#### Column-Kraters

id: 1

plate\_no: 518–20

accession\_no: 86.AE.205

bareiss\_no: 342

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Myson

attributor: J. D. Beazley

date: -490 to -480

subject: akontist, athlete, bridle, deer, dog, goat, *halteres*, himation, horse, javelin, jumper, *kentron*, panther, pick, sponge, staff, stick, strigil, trainer

## 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. {{ figure profile-1 }}

## 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 in the center, and a nude jumper practicing with a pair of weights (*halteres*) 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 *halteres* 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](#_Hlk465078762).

## 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](file:///Users/sharonherson/Documents/GETTY-CVA/FilesforDAVID_Nov30/2) [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](file:///Users/sharonherson/Documents/GETTY-CVA/FilesforDAVID_Nov30/2) (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](file:///Users/sharonherson/Documents/GETTY-CVA/FilesforDAVID_Nov30/12) (81.AE.161). For rims decorated on top with figures in black silhouette, see K. Schauenburg, “Silene beim Symposion,” {{*JdI*}} 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. 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, 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 Oltos 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. Norskov, 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](file:///Users/sharonherson/Documents/GETTY-CVA/FilesforDAVID_Nov30/2) (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 *halteres* depicted here are of the Archaic type used in the sixth and fifth centuries B.C. Cf. the *halteres* 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 *halteres* 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 *halteres* and their types, see {{*Mind and Body*}}, pp. 98, 175–76, 234, 253–54; K. Palaiologou, in *Oi Olympiakoi Agones stin Archaia Ellada. Archaia Olympia kai Olympiakoi Agones* (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. Knauß, “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 (*paedotribes*), 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](file:///Users/sharonherson/Documents/GETTY-CVA/2) (73.AE.135).

The hound appears to be intrigued or stricken by the athlete with the *halteres*, 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 krater by the Syriskos Painter in Athens, National Museum ACR.758 ({{*ARV*2}} 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](http://www.getty.edu/art/collection/objects/11939/) ({{*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, 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 *ΦΥΤΑ ΚΑΙ ΖΩΙΑ. 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.

id: 2

plate\_no: 521–23

accession\_no: 73.AE.135

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Myson

attributor: D. von Bothmer

date: -490 to -480

subject: athlete, dancing girl, *diskobolos*, diskos, *krotalon*, owl (on diskos), wreath

## 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. {{ figure profile-2 }}

## 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 rim8.706 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; 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](file:///Users/sharonherson/Documents/GETTY-CVA/FilesforDAVID_Nov30/1) (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. 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); 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]). 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; {{Kephalidou, *NIKHTHS*}}, 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 alsoM. 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 lekythos 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](http://www.getty.edu/art/collection/objects/10928/) ({{von Bothmer, “Red-Figured Kylix}}). The owl probably representsthe 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 symposion 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 symposion, see 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 κϖμος: 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, *Engiklopaedeia tis archaeas 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. Kr1–Kr5; 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; {{Kephalidou, *NIKHTHS*}}, 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. Kefalidou, “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 fur Religionswissenschaft* 30 (1933): 70–104; M. Blech, *Studien zum Kranz bei der Griechen* (Berlin, 1982).

id: 3

plate\_no: 524, 1–2

accession\_no: 86.AE.211.1 and 86.AE.211.2

bareiss\_no: 307 a and 307 b

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Near the Eucharides Painter

attributor: J. R. Guy

date: -480

subject: breast bands (on horses), chariot, charioteer, chiton, Dionysos, feline (unspecified), himation, horse, *kentron*, *quadriga*

## PROVENANCE

By 1968–83, Walter and Molly Bareiss (Bareiss numbers 307 a, b; an inventory card for the vase references a letter dated February 14, 1968); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

Two non-joining fragments of shoulder and body with base of handle at left of 86.AE.211.2. Figural decoration on the body set in panel framed by double row of ivy leaves between black lines at the sides. Trace of tongue pattern around the handle root. Interior black.

SUBJECT

Charioteer mounting *quadriga*. Given the feline, the sacred animal of Dionysos, probably a Dionysiac scene.

86.AE.211.1 preserves the forepart of a quadriga with standing horses facing right. Forepart of a spotted feline stands facing left at right. Preserved mouth of a horse, maybe looking at the feline. Breast bands on the horses.

86.AE.211.2 preserves the rear of a charioteer facing right. He leans forward to mount the quadriga and is dressed in chiton and himation. Part of his *kentron* (goad) is preserved against his himation.

ATTRIBUTION AND DATE

Attributed to Near the Eucharides Painter by J. R. Guy. Circa 480 B.C.

DIMENSIONS AND CONDITION

86.AE.211.1: Max. preserved dimension 15.4 cm. 86.AE.211.2: Max. preserved dimension 11.2 cm. Glaze pitted in places inside.

## TECHNICAL FEATURES

## Preliminary sketch. Relief contour. Dilute glaze: muscles of horses, folds of chiton.

## BIBLIOGRAPHY

## “Acquisitions/1986,” {{*GettyMusJ*}} 15 (1987): 160–61, no. 7.

## COMPARANDA

# For the feline, cf. that on a column-krater attributed by Beazley to the Manner of Myson, though with some similarities to the Eucharides Painter: Berlin, Antikensammlungen 31404 ({{*ARV*2}} 243.4; {{*Beazley* *Addenda*2}} 202; A. Ashmead, “Greek Cats: Exotic Pets Kept by Rich Youths in Fifth-Century BC Athens as Portrayed on Greek Vases,” *Expedition* 20, no. 3 [1978]: 42, fig. 9; {{*CVA*}} 11 [Germany 86], pl. 5). L. Berge challenged Beazley’s attribution to the manner of Myson and suggested the Eucharides Painter, as I was informed by Dr. E. Langridge-Noti, who also believes that this krater could be attributed to or closely related to the Eucharides Painter.

The charioteer could be female: See {{Manakidou, *Parastaseis me armata*}}, passim. In this case, she should be a goddess or an Amazon. The feline, however, gives a Dionysiac flavor to the scene. Possibly Dionysos stands next to the feline receiving the chariot, although this is not common. Cf. the pelike by the Painter of Tarquinia 707 in Brussels, M. Royaux R 235 ({{*ARV*2}} 1121.11, 1703; {{Manakidou, *Parastaseis me armata*}}*,* pl. 36). For Dionysos in chariot scenes, see {{Manakidou, *Parastaseis me armata*}}, pp. 178–93 and C. Gaspari, in {{*LIMC*}},vol. 3 (1986), pt. 1, pp. 461–62, s.v. “Dionysos.”

# The feline is the sacred animal of Dionysos and often appears next to the god in red-figure vases. Cf. the feline next to the mounted Dionysos on a column-krater by the Flying-Angel Painter in Amsterdam, Allard Pierson Museum 11068 ({{*Paralipomena*}} 354.39 *quater*; {{*Beazley Addenda*2}} 208; J. M. Padgett, “The Stable Hands of Dionysos: Satyrs and Donkeys as Symbols of Social Marginalization in Attic Vase Painting,” in {{*Not the Classical Ideal*}}, p. 53, fig. 2.3); also the pelike by the Matsch Painter in Rome, Villa Giulia 48238 ({{*ARV*2}} 284.1; {{*CVA*}} 4 [Italy 64], pl. 22.2) with a feline next to Dionysos in a libation scene.

In black-figure, felines are found only in Gigantomachies. For the feline as a Dionysian attribute, see {{Carpenter, *Dionysian Imagery in Archaic Greek Art*}}, pp. 55–75, 125; {{Schöne, *Thiasos*}}, pp. 107; {{Manakidou, *Parastaseis me armata*}}, pp. 179, 185. According to Nonnos (*Dionysiaca* 40.40–56), the god was transformed into a panther. See also Ashmead, “Greek Cats” (supra), 38–47; M. Iozzo, “The Dog; a Dionysiac Animal?” *Rivista di archeologia* 36, 2012 (2013): 5–22.

For the harnessing of a chariot, see J. Spruyette, *Early Harness Systems: Experimental Studies: A Contribution to the History of the Horse*, trans. from French by M. A. Littauer (London, 1983); M. B. Moore, “A New Hydria by the Antimenes Painter,” {{*MMAJ*}} 18 (1983): 29–38; idem, “Horse Care as Depicted on Greek Vases before 400 B.C.,” {{*MMAJ*}} 39 (2004): 35–67.

id: 4

plate\_no: 524, 3–4

accession\_no: 86.AE.207

bareiss\_no: 253

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Dokimasia Painter

attributor: J. M. Padgett

date: -470 to -460

subject: chiton, himation, Poseidon, scepter, trident, wreath, Zeus

## PROVENANCE

–1983, Walter and Molly Bareiss (Bareiss number 253); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

## Three joining bodyfragments. Interior black.

SUBJECT

Bearded god pursuing a female to right. The fragments preserve part of the head, the body, and the arms of the god. He is dressed in a chiton decorated with dots and has a himation over his left shoulder. The god has a wreath around his head and holds a scepter or trident. With his extended left arm he is probably attempting to grab the female by the shoulder. The woman is totally missing except for part of the hand of her extended right arm. She was probably running away and looking back.

ATTRIBUTION AND DATE

Attributed to the Dokimasia Painter by J. M. Padgett. Circa 470–460 B.C.

DIMENSIONS AND CONDITION

Max. preserved dimension 11 cm.

TECHNICAL FEATURES

Preliminary sketch. Relief contour. Accessory color. Red: wreath. Dilute black inside the fragments.

BIBLIOGRAPHY

{{*Greek Vases*}}, p. 76, no. 104; “Acquisitions/1986,” {{*GettyMusJ*}} 15 (1987): 160–61, no. 7; J. Neils, “The Dokimasia Painter at Morgantina,” in *Vasenbilder im Kulturtransfer-Zirkulation und Rezeption griechischer Keramik im Mittelmeerraum*, ed. S. Schmidt and A. Stähli (Munich, 2012), pp. 89, 91, note 38.

COMPARANDA

For the attribution, cf. Aigisthos on the calyx-krater by the Dokimasia Painter in Boston, Museum of Fine Arts 63.1246 ({{*ARV*2}} 1652;{{*Paralipomena*}} 373.34 *quater*; R. M. Gais, in {{*LIMC*}}, vol. 1 [1981], pt. 1, p. 373, no. 10, s.v. “Aigisthos”).Very characteristic is the way the vase-painter renders the clavicle; cf. the Thracian woman with the spear on the stamnos by the Dokimasia Painter in Basel, Antikenmuseum BS 1411 ({{*BAPD*}} 275 231; {{*Paralipomena*}} 373.34 *ter*; {{*Beazley Addenda*2}}115; {{*CVA*}} Basel 4 [Schweiz 8], pls. 2–4) and the Thracian woman on the stamnos by the Dokimasia Painter in Zurich, University 3477 ({{*BAPD*}} 275 230; {{*Paralipomena*}} 373.34 *bis*; {{*Beazley Addenda*2}}115). For the Dokimasia Painter, see {{*ARV*2}} 412–15, 1649, 1651–52; {{*Beazley Addenda*2}}233–34; E. Vermeule, “The Boston Oresteia Krater,” {{*AJA*}} 70 (1966): 1–22; {{Robertson, *Art of Vase-Painting*}}, pp. 115–18; D. Williams in {{*CVA*}} London 9 [Great Britain 17], p. 69, with other bibliography; Neils, “The Dokimasia Painter” (supra), pp. 85–87.

Zeus or Poseidon pursuing respectively Aigina or Amphitrite appear to be the best candidates for the interpretation of the scene.

For Zeus pursuing a female and the pursuit scene in general, see [entry no. 5](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/5) (86.AE.206). For Poseidon pursuing a female, see alsoU. Heimberg, *Das Bild des Poseidon in der griechischen Vasenmalerei* (Freiburg, 1968), pp. 35–43; {{Kaempf-Dimitriadou, *Die Liebe der Götter*}}, pp. 26–30, 80, 97–101; E. Simon, in {{*LIMC*}}, vol. 7 (1994), pt. 1, pp. 467–68, s.v. “Poseidon.”

id: 5

plate\_no: 525–27

accession\_no: 86.AE.206

bareiss\_no: 31

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Tyszkiewicz Painter

attributor: J. D. Beazley

date: -480

subject: animal skin, chiton, fillet, himation, *krobylos*, maenad, satyr, scepter, thyrsos, wreath, Zeus

## 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 is supported by two columns; ovoid body; ogee foot. Top of rim black. Exterior of the 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. {{ figure profile-5 }}

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 with a 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 with a leopard skin over her shoulders and back. Around the head of each figure is a wreath. The end of the thyrsos, tail and right foot of 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) 31.1cm; 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*2}} 290.6 bis and 1642; {{*Paralipomena*}} 355; {{*BAPD*}} 202638; *Ars Antiqua*, Lucerne,III, 29.4.1961, p. 44, no. 105, pl. 45; D. Aebli, “Klassischer Zeus. Ikonographische Probleme der Darstellung von Mythen im 5. Jahrhunderts v. Chr.” (Ph.D. diss., 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, “The Geras Painter”}}, p. 272, no. T.6 *bis*; {{Arafat, *Classical Zeus*}}, pp. 81 and 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 from University of Arizona, Museum of Art, March 23, 1993–January 1, 1999.

## COMPARANDA

For the Tyszkiewicz Painter, see {{*ARV*2}} 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, “The Geras Painter”}}, pp. 262–304; {{Robertson, *Art of Vase-Painting*}}, p. 128; {{Padgett, “Syleus Sequence”}}, in {{*Athenian Potters and Painters*}}, vol. 1, pp. 213–30; {{*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*2}} 292.35; H. A. Shapiro, *Art, Myth and Culture: Greek Vases from Southern Collections* [New Orleans, 1981], pp. 14–15 (L. Turnbull).

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, “The Geras Painter”}}, p. 272, no. T.6 *bis*; {{Arafat, *Classical Zeus*}}, p. 81. For the iconography of Zeus pursuing Aigina, see also S. Kaempf-Dimitriadou, in {{*LIMC*}}, vol. 1 (1981), pt. 1, pp. 367–71, s.v. “Aigina.” 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*, 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. 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. 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, n. 148.

For the hairstyle of Zeus and woman, see Q. van Ufford-Byvanck, “La coiffure des jeunes dames d’Athènes au second quart du 5ème 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 similar depictions of Zeus, compare a column-krater by the Agrigento Painter in Oxford, Ashmolean Museum 1927.1 ({{*ARV*2}} 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*2}} 292.30; {{Pagdett, “The Geras Painter”}}, p. 282, no. T.30) and an amphora in Orvieto, Museo Claudio Faina 33 ({{*ARV*2}} 292.31; {{Padgett, “The Geras Painter”}}, p. 283, no. T.31).

**[GA: note weird underlining issue below that we can’t clear—make sure it doesn’t cause problems in file conversion]**

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), 131–53; 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: Herakles kai Nereus se attiko melanomorfo amforea apo tin Oisymi,” in {{*Kerameos Paides*}}, pp. 64–65.

