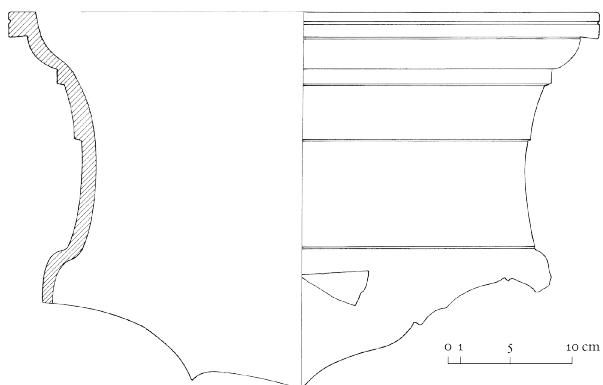


## Plates 559–63

Accession Number 79.AE.198

PROVENANCE –1979, George R. Stevenson (Glendale, California); 1979, donated to the J. Paul Getty Museum; Museum documentation for 1979 records that this vase “was in Mr. Stevenson’s possession for more than five years”; another note gives “Ex Summa Galleries”; this information has not been verified.

SHAPE AND ORNAMENT Fragments preserving most of the rim and neck, as well as a small section of the upper body. Flaring rim flat and black on the top. Offset at the top of figured frieze and another at the top of the lotus and palmette frieze; a groove at the junction of the neck with the body. Interior black to the base of the neck with a reserved band under the shoulder and thinner, irregular black inside the body. Ionic *kymation* on the outside edge of rim. Convex zone below it with ivy and berry pattern. Narrow flat zone with Ionic *kymation* between the rim and the neck. Upper zone of neck decorated with alternating budding lotuses and encircled palmettes. Black tongue pattern beneath the junction of neck with the body; all the patterns are interrupted at the handles. Traces of an inverted palmette beneath the one preserved stump of a handle.



SUBJECT Neck. A.–B. Thiasos with six satyrs and five maenads runs around the neck interrupted by the handles. On A, three pairs of satyrs and maenads. The maenad on the left is dressed in chiton and himation, and moves to left looking back at a satyr. A feline is perched on her extended left arm and hand. The nude satyr who pursues her carries a full wineskin over his shoulder and a forked stick in his right hand. Behind him, a maenad dressed in a belted peplos chases a satyr

to the right. She holds a forked stick horizontally in her right hand, and a leopard skin is draped over her extended left arm and pinned at her right shoulder. Before her a nude satyr, in three-quarter back view, looks back while moving to the right holding out a wineskin in his right hand. A fillet hangs above in the background. The third pair consists of a maenad, dressed in a belted peplos, who moves to the right toward a satyr who bends over to right with a leopard skin draped across his back. A kantharos hangs suspended in the field above him. The maenad has teardrop earrings and swings a thyrsos at the satyr who scampers off on all fours. Like her counterpart in the central pair, she has a leopard skin draped over her extended left arm. Each maenad has her hair tied up in a *krobylos*. There are no real framing figures on this side, giving the impression that the scene continues on side B.

B. Three satyrs with two maenads between them. Two satyrs at the two ends may serve as framing figures indicating the ends of the scene. On the left, a nude satyr (face missing) moves to the right with a torch in his left hand facing right. A maenad before him runs to the right wearing a chiton and carrying a thyrsos(?) (upper end not preserved) over her left shoulder. She has thrown her head back in song or ecstasy. The satyr in the middle, facing left, approaches a pointed amphora lying before him. Behind him another maenad runs to left, looking back at the satyr who pursues her. She is dressed in a peplos and carries a lighted torch in each hand. Her hair is tied up in a *krobylos* and is decorated with a diadem. At the right end of the scene stands a thyrsos with a kantharos suspended above it.

