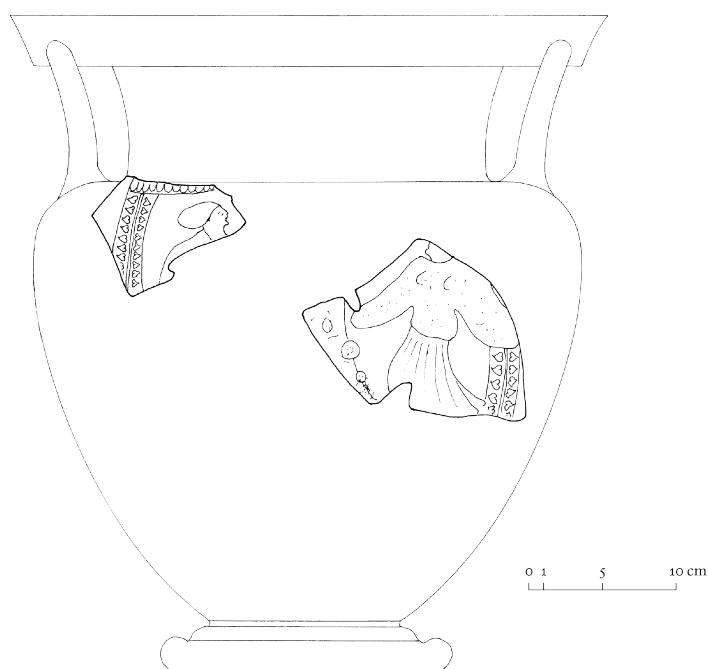


Plates 537

Accession Number 86.AE.208 and 86.AE.210

PROVENANCE By 1969–83, Walter and Molly Bareiss (Bareiss number 379); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Two non-joining body fragments, one (86.AE.210) preserving part of the shoulder. Figural decoration on the body set in panel framed by a tongue pattern on the shoulder below the junction with the neck, and a double row of black ivy leaves between black lines at the sides. Interior of .208 black (dilute), .210 black body, shoulder plain.



SUBJECT Dionysiac scene: Maenads flanking an image (*xoanon*) of Dionysos.

On 86.AE.210 is preserved the head, right shoulder, and part of the right arm of a maenad. She wears a chiton and has light-colored hair. Her head and hair are thrown back as if in a pose of Bacchic ecstasy. The lower part of the image of Dionysos is preserved on fragment 86.AE.208. It is decorated with a necklace that has alternating black and white beads, *popana* (cakes), grapes, and a flower. A second maenad (most of her head and shanks missing) stands to the right of the image. She is dressed in a dotted chiton with long sleeves and dances to the left with extended arms. Her left hand and foot extend into the

frame. Toward the bottom of the fragment, before the image of Dionysos, is preserved the left edge of a table that is normally laden with offerings in similar scenes.

ATTRIBUTION AND DATE Attributed to the Group of Undetermined Mannerists by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION 86.AE.208: Max. preserved dimension 14.9 cm; mended from four fragments. 86.AE.210: Max. preserved dimension 10.5 cm; mended from two fragments.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. White: flower, grapes, palmette, beads on *xoanon*. Dilute glaze: back side of the fragments, hair of maenad, some dots on the chiton of 86.AE.210. Grapes rendered by relief dots on black background.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 4, no. 46 (69.11.80); "Acquisitions/1986," *GettyMusJ* 15 (1987): 160–61, no. 7.

LOAN New York, The Metropolitan Museum of Art, *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss*, June 13–October 5, 1969.

COMPARANDA For the Group of Undetermined Mannerists, see *Mannack, Late Mannerists*.

The scene belongs to a series of so-called Lenaia vases, which date to the fifth century B.C. They represent women participating in a ritual involving wine and a cult image of Dionysos consisting of a bearded mask hung on a trunk or pillar. A garment wound about the column indicates the body, although there are no arms or legs. The scene has been associated with two Dionysian festivals, the Anthesteria and the Lenaia. The Lenaia vases are mostly stamnoi; the krater is not a common shape for this scene. The series of stamnoi starts with the Villa Giulia Painter and continues with his follower the Chicago Painter. Cf. two other Attic red-figure kraters with this theme, although the image is rendered in profile: a fragment from a volute-krater in Sydney, Nicholson Museum 56.33 (Frontisi-Ducroux, *Le dieu-masque*, pp. 142–43, 248, no. L57,

fig. 80); a column-krater by the Leningrad Painter in Milan, Banca Intesa Sanpaolo 316 (*BAPD* 10413; *ARV*² 569.40; Frontisi-Ducroux, *Le dieu-masque*, pp. 145–46, 249, no. L59, figs. 83–84).