### On the iconography of maenads, see also [entry no. 10](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/10) (86.AE.210).

id: 6

plate\_no: 528–30

accession\_no: 83.AE.252

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Pan Painter

attributor: J. Frel

date: -480 to -470

subject: altar, blood, dinos, *epipyron*, fire/flames, herm, himation, *kanoun*, kylix, offerings, pillar, staff

## 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](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/7) (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. {{ figure profile-6 }}

## 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, *Hierà 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*2}} 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 Klasikis Archaeologias, 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*2}} 550.1; {{*Beazley Addenda*2}}256;{{Robertson, *Art of Vase-Painting*}}, p. 145, figs. 148–49); a fragmentary pelike in Louvre C 10793 ({{*ARV*2}} 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*2}} 551.15; 1659; {{*Beazley Addenda*2}}257; J.-L. Durand, *Sacrifice et labour en Grèce ancienne* [Rome, 1986], p. 140, fig. 66);a cup by the Painter of Louvre G 265 in Oxford, Ashmolean Museum G 236 ({{*ARV*2}} 416.3; {{*Beazley Addenda*2}} 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*2}} 367.104; {{*CVA*}} Berlin 3 [Germany 22], pl. 141.1.3); a cup by Curtius Painter in Berlin, Antikensammlung F 2525 ({{*ARV*2}} 931.4; {{*CVA*}} Berlin 3 [Germany 22], pl. 111); a column-krater by the Boreas Painter in Bologna, Museo Civico Archeologico 206 ({{*ARV*2}} 537.12; {{*Paralipomena*}} 384; {{*Beazley Addenda*2}}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*2}} 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*2}} 685.163; {{*CVA*}} Palermo 1 [Italy 50], pl. 23.4); a lekythos by the Bowdoin Painter in London, British Museum E 585 ({{*ARV*2}} 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*2}} 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 J.-L. Durand, *Sacrifice et labour en Grèce ancienne: essai d'anthropologie religieuse* (Rome, 1986), 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. 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. 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, “Τριφίλητος Άδωνις”}}, 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. 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 Argyroupoli, Athens,” in {{*Kerameos Paides*}}, 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 {{Kephalidou, *NIKHTHS*}}, 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.

id: 7

plate\_no: 531–32, 533, 1–3

accession\_no: 83.AE.255

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Geras Painter

attributor: J. M. Padgett

date: -480 to -470

subject: chiton, herm, himation, *kanoun*, *sakkos*

## PROVENANCE

–1983, with Nicolas Koutoulakis (Geneva, Switzerland); 1983, donated to the J. Paul Getty Museum by Vasek Polak (Hermosa Beach, California), together with [entry no. 6](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/6) (83.AE.252); 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. Top of rim black. On neck: A, black chain of hanging lotus buds between two black lines in a reserve panel; B, black. Reserved for ground lines. Outside of foot black, except for bottom. Resting surface and underside of foot reserved. Interior black. {{ figure profile-7 }}

## SUBJECT

A. A woman walking to right approaches a herm. She is dressed in a chiton, a himation, and a *sakkos*. In her left hand she holds a high-handled horn-like *kanoun* (sacrificial basket). The ithyphallic herm, depicted with long hair and beard in reserve, stands on a base, facing left. A rectangular boss is rendered as a reserved square outlined in black on the shaft.

B. Ithyphallic herm in profile facing right. The herm stands on a base and is shown with long hair and beard in reserve. A rectangular boss is rendered as a reserved square outlined in black outline on the shaft.

## ATTRIBUTION AND DATE

Attributed to the Geras Painter by J. M. Padgett. Circa 480–470 B.C.

## DIMENSIONS AND CONDITION

Height 31.3 cm; diam. of rim 25.2 cm (outside); diam. of rim 18.5 cm (inside); width with handles 30.1 cm; diam. of body 23.6 cm; diam. of foot 11.6 cm. Capacity to rim is 5.002 liters. Misfired in places, especially on side B. Vase intact with the black gloss surface chipped, scratched and pitted in numerous areas, and considerably abraded. Black flaked away in small areas. Black inside. Incrustation inside.

## TECHNICAL FEATURES

Preliminary sketch visible on: (A) herm’s head, beard and shaft; woman’s arm, body and face; *kanoun*; (B) on herm’s face, shoulder, shaft, and phallus. Relief contour on both sides. Dilute glaze: woman’s hair.

## BIBLIOGRAPHY

{{*BAPD*}} 28888; “Acquisitions/1983,” {{*GettyMusJ*}} 12 (1984): 243, no. 58; {{Van Straten, *Hierà Kalá*}}, p. 249, cat. no. V299; {{Padgett, “Syleus Sequence”}}, in {{*Athenian Potters and Painters*}}, vol. 1, p. 229, note 127.

COMPARANDA

For the Geras Painter, see{{*ARV*2}} 285–87, 1642;{{*Paralipomena*}} 355, 511; {{*Beazley Addenda*2}}209;{{Becker, *Formen attischer Peliken*}}, pp. 53–56; {{Padgett, “The Geras Painter”}}; {{Robertson, *Art of Vase-Painting*}}, p. 145; {{*Agora* 30}}, p. 97; {{Padgett, “ Syleus Sequence”}}, in {{*Athenian Potters and Painters*}}, vol. 1, pp. 213–30; {{Gaunt, “Attic Volute Krater”}}, pp. 216–18.

The vase has similar dimensions to [entry no. 6](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/6) (83.AE.252) by the Pan Painter. The herm is also a favorite theme for the Geras Painter. M. Robertson ({{Robertson, *Art of Vase-Painting*}}, p. 145) says that “the Geras Painter was a miserable draughtsman, but the scenes on his little pelikai often have a character not unlike that of the Pan Painters’s (both have a thing about herms); and I am sure it does not violate chronological probability to see him in these as a crude imitator of the Pan Painter.”

For herms, see [entry no. 6](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/6) (83.AE.252).

The boss on the side of the herm on [entry no. 6](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/6) is black, while here it is a reserved square outlined in black; cf. also the boss on the herm on [entry no. 8](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/8) (83.AE.284.201). For a similar herm, cf. a Nolan amphora by the Pan Painter in Laon, Musée de Laon 371023 ({{*ARV*2}} 553.23; {{*CVA*}} Laon 1 [France 20], pl. I, III, 1, 27). Cf. also a column-krater by the Orchard Painter in Naples, Museo Archeologico Nazionale H 3369 ({{*ARV*2}} 523.9; {{Siebert, “Hermes”}}, pt. 1, p. 301, no. 100), depicting a procession of females to a herm and an altar; a *kanephoros* (basket bearer) also stands in front of the herm on this vase. Aristophanes in *Lysistrata* (642–47) describes the *kanephoros* as the last religious role of an Athenian girl before marriage. This is mainly related to the religious processions and consequently to scenes with similar iconography where the *kanephoroi* can be recognized as unmarried, but marriageable, young women. The presence of the herm is suggestive of a public space. The absence of an altar or a sacrificial animal could suggest that a bloodless sacrifice is depicted. For *kanephoroi*, see E. Reeder, in {{*Pandora*}}, pp. 185–87, cat. no. 38, pp. 235–36, cat. no. 60; M. Dillon, *Girls and Women in Classical Greek Religion*, (London, 2002), pp. 37–42; *Worshiping Women: Ritual and Reality in Classical Athens*, ed. N. Kaltsas and H. A. Shapiro (New York, 2008), pp. 218–19, cat. no. 95 (S. A. Waite); J. Breton Connelly, “Priestesses– Women in Cult: In Divine Affairs, the Greatest Part: Women and Priesthoods in Classical Athens,” in ibid., pp. 187–241.

For the *kanoun*, see [entry no. 6](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/6) (83.AE.252).

id: 8

plate\_no: 533, 4–5

accession\_no: 83.AE.284.201

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Triptolemos Painter

attributor: J. R. Guy

date: -470

subject:

## PROVENANCE

By 1981–83, Herbert Lucas Jr. (Los Angeles, California); 1983, donated to the J. Paul Getty Museum; one of a large group of fragments ([83.AE.284.1](http://www.getty.edu/art/collection/objects/27514/)[–.516](http://www.getty.edu/art/collection/objects/124397/)) lent to the J. Paul Getty Museum in 1981 by Herbert Lucas; in Museum documentation, Lucas stated that they were formerly in the Ernst Collection in Switzerland, but this has not been verified.

## SHAPE AND ORNAMENT

Body and shoulder fragment. Interior black.

## SUBJECT

Nude left shoulder and lower part of the face of a youth looking down to right.

## ATTRIBUTION AND DATE

Attributed to the Triptolemos Painter by J. R. Guy. Circa 470 B.C.

## DIMENSIONS AND CONDITION

Max. preserved dimensions: height 4.1 cm; width 6.4 cm; thickness 0.6 cm.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour.

## BIBLIOGRAPHY

“Acquisitions/1983,” {{*GettyMusJ*}} 12 (1984): 247, no. 82.

## COMPARANDA

For the Triptolemos Painter, see [entry no. 21](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/21) (86.AE.203). Thick brushing is characteristic of his work. Cf. a fragmentary amphora at the J. Paul Getty Museum [85.AE.499.1](http://www.getty.edu/art/collection/objects/11588/), [85.AE.499.4](http://www.getty.edu/art/collection/objects/11591/). + [86.AE.194](http://www.getty.edu/art/collection/objects/11938/) ({{*CVA*}}7 [USA 32], pl. 329.2) depicting a warrior arming.

The figure is probably an athlete, either a diskos or javelin thrower, or possibly an athlete scraping himself with a strigil.

id: 9

plate\_no: 534–36

accession\_no: 81.AE.37

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Harrow Painter

attributor: J. D. Beazley

date: -480

subject: altar, fillet, herm, himation, mantle, stick

## PROVENANCE

By 1971–77, Roger Peyrefitte (Paris, France), sold at auction, 1977; by 1979, Summa Galleries (Beverly Hills, California); –1981, Doris Confer (Newport Beach, California), donated to the J. Paul Getty Museum; in Museum documentation, the krater is noted as having been in the Hope Collection since the eighteenth century, 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; convex molding marked off with grooves at the join to the body. Top of rim black. On neck: A, panel framed by reserve lines with a reserved laurel branch whose leaves interwine creating a wreath in the center; B, black. Reserved groundlines. Outside of foot black, except at bottom. Resting surface and underside of the foot reserved. Interior of mouth black; rest reserved. {{ figure profile-9 }}

## SUBJECT

A. Youth at herm. The figure faces right, dressed in a himation that leaves the right shoulder exposed; he addresses the herm with his extended right hand. The herm stands on a base facing left; it is ithyphallic and has long hair with a headband and beard. The boss on the side is rendered as a reserved square outlined in black. Next to the herm is an altar, half shown, which has a volute and is decorated with a Doric kymation.

B. Mantled youth with stick standing to right, similar in appearance to youth on side A.

## ATTRIBUTION AND DATE

Attributed to the Harrow Painter by J. D. Beazley. Circa 480 B.C.

## DIMENSIONS AND CONDITION

Height 37.9 cm; diam. of rim 23.7 cm (inside); diam. of rim 32 cm (outside); width with handles 37.3 cm; diam. of body 28.9 cm; diam. of foot 15.5 cm. Approximate capacity filled to rim is 10.366 liters. Reconstructed from large fragments. One small inset fill on the left lower part of the rim, side A. Misfired in many places including the foot and interior. Nicks and scratches. Abraded in small areas; chip missing at bottom of rim on A. The black gloss exhibits multiple areas of surface fracturing.

## TECHNICAL FEATURES

Preliminary sketch visible on (A) youth’s arm, shoulder, and neck, and shaft of herm; (B) shoulder and arm. Relief contour on both sides. Headband on herm reserved. Dilute black gloss: fringe of youth’s hair on A and at baseline of figural zone.

## BIBLIOGRAPHY

{{*BAPD*}} 6573; {{*Paralipomena*}} 354.64 *ter* with inaccurate description for A (it states: “A, symposion [youth reclining]”); R. Peyrefitte and M. Haas, *Un Musée de l’amour* (Monte Carlo, 1972), p. 87; *Collection Roger Peyrefitte, Auction Hotel George V, Paris, May 26*, *1977*, no. 39 (similar to the Orchard Painter); *Summa Galleries 5th Catalogue: Ancient Art, September 1979*, no. 9; {{Padgett, “The Geras Painter”}}, p. 190, no. H.64 *ter*; {{Aktseli, *Altäre*}}, pp. 40, 101, no. Vc 87.

## COMPARANDA

For the Harrow Painter, see {{*ARV*2}} 272–78; {{*Paralipomena*}} 353–54, 511; {{*Beazley Addenda*2}} 206–7; R. D. Gempeler, “Die Schmiede des Hephäst. Eine Satyrspielszene des Harrow- Malers,” {{*AK*}} 12 (1969): 16–21; {{Padgett, “The Geras Painter”}}, pp. 149–202; {{*Agora* 30}}, p. 96.

For herms, see [entry no. 6](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/6) (83.AE.252). Cf. also [entry no. 7](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/7) (83.AE.255).

For youth at a herm, cf. a cup in Altenburg, Staatliches Lindenau – Museum 229 ({{*CVA*}} *Altenburg* 2 [Germany 18] pl 70.1) with altar; a column-krater by the Harrow Painter in Naples, Museo Archeologico Nazionale 86304 ({{*ARV*2}}275.65; *Prospettiva: Rivista di storia dell’arti antica e moderna* [Siena] 72 [1993]: 13, figs. 23–24); a pelike by the Geras Painter in Paris, {{Cab. Méd.}} 97 ({{*ARV*2}} 285.8; {{Padgett, “The Geras Painter”}}, pp. 38–39, no. G.8). See also {{McNiven, “Things to Which We Give Service”}}, pp. 315–24. For touching herms, see 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 laurel branch on the neck is unusual. Cf. a column-krater by the Florence Painter in Altenburg, Staatliches Lindenau-Museum 283 ({{*ARV*2}}542.20 *bis*; {{*CVA*}} Altenburg 2 [Germany 18], pl. 55.2) with a continuous laurel branch and berries interspersed on the neck; a column-krater by the Duomo Painter in Gela, Museo Archeologico 13075 ({{*ARV*2}} 1118.24; {{Mannack, *Late Mannerists*}}, pp. 61, 128, no. 24, pl. 35); a column-krater perhaps by the Harrow Painter in Palermo, Mormino Collection 275150 ({{*ARV*2}} 1641, {{*Paralipomena*}} 354.64 *quater*; {{*BAPD*}} 275150).

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

For the youth on B, cf. column-krater by the Harrow Painter in Basel, Antikenmuseum without inv. no. ({{*Paralipomena*}} 354.64 *bis*; R. Lullies in *Antike Kunstwerke aus der Sammlung Ludwig. I Frühe Tonsarkophage und Vasen. Katalog und Einzeldarstellungen*, ed. E. Berger (Basel, 1979), pp. 121–22, no. 44.

For the altar that belongs in the types of the volute altar, see {{Aktseli, *Altäre*}}*,* 15–17, 88–109; see also [entry no. 6](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/6) (83.AE.252).

id: 10

plate\_no: 537

accession\_no: 86.AE.208 and 86.AE.210

bareiss\_no: 379

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Group of Undetermined Mannerists

attributor: D. von Bothmer

date: -480

subject: chiton, Dionysos, flower, grapes, maenad, necklace, offerings, *popana*, table

## 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. {{ figure profile-10 }}

## 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 feminin. 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 ton Anthesterion kai o chous tis odou Peiraios tou zografou tis 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. Chryssoulaki, “The Participation of Women in the Worship and Festivals of Dionysos,” in *Worshiping 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.

