

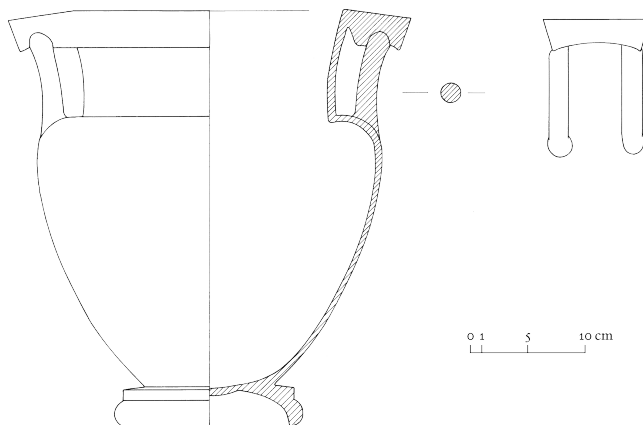
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## Plates 525–27

Accession Number 86.AE.206

**PROVENANCE** –1961, Private Collection, offered at auction, *Ars Antiqua*, Lucerne; 1961–83, Walter and Molly Bareiss (Bareiss number 31); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

**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. Top of rim black. Exterior of rim on sides A and B decorated with double row of ivy leaves in black between black lines. Neck black. Figural panel framed by double row of ivy leaves 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 for groundline, beneath which two red lines run around the vase. Zone of rays above the foot. Interior black with red line at rim.



**SUBJECT** A. Zeus pursuing a woman to right. Zeus, at left, reaches toward the woman and grabs her right shoulder with his left hand. The god is bearded and nude except for a himation over both shoulders. His hair is tied in a *krobylos* with a long stray lock hanging down the side of his neck; he holds a scepter with palmette (*anthemion*) finial in his right hand. The woman runs right, looking back. She wears a chiton and himation and has her hair tied in a *krobylos*. A second woman, with long unbound hair, also flees to right, looking back, and holds up a fold of her skirt with her left hand. She too wears a chiton and himation over her shoulders. Around the head of each

figure is a fillet. Zeus's right elbow, the lower end of his staff, his right leg and foot, and the left hand and foot of the woman at right extend into the border.

B. A satyr pursuing a maenad who runs right, looking back. He reaches toward the woman and grabs her shoulder with his left hand. The satyr is nude except for a leopard skin over his shoulders and back; in his right hand he holds a thyrsos horizontally. The maenad wears a chiton and a leopard skin over her shoulders and back. Around the head of each figure is a wreath. The end of the thyrsos, the tail and right foot of the satyr, and the maenad's left foot extend into the border.

**ATTRIBUTION AND DATE** Attributed to the Tyszkiewicz Painter by J. D. Beazley. Circa 480 B.C.

**DIMENSIONS AND CONDITION** Height (as restored) 36.5 cm; diam. of rim (inside) 24 cm; diam. of rim (outside) 31.1 cm; width with handles 34.9 cm; diam. of body 30 cm. Capacity to rim 10.093 liters. Reconstructed from many fragments with missing pieces restored in plaster and painted. Foot, part of the neck, and most of the rim with the handle plates modern. Black pitted in places. Abrasion in small areas.

**TECHNICAL FEATURES** Preliminary sketch. Relief contour. Accessory color. Red: line inside rim, two lines around the vase beneath figural panels, fillets, wreaths, lip of central woman on side A. Dilute black: hair, thyrsos, animal skins on satyr and maenad.

