18, 21.

The *kanoun* was the container of the tools necessary for the sacrifice, and this hornlike type is common in vase-painting. It is usually depicted in the preparation for the sacrifice, and it carried *holai* (barleycorn), *stemma* (wreath), and *machaira* (single-edged sword), and sometimes *popana* (round cakes). Various images show the *kanoun* held in the hand of either a man or a woman, often beside an altar, in a ritual procession, or in a wedding context. Cf. the *kanoun* held by a youth on a column-krater in the manner of the Pan Painter in Basel, art market, Munzen und Medaillen A.G. (Durand, *Sacrifice*, p. 136, fig. 60); a neck amphora in the manner of the Pan Painter in Palermo, Museo Archeologico Regionale 42 (*ARV²* 530.14; *CVA* Palermo, Museo Nazionale 1 [Italy 14], pls. I, III, 1c, 28.1). For the *kanoun*, see J. Schelp, *Das Kanoun: Der griechische Opferkorb* (Würzburg, 1975); L. Deubner, “Hochzeit und Opferkorb,” *JdI* 40 (1925): 210–23; Van Straten, *Hierà Kalā*, pp. 31–46. For *popana*, see A. Chatzidimitriou, “Red-Figured Chous with a Dionysian Scene from Argyroupoli, Athens,” in *Kerameōs Paides*, p. 120.

The youth to the left on B is similar to that to the right on A. Because of the absence of any athletic activity on the vase, it is not clear whether the *lebes* on the pillar is an *epathlon* (prize) for a victory or a dedication in a sanctuary. The libation on A, suggestive of a sacred area, could also be related to an athletic victory, especially on account of the presence of the herm, which are common in athletic areas, such as a gymnasium or palaestra. For a dinos as an *epathlon*, see Kephaidou, *Nikētēs*, pp. 66–68, 104.

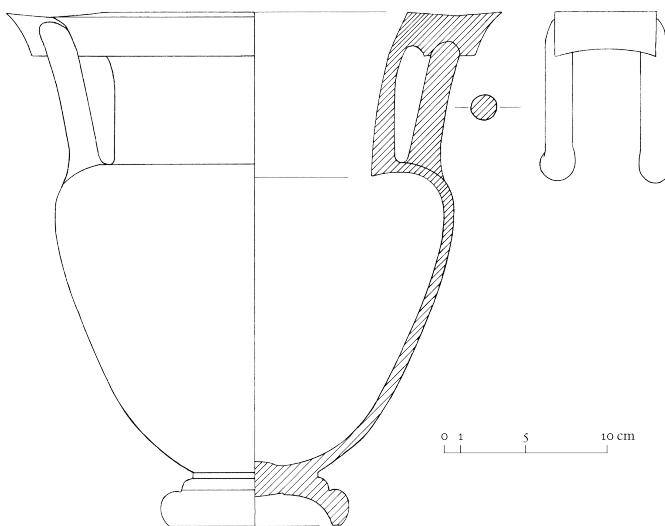
For males in a himation leaning on a stick, see Fehr, “Ponos and the Pleasure of Rest,” pp. 132–41.

Plates 531–32; 533, 1–3

Accession Number 83.AE.255

PROVENANCE –1983, Nicolas Koutoulakis (Geneva, Switzerland); 1983, donated to the J. Paul Getty Museum by Vasek Polak (Hermosa Beach, California), together with entry no. 6 (83.AE.252); according to Museum documentation at the time of acquisition, both vases were recorded as being formerly in the Schweitzer Collection, but this has not been verified.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot. Top of rim black. On neck: A, black chain of pendant lotus buds between two black lines in a reserve panel; B, black. Reserved for ground lines. Outside of foot black, except for bottom. Resting surface and underside of foot reserved. Interior black.



SUBJECT A. A woman walking to right approaches a herm. She is dressed in a chiton, a himation, and a *sakkos*. In her left hand she holds a high-handled hornlike *kanoun* (sacrificial basket). The ithyphallic herm, depicted with long hair and beard in reserve, stands on a base, facing left. A rectangular boss is rendered as a reserved square outlined in black on the shaft.

B. Ithyphallic herm in profile facing right. The herm stands on a base and is shown with long hair and beard in reserve. A rectangular boss is rendered as a reserved square outlined in black on the shaft.

ATTRIBUTION AND DATE Attributed to the Geras Painter by J. M. Padgett. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Height 31.3 cm; diam. of rim 25.2 cm (outside); diam. of rim 18.5 cm (inside); width with handles 30.1 cm; diam. of body 23.6 cm; diam. of foot 11.6 cm. Capacity to rim is 5.002 liters. Misfired in places, especially on side B. Vase intact with the black gloss surface chipped, scratched, and pitted in numerous areas, and considerably abraded. Black flaked away in small areas. Black inside. Incrustation inside.

TECHNICAL FEATURES Preliminary sketch visible on A, herm's head, beard, and shaft; woman's arm, body, and face; *kanoun*; B, herm's face, shoulder, shaft, and phallus. Relief contour on both sides. Dilute glaze: woman's hair.

BIBLIOGRAPHY BAPD 28888; “Acquisitions/1983,” *GettyMusJ* 12 (1984): 243, no. 58; Van Straten, *Hiera Kalá*, p. 249, cat. no. V299; Padgett, “Syleus Sequence,” p. 229, note 127.

COMPARANDA For the Geras Painter, see *ARV*² 285–87, 1642; *Paralipomena* 355, 511; *Beazley Addenda*² 209; Becker, *Formen attischer Peliken*, pp. 53–56; Padgett, “Geras Painter”; Robertson, *Art of Vase-Painting*, p. 145; *Agora* 30, p. 97; Padgett, “Syleus Sequence”; Gaunt, “Attic Volute Krater,” pp. 216–18.

The vase has similar dimensions to entry no. 6 (83.AE.252), by the Pan Painter. The herm occurs on other works by the Geras Painter. Cf. the pelike in Paris, Cab. Méd. 397 (*ARV*² 285.8; *Beazley Addenda*² 209; F. Lissarrague, *Greek Vases: The Athenians and Their Images* [New York, 2001], p. 164, figs. 122–23); pelike in Lausanne, Musée Historique 3250 (*Paralipomena* 355; *Beazley Addenda*² 209; C. Isler-Kerényi, *Dionysos in Classical Athens: An Understanding through Images* [Leiden and Boston, 2014], p. 53, fig. 25). M. Robertson (Robertson, *Art of Vase-Painting*, p. 145) says that “the Geras Painter was a miserable draughtsman, but the scenes on his little pelikai often have a character not unlike that of the Pan Painter’s (both have a thing about herms); and I am sure it does not violate chronological probability to see him in these as a crude imitator of the Pan Painter.”

For herms, see entry no. 6 (83.AE.252).

The boss on the side of the herm on entry no. 6 is black, while here it is a reserved square outlined in black; cf. also the boss on the herm on entry no. 9 (81.AE.37). For a similar herm, cf. a Nolan amphora by the Pan Painter in Laon, Musée de Laon 371023 (*ARV*² 553.23; *CVA* Laon 1 [France 20], pls. I, III, 1, 27). Cf. also a column-krater by the Orchard Painter in Naples, Museo Archeologico Nazionale H 3369 (*ARV*² 523.9; Siebert, "Hermes," p. 301, no. 100), depicting a procession of females to a herm and an altar; a *kanephoros* (basket bearer) also stands in front of the herm on this vase. Aristophanes in *Lysistrata* (642–47) describes the *kanephoros* as the last religious role of an Athenian girl before marriage. This is mainly related to religious processions and consequently to scenes with similar iconography where the *kanephoroi* can be

recognized as unmarried, but marriageable, young women. The presence of the herm is suggestive of a public space. The absence of an altar or a sacrificial animal could suggest that a bloodless sacrifice is depicted. For *kanephoroi*, see L. J. Roccas, "The Kanephoros and Her Festival Mantle in Greek Art," *AJA* 99 (1995): 641–66; *Pandora*, pp. 185–87, cat. no. 38, and pp. 235–36, cat. no. 60, entries by E. Reeder; M. Dillon, *Girls and Women in Classical Greek Religion* (London, 2002), pp. 37–42; *Worshiping Women: Ritual and Reality in Classical Athens*, ed. N. Kaltsas and H. A. Shapiro (New York, 2008), pp. 218–19, cat. no. 95, entry by S. A. Waite; J. B. Connally, "In Divine Affairs—the Greatest Part: Women and Priesthoods in Classical Athens," in *ibid.*, pp. 187–241.

For the *kanoun*, see entry no. 6 (83.AE.252).

Plate 533, 4–5

Accession Number 83.AE.284.201

PROVENANCE By 1981–83, Herbert Lucas Jr. (Los Angeles, California); 1983, donated to the J. Paul Getty Museum; one of a large group of fragments (83.AE.284.1–.516) lent to the J. Paul Getty Museum in 1981 by Herbert Lucas; according to Museum documentation at the time of acquisition, Lucas stated that they were formerly in the Ernst Collection in Switzerland, but this has not been verified.

SHAPE AND ORNAMENT Body and shoulder fragment. Interior black.

SUBJECT Nude left shoulder and lower part of the face of a youth looking down to right.

ATTRIBUTION AND DATE Attributed to the Triptolemos Painter by J. R. Guy. Circa 470 B.C.

DIMENSIONS AND CONDITION Max. preserved

dimensions: height 4.1 cm; width 6.4 cm; thickness 0.6 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY “Acquisitions/1983,” *GettyMusJ* 12 (1984): 247, no. 82.

COMPARANDA For the Triptolemos Painter, see entry no. 21 (86.AE.203). Thick brushing is characteristic of his work. Cf. a fragmentary amphora at the J. Paul Getty Museum, 85.AE.499.1, 85.AE.499.4, + 86.AE.194 (*CVA Malibu* 7 [USA 32], pl. 329.2) depicting a warrior arming.

The figure is probably an athlete, either a diskos or javelin thrower, perhaps scraping himself with a strigil.

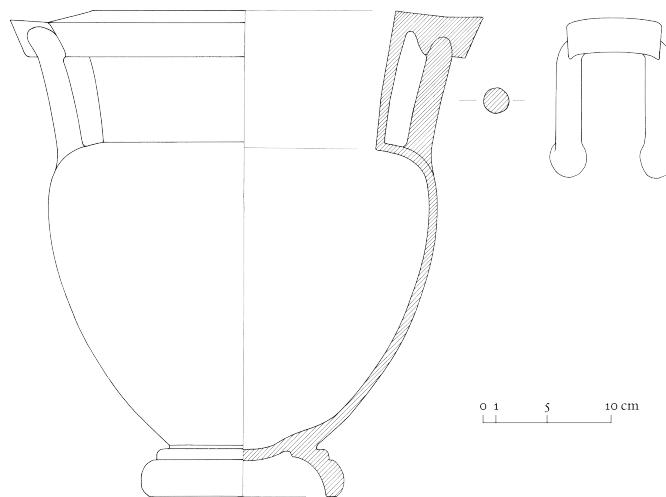
9.

Plates 534–36

Accession Number 81.AE.37

PROVENANCE By 1971–77, Roger Peyrefitte (Paris, France); 1977, sold at auction; by 1979, Summa Galleries (Beverly Hills, California); –1981, Doris Confer (Newport Beach, California); 1981, donated to the J. Paul Getty Museum; according to Museum documentation at the time of acquisition, the krater is noted as having been in the Hope Collection since the eighteenth century, but it has not been found in any relevant catalogues or publications.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot; convex molding marked off with grooves at the join to the body. Top of rim black. On neck: A, panel framed by reserve lines with a reserved laurel branch whose leaves interwine, creating a wreath in the center; B, black. Reserved groundlines. Outside of foot black, except at bottom. Resting surface and underside of the foot reserved. Interior of mouth black; rest reserved.



SUBJECT A. Youth at herm. The figure faces right, dressed in a himation that leaves the right shoulder exposed; he addresses the herm with his extended right hand. The herm stands on a base facing left; it is ithyphallic and has long hair with a headband and a beard. The boss on the side is rendered as a reserved square outlined in black. Next to the herm is an altar, half shown, which has a volute and is decorated with a Doric kymation.

B. Mantled youth with stick standing to right, similar in appearance to youth on side A.

ATTRIBUTION AND DATE Attributed to the Harrow Painter by J. D. Beazley. Circa 480 B.C.

DIMENSIONS AND CONDITION Height 37.9 cm; diam. of rim 23.7 cm (inside); diam. of rim 32 cm (outside); width with handles 37.3 cm; diam. of body 28.9 cm; diam. of foot 15.5 cm. Approximate capacity to rim is 10.366 liters. Reconstructed from large fragments. One small inset fill on the left lower part of the rim, side A. Misfired in many places, including the foot and interior. Nicks and scratches. Abraded in small areas; chip missing at bottom of rim on A. The black gloss exhibits multiple areas of surface fracturing.

TECHNICAL FEATURES Preliminary sketch visible on A, youth's arm, shoulder, and neck, and shaft of herm; B, shoulder and arm. Relief contour on both sides. Headband on herm reserved. Dilute black gloss: fringe of youth's hair on A and at baseline of figural zone.

BIBLIOGRAPHY BAPD 6573; *Paralipomena* 354.64 ter, with inaccurate description for A (it states: "A, symposion [youth reclining]"); R. Peyrefitte and M. Haas, *Un Musée de l'amour* (Monte Carlo, 1972), p. 87; *Collection Roger Peyrefitte, Auction Hotel George V, Paris, May 26, 1977*, no. 39 (similar to the Orchard Painter), n.p.; *Summa Galleries 5th Catalogue: Ancient Art, September 1979*, no. 9, n.p.; Padgett, "Geras Painter," p. 190, no. H.64 ter; Aktseli, *Altäre*, pp. 40, 101, no. Vc 87.

COMPARANDA For the Harrow Painter, see *ARV*² 272–78; *Paralipomena* 353–54, 511; *Beazley Addenda*² 206–7; R. D. Gempeler, "Die Schmiede des Hephaest: Eine Satyrspielszene des Harrow-Malers," *AK* 12 (1969): 16–21; Padgett, "Geras Painter," pp. 149–202; *Agora* 30, p. 96.

For herms, see entry no. 6 (83.AE.252). Cf. also entry no. 7 (83.AE.255).

For a youth at a herm, cf. a cup in Altenburg, Staatliches Lindenau-Museum 229 (*CVA Altenburg* 2 [Germany 18], pl. 70.1), with altar; a column-krater by the Harrow Painter in Naples, Museo Archeologico Nazionale 86304 (*ARV*² 275.65; *Prospettiva: Rivista di storia dell'arte antica e*

moderna 72 [1993]: 13, figs. 23–24); a pelike by the Geras Painter in Paris, Cab. Méd. 97 (*ARV²* 285.8; Padgett, “Geras Painter,” pp. 38–39, no. G.8). See also McNiven, “Things to Which We Give Service,” pp. 315–24. For touching herms, see T. J. Smith, “The Art of Ancient Greek Sacrifice: Spectacle, Gaze, Performance,” in *Diversity of Sacrifice: Form and Function of Sacrificial Practices in the Ancient World and Beyond*, ed. C. A. Murray (Albany, N.Y., 2016), pp. 127–43.

The laurel branch on the neck is unusual. Cf. a column-krater by the Florence Painter in Altenburg, Staatliches Lindenau-Museum 283 (*ARV²* 542.20 bis; CVA Altenburg 2 [Germany 18], pl. 55.2), with a continuous laurel branch and berries interspersed on the neck; a column-krater by the Duomo Painter in Gela, Museo Archeologico 13075

(*ARV²* 1118.24; Mannack, *Late Mannerists*, pp. 61, 128, no. 24, pl. 35); a column-krater perhaps by the Harrow Painter in Palermo, Mormino Collection 275150 (*ARV²* 1641; *Paralipomena* 354.64 quater; BAPD 275150).

For males in himation leaning on a stick, see Fehr, “Ponos and the Pleasure of Rest,” pp. 132–41.

For the youth on B, cf. the column-krater by the Harrow Painter in Basel, Antikenmuseum without inv. no. (*Paralipomena* 354.64 bis; *Antike Kunstwerke aus der Sammlung Ludwig*, vol. 1, *Frühe Tonsarkophage und Vasen: Katalog und Einzeldarstellungen*, ed. E. Berger and R. Lullies (Basel, 1979), pp. 121–22, no. 44, entry by R. Lullies.

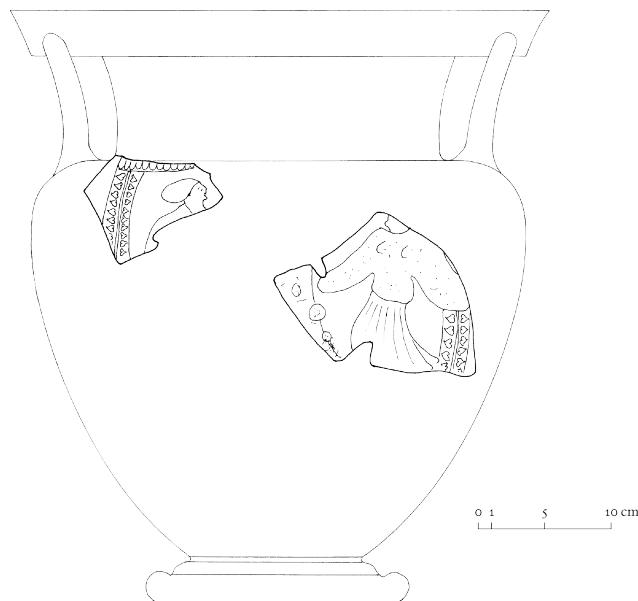
For the type of the volute altar, see Aktseli, *Altäre*, pp. 15–17, 88–109; see also entry no. 6 (83.AE.252).

Plate 537

Accession Numbers 86.AE.208 and 86.AE.210

PROVENANCE By 1969–83, Walter and Molly Bareiss (Bareiss number 379); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Two non-joining body fragments, one (86.AE.210) preserving part of the shoulder. Figural decoration on the body set in a panel framed by a tongue pattern on the shoulder below the junction with the neck, and a double row of black ivy leaves between black lines at the sides. Interior of 86.AE.208 black (dilute), 86.AE.210 black body, shoulder plain.



SUBJECT Dionysiac scene: maenads flanking an image (*xoanon*) of Dionysos.

On 86.AE.210 are preserved the head, the right shoulder, and part of the right arm of a maenad. She wears a chiton and has light-colored hair. Her head and hair are thrown back as if in a pose of Bacchic ecstasy. The lower part of the image of Dionysos is preserved on fragment 86.AE.208. It is decorated with a necklace that has alternating black and white beads, *popana* (cakes), grapes, and a flower. A second maenad (most of her head and shanks missing) stands to the right of the image. She is dressed in a dotted chiton with long sleeves and dances to the left with extended arms. Her left hand and foot extend into the frame. Toward the bottom of the fragment,

before the image of Dionysos, is preserved the left edge of a table that is normally laden with offerings in similar scenes.

ATTRIBUTION AND DATE Attributed to the Group of Undetermined Mannerists by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION 86.AE.208: Max. preserved dimension 14.9 cm; mended from four fragments. 86.AE.210: Max. preserved dimension 10.5 cm; mended from two fragments.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. White: flower, grapes, beads on *xoanon*. Dilute glaze: back side of the fragments, hair of maenad, some dots on the chiton of 86.AE.210. Grapes rendered by relief dots on black background.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 4, no. 46 (69.II.80); "Acquisitions/1986," *GettyMusJ* 15 (1987): 160–61, no. 7.

LOAN New York, The Metropolitan Museum of Art, *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss*, June 13–October 5, 1969.

COMPARANDA For the Group of Undetermined Mannerists, see Mannack, *Late Mannerists*.

The scene belongs to a series of so-called Lenaia vases, which date to the fifth century B.C. They represent women participating in a ritual involving wine and a cult image of Dionysos consisting of a bearded mask hung on a trunk or pillar. A garment wound about the column indicates the body, although there are no arms or legs. The scene has been associated with two Dionysian festivals, the Anthesteria and the Lenaia. The Lenaia vases are mostly stamnoi; the krater is not a common shape for this scene. The series of stamnoi starts with the Villa Giulia Painter and continues with his follower the Chicago Painter. Cf. two other Attic red-figure kraters with this theme, although the image is rendered in profile: a fragment from a volute-krater in Sydney, Nicholson Museum 56.33 (Frontisi-Ducroux, *Le dieu-masque*, pp. 142–43, 248, no. L57, fig. 80); a column-krater by the Leningrad Painter in Milan, Banca Intesa Sanpaolo 316 (BAPD 10413; ARV²

569.40; Frontisi-Ducroux, *Le dieu-masque*, pp. 145–46, 249, no. L59, figs. 83–84).

The Lenaia identification was first suggested by A. Frickenhaus, *Lenäenvasen*, Winckelmannsprogramm der archäologischen Gesellschaft zu Berlin (BWPr) 72 (Berlin, 1912), and followed by L. Deubner, *Attische Feste* (Berlin, 1932). On the identification as the Anthesteria, see W. Burkert, *Homo Necans: The Anthropology of Ancient Greek Sacrificial Ritual and Myth*, trans. from the German by P. Bing (Berkeley, 1983), pp. 230–38. M. Dillon, in *Girls and Women in Classical Greek Religion* (London, 2002), pp. 149–52, comes to the same conclusion.

For a summary of the debate about the festive occasion for the cultic display of the image, see Frontisi-Ducroux, *Le dieu-masque*, pp. 17–63, where she argues that the ritual scenes on the vases evoke the cultic presence of Dionysos as “le dieu-masque” without referring to a specific festival, and pp. 8–9, where she argues for an interpretation of those cultic masks of Dionysos on Lenaia vases as objects of worship unparalleled outside the Attic cult of the god. See also Bundrick, *Music and Image*, pp. 157–58, for an overview of the discussion on the subject. More recently, see G. Hedreen, “Unframing the Representation: The Frontal Face in Athenian Vase-Painting,” in *The Frame in Classical Art: A Cultural History*, ed. V. Platt and M. Squire (Cambridge, 2017), pp. 161–63.

For the subject, see also J.-L. Durand and F. Frontisi-Ducroux, “Idoles, figures, images: Autour de Dionysos,” *RA* (1982): 81–108; Simon, *Die Götter der Griechen*, pp. 276–79; F. Frontisi-Ducroux, “Image du ménadisme féminin: Les vases des ‘Lénéennes,’” in *L’association dionysiaque dans les sociétés anciennes* (Rome, 1986), pp. 165–76; Schöne, *Thiasos*, pp. 307–12; Frontisi-Ducroux, *Le dieu-masque*; C. Isler-Kerényi, review of *ibid.*, *Gnomon* 66 (1994): 44–51; N. Robertson, “Athens’ Festival of the New Wine,” *Harvard Studies in Classical Philology* 95 (1993): 197–250, esp. 228–31, 234–38; O. Tzachou-Alexandri, “Apeikoniseis tōn Anthestériōn kai o chous tēs odou Peiraiōs tou zōgraphou tēs Eretrias,” in *Athenian Potters and Painters*, vol. 1, pp. 480–82. See also E. Simon, *Festivals of Attica* (Madison, 1983), pp. 92–101; J. H. Oakley, *The Phiale Painter* (Mainz, 1990), pp. 35–36; R. Hamilton, *Choes and Anthesteria: Athenian Iconography and Ritual* (Ann Arbor, 1992), pp. 134–38, 142–46; E. Fantham et al., “Women in Classical Athens: Heroines and Housewives,” in *Women in the Classical World: Image and Text* (New York and Oxford, 1994), pp. 88–90; McNiven, “Things to Which We Give Service,” pp. 310–15.

Carpenter, *Dionysian Imagery in Fifth-Century Athens*, pp. 79–82, suggests that the Lenaia stamnoi were decorated with nonspecific Dionysian scenes composed of stock Dionysian elements. Carpenter recognizes the women as nymphs in *idem*, “Greek Religion and Art,” in *A Companion to Greek Religion*, ed. D. Ogden (Malden, MA, 2010), pp. 415–16. S. Pierce, “Visual Language and Concepts of Cult on the ‘Lenaia Vases,’” *Classical Antiquity* 17 (1998): 59–95, esp. 85, recognizes the women as mortals participating in Dionysian cult activities rather than specific festivals. S. Chryssoulaki, “The Participation of Women in the Worship and Festivals of Dionysos,” in *Worshiping Women: Ritual and Reality in Classical Athens*, ed. N. Kaltsas and H. A. Shapiro (New York, 2008), pp. 273–75, also recognizes the scene as the participation of woman in Dionysiac rituals. J. de la Genière, “Vases des Lénéennes?,” *Mélanges de l’École française de Rome, Antiquité* 99 (1987): 43–61, suggests that the subject was created for the Etruscan market.

The garment worn by the idol is unusual. The horizontal lines suggest it was wrapped around the image. For the type of chiton normally worn by these idols, see M. Jameson, “The Asexuality of Dionysus,” in *Masks of Dionysus*, pp. 50–51. For ritual textiles used to adorn the cult image of Dionysos, see C. Brøns, “Power through Textiles: Women as Ritual Performers in Ancient Greece,” in *Women’s Ritual Competence in the Greco-Roman Mediterranean*, ed. M. Dillon, E. Eidinow, and L. Maurizio (London and New York, 2016), p. 56. For the image (the horizontal lines are rare), see B. Alroth, “Changing Modes in the Representation of Cult Images,” in *The Iconography of Greek Cult in the Archaic and Classical Periods: Proceedings of the First International Seminar on Ancient Greek Cult, Delphi, 16–18 November 1990, Kernos, Supplement 1* (Athens and Liège, 1992), pp. 9–46. On the frontality of the *xoanon*, see T. Banndorff, “Die Frontalität in der griechischen Flächenkunst” (Ph.D. diss., University of Vienna, 1969).

Interesting are the round cakes often decorating the idol (twigs and fruits are also common): cf. a cup by Makron in Berlin, Antikensammlungen F 2290 (*ARV*² 462.48; *Paralipomena* 377; *Beazley Addenda*² 244; *CVA Berlin, Antiquarium* 2 [Germany 21], pls. 87–89); a stamnos by the Dinos Painter in Naples, Museo Archeologico Nazionale 2419 (*ARV*² 1151.2; *Paralipomena* 457; *Beazley Addenda*² 336; *Pandora*, pp. 385–87, cat. no. 124, entry by E. Reeder), with a large oval attachment, thought to be a cake, flanking each ear.

For maenads with hands covered by the sleeves of a

chiton, see Schöne, *Thiasos*, pp. 152–56. Cf. a stamnos by the Deepdene Painter, Warsaw 142351 (*ARV²* 499.10; C. Gaspari, in *LIMC*, vol. 3 [1986], pt. 1, p. 427, no. 38, s.v. “Dionysos”); a white-ground pyxis by the Sotheby Painter in Baltimore, Walters Art Museum 48.2019 (*ARV²* 774-5.1; *Beazley Addenda²* 287; *CVA* Baltimore, Walters Gallery 1 [USA 28], pls. 59–60); a pelike by an undetermined Earlier Mannerist in London, British Museum E 362 (*ARV²* 585.34; T. Carpenter, “On the Beardless Dionysus,” in *Masks of Dionysus*, pp. 192–93, figs. 10a–d).

The iconography on maenads is immense; see selectively J. D. Beazley, “A Dancing Maenad,” *BSA* 30 (1928–30): 109–12; M. W. Edwards, “Representation of Maenads on Archaic Red-Figure Vases,” *JHS* 80 (1960): 78–87; S. McNally, “The Maenad in Early Greek Art,” *Arethousa* 11 (1978): 101–36; A. Henrichs, “Greek Maenadism from Olympias to Messalina,” *Harvard Studies in Classical Philology* 82 (1978): 121–60; M. C. Villanueva-Puig, “À propos d’une ménade aux sangliers sur une oenochoé à figures noires du British Museum: Notes sur le bestiaire dionysiaque,” *RA* (1983): 229–58; J. Bremmer, “Greek Maenadism Reconsidered,” *ZPE* 55 (1984): 267–86; E. C. Keuls, “Male–Female Interaction in Fifth-Century Dionysiac Ritual as Shown in Attic Vase-Painting,” *ZPE* 55 (1984): 287–97; S. McNally, “The Maenad in Early Greek Art,” in *Women in the Ancient World*, ed. J. Peradotto and J. P. Sullivan (Albany, N.Y., 1984), pp. 107–42; Carpenter, *Dionysian Imagery in Archaic Greek Art*, pp. 76–97; Carpenter, *Dionysian Imagery in Fifth-Century Athens*, pp. 52–69, 121; E. Keuls, *The Reign of the Phallus* (New York, 1985), pp. 357–79; C. Bron, “Porteurs de thyrsé ou bacchants,” in *Images et société en Grèce ancienne: L’iconographie comme méthode d’analyse*, *Cahiers d’archéologie romande* 36 (Lausanne, 1987), pp. 145–53;

A. Henrichs, “Myth Visualized: Dionysos and His Circle in Sixth-Century Vase-Painting,” in *Papers on the Amasis Painter and His World*, ed. M. True (Malibu, 1987), pp. 92–124; Schöne, *Thiasos*, pp. 89–198; E. Keuls, “The Conjugal Side of Maenadism as Revealed by Fifth-Century Monuments,” in *Praktika tou 12ou Diethnous Synedriou Klasikēs Archaiologias, Athens, 4–10 September, 1983*, vol. 2 (Athens, 1988), pp. 98–102; F. W. Hamdorf, “Dionysos und sein Gefolge,” in *Kunst der Schale*, pp. 373–85; idem, “Satyrn und Mänaden,” in *Kunst der Schale*, pp. 394–400; B. Immenhauser, “Mänaden als Begleiterinnen des Apollon: Dionysisches und Apollonisches auf einer spat-schwarzfigurigen attischen Olpe in Bern,” in *Hefte des Archäologischen Seminars der Universität Bern* 14 (1991): 5–9; M. C. Villanueva-Puig, “Les représentations de ménades dans la céramique attique à figures rouges de la fin de l’archaïsme,” *REA* 94 (1992): 125–54; G. Hedreen, “Silens, Nymphs, and Maenads,” *JHS* 114 (1994): 47–69; C. Benson, “Maenads,” in *Pandora*, pp. 381–92; S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (Mainz, 1998); D. Paleothodoros, “Dionysiac Imagery on Attic Red-Figured Vases Found in Italy,” in *Griechische Keramik im Kulturellen Kontext*, p. 222; G. Fahlbusch, *Die Frauen im Gefolge des Dionysos auf den attischen Vasenbildern des 6. und 5. Jhs. v. Chr. als Spiegel des weiblichen Idealbildes* (Oxford, 2004); M. C. Villanueva-Puig, *Ménades: Recherches sur la genèse iconographique du thiase féminin de Dionysos des origines à la fin de la période archaïque* (Paris, 2009).

For ecstatic maenads and their dancing, see S. H. Lonsdale, *Dance and Ritual Play in Greek Religion* (Baltimore, 1993), pp. 76–81, 99–107.

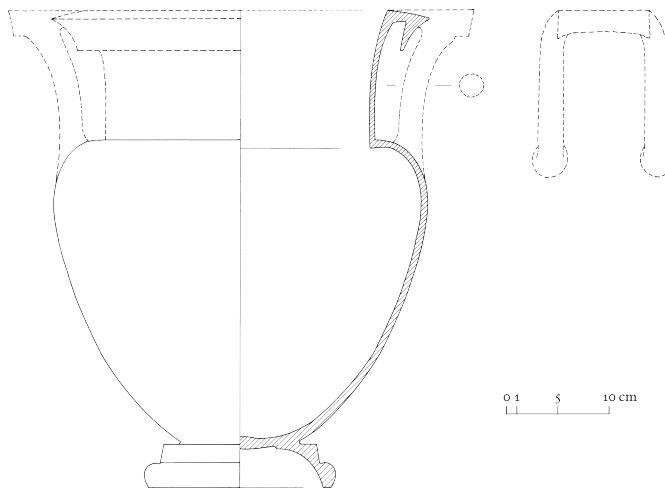
II.

Plates 538–40

Accession Numbers 78.AE.380.1, 78.AE.380.36, 78.AE.380.58, 78.AE.380.62, and 78.AE.380.67

PROVENANCE By 1977–78, Mr. Theodore Wolfberg (Santa Monica, California); 1978, donated to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; ovoid body; ogee foot. Top of rim decorated with black dotted chain of lotus buds. Part of a volute of a palmette and an ivy leaf preserved on the handle plate. Overhang of the rim on B decorated with a double row of dots between lines in black glaze; A, totally missing. On neck: A, black dotted chain of pendant lotus buds between two black lines in a reserve panel; B, black. Figural decoration on the body set in panels framed by a double row of dots between black lines along the sides; on top, by a row of short black tongues on the shoulder below the junction with the neck; and by a reserved band below. Zone of rays above the foot. Outside of foot black except at bottom. Resting surface and underside of foot reserved. Inside black.



78.AE.380.36: Body fragment. Inside black.

78.AE.380.58: Body fragment. Exterior preserves red band at the upper end; rest black. Inside black. It probably belongs to side A.

78.AE.380.62: Body fragment. Exterior black, with part of drapery. Inside black.

78.AE.380.67: Body fragment preserving a reserved line. Inside black.

SUBJECT A. Four mantled youths in conversation, in pairs. At left a youth (upper body and head missing) leans on his stick to right facing his partner (lower body and feet preserved). Next to him, in the middle of the scene a youth stands to right in a relaxed position, leaning on his short stick, a wreath around his head. His right arm is akimbo, and he gestures with the fingers of his left hand in front of his mouth as if he is talking. Before him a young man with a fillet around his head listens, supporting himself with the staff that he holds in his right hand. His staff, left elbow, and left foot extend into the frame.

Behind the head of the second youth from right: [K] ALOS.

78.AE.380.36: the fragment preserves the lower face, chin, neck, and shoulder of a male figure. It should belong to the youth second from the left.

B. Three draped youths in conversation. At left stands a youth (right arm and lower part of the body missing) facing right, holding a torch in his raised left hand; he wears a fillet around his head. The middle youth, heavily draped, talks to the young man at right. The latter, also with a fillet around his head, holds a flower up between the fingers of his right hand in front of his face. His left hand rests on the staff that he leans upon.

ATTRIBUTION AND DATE Attributed to the Agrigento Painter by J. R. Guy. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Height 46.7 cm; diam. of rim 37.7 cm; diam. of body 37 cm; diam. of foot 19 cm. Capacity to rim 26.752 litres. Mended from numerous fragments with missing pieces restored in plaster. During reconstruction of the krater, four fragments were identified as belonging but were not incorporated. Modern: most of the rim, both handles, large parts of the neck and parts of the body on A and B. Worn in places, especially the lower part of the body on side B. Nicks and scratches. Black pitted in places. Abraded; chips missing. The painter accidentally painted over part of the torch and the himation on the neck of the youth in the middle of side B.

78.AE.380.36: Height 2.6 cm; width 3.1 cm. Surface scratched, with chips missing.

78.AE.380.58: Height 2.7 cm; width 1.7 cm. Surface scratched, with chips missing.

78.AE.380.62: Height 1.4 cm; width 2.1 cm. Interior surface scratched.

78.AE.380.67: Height 1.5 cm; width 1.4 cm. Surface scratched, with chips missing.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: inside rim, red line runs around the vase beneath the figured panels, top of zone with black rays, fillets on both sides; side A: inscription, wreath, throwing thongs on the javelin; side B: flower in youth's hand. Black thin in places. Dilute glaze: muscles of second youth from right on side A.

BIBLIOGRAPHY BAPD 28870; not previously published.

COMPARANDA The Agrigento Painter is one of the Earlier Mannerists. For the Agrigento Painter, see *ARV*² 566, 574–79, 586, 1659–60; *Paralipomena* 391–92; *Beazley Addenda*² 262; Robertson, *Art of Vase-Painting*, p. 149; *Agora* 30, pp. 106–7; Mannack, *Late Mannerists*, pp. 17–19.

