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Plate 524, 1–2

Accession Numbers 86.AE.211.1 and 86.AE.211.2

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.211.2. Figural decoration on the body set in panel framed by a 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.211.1 (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.211.2 (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* (goat) 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.211.1: Maximum preserved dimension 15.4 cm. 86.AE.211.2: Maximum 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

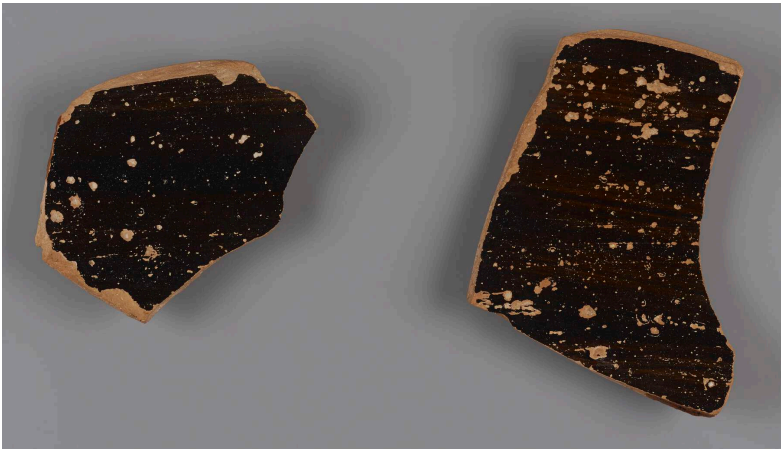
by Rich Youths in Fifth-Century BC Athens as Portrayed on Greek Vases,” *Expedition* 20, no. 3 [1978]: 42, fig. 9; *CVA* Berlin, Antikensammlung 11 [Germany 86], pl. 5). L. Berge challenged Beazley’s attribution to the manner of Myson and suggested the Eucharides Painter, as I was informed by Dr. E. 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 1121.11, 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* Rome, Museo Nazionale di 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.



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86.AE.211.1-2



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