# 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 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 bestiare 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 Thyrse ou bacchants,” in *Images et société, en Grèce ancienne: L’iconographie comme méthode d’analyse*. Cahiers d’Archaéologie 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 Klasikis Archaeologias, 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 spat-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 thiase 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.

id: 11

plate\_no: 538–40

accession\_no: 78.AE.380.1, 78.AE.380.25, 78.AE.380.36, 78.AE.380.58, 78.AE.380.62, and 78.AE.380.67

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Agrigento Painter

attributor: J. R. Guy

date: -460

subject: fillet, flower, inscription, mantle, staff, stick, torch, wreath

## PROVENANCE

By 1977–78, Mr. Theodore Wolfberg (Santa Monica, California); 1978, donated to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

Rim slightly convex on top with a vertical overhang; ovoid body; ogee foot. Top of rim decorated with black dotted chain of lotus buds. Part of a volute of a palmette and an ivy leaf preserved on the handle plate. Overhang of the rim on B decorated with double row of dots between line in black glaze; A, totally missing. On neck: A, black dotted chain of hanging lotus buds between two black lines in a reserve panel; B, black. Figural decoration on the body set in panels framed by double row of dots between black lines along sides on top, by a row of short black tongues on the shoulder below the junction with the neck, and by a reserved band below. Zone of rays above the foot. Outside of foot black except at bottom. Resting surface and underside foot reserved. Inside black. {{ figure profile-11 }}

78.AE.380.25 Body fragment. Outside and inside black.

78.AE.380.36 Body fragment. Inside black.

78.AE.380.58 Body fragment. Exterior preserves red band at the upper end; rest black. Inside black. It probably belongs to side A.

78.AE.380.62 Body fragment. Inside black.

78.AE.380.67 Body fragment preserving a reserved line. Inside black.

## SUBJECT

A. Four mantled youths in conversation, in pairs. At left a youth (upper body and head missing) leans on his stick to right facing his partner (lower body and feet preserved). Next to him, in the middle of the scene a youth stands to right in a relaxed position, leaning on his short stick, a wreath around his head. His right arm is akimbo, and he gestures with the fingers of his left hand in front of his mouth as if he is talking. Before him a young man with a fillet around his head listens, supporting himself with the staff that he holds in his right hand. His staff and left foot extend into the frame.

Behind the head of the second youth from right: [K] ALOS.

78.AE.380.36: the fragment preserves the lower face, chin, neck, and shoulder of a male figure. It should belong to the youth second from the left.

B. Three draped youths in conversation. At left stands a youth (right arm and lower part of the body missing) facing right, holding a torch in his raised left hand; he wears a fillet around his head. The middle youth, heavily draped, talks to the young man at right. The latter, also with a fillet around his head, holds a flower up between the fingers of his right hand in front of his face. His left hand rests on the staff that he leans upon.

## ATTRIBUTION AND DATE

Attributed to the Agrigento Painter by J. R. Guy. Circa 470–460 B.C.

## DIMENSIONS AND CONDITION

Height 46.7 cm; diam. of rim 37.7 cm; diam. of body 37 cm; diam. of foot 19 cm. Capacity to rim 26.752 litres. Mended from numerous fragments with missing pieces restored in plaster. Modern: most of rim, both handles, large parts of the neck and parts of the body on A and B. Worn in places, especially in the lower part of the body on side B. Nicks and scratches. Black pitted in places. Abraded; chips missing. The painter accidentally painted over part of the torch and the himation on the neck of the youth in the middle of side B.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour. Accessory color. Red: inside rim, red line runs around the vase beneath figured panel, top of zone with black rays, fillets on both sides. Side A: inscription, wreath, flower in youth’s hand, throwing thongs on the javelin. Black thin in places. Dilute glaze: muscles of second youth from right at side A.

## BIBLIOGRAPHY

{{*BAPD*}} 28870; not previously published.

## COMPARANDA

The Agrigento Painter is one of the earlier Mannerists. For the Agrigento Painter, see{{*ARV*2}} 566, 574–79, 586, 1659–60; {{*Paralipomena*}} 391–92; {{*Beazley Addenda*2}}262; {{Robertson, *Art of Vase-Paintin*g}}, p. 149; {{*Agora* 30}}, pp. 106–7; {{Mannack, *Late Mannerists*}}, pp. 17–19.

The column-krater is a favorite shape of the painter and the most favored shape of the red-figure Mannerists. For the shape of the column-krater used by the Agrigento Painter, see {{Mannack, *Late Mannerists*}}, p. 52. Cf. another column-krater by the Agrigento Painter in New Haven, Yale University 1933.175 ({{*ARV*2}} 576.45; S. Matheson Burke and J. J. Pollitt, *Greek Vases at Yale* [New Haven, 1975], pp. 61–63, no. 53; {{*CVA*}} Yale University Art Gallery 1 [USA 38], pl. 12–13), with draped figures on both sides. This seems to be a favorite subject for the Agrigento Painter, who used it to decorate both sides of other vessels: a pelike in St. Petersburg, Hermitage B2343 ({{*ARV*2}} 578.74; {{*Paralipomena*}} 513); a pelike in Paris, Musée National Rodin TC 4 ({{*ARV*2}} 578.75; {{*CVA*}} Musée National Rodin [France 16], pl. 21.3.4); two pelikai once on art market ({{*ARV*2}} 578.76; {{*ARV*2}} 578.77); a kalpis in Rhodes, Archaeological Museum 12266 ({{*ARV*2}} 579.88; {{*ClRh*}} 4, 210, 211, fig. 224).

Mantled youths start to appear frequently on the back of kraters just after the mid-fifth century B.C. and continue to do so until the end of Attic red-figure. Despite its frequency, the subject is not well understood. It is not always clear whether the scene takes place inside or outside. Furthermore, it remains to be answered whether this space is intended to be public, sacred, or private. Such scenes are entitled “men and youths conversing,” but the cast of characters has led some scholars to suggest a conversation of erotic character. See V. Sabetai, in *Athenian Potters and Painters, Catalogue of the Exhibit, December 1, 1994–March 1, 1995, Gennadius Library, American School of Classical Studies* (Athens, 1994), p. 38, no. 25; {{Fehr, “Ponos and the Pleasure of Rest”}}, in {{*Archaeology of Representations*}}, pp. 132–41.

For similar scenes, cf. a cup by the Painter of the Paris Gigantomachy, now in a London private collection, once in the Hearst Collection ({{*ARV*2}} 421.83; I. Raubitschek, *The Hearst Hillsborough Vases* [Mainz, 1969], pp. 59–62, no. 15). For the subject, see also M. Langner, “Mantle-figures and the Athenization of Late Classical Imagery,” in S. Schierup and B. Bundgaard Rasmussen, eds., *Red-figure Pottery in Ancient Setting. Acts of the International Colloquium Held at the National Museum of Denmark in Copenhagen, November 5–6, 2009* (Aarhus, 2012), pp. 11–20; M. Franceschini, “Mantled and Naked Figures in Attic Red-Figure Pottery,” Appendix in M. Harari, “Out of the Tondos. The Outside of the Clusium Cups: An Iconographic Reconsideration,” in V. Sabetai and S. Schierup, eds., *The Regional Production of Red-figure Pottery: Greece, Magna Graecia & Etruria* (Aarhus, 2014), pp. 298–301.

On draped figures, see generally H. G. Hollein, *Bürgerbild und Bildwelt der attischen Demokratie auf den rotfigurigen Vasen des 6.-4. Jahrh. v. Chr.* (Frankfurt, 1988).

## The enveloping mantle is usually worn by females and boys, and it might be interpreted as a visual metaphor of *aidos*. See G. Ferrari, “Figures of Speech: The Picture of Aidos,” *Metis* 5 (1990): 185–200.

id: 12

plate\_no: 541–43

accession\_no: 81.AE.161

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Florence Painter or Workshop

attributor: J. M. Padgett

date: -450

subject: boar, chiton, himation, lion, maenad, mantle, satyr, strigil, thyrsos

PROVENANCE

–1981, Robert Blaugrund (Los Angeles, California); 1981, donated to the J. Paul Getty Museum; according to Museum documentation, Blaugrund bought this and a number of other objects at Parke Bernet and Christie’s in the 1950s; the krater has yet to be identified in any sale catalogues of the period.

## SHAPE AND ORNAMENT

Rim slightly convex on top with a vertical overhang, a flat handle plate extends beyond the rim at each side and is supported by two columns; ovoid body; ogee foot. Top of rim has a black ivy vine on reserved background. Overhang of the rim on side B is decorated with double row of dots between lines. On neck: A, black ivy vine between two black lines in a reserve panel; B, black glazed. Figural decoration on the body set in panels framed by double row of dots between black lines at the sides, by a tongue pattern on the shoulder at the junction with the neck, and by a red line running around the vase. The frame defines the panel only on three sides without a ground line.

Outside foot black, except for lower part. Resting surface and underside of foot reserved. Interior black. {{ figure profile-12 }}

## SUBJECT

Overhang of rim, A. In black silhouette two pairs of a lion and a boar.

A. Two satyrs and a maenad. Nude satyrs flank the maenad and grab her shoulders. They gesture with their free hands as if in discussion. The maenad moves to right looking back and is dressed in a chiton decorated with a row of dots in the lower part and a himation. She holds a thyrsos in her left hand. The right foot of the satyr at left disappears into the side frame.

B. Two mantled youths. Facing each other, they both extend their right arm as if in conversation. A strigil hangs in the upper right corner.

## ATTRIBUTION AND DATE

Attributed to the Florence Painter or his workshop by J. R. Guy. Circa 450 B.C.

## DIMENSIONS AND CONDITION

Height 31 cm;diam. of rim 18.5 cm (inside); diam. of rim 26 cm (outside); width with handles 30.4 cm; diam. of body 23.1–23.4 cm;diam. of foot12.9cm. Capacity to rim is 5.059 liters. Reconstructed from fragments. Modern restoration: area including the head, neck, left shoulder, and thumb of youth standing at left on B. Abrasion in places. Misfired on part of foot (side A). Numerous areas of encrustation.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour.

## BIBLIOGRAPHY

Not previously published.

## COMPARANDA

For the Florence Painter, see {{*ARV*2}} 540–46, 1568; A. Tullio, “I crateri attici del Museo Mandralisca e le maniere del Pittore di Firenze,” in *I vasi attici ed altre ceramiche coeve in Sicilia*. Atti del Convegno Internazionale Catania, Camarina, Gela, Vittoria, 28 marzo–1 aprile 1990, vol. 2, *Cronache di archeologia e di storia dell’arte, Università di Catania* 30 (1996): 141–54; {{*Agora* 30}}, p. 105; M. Platonos-Giota, “Erythromorfos krateras apo tis Acharnes,” *Archaiologikon Deltion* 55 (2000): 113–42.

Cf. the satyrs by the Florence Painter on the column-kraters in Cefalù, Museo Mandralisca inv. no. 4 ({{*ARV*2}} 543.4; Tullio, “I crateri attici” [supra], p. 143, figs. 3–4); Siracusa, Museo Archeologico 22758 ({{*ARV*2}} 542.27; Tullio [supra], 149, fig. 15), esp. the wrinkles on the forehead of the satyr. Cf. the woman on the column-krater from Agrigento (in {{*ARV*2}}545.7, the vase is attributed to the manner of the Florence Painter; while Tullio, “I crateri attici” [supra], p. 149, fig. 21, attributes it to the Florence Painter).

Cf. an unattributed column-krater in Altenburg, Staatliches Lindenau-Museum 276 ({{*CVA*}}Altenburg 2 [Germany 18], pl. 56.1.5), with the same decoration on rim and neck. See also an unattributed and unpublished column-krater from the Sindos cemetery in the Archaeological Museum of Thessaloniki IST 3081 (V. Misailidou-Despotidou, D. Aktseli, and A. Arvanitaki, eds., *. . . νέος και με υγείαν αρίστην. Όψεις της ζωής των νέων στην αρχαία Μακεδονία* [Thessaloniki, 2014], p. 91, no. 52 [A. Keramaris]), with a similar motif on the neck. For a variation placing the same motif on the overhang of rim, cf. column-krater by the Alkimachos Painter in Ferrara, Museo Nazionale di Spina T1036BVP ({{*ARV*2}} 1658.49 *ter*; {{*BAPD*}} 275267). For the black silhouette frieze on the overhang of rim, cf. column-krater by the Painter of Syracuse 23510 in Baltimore, Walters Art Gallery 48.69 ({{*ARV*2}} 510.3; {{*CVA*}} Baltimore 1 [USA 28], pl. 15); a fragmentary column-krater by the Villa Giulia Painter in Argos, Archaeological Museum 8069 (G. Kavvadias, “O Theseus kai o Marathonios Tauros. Paratiriseis se ena neo attico erithromorfo kionoto kratira apo to Argos,” in {{*Athenian Potters and Painters*}}, vol. 1, pp. 309–18, figs. 1, 2, 5); a column-krater by the Duomo Painter in Harrow School 1864.65 ({{*ARV*2}} 1118.18; {{*CVA*}} Harrow School [Great Britain 21], pl. 17); a column-krater by the Painter of the Louvre Centauromachy in Louvre G 405 ({{*ARV*2}} 1088.12; M. Denoyelle, “Attic or Non-Attic? The Case of the Pisticci Painter,” in {{*Athenian Potters and Painters*}}, vol. 1, pp. 395–405, esp. p. 397, fig. 2); a fragmentary column-krater from Spina (L. Zamboni, *Spina città liquida. Gli scavi 1977–1981 nell’abitato e i materiali tardo-arcaici e classici* [Leidorf, 2016], pp. 99, 105, no. 290, pls. 7, 78); a column-krater by the Painter of the Louvre Centauromachy in Warsaw, National Museum 147955 ({{*ARV*2}} 1683.34 *bis*; {{*Paralipomena*}} 449; {{*BAPD*}} 275458; {{*CVA*}} Warsaw, Musée National 3 [Poland 6], pl. 29.1–2). The latter carries similar figural decoration on the body with two satyrs flanking a maenad moving to left and holding a thyrsos in her left hand.

For the iconography of the thiasos, see [entry no. 17](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/17) (81.AE.188.7).

# For satyrs pursuing maenads, see [entry no. 4](file:///Users/sharonherson/Documents/GETTY-CVA/4) (86.AE.207).

For the thyrsos, see F. G. Papen, *Der Thyrsos in der griechischen und römischen Literatur und Kunst* (Bonn, 1905); J. D. Beazley, ˝Narthex,˝ {{*AJA*}} 37 (1933): 400–403. W. Burkert, in *Structure and History in Greek Mytholgy and Ritual* (Berkeley, 1979), p. 43, considers a thyrsos as a stylized form of the ritual branch and as a symbol demonstrating the power of Dionysos. For the association of thyrsos with semitic words meaning wine, see A. J. Frendo, “Phoenician Wine Could be Divine,” in *Actas del IV Congresso Internacional de Estudios Fenicios y Pýnicos, Cádiz, 2 al 6 de Octobre de 1995* (Cadiz, 2000), vol.2, pp. 607–8 (with bibliography).

For ivy vine on top of rim and animal frieze in black silhouette on overhang of rim, cf. column-krater by the Painter of the Louvre Centauromachy in the Classics Department Museum of the Australian National University, Canberra 64.01 ({{*Paralipomena*}} 449.33 *bis*; J. R. Green, *A Description of the Classics Department Museum in The Australian National University, Canberra* [Canberra, 1981], pp. 41–42). For the use and technique of the animal frieze in black silhouette, see E. Kunze-Götte*, Der Kleophrades-Maler unter Malern schwarzfiguriger Amphoren. Eine Werkstattstudie* (Mainz am Rhein, 1992), pp. 28–29, 42–51. Cf. Also [entry no. 1](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/1) (86.AE.205).

