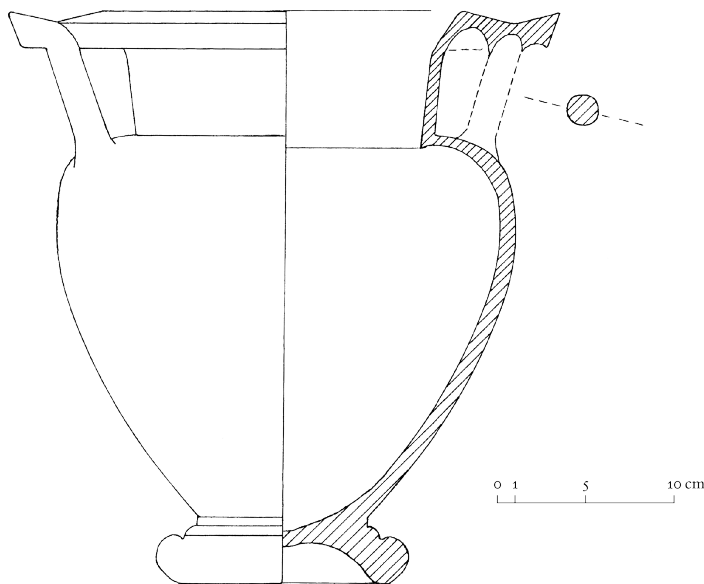


## Plates 528–30

Accession Number 83.AE.252

**PROVENANCE** –1983, Nicolas Koutoulakis (Geneva, Switzerland); 1983, donated to the J. Paul Getty Museum by Vasek Polak (Hermosa Beach, California), together with entry no. 7 (83.AE.255); according to Museum documentation, both vases were formerly in the Schweitzer Collection; 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 with a convex molding marked off by grooves at the join to body. Top of rim black. Overhang of the rim on side A decorated with double row of ivy leaves in black glaze between lines; double row of dots on B. On neck: A, black dotted chain of hanging lotus buds between two black lines in a reserved panel; B, black. Figural decoration on the body set in panels framed by tongue pattern on the shoulder at junction with neck on A and B, and by double row of ivy between black lines at the sides on A; on B, double row of dots. Reserved line for ground; another between bowl and foot. Outside foot black, except for lower part. Resting surface and underside of foot reserved. Interior black, worn on the mouth, and heavily encrusted in the body.



**SUBJECT** A. Offerings at altar and herm. At left, a bearded man stands to right before a herm. He is nude except for a

himation tied around his waist. He holds a *kylix* in his right hand and a sacrificial basket (*kanoun*) in the left; the handles of the *kanoun* are in a three-horned form. The ithyphallic bearded herm stands on a two-step base facing left. Next to it is an altar with volutes and decorated by a band with black dots beneath. An *epipyron* (fire pan) is placed on top of the altar, and there are flames as well as traces of blood on the side. At the right stands a youth wrapped in a himation with his right shoulder nude. Presented with frontal chest, legs and head in profile and moving to right looking back, he holds a long staff in his right hand.

B. Two youths flank a pillar. Both are wrapped in himatia and lean on staffs. The himation on the youth at left leaves his left shoulder nude. The pillar between them, standing on a base and decorated with dots on the upper part, supports a dinos.

**ATTRIBUTION AND DATE** Attributed to the Pan Painter by J. Frel. Circa 480–470 B.C.

**DIMENSIONS AND CONDITION** Height 32.5 cm; diam. of rim 25.5 cm (outside); diam. of rim 19.3 cm (inside); width with handles 29.5 cm; diam. of body 24.7 cm; diam. of foot 13.5 cm. Black misfired on side B. Capacity to rim is 5.715 liters. The vase is intact, although the black gloss surface has numerous areas of loss inside and outside, due to pitting and spalling, and it is substantially abraded; some chips are missing. Inside and outside black. Heavy incrustation covers the interior.