The column-krater is a favorite shape of the painter and a popular shape among the red-figure Mannerists. For the shape of the column-krater used by the Agrigento Painter, see Mannack, *Late Mannerists*, p. 52. Cf. another column-krater by the Agrigento Painter in New Haven, Yale University 1933.175 (*ARV*² 576.45; S. M. Burke and J. J. Pollitt, *Greek Vases at Yale* [New Haven, 1975], pp. 61–63, no. 53; *CVA* Yale University Art Gallery 1 [USA 38], pl. 12–13), with draped figures on both sides. This seems to be a preferred subject for the Agrigento Painter, who used it to decorate both sides of other vessels: a pelike in St. Petersburg, Hermitage B2343 (*ARV*² 578.74; *Paralipomena* 513); a pelike in Paris, Musée National Rodin TC 4 (*ARV*² 578.75; *CVA* Paris, Musée National Rodin [France 16], pl. 21.3.4); two pelikai once on the art market (*ARV*² 578.76; *ARV*² 578.77); a kalpis in Rhodes, Archaeological Museum 12266 (*ARV*² 579.88; *ClRh* 4, 210, 211, fig. 224).

Mantled youths start to appear frequently on the back of kraters just after the mid-fifth century B.C. and continue to do so until the end of Attic red-figure. Despite its frequency, the subject is not well understood. It is not always clear whether the scene takes place inside or outside. Furthermore, it remains to be answered whether this space is intended to be public, sacred, or private. Such scenes are entitled “men and youths conversing,” but the cast of characters has led some scholars to suggest a conversation of erotic character. See *Athenian Potters and Painters, Catalogue of the Exhibit, December 1, 1994–March 1, 1995, Gennadius Library, American School of Classical Studies* (Athens, 1994), pp. 37–38, no. 25, entry by V. Sabetai; Fehr, “*Ponos and the Pleasure of Rest*,” pp. 132–41.

For similar scenes, cf. a cup by the Painter of the Paris Gigantomachy, now in a London private collection, once in the Hearst Collection (*ARV*² 421.83; I. Raubitschek, *The Hearst Hillsborough Vases* [Mainz, 1969], pp. 59–62, no. 15). For the subject, see also M. Langner, “Mantle-Figures and the Athenization of Late Classical Imagery,” in *Red-Figure Pottery in Its Ancient Setting: Acts of the International Colloquium Held at the National Museum of Denmark in Copenhagen, November 5–6, 2009*, ed. S. Schierup and B. B. Rasmussen (Aarhus, 2012), pp. 11–20; M. Franceschini, “Mantled and Naked Figures in Attic Red-Figure Pottery,” appendix to M. Harari, “Out of the Tondos: The Outside of the Clusium Cups—An Iconographic Reconsideration,” *The Regional Production of Red-Figure Pottery: Greece, Magna Graecia and Etruria*, ed. V. Sabetai and S. Schierup (Aarhus, 2014), pp. 298–301.

On draped figures, see generally H. G. Hollein, *Bürgerbild und Bildwelt der attischen Demokratie auf den rotfigurigen Vasen des 6.–4. Jahrh. v. Chr.* (Frankfurt, 1988).

The enveloping mantle is usually worn by females and boys, and it might be interpreted as a visual metaphor of *aidos*. See G. Ferrari, “Figures of Speech: The Picture of *Aidos*,” *Metis* 5 (1990): 185–200.

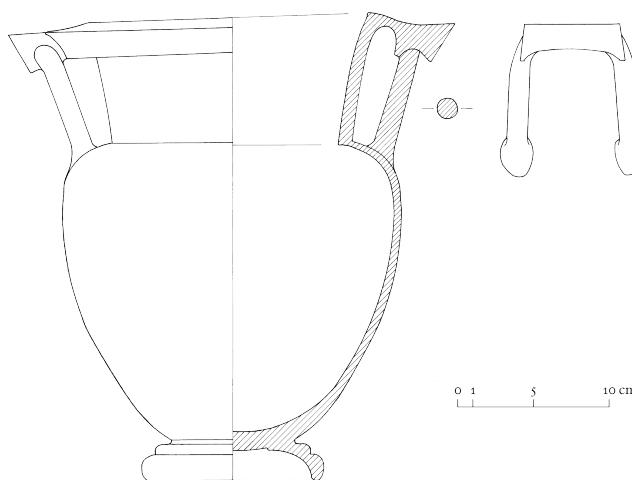
Plates 541–43

Accession Number 81.AE.161

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

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot. Top of rim has a black ivy vine on reserved background. Overhang of 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 is set in panels framed by a 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 groundline.

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 23.1–4 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 the 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 (Catania, 1996), pp. 141–54; *Agora* 30, p. 105; M. Platonos-Giota, “Erithromorphos kráteras 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); Syracuse, Museo Archeologico 22758 (*ARV*² 542.27; Tullio, “I crateri attici” [supra], p. 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 a 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 the 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, entry by A. Keramaris), with a similar motif on the neck. For a variation placing the same motif on the overhang of the rim, cf. a 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 the rim, cf. a 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 London, Harrow School 1864.65 (*ARV*² III8.18; *CVA* Harrow [Great Britain 21], pl. 17); a column-krater by the Painter of the Louvre Centauromachy in Paris, 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-arcuaci 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 last 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. 5 (86.AE.206).

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 the thyrsos as a stylized form of a 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*, vol. 2 (Cádiz, 2000), pp. 607–8 (with bibliography).

For the ivy vine on top of the rim and the animal frieze in black silhouette on the overhang of the rim, cf. a 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. See also entry no. 1 (86.AE.205).

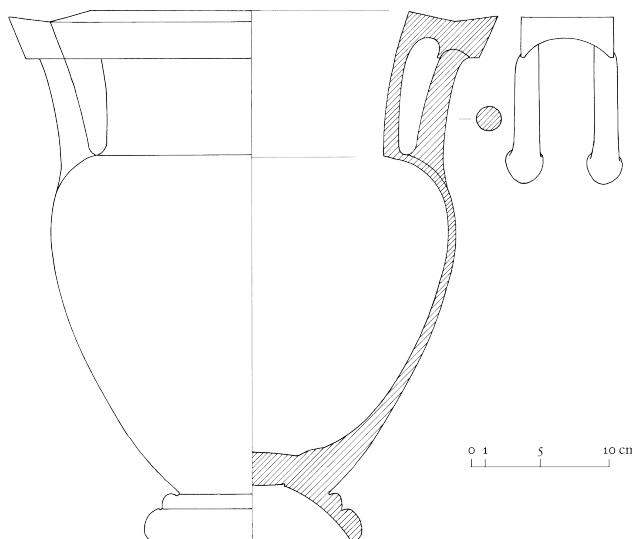
For an ivy vine on the neck, cf. a column-krater by the Deepdene Painter in Madrid, Museo Arqueológico Nacional 32656 (*ARV*² 499.20; *CVA* Madrid 2 [Spain 2], pl. 15); a column-krater by the Sindos Painter in Thessaloniki, Archaeological Museum 7786 (*Sindos: Exhibition Catalogue* [Thessaloniki, 1985],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

Plates 544–46

Accession Number 82.AE.143

PROVENANCE —1982, Edwin A. Lipps (Pacific Palisades, California); 1982, donated to the J. Paul Getty Museum; according to Museum documentation at the time of acquisition, the krater was “from Sothey [sic] Parke Bernet, 1956,” but it has yet to be identified in any relevant sale catalogue of that year.

SHAPE AND ORNAMENT Rim slightly convex on top, with a vertical overhang and a flat handle plate that extends beyond the rim at each side and is supported by two columns; ovoid body; ogee foot. Top of rim decorated with a black dotted chain of lotus buds. Palmettes on the handle plates. Overhang of the rim on A and B decorated with a double row of black dots between black lines. On neck: A, black dotted chain of lotus buds between two black lines in a reserve panel; B, black. Figural decoration on the body set in panels framed by a double row of dots between black lines at the sides, a tongue pattern on the shoulder at the junction with the neck above, and a reserved band below. Outside of foot black except at bottom. Resting surface and underside of foot reserved. Interior black.



SUBJECT A. Oedipus and the Sphinx. Oedipus stands frontal, looking to the right at the Sphinx. He is bearded and dressed as a traveler in a cloak tied over his right shoulder, with a *petasos* (traveler's hat) hanging from his neck. He holds a spear in his right hand. The Sphinx sits in profile facing left on top of a short Ionic column. She

wears a *sakkos* (a type of headdress). To the left of Oedipus a young companion stands frontal; he, too, is dressed as a traveler and wears a himation and a *petasos*. He holds two spears in his right hand. At the right stands a youth facing to the left in profile. He is dressed in a himation and holds a staff or spear in his right hand, and wears a fillet around his head.

B. Three youths in conversation. The one on the left moves left while looking back. He is dressed in a himation and holds a stick in his right hand while gesturing with the other. The youth in the middle stands in profile to the right and gestures with his right hand to the youth facing him. Both wear a himation, and the youth in the middle holds a stick in his left hand. All three have fillets around their heads.

ATTRIBUTION AND DATE Attributed to the Painter of London E 489 by J. R. Guy. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Height 38.5 cm; diam. of rim 30.5 cm (outside); diam. of rim 23.7 cm (inside); width with handles 36.1 cm; diam. of body 29.8 cm; diam. of foot 16.3 cm. Capacity to rim is 10.85 liters. Mended from fragments. Plaster used to secure the fragments on the right side of B. Encrustation in places on A as well as the interior. Vase exhibits some iron staining and structural cracks.

TECHNICAL FEATURES Preliminary sketch. Relief contour on A. Accessory color. Red: line around the vase beneath the reserved band; fillets.

BIBLIOGRAPHY BAPD 388; Moret, *Oedipe*, p. 169, cat. no. 35, pl. 22; Krauskopf, “Oidipous,” p. 6, no. 50; T. Schreiber, *Athenian Vase Construction: A Potter’s Analysis* (Malibu, 1999), pl. X; T. Petit, *Oedipe et le cherubin: Les sphinx levantins, cypriotes et grecs comme gardiens d’immortalité* (Freiburg, 2011), p. 157, fig. 150.

COMPARANDA The Painter of London E 489 is a painter of column-kraters connected with the Boreas Painter and the Florence Painter. For the painter, see *ARV*² 546–49, 1658; *Paralipomena* 385–86; *Beazley Addenda*² 256; *Agora* 30, p. 105.

For the subject, see Moret, *Oedipe*; I. Krauskopf, review

of ibid., *Göttingische gelehrte Anzeiger* 239 (1987): 228–58; J.-M. Moret, “Quelques observations à propos de l’iconographie attique du mythe d’Oedipe,” in *Edipo: Il teatro greco e la cultura europea, Atti del convegno internazionale, Urbino, 1–19 novembre 1982* (Rome, 1986), pp. 205–10; a series of papers in the same volume; J. Bremmer, “Oedipus and the Greek Oedipus Complex,” in *Interpretations of Greek Mythology*, ed. J. Bremmer (New York, 1986), pp. 41–55; E. Keuls, “The Social Position of Attic Vase Painters and the Birth of Caricature,” in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery: Copenhagen, August 31–September 4, 1987*, ed. J. Christiansen and T. Melander (Copenhagen, 1988), pp. 300–303; H. Hoffmann, “The Riddle of the Sphinx: A Case Study in Athenian Immortality Symbolism,” in *Classical Greece: Ancient Histories and Modern Archaeologies*, ed. I. Morris (Cambridge, 1994), pp. 71–80; Krauskopf, “Oidipous”; N. Kourou with M. Konvou and S. Raftopoulou, in *LIMC*, vol. 8 (1997), pt. 1, pp. 1160–61, 1164–65, s.v. “Sphinx”; Petit, *Oedipe et le chérubin* (supra).

On the Sphinx, see also N. M. Verdelis, “L’apparition du Sphinx dans l’art grec aux VIII^e et VII^e siècles av. J.-C.,” *BCH* 75 (1951): 1–37; A. Dessene, *Le Sphinx: Étude iconographique*, vol. 1, *Des origines à la fin du second millénaire* (Paris, 1957); H. Demisch, *Die Sphinx* (Stuttgart, 1979); P. Bosana-Kourou, “The Sphinx in Early Archaic Greek Art” (Ph.D. diss., University of Oxford, 1979); N. A. Rhyne, *The Aegean Animal Style: A Study of the Lion, Griffin and Sphinx* (Ann Arbor, 1982); A. Dierichs, “Ein Terrakottarelief mit Sphinx und Greif,” *Studia Varia from the J. Paul Getty Museum* 1 (1993): 33–54; A. K. Zacharou-Loutrari, *Chiaki Sfigga: I diachroniki poreia enos topikou symbolou* (Chios, 1998); C. Zivie-Coche, *Sphinx: History of a Monument*, trans. from French by D. Lorton (Ithaca, N.Y., 2002); L. Winkler-Horaček, “Der geflügelte Menschenlöwe (Sphinx): Ein Bildmotiv in der frühgriechischen Vasenmalerei und sein Verhältnis zu den östlichen Vorbildern,” in *Griechische Keramik im Kulturellen Kontext*, pp. 225–28; D. Tsiafakis, “Πέλωρα: Fabulous Creatures and/or Demons of Death?” in Padgett, *Centaur’s Smile*, pp. 73–104.

The Sphinx is usually depicted facing right. For examples facing left, cf. a cup by the Oedipus Painter in Vatican 16.541 (*ARV*² 451.1, 1653–54; *Paralipomena* 376; *Beazley Addenda*² 119; Krauskopf, “Oidipous,” p. 4, no. 19); a cup by the Veii Painter in Gotha, Schlossmuseum 80 (*ARV*² 902.36; *Paralipomena* 429; Krauskopf, “Oidipous,” p. 5, no. 39); an amphora that may be by the Barclay Painter in Oxford, Ashmolean Museum 526 (*ARV*² 1068.5; *CVA* Oxford 1 [Great Britain 3], pl. 19.5.8); a Nolan amphora by Polygnotos in Naples, Museo Archeologico Nazionale H 3131 (*ARV*² 1031.48; Moret, *Oedipe*, p. 176, cat. no. 96, pl. 55); a column-krater by the Agrigento Painter, once in Potenza, Coll. Barone (*ARV*² 574.5; *Beazley Addenda*² 128; Moret, *Oedipe*, pp. 9, 33–34, 169, cat. no. 33, fig. 4).

The Sphinx often appears seated on the top of an Ionic column. Cf. the cup by the Oedipus Painter in the Vatican 16.541 (supra). For the Sphinx seated on a column or rock, see Moret, *Oedipe*, pp. 69–75.

The full face of the youth behind Oedipus clearly presents an expression of panic. His total frontality—body and face—also gives a sense of depth. He is very similar to Hermes as depicted on a bell-krater by the Persephone Painter in New York, Metropolitan Museum of Art 28.57.23 (*ARV*² 1012.1; *Paralipomena* 440; *Beazley Addenda*² 314; *Pandora*, pp. 289–90, cat. no. 82, entry by E. Reeder). For another youth facing frontally in the scene with Oedipus and the Sphinx, see the column-krater by the Agrigento Painter, once in Potenza, Coll. Barone (supra).

On frontal faces and frontality, see T. Banndorff, “Die Frontalität in der griechischen Flächenkunst” (Ph.D. diss., University of Vienna, 1969); A. Conrad, “The Development of the Frontal Face and the Three-Quarter View in Attic Red-Figure Vase-Painting to the End of the Fifth Century” (M.A. thesis, New York University, 1972); Y. Korshak, *Frontal Faces in Attic Vase Painting of the Archaic Period* (Chicago, 1987); idem, “The Three-Quarter View Face: Origins, Development and Meaning,” in *Praktika tou 12ou Diethnous Synedriou Klasikēs Archaiologias, Athens, 4–10 September, 1983*, vol. 2 (Athens, 1988), pp. 121–24; F. Frontisi-Ducroux, “In the Mirror of the Mask,” in *City of Images*, pp. 151–65. See also F. Frontisi-Ducroux, “Eros, Desire, and the Gaze,” in *Sexuality in Ancient Art*, ed. N. B. Kampen (Cambridge, 1996), pp. 85–89.

I4.

Plate 547, I–2

Accession Number 86.AE.204

PROVENANCE –1983, Walter and Molly Bareiss (Bareiss number 312); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Single body fragment. Interior black.

SUBJECT Charioteer. The fragment preserves the left hand of the charioteer, holding reins, and part of a horse's back. Behind the horse stands a woman (part of her right arm and upper body preserved). She is dressed in a peplos and raises her right arm.

ATTRIBUTION AND DATE Unattributed. Circa 450–425 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 8 cm. Numerous scratches to both black gloss and reserve.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY “Acquisitions/1986,” *GettyMusJ* 15 (1987): 160–61, no. 7; Gaunt, “Attic Volute Krater,” p. 606, cat. no. 28.

COMPARANDA For chariot scenes, see Manakidou, *Parastaseis me armata*; P. A. L. Greenhalgh, *Early Greek Warfare: Horsemen and Chariots in the Homeric and Archaic Ages* (Cambridge, 2010), for earlier chariots.

Plate 547, 3–4

Accession Numbers 86.AE.209.1 and 86.AE.209.2

PROVENANCE –1983, Walter and Molly Bareiss (no Bareiss number); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT 86.AE.209.1: Three joining body fragments. Interior black.

86.AE.209.2: Single body fragment preserving part of the side border of the panel that is decorated with dots and frames the figural scene. Interior black.

SUBJECT 86.AE.209.1: Draped figure.

ATTRIBUTION AND DATE Unattributed. Circa 475–450 B.C.

DIMENSIONS AND CONDITION 86.AE.209.1: Max. preserved dimension 12.7 cm. Mended from three fragments.

86.AE.209.2: Max. preserved dimension 8.2 cm. Interior exhibits abraded and pitted surface. Exterior and interior show residues of root casings.

TECHNICAL FEATURES Accessory color. Red: line at lower end of 86.AE.209.2

BIBLIOGRAPHY “Acquisitions/1986,” *GettyMusJ* 15 (1987): 160–61, no. 7.

Plate 547, 5–6

Accession Numbers 79.AE.95.12 and 79.AE.95.13

PROVENANCE –1979, Malcolm Wiener (Greenwich, Connecticut); 1979, donated to the J. Paul Getty Museum; these were part of a group of fourteen miscellaneous Greek and South Italian fragments. Following a collaborative research project, seven of these fragments were identified as coming from Francavilla Marittima and deaccessioned (see further, F. van der Wielen-van Ommeren and L. de Lachenal, eds., *La dea di Sibari e il santuario ritrovato: Studi sui rinvenimenti dal Timpone Motta di Francavilla Marittima*, vols. 1.1 and 1.2 [Rome, 2007–8]). The fragments that were not associated with the site—including these two—remain in the collection.

SHAPE AND ORNAMENT Two non-joining fragments

from the neck. Part of black ivy vine between two black lines in a reserve panel preserved. Interior black.

ATTRIBUTION AND DATE Unattributed. Circa mid-fifth century B.C.

DIMENSIONS AND CONDITION 79.AE.95.12: Height 6.6 cm; width 4.5 cm.

79.AE.95.13: Height 5.3 cm; width 3.5 cm.

BIBLIOGRAPHY Not previously published.

COMPARANDA See entry no. 12 (81.AE.161).

VOLUTE-KRATERS

Plate 548, 1–2

Accession Number 81.AE.188.7

PROVENANCE –1981, Edwin A. Lipps (Pacific Palisades, California); 1981, donated to the J. Paul Getty Museum; one of a group of sixty-three Greek, East Greek, and South Italian fragments. Following a collaborative research project, fifty-two of these fragments were identified as coming from Francavilla Marittima and deaccessioned (see further, F. van der Wielen-van Ommeren and L. de Lachenal, eds., *La dea di Sibari e il santuario ritrovato: Studi sui rinvenimenti dal Timpone Motta di Francavilla Marittima*, vols. 1.1 and 1.2 [Rome, 2007–8]). The fragments that were not associated with the site—including this one—remain in the collection.

SHAPE AND ORNAMENT Single fragment from the neck. Addorsed palmette and lotus chain on the protruding upper frieze of the neck. Interior black.

SUBJECT Maenad and satyr. On the right is preserved the balding head of a satyr facing left. Before him, in the center, remains the upper edge of an object, possibly a *krotalon* or a drinking horn. On the left is preserved the back of the head of a maenad facing left, in front of the satyr. Both figures have wreaths around their heads. It is not clear whether the satyr pursues the maenad.

ATTRIBUTION AND DATE Attributed to Euthymides or early Kleophrades Painter by J. R. Guy and J. Gaunt. Circa 520–510 B.C.

DIMENSIONS AND CONDITION Max. preserved dimensions: height 7 cm; width 6.7 cm; thickness (upper frieze) 1.2 cm; thickness (lower frieze) 0.9 cm. Chip between the figures.

TECHNICAL FEATURES Incision used for hair of figures, palmette, and parts of the lotus chain. Accessory color. Red: palmette hearts and cuffs, calyces of lotuses, wreaths.

BIBLIOGRAPHY Gaunt, “Attic Volute Krater,” p. 511, cat. no. 3.

COMPARANDA For Euthymides, see entry no. 18 (80.AE.138.13).

For the Kleophrades Painter, see entry no. 19 (77.AE.11).

The use of incision and the palmette and lotus chain

rendered in black-figure technique indicate an early date. For black-figure volute-kraters carrying the same ornament on the neck, see Hitzl, *Die Entstehung und Entwicklung des Volutenkraters*, pp. 290–301, nos. 29–36; Schleiffenbaum, *Volutenkrater*, nos. V42, V53, V72, V88, V94, V102, V121, V125, V129, fig. 10 (all dating to the last third of the sixth century B.C.). For the shape of the volute-krater, see also L. Burn, “The Contexts of the Production and Distribution of Athenian Painted Pottery around 400 BC,” in *Pronomos Vase*, pp. 25–26.

For thiasos scenes, see Schöne, *Thiasos*; M. Edwards, “Representation of Maenads on Archaic Red-Figure Vases,” *JHS* 80 (1960): 78–87; Carpenter, *Dionysian Imagery in Archaic Greek Art*; D. Paleothodoros, “L’imagerie dionysiaque dans la céramique attique à figures rouges de la période archaïque et du début du classicisme, 530–450 avant J.-C.” (Ph.D. diss., Catholic University of Louvain, 1997); S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (Mainz, 1998); G. Fahrbusch, *Die Frauen im Gefolge des Dionysos auf den attischen Vasenbildern des 6. und 5. Jhs. v. Chr. als Spiegel des weiblichen Idealbildes* (Oxford, 2004); M. H. Delavaud-Roux, “Communiquer avec Dionysos: La danse des ménades à travers l’iconographie des vases grecs,” in *L’expression des corps: Gestes, attitudes, regards dans l’iconographie antique*, ed. L. Bodinou, D. Frère, V. Mehl, and A. Tourraix (Rennes, 2006), pp. 153–63; E. Manakidou, “Parallages se ena thema: Hērakles kai Nēreus se attiko melanomorpho amphorea apo tēn Oisymē,” in *Kerameōs Paides*, p. 64.

For a satyr holding *krotala*, cf. a cup by the Brygos Painter in Paris, Cab. Méd. 576 (*ARV*² 371.14; C. Gasparri, in *LIMC*, vol. 3 [1986], pt. 1, p. 463, no. 465, s.v. “Dionysos”).

For a satyr holding a drinking horn, cf. a cup from the Circle of the Nikosthenes Painter in Rome, Villa Giulia 50385 (*ARV*² 134.7; Beazley *Addenda*² 177; J. Harrison, “Monuments Relating to the Odyssey,” *JHS* 4 [1883]: 255 and plate at 252; R. F. Sutton, *The Interaction between Men and Women Portrayed on Attic Red-Figured Pottery* [Ann Arbor, 1981], p. 144, note 155); cup-skyphos attributed to the Lançut Group, Follower of the Haimon Painter, in Athens, Agora P 30135 (S. I. Rotroff and J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora*

[Princeton, 1992], p. 62, no. 3, fig. 1, pl. 1); cup by Onesimos, Aleria 61.35 (*ARV*² 1645.6; *Paralipomena* 359; B. A. Sparkes, "Aspects of Onesimos," in *Greek Art: Archaic into Classical, A Symposium Held at the University of Cincinnati, April 2–3, 1982*, ed. C. G. Boulter [Leiden, 1985], p. 22, pls. 24–25).

Plate 548, 3–4

Accession Number 80.AE.138.13

PROVENANCE –1980, Mary Ann Petery (Selma, California); 1980, donated to the J. Paul Getty Museum; one of a group of twenty-two Attic black- and red-figure fragments; according to Museum documentation at the time of acquisition, “these fragments were purchased several years ago by M. Petery in the Parisian Flea Market,” but this has not been verified; the fragments with which this piece has been associated (see below) were previously on loan to the Princeton University Art Museum from Ariel Herrmann.

SHAPE AND ORNAMENT Single fragment preserving part of the shoulder and body. Figural scene bordered on top by a tongue pattern on the shoulder at the junction with the neck. Interior: upper part reserved, lower part black.

SUBJECT The fragment preserves the helmet of a warrior facing left. The edge of the helmet’s turned-up cheekpiece is visible. At the right end of the fragment are preserved two closed fingers of the warrior’s hand. He is probably in an attacking position.

ATTRIBUTION AND DATE Attributed to Euthymides by J. R. Guy and M. Robertson. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.86 cm. Slightly burnt. Chip at the left end.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Gaunt, “Attic Volute Krater,” p. 512, cat. no. 5.

COMPARANDA For Euthymides, see *ARV*² 26–30; *Paralipomena* 323–24; *Beazley Addenda*² 155–57; J. C. Hoppin, *Euthymides* (Munich, 1896); idem, *Euthymides and His Fellows* (Cambridge, MA, 1917); J. D. Beazley, review of *ibid.*, *JHS* 37 (1917): 233–37; M. Wegner, *Euthymides und Euphronios* (Münster, 1979); M. Ohly-Dumm, “Sosias und Euthymides,” in *Ancient Greek and Related Pottery*, pp. 165–72; E. Reschke, *Die Ringer des Euthymides* (Stuttgart, 1990); *Agora* 30, pp. 86–87; C. Börker, “Zu den Namen der attischen Vasenmaler Euphronios und Euthymides,” in *Zona Archeologica: Festschrift für Hans Peter Isler zum 60. Geburtstag*, ed. S. Buzzi, D. Käch, E. Kistler, E. Mango, M. Palaczky, and O. Stefani (Bonn, 2001), pp. 53–56.

According to J. R. Guy, the fragment should be associated with the fragments in a private collection (formerly on loan to Princeton, lent by Ariel Herrmann), all belonging to a volute-krater with an Amazonomachy. The helmet on this fragment may belong to the right-hand Greek warrior depicted on that krater. For those volute-krater fragments, see Robertson, *Art of Vase-Painting*, p. 58; J. M. Padgett, “Ancient Art,” in *In Celebration: Works of Art from the Collections of Princeton Alumni and Friends of the Art Museum, Princeton University*, ed. A. Rosenbaum (Princeton, 1997), p. 14, no. II. Gaunt (*supra*) recognizes the scene as a Heraklean Amazonomachy.

Cf. the helmet of the Giant on a cup with coral-red by Euthymides in Athens, National Archaeological Museum, Akropolis Collection 2.211 (*ARV*² 29.20; A. Verbanck-Piérard, “The Colors of the Akropolis: Special Techniques for Athena,” in *Special Techniques in Athenian Vases*, p. 51, fig. 4); the helmet in Hecuba’s hand on the belly-amphora (Type A) by Euthymides in Munich, Staatliche Antikensammlungen 2307 (*ARV*² 26.1; A. F. Laurens, in *LIMC*, vol. 4 [1988], pt. I, p. 476, no. 16, s.v. “Hekabe”). For another volute-krater by Euthymides, see J. Neils, “The Euthymides Krater from Morgantina,” *AJA* 99 (1995): 427–44.

Plates 549–57

Accession Numbers 77.AE.11, 86.AE.587, 97.AE.58.2, and 98.AE.82.1–12

PROVENANCE 77.AE.11: By 1971, Nicolas Koutoulakis (Geneva, Switzerland); –1977, Gordon McLendon (Dallas, Texas); 1977, donated to the J. Paul Getty Museum. On the reassembly of the krater, and the inclusion of fragments from the Musée du Louvre, see below.

The following fragments have not yet been incorporated into the reconstructed vase:

- ◆ 86.AE.587: 1984–1986, Herbert Cahn (Basel, Switzerland); 1986, acquired by the J. Paul Getty Museum by exchange; a note states: "H.A. Cahn, ex Thimme"; a number, 1673, in red, was removed prior to photography for the present publication; other Museum documentation gives the provenance as "Swiss Market (ex Koutoulakis)."
- ◆ 97.AE.58.2: By 1995–97, Robert Hecht (New York); 1997, donated to the J. Paul Getty Museum.
- ◆ 98.AE.82.1–12: 1998, accessioned by the J. Paul Getty Museum during an inventory of the storeroom. These fragments have not as yet been identified with any dealer, donor, or collector.

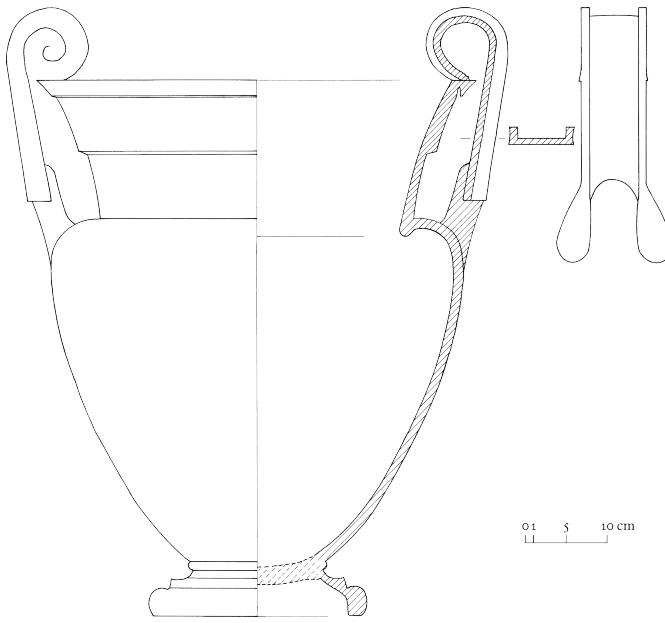
The reconstructed vase includes a number of fragments on loan from the Musée du Louvre. They were once part of a volute-krater (Louvre G166) that was acquired from the Campana Collection in 1861. By 1922, Beazley had ascertained that a nineteenth-century restorer had created this vase from fragments of two different volute-kraters—one by the Kleophrades Painter (*ARV*² 186, 51), the other by the Berlin Painter (Louvre CA 10799; *ARV*² 206, 129–30). The vase was disassembled in 1957. Part of the foot was subsequently identified as belonging to the Antaios krater by Euphronios (Louvre G103; *ARV*² 14.2; see A. Pasquier, "Nouvelles découvertes à propos du cratère d'Antée peint par Euphronios," *Revue du Louvre* 1 [1981]: 3–9).

The Louvre fragments were lent to the Getty in 1980 and 1982 (L.80.AE.80 and L.82.AE.33). They include a large fragment belonging to side B, showing running Amazons, most of the trumpeter, and the two Nereids running toward Nereus; the head of the standing female figure at the far left of the Peleus-Thetis frieze; the lower part of the fallen Amazon and pair of Amazons defending

her, from the upper frieze of side A; part of Athena's shield and Herakles's head, from the lower frieze of side A; and the two handle fragments published in H. Giroux, "La cratère à volutes du peintre de Berlin au Louvre," *RA* 23 (1972): 243–50.

J. Gaunt has noted a fragment in the Museo Archeologico Etrusco in Florence (PD 507; *ARV*² 187.52) that is likely to belong to this krater.

SHAPE AND ORNAMENT 77.AE.11: Offset rim flares out slightly; upright cylindrical loop on each side of the shoulder supports the flanged handle that rises above the rim and terminates in a tight spiral after it attaches to the top side of the rim. Neck in two degrees, with the upper part offset from the lower; ovoid body; foot in two degrees, joined to the body by a fillet marked by a groove above and below. Top of rim reserved. Outer edge of rim on side A decorated with black squares each outlined twice by rectangles, alternating high and low between continuous right and left meanders. On side B, saltire squares and two black outlined squares alternate high and low between right and left meanders. Row of short black tongues on body below junction with neck. On the reserved flanges of the handles, double lines frame running spirals with ivy leaves in the interstices. Between the flanges, the handles are black. Vertically addorsed palmettes at the roots of the handles. Body black, except for a reserved zone with black rays above the foot. Foot black, except for outside of upper degree, resting surface, and underside. Interior black.



86.AE.587: Two joining fragments from the lower zone of the neck on A. Black tongue pattern on shoulder below the junction with the body.

97.AE.58.2: Single fragment from the left side of the upper zone of the neck on side A.

98.AE.82.1-12: A group of twelve small fragments belonging to the neck of the vessel. Some joins, identified by An Jiang, are recorded below.

SUBJECT A. Upper zone: Amazonomachy (partially preserved). At left, an Amazon carrying a wounded or dead companion to left out of the battle. Behind them is preserved the edge of a helmet's crest. Most of the rest of the left half of the scene is missing. Here should be placed the upper torsos of the two Amazons moving to left preserved on fragment 97.AE.58.2; they are mounted, as is indicated by the edge of the horse head preserved at the left end of the fragment and the thigh of the Amazon at the right. The latter is a hoplite, with a helmet on her head and a round shield and spear in her hands; the Amazon at the left is dressed in a Skythian costume and cap. The scene continues on 77.AE.11 with Telamonian Ajax (unnamed) in combat with Amazons occupying the center of the frieze. Ajax strides to left, dressed in a *chitoniskos* and armed with a round shield (bull as device), greaves, a corselet, and a Corinthian helmet with a low crest decorated with a double row of dots at the lower part. With his single-edged sword (*machaira*) he attacks a group of Amazons (two preserved) who confront him with spears. Next to Ajax stands Herakles in lionskin and *chitoniskos*, facing right. He grasps a fallen Amazon to deliver the final blow with his sword. A *gorytos* hangs at

his side. The fallen Amazon wears a high-crested Attic helmet without decoration, holds a bow in her right hand, and grasps Herakles's arm with the left hand. At the right, three pairs of fully armed Amazons move to the left to attack Herakles. The two Amazons at the far right are archers (98.AE.82.1 gives more of their legs and feet and the end of a quiver), the rest hoplites. One archer wears a Skythian cap; the rest of the Amazons wear greaves and helmets with crests decorated at their lower part with a double row of dots; the fallen Amazon and the first two attackers wear low-crested Attic helmets; the second pair and the first archer wear low-crested Chalcidian helmets. A centaur serves as the device on one Amazon's round shield. The Amazon behind her holds a partially preserved Boiotian shield.

Inscriptions: KALO[S] to the right of the head of the Amazon carrying a companion. KALOS L[between the heads of the standing Amazons attacking Ajax and Herakles.

Lower zone: The Labors of Herakles. The fragment 86.AE.587 should be placed on the left end of the figural frieze. It preserves the lower part of a female's garment with the left foot standing to right, and the right foot of a figure to right. The female figure is probably Athena, standing behind her protégé Herakles, whose right foot can be recognized on the 86.AE.587 fragment and whose left foot is preserved on 77.AE.11. This is all that survives of the hero as he fights the Lernean Hydra, which is presented as a huge monster with nine snake heads; only four of the actual heads are fully or partially preserved, while the rest preserve only a part the snake's body. Iolaos (partially preserved; 98.AE.82.4 gives his head) stands on the right facing the creature and prepares to cauterize the stumps of the severed necks with the torch he holds in his right hand. He wears a helmet and greaves and holds a spear and shield (device: Pegasos) in his left hand. Behind him, Herakles in a lionskin fights the triple-bodied Geryon (only the upper part of his shield, the lower leg with greaves, and three left feet are preserved) with his club (only lower end preserved) in his right hand. The double-bodied dog Orthros lies dead on the ground by Herakles's and Iolaos's feet. Blood pours from Orthros's wound. Eurytion, the cowherd of Geryon, lies on the ground between the hero and Geryon, having been shot in the abdomen by an arrow. Blood pours from his wound. Following another lost section of the frieze is Athena (only her low-crested helmet, her left hand holding a shield, her legs from the knee down with the lower edges of her garment, and the end of a spear are preserved), who serves as a transitional element between

this and the next labor. The goddess sits facing right, but looks back toward Geryon. In front of Athena to the right, Herakles (lionskin, *gorytos*) holds his club in his left hand while with his right he picks the golden apples of the Hesperides from the tree. The dragon Ladon (not fully preserved), represented as a three-headed snake coiled around the trunk, defends the tree. To the far right, as a figure to frame the figural scene, Atlas (partially preserved) stands frontally with right hand on his hip, probably holding the heavens on his shoulders.