For the ivy vine on the neck, cf. a column-krater by the Deepdene Painter in Madrid, Museo Arqueológico Nacional 32656 ({{*ARV*2}} 499.20; {{*CVA*}} Madrid 2 [Spain 2], pl. 15); a column-krater by the Sindos Painter in Thessaloniki, Archaeological Museum 7786 (M. Tiverios, in *Sindos. Exhibition Catalogue* [Thessaloniki, 1985], pp. 30–31, no. 35); a column-krater related to the painter of London E 356 or by the workshop of the Penthesileia Painter in Laon Musée 371036 ({{*ARV*2}} 1669; {{*CVA*}} Musée de Laon 1 [France 20] pl. I, III, I, 37.1).

id: 13

plate\_no: 544–46

accession\_no: 82.AE.143

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Painter of London E 489

attributor: J. R. Guy

date: -460 to -450

subject: cloak, column (Ionic), fillet, himation, Oidipous, *petasos*, *sakkos*, spear, Sphinx, staff, stick

## PROVENANCE

–1982, Edwin A. Lipps (Pacific Palisades, California); 1982, donated to the J. Paul Getty Museum; according to Museum documentation, the krater was “from Sothey [sic] Parke Bernet, 1956”; it has yet to be identified in any relevant sale catalogues of that year.

## SHAPE AND ORNAMENT

Rim slightly convex on top with a vertical overhang and a flat handle plate that extends beyond the rim at each side and is supported by two columns; ovoid body; ogee foot. Top of rim decorated with a black dotted chain of lotus buds. Palmettes on the handle plates. Overhang of the rim on A and B decorated with double row of black dots between black lines. On neck: A, black dotted chain of lotus buds between two black lines in a reserve panel; B, black. Figural decoration on the body set in panels framed by double row of dots between black lines at the sides, a tongue pattern on the shoulder at the junction with the neck above, and a reserved band below. Outside of foot black except at bottom. Resting surface and underside of the foot reserved. Interior black. {{ figure profile-13 }}

## SUBJECT

A. Oidipous and the Sphinx. Oidipous stands frontally, looking to the right at the Sphinx. He is bearded and dressed as a traveler in a cloak tied over his right shoulder, with a *petasos* (sun hat) hanging from his neck. He holds a spear in his right hand. The Sphinx sits in profile facing left on top of a short Ionic column.She wears a *sakkos* (a type of headdress). To left of Oidipous a young companion stands frontally; he, too, is dressed as a traveler and wears a himation and a *petasos*. He holds two spears in his right hand. At the right stands a youth facing to the left in profile. He is dressed in a himation and holds a staff or spear in his right hand, and wears a fillet around his head.

B. Three youths in conversation. The one on the left moves left while looking back. He is dressed in a himation and holds a stick in his right hand while gesturing with the other. The youth in the middle stands in profile to the right and gestures with his right hand to the youth facing him. Both wear a himation, and the youth in the middle holds a stick in his left hand. All three have fillets around their heads.

## ATTRIBUTION AND DATE

Attributed to the Painter of London E 489 by J. R. Guy. Circa 460–450 B.C.

## DIMENSIONS AND CONDITION

Height 38.5 cm; diam. of rim 30.5 cm(outside); diam. of rim 23.7 cm(inside); width with handles 36.1 cm; diam. of body 29.8 cm; diam. of foot 16.3 cm. Capacity is 10.85 liters. Broken and mended from fragments. Plaster used to secure the fragments on the right side of B. Encrustation in places on A as well as interior. Vase exhibits some iron staining and structural cracks.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour on A. Accessory color. Red: line around the vase beneath the reserved band; fillets.

## BIBLIOGRAPHY

{{*BAPD*}} 388; {{Moret, *Oedipe*}}, p. 169, cat. no. 35, pl. 22; I. Krauskopf, in {{*LIMC*}}, vol. 7 (1994), pt. 1, p. 6, no. 50, s.v. “Oidipous”; T. Schreiber, *Athenian Vase Construction: A Potter’s Analysis* (Malibu, 1999), pl. X; T. Petit, *Oedipe et le chérubin: Les sphinx levantins, cypriotes et grecs comme gardiens d’immortalité* (Freiburg, 2011), p. 157, fig. 150.

## COMPARANDA

The Painter of London E 489 is a painter of column-kraters who is connected with the Boreas Painter and the Florence Painter. For the painter, see{{*ARV*2}} 546–49; 1658; {{*Paralipomena*}} 385–86; {{*Beazley Addenda*2}}256; {{*Agora* 30}}, p. 105.

For the subject, see {{Moret*, Oedipe*}}; I. Krauskopf, review of “J. M. Moret, Oedipe, la Sphinx et les Thèbains. Essai de Mythologie Iconographique,” in *Göttingische gelehrte Anzeiger* 239 (1987): 228–58; J. M. Moret, “Quelques observations à propos de l’iconographie attique du mythe d’Oedipe, in *Edipo. Il teatro Greco e la cultura europea*. Atti del convegno internazionale Urbino 1982 (Rome, 1986), pp. 205–10; and a series of papers in the same volume; W. Burkert, “Oidipous and the Greek Oidipous complex,” in *Interpretations of Greek Mythology*, ed. J. Bremmer (New York, 1986), pp. 41–55; E. Keuls, “The Social Position of Attic Vase Painters and the Birth of Caricature,” in *Ancient Greek and Related Pottery. Proceedingsof 3rd Symposium*, *Copenhagen, August 31–September 4, 1987*, ed. J. Christiansen and T. Melander (Copenhagen, 1988), pp. 300–303; H. Hoffmann, “The Riddle of the Sphinx: A Case Study in Athenian Immortality Symbolism,” in *Classical Greece: Ancient Histories and Modern Archaeologies*, ed. I. Morris (Cambridge, 1994), pp. 71–80; I. Krauskopf, in {{*LIMC*}}, vol. 7 (1994), pt. 1, pp. 1–15, s.v. “Oidipous”; N. Kourou, with M. Konvou and S. Raftopoulou, in {{*LIMC*}}, vol. 8 (1997), pt. 1, pp. 1160–61, 1164–65, s.v. “Sphinx”; T. Petit, *Oedipe et le chérubin: les sphinx levantins, cypriotes et grecs comme gardiens d’immortalité* (Freiburg, 2011).

On the Sphinx, see also N. M. Verdelis, “L’apparition du Sphinx dans l’art grec aux VIIIe et VIIe siècles av. J.-C.,” {{*BCH*}} 75 (1951): 1–37; A. Dessene, *Le Sphinx. Étude iconographique, 1. Des origins à la fin du second millénaire* (Paris,1957); H. Demisch, *Die Sphinx* (Stuttgart, 1979); P. Bosana-Kourou, “The Sphinx in Early Archaic Greek Art” (Ph.D. diss., University of Oxford, 1979); N. A. Rhyne, *The Aegean Animal Style: A Study of the Lion, Griffin and Sphinx* (Ann Arbor, 1982); A. Dierichs, “Ein Terrakottareleif mit Sphinx und Greif,” *Studia Varia from the J. Paul Getty Museum* 1 (1993): 33–54; A. K. Zacharou-Loutrari, *Chiaki Sfigga. I diachroniki poreia enos topikou symbolou* (Chios, 1998); C. Zivie-Coche, *Sphinx: History of a Monument*, trans. from French by D. Lorton (Ithaca, N.Y., 2002); L. Winkler-Horaček, “Der geflügelte Menschenlöwe (Sphinx): Ein Bildmotiv in der frühgriechischen Vasenmalerei und sein Verhältnis zu den östlichen Vorbildern,” in {{*Griechische Keramik im Kulturellen Kontext*}}, pp. 225–28; D. Tsiafakis, “«Πέλωρα»: Fabulous Creatures and/or Demons of Death?” in {{Padgett, *The Centaur’s Smile*}, pp. 73–104.

The Sphinx is usually depicted facing right. For examples facing left, cf. a cup by the Oedipous Painter in Vatican 16.541 ({{*ARV*2}} 451.1; 1653–54; {{*Paralipomena*}} 376; {{*Beazley Addenda*2}}119; I. Krauskopf, in {{*LIMC*}}, vol. 7 (1994), pt. 1, p. 4, no. 19, s.v. “Oidipous”); a cup by the Veii Painter in Gotha 80 ({{*ARV*2}}902.36; {{*Paralipomena*}} 429; I. Krauskopf, in {{*LIMC*}}, vol. 7 [1994], pt. 1, p. 5, no. 39, s.v. “Oidipous”); an amphora that may be by the Barclay Painter in Oxford, Ashmolean Museum 526 ({{*ARV*2}} 1068.5; {{*CVA*}}, Oxford 1 [Great Britain 3], pl. 19.5.8); a Nolan amphora by Polygnotos in Naples, Museo Archeologico Nazionale H 3131 ({{*ARV*2}}1031.48; {{Moret, *Oedipe*}}, p. 176, cat. no. 96, pl. 55); a column-krater by the Agrigento Painter, once in Potenza, Coll. Barone ({{*ARV*2}} 574.5; {{*Beazley* *Addenda*2}} 128; {{Moret, *Oedipe*}}, pp. 9, 33–34, 169, cat. no. 33, fig. 4).

The Sphinx often appears seated on the top of an Ionic column. Cf. the cup by the Oedipous Painter in Vatican 16.541 ({{*ARV*2}}451.1; {{*Paralipomena*}} 376; {{*Beazley Addenda*2}} 242; {{Moret, *Oedipe*}}, pls. 50–51.1). For the Sphinx seated on a column or rock, see {{Moret, *Oedipe*}}, pp. 69–75.

The full face of the youth behind Oidipous clearly presents an expression of panic. His total frontality—body and face—also gives a sense of depth. He is very similar to Hermes depicted on a bell krater by the Persephone Painter in New York, Metropolitan Museum of Art 28.57.23 ({{*ARV*2}}1012.1; {{*Paralipomena*}}440; {{*Beazley Addenda*2}}314; E. Reeder in {{*Pandora*}}, pp. 289–90, cat. no. 82). For another youth facing frontally in the scene with Oidipous and the Sphinx, see the column-krater by the Agrigento Painter, once in Potenza, Coll. Barone (supra).

On frontal faces and frontality, seeT. Banndorff, *Die Frontalität in der griechischen Flächenkunst* (Vienna, 1969); A. Conrad, “The Development of the Frontal Face and the Three-Quarter View in Attic Red-Figure Vase-Painting to the End of the Fifth Century” (M.A. thesis, New York University, 1972);Y. Korshak, *Frontal Faces in Attic Vase Painting of the Archaic Period* (Chicago, 1987);idem, “The Three-quarter View Face: Origins, Development and Meaning,” in *Praktika tou dodekatou Diethnous Synedriou Klasikis Archaeologias, Athena, 4–10 September, 1983* (Athens, 1988), vol. 2, pp. 121–24; F. Frontisi-Ducroux, “In the Mirror of the Mask,” in {{*City of Images*}}, pp. 151–65. Cf. also F. Frontisi-Ducroux, in *Sexuality in Ancient Art*, ed. N. Boymel Kampen (Cambridge, 1996), pp. 85–89.

id: 14

plate\_no: 547, 1–2

accession\_no: 86.AE.204

bareiss\_no: 312

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Unattributed

attributor:

date: -450 to -425

subject: charioteer, horse, peplos, reins

## PROVENANCE

–1983, Walter and Molly Bareiss (Bareiss number 312); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

Single body fragment. Interior black.

## SUBJECT

Charioteer. The fragment preserves the left hand of the charioteer holding reins and part of a horse’s back. Behind the horse stands a woman (part of her right arm and upper body preserved). She is dressed in a peplos and raises her right arm.

## ATTRIBUTION AND DATE

Unattributed. Circa 450–425 B.C.

## DIMENSIONS AND CONDITION

Max. preserved dimension 8 cm. Numerous scratch losses to both black gloss and reserve.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour.

## BIBLIOGRAPHY

“Acquisitions/1986,” {{*GettyMusJ*}} 15 (1987): 160–61, no. 7; {{Gaunt, “Attic Volute Krater}}, p. 606, cat. no. 28.

## COMPARANDA

For chariot scenes, see {{Manakidou, *Parastaseis me armata*}}; P. A. L. Greenhalgh, *Early Greek Warfare: Horsemen and Chariots in the Homeric and Archaic Ages* (Cambridge, 2010), for earlier chariots.

id: 15

plate\_no: 547, 3–4

accession\_no: 86.AE.209.1 and 86.AE.209.2

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Unattributed

attributor:

date: -475 to -450

subject:

## PROVENANCE

–1983, Walter and Molly Bareiss (no Bareiss number); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

86.AE.209.1: three joining body fragments. Interior black.

86.AE.209.2: single body fragment preserving part of the side border of the panel that is decorated with dots and frames the figural scene. Interior black.

## SUBJECT

86.AE.209.1: Draped figure.

## ATTRIBUTION AND DATE

Unattributed. Circa 475–450 B.C.

## DIMENSIONS AND CONDITION

86.AE.209.1: Max. preserved dimension 12.7 cm. Mended from 3 fragments.

86.AE.209.2: Max. preserved dimension 8.2 cm. Interior exhibits abraded and pitted surface. Exterior and interior show residues of root casings.

## TECHNICAL FEATURES

Accessory color. Red: line at lower end of 86.AE.209.2

## BIBLIOGRAPHY

“Acquisitions/1986,” {{*GettyMusJ*}}15 (1987): 160–61, no. 7.

id: 16

plate\_no: 547, 5–6

accession\_no: 79.AE.95.12 and 79.AE.95.13

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Column-

attribution: Unattributed

attributor:

date: -450

subject:

## PROVENANCE

–1979, Malcolm Wiener (Greenwich, Connecticut); 1979, donated to the J. Paul Getty Museum; these were part of a group of fourteen miscellaneous Greek and South Italian fragments, seven of which have since been identified as coming from Francavilla Marittima and deaccessioned (see further: F. van der Wielen-van Ommeren and L. de Lachenal, eds., *La dea di Sibari e il santuario ritrovato: studi sui rinvenimenti dal Timpone Motta di Francavilla Marittima*, vols. 1.1 and 1.2 [Rome, 2007–8]).

## SHAPE AND ORNAMENT

Two non-joining fragments from the neck. Part of black ivy vine between two black lines in a reserve panel preserved. Interior black.

## ATTRIBUTION AND DATE

Unattributed. Circa mid-fifth century B.C.

## DIMENSIONS AND CONDITION

79.AE.95.12: height 6.6 cm; width 4.5 cm.

79.AE.95.13: height 5.3 cm; width 3.5 cm.

## BIBLIOGRAPHY

Not previously published.

## COMPARANDA

Cf. [entry no. 12](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/12) (81.AE.161).

**Volute-Kraters**

id: 17

plate\_no: 548, 1–2

accession\_no: 81.AE.188.7

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: Euthymides or early Kleophrades Painter

attributor: J. R. Guy and J. Gaunt

date: -520 to -510

subject: drinking horn, *krotalon*, maenad, satyr, wreath

## PROVENANCE

–1981, Edwin A. Lipps (Pacific Palisades, California); 1981, donated to the J. Paul Getty Museum; one of a group of sixty-three Greek, East Greek, and South Italian fragments; in Museum documentation, Lipps records that “these have always been in my collection”; fifty-two of these fragments have since been identified as coming from Francavilla Marittima and deaccessioned (see further: F. van der Wielen-van Ommeren and L. de Lachenal, eds., *La dea di Sibari e il santuario ritrovato: studi sui rinvenimenti dal Timpone Motta di Francavilla Marittima*, vols. 1.1 and 1.2 [Rome, 2007–8]).