**TECHNICAL FEATURES** Preliminary sketch. Relief contour. Accessory color. Red: inside rim, flames on altar. Dilute black: *kanoun*, ground line, blood on altar. The right end of the lotus bud chain on the neck is covered by black glaze.

**BIBLIOGRAPHY** *BAPD* 13373; “Acquisitions/1983,” *GettyMusJ* 12 (1984): 242–43, no. 57, figs. 57a–b; Van Straten, *Hiera Kalá*, p. 249, cat. no. V298; Aktseli, *Altäre*, pp. 39, 100, no. Vc 76; J. Gebauer, *Pompe und Thysia: Attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002), p. 563, cat. no. Kv 18.

**COMPARANDA** For the Pan Painter, see *ARV*<sup>2</sup> 550–61,

1658–59; A. B. Follmann, *Der Pan-Maler* (Bonn, 1968); J. D. Beazley, *The Pan Painter* (Mainz am Rhein, 1974); C. Sourvinou-Inwood, “Who was the Teacher of the Pan Painter?,” *JHS* 95 (1975): 107–21; Becker, *Formen attischer Peliken*, pp. 46–47; C. M. Robertson, “Two Pelikai by the Pan Painter,” *Getty Vases* 3 (1986): 71–90; idem, “Corn and Vine on a Vase by the Pan Painter,” in *Praktika tou 12ou Diethnous Synedriou Klasikēs Archaïologias, Athens, 4–10 September, 1983*, vol. 2 (Athens, 1988), pp. 186–92; Robertson, *Art of Vase-Painting*, pp. 143–52; *Agora* 30, pp. 105–6 and passim; Gaunt, “Attic Volute Krater,” pp. 218–21; A. Smith, “The Evolution of the Pan Painter’s Artistic Style,” *Hesperia* 75 (2006): 435–51.

The herm is among the favorite subjects of the Pan Painter; cf. his name vase, a bell krater in Boston, Museum of Fine Arts 10.185 (*ARV*<sup>2</sup> 550.1; *Beazley Addenda*<sup>2</sup> 256; Robertson, *Art of Vase-Painting*, p. 145, figs. 148–49); a fragmentary pelike in Louvre C 10793 (*ARV*<sup>2</sup> 555.92; E. Simon, *Die Götter der Griechen* [Munich, 1969], p. 308, fig. 295). For herms, see J. F. Crome, “ΙΠΠΑΡΧΕΙΟΙ ΕΡΜΑΙ,” *AM* 60–61 (1935–36): 300–313; J.-L. Durand, “L’ Hermès multiple,” in *L’image en jeu: de l’antiquité à Paul Klee*, ed. C. Bron and E. Kasapoglou (Lausanne, 1992), pp. 25–34; H. Goldman, “The Origin of the Greek Herm,” *AJA* 46 (1942): 58–68; P. Devambez, “Piliers hermaïques et stèles,” *RA* (1968): 139–54; R. Lullies, *Die Typen der griechischen Herme* (Königsberg, 1931); J. Marcade, “Hermès doubles,” *BCH* 76 (1952): 596–624; P. Zanker, *Wandel der Hermesgestalt in der attischen Vasenmalerei* (Bonn, 1965), pp. 91–103; Simon, *Die Götter der Griechen* (supra), pp. 303–12; H. Wrede, *Die antike Herme* (Mainz, 1985); Siebert, “Hermes”; M. De Cesare, *Le statue in Immagine. Studi sulle raffigurazioni di statue nella pittura vascolare greca* (Roma, 1997), pp. 161–65, 263–78. For the apotropaic power of the herm, see W. Burkert, *Structure and History in Greek Mythology and Ritual* (Berkeley, 1979), 39–41; Bonfante, “Nudity”, 550. For herms as symbols of Attic unity and Athenian Democracy in the fifth century B.C., see also B. M. Lavelle, “Hipparchos’ Herms,” *Echos du monde classique: Classical Views* 29 (1985): 411–20; R. Osborne, “The Erection and Mutilation of the Hermai,” *Proceedings of the Cambridge Philosophical Society* 211 n.s. 31 (1985): 58–64; W. D. Furley, *Andocides and the Herms: A Study of Crisis in Fifth-Century Athenian Religion*, Bulletin of the Institute of Classical Studies Supplement 65 (London, 1996); J. C. Quinn, “Herms, Kouroi and the Political Anatomy of Athens,” *Greece and Rome*