B. Upper zone: Amazons preparing for battle. All the Amazons wear *chitoniskoi*, greaves, and corselets, and all except for two on the left wear helmets, which are of either Attic or Chalcidian type. At left, five Amazons form two groups who test their weapons and begin to arm. The first Amazon testing her arrow serves as the framing device at the left end of the scene; she has a low-crested Chalcidian helmet on her head. Next to her, a companion facing left holds a Corinthian helmet, spear, and round shield (device: lion), and has her hair bound up in a *krobylos*, with a fillet around her head. The third Amazon also has her hair in a *krobylos*, with a fillet around it; she tests her spear, while her round shield and Corinthian helmet lie on the ground. Standing frontally while looking to her right, she is the transitional figure between the two pairs. The other two Amazons are arming. The fourth Amazon, with a Chalcidian helmet on her head, faces right (98.AE.82.3 provides a segment of her thighs and drapery), holding her round shield up before her (only the lower half depicted; device: legs of a running figure = *triskeles*), while the last, facing left, puts on her right greave and has an Attic helmet on her head (98.AE.82.6 preserves part of the helmet crest and a saltire square from the rim). In the center, three Amazons fully armed with two spears, shields, and helmets on their heads (the two on the right have Chalcidian helmets, while the third, at the rear, has an Attic helmet) calmly lead their horses to right; the lead one has a *pelta* (98.AE.82.2 proves a small part of the last horse's tail). Another group of three fully armed Amazons move quickly to the right of the scene. Two of them are on foot and one leads a horse, all running toward a trumpeter. The Amazon leading the horse wears an Attic helmet, while the other two have Chalcidian helmets on their heads. The second Amazon carries a battle-axe in her right hand. The Amazon behind her holds a spear with her right hand and a round shield with her left. The trumpeter blows a *salpinx*, in the shape of a long, narrow cylindrical tube terminating in a bell (*kodon*). She is a hoplite with greaves, has a Chalcidian helmet on her head and a round shield on her left arm, and holds a spear in her left hand while facing left as the

framing device at the right end of the scene.

Lower zone: Peleus seizing Thetis. At far left a woman, probably Doris, dressed in a chiton and himation, with her hair in a *krobylos* and a fillet, stands facing right and extending her right arm. Two Nereids dressed in chitons and himatia flee left to her with both feet off the ground while looking back at the abduction. The first Nereid has her golden hair down; the other wears hers in a *krobylos* and with a fillet. The second Nereid holds a small branch in her left hand. Cheiron, Peleus, and Thetis (partially preserved) are placed in the center of the composition. The centaur looks on from the left side, dressed in a himation and with a fillet around his head. He has human forelegs and carries a branch over his shoulder. Before him, Peleus wrestles with Thetis. The beardless hero's hair is in a *krobylos* and fillet. A snake, one of Thetis's metamorphoses, is coiled around his left leg. Thetis is in the grasp of Peleus. Part of her chiton is preserved with the lower part of her face looking left. Two Nereids dressed in chitons and himatia flee to Nereus on the right. The first (upper part of her head not preserved) runs with her feet off the ground as she looks back toward Thetis. She holds a fish in her left hand and pulls up her garment with the right so that she can run faster. The second Nereid also runs with both feet off ground, and extends her hands toward Nereus. Her hair is in a *krobylos*, and she wears a red fillet around her head. Nereus, the father of Thetis, is seated to left on a *thakos* (seat). Depicted as an old man with rounded shoulders, he is dressed in a chiton and himation, with a fillet around his head, and supports himself with a knobby staff with his right hand.

ATTRIBUTION AND DATE Attributed to the Kleophrades Painter by J. D. Beazley. Circa 490–480 B.C.

DIMENSIONS AND CONDITION 77.AE.11: Height to top of volutes 74.5 cm; height to top of rim 66 cm; diam. of rim 45.7 cm (inside); diam. of rim 52.4 cm (outside); diam. of body 50 cm; diam. of foot (as restored) 26 cm; height of figural scenes: upper 7 cm, lower 7.8 cm. Capacity to rim is 71.425 liters. Mended from fragments, with missing pieces restored in plaster and painted. Modern: most of the foot, upper section of one handle, part of the neck on A, and parts of the body. All fragments listed below: surfaces scratched, with chips missing around the edges.

86.AE.587: Max. preserved dimensions: height 6.1 cm; width 3.7 cm; thickness 1.2 cm.

97.AE.58.2: Length 6.5 cm.

98.AE.82.1: Greatest extent 5 cm.

- 98.AE.82.2: Greatest extent 4 cm.
- 98.AE.82.3: Greatest extent 4.1 cm.
- 98.AE.82.4: Greatest extent 3.8 cm.
- 98.AE.82.5: Greatest extent 4.9 cm.
- 98.AE.82.6: Greatest extent 3.2 cm.
- 98.AE.82.7: Greatest extent 2.9 cm.
- 98.AE.82.8: Greatest extent 3.1 cm.
- 98.AE.82.9: Greatest extent 3.2 cm.
- 98.AE.82.10: Greatest extent 2.6 cm.
- 98.AE.82.11: Greatest extent 2.6 cm.
- 98.AE.82.12: Greatest extent 2.4 cm.

TECHNICAL FEATURES 77.AE.11: Preliminary sketch. Relief contour. Accessory color. Red: external outline of volutes, circumference of rim, inscriptions, fillets, bridles, leaves on Cheiron's branch, straps of helmet, small branch in Nereid's hand, flame of torch, blood, tongues of snakes, leaves on tree, straps on quivers. Dilute glaze: hair of Nereus, hair of two Nereids.

- 86.AE.587: Preliminary sketch. Relief contour.
- 97.AE.58.2: Preliminary sketch. Relief contour.
- 98.AE.82.1–12: Preliminary sketch. Relief contour.

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(Athens, 1980), pp. 126–27, pl. 43; Pasquier, “Nouvelles découvertes à propos du cratère d'Antée,” (*supra*), figs. 6–7; *Greek Vases in the Getty* 2, pp. 188–201, figs. 6, 8, 10, 15; Brommer, “Herakles und Theseus,” pp. 183–228, figs. 6, 15, 18, 20; “Acquisitions/1986,” *GettyMusJ* 15 (1987): 160–61, no. 7; J. Neils, *The Youthful Deeds of Theseus* (Rome, 1987), pp. 71–72, cat. no. 320; Schefold and Jung, *Die Urkönige Perseus*, p. 155, no. 335; D. Williams, *CVA London* 9 (Great Britain 17), p. 74; A. Kauffmann-Samaras, in *LIMC*, vol. 1 (1981), pt. 1, p. 592, no. 87, s.v. “Amazones”; B. de Grino and R. Olmos, in *LIMC*, vol. 2 (1984), pt. 1, p. 5, no. 8, s.v. “Atlas”; M. Gisler-Huwiler, in *LIMC*, vol. 3 (1986), p. 240, no. 30, s.v. “Cheiron”; E. Zervoudaki, in *LIMC*, vol. 4 (1988), p. 113, no. 8, s.v. “Eurytion II”; J. Boardman, in *LIMC*, vol. 5 (1990), pt. 1, p. 7, no. 1702, s.v. “Herakles: Dodekathlos”; P. Brize, in *LIMC*, vol. 5 (1990), pt. 1, p. 77, no. 2502, s.v. “Herakles and Geryon”; G. Kokkorou-Alewras, in *LIMC*, vol. 5 (1990), pt. 1, p. 101, no. 2680, s.v. “Herakles”; M. Pipili, in *LIMC*, vol. 5 (1990), pt. 1, p. 690, no. 23, s.v. “Hippodameia”; N. Icard-Gianolio, in *LIMC*, vol. 6 (1992), pt. 1, pp. 805–6, no. 287, s.v. “Nereides”; M. Pipili, in *LIMC*, vol. 6 (1992), pt. 1, p. 830, no. 72, s.v. “Nereus”; S. Woodford, in *LIMC*, vol. 7 (1994), p. 106, no. 17, s.v. “Orthros”; R. Vollkommer, in *LIMC*, vol. 7 (1994), pt. 1, p. 262, no. 176, s.v. “Peleus”; Robertson, *Art of Vase-Painting*, p. 60; Kunze-Götte, *Der Kleophrades-Maler*, pp. 76, 89, 124; T. Gantz, *Early Greek Myth: A Guide to Literary and Artistic Sources* (Baltimore and London, 1993), p. 412; A. Kossatz-Deissman, “Eine etruskische Feldflasche mit Herakles am Hesperidenbaum: Nachrichten aus dem Martin-von-Wagner-Museum, Würzburg,” *AA* (1994): 56, fig. 61; Barringer, *Divine Escorts*, p. 194, no. 131; J. M. Padgett, “The Kleophrades Painter,” in *Perseus II* (Harvard, 1995), a computerized database, <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0013%3Asection%3DII>; T. Schreiber, *Athenian Vase Construction: A Potter's Analysis* (Malibu, 1999), fig. 16.17; F. Diez de Velasco, “Marge, axe et centre: Iconographie d'Héraclès, Atlas et l'arbre des Hespérides,” in *Héros et héroïnes*, ed. V. Pirenne-Delforge and E. Suarez de la Torre, *Kernos Supplement* 10 (Liège, 2000), pp. 204–5; L. Norfolk, *In the Shape of a Boar* (New York, 2001), p. 4, note 12; *Getty Handbook of the Antiquities Collection*, 1st ed., p. 72; Gaunt, “Attic Volute Krater,” pp. 529–30, cat. no. 50; R. Kousser, “The World of Aphrodite in the Late Fifth Century B.C.,” in *Greek Vases: Images, Contexts and Controversies*, ed. C. Marconi (Leiden and Boston, 2004), p. 106, fig. 8.9; A. Arvanitaki, *Hero and the Polis: The Example of Herakles in the Archaic Iconography of Corinth* (Thessaloniki, 2006), p. 68, note 12; H. Mommsen, “Prometheus oder Atlas? Zur Deutung der Amphora

München 1540,” in *Athenian Potters and Painters*, vol. 2, pp. 201–11, fig. 5; A. G. Mitchell, *Greek Vase-Painting and the Origins of Visual Humour* (New York, 2009), p. 220; *Getty Handbook of the Antiquities Collection*, 2nd ed., p. 72; J. M. Padgett, “The Serpent in the Garden: Herakles, Ladon, and the Hydra,” in *Approaching the Ancient Artifact: Representation, Narrative, and Function; A Festschrift in Honor of H. Alan Shapiro*, ed. A. Avramidou and D. Demetriou (Berlin and Boston, 2014), pp. 49–51, fig. 4; D. Saunders, “An Amazonomachy Attributed to the Syleus Painter,” in *Athenian Potters and Painters*, vol. 3, p. 195, note 45; D. Rodríguez Pérez, “Guardian Snakes and Combat Myths: An Iconographical Approach,” in *Phyta Kai Zōia: Pflanzen und Tiere auf griechischen Vasen, Akten des internationalen Symposiums an der Universität Graz, 26.–28. September 2013*, ed. C. Lang-Auinger and E. Trinkl (Vienna, 2015), pp. 148, 153, note 8, 150, 154, note 24; D. Williams, “Beyond the Berlin Painter: Toward a Workshop View,” in Padgett, *Berlin Painter*, pp. 154, 176, fig. 6; Padgett, *Berlin Painter*, p. 337, under no. 67, note 1, entry by J. Gaunt; Padgett, *Berlin Painter*, p. 382, under cat. no. B129–B130; J. M. Padgett, “The Berlin Painter: As We Know Him,” in Padgett, *Berlin Painter*, p. 61, note 34; J. Gaunt, “The Berlin Painter and His Potters,” in Padgett, *Berlin Painter*, p. 103, note 83.

86.AE.587: “Acquisitions/1986,” *GettyMusJ* 15 (1987): 161, no. 8.

LOAN Los Angeles, Loyola Marymount University, *Painting on Vases in Ancient Greece*, March 20–April 22, 1979.

COMPARANDA For the Kleophrades Painter, see *ARV*² 181–95, 1631–33, 1705; *ABV* 404–5, 696, 715; *Paralipomena* 175–76, 340–41; *Beazley Addenda*² 105, 186–89; J. Six, “Kleophrades Sohn des Amasis,” *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 3 (1888): 233–34; J. D. Beazley, “Kleophrades,” *JHS* 30 (1910): 38–68; Beazley, *Vases in American Museums*, pp. 40–44; G. M. A. Richter, “The Kleophrades Painter,” *AJA* 40 (1936): 100–115; L. Schnitzler, “Vom Kleophrades-Maler,” *Opuscula Atheniensia* 2 (1955): 47–60; R. Lullies, *Die Spitzamphora des Kleophrades* (Bremen, 1957); P. E. Arias and M. Hirmer, *A History of 1000 Years of Greek Vase Painting*, trans. and rev. by B. B. Shefton (New York, 1962), pp. 328–31; A. H. Ashmead, “Fragments by the Kleophrades Painter from the Athenian Agora,” *Hesperia* 35 (1966): 20–36; U. Knigge, “Neue Scherben von Gefäßen des Kleophrades-Malers,” *AM* 85 (1970): 1–22; Greifenhagen, *Neue Fragmente des Kleophradesmalers*; J. D. Beazley, *The Kleophrades Painter* (Mainz, 1974); F. W.

Hamdorf, “Eine neue Hydria des Kleophradesmalers,” *Pantheon* 32 (1974): 219–24; J. Boardman, “The Kleophrades Painter’s Cup in London,” *GettyMusJ* 1 (1975): 7–14; idem, “The Kleophrades Painter at Troy,” *AK* 19 (1976): 3–18; Robertson, “An Unrecognized Cup” (supra), pp. 125–29; J. Boardman and U. Gehrig, “Epiktetos II R.I.P.,” *AA* (1981): 329–32; B. Cohen, “Paragone: Sculpture versus Painting, Kaineus and the Kleophrades Painter,” in *Ancient Greek Art and Iconography*, ed. W. G. Moon (Madison, 1983), pp. 171–92; M. Robertson, “Fragments of a Dinos and a Cup Fragment by the Kleophrades Painter,” *Greek Vases in the J. Paul Getty Museum*, vol. 1, Occasional Papers on Antiquities, 1 (Malibu, 1983): 51–54; M. Ohly-Dumm, “Sosias und Euthymides,” in *Ancient Greek and Related Pottery*, pp. 165–72; F. Lissarrague, “Un peintre de Dionysos: Le peintre de Kleophrades,” in *Dionysos: Mito e mistero, Atti del convegno internazionale, Comacchio, 3–5 novembre 1989*, ed. F. Beri (Ferrara, 1991), pp. 257–76; Robertson, *Art of Vase-Painting*, pp. 56–68; D. Williams, *CVA London* 9 (Great Britain 17), no. 58; idem, “From Pelion to Troy: Two Skyphoi by the Kleophrades Painter,” in *Athenian Potters and Painters*, vol. 1, pp. 195–201; R. T. Neer, *CVA Malibu* 7 (USA 32), no. 14; Padgett, “Kleophrades Painter” (supra); *Agora* 30, pp. 92–93 and passim; Gaunt, “Attic Volute Krater,” pp. 173–86; B. Kreuzer, “An Aristocrat in the Athenian Kerameikos: The Kleophrades Painter = Megakles,” in *Athenian Potters and Painters*, vol. 2, pp. 116–24; Williams, “Beyond the Berlin Painter” (supra), pp. 153–56.

For the painter’s Panathenaic amphorae and black-figure work, see Kunze-Götte, *Der Kleophrades-Maler*; S. B. Matheson, “Panathenaic Amphorae by the Kleophrades Painter,” in *Greek Vases in the Getty* 4, pp. 95–112; *CVA Leiden* 1 (Netherlands 3), pp. 37–38, pls. 48–49; B. Kratzmüller, “Not That the Vases Are Easy to Interpret... Some Thoughts on Panathenaic Prize Amphorae,” in *The Panathenaic Games: Proceedings of an International Conference Held at the University of Athens, May 11–12, 2004*, ed. O. Palagia and A. Spetsieri-Choremi (Oxford, 2015), pp. 103–106.

For decorative ornaments used by the Kleophrades Painter, see B. Otto, “Dekorative Elemente in den Bildschöpfungen des Kleophrades- und Berliner-Malers,” in *Ancient Greek and Related Pottery*, pp. 198–201.

Spirals are a relatively unusual decorative motif on volutes of volute-kraters. For other examples, see Athens, Agora P 24784 and P 26550 (*Agora* 30, p. 173, nos. 242–43, pl. 33); and three vases by the Niobid Painter: Bologna, Museo

Civico Archeologico 268 (*ARV*² 598.1; *Paralipomena* 394; *Beazley Addenda*² 265; Schleiffenbaum, *Volutenkrater*, pp. 332–33, no. V 227, fig. 14), Palermo, National Museum G 1283 (*ARV*² 599.2; *Paralipomena* 394.2; *Beazley Addenda*² 266; Schleiffenbaum, *Volutenkrater*, pp. 318–19, no. V 188, fig. 13), Naples, Museo Archeologico Nazionale 2421 (*ARV*² 600.13; *Paralipomena* 395.13; *Beazley Addenda*² 266; Schleiffenbaum, *Volutenkrater*, p. 371, no. V 294; J. P. Barron, “New Light on Old Walls: The Murals of the Theseion,” *JHS* 92 (1972): pl. VI.b, c), all dated around the mid-fifth century B.C. See the comment on the handle ornament of the Getty krater by Williams, in “Beyond the Berlin Painter” (supra), p. 176. The handles on Louvre G 166, which are given as examples for spirals on the flange in *Agora* 30, p. 173, no. 242, belong to our krater 77.AE.II, and they are currently incorporated into it. See Frel, “The Kleophrades Painter in Malibu” (supra), p. 75, note 7.

In overall shape and decoration, the krater resembles the black-figure volute-kraters of the late sixth century B.C., which have a black body, figural decoration on the neck, and rays at the base. Cf. the black-figure krater by the Golvol Group in Boston, Museum of Fine Arts 90.153 (*ABV* 194–95, 689; *Paralipomena* 79–80; *Beazley Addenda*² 52; Hitzl, *Die Entstehung und Entwicklung des Volutenkraters*, pp. 297–98, no. 34). See J. Neils, “The Euthymides Krater from Morgantina,” *AJA* 99 (1995): 428–31.

For figural decoration on both registers of the neck, see Hitzl, *Die Entstehung und Entwicklung des Volutenkraters*, pp. 115–20; Schleiffenbaum, *Volutenkrater*, pp. 57–60. The scheme is found mostly on black-figure volute-kraters. See Hitzl, *Die Entstehung und Entwicklung des Volutenkraters*, pp. 304–5, 317–24, 328–33, 340, 357, 365, 379, 382, 385, 398, 399, 419, 428, nos. 38, 45–48, 51–53, 60, 76, 84, 99, 102, 105, 118, 119, 140, 151; Schleiffenbaum, *Volutenkrater*, pp. 265, 270, 273, 275, 276, 279, 282, 285, 287, 293, 294, 306–8, 312–17, nos. V58, V71, V78, V81, V84, V92, V97d, V104, V108, V109, V123, V126, V163, V164, V165, V176, V180, V181, V183, V185. For red-figure examples, see a volute-krater by the Kleophrades Painter once in Freiburg, art market (*Kunst der Antike: Galerie Günter Puhze* [Freiburg, 1983], cat. no. 5, p. 21, no. 189); an unattributed neck fragment in Reggio Calabria, Museo Nazionale C 4006 (Kunisch, “Zum helmhaltende Athena,” p. 92, no. 98, pl. 47.1); a neck fragment near the Nikoxenos Painter in the Rhodes Museum without inv. no. (*ARV*² 223.4; Schleiffenbaum, *Volutenkrater*, p. 388, no. V335; G. Jacopi, *Esplorazione archeologica di Camiro* 2, *ClRh* 6/7 [Rhodes, 1932/39], p. 175, fig. 207). Herakles is a popular subject for decorating the necks of volute-

kraters; see Hitzl, *Die Entstehung und Entwicklung des Volutenkraters*, pp. 286–432; Schleiffenbaum, *Volutenkrater*, pp. 257–404.

Close to the neck decoration of our vase is that of an unattributed black-figure volute-krater in Munich, Staatliche Antikensammlungen 1740 (Hitzl, *Die Entstehung und Entwicklung des Volutenkraters*, pp. 119, 125–26, 304–5, cat. no. 38, pls. 48–49a; Schleiffenbaum, *Volutenkrater*, p. 286, no. V106). The painter of this vase has also placed the figural decoration in two registers on the neck, leaving the body black, except for the zone with the black rays at the bottom of the body. Worthy of note is that the scenes with the abduction of Thetis by Peleus in the presence of Cheiron and with the arming of the Amazons are found on both vases and in the same registers.

The Kleophrades Painter divides all the scenes on the krater into triptychs, primarily using the “back to back” scheme. This seems to be characteristic of the painter; cf. a volute-krater once in Freiburg, art market (*Kunst der Antike: Galerie Günter Puhze* [Freiburg, 1983], cat. no. 5, p. 21, no. 189). Despite the limitations of space, he maintained his preference for narration. The miniaturist execution of the figures is of high quality and very carefully done. Except for the missing parts of the Amazonomachy on A, which does not allow for a full reconstruction, the rest of the scenes can be easily restored.

Frontal figures such as Atlas are a common feature in the work of the Kleophrades Painter: cf. a pointed amphora in Munich, Staatliche Antikensammlungen NI 8732 (*ARV*² 182.6; M. Tiverios, *Archaia Aggeia* [Athens, 1996], pp. 134–35, 296, figs. 106–7); a hydria in Salerno, Museo Archeologico Provinciale 1371 (*ARV*² 188.67; J. Boardman, in *LIMC*, vol. 5 [1990], pt. I, p. 156, no. 3233, s.v. “Herakles”); a skyphos in Florence, Museo Archeologico 4218 (*ARV*² 191.102; S. Colvin, “On Representations of Centaurs in Greek Vase-Painting,” *JHS* 1 [1880]: 139–47, pl. 3).

The Amazonomachy was a popular subject in Greek art during the Archaic and Classical periods. For Amazonomachies with Herakles, see D. von Bothmer, *Amazons in Greek Art* (Oxford, 1957), pp. 6–10, 30–63, 111–12, 115, 117, 120; M. Schmidt, “Zu Amazonomachiedarstellungen der Berliner Malers und des Euphronios,” in *Tainia: Festschrift für Roland Hampe*, ed. H. A. Cahn and E. Simon (Mainz am Rhein, 1980), pp. 153–69; Kauffmann-Samaras, “Amazones” (supra), pp. 587–97; J. Boardman, “Herakles, Theseus and Amazons,”

in *The Eye of Greece: Studies in the Art of Athens*, ed. D. Kurtz and B. Sparkes (Cambridge, 1982), pp. 1–28; W. Blake Tyrrel, *Amazons: A Study in Athenian Mythmaking* (Baltimore, 1984); Brommer, “Herakles und Theseus,” pp. 183–89; Schefold and Jung, *Die Urkönige Perseus*, pp. 154–60; J. Henderson, “Timeo Danaos: Amazons in Early Greek Art and Pottery,” in *Art and Text in Ancient Greek Culture*, ed. S. Goldhill and R. Osborne (Cambridge, 1994), pp. 85–137; Saunders, “An Amazonomachy Attributed to the Syleus Painter” (*supra*), pp. 187–96. Cf. the cup by the Kleophrades Painter in Paris, Cab. Méd. 535 (*ARV²* 191.103; Beazley, *Kleophrades Painter* (*supra*), pp. 9–10, pls. 11–12), for a similar arrangement (note the use again of a centaur as the shield device for the Amazon attacking Herakles) and the presence of both heroes (Herakles and Telamonian Ajax) in the scene. For other examples following the pattern of the same two heroes fighting back to back against the Amazons, cf. the volute-krater by Euphrionios in Arezzo, Museo Archeologico Mecenate 1465 (*ARV²* 15.6; von Bothmer, *Amazons in Greek Art* [*supra*], pl. 69.3); the volute-krater by Euthymides from Morgantina, Aidone, Museo Archeologico 58.2382 (*ARV²* 128.10, 1620; Beazley *Addenda²* 156; J. Neils, “The Euthymides Krater from Morgantina,” *AJA* 99 [1995]: 427–44); a kantharos by Douris in Brussels, Musées Royaux d’Art et d’Histoire A 718 (*ARV²* 445.256, 1653; *Paralipomena* 521; Beazley *Addenda²* 241; CVA Brussels 1 [Belgium 1], pls. 5–6). See the comments in *Pandora* by E. Reeder, p. 375, and C. Benson, p. 376.

While all the Amazons use spears, Herakles uses a sword. Worthy of note is that Ajax holds a *machaira*, a type of single-edged sword with a distinctive hooklike pommel designed for slashing rather than for stabbing. For the *machaira*, see A. Snodgrass, *Arms and Armour of the Greeks* (London, 1967), p. 97; F. Quesada Sanz, “La falcata Ibérica: ¿Un arma de origen ilirio y procedencia itálica?,” in *Archivo Español de Arqueología* 63 (1990): 65–93; J. K. Anderson, “Hoplite Weapons and Offensive Arms,” in *Hoplites: The Classical Greek Battle Experience*, ed. V. Hanson (London, 1991), pp. 26, 32; P. Bonnechere, “La μάχαιρα était dissimulée dans le κανουν: Quelques interrogations,” *REA* 101 (1999): 21–35; T. H. Carpenter, “Harmodios and Apollo in Fifth-Century Athens: What’s in a Pose?,” in *Athenian Potters and Painters*, vol. 1, pp. 172–74, where the *machaira* is considered a “barbaric” weapon. In this case, it is strange that Ajax and not an Amazon holds the *machaira*. Ibid., p. 178, note 16, also mentions that the Kleophrades Painter is the earliest known to include the appropriate scabbard for the *machaira*. For the use of a *machaira* in the Amazonomachy,

see P. Devambez, in *LIMC*, vol. 1 (1981), pt. 1, pp. 586–653, s.v. “Amazones.” The *machaira* is also found in the Gigantomachy; cf. a stamnos by the Tyszkiewicz Painter in London, British Museum E 443 (*ARV²* 292.29; CVA London 3 [Great Britain 4], pl. 21.3).

The preparation for battle of the Amazons on side B could be recognized as the scene before the battle depicted on A. This is also supported by the *salpinx*, which was blown before or after battle.

For the *salpinx*, see S. Michailidis, *Enkyklopaideia tēs archaias hellēnikēs mousikēs* (Athens, 1982), pp. 278–79; M. Tiverios, *Perikleia Panathēnaia: Henas kratēras tou z. tou Monachou* 2335 (Thessaloniki, 1989), pp. 37–40, with earlier bibliography; P. Krenz, “The Salpinx in Greek Warfare,” in Hanson, *Hoplites* (*supra*), pp. 110–20; T. J. Mathiesen, *Apollo’s Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, Neb., 1999), pp. 230–34; J. R. Hale, “Salpinx and Salpinktes: Trumpet and Trumpeter in Ancient Greece,” in *Literature, Art, History: Studies on Classical Antiquity and Tradition in Honour of W. J. Anderson*, ed. A. F. Basson and W. J. Dominik (Frankfurt, 2003), pp. 267–73; Bundrick, *Music and Image*, pp. 44–46; N. Xanthoulis, “The Salpinx in Greek Antiquity,” *International Trumpet Guild Journal* 31 (October 2006): 39–45; P. Holmes, “The Greek and Etruscan Salpinx,” *Studien zu Musikarchäologie* 6 (2008): 241–60; J. Neils, “Bronze-Belled Braying: The Salpinx in Athenian Art,” in *Essays on Greek Pottery and Iconography in Honour of Professor Michalis Tiverios*, ed. P. Valavanis and E. Manakidou (Thessaloniki, 2014), pp. 257–70.

The *salpinx* is mainly a warlike instrument with a military use—for example, to signal the beginning of a battle, which in our case is depicted on the other side of the krater. Moreover, the *salpinx* gave cavalry signals (Xenophon, *Hipparch.* 3.12), something that also coincides with the depicted scene. In Attic vase-painting it is found mostly in battle scenes and less often in Dionysiac contexts, rituals, and athletics (see Neils, “Bronze-Belled Braying” [*supra*], pp. 258–66). Trumpeting Amazons are found in Late Archaic Athenian iconography; cf. a red-figure hydria by Hypsis in Munich, Staatliche Antikensammlungen 2423 (*ARV²* 30.1; Beazley *Addenda²* 156; Bundrick, *Music and Image*, p. 46, fig. 29); a red-figure cup by Oltos in the Vatican AST 47 (*ARV²* 47.152; Beazley *Addenda²* 78; B. Cohen, *Attic Bilingual Vases* [New York, 1978], pl. 85.1, 2); a red-figure kalpis by the Leningrad Painter in London, British Museum E 167 (*ARV²* 571.77; CVA London 5 [Great Britain 7], pp. 11–12, pls. 73.1, 79.1); a red-figure stamnos by the Eucharides

Painter in St. Petersburg, State Hermitage Museum 642 (*ARV*² 228.30; *Paralipomena* 347, 510; *Beazley Addenda*² 199; C. Ellinghaus, *Die Parthenonskulpturen: Der Bauschmuck eines öffentlichen Monumentes der demokratischen Gesellschaft Athens zur Zeit des Perikles, Techniken in der bildenden Kunst zur Tradierung von Aussagen* [Hamburg, 2011], fig. 122); a red-figure stamnos by the Tyszkiewicz Painter in Brussels, Musées Royaux A3092 (*ARV*² 291.21; *CVA* Brussels 3 [Belgium 3], p. 13, pl. 23.1).

For Herakles's labors, see Brommer, *Heracles*; R. Vollkommer, *Herakles in the Art of Classical Greece* (Oxford, 1998); Schefold and Jung, *Die Urkönige Perseus*, pp. 135–66; Boardman, "Herakles: Dodekathlos" (*supra*), pp. 5–16; G. Kokkorou-Alewrás, "Herakles and the Lernean Hydra" (*supra*), pp. 34–43; P. Brize, "Herakles and the Lernean Hydra" (*supra*), pp. 73–85; G. Kokkorou-Alewrás, in *LIMC*, vol. 5 (1990), pt. 1, pp. 100–III, s.v. "Herakles and the Hesperides." See also Brommer, "Herakles und Theseus," pp. 189–203.

It is worth noting that the vase-painter has depicted the labors in the order in which they supposedly took place.

Pausanias (2.37.4) claims that Peisandros invented the idea of a Hydra with many heads to make his account more impressive. A scholion to the *Theogony* adds that Alkaios (443 frg.) gave her nine heads (see fragments of Sappho and Alkaios cited according to E. Lobel and D. L. Page, *Poetarum lesbiorum fragmenta* [Oxford, 1955]). The nine-headed Hydra is found in several literary sources (Apollodorus, *Bibliotheca* 2.5.2; Hyginus, *Fabulae* 151; *Suda*, s.v. "Hydra") and is common in representations throughout the fifth century B.C. During this period the Hydra is normally shown with nine or seven heads, with some exceptions that vary from three to eleven heads (see G. Kokkorou-Alewrás, "Herakles and the Lernean Hydra" [*supra*], pp. 42–43). For the chronological appearance of literary sources regarding the myth, see Gantz, *Early Greek Myth* (*supra*), pp. 384–86. For Herakles's labor with the Hydra, see also *CVA* Basel, Antikenmuseum 1 (Switzerland 4), pp. 41–43, pl. II.10–13; P. Amandry and D. Amyx, "Héraclès et l'hydre de Lerne dans la céramique corinthienne," *AK* 25 (1982): 102–16; J.-J. Maffre, "Le combat d'Héraclès contre l'hydre de Lerne dans la collection de vases grecs du Louvre," *Revue du Louvre et des musées de France* 35 (1985): 83–95; Brommer, *Heracles*, pp. 12–18. Athena standing behind Herakles while he fights with the Hydra is not rare in Attic vase-painting: cf. a cup by the Ashby Painter in Athens, Agora P 7899 (*ARV*² 455.12; *Agora* 30, p. 309, no. 1340, pl. 125); an

oinochoe in St. Petersburg, Hermitage B 4257 (Brommer, *Heracles*, pl. 14). The placement of Herakles to the left of the Hydra with Iolaos to the right is typical. Iolaos is shown as a hoplite in Archaic black-figure vase-painting: cf. a Tyrrhenian amphora by the Castellani Painter, once on the art market in Rome (*ABV* 97.25; *Paralipomena* 35.37; J. Kluiver, "The Five Later 'Tyrrhenian' Painters," *BABesch* 71 [1996]: 9, no. 181); a white-ground lekythos in the manner of the Theseus Painter in Agrigento, Museo Archeologico Regionale C869 (*ABV* 521; C. H. E. Haspels, *Attic Black-Figured Lekythoi* [Paris, 1936], 254.2; *CVA* Agrigento 1 [Italy 31], pls. 75.1–2, 76.1–2); a neck amphora by the Diosphos Painter in Paris, Louvre F 387 (Haspels, *Attic Black-Figured Lekythoi* [*supra*], 238.132; F. Lissarrague, *Greek Vases: The Athenians and Their Images* [New York, 2001], p. 166, fig. 126); and red-figure vase-painting: cf. an amphora by the Kleophrades Painter in Cologny, Fond. M. Bodmer (Maffre, "Le combat d'Héraclès contre l'hydre de Lerne" [*supra*], p. 89, fig. 10); a stamnos by the Syleus Painter in Palermo, Museo Nazionale V 763 (275) (*ARV*² 251.34; *CVA* Palermo, Collezione Mormino, Banco di Sicilia 1 [Italy 50], pl. 31.4); perhaps a fragmentary cup by the Ashby Painter in Athens, Agora P 7899 (*ARV*² 455.12; *Agora* 30, p. 309, no. 1340, pl. 125).

The labor with Geryon is more popular in black-figure than on red-figure vases. For the setting, cf. a red-figure cup by Euphrinos in Munich, Staatliche Antikensammlungen 8704 (*ARV*² 16–17.17, 1619; *Paralipomena* 322; *Beazley Addenda*² 153; F. W. Hamdorf, in *Euphrinos der Maler*, pp. 199–204, cat. no. 41), depicting the scene with the involvement of the same figures (Herakles, Geryon, Orthros, Eurytion). The version of Eurytion being killed while asleep is rare (cf. the representations in E. Zervoudaki, "Eurytion II" [*supra*], pp. 112–17). Based on Eurytion's posture, perhaps this is the case here; this might be an innovation of the Kleophrades Painter.

Except for the number of the heads, Ladon is depicted almost like the Hydra. Normally Ladon has one head; three heads is very rare. For another example, cf. a hydria in Paris, Cab. Méd. 4820 (J. D. Beazley, *Attische Vasenmaler des rotfigurigen Stils* [Tübingen, 1925], p. 320, no. 17 [attributed to the Amymone Painter]). Cf. also a neck amphora attributed to the manner of Euphrinos in St. Petersburg, Hermitage B 2351 (A. Bukina, A. Petrakova, and C. Phillips, *Greek Vases in the Imperial Hermitage Museum: The History of the Collection, 1816–69, with Addenda et Corrigenda to Ludolf Stephani, "Die Vasen-Sammlung der Kaiserlichen Ermitage"* (1869) [Oxford, 2013],

p. 156, fig. 103). The image of Herakles picking the apples on his own is not common in Attic red-figure; for other examples, see Kokkorou-Alewas, "Herakles and the Hesperides" (supra), pp. 102–3.

