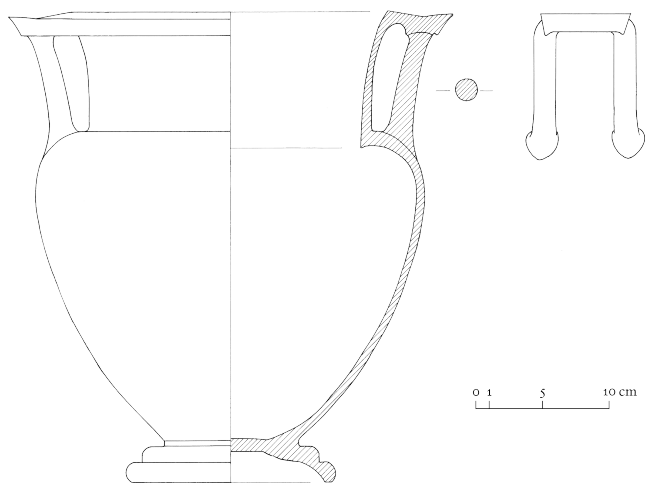


Plates 52I–23

Accession Number 73.AE.135

PROVENANCE –1973, Elie Borowski (Basel, Switzerland); 1973, acquired by the J. Paul Getty Museum by exchange; in a letter dated March 30, 1977, Borowski recorded that the krater had been in his possession since 1947; Museum records note that the vase had been in the Mayer Collection between New York and Switzerland, but this has not been verified.

SHAPE AND ORNAMENT Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side is supported by two columns; ovoid body; ogee foot. Top of rim black. On neck: A, black dotted chain of pendant lotus buds between two black lines in a reserved panel; B, black. Body black. Zone of black rays above the foot. Outside foot black except for bottom. Resting surface and underside foot reserved. Interior black.



SUBJECT A. Dancing girl facing right, holding *krotala* (clappers) in both hands. She is nude and wears a wreath around her head. She has short hair and bends her head and body forward.

B. *Diskobolos* (diskos thrower) with chest in frontal view moves to the right with left foot forward. He holds a diskos in his left hand and raises it to be level with his head. He looks down, with knees bent. As his right hand moves back, he draws his right foot back off the ground and places his weight on his left. The thrower is nude except for a wreath around his head. The diskos is decorated with an owl in silhouette.

ATtribution AND DATE Attributed to Myson by D. von Bothmer. Circa 490–480 B.C.

DIMENSIONS AND CONDITION Height 35 cm; diam. of rim 30 cm (outside); diam. of rim 24 cm (inside); width with handles 34.5 cm; diam. of body 29 cm; diam. of foot 16 cm. Capacity to rim 8.706 liters. Reconstructed from several large fragments with small missing pieces restored in plaster and painted. Notable among them is a portion of the rays above the foot on Side A. Black thin around figures. Outside rim abraded in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: outside rim, wreaths. Owl rendered in silhouette. Tiny clay fragments on top of rim and on side B, around the feet of the athlete, may indicate points of contact with clay supports or other vases within the kiln.

BIBLIOGRAPHY *BAPD* 5008; J. Frel, *Recent Acquisitions: Ancient Art, The J. Paul Getty Museum Malibu, California*, exh. cat. (Pullman, Wash., 1974), no. 38; Peschel, *Die Hetare bei Symposium und Komos*, no. 83; T. F. Scanlon, *Eros and the Greek Athletics* (Oxford, 2002), p. 228, fig. 8.4; Perseus Digital Library Project, Tufts University, <http://www.perseus.tufts.edu/hopper/artifact?name=Malibu+73.AE.135&object=Vase>.

COMPARANDA For Myson, see entry no. 1 (86.AE.205).

Worthy of note is the combination of nude male and female bodies on the black background of each side of the krater. The two figures that are rendered in similar poses with corresponding wreaths around their heads give the impression of the same theme at first sight, although their activities are quite distinct. It is interesting that the female is depicted on side A and the athlete on B, since side A is supposed to be the first seen by the viewer.

