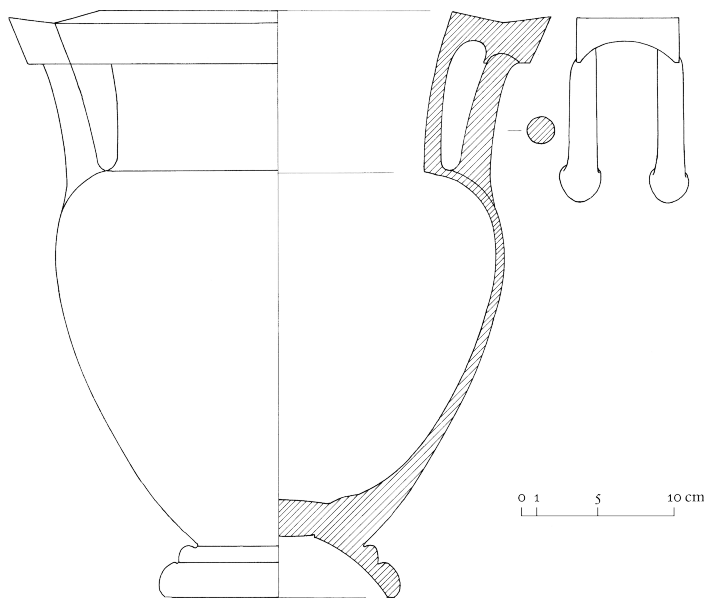


Plates 544–46

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, the krater was “from Sothey [sic] Parke Bernet, 1956”; it has yet to be identified in any relevant sale catalogues 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 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 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 the foot reserved. Interior black.



SUBJECT A. Oidipous and the Sphinx. Oidipous stands frontally, 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* (sun 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 left of Oidipous a young companion stands frontally; 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 is 10.85 liters. Broken and mended from fragments. Plaster used to secure the fragments on the right side of B. Encrustation in places on A as well as 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; I. Krauskopf, in *LIMC*, vol. 7 (1994), pt. 1, p. 6, no. 50, s.v. “Oidipous”; T. Schreiber, *Athenian Vase Construction: A Potter’s Analysis* (Malibu, 1999), pl. X; T. Petit, *Oedipe et le chérubin: 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 who is 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 “J. M. Moret, Oedipe, la Sphinx et les Thébains. Essai de Mythologie Iconographique,” in *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 1982 (Rome, 1986), pp. 205–10; and a series of papers in the same volume; W. Burkert, “Oidipous and the Greek Oidipous 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 *Ancient Greek and Related Pottery. Proceedings of 3rd Symposium, 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; I. Krauskopf, in *LIMC*, vol. 7 (1994), pt. 1, pp. 1–15, s.v. “Oidipous”; N. Kourou, with M. Konvou and S. Raftopoulou, in *LIMC*, vol. 8 (1997), pt. 1, pp. 1160–61, 1164–65, s.v. “Sphinx”; T. Petit, *Oedipe et le chérubin: les sphinx levantins, cypriotes et grecs comme gardiens d’immortalité* (Freiburg, 2011).

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, 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 Terrakottarelef 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, *The Centaur’s Smile*, pp. 73–104.

The Sphinx is usually depicted facing right. For examples facing

left, cf. a cup by the Oedipous Painter in Vatican 16.541 (*ARV*² 451.1; 1653–54; *Paralipomena* 376; *Beazley Addenda*² 119; I. Krauskopf, in *LIMC*, vol. 7 (1994), pt. 1, p. 4, no. 19, s.v. “Oidipous”); a cup by the Veii Painter in Gotha 80 (*ARV*² 902.36; *Paralipomena* 429; I. Krauskopf, in *LIMC*, vol. 7 [1994], pt. 1, p. 5, no. 39, s.v. “Oidipous”); 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 Oedipous Painter in Vatican 16.541 (*ARV*² 451.1; *Paralipomena* 376; *Beazley Addenda*² 242; Moret, *Oedipe*, pls. 50–51.1). For the Sphinx seated on a column or rock, see Moret, *Oedipe*, pp. 69–75.

