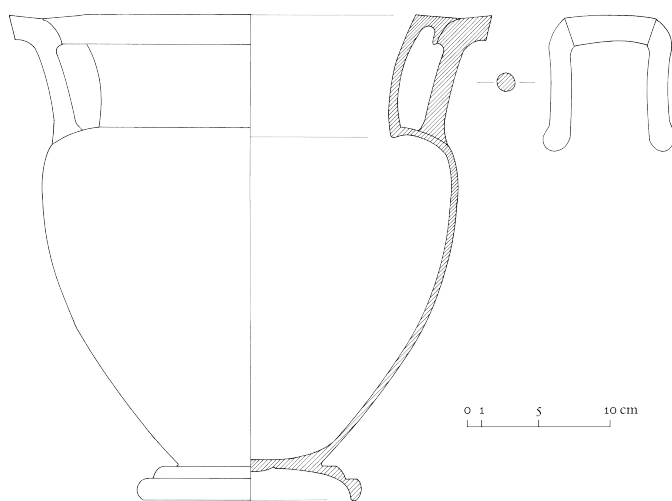


Plates 518–20

Accession Number 86.AE.205

PROVENANCE By 1967–83, Walter and Molly Bareiss (Bareiss number 342; the vase is mentioned in a letter from Sir John Beazley to Walter Bareiss, dated June 16, 1967); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum, 1986.

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. Palmettes with volutes on the handle plates framed by pairs of vertical lines. Overhang of the rim: double row of ivy leaves (A) or dots (B) with lines above, below, and between. On the neck: A, black dotted chain of pendant lotus buds between two black lines in a reserved panel; B, black. Figural decoration on the body panels framed by double row of dots between black lines at the sides and a row of short black tongues on the shoulder at the junction with the neck. Reserved band below. Zone of black rays above foot. Outside of the foot is black, except for the lower part. Resting surface and underside foot reserved. Interior black.



SUBJECT Top of rim. A. Two pairs of a grazing deer and panther in black silhouette.

B. Two pairs of a grazing goat and panther in black silhouette.

Body. A. Two nude youths walking to right with their horses. They look at one another and each holds a *kentron* (goad) in his right hand.

B. Athletes training: a nude akontist (javelin thrower) on the left, a trainer (*paedotribēs*) in the center, and a nude jumper practicing with a pair of weights (*haltēres*) on the right. The akontist is presented in a three-quarter back view, moving to left while turning his head back toward the trainer. He holds his javelin horizontally in his right hand with his arm outstretched. A freestanding stick is fixed between the akontist and the trainer. The trainer, wearing a himation, stands to right, with his back to the viewer and his head turned left to watch the akontist. He holds a staff in his upraised right hand. The jumper stands to left with his right foot advanced and his arms outstretched in front, holding the *haltēres* in his hands. Behind and looking up at him, at the right, are the foreparts of a dog in profile. A sponge and a strigil hang at the upper right; a javelin and a pick rest on the ground.

ATtribution AND DATE Attributed to Myson by J. D. Beazley. Circa 490–480 B.C.

DIMENSIONS AND CONDITION Height 34 cm; diam. of rim 31.9 cm (outside); diam. of rim 25.7 (inside); width with handles 37 cm; diam. of body 31.2 cm; diam. of foot (as restored) 17.1 cm. Capacity to rim 11.124 liters. Reconstructed from several fragments with the joins between fragments filled with plaster and painted. Black pitted in places. Abrasion in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: inside rim, line around the vase beneath figured panel, reins and bridle of horses, upper edge of javelin at side B.