Pegasos is a trademark on the Kleophrades Painter's shields, particularly on the Panathenaic amphorae. See Frel, "The Kleophrades Painter in Malibu" (supra), p. 70; Matheson, "Panathenaic Amphorae by the Kleophrades Painter" (supra), pp. 95, 100; Kunze-Götte, *Der Kleophrades-Maler*, p. 19; M. Bentz, *Panthenäische Preisamphoren: Eine athenische Vasengattung und ihre Funktion vom 6.–4. Jahrhundert v. Chr.* (Basel, 1998), pp. 48–49.

For Atlas supporting the heavens, cf. a cup by Makron in Bochum, Ruhr-Universität S 1168 (N. Kunisch, *Erläuterung zur griechischen Vasenmalerei* [Bochum, 1996], pp. 161–65); Mommsen, "Prometheus oder Atlas?" (supra).

For Athena and Herakles, see N. Kunisch, "Athena und Herakles: Entwicklung bildlicher Mythen im 5. Jahrhundert v. Chr.," in *Mythos: Erzählende Weltdeutung im Spannungsfeld von Ritual, Geschichte und Rationalität* (Trier, 1990), pp. 75–89.

For the seated Athena, see Kunisch, "Zum helmhaltende Athena," esp. p. 92, nos. 96–108. On the neck fragment in Reggio Calabria, Museo Nazionale C 4006 (Kunisch, "Zum helmhaltende Athena," pl. 47a), the seated goddess watches the hero wrestling; the subject might be Herakles with the Nemean Lion or the Marathonian Bull. For Athena's types, see P. Demargne, in *LIMC*, vol. 2 (1984), pt. 1, pp. 955–1044, s.v. "Athena"; B. S. Ridgway, "Images of Athena on the Akropolis," in *Goddess and Polis*, pp. 119–42.

The wrestling of Peleus and Thetis is also found on other vases attributed to the Kleophrades Painter. Cf. the fragmentary red-figure stamnos in Malibu, J. Paul Getty Museum 81.AE.220 (Barringer, *Divine Escorts*, pl. 100); an amphora of Type A in a private collection attributed to the painter by J.-L. Zimmermann (J.-L. Zimmermann, in *Art Antique: Collections privées de Suisse Romande*, ed. J. Dörig [Geneva, 1975], no. 204; for an attribution of this vase to the Dikaios Painter by D. von Bothmer, see his *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection* [New York, 1990], pp. 153–54, no. 115). The depiction of the theme on a volute-krater is extremely rare in Attic vase-painting (for another example, see the black-figure volute-krater in Munich, Staatliche Antikensammlungen 1740 [supra]); see Vollkommer, "Peleus" (supra), pp. 255–69. For the Kleophrades Painter

and the subject, see Boardman, "The Kleophrades Painter at Troy" (supra), pp. 3–4.

For Peleus and Thetis, see J. Kaiser, *Peleus und Thetis: Eine sagengeschichtliche Untersuchung* (Munich, 1912); Krieger, "Der Kampf zwischen Peleus und Thetis" (supra); Barringer, *Divine Escorts*, pp. 69–77; C. Sourvinou-Inwood, "A Series of Erotic Pursuits: Images and Meanings," *JHS* 107 (1987): 138–39; E. Reeder, "Peleus and Thetis," in *Pandora*, pp. 340–51; Vollkommer, "Peleus" (supra), pp. 255–69, s.v. "Peleus"; idem, in *LIMC*, vol. 8 (1997), pt. 1, pp. 6–9, s.v. "Thetis." For pursuit scenes, see also entry no. 5 (86.AE.206). The scene belongs to Krieger's "Umklammerungstypus" (the struggle type), which dominates the extant Attic representations of the subject. Cf. also two other vases by the Kleophrades Painter depicting the subject: a fragmentary red-figure stamnos in Malibu, J. Paul Getty Museum 81.AE.220 (Barringer, *Divine Escorts*, pl. 100) and a cup in London, British Museum E 73 (*ARV*² 192.106; Barringer, *Divine Escorts*, p. 194, no. 132).

The symmetrical arrangement with three figures on each end of the scene moving away from the central group highlights the setting with the struggling couple and Cheiron. The composition with the two protagonists wrestling in the center and flanked by Cheiron to the left and a fleeing Nereid to the right is found on a black-figure belly-amphora, Munich 1415.WAF near the Leagros Group (Barringer, *Divine Escorts*, pl. 71). The centaur is again depicted with human forelegs and holds a branch over his shoulder. The similarity extends to the Nereid who is fleeing to the right while looking back toward Thetis and holding her garment with her right hand. This arrangement with Cheiron standing next to the couple is found primarily in black-figure, whereas in red-figure he is usually placed farther away (for another exception, see a hydria in *Münzen und Medaillen Sonderliste N* [Basel, 1971]: 15, no. 10). For Attic vases depicting Cheiron in the scene, see Vollkommer, "Peleus" (supra), pp. 256, 261–63; Gisler-Huwiler, "Cheiron" (supra), pp. 239–40. For Cheiron, see also M. Vogel, *Chiron der Kentaur mit der Kithara* (Bonn, 1978).

Centaurs from Geometric and Archaic times are normally depicted as ordinary men with human feet and the rear end of a horse grafted on. For centaurs with human forelegs, see B. Schiffer, *Die Typologie der Kentauren in der antiken Kunst* (Frankfurt am Main, 1976), pp. 30–37, 257–61, nos. A/Chr-41; J. M. Padgett, "Horse Men: Centaurs and Satyrs in Early Greek Art," in Padgett, *Centaurs Smile*, pp. 3–46, with previous bibliography. For

centaurs, see also Colvin, “On Representations of Centaurs in Greek Vase-Painting” (supra), pp. 107–67; P. V. C. Baur, *Centaurs in Ancient Art* (Berlin, 1912); E. Buschor, “Kentauren,” *AJA* 38 (1934): 128–32; S. Drougou et al., in *LIMC*, vol. 8 (1997), pt. 1, pp. 671–721, s.v. “Kentauroi et Kentaurides”; G. Morawietz, *Der gesämte Kentaur* (Munich, 2000).

For the presence of Doris in an illustration of this myth, cf. a cup by Douris in Paris, Louvre G 116 (*ARV²* 431.44; *Beazley Addenda²* 236; Barringer, *Divine Escorts*, pp. 195–96, no. 141). For Nereus depicted as an old man seated, cf. a cup by the Kleophrades Painter in London, British Museum E 73 (*ARV²* 192.106; *Paralipomena* 341; *Beazley Addenda²* 189; Barringer, *Divine Escorts*, p. 194, no. 132); a cup by the Euergides Painter in London, British Museum

E 9 (*ARV²* 89.13; 1625; *Beazley Addenda²* 170; Barringer, *Divine Escorts*, p. 193, no. 125); a stamnos by the Deepdene Painter in Würzburg, Martin von Wagner Museum der Universität L 519 (*ARV²* 498.3; Barringer, *Divine Escorts*, p. 196, no. 146). See also Pipili, “Nereus” (supra), pp. 830–32.

For the transparency of the garment on the Nereid, cf. the Harpies on a kalpis by the Kleophrades Painter formerly in Malibu, J. Paul Getty Museum 85.AE.316 (“Acquisitions/1985,” *GettyMusJ* 14 [1986]: 192, no. 51), now held by Soprintendenza speciale per i beni archeologici di Napoli e Pompei (<http://www.archeologia.beniculturali.it>); at BAPD 30369, the current location is given as Museo Nazionale Etrusco di Villa Giulia.

Plate 558, 1-2

Accession Number 86.AE.202

PROVENANCE By 1983, Walter and Molly Bareiss (Bareiss number 39); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Single neck fragment. Interior black.

SUBJECT Ilioupersis? In the foreground, part of a fallen figure lying on the ground. A nude leg or an arm is draped limply over the head. Behind it, the lower body and legs of a draped woman (chiton and mantle) walking to left. At right, a draped youth sits on the ground, facing right. Between the latter and the draped woman is preserved the leg of a tripod.

ATTRIBUTION AND DATE Attributed to the Kleophrades Painter by the author. Circa 490–480 B.C.

DIMENSIONS AND CONDITION Max. preserved dimensions: height 4.9 cm; width 3.3 cm; thickness 1.1 cm. Surface scratched; chips missing on exterior and interior.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY “Acquisitions/1986,” *GettyMusJ* 15 (1987):

160–61, no. 7; Gaunt, “Attic Volute Krater,” p. 530, cat. no. 52.

COMPARANDA The proportions of the figures and the size of the fragment indicate that it comes from a krater as large as entry no. 19 (77.AE.11). The execution of the design is very carefully done, similar to entry no. 19. Cf. the drapery with that on fragment 86.AE.587 of entry no. 19; the facial features recall those of the Amazons on the fragment 97.AE.58.2 of the same krater.

The preserved elements of the lost figural scene indicate that the subject depicted is the Ilioupersis. Cf. the Onesimos cup in Rome, Villa Giulia (once in Malibu, J. Paul Getty Museum 83.AE.362, 84.AE.80, 86.AE.385; see D. Williams, “Onesimos and the Getty Ilioupersis,” in *Greek Vases in the Getty* 5, pp. 41–64; Mangold, *Kassandra in Athen*, pp. 47, 161, no. I 28, fig. 26: tripod next to Palladion, foot of fallen figure); a kalpis by the Kleophrades Painter in Naples, Museo Archeologico Nazionale 81669 (*ARV*² 189.74; Mangold, *Kassandra in Athen*, figs. 27, 59, 64: seated females next to Palladion); a hydria by the Group of Polygnotos in Rome, Palazzo Torlonia (Mangold, *Kassandra in Athen*, fig. 55: Menelaos and Helen, fallen tripod beneath Menelaos’s legs).

Plate 558, 3–4

Accession Number 86.AE.203

PROVENANCE By 1968–83, Walter and Molly Bareiss (Bareiss number 329; an undated inventory card cites a letter from D. von Bothmer dated April 10, 1968); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Single fragment preserving part of a rim and a neck. Flaring rim, reserved on top. Black interior with red band at rim. Outer edge of rim decorated with plain black key meander to left framed by horizontal black lines.

SUBJECT Symposium with Dionysos and youth. At right, Dionysos reclines to right with a vine in his left hand and an ivy wreath around his head. The god is bearded and dressed in a himation and chiton. In his right hand he holds out a kantharos toward the phiale held in the youth's extended right hand. The youth is reclining, as indicated by the striped cushion behind his arm, and turns to face Dionysos. He wears a wreath around his head.

ATTRIBUTION AND DATE Attributed to the Triptolemos Painter by J. R. Guy. Circa 480 B.C.

DIMENSIONS AND CONDITION Max. preserved dimensions: height 9.1 cm; width 18.5 cm; thickness 1.1 cm. Height of the figural scene 6.8 cm. Outside of rim abraded in places, and inside red band partly flaked. Two chips missing.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: line inside rim, outlined upper edge of rim, wreaths, vine leaves.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 4, no. 44 (69.II.87); "Acquisitions/1986," *GettyMusJ* 15 (1987): 160–61, no. 7; Gaunt, "Attic Volute Krater," p. 531, cat. no. 53.

LOAN New York, The Metropolitan Museum of Art, *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss*, June 13–October 5, 1969.

COMPARANDA For the Triptolemos Painter, see *ARV*² 360–67, 1648, 1708; *Paralipomena* 364–65; Beazley Addenda² 222; E. Buschor, "Neue Duris-Gefäße," *JdI* 31 (1916): 74–76; Beazley, *Vases in American Museums*, pp. 98–99;

idem, "A Hoplitodromos Cup," *BSA* 46 (1951): 7–15; idem, "Marpessa," in *Charites: Studien zur Altertumswissenschaft, Festschrift Ernst Langlotz*, ed. K. Schauenburg (Bonn, 1957), pp. 136–39; M. Robertson, review of *ARV*² *JHS* 85 (1965): 99; M. Schmidt, "Der Zorn des Achill: Ein Stamnos des Triptolemosmalers," in *Opus Nobile: Festschrift zum 60. Geburtstag von Ulf Jantzen*, ed. P. Zaroff (Wiesbaden, 1969), pp. 141–52; E. R. Knauer, *Ein Skyphos des Triptolemosmalers*, Winckelmannsprogramm der archäologischen Gesellschaft zu Berlin (BWPr) 125 (Berlin, 1973); J. R. Guy, "The Triptolemos Painter" (M.A. thesis, University of Cincinnati, 1974); idem, review of *Ein Skyphos des Triptolemosmalers*, by E. R. Knauer (supra), *AJA* 79 (1975): 381–82; R. Hampe, "Tydeus und Ismene," *AK* 18 (1975): 10–16; E. R. Knauer, "Fragments of a Cup by the Triptolemos Painter," *Greek, Roman and Byzantine Studies* 17 (1976): 209–16; C. Isler-Kerényi, *Stamnoi* (Lugano, 1977), pp. 43–48; J. R. Guy, "A Ram's-Head Rhyton Signed by Charinos," *Arts in Virginia* 21–22 (1981): 2–15; C. M. Robertson, "Two Pelikai by the Pan Painter," in *Greek Vases in the J. Paul Getty Museum*, vol. 3, Occasional Papers on Antiquities, 2 (Malibu, 1986), pp. 76–79; J. D. Beazley, *Greek Vases: Lectures by J. D. Beazley*, ed. D. C. Kurtz (Oxford, 1989), pp. 58–59; Robertson, *Art of Vase-Painting*, pp. 15, 143–45; *Agora* 30, p. 103; D. Williams, *CVA London* 9 (Great Britain 17), no. 16; R. T. Neer, in *CVA Malibu* 7 (USA 32), no. 3; Gaunt, "Attic Volute Krater," pp. 218–23; E. R. Knauer, "Two Cups by the Triptolemus Painter: New Light on Two Athenian Festivals," *AA* (1996): 221–46.

On Dionysos and a youth at the symposion, see C. Gasparri, in *LIMC*, vol. 3 (1986), pt. 1, pp. 456–57, s.v. "Dionysos." The scene is not very common, and the identification of the youth is problematic. A suggestion that he is Oinopion, son of Dionysos, is possible, especially because of his appearance in symposium scenes with Dionysos. Cf. the poros pediment from Corfu, in *ibid.*, p. 456, no. 370, depicting Dionysos reclining with a youth, maybe Oinopion. For Oinopion, see O. Toucheff-Meynier, in *LIMC*, vol. 8 (1997), pt. 1, pp. 920–22, s.v. "Oinopion."

For Dionysos and the symposion, see J.-M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde*

grec du VII^e au IV^e siècle av.J.-C. (Rome, 1982), pp. 118–20; Lissarrague, *Greek Banquet*, pp. 99–100 for an interpretation of Dionysos's presence in symposia. For the divine banquet, see T. H. Carpenter, “A Symposium of Gods?,” in *In Vino Veritas*, ed. O. Murray and M. Tecușan (Oxford, 1995), pp. 145–63; A. Avramidou, “Attic Vases in Etruria: Another View on the Divine Banquet Cup by the Codrus Painter,” *AJA* 110 (2006): 565–79. For symposion scenes with Dionysos, see also entry no. 24 (87.AE.93); K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, 2012).

For Dionysos holding a kantharos in his outstretched right hand and the kantharos as an attribute of the god, see entry no. 24 (87.AE.93).

For the wreath, see entry no. 24 (87.AE.93). For wreaths, particularly in a symposion setting, see also M. Heilmeyer,

“Kränze für das griechische Symposion in klassischer Zeit,” in *Die griechische Klassik: Idee oder Wirklichkeit, eine Ausstellung im Martin-Gropius-Bau, Berlin 1. März–2. Juni 2002 und in der Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 5. Juli–6. Oktober 2002* (Berlin, 2002), pp. 296–99.

For *klinai* in symposia, see J. Boardman, “Symposion Furniture,” in *Sympotica*, pp. 122–31. For symposia *epi klinēs*, see B. Fehr, *Orientalische und griechische Gelage* (Bonn, 1971); Dentzer, *Le motif du banquet couché* (supra), pp. 429–32, 445. For *klinai*, see also G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (London, 1966), pp. 52–63; H. Kyrieleis, *Thronen und Klinen: Studien sur Formgeschichte altorientalischer und griechischer Sitz- und Liegemöbel vorhellenistischer Zeit* (Berlin, 1969).

Plate 558, 5–6

Accession Number 76.AE.131.10

PROVENANCE —1976, Max and Linda Palevsky (Los Angeles, California); 1976, donated to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Single fragment from a body.

SUBJECT Part of a chariot, with the upper section of the wheel.

ATTRIBUTION AND DATE Unattributed. Fifth century B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 3.65 cm. Surface worn, especially interior. Nicks and scratches; chips missing. Interior black.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze inside.

BIBLIOGRAPHY Not previously published.

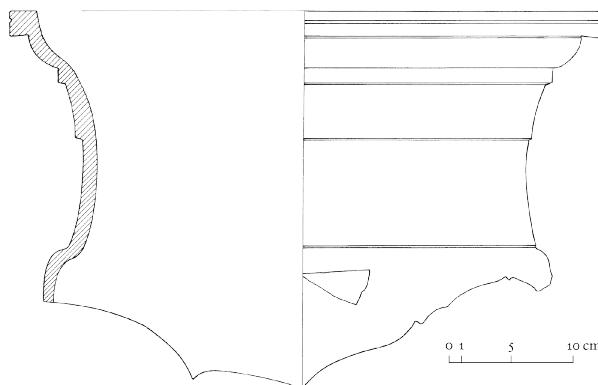
COMPARANDA For chariots, see Manakidou, *Parastaseis me armata*.

Plates 559–63

Accession Number 79.AE.198

PROVENANCE –1979, George R. Stevenson (Glendale, California); 1979, donated to the J. Paul Getty Museum; according to Museum documentation at the time of acquisition, this vase had been in Stevenson's possession "for more than five years"; another note gives "Ex Summa Galleries"; these details have not been verified.

SHAPE AND ORNAMENT Fragments preserving most of the rim and neck, as well as a small section of the upper body. Flaring rim flat and black on top. An offset at the top of the figured frieze and another at the top of the lotus and palmette frieze; a groove at the junction of the neck with the body. Interior black to the base of the neck, with a reserved band under the shoulder and thinner, irregular black inside the body. Ionic *kymation* on the outside edge of the rim. Convex zone below it with ivy and berry pattern. Narrow flat zone with Ionic *kymation* between the rim and the neck. Upper zone of neck decorated with alternating budding lotuses and encircled palmettes. Black tongue pattern beneath the junction of the neck with the body. All the patterns are interrupted at the handles. Traces of an inverted palmette beneath the one preserved stump of a handle.



SUBJECT Neck. Thiasos with six satyrs and five maenads runs around the neck interrupted, by the handles. On A, three pairs of satyrs and maenads. The maenad on the left is dressed in a chiton and himation, and moves to left looking back at a satyr. A feline is perched on her extended left arm and hand. The nude satyr who pursues her carries a full wineskin over his shoulder and a forked stick in his right hand. Behind him, a maenad dressed in a

belted peplos chases a satyr to the right. She holds a forked stick horizontally in her right hand, and a leopard skin is draped over her extended left arm and pinned at her right shoulder. Before her a nude satyr, in three-quarter back view, looks back while moving to the right and holding out a wineskin in his right hand. A fillet hangs above in the background. The third pair consists of a maenad, dressed in a belted peplos, who moves to the right toward a satyr who bends over to right with a leopard skin draped across his back. A kantharos hangs suspended in the field above him. The maenad has teardrop earrings and swings a thyrsos at the satyr, who scampers off on all fours. Like her counterpart in the central pair, she has a leopard skin draped over her extended left arm. Each maenad has her hair tied up in a *krobylos*. There are no real framing figures on this side, giving the impression that the scene continues on side B.

B. Three satyrs with two maenads between them. The two satyrs at the two ends may serve as framing figures indicating the ends of the scene. On the left, a nude satyr (face missing) facing right moves to the right with a torch in his left hand. A maenad before him, wearing a chiton and carrying a thyrsos(?) (upper end not preserved) over her left shoulder, runs to the right. She has thrown her head back in song or ecstasy. The satyr in the middle, facing left, approaches a pointed amphora lying before him. Behind him another maenad runs to the left, looking back at the satyr who pursues her. She is dressed in a peplos and carries a lighted torch in each hand. Her hair is tied up in a *krobylos* and is decorated with a diadem. At the right end of the scene stands a thyrsos with a kantharos suspended above it.

Body. A. Ilioupersis. Ajax and Kassandra. Only the upper parts of the figures are preserved. The Palladion, dressed in a peplos and armed with an Attic helmet, a spear, and a shield, stands frontally in the center of the scene. Athena (only her head is preserved) stands to the right of the statue, facing left and wearing an Attic helmet. Kassandra (only her head is preserved), wearing a dotted band with three upright leaves around her head, sits or kneels at the feet of the statue. Ajax (the upper part of his body and head are preserved, but his face is missing) reaches for Kassandra with his right hand. He is bearded, wears a low-

crested Corinthian helmet pushed back on his head, and has a himation slung over his right shoulder. The round shield on his left arm is shown in a three-quarter view from the inside, and is decorated with a four-pointed star. Behind him on the left, a female attendant or priestess (upper part of the body and head preserved) stands to the right. Dressed in a chiton and wearing a disk earring, she has her hair tied up in a *krobylos* and carries on her head a chest decorated with a red rosette and tendrils.

AIAS (retrograde) is written to the right of his helmet.

KA[SSANΔPA] is written starting at the right of Ajax's helmet and continuing above Kassandra.

AΘENA is between the heads of the two Athenas.

The inscription MENE [LAOS] behind Athena's head indicates his presence.

A group of three letters on the neck (E the last at right) is near the wreath between a satyr and a maenad on A.

ATTRIBUTION AND DATE Attributed to Polygnotos by J. R. Guy. Circa 440–435 B.C.

DIMENSIONS AND CONDITION Height 28.8 cm; height of figural scene on neck 9 cm; diam. of rim 47.7 cm (outside); diam of rim 39 cm (inside); thickness (body wall) 1.1 cm. Mended from fragments. Rim worn and abraded in various places. Misfired at the right end of side A.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: vine and berry clusters in ivy wreath, flames of maenad's torches on side B, leaves on Kassandra's headband, inscriptions. White: wreaths on satyrs, rosettes on box. Dilute black: interior details of torches, thyrsi, border of himation, spots on leopard skin, pattern (wreath?) on fallen amphora, hair of Palladion, details on the helmet of Athena, anatomical details, helmet of Ajax. The hair of Athena is rendered with relief dots on black background.

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Cesare, *Le statue in immagine: Studi sulle raffigurazioni di statue nella pittura vascolare greca* (Roma, 1997), p. 232, no. 40, p. 281, no. 359; Mangold, *Kassandra in Athen*, pp. 56, 173, no. II 64; Gaunt, "Attic Volute Krater," p. 390, cat. no. 16; G. Hedreen, *Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art* (Ann Arbor, 2001), p. 26, note 16, p. 51, note 94; M. Recke, *Gewalt und Leid: Das Bild des Krieges bei den Athenern im 6. und 5. Jh. v. Chr.* (Istanbul, 2002), p. 29, pl. 16 b–c; McNiven, "Things to Which We Give Service," p. 307; F. Hölscher, "Gods and Statues—An Approach to Archaistic Images in the Fifth Century BCE," in *Divine Images and Human Imaginations in Ancient Greece and Rome*, ed. J. Mylonopoulos (Leiden, 2010), p. 116, no. 41; Lindblom, "Take a Walk," pp. 14–17, 56, 59, 79, 80, 84, 89, 90, 97, 99, 104, 118, 121, 151, 177, cat. no. 119, figs. 119a–b; Tzachou-Alexandri, "Κασσάνδρα," p. 293, note 15, pp. 295–97; M. Gaifman, "Theologies of Statues in Classical Greek Art," in *Theologies of Ancient Greek Religion*, ed. E. Eidinow, J. Kindt, and R. Osborne (Cambridge, 2016), p. 259, fig. II.4; G. Hedreen, "Unframing the Representation: The Frontal Face in Athenian Vase-Painting," in *The Frame in Classical Art: A Cultural History*, ed. V. Platt and M. Squire (Cambridge, 2017), pp. 154–87, 163, note 17; É. Prioux and P. Linant de Bellefonds, *Voir les mythes: Poésie hellénistique et arts figurés* (Paris, 2017), pp. 115–16, fig. 5.

LOAN Los Angeles, Loyola Marymount University, *Painting on Vases in Ancient Greece*, March 20–April 22, 1979.

COMPARANDA For Polygnotos, see *ARV*² 1027–33, 1678–79, 1707; *Paralipomena* 442; Matheson, *Polygnotos*; *Agora* 30, pp. 117–19; Gaunt, "Attic Volute Krater," pp. 265–80; O. Tzachou-Alexandri, "A Kalpis from Piraeus Street by Polygnotos," *BSA* 97 (2002): 300–303; Tzachou-Alexandri, "Κασσάνδρα," pp. 294–95.

For the shape of the krater, cf. the volute-krater by Polygnotos in Bologna, Museo Civico Archeologico 16557 (Pell. 275) (*ARV*² 1029.18; *Beazley Addenda*² 317; *CVA* Bologna 4 [Italy 27], pls. 59, 67, 68.8–10).

For the presence of both Athena and the Palladion, and a fleeing female with a chest over her head, cf. an amphora by the Group of Polygnotos in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 (*ARV*² 1058.14; *Beazley Addenda*² 323; Matheson, *Polygnotos*, p. 472, cat. no. PGU 133).

For the subject depicted by Polygnotos and his circle, cf. a hydria by Polygnotos in Athens, National Museum 14983 (*ARV*² 1032.60; Matheson, *Polygnotos*, p. 360, no.

P65, pl. 58); a kalpis by Polygnotos in Athens, National Museum 30116 (Tzachou-Alexandri, “Κασσάνδραν,” pp. 289–302, figs. 1–4); a Nolan amphora by a painter from the Circle of Polygnotos in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 (supra). The scene of Ajax dragging Cassandra from Athena’s statue at the sack of Troy appeared in Attic vase-painting during the second quarter of the sixth century B.C. and became popular around the time of the Ionian Revolt and the Persian Wars. The placement of Cassandra in the middle of the scene, between Athena and Ajax, is typical, especially for the late Archaic period; cf. the Oltos cup in Malibu, J. Paul Getty Museum 80.AE.154 (BAPD 16776; Tzachou-Alexandri, “Κασσάνδραν,” p. 296); a hydria by the Kleophrades Painter in Naples, Museo Archeologico Nazionale 81669 (ARV² 189.74; *Paralipomena* 341; Beazley Addenda² 189; BAPD 201724; Mangold, *Cassandra in Athen*, fig. 64).

For Ajax and Cassandra, see J. Davreux, *La légende de la prophétesse Cassandre* (Liège, 1942); G. Schneider Herrmann, “Raub der Cassandra,” BABesch 41 (1966): 28–33; F. Brommer, *Vasenlisten zur griechischen Heldenage*, 3rd ed. (Marburg, 1973), pp. 382–86; Moret, *Ilioupersis*, pp. 11–27; O. Toucheufu, in LIMC, vol. 1 (1981), pt. 1, pp. 336–51, s.v. “Aias II”; B. Cohen, “The Anatomy of Cassandra’s Rape: Female Nudity Comes of Age in Greek Art,” *Source: Notes in the History of Art* 12, no. 2 (1993): 37–46; J. B. Connolly, “Narrative and Image in Attic Vase-Painting: Ajax and Cassandra at the Trojan Palladion,” in *Narrative and Event in Ancient Art*, ed. P. J. Holliday (Cambridge, 1993), pp. 88–129; M. Papadakis, *Ilias- und Ilioupersisdarstellungen auf frühen rotfigurigen Vasen* (Frankfurt am Main, 1994), pp. 145–47; H. Jackson, “A Black-Figure Neck-Amphora in Melbourne: The Nudity of Cassandra,” *Mediterranean Archaeology: Australian and New Zealand Journal for the Archaeology of the Mediterranean World* 9–10 (1996–97): 53–75; Oenbrink, *Bild im Bilde*, pp. 34–65, 393–94; Mangold, *Cassandra in Athen*, pp. 34–62; McNiven, “Things to Which We Give Service,” pp. 304–8; A. Oricchio, “Il mito di Aiace e Cassandra attraverso le immagini,” in *L’iconografia di Atena con elmo frigio in Italia meridionale: Atti della giornata di studi, Fisciano, 12 giugno 1998*, ed. L. Cerchiai (Loffredo, 2002), pp. 81–95; M. D. Stansbury-O’Donnell, “The Structural Differentiation of Pursuit Scenes,” in *Archaeology of Representations*, pp. 347–51; Tzachou-Alexandri, “Κασσάνδραν,” pp. 297–99; B. Kreuzer, “...εν Ἀθήναις δε γλαυκας ...”: Eulen in der Bilderwelt Athens,” *Jahreshefte des Österreichischen archäologischen Instituts in Wien* 72 (2010): 152–53; Heidi Mommsen, CVA Berlin, Antikensammlung 14 [Germany 94], pp. 29–30. See also A. Stefos, *O mythos tēs Kassandas stēn archaia*

hellēnikē grammateía (Athens, 1994); D. Giotopoulou, *He morfē tēs Kassandas stēn archaia hellēnikē kai neoellēnikē logotechnia* (Patras, 2012), available at <http://hdl.handle.net/10889/5541>. For Cassandra’s gendered role, see M. Dillon, “Kassandra: Mantic, Maenadic or Manic? Gender and the Nature of Prophetic Experience in Ancient Greece,” *Annual Conference Proceedings of the Australian Association for the Study of Religions* (Perth, 2009), 1–21. For the depictions of the Trojan war, see S. Woodford, *The Trojan War in Ancient Art* (New York, 1993); M. J. Anderson, *The Fall of Troy in Early Greek Poetry and Art* (Oxford, 1997). T. Zielinski, “De Aiakis Locrensis Fabula Sophoclea,” *Eos* 28 (1925): 37–49, relates the rape of Cassandra scenes with Sophokles’s tragedy *Aias Locros*. For Cassandra and Ajax in wall-painting, see *La tomba François di Vulci*, ed. F. Buranelli (Rome, 1987), p. 102, fig. 15, where the traditional statue of Athena has been replaced by an image of Aphrodite.

The available space indicates a symmetrical arrangement with three figures on each side of the Palladion. The inscription MENE [...] suggests that Menelaos and Helen completed the scene behind Athena. Both couples are found on an Apulian krater by the Ilioupersis Painter in London, British Museum F 160 (A. D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, vol. 1 [Oxford, 1978], p. 193.8; Toucheufu, “Aias II” (supra), pp. 343–44, no. 59).

For the identification of the fleeing female as a priestess, see T. B. L. Webster, *Monuments Illustrating Tragedy and Satyr Play*, 2nd ed. (London, 1967), pp. 146–47. For an identification as a servant, see Moret, *Ilioupersis*, pp. 22–23. For priestesses and priests in Greek art and the problems of their iconography, see J. B. Connolly, *Portrait of a Priestess: Women and Ritual in Ancient Greece* (Princeton, 2007); V. Pirenne-Delforge, in *Thesaurus Cultus et Rituum Antiquorum*, vol. 5 (Los Angeles, 2005), pp. 3–31, s.v. “Prêtres et prêtresses”; A. G. Mantis, “Provlēmata tēs eikonographias tōn hiereiōn kai tōn hiereiōn stēn archaia Hellēnikē technē” (Ph.D. diss., University of Thessaloniki, 1983). Mantis (pp. 24–28, 76) does not recognize as priestesses the women with sacrificial baskets or boxes and suggests that they are simply *kanephoroi* or maids. The mythical priestess of Athena in Troy is known as Theano, and she appears in several representations. For depictions of Theano, see Mantis (supra), pp. 72–80; Moret, *Ilioupersis*, index, s.v. “Théano”; A. Lezzi-Hafter, in LIMC, vol. 7 (1994), pt. 1, pp. 911–13, s.v. “Theano I.” For her presence at the rape of Cassandra, cf. another volute-krater by the Group of Polygnotos in Taranto, Museo Nazionale T II (Lezzi-Hafter, “Theano I” [supra], p. 912,

no. 7), in which Theano (inscribed) clutches the statue of Athena while sitting at its feet in the left part of the scene; a kalpis by Polygnotos in Athens, National Museum 30116 (Tzachou-Alexandri, “Κασσάνδρα,” pp. 289–302). The motif of the female fleeing to the left and looking back with an object on her head at the left side of the scene seems to be typical of the Polygnotan Group for the subject. In addition to the Getty krater, it is found on the krater in Taranto, Museo Nazionale TII (supra), where the woman is depicted behind Theano, and on the neck-amphora in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 (supra), where the woman has a footstool above her head.

For various types of boxes in antiquity, see E. Brümmer, “Griechische Truhenbehälter,” *JdI* 100 (1985): 1–168; F. Lissarrague, “Women, Boxes, Containers: Some Signs and Metaphors,” in *Pandora*, pp. 91–101.

The Palladion holds a principal role in the representation of the scene; see Toucheieu, “Aias II” (supra), pp. 336–51; Mangold, *Kassandra in Athen*, pp. 34–62. As a rule, it is depicted in the episode, and it is also mentioned by the literary sources (see Stefos, *O mythos tēs Kassandras* [supra]). For the Palladion, see K. Schauenburg, “Statuen auf Vasenbildern,” *JdI* 52 (1937): 30–75; E. Bielefeld, “Götterstatuen auf attischen Vasenbildern,” *Wissenschaftliche Zeitschrift der Ernst-Moritz-Arndt Universität Greifswald* 4 (1954–55): 379–403; J. Papadopoulos, *Xoana e Sphyrelata* (Rome, 1980); A. Donohue, *Xoana and the Origins of Greek Sculpture* (Atlanta, 1988); V. Manzelli, *La policromia nella statuaria greca arcaica* (Rome, 1994); De Cesare, *Le statue in immagine* (supra), passim; Oenbrink, *Bild im Bilde*, pp. 34–64; Hölscher, “Gods and Statues,” (supra), pp. 105–20.

Raised dots indicating curly hair is a technique found on a number of high-quality vases from the Late Archaic period and often on Euphronios’s works; see, for example, Athena on a calyx-krater once in New York, Collection of Leon Levy and Shelby White (*Euphronios der Maler*, pp. 106–13, no. 6); Athena on a fragment of a calyx-krater in Malibu, J. Paul Getty Museum 77.AE.86 (M. Robertson, “Euphronios at the Getty,” *GettyMusJ* 9 [1981]: 23–34, figs. 11–12; *Euphronios der Maler*, pp. 114–15, no. 7); Herakles on a fragment of a calyx-krater in Milan, Museo Archeologico, Civiche Raccolte Archeologiche e Numismatiche A 1810 (*Euphronios der Maler*, pp. 116–17, no. 8). For the technique of the added clay, see Cohen, “Added Clay and Gilding.”

For thiasos scenes, see entry no. 17 (81.AE.188.7). For satyrs, see also F. Brommer, *Satyroi* (Würzburg, 1937); F. Lissarrague, “Why Satyrs Are Good to Represent,” in *Nothing to Do with Dionysos?*, ed. J. J. Winkler and F. I. Zeitlin (Princeton, 1990), pp. 228–36; idem, “On the Wildness of Satyrs,” in *Masks of Dionysus*, pp. 207–20; J. M. Padgett, “Horse Men: Centaurs and Satyrs in Early Greek Art,” in Padgett, *Centaur’s Smile*, pp. 3–46; F. Lissarrague, “Vêtir ceux qui sont nus: Du côté des satyres,” in *Vêtements antiques: S’habiller, se déshabiller dans les mondes anciens*, ed. F. Gherchanoc and V. Huet (Paris, 2012), pp. 165–72; idem, *La cité des satyres: Une anthropologie ludique (Athènes, VI^e–V^e siècles avant J.-C.)* (Paris, 2013).

