

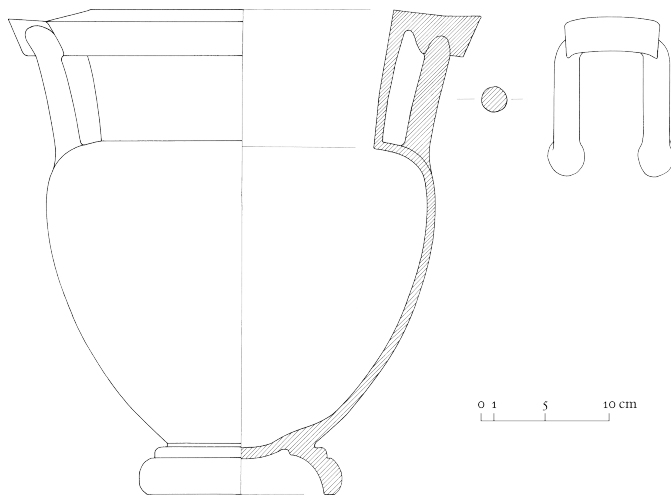
9.

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 was 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 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 fillet 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. Youth with stick standing to right and dressed in a himation, similar in appearance to the 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. Fillet on herm reserved. Dilute black gloss: fringe of youth's hair on A and at baseline of figural zone.

BIBLIOGRAPHY *BAPD* 352519 (previously 6573); *Paralipomena* 354.64 *ter*, with inaccurate description for A (it states: "A, symposium [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 Hephäst: 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). See 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 (*ARV*² 285.8; 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 (*ARV*² 542.20 *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 (*ARV*² 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 (*ARV*² 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).



1



2

81.AE.37



1



2

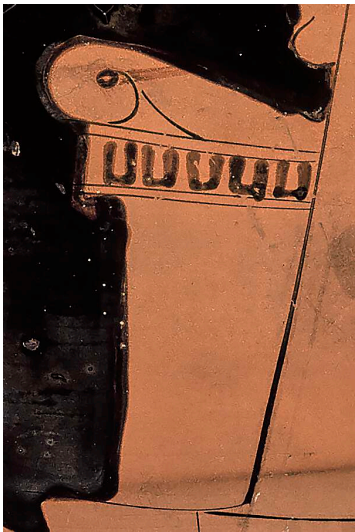


3

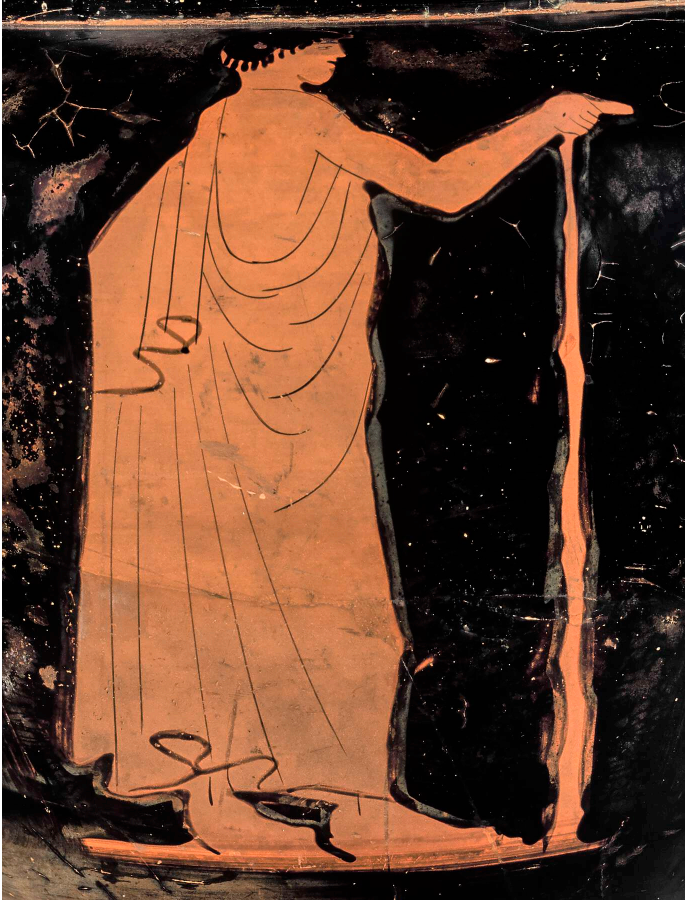
81.AE.37



1



2



3

81.AE.37