Myson likes unframed scenes on column-kraters with single monumental figures of athletes, komasts, or naked women on each side. The black vase with little or no ornament and one or two figures on each side is the favorite of the late Archaic mode. See *ARV*² 240–42; *BAPD*, s.v. Myson. For column-kraters by

Myson with a similar decorative system, cf. Athens, Agora P 10578 (aulos player on A and nude *diskobolos* on B; *ARV*² 242.70; *Agora* 30, p. 163, no. 190, pl. 28); Oxford, Ashmolean Museum 561 (naked *diskobolos* on A and naked komast on B; *ARV*² 241.52; *Paralipomena* 349; *JHS* 28 [1908]: 316–17, pl. 31; *CVA* Oxford 1 [Great Britain 19], pls. 23.1, 22.5); Sammlung Funcke S 490 (hoplite on A and naked youth dancing on B; *ARV*² 241.55 *ter*; 1630; N. Kunisch, *Antiken der Sammlung Julius C. und Margot Funcke* [Bochum, 1972], pp. 96–97, no. 85); Altenburg, Staatliches Lindenau Museum 279 (*ARV*² 241.67; *CVA* Altenburg 2 [Germany 18], pl. 54, with komast on A and naked komast on B); Kurashiki Ninagawa Museum (*ARV*² 241.49; E. Simon, *The Kurashiki Ninagawa Museum: Greek, Etruscan and Roman Antiquities* [Mainz, 1982], pp. 84–86, no. 35, with satyr on A and naked komast on B); Copenhagen, National Museum 3836 (also with a satyr on A and a komast on B; *ARV*² 241.48; *CVA* Copenhagen National Museum 3 [Denmark 3], pl. 126); Gela Museo Archeologico 12026 (with komast in himation on A and naked komast on B; *ARV*² 241.64; P. Orlandini, “Gela. Nuovi Scavi,” *Notizie degli Scavi di Antichità* 85 [1960]: 137–39, figs. 2–4; R. Panvini and F. Giudice, eds., *Ta Attika, Veder Greco a Gela. Ceramiche attiche figurate dall’antica colonia* [Rome, 2003], p. 308, no. G30 [L. Sole]); New York, Metropolitan Museum of Art 21.88.82 (komast on A and naked komast on B); *ARV*² 242.73; available online, <https://www.metmuseum.org/art/collection/search/251106>; Philadelphia, University of Pennsylvania 5688 (naked woman on A, naked komast on B); *ARV*² 241.62; Peschel, *Die Hetare bei Symposium und Komos*, pl. 36. Worthy of note is the similarity of the poses of the naked figures.

The diskos thrower is depicted at the moment before the throw. *Diskoboloi* are often found on column-kraters painted by Myson: Athens, Agora P 10578 (*ARV*² 242.70; *Agora* 30, p. 163, no. 190, pl. 28); Athens, Agora P 11025 (*ARV*² 241.53; *Agora* 30, p. 163, no. 189, pl. 27); Oxford 561 (*ARV*² 241.52; Beazley, “Vases in the Ashmolean”, pp. 316–17, pl. 31; *CVA* Oxford 1 [Great Britain 3], pls. 22.5, 23.1); Villa Giulia 984 (*ARV*² 239.21; *CVA* Villa Giulia 2 [Italy 2], pl. 15) and Villa Giulia 1044 (*ARV*² 239.23; *CVA* 2 [Italy 2], pl. 16.1.2).

The *diskobolos*, often represented with javelin throwers or as part of pentathlon or palaestra scenes, becomes a common subject in Attic vase-painting from the last quarter of the sixth century B.C., especially in red-figure. See Goossens, Thielemans, and Thas, “Sport

Scenes”: 62–65, 69, 72–73, 93; Legakis, “Athletic Contests”, pp. 235–75, cat. no. 8.