Body. A. Ilioupersis. Ajax and Kassandra. Only the upper parts of the figures are preserved. The Palladian, dressed in a peplos and armed with an Attic helmet, spear, and a shield, stands frontally in the center of the scene. Athena (only her head is preserved) stands to the right of the statue facing left and wearing an Attic helmet. Kassandra (only her head is preserved), wearing a dotted band with three upright leaves around her head, sits or kneels at the feet of the statue. Ajax (upper part of his body and head are preserved but his face is missing) reaches for Kassandra with his right hand.

He is bearded, wears a low-crested Corinthian helmet pushed back on his head, and has a himation slung over his right shoulder. The round shield on his left arm is shown in a three-quarter view from the inside, and is decorated with a four-pointed star. Behind him on the left, a female attendant or priestess (upper part of the body and head preserved) stands to the right. Dressed in a chiton and wearing a disk earring, she has her hair tied up in a *krabyllos* and carries on her head a chest decorated with a red rosette and tendrils.

AIAS (retrograde) is written to the right of his helmet.

KA[SSANΔPA] is written starting at the right of Ajax's helmet and continuing above Kassandra.

AΘENA is between the heads of the two Athenas.

The presence of MENE [LAOS] is indicated by an inscription behind Athena's head.

A group of three letters on the neck (E the last at right), near wreath between satyr and maenad on the neck.

ATTRIBUTION AND DATE Attributed to Polygnotos by J. R. Guy. Circa 440–435 B.C.

DIMENSIONS AND CONDITION Height 28.8 cm; height of figural scene on neck 9 cm; diam. of rim 47.7 cm (outside); diam of rim 39 cm (inside); thickness (body wall) 1.1 cm. Mended from fragments. Rim worn and abraded in various places. Misfired at the right end of side A.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: vine and berry clusters in ivy wreath, flame of maenad's torches on side B, leaves on Kassandra's headband, inscriptions. White: wreaths on satyrs, rosettes on box. Dilute black: interior details of torches, thyrsi, border of himation, spots on leopard skin, pattern (wreath?) on fallen amphora, hair of Palladion, details on the helmet of Athena, anatomical details, and helmet of Ajax. Hair of Athena is rendered by relief dots on black background.

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Oenbrink, *Bild im Bilde*, pp. 53, 361, no. A21, pl. 4; O. Paoletti, in *LIMC*, vol. 7 (1994), pt. 1, p. 963, no. 126, s.v. "Kassandra I"; M. De Cesare, *Le statue in immagine. Studi sulle raffigurazioni di statue nella pittura vascolare greca* (Roma, 1997), pp. 232, no. 40, p. 281, no. 359; Mangold, *Kassandra in Athen*, pp. 56, 173, no. II 64; Gaunt, "Attic Volute Krater", p. 390, cat. no. 16; G. Hedreen, *Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art* (Ann Arbor, 2001), p. 26, note 16, p. 51, note 94; M. Recke, *Gewalt und Leid: Das Bild des Krieges bei den Athenern im 6. und 5. Jh.v.Chr.* (Istanbul, 2002), p. 29, pl. 16 b–c; McNiven, "Things to Which We Give Service", p. 307; F. Hölscher, "Gods and Statues—An Approach to Archaistic Images in the Fifth Century BCE," in *Divine Images and Human Imaginations in Ancient Greece and Rome*, ed. J. Mylonopoulos (Leiden, 2010), p. 116, no. 41; Lindblom, "Take a Walk", pp. 14–17, 56, 59, 79, 80, 84, 89, 90, 97, 99, 104, 118, 121, 151, 177, cat. no. 119, figs. 119a–b; Tzachou-Alexandri, "Κασσάνδρα", p. 293, note 15, pp. 295–97; M. Gaifman, "Theologies of Statues in Classical Greek Art," in *Theologies of Ancient Greek Religion*, eds. E. Eidinow, J. Kindt, and R. Osborne (Cambridge, 2016), p. 259, fig. 11.4; G. Hedreen, "Unframing the Representation: The Frontal Face in Athenian Vase-Painting," in *The Frame in Classical Art: A Cultural History*, ed. V. Platt and M. Squire (Cambridge, 2017), pp. 154–87, p. 163n17; É. Prioux and P. Linant de Bellefonds, *Voir les Mythes, Poésie Hellénistique et Arts Figurés* (Paris, 2017), pp. 115–16, fig. 5.