## SHAPE AND ORNAMENT

Single fragment from the neck. Addorsed palmette and lotus chain on the protruding upper frieze of the neck. Interior black.

## SUBJECT

Neck: maenad and satyr. On the right is preserved the balding head of a satyr facing left. Before him, in the center, remains the upper edge of an object, possibly a *krotalon* or a drinking horn. On the left is preserved the back of the head of a maenad facing left, in front of the satyr. Both figures have wreaths around their heads. It is not clear whether the satyr pursues the maenad.

## ATTRIBUTION AND DATE

Attributed to Euthymides or early Kleophrades Painter by J. R. Guy and J. Gaunt. Circa 520–510 B.C.

## DIMENSIONS AND CONDITION

Max. preserved dimensions: height 7 cm; width 6.7 cm; thickness (upper frieze) 1.2 cm; thickness (lower frieze) 0.9 cm. Chip between the figures.

## TECHNICAL FEATURES

Incision used for hair of figures, palmette, and parts of the lotus chain. Accessory color. Red: palmette hearts and cuffs, calyces of lotuses, wreaths.

## BIBLIOGRAPHY

{{Gaunt, “Attic Volute Krater}}, p. 511, cat. no. 3.

## COMPARANDA

For Euthymides, see [entry no. 18](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/18) (80.AE.138.13).

For the Kleophrades Painter, see [entry no. 19](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/19) (77.AE.11).

## The use of incision and the palmette and lotus chain rendered in black-figure technique indicate an early date. For black-figure volute-kraters carrying the same ornament on the neck see, {{Hitzl, *Volutenkraters*}}, pp. 290–301, nos. 29–36; {{Schleiffenbaum, *Volutenkrater*}}, nos. V42, V53, V72, V88, V94, V102, V121, V125, V129, fig. 10 (all dated during the last third of the sixth century B.C.). For the shape of the volute-krater, see also L. Burn, “The Contexts of the Production and Distribution of the Athenian Painted Pottery around 400 BC,” in {{*Pronomos Vase*}}, pp. 25–26.

For Thiasos scenes, see {{Schöne, *Thiasos*}}; M. Edwards, “Representation of Maenads on Archaic Red-Figure Vases,” {{*JHS*}} 80 (1960): 78–87; {{Carpenter, *Dionysian Imagery in Archaic Greek Art*}}; D. Paleothodoros, “L’imagerie dionysiaque dans la céramique attique à figures rouges de la période archaïque et du début du classicisme, 530-450 avant J.-C.” (Ph.D. diss., Louvain-la-Neuve, 1997); S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr. Rezeptionsästhetische Analyse eines antiken Weiblichkeitsentwurfs* (Mainz, 1998); G. Fahlbusch, *Die Frauen im Gefolge des Dionysos auf den attischen Vasenbildern des 6. und 5. Jhs. v. Chr. als Spiegel des weiblichen Idealbildes* (Oxford, 2004); M. H. Delavaud-Roux, “Communiquer avec Dionysos: la danse des Ménades à travers l’iconographie des vases grecs,” in *L’ Expression des corps. Gestes, attitudes, regards dans l’iconographie antique*, ed. L. Bodiou, D. Frère, V. Mehl, and A. Tourraix (Rennes, 2006), pp. 153–63; E. Manakidou, “Parallages se ena thema: Herakles kai Nereus se attiko melanomorfo amforea apo tin Oisymi,” in {{*Kerameos Paides*}}, p. 64.

For a satyr holding *krotala*, cf. a cup by the Brygos Painter in {{Cab. Méd.}} 576 ({{*ARV*2}}371.14; C. Gasparri, in {{*LIMC*}}, vol. 3 [1986], pt. 1, p. 463, no. 465, s.v. “Dionysos”).

For a satyr holding a drinking horn, cf. a cup from the Circle of the Nikosthenes Painter in Rome, Villa Giulia 50385 ({{*ARV*2}}134.7; {{*Beazley Addenda*2}}177; J. Harrison, “Monuments Relating to the Odyssey,” {{*JHS*}} 4 (1883): 255 and plate at 252; R. F. Sutton, *The Interaction between Men and Women Portrayed on Attic Red-Figured Pottery* [Ann Arbor, 1981], p. 144, note 155); cup-skyphos by Lanćut Group, Follower of the Haimon Painter in Athens, Agora P 30135 (S. I. Rotroff and J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora* [Princeton 1992], p. 62, no. 3, fig. 1, pl. 1); cup by Onesimos in Aleria 61.35 ({{*ARV*2}}1645.6; {{*Paralipomena*}} 359; B. A. Sparkes, “Aspects of Onesimos,” in *Greek Art. Archaic into Classical. A Symposium Held at the University of Cincinnati, April 2–3, 1982*, ed. C. G. Boulter [Leiden, 1985], p. 22, pls. 24–25.

id: 18

plate\_no: 548, 3–4

accession\_no: 80.AE.138.13

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: Euthymides

attributor: J. R. Guy and M. Robertson

date: -500

subject: helmet, warrior

## PROVENANCE

–1980, Mary Ann Petery (Selma, California); 1980, donated to the J. Paul Getty Museum; one of a group of 22 Attic black- and red-figure fragments; according to Museum documentation, “the fragments were purchased several years ago by M. Petery in the Parisian Flea Market,” but this has not been verified; the fragments with which this piece has been associated (see below) were previously on loan to Princeton University Art Museum from Ariel Herrmann.

## SHAPE AND ORNAMENT

Single fragment preserving part of the shoulder and body. Figural scene bordered on top by a tongue pattern on the shoulder at the junction with neck. Interior: upper part reserved, lower part black.

## SUBJECT

The fragment preserves the helmet of a warrior facing left. The edge of the helmet’s turned-up cheekpiece is visible. At the right end of the fragment are preserved two closed fingers of his hand. He is probably in an attacking position.

## ATTRIBUTION AND DATE

Attributed to Euthymides by J. R. Guy and M. Robertson. Circa 500 B.C.

## DIMENSIONS AND CONDITION

Max. preserved dimension 4.86 cm. Slightly burnt. Chip at the left end. Black on the lower half of the fragment, reserved below.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour.

## BIBLIOGRAPHY

{{Gaunt, “Attic Volute Krater”}}, p. 512, cat. no. 5.

## COMPARANDA

For Euthymides, see {{*ARV*2}}26–30; {{*Paralipomena*}} 323–24; {{*Beazley Addenda*2}}155–57; J. C. Hoppin, *Euthymides* (Munich, 1896); idem, *Euthymides and His Fellows* (Cambridge, 1917); J. D. Beazley, “Review of J. C. Hoppin, *Euthymides and His Fellows*, {{*JHS*}}37 (1917): 233–37; M. Wegner, *Euthymides und Euphronios* (Münster, 1979); M. Ohly-Dumm, “Sosias und Euthymides,” in {{*Ancient Greek and Related Pottery*}}, pp. 165–72; E. Reschke, *Die Ringer des Euthymides* (Stuttgart, 1990); {{*Agora* 30}}, pp. 86–87; C. Börker, “Zu den Namen der attischen Vasenmaler Euphronios und Euthymides,” in *Zona Archeologica: Festschrift für Hans Peter Isler zum 60. Geburtstag*, ed. S. Buzzi, D. Käch, E. Kistler, E. Mango, M. Palaczyk, and O. Stefani (Bonn, 2001), pp. 53–56.

According to J. R. Guy, the fragment should be associated with the fragments in a private collection (formerly on loan to Princeton, lent by Ariel Herrmann), all belonging to a volute-krater with an Amazonomachy. The helmet on this fragment may belong to the right-hand Greek warrior depicted on that krater. For those volute-krater fragments, see {{Robertson, *Art of Vase-Painting*}}, p. 58; J. M. Padgett, in *In Celebration: Works of Art from the Collections of Princeton Alumni and Friends of The Art Museum, Princeton University*, ed. A. Rosenbaum (Princeton, 1997), p. 14, no. 11; Gaunt (supra) recognizes the scene as a Heraklean Amazonomachy.

Cf. the helmet of the Giant on the cup with coral-red by Euthymides in Athens, National Archaeological Museum, Akropolis Collection 2.211 ({{*ARV*2}}29.20; A. Verbanck-Piérard, “The Colors of the Akropolis: Special Techniques for Athena,” in {{*Special Techniques in Athenian Vases*}}, p. 51. fig. 4); the helmet in Hecuba’s hand on the belly amphora (type A) by Euthymides in Munich, Staatliche Antikensammlungen 2307 ({{*ARV*2}}26.1; A. F. Laurens, in {{*LIMC*}}, vol. 4 [1988], pt. 1, p. 476, no. 16, s.v. “Hekabe”). For a volute krater by Euthymides, see J. Neils, “The Euthymides Krater from Morgantina,” {{*AJA*}} 99 (1995): 427–44.

id: 19

plate\_no: 549–57

accession\_no: 77.AE.11, 86.AE.587, 97.AE.58.2, and 98.AE.82.1–12

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: Kleophrades Painter

attributor: J. D. Beazley

date: -490 to -480

subject: Ajax (Telamonian), Amazons, animal skin, apples of the Hesperides, archer, arrow, Athena, Atlas, blood, bow, branch, bull (shield device), centaur (shield device), Cheiron, chiton, *chitoniskos*, club, corselet, Doris, Eurytion, fillet, fish, Geryon, *gorytus*, greaves, helmet, Herakles, himation, hoplite, horse, Hydra (Lernean), inscription, Iolaos, *kodon*, *krobylos*, Ladon, lion (shield device), Nereid, Nereus, Orthros, Pegasos (shield device), Peleus, *pelta*, quiver, *salpinx*, shield, snake, spear, staff, sword, *thakos*, Thetis, torch, tree, *triskeles* (shield device), trumpeter, warrior

## PROVENANCE

77.AE.11: by 1971, Nicolas Koutoulakis (Geneva, Switzerland); –1977, Gordon McLendon (Dallas, Texas); 1977, donated to the J. Paul Getty Museum. On the reassembly of the krater, and the inclusion of fragments from the Musée du Louvre, see below.

The following fragments have not yet been incorporated into the reconstructed vase:

**[GA: note the below three items should be treated as a bulleted list]**

86.AE.587: –1986, Herbert Cahn (Basel, Switzerland); 1986, acquired by the J. Paul Getty Museum by exchange; a note with the fragment states: “H.A. Cahn, ex Thimme”; a number, 1673 in red, was removed prior to photography for the present publication; other Museum documentation gives the provenance as “Swiss Market (ex Koutoulakis).”

97.AE.58.2: by 1995–97, Robert Hecht (Atlantis Antiquities, New York); 1997, donated to the J. Paul Getty Museum.

98.AE.82.1–12: accessioned by the J. Paul Getty Museum during an inventory of the storeroom, 1998. These fragments have not as yet been identified with any dealer, donor, or collector.

**[GA: new unbulleted paragraph here]**

The reconstructed vase includes a number of fragments on loan from the Musée du Louvre. They were once part of a volute-krater (Louvre G166) that was acquired from the Campana Collection in 1869. By 1922, Beazley had ascertained that a nineteenth-century restorer had created this vase from fragments of two different volute-kraters—one by the Kleophrades Painter ({{*ARV*2}}186, 51), the other by the Berlin Painter (Louvre Ca 10799, {{*ARV*2}}206, 129–30). The vase was disassembled in 1957. Part of the foot was subsequently identified as belonging to the Antaios krater by Euphronios (Louvre G103; {{*ARV*2}}14.2; see A. Pasquier, “Nouvelles découvertes à propos du cratère d’Antée peint par Euphronios,” *Revue du Louvre* 1 [1981]: 3–9).

The Louvre fragments were lent to the Getty in 1980 and 1982 (L.80.AE.80 and L.82.AE.33). They include a large fragment belonging to side B, showing running Amazons and most of the trumpeter, and the two Nereids running toward Nereus; the head of the standing female figure at far left of the Peleus-Thetis frieze; the lower part of fallen Amazon and pair of Amazons defending her, from the upper frieze of side A; part of Athena’s shield and Herakles’s head, from the lower frieze of side B; and the two handle fragments published in H. Giroux, “La cratère à volutes du peintre de Berlin au Louvre,” *Revue archéologique* 23 (1972): 243–50.

J. Gaunt has noted a fragment in the Museo Archeologico Etrusco in Florence (PD 507, {{*ARV*2}}187.52) that is likely to belong to this krater.

## SHAPE AND ORNAMENT

77.AE.11: Offset rim flares out slightly; upright cylindrical loop on each side of the shoulder, which supports the flanged handle that rises above the rim and terminates in a tight spiral after it attaches to the top side of the rim. Neck in two degrees, with the upper part offset from the lower; ovoid body; foot in two degrees, a fillet marked by a groove above and below joins the foot to the body. Top of rim reserved. Outer edge of rim on side A decorated with black squares outlined each twice by rectangles, alternating high and low between continuous right and left meanders. On side B, saltire squares and two black outlined squares, alternating high and low between right and left meanders. Row of short black tongues on body below the junction with neck. On reserved flanges of the handles, double lines frame running spirals with ivy leaves in the interstices.Between the flanges, the handles are black. Vertically addorsed palmettes at the roots of the handles. Body black, except for a reserved zone with black rays above the foot. Foot black, except for outside of upper degree, the resting surface, and underside. Interior black. {{ figure profile-19 }}

86.AE.587: Two joining fragments from the lower zone of the neck on B. Black tongue pattern on shoulder below the junction with the body.

97.AE.58.2: Single fragment from the left side of the upper zone of the neck on side A.

# 98.AE.82.1–12: A group of twelve small fragments belonging to the neck of the vessel. Some joins, identified by An Jiang, are recorded below.

## SUBJECT

A. Upper zone: Amazonomachy (partially preserved). At left, an Amazon carrying a wounded or dead companion to left out of the battle. Behind them is preserved the edge of a helmet’s crest. Most of the rest of the left half of the scene is missing. Here should be placed the upper torsos of the two Amazons moving to left preserved on fragment 97.AE.58.2; they are mounted as is indicated by the edge of the horse head preserved at the left end of the fragment and the thigh of the Amazon at the right. The latter is a hoplite with a helmet on her head and a round shield and spear in her hands; the Amazon at the left is dressed in Skythian costume and cap. The scene continues on 77.AE.11 with Telamonian Ajax (unnamed), in combat with Amazons occupying the center of the frieze. Ajax strides to left, dressed in a *chitoniskos* and armed with a round shield (bull as device), greaves, corselet, and Corinthian helmet with low crest decorated with double row of dots at the lower part. With his single-edged sword (*machaira*) he attacks a group of Amazons (two preserved) who confront him with spears. Next to Ajax stands Herakles in lionskin and *chitoniskos*, facing right. He grasps a fallen Amazon to deliver the final blow with his sword. A *gorytus* hangs at his side. The fallen Amazon wears a high-crested Attic helmet without decoration, holds a bow in her right hand, and grasps Herakles’s arm with the left hand. At the right, three pairs of fully armed Amazons move to the left to attack Herakles. The two Amazons at the far right are archers (98.AE.82.1 gives more of their legs and feet and the end of a quiver), the rest hoplites. One archer wears a Skythian cap; the rest of the Amazons wear greaves and helmets with crests decorated at their lower part with a double row of dots; the fallen Amazon and the first two attackers wear low-crested Attic helmets; the second pair and the first archer wear low-crested Chalcidian helmets. A centaur serves as the device on one Amazon’s round shield. The Amazon behind her holds a partially preserved Boiotian shield.

Inscriptions: KALO[S] to the right of the head of the Amazon carrying a companion. KALOS “L” between the heads of the standing Amazons attacking Ajax and Herakles.