For diskos throwing (one of the athletic events in the pentathlon) and *diskoboloi* or *pentathletes*, see also E. N. Gardiner, “Throwing the Diskos,” *JHS* 27 (1907): 1–36; P. Jacobstahl, *Diskoi* (Berlin and Leipzig, 1933); A. Bruckner, “Palästradarstellungen auf frührotfigurigen attischen Vasen” (Ph.D. diss., Basel, 1954), pp. 41–61; J. Jüthner, *Die athletischen Leibesübungen der Griechen*, 2 (Vienna, 1968), pp. 225–303; I. Diskou, ed., *Athletics in Ancient Greece: Ancient Olympia at the Olympic Games* (Athens, 1976), pp. 188–95; E. N. Gardiner, *Athletics of the Ancient World* (Chicago, 1980), pp. 154–68, and pp. 177–80 for the pentathlon; Kyle, *Athletics*, pp. 180–81; G. Waddell, “The Greek Pentathlon,” *Greek Vases in the Getty* 5: 99–106; M. Lavrencic, G. Doblhofer, and P. Mauritsch, *Discos* (Vienna, 1991); D. G. Kyle, “Athletics in Ancient Athens,” in *Goddess and Polis*, pp. 85–86; Kephaliadou, *Nikētēs*, pp. 32–33; F. Knauß, “Diskuswurf,” in *Lockender Lorbeer*, pp. 102–17; Miller, *Ancient Greek Athletics*, pp. 60–72.

For the pentathlon, see also J. Ebert, *Zum Pentathlon der Antike: Untersuchungen über das System der Siegerermittlung und die Ausführung des Halterensprunges* (Berlin, 1963); H. A. Harris, “The Method of Deciding Victory in the Pentathlon,” *Greece and Rome* 19 (1972): 60–64; R. Merkelbach, “Der Sieg im Pentathlon,” *ZPE* 11 (1973): 261–69; J. Ebert, “Noch einmal zum Sieg im Pentathlon,” *ZPE* 13 (1974): 257–62; G. Doblhofer, P. Mauritsch, and M. Lavrencic, *Weitsprung: Texte, Übersetzungen, Kommentar* (Vienna, 1992). See also D. G. Kyle, “Games, Prizes, and Athletes in Greek Sport: Patterns and Perspectives (1975–1997),” *Classical Bulletin* 74 (1998): 103–27; M. Golden, *Sport and Society in Ancient Greece* (Cambridge, 1998); F. Knauß, “Fünfkampf,” in *Lockender Lorbeer*, pp. 96–101.

For the sequence in diskos throwing, see also E. Kakarounga-Stasinopoulou, R. Proskynitopoulou, and S. Papadiamantopoulou-Kalliodi, “Ta agonismata,” in *Mind and Body*, pp. 98–99. For examples of *diskoboloi*, see *ibid.*, pp. 257–65, nos. 149–57. On literary sources referring to the diskos, see also M. K. Langdon, “Throwing the Discus in Antiquity: The Literary Evidence,” *Nikephoros* 3 (1990): 177–82; G. Doblhofer, P. Mauritsch, and M. Lavrencic, *Diskos: sporthistorischer Kommentar* (Vienna, 1991), and esp. pp. 134–39 for the technique of throwing; S. G. Miller, *ARETE. Greek Sports from Ancient Sources* (Berkeley, 1991), pp. 39–50; See also L. Kurke, *The Traffic in Praise: Pindar and the Poetics of Social Economy* (Ithaca, N.Y., 1991).