LOAN Los Angeles, Loyola Marymount University, *Painting on Vases in Ancient Greece*, March 20–April 22, 1979.

COMPARANDA For Polygnotos, see *ARV*<sup>2</sup> 1027–33, 1678–79, 1707; *Paralipomena* 442; Matheson, *Polygnotos; Agora* 30, pp. 117–19; Gaunt, "Attic Volute Krater", pp. 265–80; O. Tzachou-Alexandri, "A Kalpis from Piraeus Street by Polygnotos," *BSA* 97 (2002): 300–303; Tzachou-Alexandri, "Κασσάνδρα", pp. 294–95.

For the shape of the krater, cf. the volute-krater by Polygnotos in Bologna, Museo Civico Archeologico 16557 (Pell. 27s) (*ARV*<sup>2</sup> 1029.18; *Beazley Addenda*<sup>2</sup> 317; *CVA*, Bologna 4 [Italy 27], pls. 59, 67, 68.8–10).

For the presence of both Athena and the Palladion, and the fleeing female with the chest over her head, cf. an amphora by the Group of Polygnotos in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 (*ARV*<sup>2</sup> 1058.14; *Beazley Addenda*<sup>2</sup> 323; Matheson, *Polygnotos*, p.

472, cat. no. PGU 133).

For the subject depicted by Polygnotos and his circle, cf. a hydria by Polygnotos in Athens, National Museum 14983 (*ARV*<sup>2</sup> 1032.60; Matheson, *Polygnotos*, p. 360, no. P65, pl. 58); a kalpis by Polygnotos in Athens, National Museum 30116 (Tzachou-Alexandri, “Κασσάνδραν”, pp. 289–302, figs. 1–4); a Nolan amphora by a painter from the Circle of Polygnotos in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 (*ARV*<sup>2</sup> 1058.14; Beazley *Addenda*<sup>2</sup> 323; Matheson, *Polygnotos*, p. 472, cat. no. PGU 133). The scene of Ajax dragging Kassandra from Athena’s statue at the sack of Troy appeared in Attic vase-painting during the second quarter of the sixth century B.C. and became popular around the time of the Ionian Revolt and the Persian Wars. The placement of Kassandra in the middle of the scene, between Athena and Ajax, is typical, especially for the late Archaic period; cf. the Oltos cup in Malibu, J. Paul Getty Museum 80.AE.154 (*BAPD* 16776; Tzachou-Alexandri, “Κασσάνδραν”, p. 296); a hydria (Vivenzio) by the Kleophrades Painter in Naples, Museo Archeologico Nazionale 81669 (*ARV*<sup>2</sup> 189.74; *Paralipomena* 341; Beazley *Addenda*<sup>2</sup> 189; *BAPD* 201724; Mangold, *Kassandra in Athen*, fig. 64).

For Ajax and Kassandra, see J. Davreux, *La légende de la prophétesse Cassandre* (Liège, 1942); G. Schneider Herrmann, “Raub der Kassandra,” *BABesch* 41 (1966): 28–33; F. Brommer, *Vasenlisten zur griechischen Heldenage*, 3rd ed. (Marburg, 1973), pp. 382–86; Moret, *Ilioupersis*, pp. 11–27; O. Toucheffeu, in *LIMC*, vol. 1 (1981), pt. 1, pp. 336–51, s.v. “Aias II”; B. Cohen, “The Anatomy of Kassandra’s Rape: Female Nudity Comes of Age in Greek Art,” *Source: Notes in the History of Art* 12, no. 2 (1993): 37–46; J. B. Connelly, “Narrative and Image in Attic Vase-Painting: Ajax and Cassandra at the Trojan Palladion,” in *Narrative and Event in Ancient Art*, ed. P. J. Holliday (Cambridge, 1993), pp. 88–129; M. Papadakis, *Ilias- und Iliupersisdarstellungen auf frühen rotfigurigen Vasen* (Frankfurt am Main, 1994), pp. 145–47; H. Jackson, “A Black-figure Neck-amphora in Melbourne: The Nudity of Kassandra,” *Mediterranean Archaeology: Australian and New Zealand Journal for the Archaeology of the Mediterranean World* 9–10 (1996–97): 53–75; Oenbrink, *Bild im Bilde*, pp. 34–65, 393–94; Mangold, *Kassandra in Athen*, pp. 34–62; McNiven, “Things to Which We Give Service”, pp. 304–8; A. Oricchio, “Il mito di Aiace e Cassandra attraverso le immagini,” in *L’iconografia di Atena con elmo frigio in Italia meridionale: atti della giornata di studi*, Fisciano, 12 giugno 1998, ed. L. Cerchiai (Loffredo, 2002), pp. 81–95; M. D. Stansbury-O’Donnell, “Structural