Lower zone: The Labors of Herakles. The fragment 86.AE.587 should be placed on the left end of the figural frieze. It preserves the lower part of a female’s garment with the left foot, standing to right and the right foot of a figure to right. The female figure is probably Athena standing behind her protegé Herakles whose right foot can be recognized on the 86.AE.587 fragment and whose left foot is preserved on 77.AE.11. This is all that survives of the hero as he fights the Lernean Hydra, which is presented as a huge monster with nine snake heads; only four of the actual heads are fully/partially preserved while the rest preserve only a part the snake’s body. Iolaos (partially preserved; 98.AE.82.4 gives his head) stands on the right facing the creature and prepares to cauterize the stumps of the severed necks with the torch he holds in his right hand. He wears a helmet and greaves and holds a spear and shield (device: Pegasos) in his left hand. Behind him, Herakles in a lionskin fights the triple-bodied Geryon (only the upper part of his shield, the lower leg with greaves, and three left feet are preserved) with his club (only lower end preserved) in his right hand. The double-bodied dog Orthros lies dead on the ground by Herakles’s and Iolaos’s feet. Blood pours from Orthros’s wound. Eurytion, the cowherd of Geryon, lies on the ground between the hero and Geryon, having been shot in the abdomen by an arrow. Blood pours from his wound. Following another lost section of the frieze is Athena (only her low-crested helmet, left hand holding a shield, legs from the knee down with lower edges of her garment, and end of a spear are preserved), who serves as a transitional element between this and the next labor. The goddess sits facing right, but looks back toward Geryon. In front of Athena to the right, Herakles (lionskin, *gorytus*) holds his club in his left hand while with his right he picks the golden apples of the Hesperides from the tree. The dragon Ladon (not fully preserved), represented as a three-headed snake coiled around the trunk, defends the tree. To the far right as a figure to frame the figural scene, Atlas (partially preserved) stands frontally with right hand on his hip, probably holding the heavens on his shoulders.

B. Upper zone: Amazons preparing for battle. All the Amazons wear *chitoniskoi,* greaves, and corslets, and all except for two on the left wear helmets that are either of Attic or Chalcidian type. At left, five Amazons dressed in *chitoniskoi*, corselets, and greaves form two groups who test their weapons and begin to arm. The first Amazon testing her arrow serves as the framing device at the left end of the scene; she has a low-crested Chalcidian helmet on her head. Next to her, a companion facing left holds a Corinthian helmet, spear, and round shield (device: lion), and has her hair bound up in a *krobylos* with a fillet. The third Amazon also has her hair in a *krobylos* with a fillet around it; she tests her spear while her round shield and Corinthian helmet lie on the ground. Standing frontally while looking to her right, she is the transitional figure between the two pairs. The other two Amazons are arming. The fourth Amazon with a Chalcidian helmet on her head faces right (98.AE.82.3 provides a segment of her thighs and drapery), holding her round shield up before her (only the lower half depicted; device: legs of a running figure = *triskeles*) while the last, facing left, puts on her right greave and has an Attic helmet on her head (98.AE.82.6 preserves part of the helmet crest and saltire square on the rim). In the center, three Amazons fully armed with two spears, shields, and helmets on their heads (the two on the right have Chalcidian helmets, while the third at the rear has an Attic helmet) calmly lead their horses to right; the lead one has a *pelta*. Another group of three fully armed Amazons move quickly to the right of the scene. Two of them are on foot and one leads a horse, all running toward a trumpeter. The Amazon leading the horse wears an Attic helmet while the other two have Chalcidian helmets on their heads. The second Amazon carries a battle-axe in her right hand. The Amazon behind her holds a spear with her right hand and a round shield is on her left. The trumpeter blows a *salpinx*, in the shape of a long, narrow cylindrical tube terminating in a bell (*kodon*). She is a hoplite with greaves, has a Chalcidian helmet on her head and a round shield on her left arm, and she holds a spear in her left hand while facing left as the framing device at the right end of the scene.

Lower zone: Peleus seizing Thetis. At far left a woman, probably Doris dressed in chiton and himation with her hair in a *krobylos* and a fillet, stands facing right and extending her right arm. Two Nereids dressed in chitons and himatia flee left to her with both feet off the ground and looking back at the abduction. The first Nereid has her golden hair down, the other wears hers in a *krobylos* bound with a fillet. The second Nereid holds a small branch in her left hand. Cheiron with Peleus and Thetis (partially preserved) are placed in the center of the composition. The centaur looks on from the left side, dressed in himation and with a fillet around his head. He has human forelegs and carries a branch over his shoulder. Before him, Peleus wrestles with Thetis. The beardless hero’s hair is in a *krobylos* with a fillet tied around. A snake, one of Thetis’s metamorphoses, is coiled around his left leg. Thetis is in the grasp of Peleus. Part of her chiton is preserved with the lower part of her face looking left. Two Nereids dressed in chitons and himatia flee to Nereus on the right. The first (upper part of her head not preserved) runs with her feet off the ground as she looks back toward Thetis. She holds a fish in her left hand and pulls up on her garment with the right so that she can run faster. The second Nereid also runs with both feet off ground and extends her hands toward Nereus. Her hair is in a *krobylos*, and she wears a red fillet around her head. Nereus, the father of Thetis, is seated on a *thakos* (seat) to left. Depicted as an old man with rounded shoulders, he is dressed in chiton and himation, with a fillet around his head, and supports himself with a knobby staff with his right hand.

## ATTRIBUTION AND DATE

Attributed to the Kleophrades Painter by J. D. Beazley. Circa 490–480 B.C.

## DIMENSIONS AND CONDITION

77.AE.11: height (to top of volutes) 74.5 cm; height (to top of rim) 66 cm; diam. of rim 45.7 cm (inside); diam. of rim 52.4 cm (outside); diam. of body 50 cm; diam. of foot (as restored) 26 cm; height of figural scenes: upper 7 cm; lower 7.8 cm. Capacity to rim 71.425 liters.Mended from fragments with missing pieces restored in plaster and painted. Modern: most of foot, upper section of one handle, part of the neck on A, and parts of the body.

86.AE.587: max. preserved dimensions: height 6.1 cm; width 3.7 cm; thickness 1.2 cm. Surface scratched with chips missing around the edges.

97.AE.58.2: length 6.5 cm. Surface scratched with chips missing around the edges.

98.AE.82.1: greatest extent 5 cm. Surface scratched with chips missing around the edges.

98.AE.82.2: greatest extent 4 cm. Surface scratched with chips missing around the edges.

98.AE.82.3: greatest extent 4.1 cm. Surface scratched with chips missing around the edges.

98.AE.82.4: greatest extent 3.8 cm. Surface scratched with chips missing around the edges.

98.AE.82.5: greatest extent 4.9 cm. Surface scratched with chips missing around the edges.

98.AE.82.6: greatest extent 3.2 cm. Surface scratched with chips missing around the edges.

98.AE.82.7: greatest extent 2.9 cm. Surface scratched with chips missing around the edges.

98.AE.82.8: greatest extent 3.1 cm. Surface scratched with chips missing around the edges.

98.AE.82.9: greatest extent 3.2 cm. Surface scratched with chips missing around the edges.

98.AE.82.10: greatest extent 2.6 cm. Surface scratched with chips missing around the edges.

98.AE.82.11: greatest extent 2.6 cm. Surface scratched with chips missing around the edges.

98.AE.82.12: greatest extent 2.4 cm. Surface scratched with chips missing around the edges.

## TECHNICAL FEATURES

77.AE.11: Preliminary sketch. Relief contour. Accessory color. Red: external outline of volutes, circumference of rim, inscriptions, fillets, bridles, leaves on Cheiron’s branch, straps of helmet, small branch in Nereid’s hand, flame on torch, blood, tongues of snakes, leaves on tree, straps on quivers. Dilute glaze: hairof Nereus, hair of two Nereids.

86.AE.587: Preliminary sketch. Relief contour.

97.AE.58.2: Preliminary sketch. Relief contour.

98.AE.82.1–12: Preliminary sketch. Relief contour.

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86.AE.587: “Acquisitions/1986,” {{*GettyMusJ*}} 15 (1987): 161, no. 8.

## LOAN

Los Angeles, Loyola Marymount University, *Painting on Vases in Ancient Greece*, March 20–April 22, 1979.

## COMPARANDA

For the Kleophrades Painter see {{*ARV*2}}181–95, 1631–33, and 1705; {{*ABV*}} 404–5, 696, and 715; {{*Paralipomena*}} 175–76 and 340–41; {{*Beazley* *Addenda*2}}105 and 186–89; J. Six, “Kleophrades Sohn des Amasis,” *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* (1888): 233–34; J. D. Beazley, “Kleophrades,” {{*JHS*}}30 (1910): 38–68; idem, {{Beazley, *Vases in American Museums*}}, pp. 40–44; G. M. A. Richter, “The Kleophrades Painter,” {{*AJA*}} 40 (1936): 100–115;L. Schnitzler, “Vom Kleophrades-Maler,” *Opuscula Atheniensia* 2 (1955): 47–60; R. Lullies, *Die Spitzamphora des Kleophrades* (Bremen, 1957); P. E. Arias and M. Hirmer, *A History of One Thousand Years of Greek Vase Painting,* trans. and rev. B. B. Shefton (New York, 1962), pp. 328–31; A. H. Ashmead, “Fragments by the Kleophrades Painter from the Athenian Agora,” *Hesperia* 35 (1966): 20–36; U. Knigge, “Neue Scherben von Gefässen des Kleophrades-Malers,” {{*AM*}} 85 (1970): 1–22; {{Greifenhagen, *Kleophradesmalers*}}; J. D. Beazley, *The Kleophrades Painter* (Mainz, 1974); F. W. Hamdorf, “Eine neue Hydria des Kleophradesmalers,”*Pantheon* 32 (1974): 219–24; J. Boardman, “The Kleophrades Painter’s Cup in London,” {{*GettyMusJ*}} 1 (1975): 7–14; idem, “The Kleophrades Painter at Troy,” {{*AK*}} 19 (1976): 3–18; Robertson, “An Unrecognized Cup”(supra), pp. 125–29; J. Boardman and U. Gehrig, “Epiktetos II R.I.P.,” {{*AA*}} 1981: 329–32; B. Cohen, “Paragone: Sculpture versus Painting, Kaineus and the Kleophrades Painter,”in *Ancient Greek Art and Iconography*, ed. W. G. Moon (Madison, 1983), pp. 171–92; M. Robertson, “Fragments of a Dinos and a Cup Fragment by the Kleophrades Painter,” *Greek Vases in the Getty* 1 (OPA 1 [1983]): 51–54; M. Ohly-Dumm, “Sosias und Euthymides,” in {{*Ancient Greek and Related Pottery*}}, pp. 165–72; F. Lissarrague, “Un peintre de Dionysos. Le peintre de Kleophrades,” in *Dionysos: mito e mistero. Atti del convegno internazionale, Comacchio, 3–5 Novembre 1989*, ed. F. Beri (Ferrara, 1991), pp. 257–76; {{Robertson, *Art of Vase-Painting*}}, pp. 56–68; Williams, {{*CVA*}}, British Museum 9 (Great Britain 17), no. 58; idem, “From the Pelion to Troy: Two Skyphoi by the Kleophrades Painter,” in {{*Athenian Potters and Painters*}}, vol. 1, pp. 195–201; R. T. Neer, {{*CVA*}}, J. Paul Getty Museum 7 [USA 32], no. 14;Padgett, “ Kleophrades Painter” (supra); {{*Agora* 30}}, pp. 92–93 and passim; {{Gaunt, “Attic Volute Krater”}}, pp. 173–86; B. Kreuzer, “An Aristocrat in the Athenian Kerameikos: The Kleophrades Painter = Megakles,” in {{*Athenian Potters and Painters*}}, vol. 2, pp. 116–24; D. Williams, “Beyond the Berlin Painter: Toward a Workshop View,” in {{Padgett and Guy, *Berlin Painter*}}, pp. 153–56.

For the painter’s Panathenaic amphorae and black-figure work, see E. Kunze-Götte, *Der Kleophrades-Maler unter Malern schwarzfigurigen Amphoren* (Mainz, 1992); S. B. Matheson, “Panathenaic Amphorae by the Kleophrades Painter,” {{*Greek Vases in the Getty* 4}}, pp. 95–112; {{*CVA*}} Leiden 1 [Netherlands 3], pp. 37–38, pls. 48–49; B. Kratzmüller, “Not that the vases are easy to interpret . . . Some thoughts on Panathenaic prize amphorae,” in *The Panathenaic Games: Proceedings of an International Conference Held at the University of Athens, May 11–12, 2004*, ed. O. Palagia and ‎A. Spetsieri-Choremi (Oxford, 2015), pp. 103–106.

For decorative ornaments used by the Kleophrades Painter, see B. Otto, “Dekorative Elemente in den Bildschöpfungen des Kleophrades- und Berliner-Malers,” in {{*Ancient Greek and Related Pottery*}}, pp. 198–201.

Spirals are a relatively unusual decorative motif on volutes of volute kraters. For other examples, see Athens, Agora P 24784 and P 26550 ({{*Agora* 30}}, p. 173, nos. 242–43, pl. 33), and three vases by the Niobid Painter: Bologna, Museo Civico Archeologico 268 ({{*ARV*2}}598.1; {{*Paralipomena*}} 394; {{*Beazley Addenda*2}} 265; {{Schleiffenbaum, *Volutenkrater*}}, pp. 332–33, no. V 227, fig. 14); Palermo, National Museum G 1283 ({{*ARV*2}}599.2; {{*Paralipomena*}} 394.2; {{*Beazley Addenda*2}} 266; {{Schleiffenbaum, *Volutenkrater*}}, pp. 318–19, no. V 188, fig. 13); Naples, Museo Archeologico Nazionale 2421 ({{*ARV*2}}600.13; {{*Paralipomena*}} 395.13; {{*Beazley Addenda*2}} 266; {{Schleiffenbaum, *Volutenkrater*}}, p. 371, no. V 294; J. P. Barron, “New Light on Old Walls. The Murals of the Theseion,” {{*JHS*}} 92 (1972): pl. VI.b, c), all dated around the mid-fifth century B.C. See comment on the handle ornament of the Getty krater by D. Williams, “Beyond the Berlin Painter: Toward a Workshop View,” in {{Padgett and Guy, *Berlin Painter*}}, p. 176. The handles on Louvre G 166, a volute krater by the Berlin Painter, which are given as examples for spirals on the flange in {{*Agora* 30}}, p. 173, no. 242, belong to our krater 77.AE.11, and they are currently incorporated into it. See Frel, {{*GettyMusJ*}} 4 (1977): 75, note 7.

In overall shape and decoration, the krater resembles the black-figure volute-kraters of the late sixth century B.C., which have a black body, figural decoration on the neck and rays at the base. Cf. the black-figure krater by the Golvol Group in Boston, Museum of Fine Arts 90.153 ({{*ABV*}} 194–95, 689; {{*Paralipomena*}} 79–80; {{*Beazley Addenda*2}} 52; {{Hitzl, *Volutenkraters*}}, pp. 297–98, no. 34). See J. Neils, “The Euthymides Krater from Morgantina,” {{*AJA*}} 99 (1995): 428–31.