The owl, painted in silhouette, is often depicted on diskoi on vases as a good omen and as a symbol of Athena and Athens. Cf. a lekkythos by the Bowdoin Painter in Athens, National Museum 17281 (*ARV*² 684.145; *CVA* Athènes 2 [Greece, 2], pl. 12.6–7); a Panathenaic amphora by the Berlin Painter in Munich, Staatliche Antikensammlungen 2310 (*ARV*² 132.1; *CVA* Munich 4 [Germany, 12], pl. 192); and a cup in Malibu, J. Paul Getty Museum 85.AE.25 (von Bothmer, “Red-Figured Kylix”). The owl probably represents the incised outline owl on the real diskos. Those incised designs may be intended to make the diskos less slippery in the hand. See Beazley, “Vases in the Ashmolean”, pp. 316–17; N. Yalouris, “Athena als Herrin der Pferde,” *Museum Helveticum* 7 (1950): 53; R. Stupperich, “Eulen der Athena in einer Münsterschen Privatsammlung,” *Boreas* 3 (1980): 157–73; K. Schauenburg, “Eulen aus Athen und Unteritalien,” *JdI* 103 (1988): 70, note 13.

The dancing girl might be related to the komos taking place after the victory of the athlete on B. See Bron, “Chevaux et la Danse”, pp. 26–27; D. Steiner, *The Crown of Song* (Oxford, 1986), p. 119; Kurke, *Traffic in Praise* (supra), pp. 112–13. Cf. Pindar, *Nem.* IX 50–55; P. Schmitt-Pantel, *La cité au banquet* (Rome, 1992), pp. 39–41, 364–70. For the association of a symposium with an athletic activity, cf. a black-figure stamnos from the Group of Louvre F 314, Paris, Louvre F 314 (*ABV* 388.1; *CVA* Louvre 2 [France 2], III H e pl. 6); a black-figure stamnos in Basel (once Basel, art market, *Kunstwerke der Antike*, Auktion 70, 1986, no. 203).

For women in the symposium, see Peschel, *Die Hetare bei Symposium und Komos*; A. Rieche, “Bilder von Frauen,” in *Symposion. Griechische Vasen aus dem Antikenmuseum der Ruhr-Universität Bochum*, ed. N. Kunisch et al. (Cologne, 1989); S. Corner, “Bringing the Outside In. The Andron as Brothel and the Symposium’s Civic Sexuality,” in *Greek Prostitutes in the Ancient Mediterranean, 800 BCE–200 CE*, ed. A. Glazebrook and M. M. Henry (Madison, 2011), pp. 60–85. For komos, see also M. Heath, “Receiving the κῶμος: The Context and Performance of Epinician,” *American Journal of Philology* 109 (1988): 180–95.

For nude dancing girls with *krotala*, cf. a hydria by the Washing Painter in London, British Museum E 203 (*ARV*² 1131.164; *CVA* 6 [Great Britain 8], pl. 88.3); a cup by the Thalia Painter in Berlin, Antikensammlung 3251 (*ARV*² 113.7; *CVA* 2 [Germany 21], pl. 57.2); a terracotta relief from Olbia, dated to circa the first quarter of fifth century B.C. (T. L. Samoylova, ed.,

Ancient Greek Sites on the Northwest Coast of the Black Sea [Kiev, 2001], p. 5). For the subject, see D. Williams, “Women on Athenian Vases: Problems of Interpretation,” in *Images of Women in Antiquity*, ed. A. Cameron and D. Kuhrt (London, 1983), pp. 92–106, esp. 97–99, fig. 7.6; V. Liventhal, “What Goes on Among the Women? The Setting of Some Attic Vase Paintings of the Fifth Century B.C.,” *Skrifter utgivna av Svenska Institutet i Rom (Acta Instituti Romani Regni Sueciae)* 14 (1985): 37–52; Bonfante, “Nudity”, 558–62 on female nudity; S. Lewis, *The Athenian Woman: An Iconographic Handbook* (New York, 2002), pp. 101–12; D. Castaldo, “The Sound of Krotala Maddening Women: Krotala and Percussion Instruments in Ancient Attic Pottery,” in *Archaeology of Representations*, pp. 282–97. For *krotala* or *kremvala*, see S. Michailidis, *Enkyklopaideia tis archaias ellinikis mousikis* (Athens, 1982), pp. 175–76; M. Litchfield West, *Ancient Greek Music* (Oxford, 1992), pp. 123, 125; *Museum of Ancient, Byzantine and Post-Byzantine Musical Instruments. Museum Exhibits*, Cultural Center of Bank of Macedonia and Thrace (Thessaloniki, 1997), pp. 59–61, nos. K11–K15; T. J. Mathiesen, *Apollo’s Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, Neb., 1999), pp. 163–66; Bundrick, *Music and Image*, p. 107.