Differentiation of Pursuit Scenes,” in *Archaeology of Representations*, pp. 347–51; Tzachou-Alexandri, “Κασσάνδραν”, pp. 297–99; B. Kreuzer, “... εν Ἀθήναις δε γλαῦκας ...’ Eulen in der Bilderwelt Athens,” *Jahreshefte des Österreichischen archäologischen Instituts in Wien* 72 (2010): 152–53; *CVA Berlin Antikensammlung* 14 [Germany 94], 29–30. See also A. Stefos, *O mythos tēs Kassandas stēn archaía hellēnikē grammateía* (Athens, 1994); D. Giotopoulou, *He morfē tēs Kassandas stēn archaia hellēnikē kai neoellēnikē logotechnia* (Patras, 2012), available at <http://hdl.handle.net/10889/5541>. For Kassandra’s gendered role, see M. Dillon, “Kassandra: Mantic, Maenadic or Manic? Gender and the Nature of Prophetic Experience in Ancient Greece,” *Annual Conference Proceedings of the Australian Association for the Study of Religions* (Perth, 2009), 1–21. For the depictions of the Trojan war, cf. S. Woodford, *The Trojan War in Ancient Art* (New York, 1993); M. J. Anderson, *The Fall of Troy in Early Greek Poetry and Art* (Oxford, 1997).

Cf. T. Zielinski, “De Aiacis Locrensis Fabula Sophoclea,” *Eos* 28 (1925): 37–49, who relates the rape of Kassandra scenes with Sophokles’s tragedy *Aias Locros*. For Kassandra and Ajax in wall-painting, see *La Tomba François di Vulci*, ed. F. Buranelli (Rome, 1987), p. 102, fig. 15, where the traditional statue of Athena has been replaced by an image of Aphrodite.

The available space indicates a symmetrical arrangement with three figures on each side of the Palladion. The inscription MENE [...] suggests that Menelaos and Helen completed the scene behind Athena. Both couples are found on an Apulian krater by the Ilioupersis Painter in the British Museum F 160 (A. D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia I* [Oxford, 1978], p. 193.8; O. Toucheffeu, in *LIMC*, vol. 1 [1981], pt. 1, pp. 343–44, no. 59, s.v. “Aias II”).

For the identification of the fleeing female as a priestess, see T. B. L. Webster, *Monuments Illustrating Tragedy and Satyr Play*, 2nd ed. (London, 1967), pp. 146–47. For an identification as a servant, see Moret, *Ilioupersis*, pp. 22–23. For priestesses and priests in Greek art and the problems of their iconography, see J. B. Connelly, *Portrait of a Priestess: Women and Ritual in Ancient Greece* (Princeton, 2007); V. Pirenne-Delforge, in *Thesaurus Cultus et Rituum Antiquorum*, vol. 5 (Los Angeles, 2005), pp. 3–31, s.v. “Prêtres et prêtresses”; A. G. Mantis, “Provlēmata tēs eikonographias tōn hiereiōn kai tōn hīereiōn stēn archaia Hellēnikē technē” (Ph.D. diss., University of Thessaloniki, 1983); Mantis (pp. 24–28,