BIBLIOGRAPHY BAPD 19726 and 352504; *Paralipomena* 349.29 *ter*; H. May, ed., *Weltkunst aus Privatbesitz*, exh. cat. Kunsthalle Köln, May 18–August 4, 1968 (Cologne, 1968), cat. no. A 34; *Greek Vases and Modern Drawings*, p. 4, no. 45 (68.142.18); *Greek Vases*, p. 76, no. 102; “Acquisitions/1986,” *GettyMusJ* 15 (1987): 160–61, no. 7; Bron, “Chevaux et la Danse”: 20–28, pl. 6.1.3; P. Valavanis, *Games and Sanctuaries in Ancient Greece: Olympia, Delphi, Isthmia, Nemea, Athens*, trans. from Greek by D. Hardy (Los Angeles, 2004), p. 416, fig. 600; J. B. Grossman, *Athletes in Antiquity: Works from the Collection of the J. Paul Getty Museum*, exh. cat.

(Salt Lake City, 2002), p. 30; Perseus Digital Library Project, Tufts University, <http://www.perseus.tufts.edu/hopper/artifact?name=Malibu+86.AE.205&object=Vase>.

LOANS Cologne, Kunsthalle Köln, *Weltkunst aus Privatbesitz*, May 18–August 4, 1968; 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; Salt Lake City, Utah, Museum of Fine Arts, *Athletes in Antiquity: Works from the Collection of the J. Paul Getty Museum*, February 1–April 15, 2002.

COMPARANDA For Myson, see *ARV*² 237–44, 1638–39; *Paralipomena* 349, 510; *Beazley Addenda*² 201–2; Beazley, “Vases in the Ashmolean”, pp. 313–18; Beazley, *Vases in American Museums*, pp. 48–52; Becker, *Formen attischer Peliken*, pp. 71–72; J. Neils, *The Youthful Deeds of Theseus* (Rome, 1987), pp. 53–57; L. Berge, “Myson: A Craftsman of Athenian Red-Figured Vases” (Ph.D. diss., University of Chicago, 1992); Robertson, *Art of Vase-Painting*, pp. 124–27; *Agora* 30, pp. 94–95; Gaunt, “Attic Volute Krater”, pp. 218–19, 514, no. 1.

The column-krater is the favorite shape of Myson (see *ARV*² 239–42, nos. 18–76; *BAPD*, s.v. Myson; cf. entry no. 2 [73.AE.135]), and it has been suggested that he was one of the vase-painters responsible for reintroducing the shape into the Attic repertory (C. M. Cardon, “The Berlin Painter and His School” [Ph.D. diss., Institute of Fine Arts, New York University, 1977], p. 72; Mannack, *Late Mannerists*, pp. 5, 50). The figural scenes are placed in panels as here or are unframed as in entry no. 2 (73.AE.135). For a similar scene and ornament as on A, cf. a column-krater by the same vase-painter in Boston, Museum of Fine Arts 1973.572 (*ARV*² 1638.23 bis; *Paralipomena* 349; *Beazley Addenda*² 201; Bron, “Chevaux et la Danse”, pl. 6.2).

Figures in black silhouette occur more frequently on the overhang of the rim; cf. entry no. 12 (81.AE.161). For rims decorated on top with figures in black silhouette, see K. Schauenburg, “Silene beim Symposion,” *Jdl* 88 (1973): 1–26, esp. 14–20; Mannack, *Late Mannerists*, p. 63. Cf. the column-krater in Martin von Wagner Museum, University of Würzburg L 526 by Myson (*ARV*² 239, 19; 1639; *Beazley Addenda*² 201; Perseus Digital Library Project, Tufts University <http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:1992.09.0362>) with the same motif on top of rim. Cf. the column-krater in Naples, Museo Archeologico Nazionale M1210 by Myson

(*ARV*² 239.18; *Beazley Addenda*² 201; *BAPD* 202367. Cf. also column-kraters Louvre G 346 by the Mykonos Painter (*ARV*² 515.3; *CVA* Louvre 4 [France 5], III, Id, pl. 29.8); Harvard 60.346 by the Pig Painter (*ARV*² 563.8; *Beazley Addenda*² 260; *CVA* Baltimore, Robinson Collection 3 [USA 7], pls. 6.1, 7.1a–b); Hannover, Kestner Museum 1963.27 (*ARV*² 567.16; *Paralipomena* 390; *CVA* Hannover 1 [Germany 34], pl. 37.2); Lecce, Museo Provinciale 602 in the manner of the Pig Painter (*ARV*² 569.39; *CVA* Lecce 1 [Italy 4], pl. 5); and Gela, Museo Archeologico Nazionale 103 by the Boreas Painter (*ARV*² 537.23; *CVA* Gela 3 [Italy 54], pl. 28).