On nudity in Greek athletics, see N. Crowther, “Athletic Dress and Nudity in Greek Athletics,” *Eranos* 80 (1982): 163–68; J. Mouratidis, “The Origin of Nudity in Greek Athletics,” *Journal of Sport History* 12 (1985): 213–32; J. P. Thuiller, “La nudité athlétique (Grèce, Etrurie, Rome),” *NIKEPHOROS* 1 (1988): 29–48; Bonfante, “Nudity”, 543–70; M. McDonnell, “The Introduction of Athletic Nudity: Thucydides, Plato, and the Vases,” *JHS* 111 (1991): 182–93; idem, “Athletic Nudity among the Greeks and Etruscans: The Evidence of the ‘Perizoma Vases,’” in *Spectacles sportifs et scéniques dans le monde étrusco-italique* (Rome, 1993), pp. 395–407; Kephaliidou, *Nikētēs*, p. 39, note 73; Goossens, Thielemans, and Thas, “Sport Scenes”: 62; Miller, *Ancient Greek Athletics*, pp. 11–13; D. G. Kyle, *Sport and Spectacle in the Ancient World* (Oxford, 2007), pp. 85–90. For Greek athletics and the Greek body, see R. Osborne, *The History Written on the Classical Greek Body* (Cambridge, 2011), pp. 27–84.

For the significance of the wreath, see E. Kefaliidou, “Ceremonies of Athletic Victory in Ancient Greece: An Interpretation,” *NIKEPHOROS* 12 (1999): 100–102 (with a synopsis of earlier interpretations). See also J. Klein, *Der Kranz bei den alten Griechen* (Gunzburg, 1912); L. Deubner, “Die Bedeutung des Kranzes im klassischen Altertum,” *Archiv für Religionswissenschaft*

30 (1933): 70–104; M. Blech, *Studien zum Kranz bei der Griechen* (Berlin, 1982); M. M. Lee, *Body, Dress, and Identity in Ancient Greece* (Cambridge, 2015), pp. 142–45.



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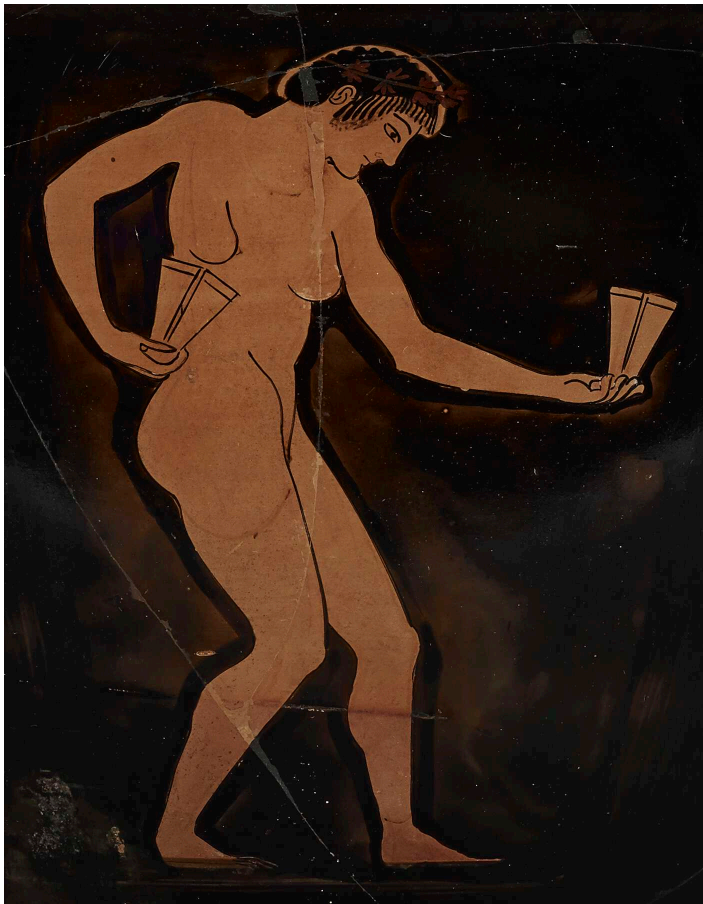