76) does not recognize as priestesses the women with sacrificial baskets or boxes and suggests that they are simply *kanephoroi* or maids. The mythical priestess of Athena in Troy is known as Theano, and she appears in several representations. For depictions of Theano, see Mantis (*supra*), pp. 72–80; Moret, *Ilioupersis*, Index, s.v. “Théano”; A. Lezzi-Hafter, in *LIMC*, vol. 7 (1994), pt. 1, pp. 911–13, s.v. “Theano I.” For her presence at the rape of Kassandra, cf. another volute-krater by the Group of Polygnotos in Taranto, Museo Nazionale T II (A. Lezzi-Hafter, in *LIMC*, vol. 7 [1994], pt. 1, p. 912, no. 7, s.v. “Theano I”) in which Theano (inscribed) clutches the statue of Athena while sitting at its feet at the left part of the scene; *kalpis* by Polygnotos in Athens, National Museum 30116 (Tzachou-Alexandri, “Κασσάνδρα”, pp. 289–302). The motif of the female fleeing to left and looking back with an object on her head at the left side of the scene seems to be typical of the Polygnotan Group for the subject. In addition to the Getty krater, it is found on the krater in Taranto (the woman is depicted behind Theano) and on the neck-amphora in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 (*supra*), where the woman has a footstool over her head.

For various types of boxes in antiquity, see E. Brümmer, “Griechische Truhenbehälter,” *JdI* 100 (1985): 1–168; F. Lissarrague, “Women, Boxes, Containers: Some Signs and Metaphors,” in *Pandora*, pp. 91–101.

The Palladion holds a principal role in the representation of the scene; cf. O. Toucheffe, in *LIMC*, vol. 1 (1981), pt. 1, pp. 336–51, s.v. “Aias II”; Mangold, *Kassandra in Athen*, 34–62. As a rule, it is depicted in the episode, and it is also mentioned by the literary sources (cf. Stefos, *O mythos tis Kassandas* [*supra*] ). For the Palladion, see K. Schauenburg, “Statuen auf Vasenbildern,” *JdI* 52 (1937): 30–75; E. Bielefeld, “Götterstatuen auf attischen Vasenbildern,” *Wissenschaftliche Zeitschrift der Ernst-Moritz-Arndt Universität Greifswald* 4 (1954–55): 379–403; J. Papadopoulos, *Xoana e Sphyrelata* (Rome, 1980); A.

Donohue, *Xoana and the Origins of Greek Sculpture* (Atlanta, 1988); V. Manzelli, *La policromia nella statuaria greca arcaica* (Rome, 1994); De Cesare, *Le statue in immagine* (*supra*), passim; Oenbrink, *Bild im Bilde*, 34–64; Hölscher, “Gods and Statues,” (*supra*), pp. 105–20.

Raised dots indicating curly hair is a technique found on a number of high-quality vases from the Late Archaic period and found often on Euphronios’s works; see, for example, Athena on a calyx-krater once in New York, Collection of Leon Levy and Shelby White (*Euphronios der Maler*, pp. 106–13, no. 6); Athena on a fragment of a calyx-krater in Malibu, J. Paul Getty Museum 77.AE.86 (M. Robertson, “Euphronios at the Getty, *GettyMusJ* 9 [1981]: 23–34, figs. 11–12; *Euphronios der Maler*, pp. 114–15, no. 7); Herakles on a fragment of a calyx-krater in Milan, Museo Archeologico, Civiche Raccolte Archeologiche e Numismatiche A 1810 (*Euphronios der Maler*, pp. 116–17, no. 8). For the technique of the added clay, see Cohen, “Added Clay and Gilding” in *Colors of Clay*.