For maenads holding torches, cf. an amphora by Hermonax in Altenburg, Staatliches Lindenau-Museum 289 (*CVA Altenburg* 2 [Germany 18], pl. 45.2). See also R. Seaford, “Dionysus as Destroyer of the Household: Homer, Tragedy, and the Polis,” in *Masks of Dionysus*, pp. 127–28.

Plates 564–73

Accession Number 87.AE.93

PROVENANCE By 1986–87, Antike Kunst Palladien (Basel, Switzerland); 1987, sold to the J. Paul Getty Museum; according to Museum documentation at the time of acquisition, this vase is “ex Swiss Private collection,” but this information has not been verified.

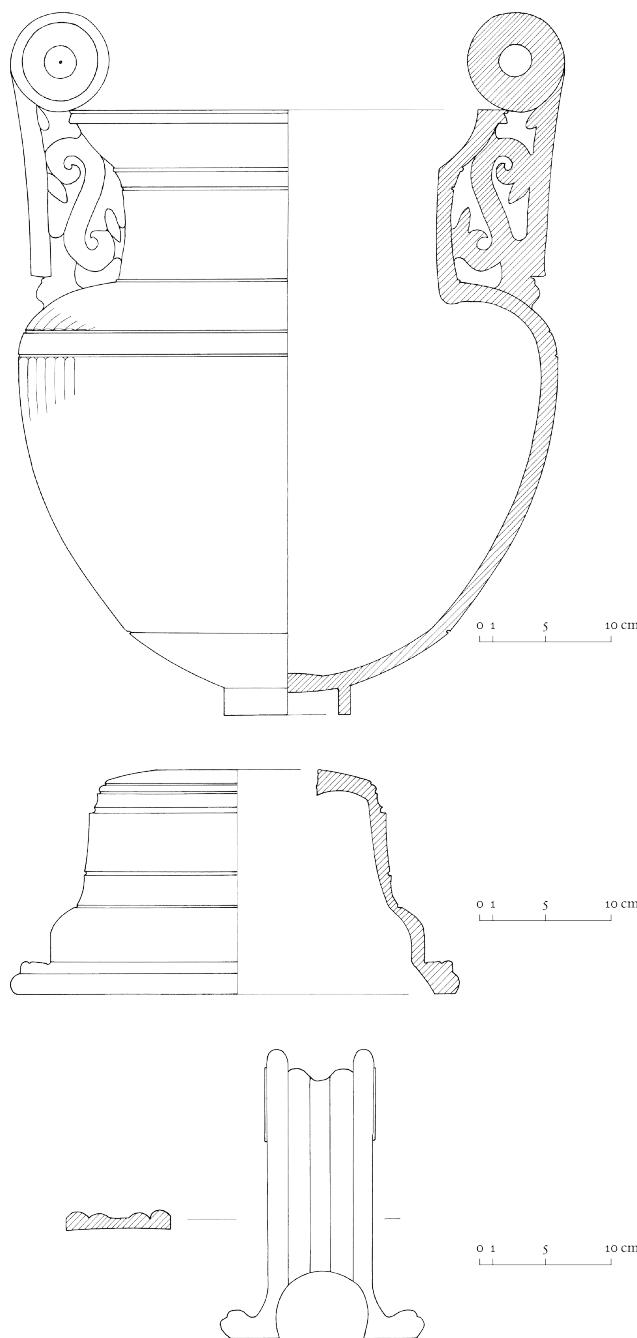
SHAPE AND ORNAMENT Top of rim is black. Outside of rim on A and B is decorated with an Ionic *kymation* above a double palmette and lotus chain with relief dots in the palmette hearts and between the spiraling tendrils on A and a larger upright palmette and lotus chain on B. An astragalos in relief runs along the molding between the rim and the neck on both sides. A “rope” pattern runs around the neck and body on both sides.

Upper neck. Zone of ivy vine in relief on A; myrtle wreath with berries between each pair of leaves on B.

Handles rise from the heads of four African men placed on the shoulder. Curling S-shaped scrolls with buds or leaves attached bridge the handles and the neck. The upper terminals of the volutes are masked with concave disks decorated with gilded frontal female heads in relief in the center; around the heads, a frame is formed by five encircled palmettes, each rendered with a raised heart. The roundels of the volutes of the handles are ringed by red chains of myrtle leaves with berries between each pair of leaves. The same leaf chain runs along the outer flanges of the handles. A reserved strip is visible on the sides of the handles.

The body, squat and round like a dinos, is black, and decorated with vertical ribbing with even arches at the top. A smooth band above the widest circumference interrupts the ribbing and is decorated with a wreath of olive leaves and fruits interspersed, rendered in clay relief; the ends of the wreath are twisted together in the center of side A, just below the principal figure scene. The ribbing on the body ends shortly above the base, below which is a notched ridge. The walls of the vase draw to a projecting ring instead of a foot, which was used to place the vessel securely upon its separate stand. The stand should originally have had a stem with an upper resting surface (now a modern reconstruction) for the rounded bottom of the vase. The stand is divided into two parts. The upper part is decorated with a short Ionic *kymation* set between

notched ridges. The figural scene is set between an Ionic *kymation* and a palmette and lotus chain; a notched ridge divides the two parts. A broad zone with long black-glaze tongues runs around the lower part of the stand. Ionic *kymation*; notched edge. Resting surface and underside of stand reserved.



SUBJECT Neck. A. Adonis and Aphrodite. The hero reclines facing left on a *klinē* covered with a fringed and elaborately embroidered blanket at the center of the scene. He is propped up on cushions, with a richly patterned himation draped over his lower body and legs; his upper body, nude, plump, and soft-looking, is missing the head, but his long hair can be seen in the curls running down over the left shoulder and breast; both his hands are raised to bind a fillet around his head. Eros crouches on the left end of the *klinē*, and offers Adonis some round objects rendered in relief (fruits?) with his right hand; he holds a plate in his left with similar objects (two, on each side of the plate, are rendered in relief, and the four in the middle as white dots). Eros is nude, with long, curly hair and a fillet around his head. A low table or footstool with two round objects (fruits?) lies in front of the *klinē*. At the left end of the scene, Aphrodite sits on a chest by the feet of Adonis, as two women (attendants?) stand behind her. The goddess, presented in three-quarter view, is dressed in a finely pleated, diaphanous chiton that slips off her left shoulder and an elaborately patterned himation that is wrapped around her legs. Her hair is pulled back in a chignon, and she wears bracelets and a necklace. She looks back to the standing women, which, combined with the gesture of her left hand, suggests that she is engaged in conversation. The woman directly behind the goddess raises her hands toward Aphrodite. She is dressed in a finely pleated, diaphanous chiton and a plain himation pulled up over her head. Like the goddess, she has her hair pulled back in a chignon, and she wears a bracelet, earrings, and a necklace, as well as a diadem adorned with leaves on her head. A third woman stands at the left end of the scene, facing right. She is dressed in a chiton similar to those of the other two, and has a plain mantle wrapped around her left arm and lower body. Her left foot rests atop a chest, and she looks in a mirror that she holds in her left hand; in her raised right hand she holds a string of beads, with which she prepares to adorn herself.

Another trio of women flanks the right side of Adonis's bed. A second goddess, most likely Persephone, is seated on a chest flanked by her companions. She wears a finely pleated, diaphanous chiton, which slips off her right shoulder, and an elaborately decorated himation around her legs. Persephone gestures with the mirror that she holds up in her right hand and faces left. She wears bracelets and earrings. Behind her, a companion stands facing left and leaning with her right arm on Persephone's shoulder. She, too, is dressed in a finely pleated diaphanous chiton, which slips off her right shoulder, but she has a plain himation. Her hair is tied back with a band, and she wears a bracelet, a necklace, and earrings. In front of

Persephone, a woman dances. She wears a chiton similar to those of the others, a necklace, earrings, and a diadem, and a long, richly patterned himation covers most of her body and the back of her head. Her hands appear to rest on her waist, and her head is presented in a three-quarter view as she looks back at Persephone.

B. Symposion. Three pairs of banqueters recline on three *klinai*. Each pair consists of a young, beardless man and an older, bearded one engaged in conversation. All six figures are rendered in similar poses, with their left elbows propped at the same angle on a cushion and their legs to the left. All the youths, the left figure in each pair, turn their heads to the right to look at their older partner. All the figures are partially nude, with their upper bodies exposed. They have a plain himation draped over their hips and legs and a fillet decorated with leaves encircling their heads. The bearded men on the left and right *klinai* have their right arms drawn back across their chests, and each holds a stemless drinking cup. The youth in the central pair has put down his lyre to play *kottabos* with the stemless cup he is holding by the handle with his right index finger. His companion offers him a long white fillet. The youths on the left and right *klinai* have three small balls of clay above the fingers of their right hands. The *klinai* are spread with gaily patterned cushions. Before each *klinē* is a low table laden with fruits and other assorted foods.

Top of base. Series of human and animal combats. A youth in a chlamys grasps a deer with long antlers by the muzzle and plunges his sword into its neck. He is flanked by scenes of griffins attacking Arimasps. The Arimasps at the right wears a chlamys, has a diadem adorned with leaves on his head, and is armed with a club in his right hand. The Arimasps at the left is dressed in Eastern costume and has a sword in his raised right hand. His shield lies on the ground between his legs.

Beyond the right pair, a youth, perhaps Theseus, wrestles with a bull, forcing it down on its knees. A mantle slips off his body, and a baldric crosses his chest diagonally.

Farther right, two youths and a hunting dog pursue a hare by a tree. Each wears a chlamys, and the one on the right has a pilos on his head and a *lagobolon* (throwing stick used for hunting hares) in his left hand. The head of the youth at left is partially lost. His chlamys is wrapped around his left hand, and he has a spear in his outstretched right hand.

Around the base. Dionysiac scene. In the center Dionysos reclines on a *klinē* covered with an elaborately decorated blanket. Like Adonis on the neck of side A, he props

himself up on a cushion and has a richly patterned himation wrapped around his lower body and legs. His long, curly hair is encircled with a fillet, and he holds a kantharos in his outstretched right hand. Eros stands at the left, holding torches and looking back to a pair of males who seem to approach the god rapidly, arm in arm in the manner of *komasts*. The leader is young and beardless, and looks back at his companion, who is older and bearded. The leader wears a mantle that hangs from his right shoulder and left knee. He has long, curly hair, with a long fillet tied around it, and in his left hand he holds a lyre. His companion is dressed in an *ependytes*, a knee-length garment, elaborately decorated with crosses and chevrons and a schematic version of a sea-monster border around the neck and lower border. A himation hangs from his shoulders. His long, curly hair is bound with a long fillet, and he carries a torch in his right hand.

Five satyrs and four maenads complete the scene around the gods. Silenos, depicted aged and with a hairy body, plays an aulos and follows the two revelers. Behind him, a maenad dances to the right in ecstasy, her head thrown back and her drapery swirling around her. She carries a thyrsos and a grapevine with two clusters in her left hand and a large *tympanon* in the right. She wears a belted peplos patterned around the neck and a himation over her left arm. It has slipped off her right shoulder and blows back as if it were an extension of her hair. A bracelet decorates her right arm.

Behind her, two satyrs with animal skins hanging from their shoulders converge on a maenad. The one at the left threatens the maenad with a thyrsos that he holds like a spear in his extended right hand. She defends herself with a thyrsos that she holds up in her right hand. She wears a belted peplos patterned around the neck, an animal skin hangs from her shoulders, and a leafed diadem sits around her head. The satyr at right reaches down for the hare that runs in front of him.

Behind the left satyr, a maenad runs right, looking back and holding a plate in her left hand and a thyrsos in the right. She wears a belted peplos that is patterned around the neck, her hair is tied in a *krobylos*, and she has bracelets on both arms. The dancing satyr behind her has an animal skin over his shoulders, holds a white *keras* (horn) in his left hand, and extends his right arm.

The final group consists of two maenads dancing ecstatically who flank a satyr. The maenads, with heads thrown back, wear belted peplois patterned around the neck, and both have bracelets on their arms. The maenad

on the right holds a himation behind her; the one at the left carries a thyrsos in her left hand. Between them, a satyr with a white animal skin draped from his shoulders moves to right, looking back at the maenad behind him. He is bearded and balances a *tympanon* in his left hand.

ATTRIBUTION AND DATE Attributed to the vase-painters M1 (neck) and M2 (stand), formerly known as one vase painter, the Meleager Painter, by K. Kathariou. Circa 400–390 B.C.

DIMENSIONS AND CONDITION Krater: Height to top of volutes 53.5 cm; height to rim 45.6 cm; diam. of rim 31.5 cm (outside); diam. of rim 28 cm (inside); diam. of body 40 cm; diam. of foot 9.5 cm.

Stand: Height without modern stem 16.2 cm; height with stem 30.4 cm; diam. 34.2 cm. Approximate capacity to rim is 22.228 liters. Krater reconstructed from fragments (around fifty), with small areas missing and filled in with plaster; head of Adonis missing. Chips missing and black gloss cracked on the ribs of the body. There is gilding missing from added-clay details in the red-figure scenes, from the hair of the African heads, and from the female heads on the handles. Several clay-relief berries from the olive wreath are lost. Stem and part of top of stand lost and recently restored. Red and greenish misfiring on stand. Nicks and scratches. Chips missing in several areas. Abraded in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour for the figures on the neck and the stand. Accessory color. Red: berries rendered by relief dots. White: eyes and lips of Africans' heads; fillet held by man in the symposium scene; Eros (on stand); hairy body, hair, and beard of Silenos; animal skin of satyr on stand; cornucopia (*keras*). Gilding: dots on the palmette chains on the neck; heads in the disks of the volutes; hair on the Africans' heads; leaves of the olive wreath on the body; bracelets, earrings, and necklaces on the figures; knobs on mirrors. Dilute glaze: animal skins, hare, *krobylos* of maenad with plate on the stand.

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Surveys in the Classics 22 (Oxford and New York, 1991), p. 48, fig. 22; I. Vallera-Rickerson and M. Korma, “Merika hellēnika ekthemata tou Mouseiou Getty,” *Archaiologia* 43 (1992): 86, fig. 12; M. Soeldner, “Statuenbasen? Die ‘flachen Basen’ Motivgeschichte und Problematik eines Bildelements in der unteritalischen Vasenmalerei,” *JdI* 108 (1993): 282, no. 179; *CAH*, plates to vols. 5 and 6 (1994), p. 40, fig. 45; *Enciclopedia dell’arte antica, classica e orientale*, supplement I2.1 (1994), s.v. “Vasi, Attici,” p. 559, fig. 618, entry by P. E. Arias; E. Manakidou, “Istorēmena Yphasmata: Mia katēgoria mikrographikōn parastaseōn panō se attika angeia,” in *Athenian Potters and Painters*, vol. 1, p. 302, no. 5; B. Rückert, *CVA Tübingen* 7 (Germany 69), p. 38; *Masterpieces of the J. Paul Getty Museum: Antiquities* (Los Angeles, 1997), p. 52, entry by E. Towne Markus; *Getty Handbook of the Collection*, 4th ed., p. 49; E. Walter-Karydi, *The Greek House: The Rise of Noble Houses in Late Classical Times* (Athens, 1998), pp. 72, 76, 77, fig. 57; M. Vickers, *Images on Textiles: The Weave of Fifth-Century Athenian Art and Society*, *Xenia: Konstanzer althistorische Vorträge und Forschungen* 42 (Konstanz, 1999), pp. 23, 42, note 41, fig. 8; Salapata, “Τριφίλητος Ἀδωνίς,” 31, 37, fig. 2; J. M. Barringer, *The Hunt in Ancient Greece* (Baltimore and London, 2001), p. 68, no. 121; J. Boardman, *The History of Greek Vases* (London, 2001), p. 165, fig. 193; *Getty Handbook of the Collection*, 6th ed., p. 52; Curti, *Pittore di Meleagro*, pp. 24–26, 40–44, 60, 77–78, 83, 86–91, 107, no. 2; Kathariou, *Ergastērio Z. tou Meleagrou*, pp. 7–9, 34, 36, 73, 75–77, 92, 94, 96, 97, 110, 112, 160, 162, 163, 166–68, 213, cat. no. MEL 12, pls. 4–6; *Getty Handbook of the Collection*, 7th ed., p. 81; Gaunt, “Attic Volute Krater,” pp. 307, 615; K. Hagemajer Allen, “Becoming the ‘Other’: Attitudes and Practices at Attic Cemeteries,” in *The Cultures within Ancient Greek Culture*, ed. C. Dougherty and L. Kurke (Cambridge, 2003), p. 230, fig. 29; N. Spivey and M. Squire, *Panorama of the Classical World* (London, 2004), pp. 252–53, fig. 394; M. Svoboda, “Decorative Gilding,” in *Colors of Clay*, p. 12, fig. 4; Cohen, “Added Clay and Gilding,” pp. 138–39, cat. no. 36, figs. 36.1–2; L. Todisco, “Un gruppo di vasi attici e il problema delle ‘special commission’ in Italia meridionale,” in *Pittura e ceramica figurata tra Grecia, Magna Grecia e Sicilia* (Bari, 2006), pp. 103–29, esp. p. 113, fig. 14 (this article originally appeared in *Mélanges de l’École française de Rome, Antiquité* II.2 [1998]); B. Barr-Sharrar, *The Derveni Krater: Masterpiece of Classical Greek Metalwork* (Princeton, 2008), pp. 80–83, figs. 74a–b; T. Mannack, “A Description,” in *Pronomos Vase*, p. 10; L. Burn, “The Contexts of the Production and Distribution of Athenian Painted Pottery around 400 BC,” in *Pronomos Vase*, pp. 19, 24; *Getty Handbook of the Antiquities Collection*, 2nd ed., pp. 76–77;

A. Lezzi-Hafter, “A Lazy Afternoon,” in *Approaching the Ancient Artifact: Representation, Narrative, and Function; A Festschrift in Honor of H. Alan Shapiro*, ed. A. Avramidou and D. Demetriou (Berlin and Boston, 2014), p. 336, note 8; J. Gaunt, “Toward the Derveni Krater: On the Rarity of Large Bronze Vessels of the Archaic and Classical Periods Bearing Large Figural Registers,” in *Artistry in Bronze: The Greeks and Their Legacy* (Los Angeles, 2017), fig. 26.6; W. Filser, *Die Elite Athens auf der attischen Luxuskeramik* (Berlin, Munich, and Boston, 2017), pp. 271–72, figs. 132a–c.

COMPARANDA For the Meleager Painter see *ARV*² 1408–15; *Beazley Addenda*² 187–88; *Paralipomena* 490; L. Talcott, B. Philippaki, G. R. Edwards, and V. R. Grace, *Small Objects from the Pnyx, Hesperia Supplement* 10 (Princeton, 1956), pp. 59–60; P. Corbett, “The Burgon and Blacas Tombs,” *JHS* 80 (1960): 59–60; I. McPhee, “Attic Vase-Painters of the Late 5th Century B.C.” (Ph.D. diss., University of Cincinnati, 1973), pp. 237–56; Robertson, *Art of Vase-Painting*, pp. 270–72; Kathariou, *Ergastērio Z. tou Meleagrou*, pp. 72–75, attributes the vases by the Meleager Painter to two separate vase-painters, M1 and M2; Curti, *Pittore di Meleagro*; Gaunt, “Attic Volute Krater,” pp. 330–31. Kathariou, *Ergastērio Z. tou Meleagrou*, p. 8, suggests that the figural decoration on our krater is done by two painters: M1 (neck) and M2 (stand). Curti, *Pittore di Meleagro*, also suggests two vase-painters and renders the neck to the Meleager Painter and the stand to the A 1 painter.

The vase is one of the latest preserved Attic volute-kraters. The combination of reeding and red-figure on the shape was never popular, and most known examples date to the late fifth and fourth centuries B.C. Cf. two examples, both earlier than the Getty krater: New York, Metropolitan Museum of Art 24.97.35 (G. M. A. Richter and L. Hall, *The Metropolitan Museum of Art: Red-Figured Athenian Vases* [New Haven, 1936], pp. 161–63, no. 128 [“Leucippid Painter”]); and Ferrara, Museo Nazionale di Spina T.135 A VP, inv. 5081, attributed to the Painter of Athens 12255 (*CVA Ferrara* 1 [Italy 37], pl. 13). The latter also comes from the workshop of the Meleager Painter and dates to only a little earlier than the Getty krater. On the technique and its relation to metallic vessels, see Schleiffenbaum, *Volutenkrater*, pp. 67, 73–80; N. Zimmermann, *Beziehungen zwischen Ton- und Metallgefäßen spätklassischer und frühhellenistischer Zeit* (Leidorf, 1998); M. C. Miller, *Athens and Persia in the Fifth Century BC: A Study in Cultural Receptivity* (Cambridge, 1997), pp. 145–52; Gaunt, “Attic Volute Krater,” pp. 306–20.

A chain of narrow, pointed leaves decorating shafts of handles is not common. Usually there is an ivy chain. For another example, cf. the volute-krater contemporary to ours, by the Pronomos Painter, in Naples, Museo Archeologico Nazionale 3240 (*ARV*² 1336.1; *Beazley Addenda*² 365–66; M. Tiverios, *Archaia Aggeia* [Athens, 1996], pp. 198–99, 333–35, figs. 181–82). Cf. also the wreath of olive leaves twisted in the center of the neck on the Pronomos krater to the wreath on the body of our krater. For myrtle as an ornament in Attic vase-painting, see E. Kunze-Götte, *Myrte als Attribut und Ornament auf attischen Vasen* (Kilchberg, 2006).

For the gilding technique, see Svoboda, “Decorative Gilding” (supra), pp. 11–12; Cohen, “Added Clay and Gilding,” pp. 106–17.

There are a number of similarities between the Getty krater and Apulian red-figure kraters—the gilded heads, the scrolls bridging the handles with the neck, and the heads of African men, which correspond to the swans often found at the handles on the Apulian vessels. See A. D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, 2 vols. (Oxford, 1978–82), *passim*.

For Attic pottery at the end of the fifth century B.C., see C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.: Les principales formes, évolution et production* (Paris, 1994), esp. pp. 27–30 for volute-kraters.

For Adonis, see B. Servais-Soyez, *LIMC*, vol. 1 (1981), pt. 1, pp. 222–29, s.v. “Adonis”; W. Burkert, *Greek Religion*, trans. from German by J. Raffan (Cambridge, Mass., 1985), pp. 176–77; Simms, “Foreign Religious Cults,” pp. 209–63; L. E. Roller, “Foreign Cults in Greek Vase Painting,” in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery: Copenhagen, August 31–September 4, 1987*, ed. J. Christiansen and T. Melander (Copenhagen, 1988), pp. 506–10, esp. 508–9 for the presence of Eros; Salapata, “Τριφίλητος Ἀδωνις,” pp. 34–36. See also E. Reiner, *Die Rituelle Totenkage der Griechen* (Stuttgart and Berlin, 1938), pp. 105–9; C. Weber-Lehmann, “Musik um Adonis: Beobachtungen zur Rechteckkithara auf apulischen Vasen,” in *Griechische Keramik im Kulturellen Kontext*, pp. 160–66.

Eros and Aphrodite are found in fourth-century representations of the gardens of Adonis; see Servais-Soyez, “Adonis” (supra), pp. 227–28. Adonis appears again with Eros and Aphrodite on a squat lekythos in New York, Metropolitan Museum of Art 22.39.26 (*ibid.*, pp. 227–28, no. 49) but in a very different scene. Adonis scenes are found primarily on shapes with special

relevance to women: hydriae, lekythoi, and a *lebes gamikos* (nuptial bowl).

For Dionysos in the works of the Meleager Painter and his circle, see Kathariou, *Ergastērio Z. tou Meleagrou*, pp. 27–36. This type of reclining Dionysos (same as Adonis on the neck) is found on works by the Dinos Painter and his group. Cf. a dinos by the Dinos Painter in Berlin, Staatliche Museen 2402 (*ARV*² 1152.3; Matheson, *Polygnotos*, p. 381, cat. no. D3, pl. 135); a pelike by the Somzée Painter in New York, Metropolitan Museum of Art 75.2.27 (*ARV*² 1159.2; J. Boardman, “Boy Meets Girl: An Iconographic Encounter,” in *Athenian Potters and Painters*, vol. 1, p. 261, fig. 2); a volute-krater by the Kadmos Painter in Ruvo, Museo Jatta 1093 (*ARV*² 1184.1; *Paralipomena* 460; *Beazley Addenda*² 340; H. Sichtermann, *Griechische Vasen in Unteritalien aus der Sammlung Jatta in Ruvo* [Tübingen, 1966], pls. 12–17); a volute-krater by Polion in Ferrara, Museo Nazionale di Spina 3033 (T 127 Valle Trebbia) (*ARV*² 1171.1; *Paralipomena* 959; *Beazley Addenda*² 338; F. Berti and P. G. Guzzo, *Spina: Storia di una città tra Greci ed Etruschi, Ferrara Castelli Estense* 26.9.1993–13.3.1994 [Ferrara, 1993], p. 283, cat. no. 230). For Dionysos depicted as a beardless youth, see Carpenter, *Dionysian Imagery in Fifth-Century Athens*, p. 92; A. Chatzidimitriou, “Red-Figured Chous with a Dionysian Scene from Argyroupoli, Athens,” in *Kerameōs Paides*, p. 118.

For the kantharos as an attribute of Dionysos, see Carpenter, *Dionysian Imagery in Archaic Greek Art*, pp. 1, 117–23; H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (Mainz, 1989), p. 91; G. Hedreen, *Silens in Attic Black-Figure Vase-Painting: Myth and Performance* (Ann Arbor, 1992), pp. 88–90; M. Tiverios, *Ampelou pais euphrōn oinos: Apo tēn eikonographia tēs ampelou kai tou oinou sta archaia hellēnika angeia* (Athens, 2002), pp. 10, 12.

For Dionysiac dance, see Schöne, *Thiasos*, pp. 111–15.

For Silenos, see E. Simon, in *LIMC*, vol. 8 (1997), pt. 1, pp. 1108–33, s.v. “Silenoi.” For the presence of Silenos, see also K. Schauenburg, “Silene beim Symposium,” *JdI* 88 (1973): 1–26.

The type of thyrsos with grapes hanging from it is found on other vases of this period and is considered an invention of the workshop of the Pronomos Painter. See Kathariou, *Ergastērio Z. tou Meleagrou*, p. 114, no. 115. Cf. a bell-krater by the Painter of London F 64 once in Basel, art market (*ARV*² 1420.8; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 263, no. LON II); a calyx-krater by the Painter of Montesarchio T. 121 in Paris, Louvre N 2821

(A. L. Millin, *Peintures des vases antiques*, vol. 1 [Paris, 1808–10], pl. 67; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 269, no. Mont 1); a bell-krater by the Painter of Naples 3245 once in New York, art market (*ARV²* 1439.2; Beazley Addenda² 377; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 271, no. NA 4); cf. also a bell-krater by the Meleager Painter in Bologna, Museo Civico 329 (*ARV²* 1410.21; Beazley Addenda² 374; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 217, no. MEL 39, pl. 16C). For the thyrsos, see entry no. 12 (81.AE.161).

For Eros in Dionysiac imagery, see V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (Mainz, 1994), pp. 49–53, 63–70.

On boxes, see E. Brümmer, “Griechische Truhenbehälter,” *JdI* 100 (1985): 1–168.

For typical poses of Aphrodite from the later fifth century onward, see L. Burn, *The Meidias Painter* (Oxford, 1987), pp. 26–30.

For elaborately patterned textiles, see Manakidou, “Istorēmena Yphasmata” (supra), pp. 297–308; I. Jenkins, “The Ambiguity of Greek Textiles,” *Arethusa* 18 (1985): 109–32. For *klinai* covered with textiles, see also Matheson, *Polygnotos*, pp. 153–54. See also Vickers, *Images on Textiles* (supra). For textile production, see M. Gleba and U. Mannerling, eds., *Textiles and Textile Production in Europe from Prehistory to AD 400* (Oxford, 2012); S. Spandidaki, *Textile Production in Classical Athens* (Oxford, 2016). See also M. Gleba, “Tracing Textile Cultures of Italy and Greece in the Early First Millennium BC,” *Antiquity* 91 (2017): 1205–22, doi:10.15184/aqy.2017.144.

For the symposium scene, cf. a column-krater by the Meleager Painter in Dublin, National Museum of Ireland 1880.507 (*ARV²* 1411.38; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 214, no. MEL 15, pl. 10A), where the poses of banqueters, the game of *kottabos*, and the patterned textiles on *klinai* provide parallels to the Getty vase.

The arrangement of the males (man–youth) on the *klinai* is typical for the subject. See P. Schmitt-Pantel, *La Cité au banquet* (Rome, 1992), pp. 17–32, esp. p. 22; J. Bremmer, “Adolescents, Symposium, and Pederasty,” in *Sympotica*, pp. 135–48.

For symposium iconography, see J.-M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VII^e au IV^e siècle av. J.-C.* (Rome, 1982); Lissarrague, *Greek Banquet*; T. Sini, “A Symposium Scene on an Attic Fourth-Century Calyx-Krater in St. Petersburg,” in *Greek*

Offerings: Essays on Greek Art in Honour of J. Boardman, ed. O. Palagia (Oxford, 1997), pp. 159–65; the series of articles in *Sympotica; In Vino Veritas*, ed. O. Murray and M. Tecușan (Oxford, 1995); K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, 2012); idem, “Primitive Life and the Construction of the Sympotic Past in Athenian Vase Painting,” *AJA* 113 (2009): pp. 3–26. For the subject in the late fifth to early fourth century B.C., see especially Kathariou, *Ergastērio Z. tou Meleagrou*, pp. 63–67. See also A. Schäfer, *Unterhaltung beim griechischen Symposion: Darbietungen, Spiele und Wettkämpfe von homerischer bis in spätklassische Zeit* (Mainz, 1997), pp. 91–96; P. Schmitt-Pantel, “Banquet et cité grecque,” *Mélanges de l’École française de Rome, Antiquité* 97 (1985): 135–58; F. Hobden, *The Symposium in Ancient Greek Society and Thought* (Cambridge, 2013); M. Wecowski, *The Rise of the Greek Aristocratic Banquet* (Oxford, 2014).

For the lyre behind the *klinē*, cf. the bell-krater by the Meleager Painter in Havana, Museo Nacional de Bellas Artes 189 (*ARV²* 1411.31, 1415; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 219, no. MEL 59); the bell-krater by the Painter of London F 64 once in London, art market (Kathariou, *Ergastērio Z. tou Meleagrou*, p. 263, no. LON 12).

For music at the symposium, see F. W. Hamdorf, “Musik und Symposion,” in *Kunst der Schale*, pp. 238–46; P. Jacquet-Rimassa, “Les représentations de la musique, divertissement du symposion grec, dans les céramiques attique et italiote,” *REA* 101 (1999): 37–63. See also N. Niddam and N. Strawczynski, “Objets identifiants: La lyre,” in *Griechische Keramik im Kulturellen Kontext*, pp. 157–59; Bundrick, *Music and Image*, pp. 14–18.

For *kottabos*, see B. Sparkes, “Kottabos: An Ancient After-Dinner Game,” *Archaeology* 13 (1960): 202–7; M. Vickers, “A Kottabos Cup in Oxford,” *AJA* 78 (1974): 158; S. Drougou, *Der attische Psykter* (Würzburg, 1975), pp. 32, 34, 85ff.; N. Hösch, “Das Kottabosspiel,” in *Kunst der Schale*, pp. 272–75; E. Csapo and M. C. Miller, “The Kottabos-Toast and an Inscribed Red-Figured Cup,” *Hesperia* 60 (1991): 367–82.

For *klinai* in symposia, see entry no. 21 (86.AE.203).

For wreaths on banqueters, see M. Blech, *Studien zum Kranz bei der Griechen* (Berlin, 1982), pp. 63–74; Lissarrague, *Greek Banquet*. See also L. Deubner, “Die Bedeutung des Kranzes im klassischen Altertum,” *Archiv für Religionswissenschaft* 30 (1933): 70–104; J. Klein, *Der Kranz bei den alten Griechen* (Günzburg, 1912).

Grypomachies with Orientals occasionally called Arimasps are a favorite subject on fourth-century Attic vases (see H. Metzger, *Les représentations dans la céramique attique du IV^e siècle* [Paris, 1951], pp. 327–32). For the mythical battle between Arimasps and griffins, known as early as the sixth century B.C. and especially from Aristeas of Prokonesos, see A. Ivantchik, “La datation du poème l’Arimaspée d’Aristéas de Proconnèse,” *L’Antiquité classique* 62 (1993): 35–67. The subject has been interpreted as a symbol of the struggle for immortality and is seen partly as an attempt to appeal to the tastes of the Northern peoples who bought the Kerch vases. See E. H. Loeb, “Arimaspians and Griffins on an Attic Lekanis at the Israel Museum,” *Israel Museum Journal* 5 (1986): 67–72; Paul-Zinserling, *Der Jena-Maler und sein Kreis* (supra), pp. 106–12; X. Gorbounova, in *LIMC*, vol. 8 (1997), pt. 1, pp. 529–34, s.v. “Arimaspoi”; M. Leventopoulou, in *LIMC*, vol. 8 (1997), pt. 1, pp. 609–11, nos. 1–8, s.v. “Gryps.” Cf. also the hydria with the battle of mounted Orientals and griffins in Thebes, Archaeological Museum 25544 (*CVA Thebes* 1 [Greece 6], pl. 78). For griffins, see A. M. Bisi, *Il grifone: Storia di un motivo iconografico nell’antico Oriente mediterraneo* (Rome, 1965); I. Flagge, *Untersuchungen zur Bedeutung des Greifen* (Sankt Augustin, 1975); C. Delplace, *Le Griffon de l’archaïsme à l’époque impériale: Étude iconographique et essai d’interprétation symbolique* (Rome, 1980); A. Dierichs, *Das Bild des Greifen in der frühgriechischen Flächenkunst* (Münster, 1981); C. D’Albiac, “The Griffin Combat Theme,” in *Ivory in Greece and the Eastern Mediterranean from the Bronze Age to the Hellenistic Period*, ed. J. L. Fitton (London, 1992), pp. 105–12; E. Akurgal, “Zur Entstehung des griechischen Greifenbildes,” in *Kotinos: Festschrift für Erika Simon*, ed. H. Froning, T. Hölscher, and H. Mielsch (Mainz am Rhein, 1992), pp. 33–52; A. Fariselli, “L’iconografia del grifone nello stile animalistico arcaico della Sicilia europea,” *Ocnuus: Quaderni della Scuola di specializzazione in archeologia (Bologna)* 3 (1995): 47–59. For the origin of the griffin from the skeletons of Protoceratops, see A. Mayor, *The First Fossil Hunters* (Princeton, 2002), pp. 15–53; D. Rusillo, review of *ibid.*, *AJA* 107 (2003): 293–95.

The two revelers approaching Dionysos on the stand have been identified as Apollo and Sabazios. See L. Burn, “A Dinoid Volute-Krater by the Meleager Painter: An Attic Vase in the South Italian Manner,” *Greek Vases in the Getty* 5, p. 123. For Sabazios, see E. Simon, *Opfernde Götter* (Berlin, 1953), pp. 79–87; Simms, “Foreign Religious Cults,” pp. 124–43; R. Gicheva, in *LIMC*, vol. 8 (1997), pt. 1, pp. 1069–71, s.v. “Sabazios.”