54 (2007), 82–105; and H. S. Versnel, *Coping with the Gods: Wayward Readings in Greek Theology* (Leiden, 2011), 335–52. Cf. a column-krater by a follower of the Pan Painter depicting a sacrifice scene with *kanoun*, in Durham, Duke University Museum of Art 72.1 (*Goddess and Polis*, p. 182, cat. no. 54 [ill. P. 25]).

Sacrifice or libation to a Herm is a popular theme in Attic vase-painting from the late sixth century B.C. onward. For similar scenes, see a column-krater by the Pan Painter in Naples, Museo Archeologico Nazionale 127929 (*ARV*<sup>2</sup> 551.15; 1659; *Beazley Addenda*<sup>2</sup> 257; Durand, *Sacrifice*, p. 140, fig. 66); a cup by the Painter of Louvre G 265 in Oxford, Ashmolean Museum G 236 (*ARV*<sup>2</sup> 416.3; *Beazley Addenda*<sup>2</sup> 234; *CVA* Oxford 1 [Great Britain 3], pl. 7.1–2). See also a black-figure amphora by the Edinburgh Painter in London, British Museum 1856.12–26.20 (Siebert, “Hermes”, pt. 1, p. 301, no. 104); a skyphos by the Triptolemos Painter in Berlin, Antikensammlung F 2594 (*ARV*<sup>2</sup> 367.104; *CVA* Berlin 3 [Germany 22], pl. 141.1.3); a cup by Curtius Painter in Berlin, Antikensammlung F 2525 (*ARV*<sup>2</sup> 931.4; *CVA* Berlin 3 [Germany 22], pl. 111); a column-krater by the Boreas Painter in Bologna, Museo Civico Archeologico 206 (*ARV*<sup>2</sup> 537.12; *Paralipomena* 384; *Beazley Addenda*<sup>2</sup> 255; Siebert, “Hermes”, pt. 1, p. 304, no. 153). For a similar type of altar in the scene, see also a pelike by the Perseus Painter in Berlin, Antikensammlung F 2172 (*ARV*<sup>2</sup> 581.4; Siebert, “Hermes”, pt. 1, p. 301, no. 94); an amphora by the Nikon Painter in Boston, Museum of Fine Arts 68.163 (*Paralipomena* 402; Siebert, “Hermes”, pt. 1, p. 301, no. 93); a lekythos by the Bowdoin Painter in Palermo, Museo Nazionale V 687 (*ARV*<sup>2</sup> 685.163; *CVA* Palermo 1 [Italy 50], pl. 23.4); a lekythos by the Bowdoin Painter in London, British Museum E 585 (*ARV*<sup>2</sup> 685.162; Siebert, “Hermes”, pt. 1, p. 301, no. 95c); a cup in Altenburg, Staatliches Lindenau-Museum 229 (*CVA* Altenburg 2 [Germany 18], pl. 70); a pelike that recalls the Hasselmann Painter in Boston, Museum of Fine Arts 13.100 (*ARV*<sup>2</sup> 1139.1; L. D. Caskey with J. D. Beazley, *Attic Vase-paintings in the Museum of Fine Arts, Boston*, 3 vols. [Oxford, 1931–63], vol. 3, pl. 96.164). For the subject, see also Aktseli, *Altäre*, pp. 38–40, esp. 39 for the Pan Painter; J.-L. Durand, “Images pour un autel,” in *Espace sacrificiel*, pp. 45–55; Van Straten, *Hierà Kalá*, pp. 27–30; McNiven, “Things to Which We Give Service”, pp. 315–24. The flames and the blood on the altar indicate that the sacrifice has already taken place here, probably recently. For