**BIBLIOGRAPHY** *ARV*<sup>2</sup> 290.6 *bis*, 1642; *Paralipomena* 355; *BAPD* 202638; *Ars Antiqua*, Lucerne, III, 29.4.1961, p. 44, no. 105, pl. 45; D. Aebli, "Klassischer Zeus: Ikonologische Probleme der Darstellung von Mythen im 5. Jahrhundert v. Chr." (Ph.D. diss., University of Munich, 1971), pp. 29–30, 238, no. 112; Kaempf-Dimitriadou, *Die Liebe der Götter*, p. 93, no. 205; *Greek Vases*, p. 76, no. 103; S. Kaempf-Dimitridaou, in *LIMC*, vol. 1 (1981), p. 368, no. 12, s.v. "Aigina"; "Acquisitions/1986," *GettyMusJ* 15 (1987): 160–61, no. 7; Padgett, "Geras Painter," p. 272, no. T.6 *bis*; Arafat, *Classical Zeus*, pp. 81, 191, cat. no. 3.50; Carpenter, *Dionysian Imagery in Fifth-Century Athens*, p. 24, note 46

(with inaccurate acc. no. as 76.AE.206 instead of 86.AE.206); Lindblom, "Take a Walk," pp. 37, 81, 84, 90, 97, 145, 177, cat. no. 115.

LOAN Tucson, long-term loan to the University of Arizona, Museum of Art, March 23, 1993–January 1, 1999.

COMPARANDA For the Tyszkiewicz Painter, see *ARV*<sup>2</sup> 289–96, 1642–43, 1708; N. Alfieri and P. E. Arias, *Spina: Die Neuentdeckte Etruskerstadt und die griechischen Vasen ihrer Gräber* (Munich, 1958), pp. 28–29; R. Blatter, "Neue Fragmente des Tyszkiewicz Malers," *AA* (1975): 13–19; Becker, *Formen attischer Peliken*, pp. 31–33, 40–41; Padgett, "Geras Painter," pp. 262–304; Robertson, *Art of Vase-Painting*, p. 128; Padgett, "Syleus Sequence"; *Agora* 30, p. 97.

The Tyszkiewicz Painter decorated large shapes, and the column-krater is one of his favorites. Zeus pursuing a woman is popular in the late Archaic and early Classical periods, as are pursuits in general. For a similar subject, cf. an amphora of Panathenaic shape also by the Tyszkiewicz Painter in Alabama, Birmingham Museum of Art 57.263 (*ARV*<sup>2</sup> 292.35; H. A. Shapiro, *Art, Myth and Culture: Greek Vases from Southern Collections* [New Orleans, 1981], pp. 14–15, entry by L. Turnbull, "Attic Red-Figure Amphora of Panathenaic Shape").

For Zeus pursuing women, see Aebli, "Klassischer Zeus" (supra), pp. 8–38; Kaempf-Dimitriadou, *Die Liebe der Götter*, pp. 22–26; V. Sabetai, in *CVA Thebes, Archaeological Museum 1* [Greece 6], text in pl. 17.

There is no attribute that helps identify the central woman on side A. Earlier scholarship has suggested that she is Aigina. See Padgett, "Geras Painter," p. 272, no. T.6 bis; Arafat, *Classical Zeus*, p. 81. For the iconography of Zeus pursuing Aigina, see also Kaempf-Dimitriadou, "Aigina" (supra). Such pursuits are seen by some scholars as a reflection of the political relations between Attica and Aigina. See Arafat, *Classical Zeus*, pp. 77–88, 189–95; K. W. Arafat, "State of the Art, Art of the State: Sexual Violence and Politics in Late Archaic and Early Classical Vase-Painting," in *Rape in Antiquity: Sexual Violence in the Greek and Roman Worlds*, ed. S. Deacy and K. F. Pierce (London, 1997), pp. 97–121.

On pursuits generally and their significance, see H. Hoffmann, *Sexual and Asexual Pursuit: A Structuralist Approach to Greek Vase-Painting*, Royal Anthropological Institute of Great Britain and Ireland, Occasional Paper 34 (London, 1977); C. Sourvinou-Inwood, "A Series of Erotic Pursuits: Images and Meanings," *JHS* 107 (1987):