For thiasos scenes, see entry no. 17 (81.AE.188.7). For satyrs, see also F. Brommer, *Satyroi* (Würzburg, 1937); F. Lissarrague, “Why Satyrs are Good to Represent,” in *Nothing to Do with Dionysos?*, ed. J. J. Winkler and F. I. Zeitlin (Princeton, 1990), pp. 228–36; idem, “On the Wildness of Satyrs,” in *Masks of Dionysus*, pp. 207–20; J. M. Padgett, “Horse Men: Centaurs and Satyrs in Early Greek Art,” in Padgett, *The Centaur’s Smile*, pp. 3–46; F. Lissarrague, “Vêtir ceux qui sont nus: du côté des satyres,” in *Vêtements antiques. S’habiller, se déshabiller dans les mondes anciens*, ed. F. Gherchanoc and V. Huet (Paris, 2012), pp. 165–72; idem, *La cité des satyres. Une anthropologie ludique (Athènes, VI–V siècles avant J.-C.)* (Paris, 2013).

For maenads holding torches, cf. an amphora by Hermonax in Altenburg, Staatliches Lindenau-Museum 289 (*CVA Altenburg* 2 [Germany 18], pl. 45.2). See also R. Seaford, “Dionysus as Destroyer of the Household: Homer, Tragedy, and the Polis,” in *Masks of Dionysus*, pp. 127–28.



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79.AE.198



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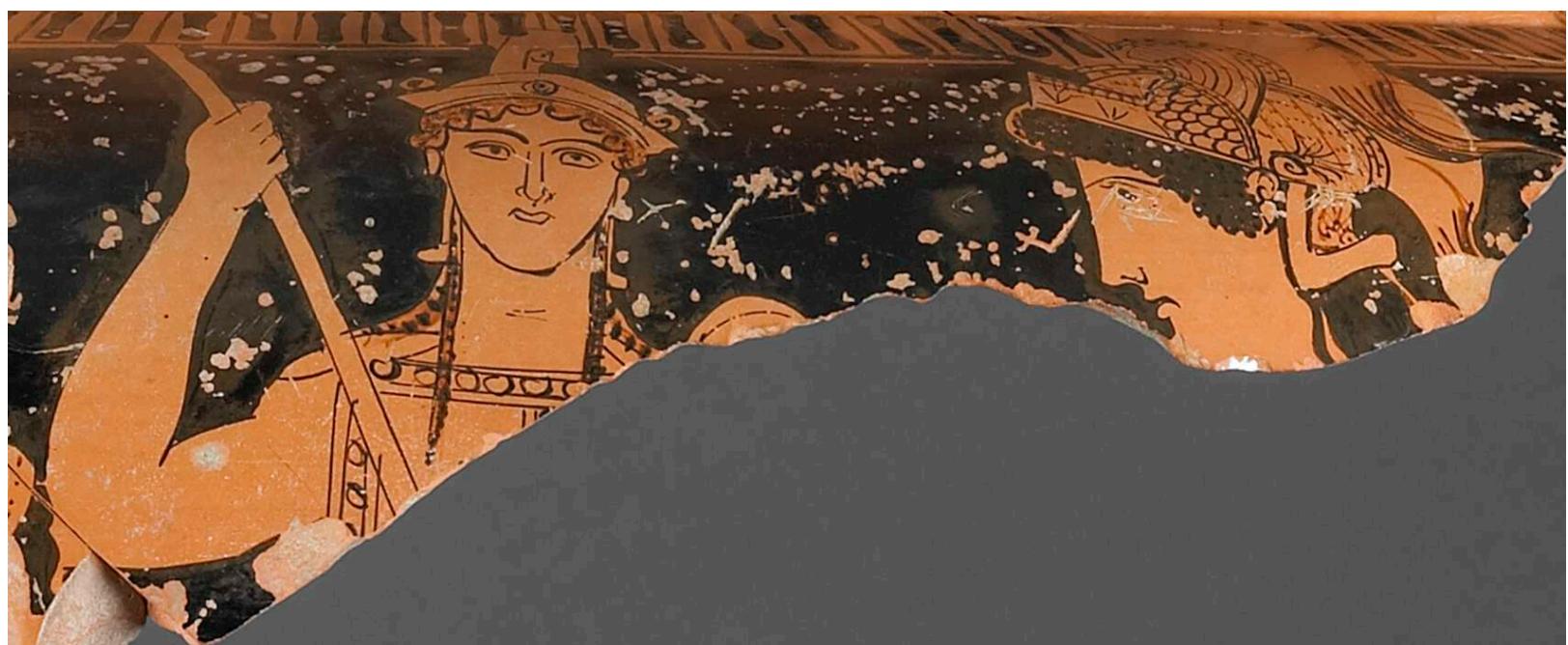