sacrifice, see Durand, *Sacrifice*, passim; J.-L. Durand and A. Schnapp, “Sacrificial Slaughter and Initiatory Hunt,” in *City of Images*, pp. 53–70; *Espace sacrificiel*; Van Straten, *Hierà Kalá*, pp. 27–30. Cf. the scene on a stamnos by the Pan Painter in Madrid, Museo Arqueológico Nacional, coll. Varez Fisa 1999.99.102 (*ARV*<sup>2</sup> 552.23; P. C. Bonet, ed., *La colección Varez Fisa en el Museo Arqueológico Nacional, Septiembre–Noviembre 2003* (Madrid, 2003), pp. 282–84, no. 97). Cf. also H. Laxander, *Individuum und Gemeinschaft im Fest. Untersuchungen zu attischen Darstellungen von Festgeschehen im 6. und frühen 5. Jahrhundert v. Chr.* (Münster, 2000), pp. 48–53; G. Ekroth, *The Sacrificial Rituals of Greek Hero-Cults in the Archaic to the early Hellenistic Period*, Kernos Supplement 12 (Liège, 2002); J. Gebauer, “Sklaven beim Opfer? Zur Bestimmung der sozialen Stellung von Helferfiguren in Tieropferdarstellungen,” in *Griechische Keramik im Kulturellen Kontext*, pp. 111–13; G. Ekroth, “Blood on the Altars? On the Treatment of Blood at Greek Sacrifices and the Iconographical Evidence,” *AK* 48 (2005): 9–28; idem, “Why (not) Paint an Altar? A Study of Where, When and Why Altars Appear on Attic Red-figure Vases,” in *The World of Greek Vases*, ed. V. Nørskov et al. (Analecta Romana Instituti Danici. Supplementum 41 [Rome, 2009]), pp. 89–114. Especially for sacrifice on vases, see O. Borgers, “Religious Citizenship in Classical Athens: Men and Women in Religious Representations on Athenian Vase-Painting,” *BABesch* 83 (2008): 73–97; S. D. Bundrick, “Selling Sacrifice on Classical Athenian Vases,” *Hesperia* 83 (2014): 653–708; 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 altar belongs to the rectangular type with volutes (Type V), the most popular category depicted in vase-painting. The type appears often in works by the Pan Painter and his circle. Cf. the altar on a pelike by the Pan Painter in Athens, National Museum, 9683 (*ARV*<sup>2</sup> 554.82; T. Fogen and M.-M. Lee, eds., *Bodies and Boundaries in Graeco-Roman Antiquity* (Berlin and New York, 2009), p. 176, fig. 10); a hydria perhaps by the Pan Painter in Athens, National Museum, 13119 (*ARV*<sup>2</sup> 1656; D. Tsiafaki, *He Thrakē stēn attikē eikonographia tou Sou aiona p. Ch., Prosengiseis stis scheseis Athēnas kai Thrakēs* [Komotēnē, 1998], p. 360, fig. 38a); a neck amphora in the manner of the Pan Painter in Palermo, Museo Archeologico Regionale, 42 (*ARV*<sup>2</sup> 530.14; *CVA* Palermo, Museo Nazionale 1 [Italy 14], pls. I, III, 1c, 28.1).