The introduction of Sabazios to Dionysos by Apollo is not

preserved in the literary sources, and no other depiction of it is known. Simms, “Foreign Religious Cults,” pp. 281–82, has reservations about Sabazios’s cult in Athens before the late fourth century B.C. Kathariou, *Ergastērio Z. tou Meleagrou*, pp. 28, 66, shows that the motif of the two figures leaning on each other is typical for the painter and his group. See also Curti, *Pittore di Meleagro*, pp. 86–87. Cf. a column-krater by the Meleager Painter, once art market (*ARV*² 1409.8 bis; *Paralipomena* 490; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 214, no. MEL 19); a calyx-krater by the Meleager Painter in Madrid, Museo Arqueológico Nacional 11012 (*ARV*² 1409.11; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 215, no. MEL 27); a calyx-krater by the Meleager Painter in Würzburg, Martin von Wagner Museum der Universität L. 523 (*ARV*² 1415.1; Beazley Addenda² 375; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 216, no. MEL 33); a cup by the Meleager Painter in London, British Museum E 129 (*ARV*² 1414.89; *Paralipomena* 490; Beazley Addenda² 375; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 227, no. MEL 127, figs. 33A, 44C, pls. 39B, 40). Cf. also the group of Dionysos and Ariadne on the reverse of the Pronomos vase (a volute-krater by the Pronomos Painter in Naples, Museo Archeologico Nazionale 81673, H3240; *ARV*² 1336.1, 1704; *Paralipomena* 480; Beazley Addenda² 365; *Pronomos Vase*). For the motif, see H. Speier, “Zweifiguren-Gruppen im fünften und vierten Jahrhundert vor Christus,” *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 47 (1932): 29–35; E. Schwinzer, *Schwebende Gruppen in der pompejanischen Wandmalerei* (Würzburg, 1979); E. Pochmarski, *Dionysische Gruppen: Eine typologische Untersuchung zur Geschichte des Stützmotivs* (Vienna, 1990).

Sabazios wears an *ependytes* (see M. Miller, “The Ependytes in Classical Athens,” *Hesperia* 58 [1989]: 313–29).

For the aulos, see K. Schlessinger, *The Greek Aulos* (Gröningen, 1970); A. Belis, “Auloi grecs du Musée du Louvre,” *BCH* 108 (1984): 111–22; D. Paquette, *L’instrument de musique dans la céramique de la Grèce antique*, Etudes d’organologie (Paris, 1984), pp. 23–59. For the role of musical instruments in Greek cult, see J. A. Haldane, “Musical Instruments in Greek Worship,” *Greece and Rome* 13 (1966): 98–107.

For hunting scenes, see D. B. Hull, *Hounds and Hunting in Ancient Greece* (Chicago, 1964), esp. pp. 59–75 for hare hunting; K. Schauenburg, *Jagddarstellungen in der griechischen Vasenmalerei* (Hamburg, 1969); Anderson, *Hunting*; N. Malagardis, “Images du monde rural attique à l’époque archaïque,” *Archaiologike Ephemeris* 127 (1988):

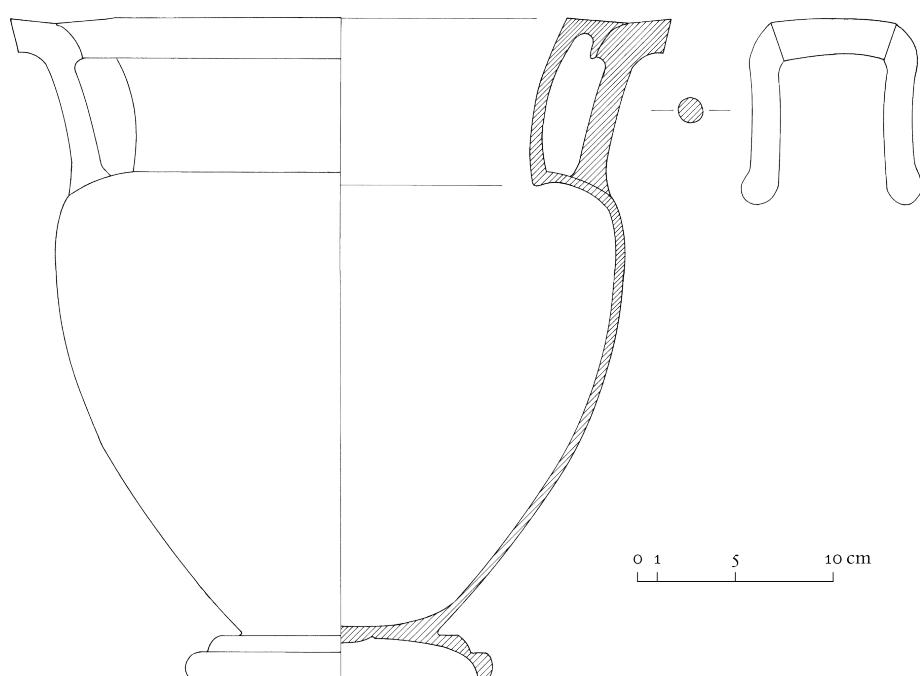
109–14. Hunters in rustic hats who were merely hunting for food were not popular subjects in vase-painting. See M. Pipili, “Wearing an Other Hat: Workmen in Town and Country,” in *Not the Classical Ideal*, pp. 164–66; J. Fornasier, *Jagddarstellungen des 6.–4. Jhs. v. Chr.: Eine ikonographische und ikonologische Analyse* (Münster, 2001). For hunting and hunters, see also J.-L. Durand and A. Schnapp, “Sacrificial Slaughter and Initiatory Hunt,” in

City of Images, pp. 53–70; J. M. Barringer, *The Hunt in Ancient Greece* (Baltimore and London, 2001).

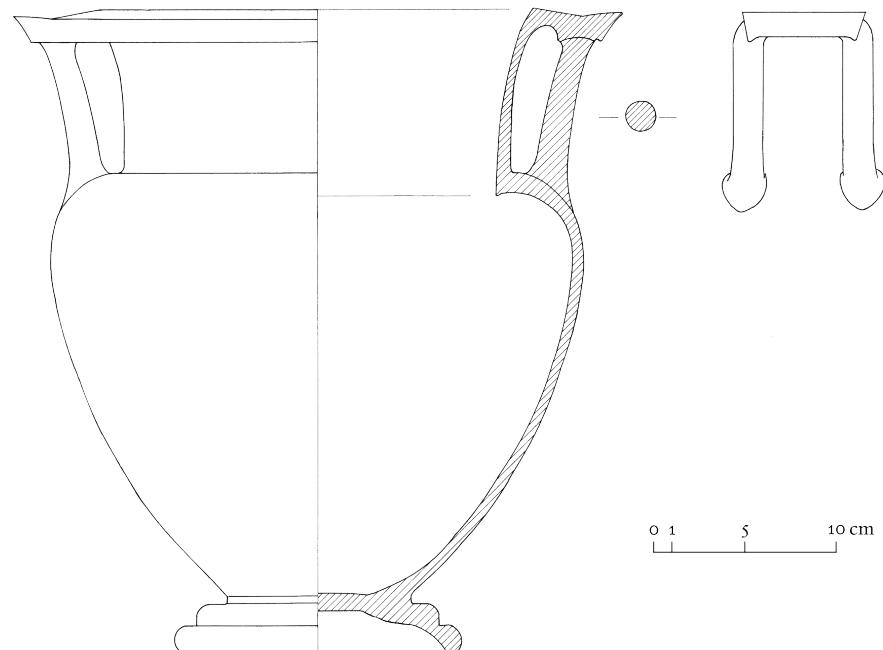
For representations of hares, see generally J. Leichtfried, *Der Hase in der antiken Kunst* (Graz, 1979).

For the *lagobolon*, see Anderson, *Hunting*, pp. 40, 41; O. Bingöl, “Thalia mit dem Lagobolon,” in *Festschrift für Jale İnan Armağani* (Istanbul, 1989), pp. 489–93.

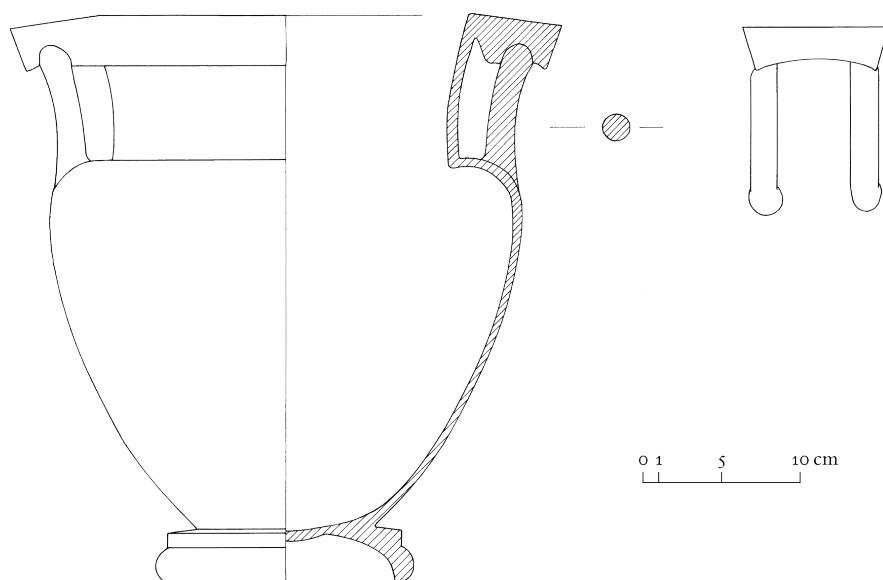
PROFILE DRAWINGS



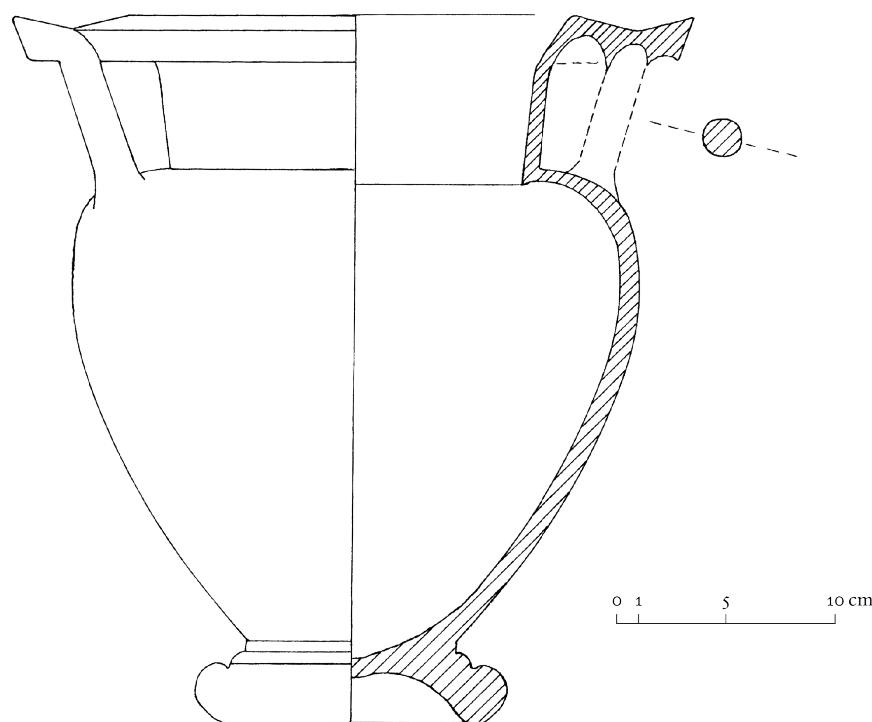
86.AE.205 (no. 1)



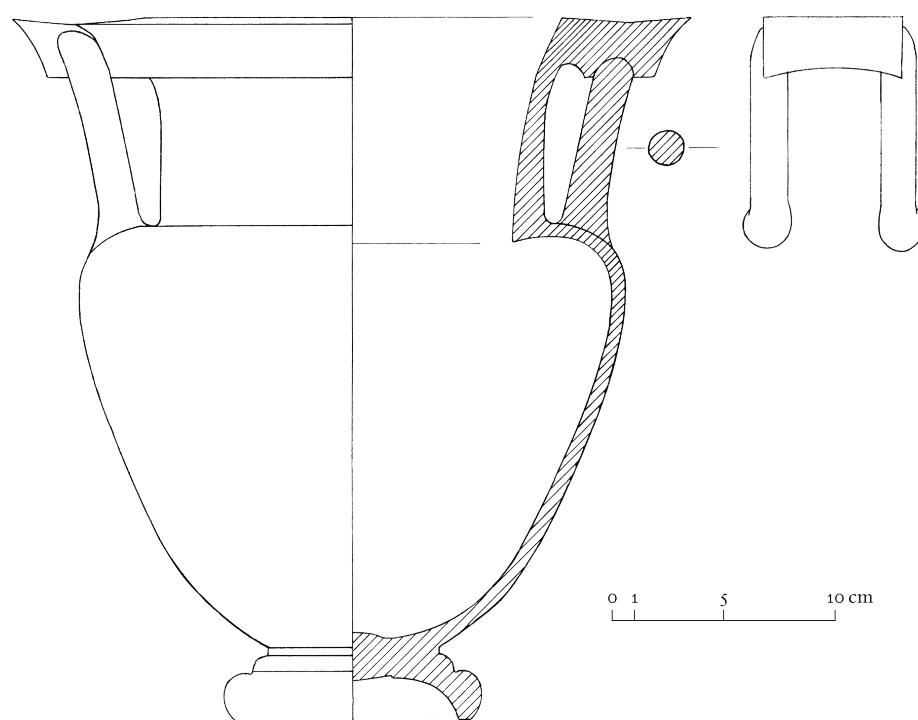
73.AE.135 (no. 2)



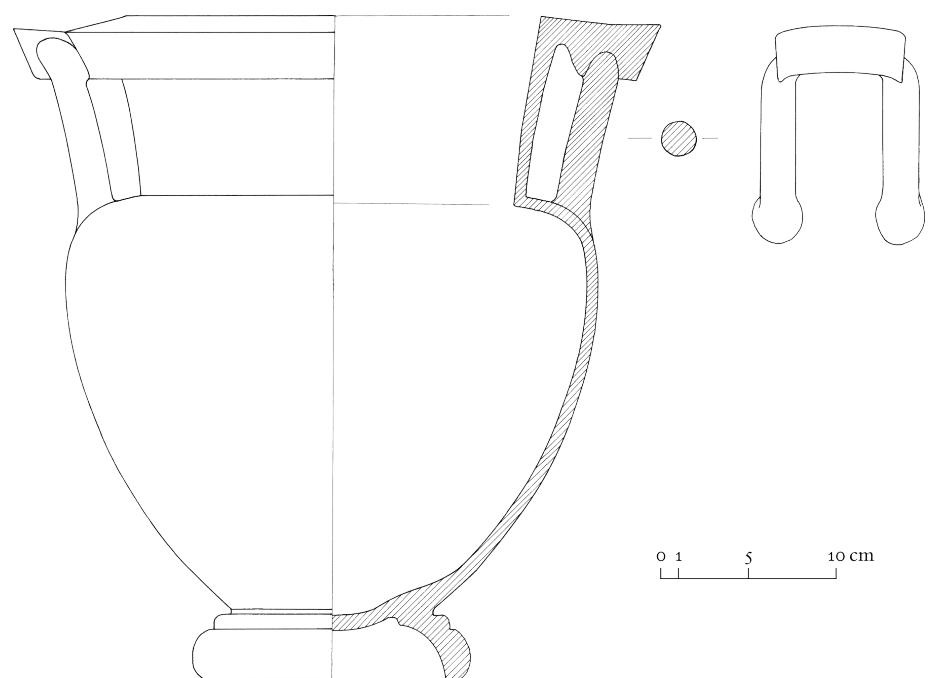
86.AE.206 (no. 5)



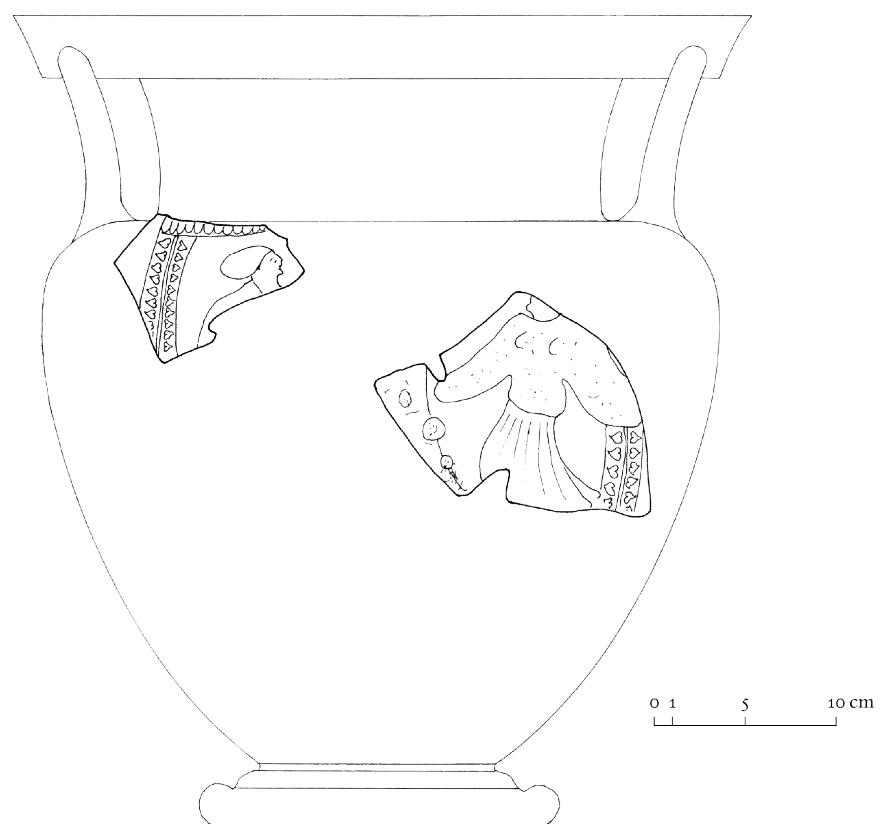
83.AE.252 (no. 6)



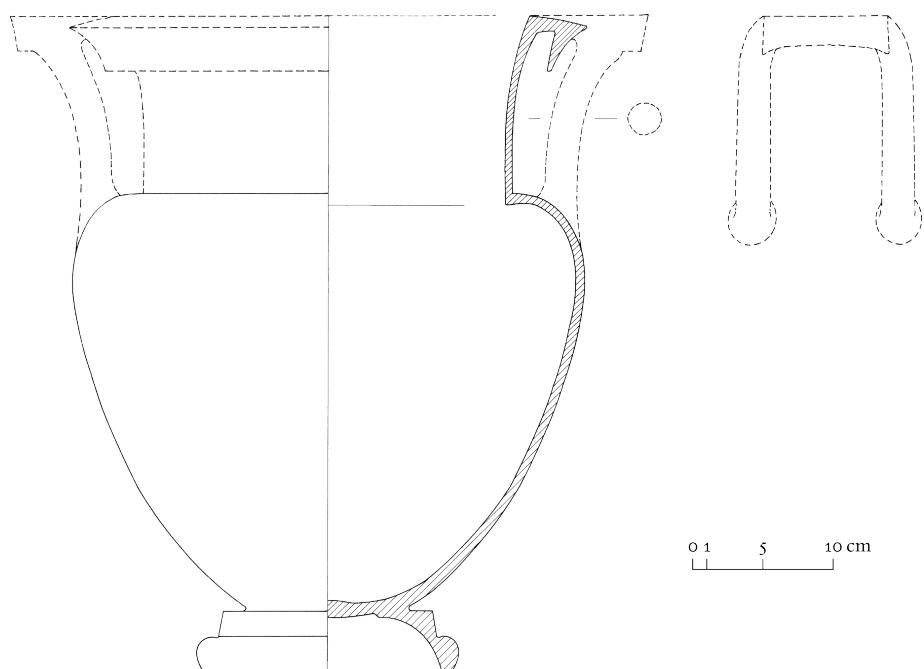
83.AE.255 (no. 7)



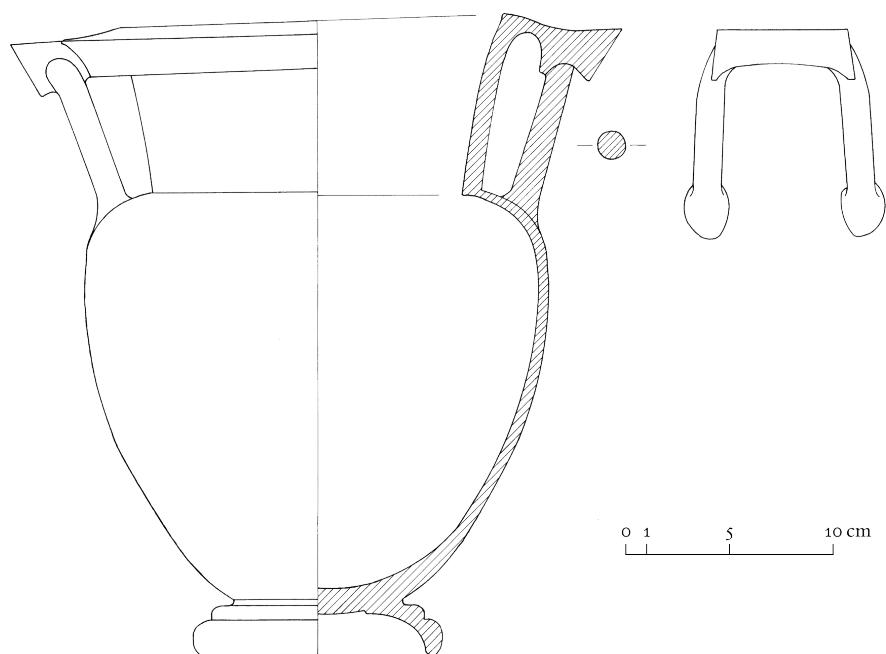
81.AE.37 (no. 9)



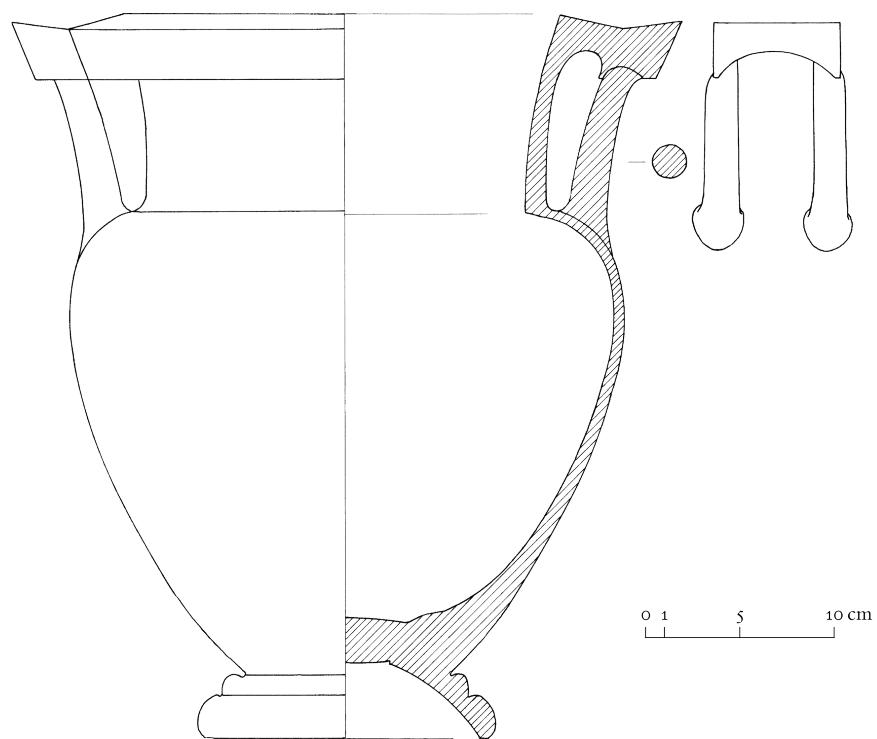
86.AE.208 (no. 10)



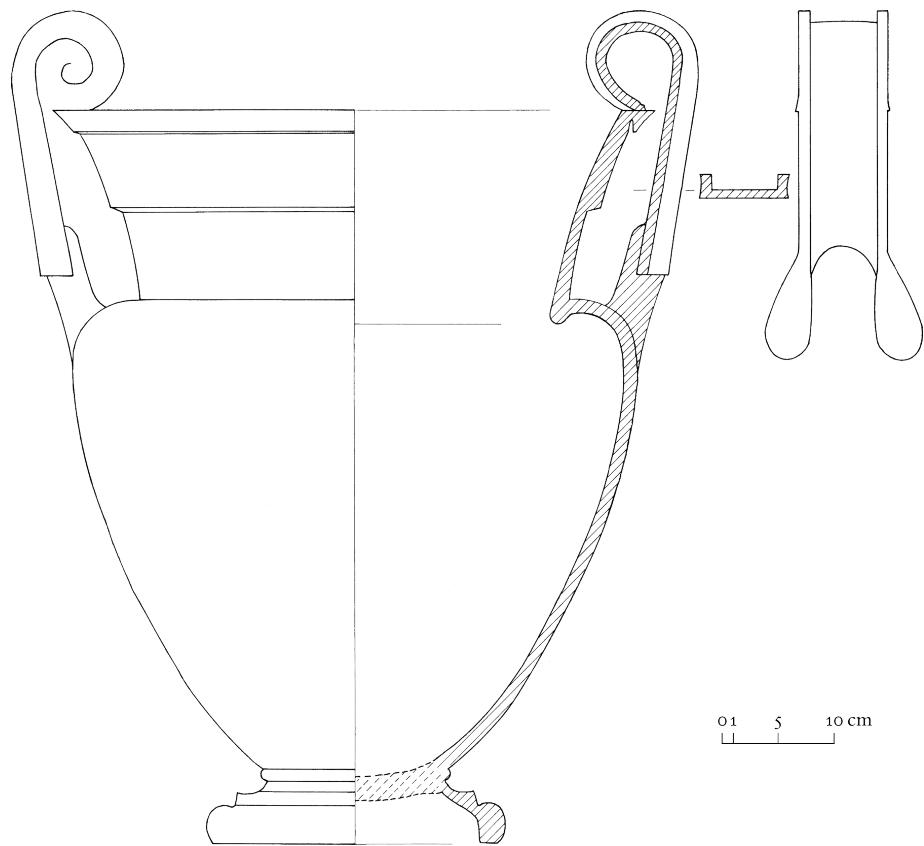
78.AE.380 (no. II)



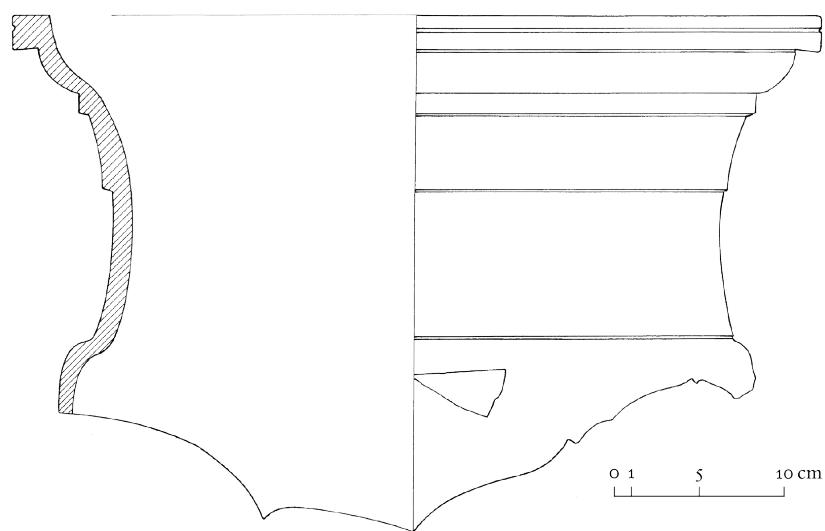
81.AE.161 (no. 12)



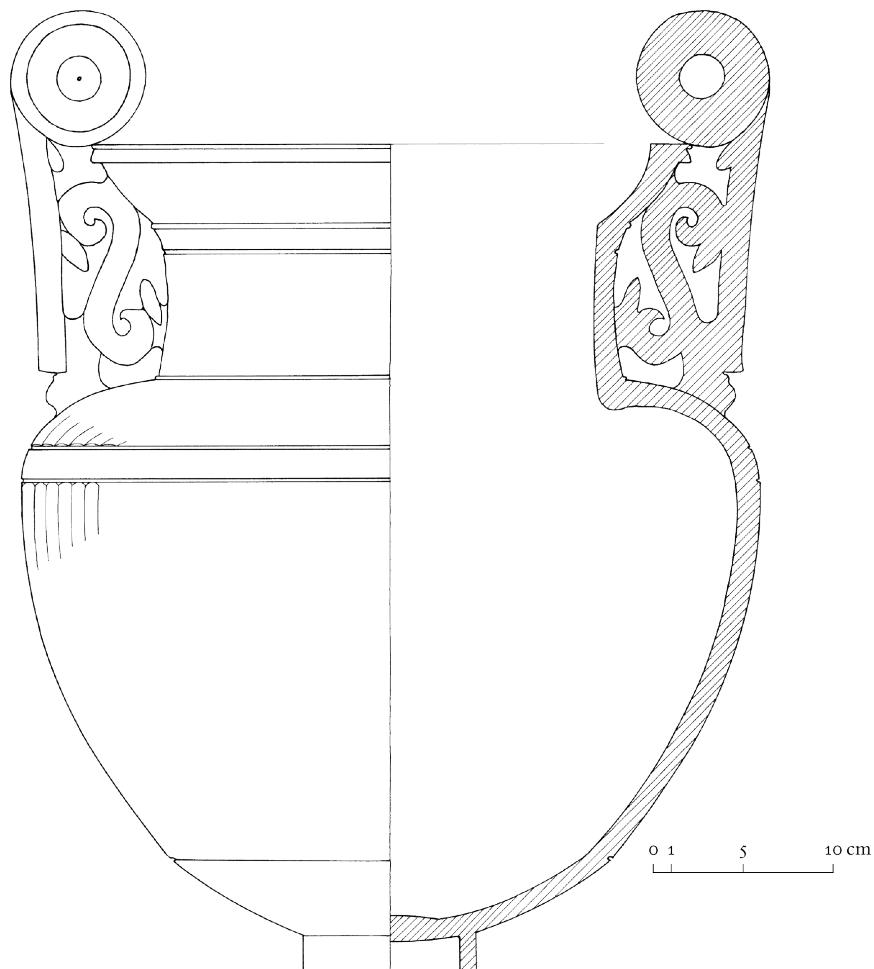
82.AE.143 (no. 13)



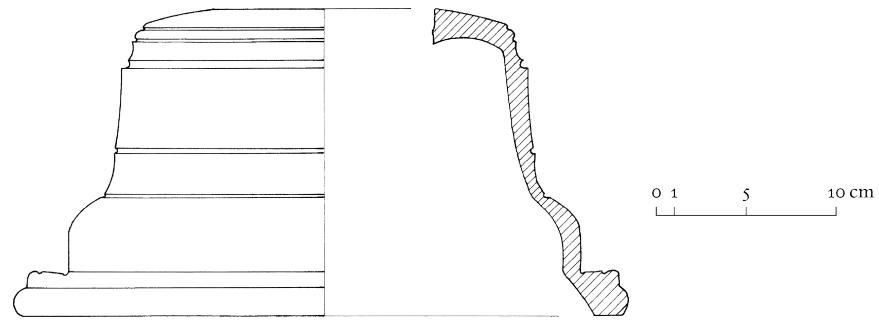
77.AE.11 (no. 19)



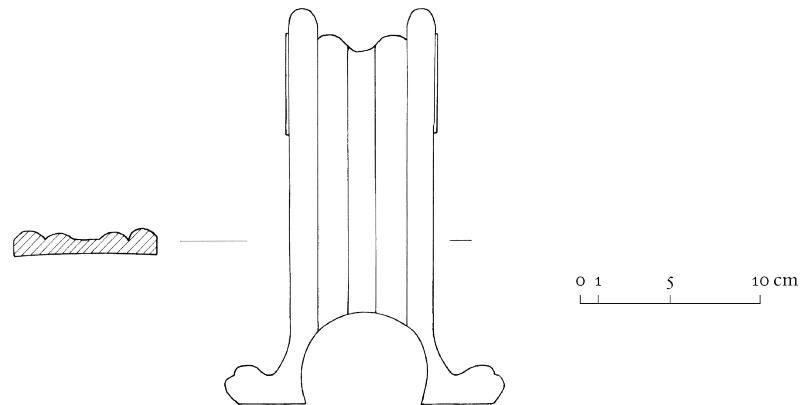
79.AE.198 (no. 23)



87.AE.93 (no. 24)



87.AE.93 (no. 24)



87.AE.93 (no. 24)

CONCORDANCE BETWEEN J. PAUL GETTY MUSEUM
ACCESSION NUMBERS, BAREISS COLLECTION NUMBERS,
AND CVA NUMBERS

J. Paul Getty Museum Accession Number	Bareiss Collection Number	CVA Number
73.AE.135		2
76.AE.131.10		22
79.AE.198		23
80.AE.138.13		18
81.AE.161		12
81.AE.188.7		17
81.AE.37		9
82.AE.143		13
83.AE.252		6
83.AE.255		7
83.AE.284.201		8
86.AE.202	39	20
86.AE.203	329	21
86.AE.204	312	14
86.AE.205	342	1
		16
		15
		II
		19
	379	10

J. Paul Getty Museum Accession Number	Bareiss Collection Number	CVA Number
	307 a and 307 b	3
86.AE.206	31	5
86.AE.207	253	4
87.AE.93		24

INDEX OF ATTRIBUTIONS TO PAINTERS, GROUPS, AND WORKSHOPS

Attribution	CVA Number	Plate Number	J. Paul Getty Museum Accession Number
Agrigento Painter	II	538–40	
Dokimasia Painter	4	524, 3–4	86.AE.207
Eucharides Painter, Near the	3	524, I–2	
Euthymides	17 *	548, I–2	81.AE.188.7
	18	548, 3–4	80.AE.138.13
Florence Painter or Workshop	12	541–43	81.AE.161
Geras Painter	7	531–32; 533, I–3	83.AE.255
Harrow Painter	9	534–36	81.AE.37
Kleophrades Painter	17 *	548, I–2	81.AE.188.7
	19	549–57	
	20	558, I–2	86.AE.202
London E 489, Painter of	13	544–46	82.AE.143
M1 and M2 (formerly known as the Meleager Painter)	24	564–73	87.AE.93
Myson	1	518–20	86.AE.205
	2	521–23	73.AE.135
Pan Painter	6	528–30	83.AE.252
Polygnotos	23	559–63	79.AE.198

* *Uncertain or shared attribution*

Attribution	CVA Number	Plate Number	J. Paul Getty Museum Accession Number
Triptolemos Painter	21	558, 3–4	86.AE.203
	8	533, 4–5	83.AE.284.201
Tyszkiewicz Painter	5	525–27	86.AE.206
Unattributed	14	547, 1–2	86.AE.204
	15	547, 3–4	
	16	547, 5–6	
	22	558, 5–6	76.AE.131.10
Undetermined Mannerists, Group of	10	537	

* *Uncertain or shared attribution*

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Ajax (Telamonian)	19	
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altar	6	83.AE.252
	9	81.AE.37
Amazons	19	
amphora	23	79.AE.198
animal skin	5	86.AE.206
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	23	79.AE.198
	24	87.AE.93
Aphrodite	24	87.AE.93
apples of the Hesperides	19	
archer	19	
Arimasp	24	87.AE.93
arrow	19	
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	23	79.AE.198
athlete	1	86.AE.205
	2	73.AE.135

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	20	86.AE.202
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	24	87.AE.93
diadem	23	79.AE.198
	24	87.AE.93
dinos	6	83.AE.252
Dionysos	3	
	10	

Subject	CVA Number	J. Paul Getty Museum Accession Number
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<i>ependytēs</i>	24	87.AE.93
<i>epipyron</i>	6	83.AE.252
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grapes	10	
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griffin	24	87.AE.93
<i>haltères</i>	1	86.AE.205
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	23	79.AE.198
Herakles	19	
herm	6	83.AE.252
	7	83.AE.255
	9	81.AE.37
himation	1	86.AE.205
	3	
	4	86.AE.207
	5	86.AE.206
	6	83.AE.252
	7	83.AE.255
	9	81.AE.37
	12	81.AE.161
	13	82.AE.143