Youths leading horses is a popular theme in Attic vase-painting, but it is difficult to be sure which representations are connected with sport and which are not. Given that the scene on side B depicts an athletic subject, it is possible that the horses on side A could be part of an athletic competition as well. Horses played a prominent role in the ancient Greek world, and Xenophon wrote a treatise *On Horsemanship* in the early fourth century B.C. For a similar scene, see the krater noted above in Boston, Museum of Fine Arts 1973.572 and a column-krater by the Flying-Angel Painter in Lausanne, Private Collection (Bron, “Chevaux et la Danse”, pl. 5). For a horse rendered in a similar way, cf. a column-krater in the manner of Myson in Berlin, Antikensammlung 31404 (*ARV*² 243.4; *Beazley Addenda*² 202; *CVA* Berlin 11 [Germany 86], pl. 5.2, 6.1).

For nude riders and their interpretation, see J. K. Anderson, *Ancient Greek Horsemanship* (Berkeley and Los Angeles, 1961), pp. 85–87; Kyle, *Athletics*, pp. 186–87; E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischen Zusammenhang* (Frankfurt, 1990), pp. 50, 52, 53, 77; Goossens, Thielemans, and Thas, “Sport Scenes”: 64. For the subject, see also M. Moore, “Horses on Black-figured Greek Vases of the Archaic Period: ca. 620–480 B.C.” (Ph.D. diss., Institute of Fine Arts, New York University, 1971); G. R. Bugh, *The Horsemen of Athens* (Princeton, 1988), pp. 14–20; I. G. Spence, *The Cavalry of Classical Greece: A Social and Military History* (Oxford, 1993); J. Barrie, “The Horse on Attic Pottery from the Ninth to the Fourth Century B.C.” (Ph.D. diss., University of Ottawa, 1993); J. McK. Camp, *Horses and Horsemanship in the Athenian Agora*, Excavations of the Athenian Agora. Picture Book 24 (Athens, 1998); M. Moore, “Horse Care as Depicted on Greek Vases before 400 B.C.,” *MMAJ* 39 (2004):

35–67. Cf. also M. A. Eaverly, *Archaic Greek Equestrian Sculpture* (Ann Arbor, 1995), pp. 47–56.

For similar scenes in the palaestra, cf. column-kraters by Myson, Louvre CA 1947 (*ARV*² 240.44; *Paralipomena* 349; *Beazley Addenda*² 201; *CVA* Louvre 2 [France 2], pl. 24, with akontist, aulos player, and jumper), Villa Giulia 1044 (*ARV*² 239.23; *CVA* 2 [Italy 2], pl. 16.1.2, with jumpers and *diskobolos*), and Villa Giulia 984 (*ARV*² 239.21; *CVA* 2 [Italy 2], pl. 15, with akontist, *diskobolos*, and jumper). Cf. also the psykter by Olto in New York, Metropolitan Museum of Art, Rogers Fund, 10.210.18 (*ARV*² 54.7; von Bothmer, “Red-Figured Kylix”, 8–9, figs. 2a–d). For palaestra scenes, see A. Bruckner, “Palästradarstellungen auf frührotfigurigen attischen Vasen” (Ph.D. diss., Basel, 1954), esp. pp. 62–69, 70–75 for javelin throwing and jumping respectively; Kyle, *Athletics*, pp. 50–53; Miller, *Ancient Greek Athletics*, pp. 60–72, 176–95. See also von Bothmer, “Red-Figured Kylix”, 5–20; S. Karouzou, “Scènes de palestre,” *BCH* 86 (1962): 430–66. Cf. also D. G. Kyle, *Sport and Spectacle in the Ancient World* (Oxford, 2007); S. Lewis, “Athletics on Attic Pottery: Export and Imagery,” in *The World of Greek Vases*, ed. V. Nørskov, L. Hannestad, C. Isler-Kerényi, and S. Lewis (Analecta Romana Instituti Danici. Supplementum 61, Rome, 2009), pp. 133–48.