For the type, see Aktseli, *Altäre*, pp. 15–17, 21–22, 65–66, 72–73, 75–76, 88–106. For altars, see also C. G. Yavis, *Greek Altars: Origins and Typology* (Saint Louis, 1949); W. H. Mare, “A Study of the Greek βωμός in Classical Greek Literature” (Ph.D. diss., University of Pennsylvania, 1961); D. W. Rupp, “Blazing Altars: The Representation of Altars in Attic Vase Painting,” in *Espace sacrificiel*, pp. 56–62; G. Ekroth, “Altars on Attic Vases: The Identification of Bomos and Eschara,” in *Ceramics in Context. Proceedings of the Internordic Colloquium on Ancient Pottery Held at Stockholm, 13–15 June 1997*, ed. C. Scheffer (Stockholm, 2001), pp. 115–26; idem, “Altars in Greek Hero-cults. A Review of the Archaeological Evidence,” in *Ancient Greek Cult Practice from the Archaeological Evidence. Proceedings of the Fourth International Seminar on Ancient Greek Cult, Organized by the Swedish Institute at Athens, 22–24 October 1993*, ed. R. Hagg (Stockholm, 1998), pp. 17–30; U. Sinn, in *Thesaurus Cultus et Rituum Antiquorum* 4 (2005): 14–21, s.v. “Altar.”

For the *epipyron*, see Salapata, “Τριφύλητος Ἀδωνίς,” 27; Aktseli, *Altäre*, pp. 7, 18, 21.

The *kanoun* was the container of the tools necessary for the sacrifice, and this horn-like type is common in vase-painting. It is usually depicted in the preparation for the sacrifice, and it carried ολαί (barleycorn), στέμμα (wreath), and μάχαιρα (single-edged sword), and sometimes πόπανα (round cakes). Various images show the *kanoun* held in the hand of either a man or a woman, often beside an altar, in a ritual procession, or in a wedding context. Cf. the *kanoun* held by a youth on a column-krater in the manner of the Pan Painter in Basel, art market, Munzen und Medaillen A.G. (Durand, *Sacrifice*, p. 136, fig. 60); a neck amphora in the manner of the Pan Painter in Palermo, Museo Archeologico Regionale, 42 (*ARV*<sup>2</sup> 530.14; *CVA* Palermo, Museo Nazionale 1 [Italy 14], pls. I, III, 1c, 28.1). For the *kanoun*, see J. Schelp, *Das Kanoun. Der griechische Opferkorb* (Würzburg, 1975); L. Deubner, “Hochzeit und Opferkorb,” *JdI* 40 (1925): 210–23; Van Straten, *Hierà Kalá*, pp. 31–46. For *popana*, see A. Chatzidimitriou, “Red-figured Chous with a Dionysian Scene from Argypoupoli, Athens,” in *Kerameōs Paidēs*, p. 120.

The youth to left on B is similar to that to right on A. Because of the absence of any athletic activity on the vase, it is not clear whether the lebes on the pillar is an *epathlon* (prize) for a victory or a dedication in a sanctuary. The libation on A, suggestive of a sacred area, could be also related to an athletic victory, especially

on account of the presence of the herm, which are common in athletic areas, such as a gymnasium or palaestra. For a dinos as an *epathlon*, see Kephaliidou, *Nikētēs*, pp. 66–68, 104.

For males in himation leaning on a stick, see Fehr, “Ponos and the Pleasure of Rest”, in *Archaeology of Representations*, pp. 132–41.



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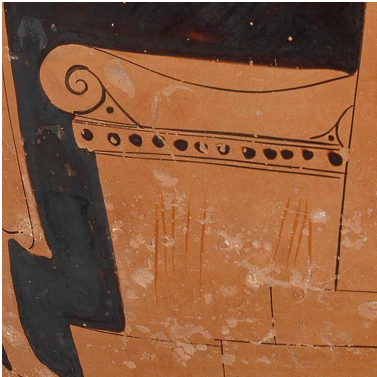
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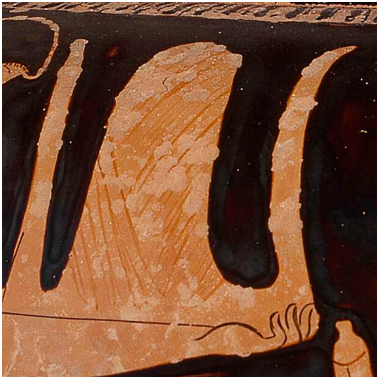




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