The Lenaia identification was first suggested by A. Frickenhaus, *Lenäenvasen*, *BWPr* 72 (Berlin, 1912) and followed by L. Deubner, *Attische Feste* (Berlin, 1932). On the identification as Anthesteria, see also W. Burkert, *Homo Necans: The Anthropology of Ancient Greek Sacrificial Ritual and Myth*, trans. P. Bing (Berkeley, 1983), pp. 230–38. M. Dillon, in *Girls and Women in Classical Greek Religion* (London, 2002), pp. 149–52, comes to the same conclusion.

For the subject, see also J.-L. Durand and F. Frontisi-Ducroux, “Idoles, figures, images: autour de Dionysos,” *RA* 1 (1982): 81–108; E. Simon, *Die Götter der Griechen* (Darmstadt, 1985), pp. 276–79; F. Frontisi-Ducroux, “Image du ménadisme féminin. Les vases des ‘Lénéennes,’” in *L’Association dionysiaque dans les sociétés anciennes* (Rome, 1986), pp. 165–76; Schöne, *Thiasos*, pp. 307–12; Frontisi-Ducroux, *Le dieu-masque*; K. Isler-Kerenyi, “Review of Frontisi-Ducroux, *Le dieu-masque*,” *Gnomon* 66 (1994): 44–51; N. Robertson, “Athens’ Festival of the New Wine,” *Harvard Studies in Classical Philology* 95 (1993): 197–250, esp. 228–31, 234–38; O. Tzachou-Alexandri, “Apeikoniseis tōn Anthestēriōn kai o chous tēs odou Peiraiōs tou zōgraphou tēs Eretrias,” in *Athenian Potters and Painters*, vol. 1, pp. 480–82. See also E. Simon, *Festivals of Attica* (Madison, 1983), pp. 92–101; J. H. Oakley, *The Phiale Painter* (Mainz, 1990), pp. 35–36; R. Hamilton, *Choes and Anthesteria: Athenian Iconography and Ritual* (Ann Arbor, 1992), pp. 134–38, 142–46; E. Fantham et al., in *Women in the Classical World: Image and Text* (New York and Oxford, 1994), pp. 88–90; McNiven, “Things to Which We Give Service”, pp. 310–15.

Carpenter, *Dionysian Imagery in Fifth-Century Athens*, pp. 79–82, suggests that the Lenaia stamnoi were decorated with nonspecific Dionysian scenes composed of stock Dionysian elements. He recognizes the women as nymphs in idem, “Greek Religion and Art,” in *A Companion to Greek Religion*, ed. D. Ogden (Malden, 2010), pp. 415–16. S. Pierce, “Visual Language and Concepts of Cult on the ‘Lenaia Vases,’” *Classical Antiquity* 17 (1998): 59–95, esp. 85, recognizes the women as mortals participating in Dionysian cult activities rather than specific festivals. S. Chrysoulaki, “The Participation of Women in the Worship and Festivals of Dionysos,” in *Worshipping Women:*

Ritual and Reality in Classical Athens, ed. N. Kaltsas and H. A. Shapiro (New York, 2008), pp. 273–75, also recognizes the scene as the participation of woman in Dionysiac rituals. J. de la Genière, “Vases des Lénéennes?,” *Mélanges de l’École française de Rome, Antiquité* 99 (1987): 43–61, suggests that the subject was created for the Etruscan market.

For a summary of the debate about the festive occasion for the cultic display of the image, see Frontisi-Ducroux, *Le dieu-masque*, pp. 17–63, where she argues that the ritual scenes on the vases evoke the cultic presence of Dionysos as “le dieu-masque” without referring to a specific festival, and pp. 8–9, where she argues for an interpretation of those cultic masks of Dionysos on Lenaia vases as objects of worship unparalleled outside of the Attic cult of the god. Cf. also Bundrick, *Music and Image*, pp. 157–58, for an overview of the discussion on the subject. More recently, see 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. 161–63.

The garment worn by the idol is unusual. The horizontal lines suggest it was wrapped around the image. For the type of chiton normally worn by these idols, see M. Jameson, in *Masks of Dionysus*, pp. 50–51. For ritual textiles used to adorn the cult image of Dionysos, see C. Brøns, “Power through Textiles: Women as ritual performers in ancient Greece,” in *Women’s Ritual Competence in the Greco-Roman Mediterranean*, ed. M. Dillon, E. Eidinow, and L. Maurizio (London and New York, 2016), p. 56. For the image (the horizontal lines are rare), see B. Alroth, “Changing Modes in the Representation of Cult Images,” in *The Iconography of Greek Cult in the Archaic and Classical Periods. Proceedings of the First International Seminar on Ancient Greek Cult, Delphi, 16–18 November 1990*, KERNOS Suppl. 1 (Athens and Liège, 1992), pp. 9–46. On the frontality of the *xoanon*, see T. Banndorff, *Die Frontalität in der griechischen Flächenkunst* (Ph.D. diss., University of Vienna, 1969).