Scenes of javelin throwing belong mainly to the palaestra scenes and become common from the last quarter of the sixth century B.C. onward. See Legakis, “Athletic Contests”, pp. 318–55, cat. no. 10; Goossens, Thielemans, and Thas, “Sport Scenes”: 65, 69, 73. For javelin throwing, see E. N. Gardiner, “Throwing the Javelin,” *JHS* 27 (1907): 249–73; R. Partucco, *Lo Sport nella Grecia antica* (Florence, 1972), pp. 171–89; E. N. Gardiner, *Athletics of the Ancient World* (Chicago, 1980), pp. 169–76; G. Doblhofer, P. Mauritsch, and M. Lavrecic, *Speerwurf: Texte, Übersetzungen, Kommentar* (Vienna, 1993).

Javelin throwing and jumping belong to the pentathlon. For the pentathlon, see entry no. 2 (73.AE.135).

The long jump appears frequently on Attic vases after the third quarter of the sixth century B.C. See Goossens, Thielemans, and Thas, “Sport Scenes”: 75; Legakis, “Athletic Contests”, pp. 276–317, cat. no. 9.

The *haltēres* depicted here are of the Archaic type used in the sixth and fifth centuries B.C. Cf. the *haltēres* on the column-kraters by Myson on Villa Giulia 984

(supra) and Villa Giulia 1044 (*ARV*² 239.23; *CVA* 2 [Italy 2], pl. 16.1.2); the stone *haltēres* in Athens, National Museum 1926 (*Mind and Body*, pp. 175–76, no. 66); a black-figure cup close to the Painter of Vatican G69 in Paris, Louvre Cp 10376 (*ABV* 210.3; *CVA* Louvre 10 [France 17], pl. 107.3.8); a lekythos by the Bowdoin Painter in Athens, National Museum 17281 (*ARV*² 684.145; *CVA* Athens 2 [Greece 2], pl. 12.6–7); a fragment of a kalpis by the Nikoxenos Painter in an English private collection (*ARV*² 222.24; Robertson, *Art of Vase-Painting*, p. 118, fig. 119).

For *haltēres* and their types, see *Mind and Body*, pp. 98, 175–76, 234, 253–54; K. Palaiologou, in *Hoi Olympiakai Agōnes stēn archaia Ellada. Archaia, Olympia kai olympiakai agōnes* (Athens, 1982), pp. 176–87. See also D. Knöpfler, “Haltère de bronze dédié à Apollon Hékabolos dans la collection G. Ortiz (Genève),” *Comptes rendus des séances de l’Académie des inscriptions et belles-lettres* (Paris) 1994: 337–79; F. Knauf, “Weitsprung,” in *Lockender Lorbeer* pp. 118–27.

For the strigil, see E. Kotera-Feyer, “Die Strigilis in der attisch-rotfigurigen Vasenmalerei: Bildformeln und ihre Deutung,” *Nikephoros* 11 (1998): 107–36, with earlier bibliography; S. Lorenz, “Nicht nur mit Schwamm und Schaber ...,” in *Lockender Lorbeer*, pp. 266–69.

For trainer (*paedotribēs*), see Kyle, *Athletics*, pp. 141–45.