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	23	79.AE.198
	24	87.AE.93
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	3	
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Hydra (Lernean)	19	
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	7	83.AE.255
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kentron	1	86.AE.205
	3	

Subject	CVA Number	J. Paul Getty Museum Accession Number
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	17	81.AE.188.7
<i>kylix</i>	6	83.AE.252
Ladon	19	
<i>lagobolon</i>	24	87.AE.93
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	12	81.AE.161
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	23	79.AE.198
	24	87.AE.93
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	12	81.AE.161
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Subject	CVA Number	J. Paul Getty Museum Accession Number
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	24	87.AE.93
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Nereus	19	
Oedipus	13	82.AE.143
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Orthros	19	
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	II	
	13	82.AE.143
	23	79.AE.198
strigil	I	86.AE.205
	12	81.AE.161
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	24	87.AE.93
symposion	21	86.AE.203
	24	87.AE.93
table	10	
	24	87.AE.93
<i>thakos</i>	19	
Theseus	24	87.AE.93
Thetis	19	
thiasos	23	79.AE.198
thyrsos	5	86.AE.206
	12	81.AE.161
	23	79.AE.198
	24	87.AE.93
torch	II	
	19	

Subject	CVA Number	J. Paul Getty Museum Accession Number
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	24	87.AE.93
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	24	87.AE.93
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<i>tympanon</i>	24	87.AE.93
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	II	
	17	81.AE.188.7
	21	86.AE.203
<i>xoanon</i>	10	
Zeus	4	86.AE.207
	5	86.AE.206

PLATES



1



2

86.AE.205



1



2



3

86.AE.205

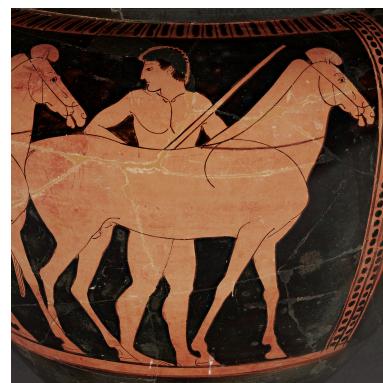
U.S.A. 2070



1



2



3



4

86.AE.205



1



2

73.AE.135

U.S.A. 2072



1

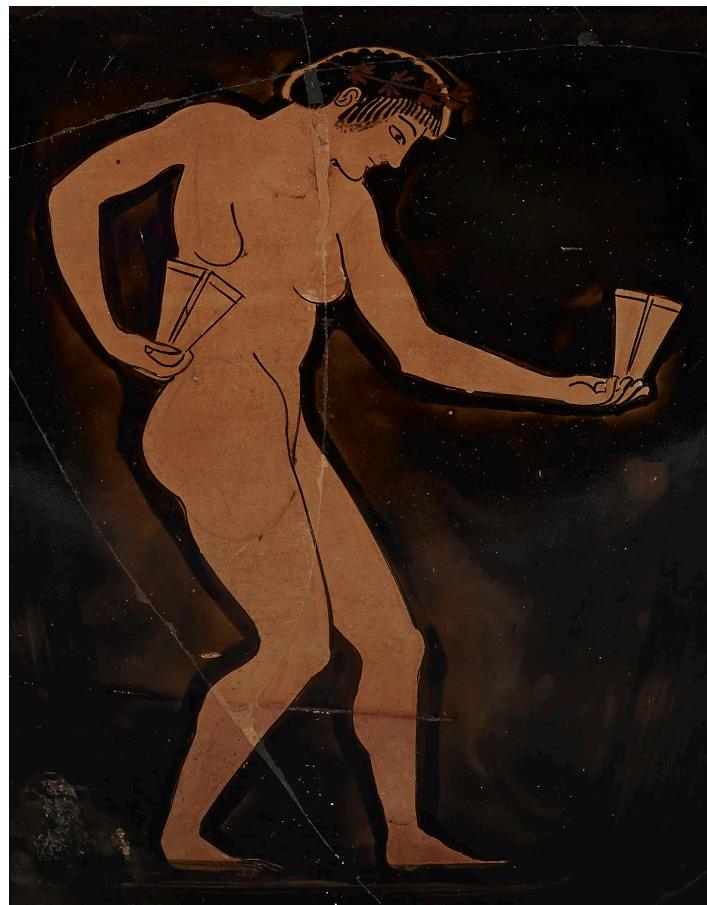


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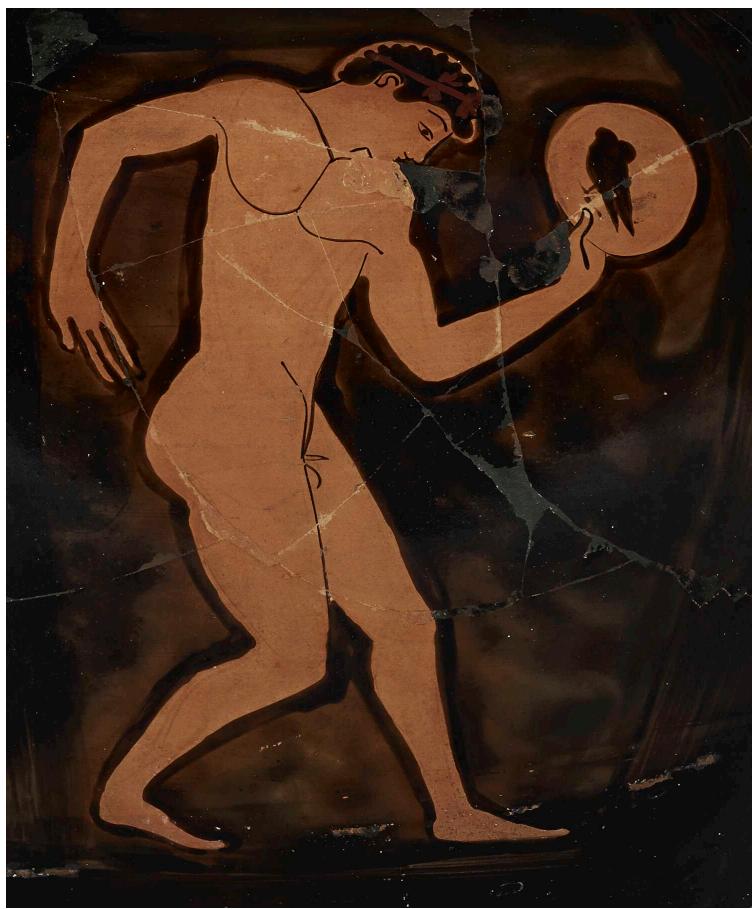


3

73.AE.135



1



2

73.AE.135



3



1



2

86.AE.211.1–2



3



4

86.AE.207



1



2

86.AE.206

U.S.A. 2076



1



2



3

86.AE.206



1



2

86.AE.206

U.S.A. 2078



1



2

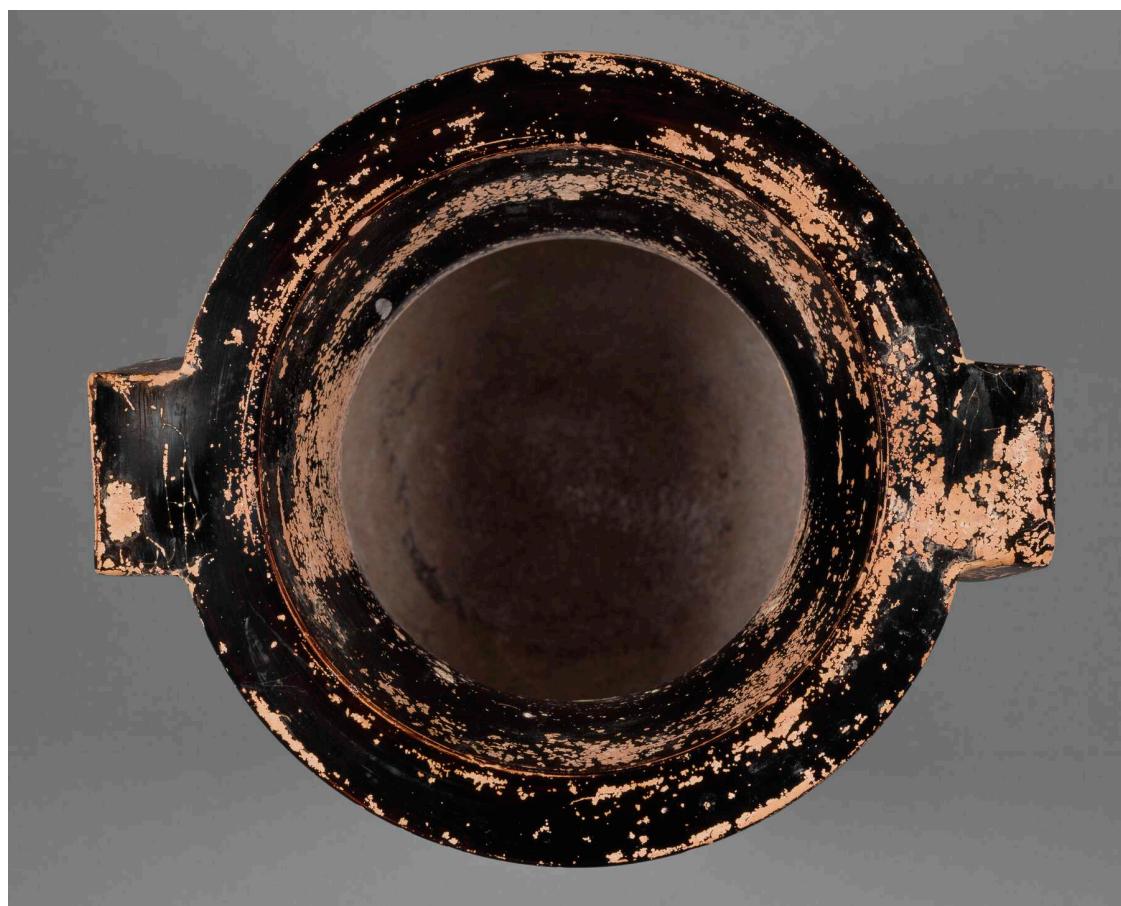
83.AE.252



1



2



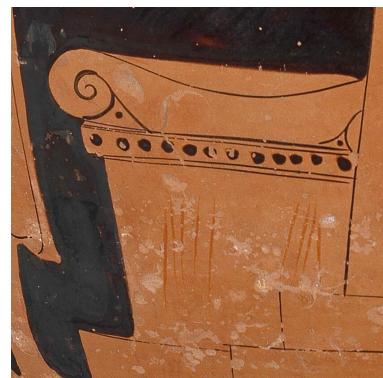
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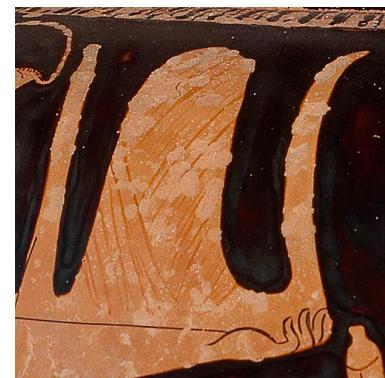
U.S.A. 2080



1



2



3



4

83.AE.252



1



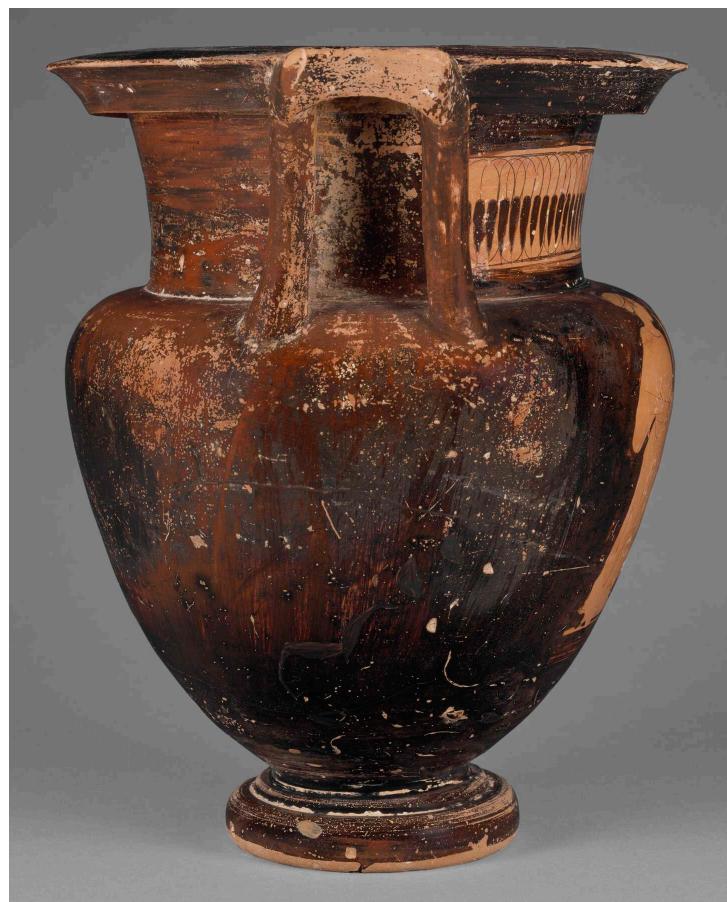
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83.AE.255

U.S.A. 2082



1



2



3

83.AE.255



1



3



2

83.AE.255



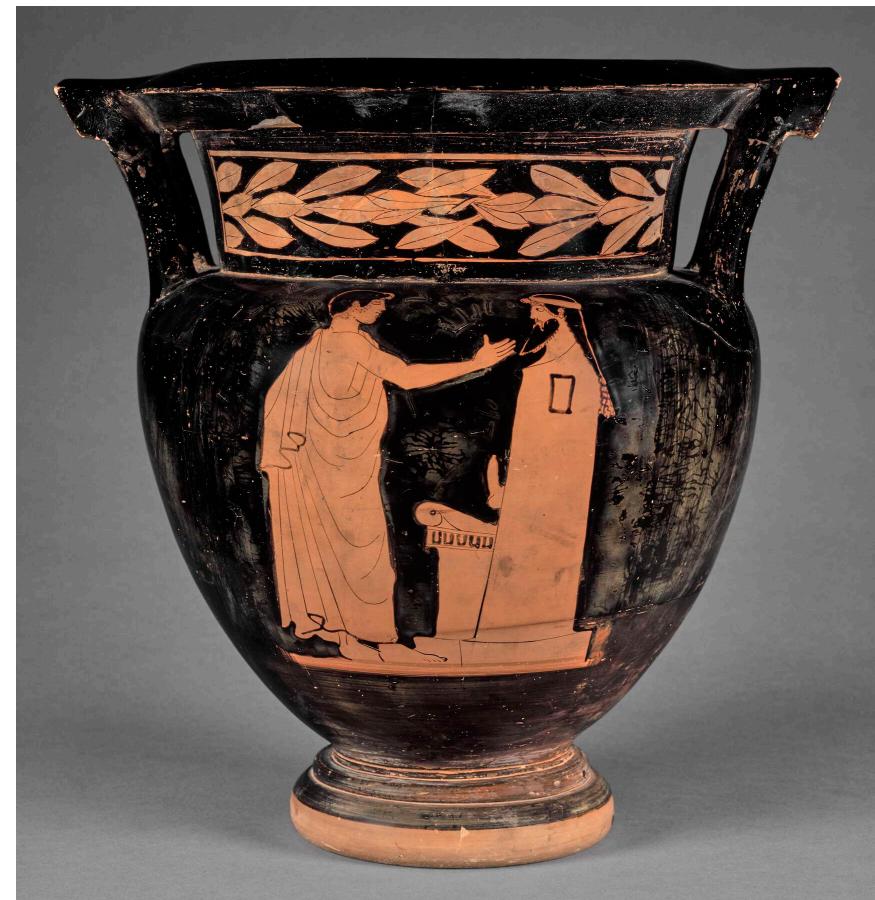
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5

83.AE.284.201

U.S.A. 2084



1



2

81.AE.37



1



2



3

81.AE.37

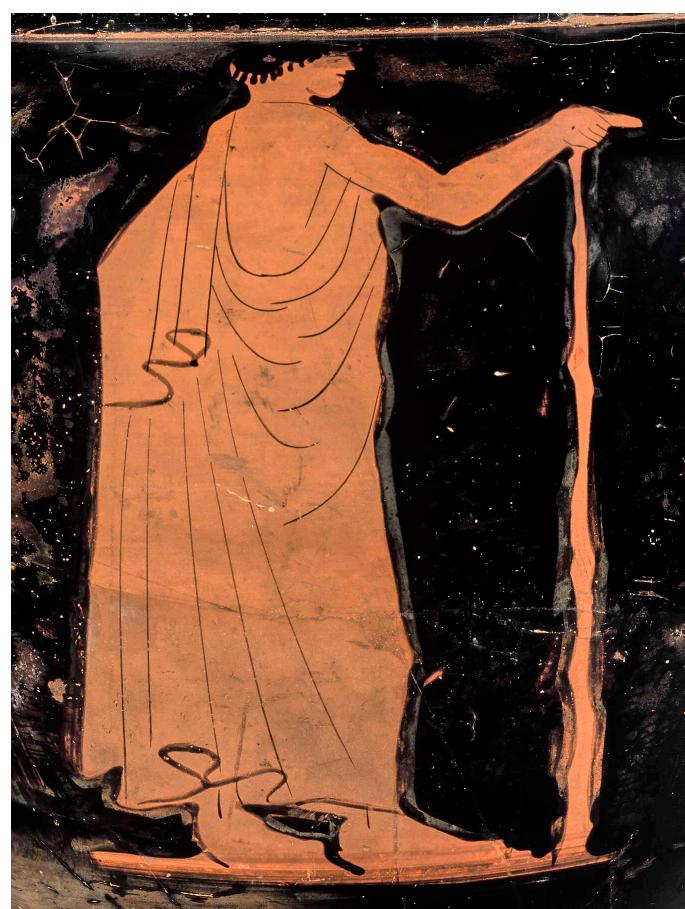
U.S.A. 2086



1



2

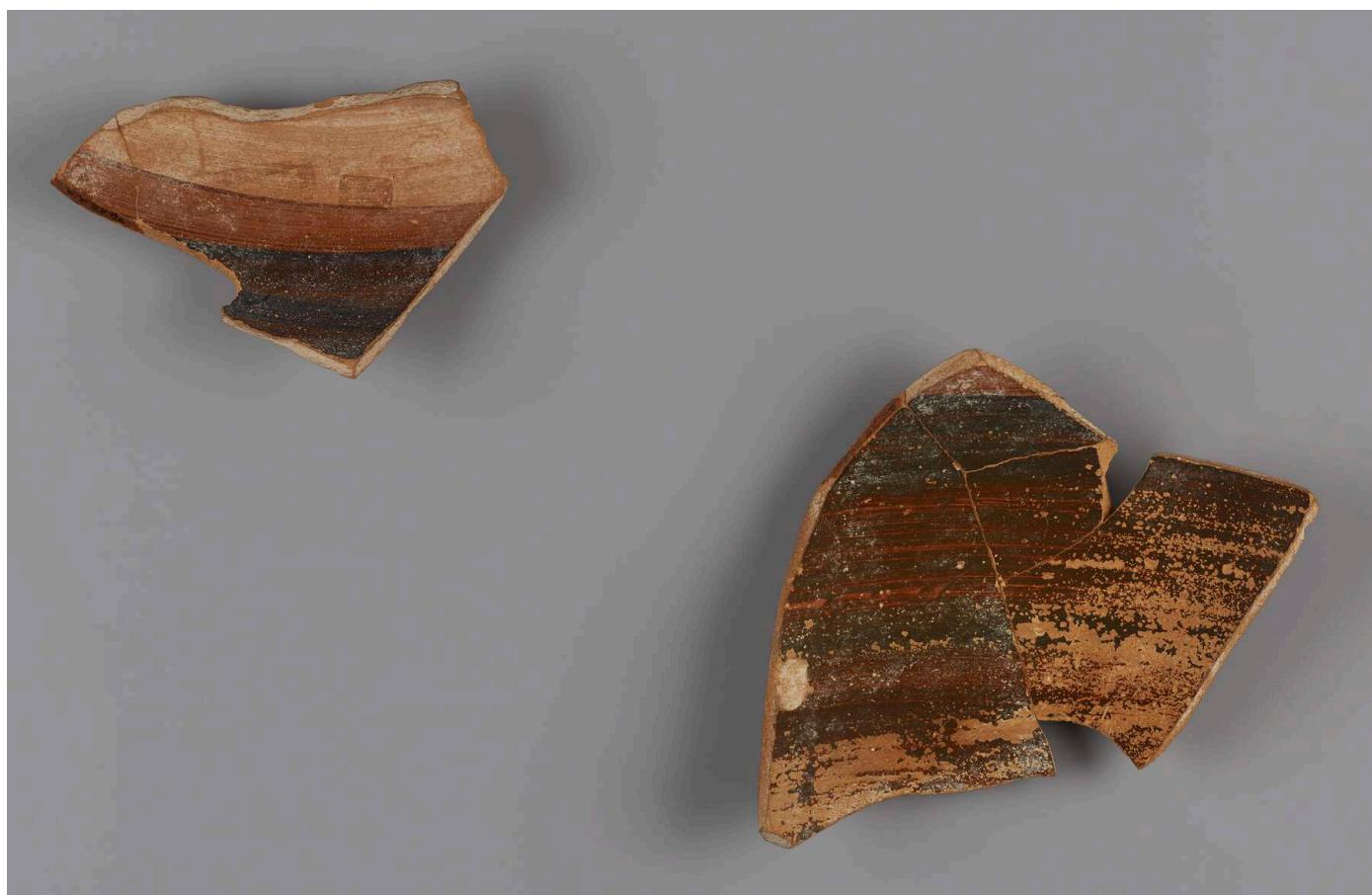


3

81.AE.37



1



2

86.AE.208 AND 86.AE.210



1

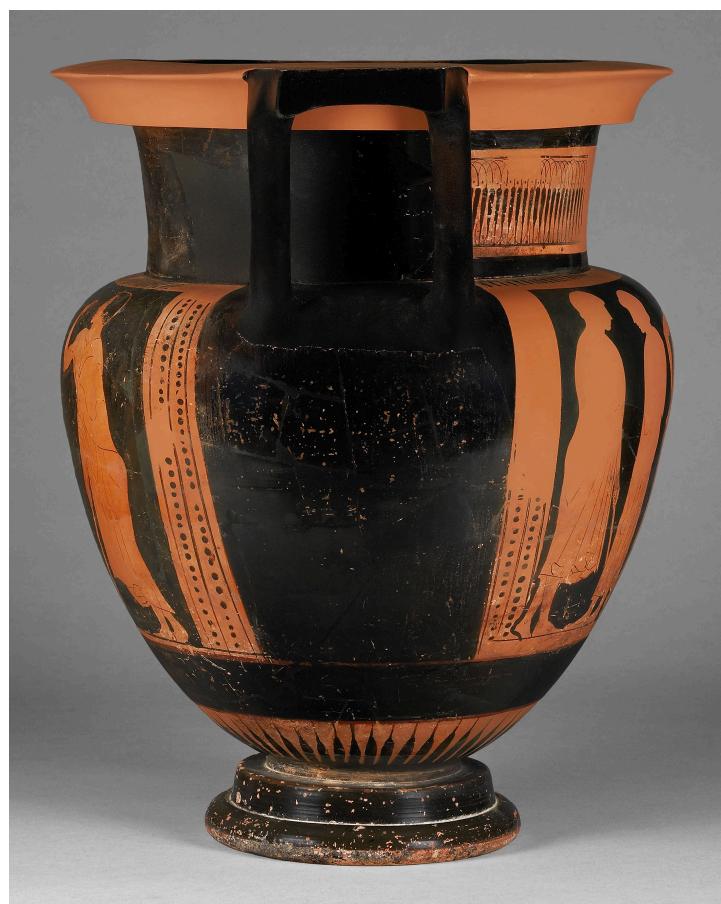


2

78.AE.380.1



1



2



3

78.AE.380.1

U.S.A. 2090

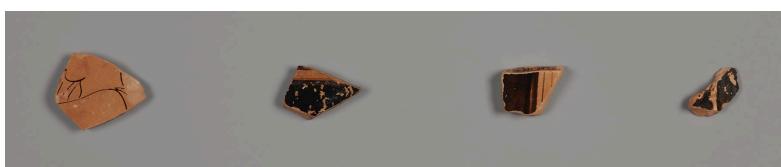


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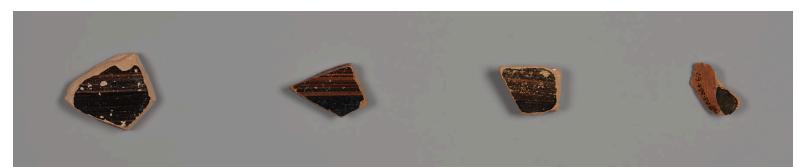


2

78.AE.380.1



3



4

78.AE.380.36, 78.AE.380.58, 78.AE.380.62, 78.AE.380.67



1



2

81.AE.161

U.S.A. 2092



1



2



3

81.AE.161



1



2



3



4

81.AE.161



1

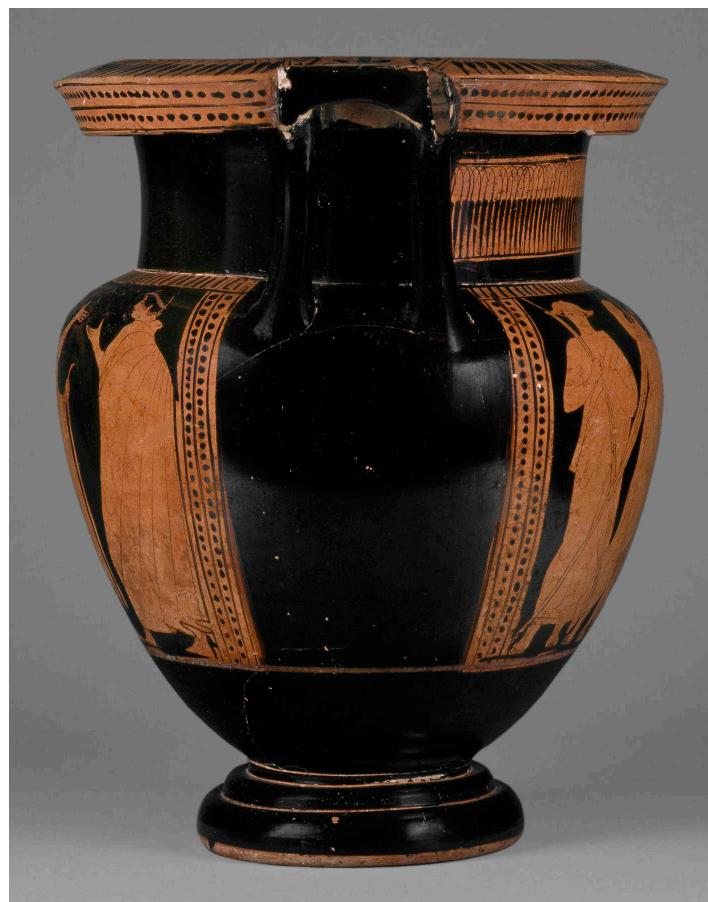


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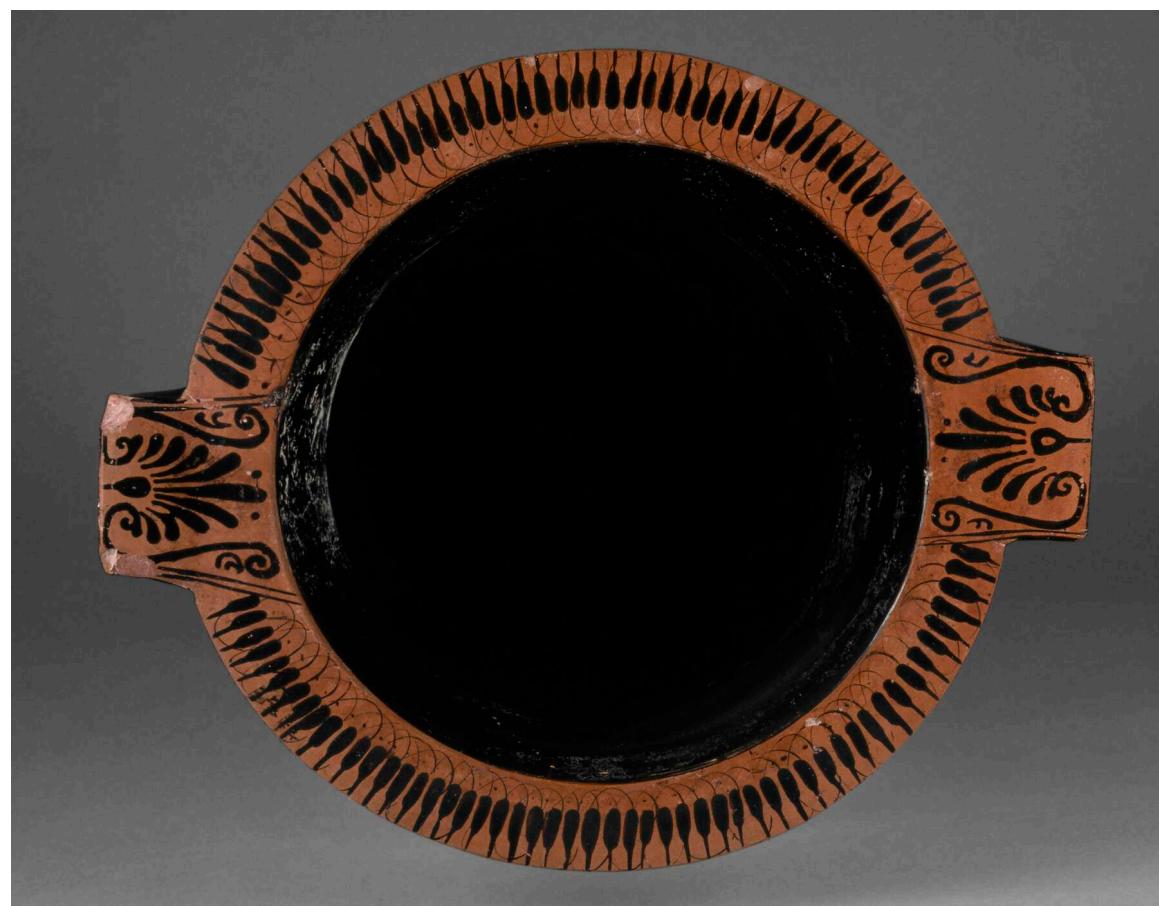
82.AE.143