For figural decoration on both registers of the neck, see {{Hitzl, *Volutenkraters*}}, pp. 115–20; {{Schleiffenbaum, *Volutenkrater*}}, pp. 57–60. The scheme is found mostly on black-figure volute-kraters. See {{Hitzl, *Volutenkraters*}}, pp. 304–5, 317–24, 328–33, 340, 357, 365, 379, 382, 385, 398, 399, 419, 428, nos. 38, 45, 46, 47, 48, 51, 52, 53, 60, 76, 84, 99, 102, 105, 118, 119, 140, 151; {{Schleiffenbaum, *Volutenkrater*}}, pp. 265, 270, 273, 275, 276, 279, 282, 285, 287, 293, 294, 306, 307, 308, 312–17, nos. V58, V71, V78, V81, V84, V92, V97d, V104, V108, V109, V123, V126, V163, V164, V165, V176, V180, V181, V183, V185. For red-figure examples, see a volute-krater by the Kleophrades Painter once in Freiburg, art market (*Kunst der Antike. Galerie Günter Puhze Friburg*, 1983, cat. no. 5, p. 21, no. 189); an unattributed neck fragment in Reggio Calabria, Museo Nazionale C 4006 ({{Kunisch, “Zum helmhaltende Athena”}}, p. 92, no. 98, pl. 47); and a neck fragment near the Nikoxenos Painter in the Rhodes Museum without inv. no. ({{*ARV*2}}223.4; {{Schleiffenbaum, *Volutenkrater*}}, p. 388, no. V335; G. Jacopi, *Esplorazione Archeologica di Camiro 2*, {{*ClRh*}} 6/7 [Rhodes, 1932/39], p. 175, fig. 207). Herakles is a popular subject for decorating the necks of volute kraters; see {{Hitzl, *Volutenkraters*}}, pp. 286–432; {{Schleiffenbaum, *Volutenkrater*}}, pp. 257–404.

Close to the neck decoration of our vase is an unattributed black-figure volute-krater in Munich, Staatliche Antikensammlungen 1740 ({{Hitzl, *Volutenkraters*}}, pp. 119, 125–26, 304–5, cat. no. 38, pls. 48–49a; {{Schleiffenbaum, *Volutenkrater*}}, p. 286, no. V106). The painter of this vase also has placed the figural decoration again in two registers on the neck, leaving the body black, except for the zone with the black rays at the bottom of the body. Worthy of note is that the scenes with the abduction of Thetis by Peleus in the presence of Cheiron, and the arming of the Amazons, are found on both vases and in the same registers.

The Kleophrades Painter divides all the scenes on the krater into triptychs primarily using the “back to back” scheme. This seems to be characteristic of the painter; cf. a volute krater in Freiburg, art market (*Kunst der Antike. Galerie Günter Puhze Freiburg*, 1983,cat. no. 5, p. 21, no. 189). Despite the limitations of the space given on a vase, he maintained his preference for narration. The miniaturist execution of the figures is of high quality and very carefully done. Except for the missing parts of the Amazonomachy on A, which does not allow for a full reconstruction, the rest of the scenes can be easily restored.

Frontal figures such as Atlas are a common feature in the work of the Kleophrades Painter: cf. a pointed amphora in Munich, Staatliche Antikensammlungen NI 8732 ({{*ARV*2}}182.6; M. Tiverios, *Archaia Aggeia* [Athens, 1996], pp. 134–35, 296, figs. 106–7); ahydria in Museo Archeologico Provinciale di Salerno 1371 ({{*ARV*2}}188.67; J. Boardman, in {{*LIMC*}}, vol. 5 [1990], pt. 1, p. 156, no. 3233); and askyphos in Florence, Museo Archeologico 4218 ({{*ARV*2}}191.102;S. Colvin, “On Representations of Centaurs in Greek Vase-Painting,” {{*JHS*}} 1 [1880]: 139–47, pl. 3).

The Amazonomachy was a popular subject in Greek art during the Archaic and Classical periods. For Amazonomachies with Herakles, see D. von Bothmer, *Amazons in Greek Art* (Oxford, 1957), pp. 6–10, 30–63, 111–12, 115, 117, 120; M. Schmidt, “Zu Amazonomachiedarstellungen der Berliner Malers und des Euphronios,” in *Tainia. Festschrift für Roland Hampe*, ed. H. A Cahn, and E. Simon (Mainz am Rhein, 1980), pp. 153–69; A. Kauffmann-Samaras, in {{*LIMC*}}, vol. 1 (1981), pt. 1, pp. 587–97, s.v. “Amazones”; J. Boardman, “Herakles, Theseus and Amazons,” in *The Eye of Greece: Studies in the Art of Athens*, eds. D. Kurtz and B. Sparkes (Cambridge, 1982), pp. 1–28; W. Blake Tyrrel, *Amazons: A Study in Athenian Mythmaking* (Baltimore, 1984); {{Brommer, “Herakles und Theseus”}}, pp. 183–89; {{Schefold and Jung, *Die Urkönige Perseus*}},pp. 154–60; J. Henderson, “Timeo Danaos: Amazons in Early Greek Art and Pottery,” in *Art and Text in Ancient Greek Culture*, ed. S. Goldhill and R. Osborne (Cambridge, 1994), 85–137; D. Saunders, “An Amazonomachy Attributed to the Syleus Painter,” in {{*Athenian Potters and Painters*}}, vol. 3, 187–96. Cf. the cup by the Kleophrades Painter in Paris, {{Cab. Méd.}} 535 ({{*ARV*2}}191.103; Beazley, *Kleophrades Painter*, pp. 9–10, pls. 11–12), for a similar arrangement (note the use again of a Centaur as the shield device for the Amazon attacking Herakles) and the presence of both heroes in the scene. For other examples following the pattern of the same two heroes (Herakles and Telamonian Ajax) fighting back to back against the Amazons, cf. the volute-krater by Euphronios in Arezzo, Museo Archeologico Mecenate 1465 ({{*ARV*2}}15.6; Bothmer, *Amazons* [supra], pl. 69.3); the volute krater by Euthymides from Morgantina, Aidone, Museo Archeologico 58.2382 ({{*ARV*2}}128.10, 1620; {{*Beazley Addenda*2}} 156; J. Neils, “The Euthymides Krater from Morgantina,” {{*AJA*}} 99 [1995]: 427–44); a kantharos by Douris in Brussels, Musées Royaux d’Art et d’Histoire A 718 ({{*ARV*2}}445.256; 1653; {{*Paralipomena*}} 521; {{*Beazley Addenda*2}} 241; {{*CVA*}} 1 [Belgium 1], pls. 5–6). Cf. the comments by E. Reeder, in {{*Pandora*}}, p. 375 and C. Benson, in {{*Pandora*}}, p. 376.

While all the Amazons use spears, Herakles uses a sword. Worthy of note is that Ajax holds a *machaira*, a type of single-edged sword with a distinctive hook-like pommel that is designed for slashing rather than for stabbing. For the *machaira*, see A. Snodgrass, *Arms and Armour of the Greeks* (London, 1967), p. 97; F. Sanz, *Archivo Espaňol de Arqueología* 63 (1990): 65–93; J. K. Anderson, “Hoplite Weapons and Offensive Arms,” in *Hoplites: The Classical Greek Battle Experience*, ed. V. Hanson (London, 1991), pp. 26, 32; P. Bonnechere, “La μάχαιρα était dissimulée dans le κανοữν: quelques interrogations,” {{*REA*}}101 (1999): 21–35; T. H. Carpenter, “Harmodios and Apollo in Fifth-Century Athens: What’s in a Pose?,” in {{*Athenian Potters and Painters*}}, vol. 1, pp. 172–74, where *machaira* is considered as a “barbaric” weapon.In this case, it is strange that Ajax holds the *machaira* and not an Amazon. Carpenter, supra, p. 178, note 16, mentions also that the Kleophrades Painter is the earliest known to include the appropriate scabbard for the *machaira*. For the use of a *machaira* in the Amazonomachy, see P. Devambez, in {{*LIMC*}}, vol. 1 (1981), pt. 1, pp. 586–653, s.v. “Amazones.” The *machaira* is also found in the Gigantomachy; cf. stamnos by the Tyszkiewicz Painter in London E 443 ({{*ARV*2}}292.29; {{*CVA*}}British Museum 3 [Great Britain 4], pl. 21.3).

The preparation for battle of the Amazons on side B could be recognized as the scene before the battle depicted on A. This is also supported by the *salpinx* which was blown before or after the battle.

For the *salpinx*, see S. Michailidis, *Engiklopaedeia tis archaeas ellinikis mousikis* (Athens, 1982), pp. 278–79; M. Tiverios, *Perikleia Panathenaia. Enas krateras toy Zografou tou Monachou 2335* (Thessaloniki, 1989), pp. 37–40, with earlier bibliography; P. Krenz, “The Salpinx in Greek Warfare,” in *Hoplites: The Classical Greek Battle Experience*, ed. V. Hanson (London, 1991), pp. 110–20; T. J. Mathiesen, *Apollo’s Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, Neb., 1999), pp. 230–34; J. R. Hale, “Salpinx and Salpinktes: Trumpet and Trumpeter in Ancient Greece,” in *Literature, Art, History: Studies on Classical Antiquity and Tradition in Honour of W. J. Anderson*, ed. A. F. Basson and W. J. Dominik (Frankfurt, 2003), pp. 267–73; {{Bundrick, *Music and Image*}}, pp. 44–46; N. Xanthoulis, “The Salpinx in Greek Antiquity,” *International Trumpet Guild Journal* (October 2006): 39–45; P. Holmes, “The Greek and Etruscan Salpinx,” *Studien zu Musikarchäologie* 6 (2008): 241–60; J. Neils, “‘Bronze-belled Braying’”: The Salpinx in Athenian Art,” in *Essays on Greek Pottery and Iconography in Honour of Professor Michalis Tiverios*, ed. P. Valavanis and E. Manakidou (Thessaloniki, 2014), pp. 257–70.

The *salpinx* is mainly a warlike instrument with a military use, for example, to signal the beginning of the battle, which in our case is depicted on the other side of the krater. Moreover, the *salpinx* gave cavalry signals (Xenophon, *Hipparch.* 3.12), something that also coincides with the depicted scene. In Attic vase-painting it is found mostly in battle scenes and less often in Dionysiac contexts, rituals, and athletics (see Neils, “Bronze-belled Braying” [supra], pp. 258–66). Trumpeting Amazons are found in Late Archaic Athenian iconography; cf. a red-figure hydria by Hypsis in Munich, Staatliche Antikensammlungen 2423 ({{*ARV*2}}30.1; {{*Beazley Addenda*2}} 156; {{Bundrick, *Music and Image*}}, p. 46, fig. 29); a red-figure cup by Oltos in Vatican AST 47 ({{*ARV*2}}47.152; {{*Beazley* *Addenda*2}} 78; B. Cohen, *Attic Bilingual Vases* [New York, 1978], pl. 85.1,2); a red-figure kalpis by the Leningrad Painter in London, British Museum E 167 ({{*ARV*2}}571.77; {{*CVA*}} London, British Museum 5 [Great Britain 7], pp. 11–12, pl. 73.1, 79.1); a red-figure stamnos by the Eucharides Painter in St. Petersburg, State Hermitage Museum 642 ({{*ARV*2}}228.30; {{*Paralipomena*}} 347, 510; {{*Beazley* *Addenda*2}} 199; C. Ellinghaus, *Die Parthenonskulpturen, Der Bauschmuck eines offentlichen Monumentes der demokratischen Gesellschaft Athens zur Zeit des Perikles, Techniken in der bildenden Kunst zur Tradierung von Aussagen* (Hamburg, 2011), fig. 122); a red-figure stamnos by the Tyszkiewicz Painter in Brussels, Musées Royaux A3092 ({{*ARV*2}}291.21; {{*CVA*}} Brussels, Musées Royaux d’Art et d’Histoire 3 [Belgium 3], p. 13, pl. 23.1).

For Herakles’s labors, see {{Brommer, *Heracles*}}; R. Vollkommer, *Herakles in the Art of Classical Greece* (Oxford, 1998); {{Schefold and Jung, *Die Urkönige Perseus*}}, pp. 135–66; J. Boardman, in {{*LIMC*}}, vol. 5 (1990), pt. 1, pp. 5–16, s.v. “Herakles: Dodekathlos”; G. Kokkorou-Alewras, in {{*LIMC*}}, vol. 5 (1990), pt. 1, pp. 34–43, s.v. “Herakles and the Lernean Hydra”; P. Brize, in {{*LIMC*}}, vol. 5 (1990), pt. 1, pp. 73–85, s.v. “Herakles and Geryon”; G. Kokkorou-Alewras, in {{*LIMC*}}, vol. 5 (1990), pt. 1, pp. 100–111, s.v. “Herakles and the Hesperides.” See also {{Brommer, “Herakles und Theseus”}}, pp. 189–203.

It is worth noting that the vase-painter has depicted the labors in the order in which they supposedly took place.

Pausanias (2.37.4) claims that Peisandros invented the idea of a Hydra with many heads to make his account more impressive. A scholion to the *Theogony* adds that Alkaios (443 frg.) gave her nine heads (see fragments of Sappho and Alkaios cited according to E. Lobel and D. L. Page, *Poetarum lesbiorum fragmenta* [Oxford, 1955]). The nine-headed Hydra is found in several literary sources (Apollodorus, *Bibliotheca* 2.5.2; Hyginus, Fabulae 151; Suda, s.v. “Hydra”) and is common on the representations throughout the fifth century B.C. During this period the Hydra is normally shown with nine or seven heads, with some exceptions that vary from three to eleven heads (seeG. Kokkorou-Alewras, in {{*LIMC*}}, vol. 5 [1990], pt. 1, pp. 42–43, s.v. “Herakles and the Lernean Hydra”). For the chronological appearance of literary sources regarding the myth, see T. Gantz, *Early Greek Myth: A Guide to Literary and Artistic Sources* (Baltimore and London, 1993), pp. 384–86. For Herakles’s labor with the Hydra, see also {{*CVA*}} Basel 1 (Switzerland 4), pp. 41–43, pl. 11.10–13; P. Amandry and D. Amyx, “Héraclès et l’hydre de Lerne dans la céramique corinthienne,” {{*AK*}} 25 (1982): 102–16; J. J. Maffre, “Le combat d’Héraclès contre l’hydre de Lerne dans la collection de vases grecs du Louvre,” *Revue du Louvre et des musées de France* 35 (1985): pp. 83–95; {{Brommer, *Heracles*}}, pp. 12–18. Athena standing behind Herakles while he fights with the Hydra is not rare in Attic vase-painting; cf. a cup by the Ashby Painter in Athens, Agora P 7899 ({{*ARV*2}}455.12; {{*Agora* 30}}, p. 309, no. 1340, pl. 125); an oinochoe in Hermitage B 4257 ({{Brommer, *Heracles*}}, pl. 14). The placement of Herakles to the left of the Hydra with Iolaos to the right is typical. Iolaos is shown as a hoplite in Archaic black-figure vase-painting: cf. a Tyrrhenian amphora by the Castellani Painter, once on the Roman market ({{*ABV*}} 97.25; {{*Paralipomena*}} 35.37; J. Kluiver, “The Five Later ‘Tyrrhenian’ Painters,” {{*BABesch*}} 71 [1996]: 9, no. 181); a white ground lekythos in the manner of the Theseus Painter, in Agrigento, Museo Archeologico Regionale C869 ({{*ABV*}} 521; C. H. E. Haspels, *Attic Black-Figured Lekythoi* (Paris, 1936), 254.2; {{*CVA*}}, Agrigento 1 [Italy 31], pls. 75.1–2, 76.1–2); a neck amphora by the Diosphos Painter in Paris, Louvre F 387 (Haspels, *Attic Black-Figured Lekythoi*,238.132; F. Lissarrague, *Greek Vases: The Athenians and heir Images* [Riverside, 2001], p. 166, fig. 126); and red-figure vase-painting: cf. an amphora by the Kleophrades Painter in Cologny, Fond. M. Bodmer (Maffre, “Le combat d’Héraclès contre l’hydre de Lerne” [supra], p. 89, fig. 10); a stamnos by the Syleus Painter in Palermo, Museo Nazionale V 763 (275) ({{*ARV*2}}251.34; {{*CVA*}}, Palermo 1 [Italy 50], pl. 31.4); and perhaps on a fragmentary cup by the Ashby Painter in Athens, Agora P 7899; {{*ARV*2}}455.12; {{*Agora* 30}}, p. 309, no. 1340, pl. 125].