131–53; idem, "Menace and Pursuit: Differentiation and the Creation of Meaning," in *Images et société en Grèce ancienne: L'iconographie comme méthode d'analyse*, ed. C. Bérard, C. Bron, and A. Pomari (Lausanne, 1987), pp. 41–58; A. Stewart, "Rape?," in *Pandora*, pp. 74–90; E. Reeder, "Pursuit Scenes," in *Pandora*, pp. 339–71; R. Osborne, "Desiring Women on Athenian Pottery," in *Sexuality in Ancient Art*, ed. N. B. Kampen (Cambridge, 1996), pp. 65–80; S. Deacy and K. F. Pierce, eds., *Rape in Antiquity: Sexual Violence in the Greek and Roman Worlds* (London, 1997); S. Lewis, *The Athenian Woman: An Iconographic Handbook* (New York, 2002), pp. 199–205; M. D. Stansbury-O'Donnell, "The Structural Differentiation of Pursuit Scenes," in *Archaeology of Representations*, pp. 341–72. For pursuit in lyric poetry, see D. M. Halperin, *One Hundred Years of Homosexuality and Other Essays on Greek Love* (New York, 1990), pp. 137, 202, note 148.

For the hairstyle of Zeus and the central woman on side A, see Q. van Ufford-Byvanck, "La coiffure des jeunes dames d'Athènes au second quart du 5<sup>ème</sup> siècle av. J.-C.," in *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk*, ed. H. A. G. Brijder, A. A. Drukker, and C. W. Neeft (Amsterdam, 1986), pp. 135–40.

For a similar depiction of Zeus, compare a column-krater by the Agrigento Painter in Oxford, Ashmolean Museum 1927.1 (*ARV*<sup>2</sup> 574.3; Kaempf-Dimitriadou, *Die Liebe der Götter*, no. 216, pl. 14.3).

The palmette finial of Zeus's scepter is unusual. For other examples, cf. the scepters also by the Tyszkiewicz Painter on a stamnos once Rome, art market (*ARV*<sup>2</sup> 292.30; Padgett, "Geras Painter," p. 282, no. T.30), and an amphora in Orvieto, Museo Claudio Faina 33 (*ARV*<sup>2</sup> 292.31; Padgett, "Geras Painter," p. 283, no. T.31).

For the leopard skin over the shoulders of a maenad or satyr, cf. a stamnos by the Tyszkiewicz Painter in New York (NY), art market (*ARV*<sup>2</sup> 291.23; *BAPD* 202997).

For amorous liaisons between satyrs and maenads, see I. McPhee, "Attic Red-Figure of the Late 5th and 4th Centuries from Corinth," *Hesperia* 45 (1976): 383, no. 2; Hoffmann, *Sexual and Asexual Pursuit* (supra), p. 3, pl. V.5–6; Schöne, *Thiasos*, pp. 133–42; Sourvinou-Inwood, "Erotic Pursuits" (supra); F. Lissarrague, "The Sexual Life of Satyrs," in *Before Sexuality: The Construction of the Erotic Experience in the Ancient Greek World*, ed. D. M. Halperin, J. J. Winkler, and F. I. Zeitlin (Princeton, 1990), 53–81; G. Hedreen, "Silens, Nymphs, and Maenads," *JHS* 114 (1994): 47–69; Osborne, "Desiring Women" (supra), pp. 70–80; S. Moraw, *Die Mänade in der attischen Vasenmalerei*

des 6. und 5. Jahrhunderts v. Chr. (Mainz, 1998), pp. 43–52, 106–11; J. Neils, “Others within the Other: An Intimate Look at Hetairai and Maenads,” in *Not the Classical Ideal*, pp. 203–6; C. Isler-Kerényi, *Civilizing Violence: Satyrs on 6th-Century Greek Vases* (Fribourg, 2004), pp. 11–15, 84; Lindblom, “Take a Walk”; F. Díez-Platas, “Sex and the City: Silens and Nymphs in Ancient Greek Pottery,” *Eikon/Imago* 2 (2013): 123–46.

For Dionysiac themes in combination with mythological subjects depicted on the other side of a vase, see E. Manakidou, “Parallages se ena thema: Hērakles kai Nēreus se attiko melanomorfo amphorea apo tēn Oisymē,” in *Kerameōs Paides*, pp. 64–65.

On the iconography of maenads, see also entry no. 10 (86.AE.210).



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