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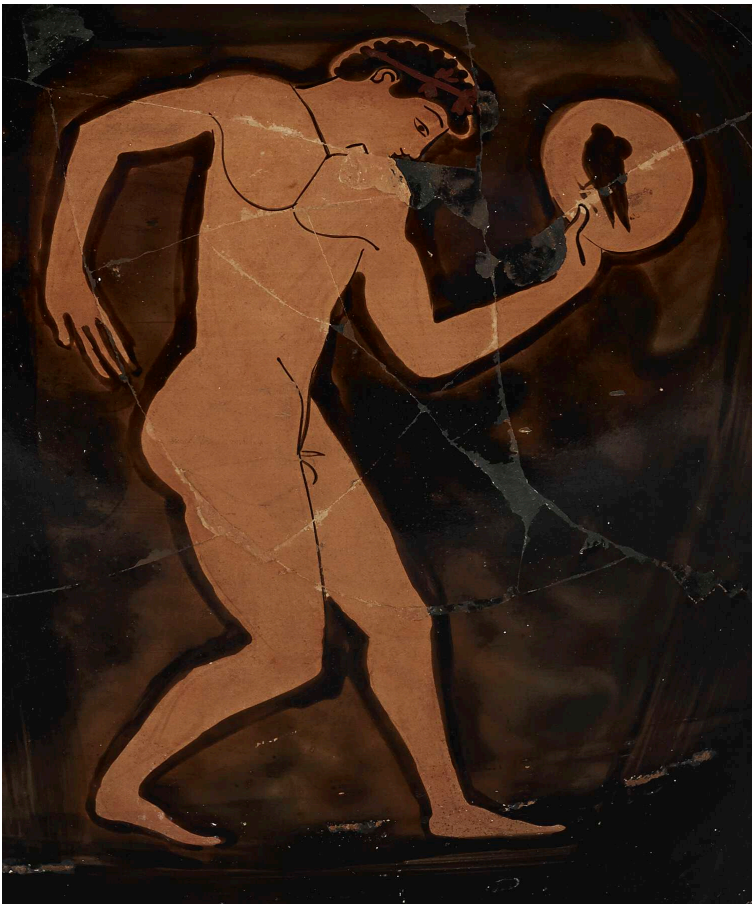


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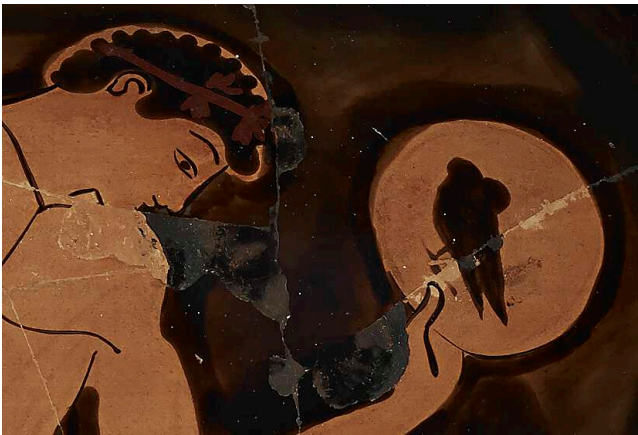
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