Back views, introduced into vase-painting by the Pioneers, are often used by Myson. Cf. the akontists on the column-kraters Louvre CA 1947 (supra) and Villa Giulia 984 (supra); the *diskobolos* and komast on the column-krater Villa Giulia 1044 (supra); Herakles on the column-krater Florence 3981 (A. M. Esposito and G. de Tommaso, *Vasi Attici. Museo Archeologico Nazionale di Firenze Antiquarium* [Florence, 1993], p. 55, fig. 76). Cf. also the twisting poses and back views of the athletes in low relief on a kouros base in Athens, National Museum 3476 (A. Stewart, *Greek Sculpture* [New Haven, 1990], pp. 122–23, figs. 138–40); the boxer on the amphora by the Kleophrades Painter in Munich, Staatliche Antikensammlungen 2305 (*ARV*² 121.3; *CVA* Munich 4 [Germany 12], pl. 173.1). For the back view of the trainer on B, cf. also the three-quarter back view of the middle komast on the amphora Type A by Euthymides in Munich, Staatliche Antikensammlungen 2307 (*ARV*² 26.1; 1620; *Agora* 30, p. 86). It is generally accepted that Myson learned to draw in the Pioneer workshop, and his vases recall Phintias, who may have been his master.

For nudity in ancient Greek athletics, see entry no. 2 (73.AE.135).

The hound appears to be intrigued or stricken by the athlete with the *haltēres*, and he attends the training carefully. Dogs, an important element in the ancient Greek daily life, often appear in hunting scenes, but they also occur in palaestra, symposia, domestic or funeral contexts, and courtship scenes, without necessarily being an integral part of the composition or the narrative of the scene. It is during the late sixth and early fifth centuries B.C. that they meet their popularity in vase-painting. Cf. a fragmentary volute-crater by the Syriskos Painter in Athens, National Museum ACR.758 (ARV² 260.4; *Mind and Body*, pp. 161–62, no. 47); a black-figure alabastron by the Theseus Painter in Palermo, Collezione Mormino 660 (CVA Palermo, Collezione Mormino 1 [Italy 50], pl. 19.4–6); a pelike by the Triptolemos Painter in Malibu, J. Paul Getty Museum 86.AE.195 (*Paralipomena* 364.21 *bis*; *Beazley Addenda*² 222; CVA J. Paul Getty Museum 7 [USA 32], pls. 343, 344, 347.3–4); a cup by the Triptolemos Painter in New York (NY, art market, Sotheby's [S. D. Pevnick, "Good Dog, Bad Dog: A Cup by the Triptolemos Painter and Aspects of Canine Behavior on Athenian Vases," in *Athenian Potters and Painters*, vol. 3, pp. 155–64]). On dogs, see D. B. Hull, *Hounds and Hunting in Ancient Greece* (Chicago, 1964); Anderson, *Hunting*; J. H. Oakley, CVA Baltimore 1

[USA 28], p. 22, with earlier references; C. Mainoldi, *L'image du loup et du chien dans la Grèce ancienne* (Paris, 1984); D. Brewer, T. Clark, and A. Phillips, *Dogs in Antiquity: Anubis to Cerberus: The Origins of the Domestic Dog* (Warminster, 2001); K. Clark, review of *Dogs in Antiquity*, by D. Brewer, T. Clark, and A. Phillips, in *AJA* 107 (2003): 498–500. Especially for dogs on Greek vases, see M. Moore, "The Hegesiboulos Cup," *MMAJ* 43 (2008): 11–37; L. Calder, *Cruelty and Sentimentality: Greek Attitudes to Animals, 600–300 BC* (Oxford, 2011); M. Iozzo, "The Dog; a Dionysiac Animal?" *Rivista di archeologia* 36, 2012 (2013): 5–22; Pevnick, "Good Dog, Bad Dog" (*supra*), pp. 155–64; A. Petrakova, "The Emotional Dog in Attic Vase-painting: Symbolic Aspects and Instrumental Narrative Function," in *PHYTA KAI ZÖIA. Pflanzen und Tiere auf griechischen Vasen. Akten des internationalen Symposiums an der Universität Graz, 26.–28. September 2013*, ed. C. Lang-Auinger and E. Trinkl (Vienna, 2015), pp. 291–98.

For preliminary sketches in Greek vase-painting, see P. E. Corbett, "Preliminary Sketch in Greek Vase Painting," *JHS* 85 (1965): 16–28; M. Boss, "Preliminary Sketches on Attic Red-figured Vases of the Early Fifth Century B.C.," in *Athenian Potters and Painters*, vol. 1, pp. 345–51.



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