1



2



3

82.AE.143

U.S.A. 2096



1



2

82.AE.143



1



2

86.AE.204



3



4

86.AE.209.1–2



5



6

79.AE.95.12–13





1

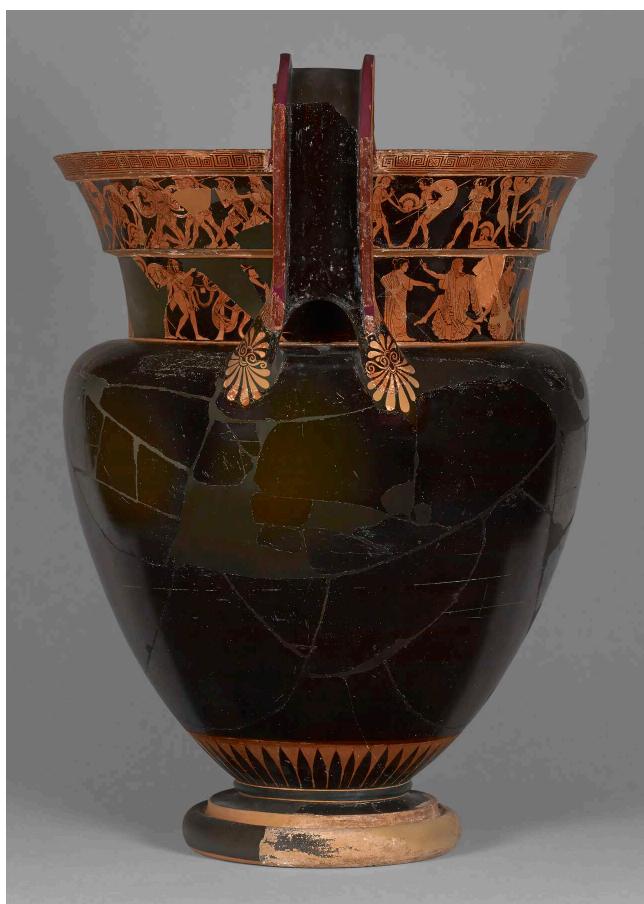
77.AE.11

U.S.A. 2100

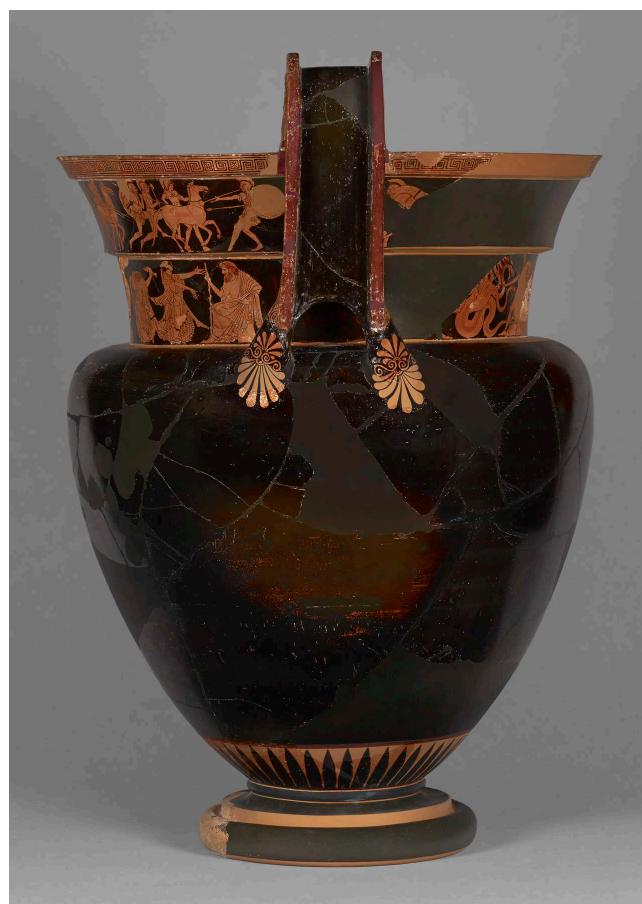


1

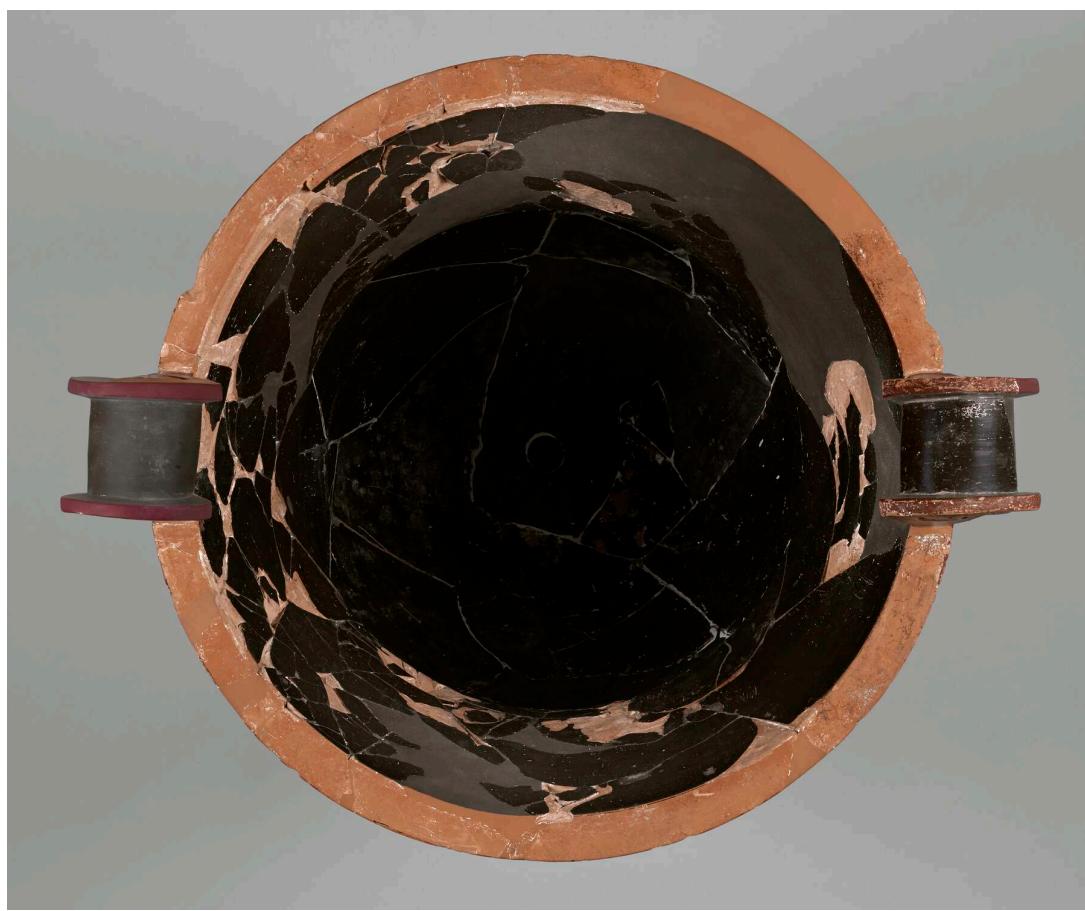
77.AE.11



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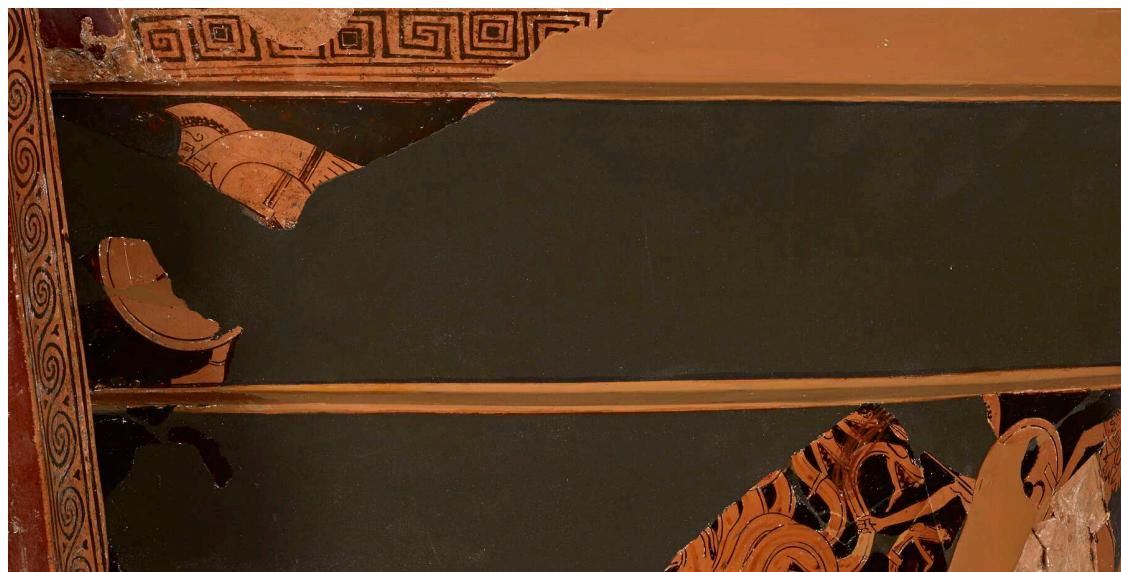
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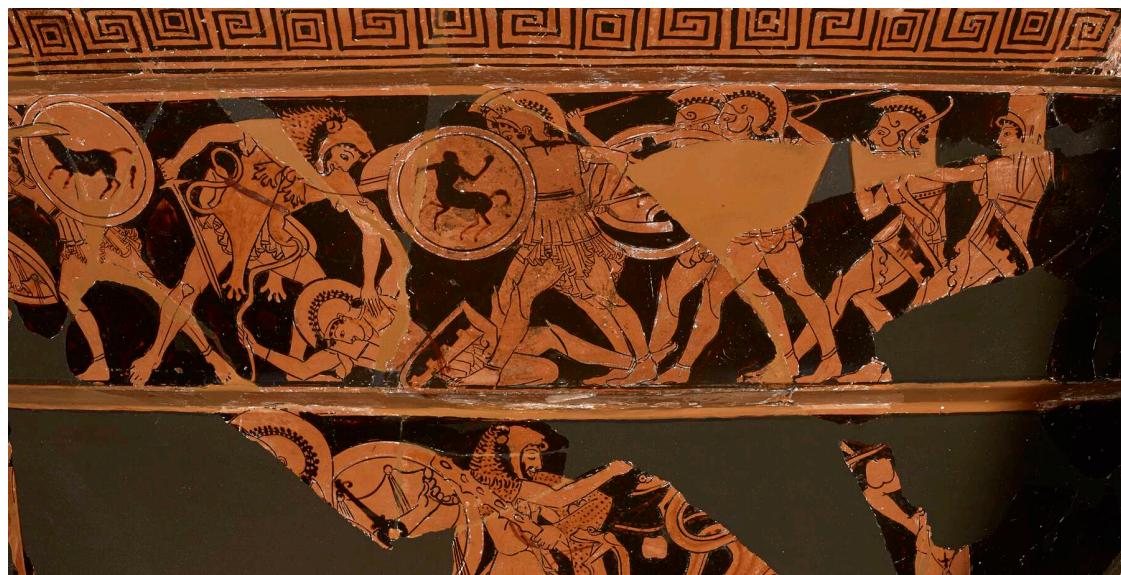
U.S.A. 2102



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2



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77.AE.11



1



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77.AE.11



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2



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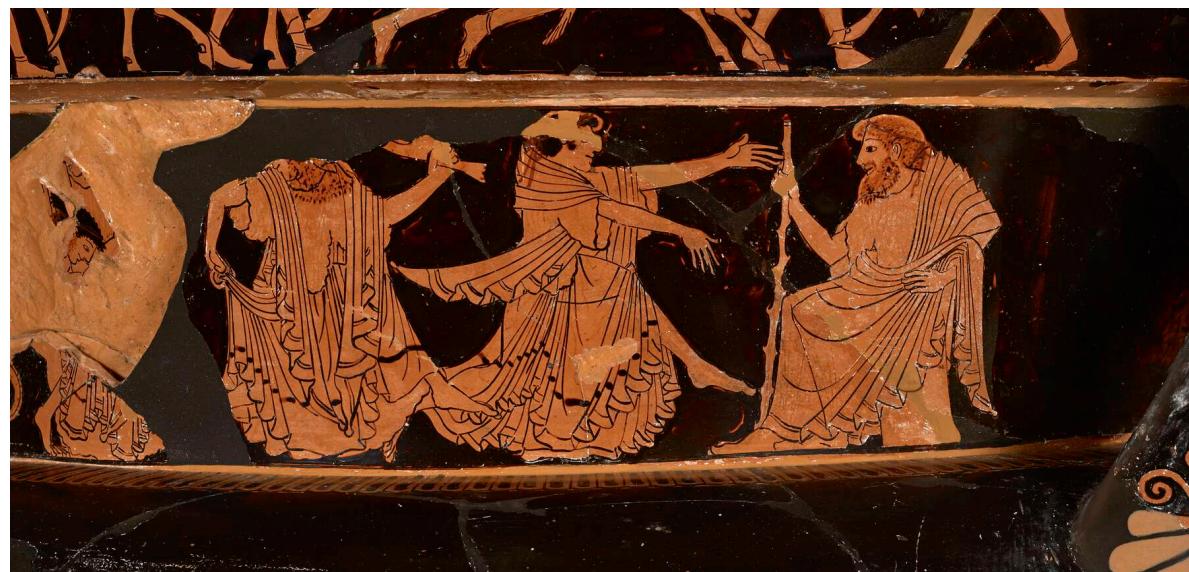
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77.AE.11

U.S.A. 2106



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2

86.AE.587



3



4

97.AE.58.2



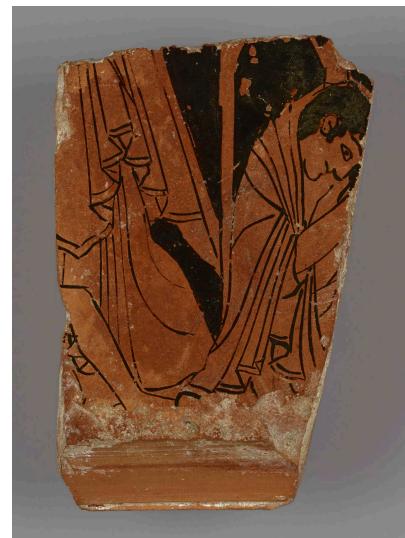
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98.AE.82.1-12

U.S.A. 2108



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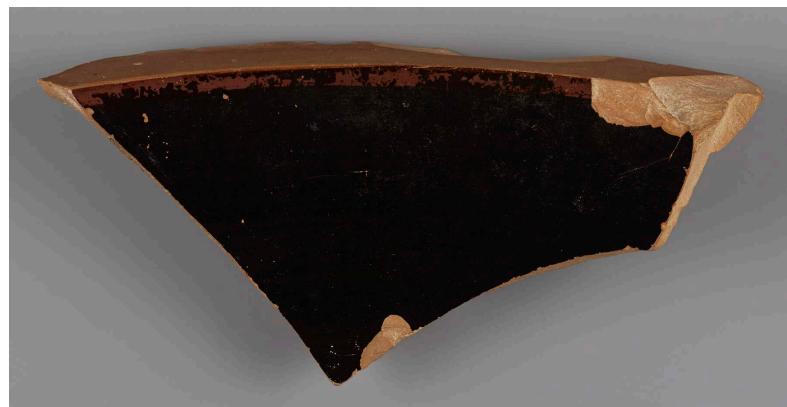


2

86.AE.202



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86.AE.203



5



6

76.AE.131.10



1



2

79.AE.198

U.S.A. 2110



1

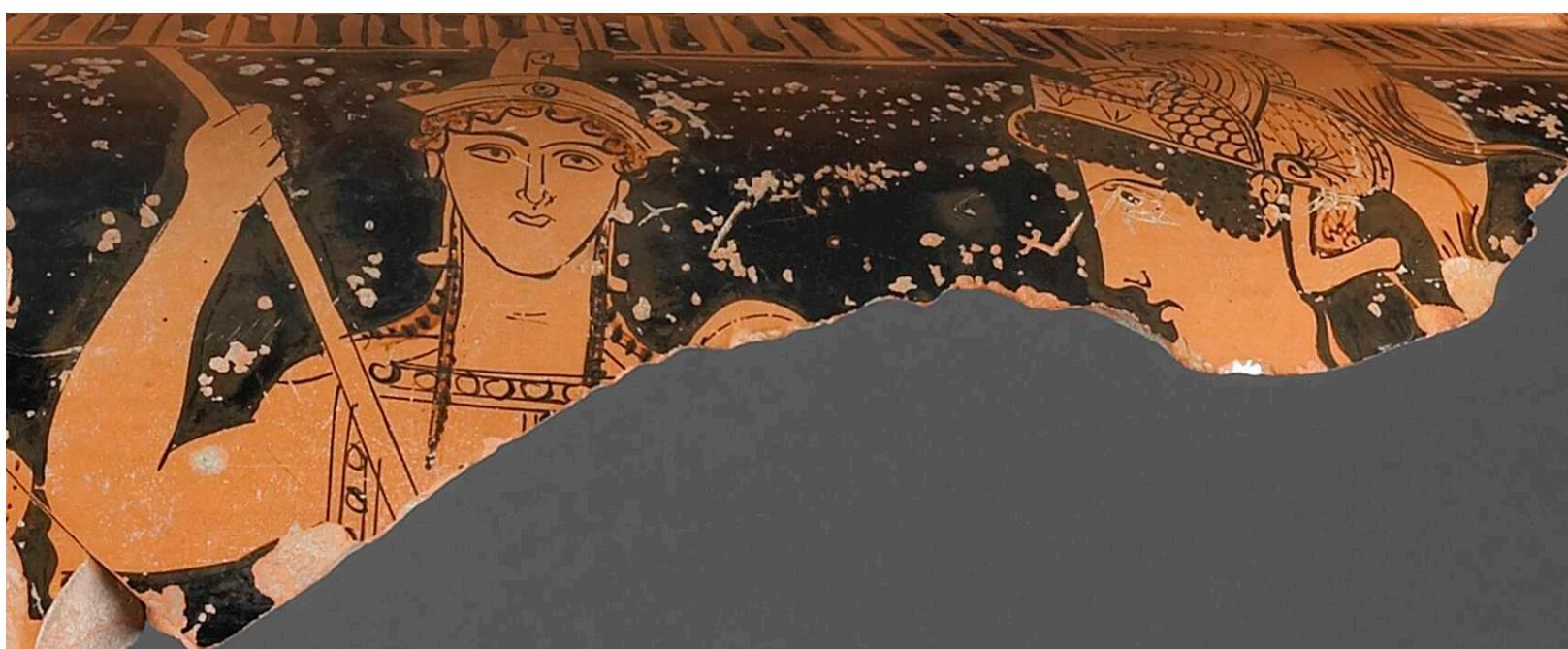


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79.AE.198



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2



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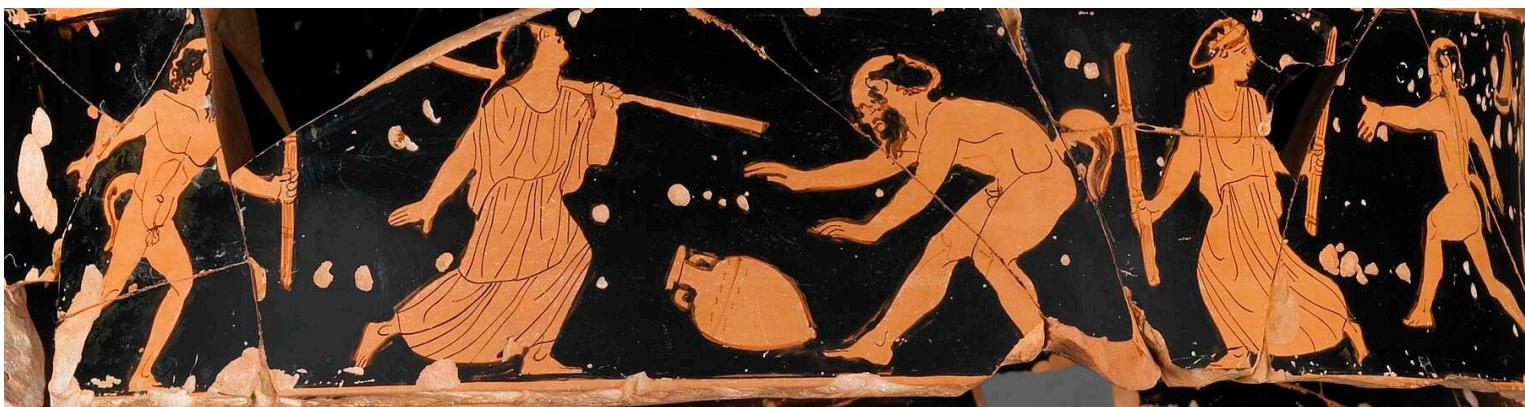
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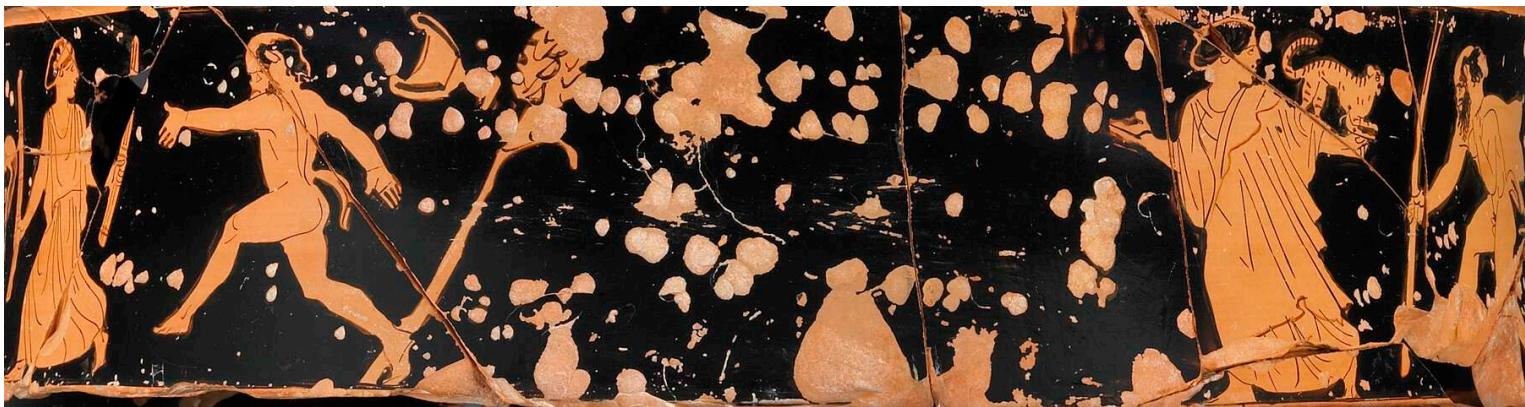
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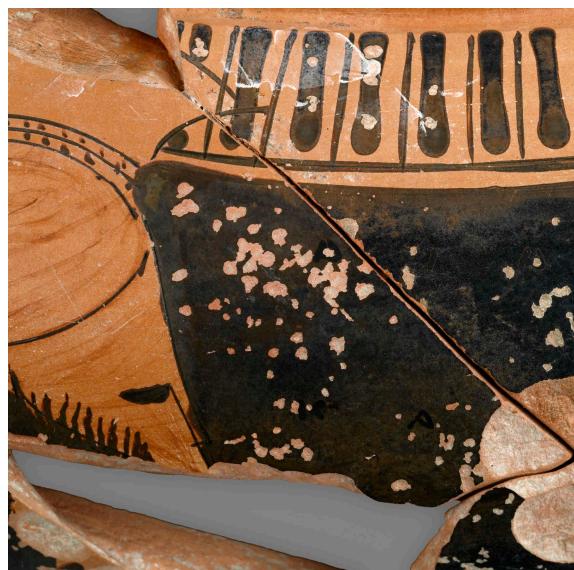


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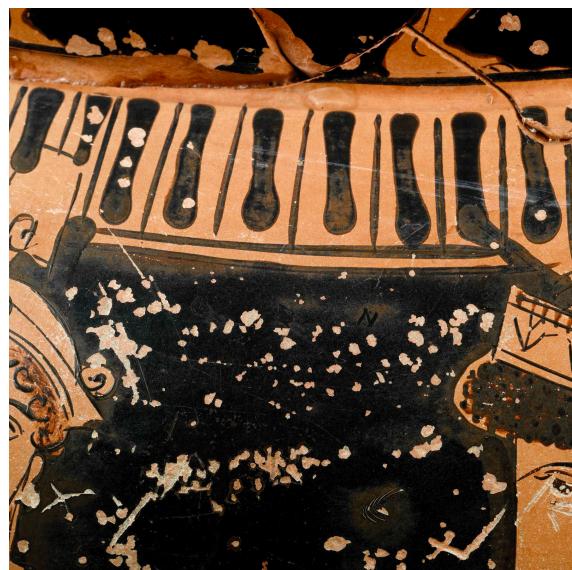


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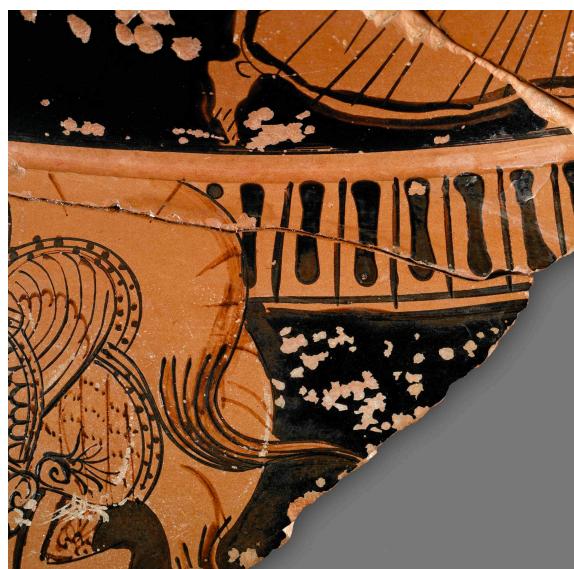
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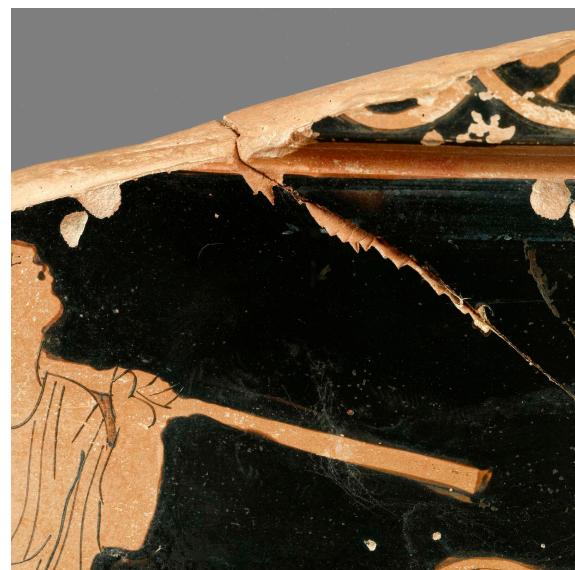
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79.AE.198

U.S.A. 2114



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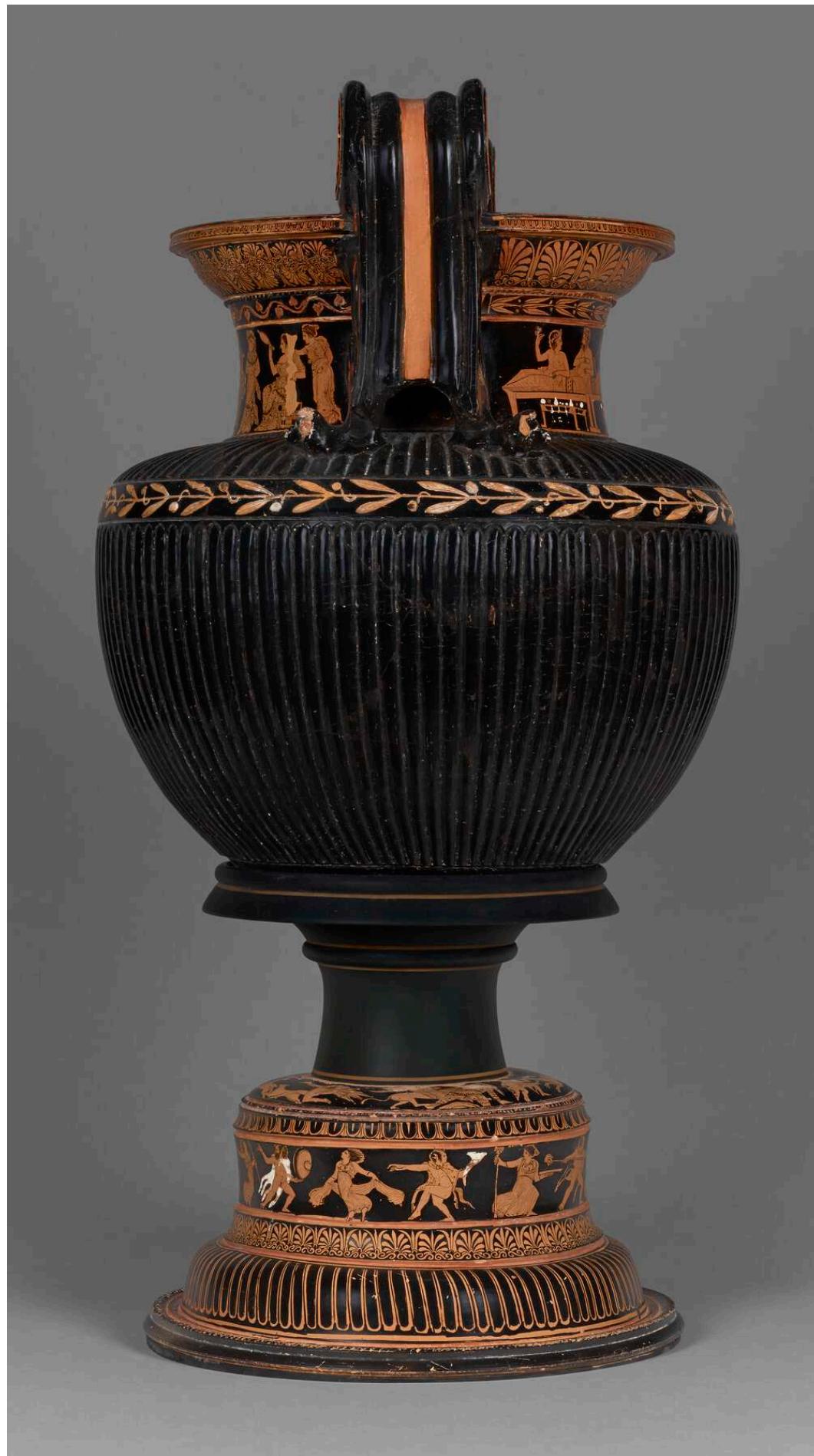
87.AE.93



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87.AE.93

U.S.A. 2116



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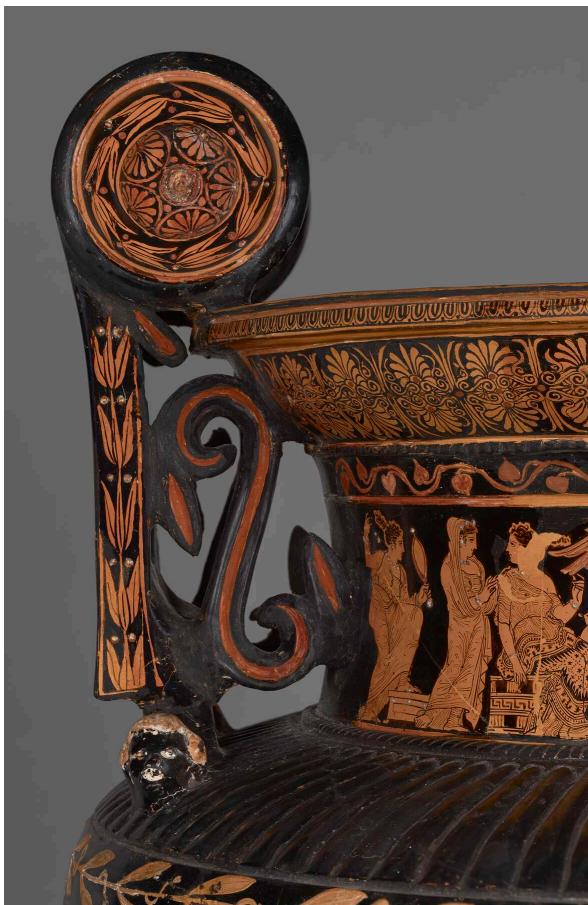
87.AE.93



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87.AE.93

U.S.A. 2118



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87.AE.93



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2



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87.AE.93



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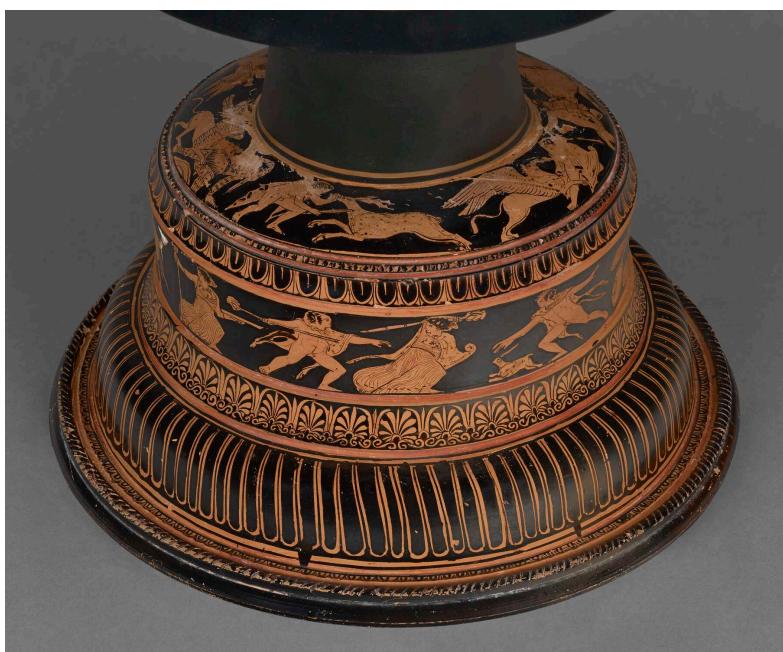
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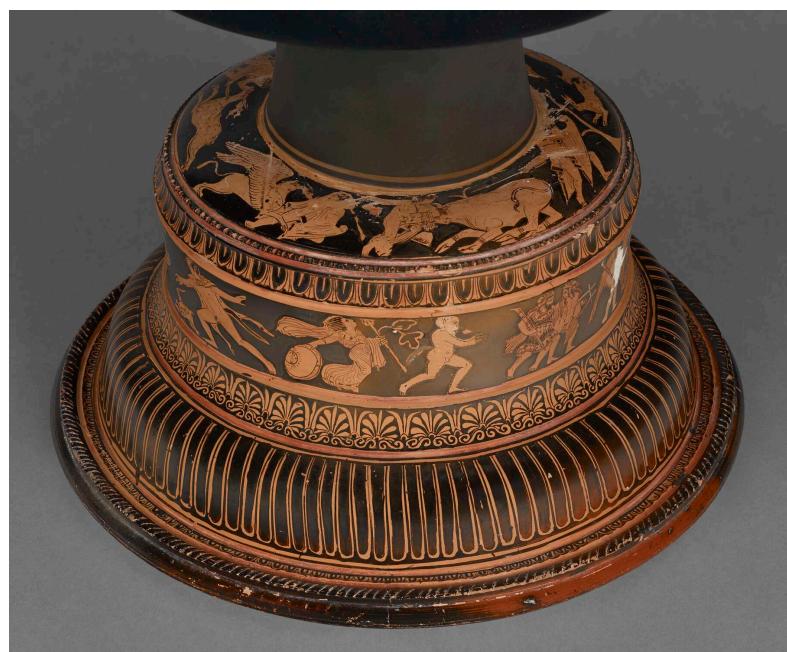
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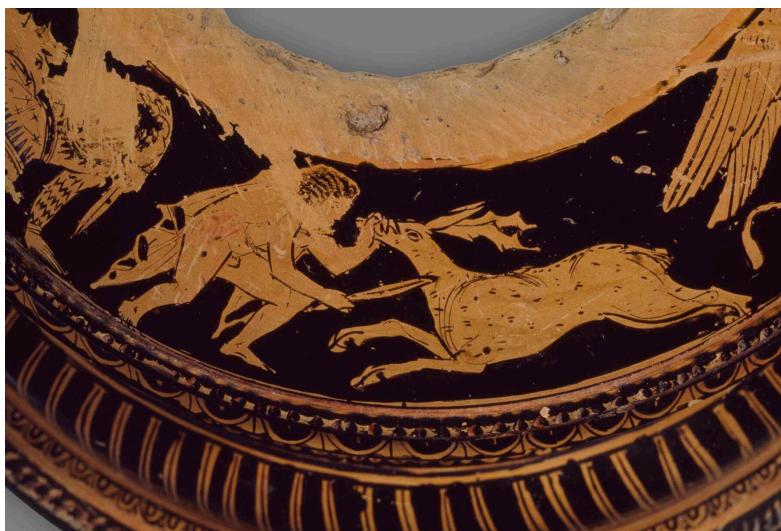
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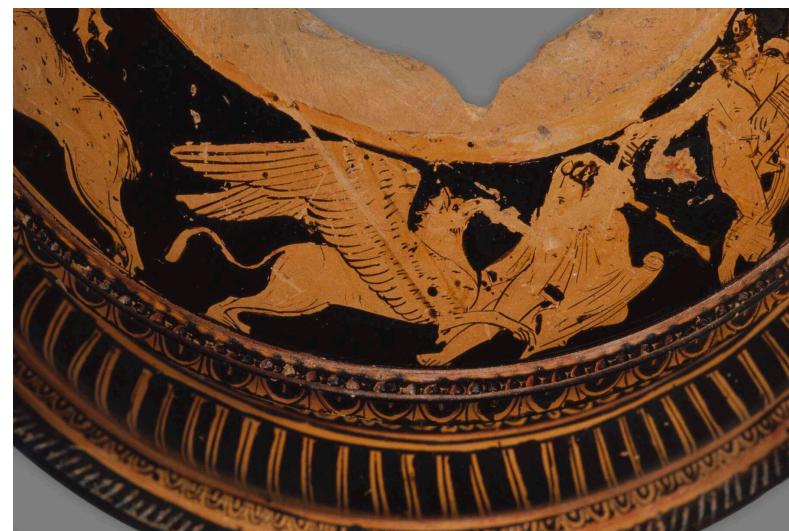
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87.AE.93

U.S.A. 2122



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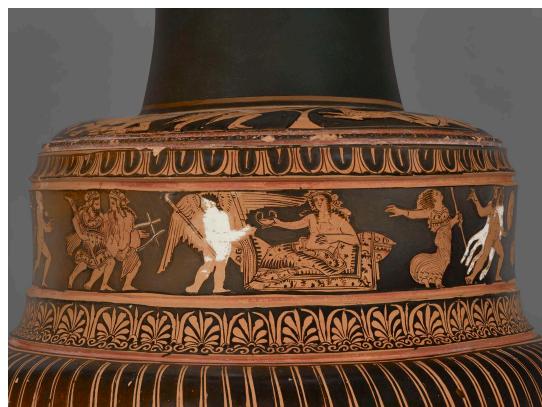


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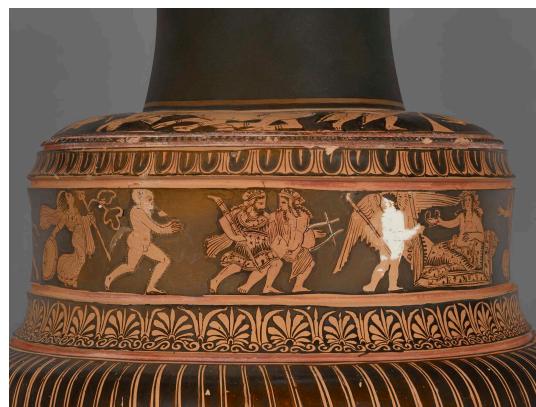


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87.AE.93



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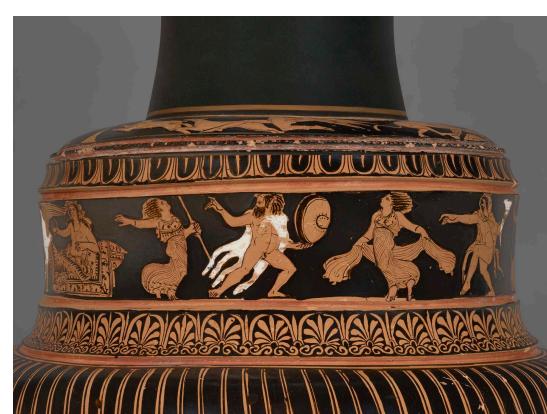
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87.AE.93