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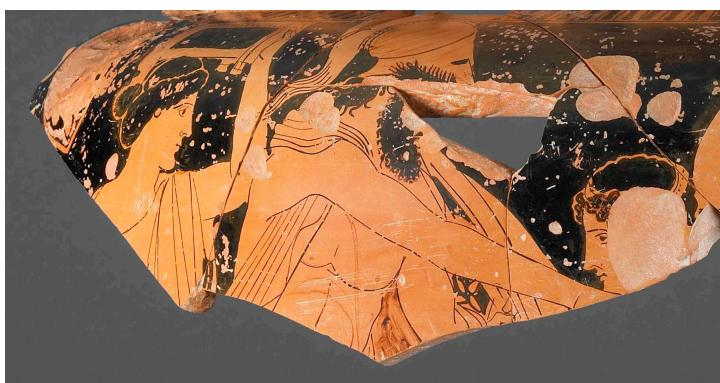
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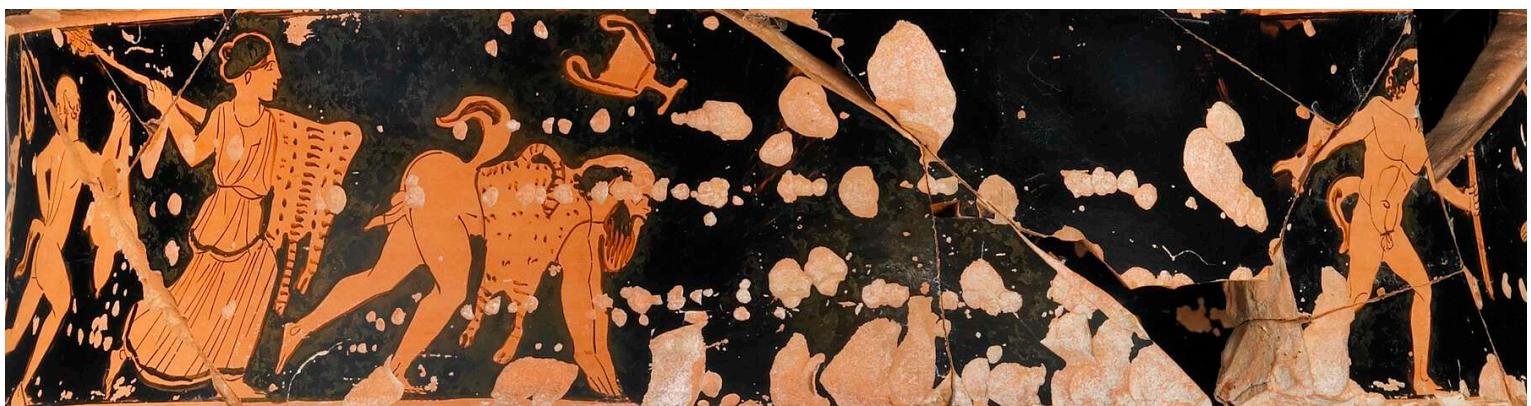