The full face of the youth behind Oidipous clearly presents an expression of panic. His total frontality—body and face—also gives a sense of depth. He is very similar to Hermes 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; E. Reeder in *Pandora*, pp. 289–90, cat. no. 82). For another youth facing frontally in the scene with Oidipous 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* (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 dodekatou Diethnous Synedriou Klasikis Archaeologias, Athena, 4–10 September, 1983* (Athens, 1988), vol. 2, pp. 121–24; F. Frontisi-Ducroux, “In the Mirror of the Mask,” in *City of Images*, pp. 151–65. Cf. also F. Frontisi-Ducroux, in *Sexuality in Ancient Art*, ed. N. Boymel Kampen (Cambridge, 1996), pp. 85–89.



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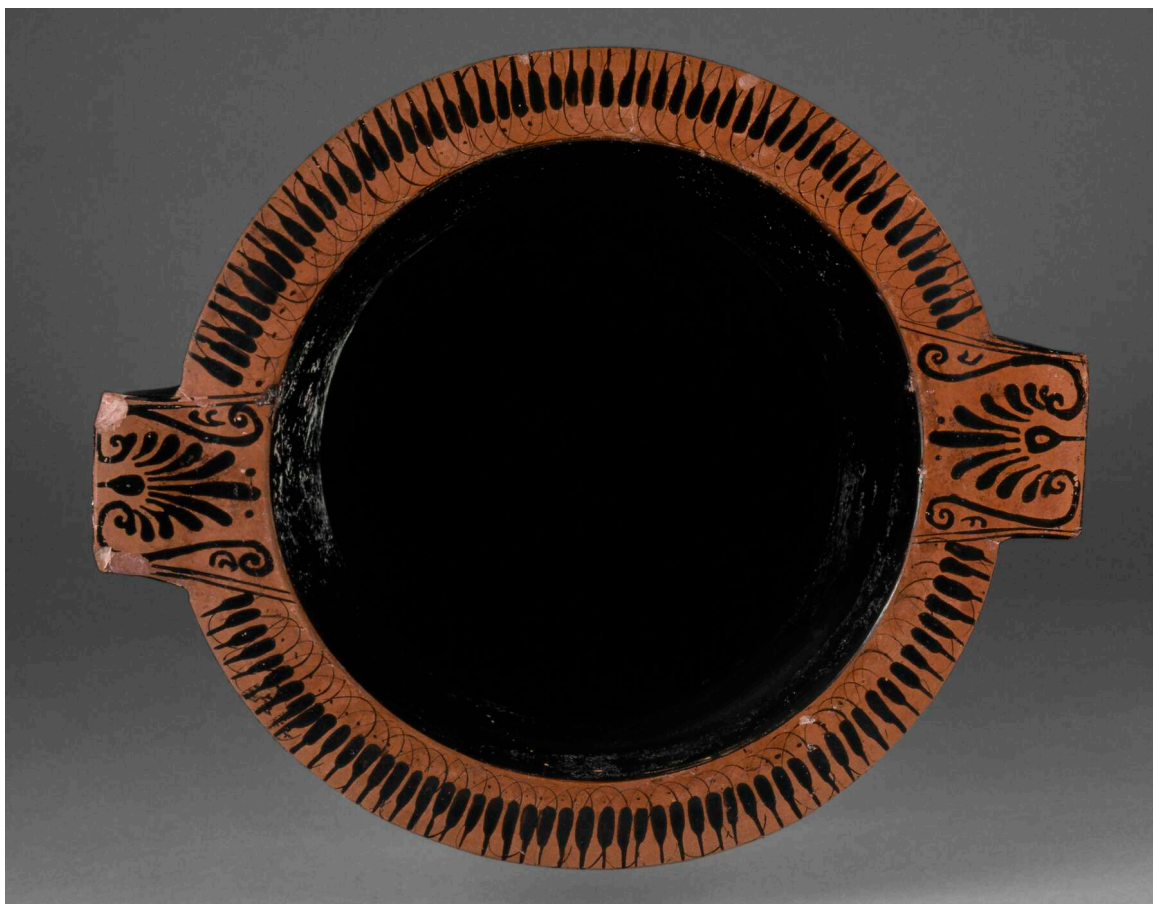
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