

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; in Museum documentation, Lipps records that “these have always been in my collection”; fifty-two of these fragments have since been 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]).

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

SUBJECT Neck: 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, *Volutenkraters*, pp. 290–301, nos. 29–36; Schleiffenbaum, *Volutenkrater*, nos. V42, V53, V72, V88, V94, V102, V121, V125, V129, fig. 10 (all dated during 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 the 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., Louvain-la-Neuve, 1997); S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr. Rezeptionsästhetische Analyse eines antiken Weiblichkeitsentwurfs* (Mainz, 1998); 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. 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. Bodiou, 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 Paidēs*, p. 64.

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

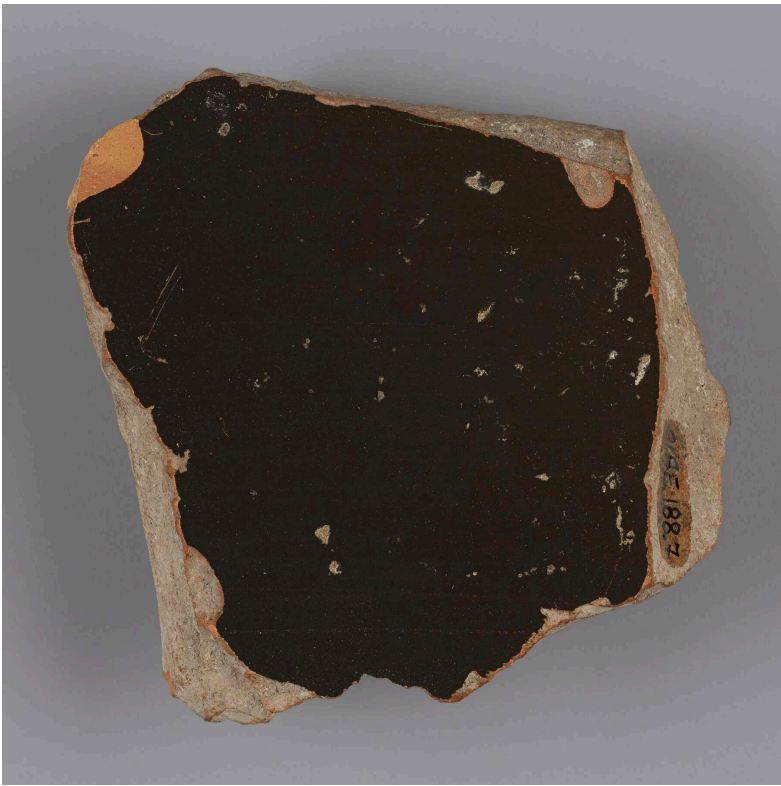
For a satyr holding a drinking horn, cf. a cup from the Circle of the Nikosthenes Painter in Rome, Villa Giulia 50385 (*ARV*² 134.7; *Beazley Addenda*² 177; J. Harrison, “Monuments Relating to the Odyssey,” *JHS* 4 [1883]: 255 and plate at 252; R. F. Sutton, *The Interaction between Men and Women Portrayed on Attic Red-Figured Pottery* [Ann Arbor, 1981], p. 144, note 155); cup-skyphos by

Lančut 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 in 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).



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