

## 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 the hand of her 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. preserved dimension 11 cm.

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.

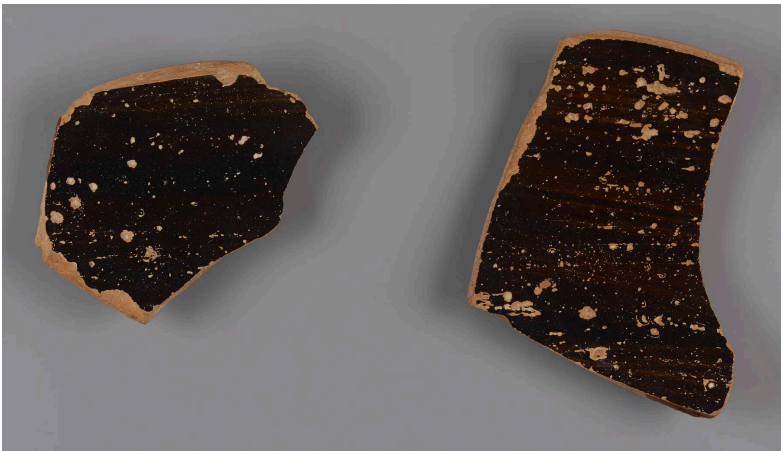
COMPARANDA For the attribution, cf. Aigisthos on the calyx-krater by the Dokimasia Painter in Boston, Museum of Fine Arts 63.1246 (*ARV*<sup>2</sup> 1652; *Paralipomena* 373.34 *quater*; R. M. Gais, in *LIMC*, vol. 1 [1981], pt. 1, p. 373, no. 10, s.v. “Aigisthos”). Very characteristic is the way the 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* 275 231; *Paralipomena* 373.34 *ter*; *Beazley Addenda*<sup>2</sup> 115; *CVA* Basel 4 [Schweiz 8], pls. 2–4) and the Thracian woman on the stamnos by the Dokimasia Painter in Zurich, University 3477 (*BAPD* 275 230; *Paralipomena* 373.34 *bis*; *Beazley Addenda*<sup>2</sup> 115). For the Dokimasia Painter, see *ARV*<sup>2</sup> 412–15, 1649, 1651–52; *Beazley Addenda*<sup>2</sup> 233–34; E. Vermeule, “The Boston Oresteia Krater,” *AJA* 70 (1966): 1–22; Robertson, *Art of Vase-Painting*, pp. 115–18; D. Williams in *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.”



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86.AE.211.1-2



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86.AE.207