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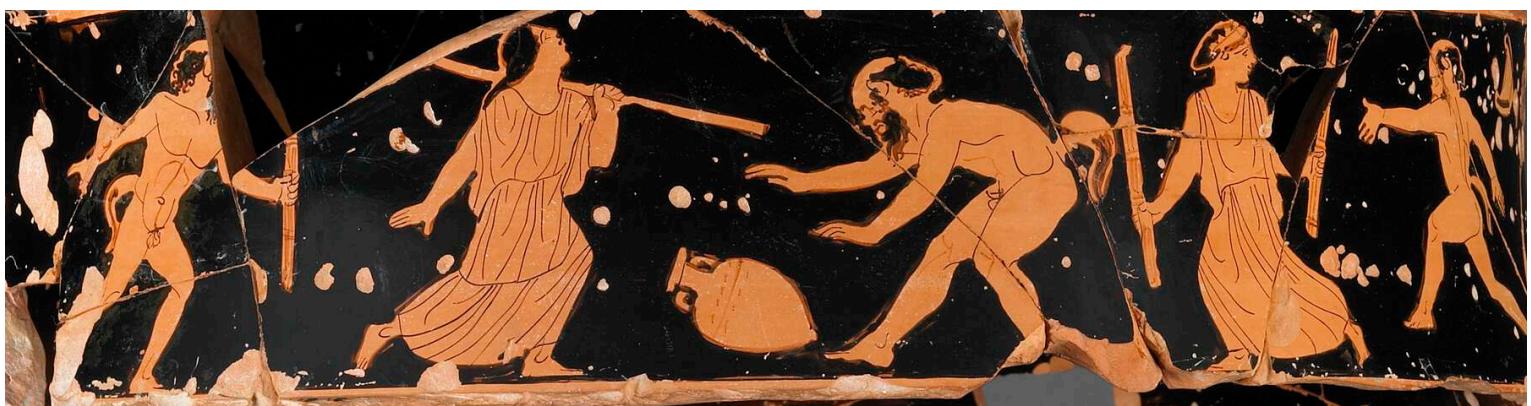
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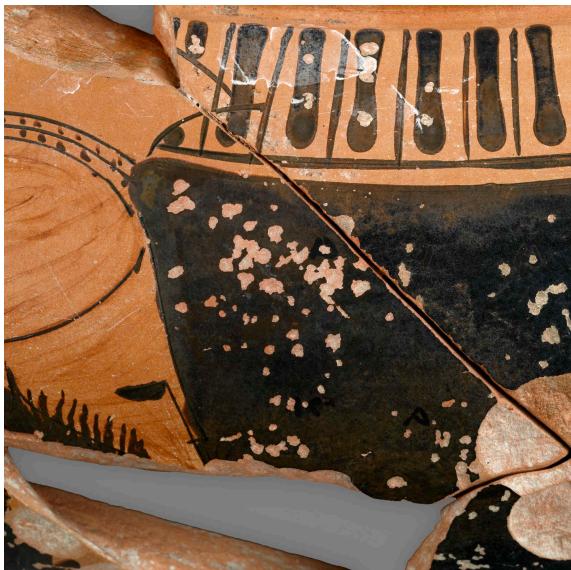


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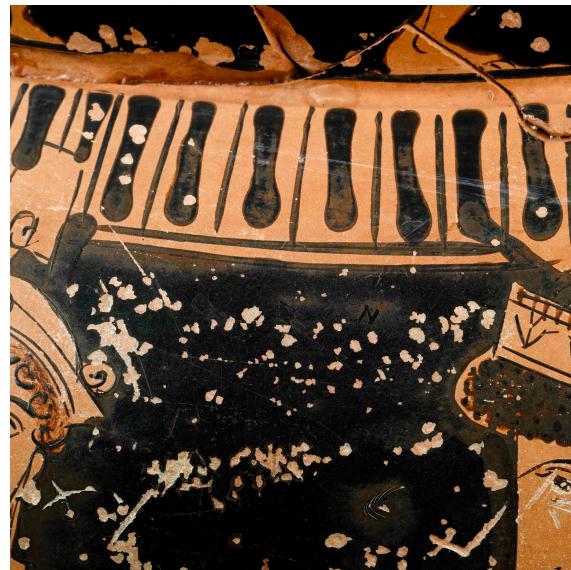


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