Interesting are the round cakes often decorating the idol (twigs and fruits are also common): cf. a cup by Makron in Berlin, Antikensammlungen F 2290 (*ARV*² 462.48; *Paralipomena* 377; *Beazley Addenda*² 244; *CVA* Berlin 2 [Germany 21] pls. 87–89); a stamnos by the Dinos Painter in Naples, Museo Archeologico Nazionale 2419 (*ARV*² 1151.2; *Paralipomena* 457; *Beazley Addenda*² 336; E. Reeder, in *Pandora*, pp. 385–87, cat. no. 124), with a large oval attachment, thought to be a cake, flanking

each ear.

For maenads with hands covered by the sleeves of the chiton, see Schöne, *Thiasos*, pp. 152–56. Cf. a stamnos by the Deepdene Painter in Warsaw 142351 (*ARV*² 499.10; C. Gaspari, in *LIMC*, vol. 3 [1986], pt. 1, p. 427, no. 38, s.v. “Dionysos”); a white ground pyxis by the Sotheby Painter in Baltimore, Walters Art Museum 48.2019 (*ARV*² 774–5.1; *Beazley Addenda*² 287; *CVA* Baltimore, Walters Gallery 1 [USA 28], pls. 59–60); a pelike by an undetermined Earlier Mannerist in London, British Museum E 362 (*ARV*² 585.34; T. Carpenter, “On the Beardless Dionysus,” in *Masks of Dionysus*, pp. 192–93, figs. 10a–d).

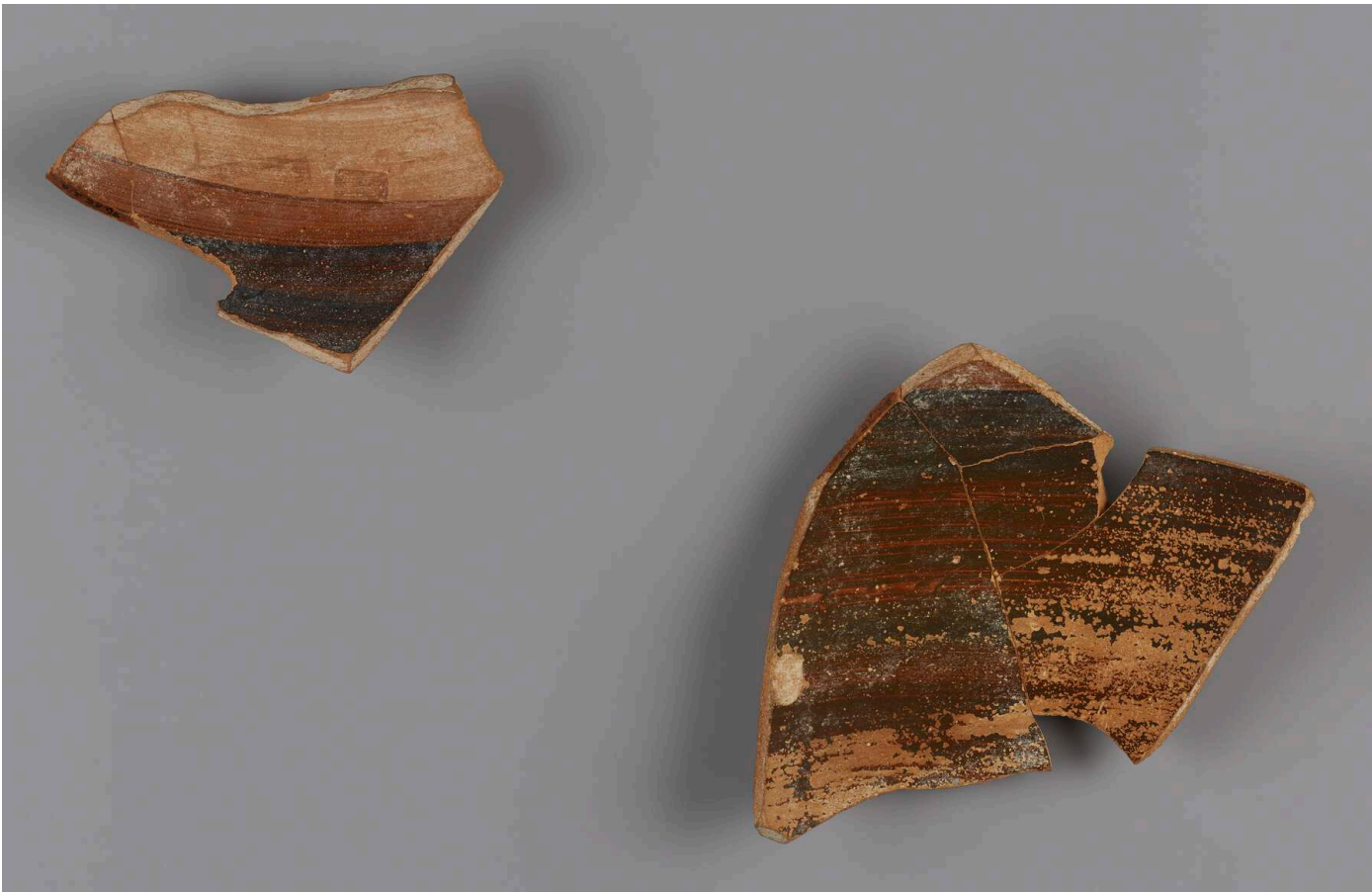
The iconography on maenads is immense; see selectively J. D. Beazley, “A Dancing Maenad,” *BSA* 30 (1928–30): 109–12; M. W. Edwards, “Representation of Maenads on Archaic Red-Figure Vases,” *JHS* 80 (1960): 78–87; S. McNally, “The Maenad in Early Greek Art,” *Arethousa* 11 (1978): 101–36; A. Henrichs, “Greek Maenadism from Olympias to Messalina,” *Harvard Studies in Classical Philology* 82 (1978): 121–60; M. C. Villanueva-Puig, “A propos d’une ménade aux sangliers sur une oenochoé à figures noires du British Museum: notes sur le bestiaire dionysiaque,” *RA* (1983): 229–58; J. Bremmer, “Greek Maenadism Reconsidered,” *ZPE* 55 (1984): 267–86; E. C. Keuls, “Male-Female Interaction in Fifth-Century Dionysiac Ritual as Shown in Attic Vase-Painting,” *ZPE* 55 (1984): 287–97; S. McNally, “The Maenad in Early Greek Art,” in *Women in the Ancient World*, ed. J. Peradotto and J. P. Sullivan (Albany, N.Y., 1984), pp. 107–42; Carpenter, *Dionysian Imagery in Archaic Greek Art*, pp. 76–97; Carpenter, *Dionysian Imagery in Fifth-Century Athens*, pp. 52–69, 121; E. Keuls, *The Reign of the Phallus* (New York, 1985), pp. 357–79; C. Bron, “Porteurs de Thyrses ou bacchants,” in *Images et société, en Grèce ancienne*:

L’iconographie comme méthode d’analyse. Cahiers d’Archéologie Romande 36 (Lausanne, 1987), pp. 145–53; A. Henrichs, “Myth Visualized: Dionysos and His Circle in Sixth Century Vase-Painting,” in *Papers on the Amasis Painter and His World*, ed. M. True (Malibu, 1987), pp. 92–124; Schöne, *Thiasos*, pp. 89–198; E. Keuls, “The Conjugal Side of Maenadism as Revealed by Fifth-century Monuments,” in *Praktika tou 12ou Diethnous Synedriou Klasikēs Archaïologias, Athens, 4–10 September, 1983*, vol. 2 (Athens, 1988), pp. 98–102; F. W. Hamdorf, “Dionysos und sein Gefolge,” in *Kunst der Schale*, pp. 373–85; idem, “Satyrn und Mänaden,” in *Kunst der Schale*, pp. 394–400; B. Immenhauser, “Mänaden als Begleiterinnen des Apollon. Dionysisches und Apollonisches auf einer spät-schwarzfigurigen attischen Olpe in Bern,” in *Hefte des Archäologischen Seminars der Universität Bern* 14 (1991): 5–9; M. C. Villanueva-Puig, “Les représentations de Ménades dans la céramique attique à figures rouges de la fin de l’archaïsme,” *REA* 94 (1992): 125–54; G. Hedreen, “Silens, Nymphs, and Maenads,” *JHS* 114 (1994): 47–69; C. Benson, “Maenads,” in *Pandora*, pp. 381–92; S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (Mainz, 1998); D. Paleothodoros, “Dionysiac Imagery on Attic Red-Figured Vases Found in Italy,” in *Griechische Keramik im Kulturellen Kontext*, p. 222; G. Fahlbush, *Die Frauen im Gefolge des Dionysos auf der attischen Vasenbildern des 6. und 5. Jhs. v. Chr. als Spiegel des weiblichen Idealbildes* (Hamburg, 2004); M. C. Villanueva-Puig, *Ménades: recherches sur la genèse iconographique du thiasse féminin de Dionysos des origines à la fin de la période archaïque* (Paris, 2009).

For ecstatic maenads and their dancing, see S. H. Lonsdale, *Dance and Ritual Play in Greek Religion* (Baltimore, 1993), pp. 76–81, 99–107.



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86.AE.208 AND 86.AE.210