The labor with Geryon is more popular in black-figure than on red-figure vases. For the setting, cf. a red-figure cup by Euphronios in Munich, Staatliche Antikensammlungen 8704 ({{*ARV*2}}16–17.17; 1619; {{*Paralipomena*}} 322; {{*Beazley Addenda*2}}153; F. W. Hamdorf, in {{*Euphronios der Maler*}}, pp. 199–204, cat. no. 41), depicting the scene with the involvement of the same figures (Herakles, Geryon, Orthros, Eurytion).The version of Eurytion being killed while asleep is rare (cf. the representations in E. Zervoudaki, in {{*LIMC*}}, vol. 4 [1988], pt. 1, pp. 112–17, s.v. “Eurytion II”); perhaps this is an innovation of the Kleophrades Painter.

Except for the number of the heads, Ladon is depicted almost like the Hydra. Normally Ladon has one head; three heads are very rare. For another example, cf. a hydria in {{Cab. Méd.}} 4820 (J. D. Beazley, *Attische Vasenmaler des rotfigurigen Stils* [Tűbingen, 1925], p. 320, no. 17 [attributed to the Amymone Painter]). Cf. also a neck amphora attributed to the manner of Euphronios in Hermitage B 2351 (A. Bukina, A. Petrakova, and C. Phillips, *Greek Vases in the Imperial Hermitage Museum: The History of the Collection 1816–69, with Addenda et Corrigenda to Ludolf Stephani, Die Vasen-Sammlung der Kaiserlichen Ermitage (1869)* (Oxford, 2013), p. 156, fig. 103. The image of Herakles picking the apples on his own is not common in Attic red-figure; for other examples, see G. Kokkorou-Alewras, in {{*LIMC*}}, vol. 5 (1990), pt. 1, pp. 102–3, s.v. “Herakles and the Hesperides.”

Pegasos is a trademark on the Kleophrades Painter’s shields, particularly on the Panathenaic amphorae. See Frel, {{*GettyMusJ*}} 4 (1977): 70; Matheson, “Panathenaic Amphorae by the Kleophrades Painter” (supra), pp. 95, 100; Kunze-Götte, *Der Kleophrades-Maler* (supra), p. 19; M. Bentz, *Panathenäische Preisamphoren. Eine athenische Vasengattung und ihre Funktion vom 6.–4. Jahrhundert v. Chr*. (Basel, 1998), pp. 48–49.

For Atlas supporting the heavens, cf. a cup by Makron in Bochum, Ruhr-Universität S 1168 (N. Kunisch, *Erläuterung zur Griechischen Vasenmalerei* [Bochum, 1996], pp. 161–65); Mommsen, “Prometheus oder Atlas?” (supra).

For Athena and Herakles, see N. Kunisch, “Athena und Herakles. Entwicklung bildlicher Mythen im 5. Jahrhundert v. Chr.,” in *Mythos. Erzählende Weltdeutung im Spannungsfeld von Ritual, Geschichte und Rationalität* (Trier, 1990), 75–89.

For the seated Athena, see {{Kunisch, “Zum helmhaltende Athena”}}, 85–104, esp. p. 92, nos. 96–108. On the neck fragment in Reggio Calabria, Museo Nazionale C 4006 ({{Kunisch, “Zum helmhaltende Athena”}}, pl. 47a), the seated goddess watches the hero wrestling; the subject might be Herakles with the Nemean Lion or the Marathonian Bull. For Athena’s types, see P. Demargne, in {{*LIMC*}}*,* vol. 2 (1984), pt. 1, pp. 955–1044, s.v. “Athena”; B. Sismondo Ridgway, “Images of Athena on the Akropolis,” {{*Goddess and Polis*}}, pp. 119–42.

The wrestling of Peleus and Thetis is also found on other vases attributed to the Kleophrades Painter. Cf. the fragmentary red-figure stamnos in Malibu, J. Paul Getty Museum [81.AE.220](http://www.getty.edu/art/collection/objects/10094/) ({{Barringer, *Divine Escorts*}}, pl. 100); an amphora of type A in a private collection attributed to the painter by J.-L. Zimmermann (J.-L. Zimmermann, in *Art Antique: Collections privées de Suisse Romande*, ed. J. Dörig [Geneva, 1975], no. 204); for an attribution of the vase to the Dikaios Painter by D. von Bothmer, see D. von Bothmer, *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection* (New York, 1990), pp. 153–54, no. 115. The depiction of the theme on a volute-krater is extremely rare in Attic vase-painting (for another example, see the black-figure volute-krater in Munich, Staatliche Antikensammlungen 1740, mentioned above); cf. R. Vollkommer, in {{*LIMC*}}, vol. 7 (1994), pt. 1, pp. 255–69, s.v. “Peleus.” For Kleophrades Painter and the subject, see J. Boardman, “The Kleophrades Painter at Troy,” {{*AK*}} 19 (1976): 3–4.

For Peleus and Thetis, see J. Kaiser, *Peleus und Thetis: eine sagengeschichtliche Untersuchung* (Munich, 1912); Krieger, “Der Kampf zwischen Peleus und Thetis” (supra); {{Barringer, *Divine Escorts*}}, pp. 69–77; C. Sourvinou-Inwood, “A Series of Erotic Pursuits: Images and Meanings,” {{*JHS*}}107 (1987): 138–39; E. Reeder, “Peleus and Thetis,” in {{*Pandora*}}, pp. 340–51; R. Vollkommer, in {{*LIMC*}}, vol. 7 (1994), pt. 1, pp. 255–69, s.v. “Peleus”; R. Vollkommer, in {{*LIMC*}}*,* vol. 8 (1997), pt. 1, pp. 6–9, s.v. “Thetis.” For pursuit scenes, see also [entry no. 4](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/4) (86.AE.207). The scene belongs to Krieger’s “Umklammerungstypus” (the struggle type), which dominates the extant Attic representations of the subject. Cf. also two other vases by the Kleophrades Painter depicting the subject: a fragmentary red-figure stamnos in the Getty Museum [81.AE.220](http://www.getty.edu/art/collection/objects/10094/) ({{Barringer, *Divine Escorts*}}, pl. 100) and a cup in the British Museum E 73 ({{*ARV*2}}192.106; {{Barringer, *Divine Escorts*}}, p. 194, no. 132).

The symmetrical arrangement with three figures on each end of the scene moving away from the central group highlights the setting with the struggling couple and Cheiron. The composition with the two protagonists struggling in the center and flanked by Cheiron to the left and a fleeing Nereid to right is found on a black-figure belly-amphora in Munich 1415.WAF Near the Leagros Group ({{Barringer, *Divine Escorts*}}, pl. 71). The centaur is again depicted with human forelegs and holds a branch over his shoulder. The similarity extends to the Nereid who is fleeing to the right looking back toward Thetis and holding her garment with her right hand. This arrangement with Cheiron standing next to the couple is found primarily in black-figure, whereas in red-figure he is usually placed further away (for another exception, see a hydria in *Münzen und Medaillen Sonderliste* N [Basel, 1971]: 15, no. 10). For Attic vases depicting Cheiron in the scene, see R. Vollkommer, in {{*LIMC*}}, vol. 7 (1994), pt. 1, pp. 256, 261–63, s.v. “Peleus”; M. Gisler-Huwiler, in {{*LIMC*}}, vol. 3 (1986), pt. 1, pp. 239–40, s.v. “Cheiron.” For Cheiron, see also M. Vogel, *Chiron der Kentaur mit der Kithara* (Bonn, 1978).

Centaurs from Geometric and Archaic times are normally depicted as ordinary men with human feet and the rear end of a horse grafted on. For centaurs with human forelegs, see B. Schiffer, *Die Typologie der Kentauren in der antiken Kunst* (Frankfurt am Main, 1976), pp. 30–37, 257–61, nos. A/Ch1-41; J. M. Padgett, “Horse Men: Centaurs and Satyrs in Early Greek Art,”in{{Padgett, *The Centaur’s Smile*}}, pp. 3–46,with previous bibliography.For centaurs, see also S. Colvin, “On Representations of Centaurs in Greek Vase-Painting,” {{*JHS*}} 1 (1880): 107–67; P. V. C. Baur, *Centaurs in Ancient Art* (Berlin, 1912); E. Buschor, “Kentauren,” {{*AJA*}} 38 (1934): 128–32; S. Drougou et al., in {{*LIMC*}}, vol. 8 (1997), pt. 1, pp. 671–721, s.v. “Kentauroi et Kentaurides”; G. Morawietz, *Der gesämte Kentaur* (Munich, 2000).

For the presence of Doris in an illustration of this myth, cf. a cup by Douris in Paris, Louvre G 116 ({{*ARV*2}}431.44; {{*Beazley Addenda*2}} 236; {{Barringer, *Divine Escorts*}}, pp. 195–96, no. 141). For Nereus depicted as an old man seated, cf. a cup by the Kleophrades Painter in London, British Museum E 73 ({{*ARV*2}}192.106; {{*Paralipomena*}} 341; {{*Beazley Addenda*2}} 189; {{Barringer, *Divine Escorts*}}, p. 194, no. 132); a cup by the Euergides Painter in London, British Museum E 9 ({{*ARV*2}}89.13; 1625; {{*Beazley Addenda*2}} 170; {{Barringer, *Divine Escorts*}}, p. 193, no. 125); a stamnos by the Deepdene Painter in Würzburg, Martin von Wagner-Museum L 519 ({{*ARV*2}}498.3;{{Barringer, *Divine Escorts*}}, p. 196, no. 146). See also M. Pipili, in {{*LIMC*}}, vol. 6 (1992), pt. 1, pp. 830–32, s.v. “Nereus.”

For the transparency of the garment on the Nereid, cf. the Harpies on a kalpis by the Kleophrades Painter formerly in Malibu, J. Paul Getty Museum 85.AE.316 (“Acquisitions/1985,” {{*GettyMusJ*}} 14 [1986]: 192, no. 51), now in Soprintendenza speciale per i beni archeologici di Napoli e Pompei ([http://www.archeona.beniculturali.it](http://www.archeona.beniculturali.it/)); at {{*BAPD*}} 30369, current location is given Museo Nazionale Etrusco di Villa Giulia.

id: 20

plate\_no: 558, 1–2

accession\_no: 86.AE.202

bareiss\_no: 91

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: Kleophrades Painter

attributor: D. Tsiafakis

date: -490 to -480

subject: chiton, Ilioupersis, mantle, tripod

## PROVENANCE

By 1983, Walter and Molly Bareiss (Bareiss number 91); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

Single neck fragment. Interior black.

## SUBJECT

Ilioupersis? In the foreground, part of a fallen figure lying on the ground. A nude leg or the arm is draped limply over the head. Behind it, the lower body and legs of a draped figure (woman) walking to left (chiton and mantle). At right, a draped youth sits on ground, facing right. Between the latter and the draped woman is preserved the leg of a tripod.

## ATTRIBUTION AND DATE

Attributed to the Kleophrades Painter by the author. Circa 490–480 B.C.

## DIMENSIONS AND CONDITION

Max. preserved dimensions: height 4.9 cm; width 3.3 cm; thickness 1.1 cm. Surface scratched; chips missing on exterior and interior.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour.

## BIBLIOGRAPHY

“Acquisitions/1986,” {{*GettyMusJ*}} 15 (1987): 160–61, no. 7; {{Gaunt, “Attic Volute Krater”}}, p. 530, cat. no. 52.

## COMPARANDA

The proportions of the figures and the size of the fragment indicate that it comes from a krater as large as [entry no. 19](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/19) (77.AE.11). The execution of the design is very carefully done, similar to [entry no. 19](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/19). Cf. the drapery with that on the fragment 86.AE.587 of [entry no. 19](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/19); the facial features recall those of the Amazons on the fragment 97.AE.58.2 of the same krater.

The preserved elements of the lost figural scene indicate that the subject depicted is the Ilioupersis. Cf. the Onesimos cup in Rome, Villa Giulia (once in J. Paul Getty Museum 83.AE.362, 84.AE.80, 86.AE.385; D. Williams, “Onesimos and the Getty Iliupersis,” {{*Greek Vases in the Getty* 5}}, pp. 41–64;{{Mangold, *Kassandra in Athen*}}, pp. 47, 161, no. I 28, fig. 26: tripod next to Palladion; foot of fallen figure); a kalpis by the Kleophrades Painter in Naples, Museo Archeologico Nazionale 81669 ({{*ARV*2}}189, 74; {{Mangold, *Kassandra in Athen*}}, figs. 27, 59, 64: seated females next to Palladion); a hydria by the Group of Polygnotos in Rome, Palazzo Torlonia ({{Mangold, *Kassandra in Athen*}}, fig. 55: Menelaos and Helen, fallen tripod beneath Menelaos’s legs).

id: 21

plate\_no: 558, 3–4

accession\_no: 86.AE.203

bareiss\_no: 329

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: Triptolemos Painter

attributor: J. R. Guy

date: -480

subject: chiton, cushion, Dionysos, himation, kantharos, phiale, symposion, vine, wreath

## PROVENANCE

By 1968–83, Walter and Molly Bareiss (Bareiss number 329; an undated inventory card cites a letter from D. von Bothmer dated April 10, 1968); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

Single fragment preserving part of the rim and the neck. Flaring rim, reserved on top. Black interior with red band at rim. Outer edge of rim decorated with plain black key meander to left framed by horizontal black lines. Interior black with red band at rim.

## SUBJECT

Symposion with Dionysos and youth. At right, Dionysos reclines to right with a vine in his left hand and an ivy wreath around his head. The god is bearded and dressed in himation and chiton. In his right hand he holds out a kantharos toward the phiale held in the youth’s extended right hand. The youth is reclining, as indicated by the striped cushion behind his arm, and turns to face Dionysos. He wears a wreath around his head.

## ATTRIBUTION AND DATE

Attributed to the Triptolemos Painter by J. R. Guy. Circa 480 B.C.

## DIMENSIONS AND CONDITION

Max. preserved dimensions: height 9.1 cm; width 18.5 cm; thickness 1.1 cm. Height of the figural scene 6.8 cm. Outside of rim abraded in places and inside red band partly flaked. Two chips missing.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour. Accessory color. Red: line inside rim, outlined upper edge of rim, wreaths, vine leaves**.**

## BIBLIOGRAPHY

{{*Greek Vases and Modern Drawings*}}, p. 4, no. 44 (69.11.87); “Acquisitions/1986,” {{*GettyMusJ*}} 15 (1987): 160–61, no. 7; {{Gaunt, “Attic Volute Krater”}}, p. 531, cat. no. 53.

## 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 Triptolemos Painter, see {{*ARV*2}}360–67, 1648, 1708; {{*Paralipomena*}} 364–65; {{*Beazley Addenda*2}} 222; E. Buschor, “Neue Duris-Gefässe,” {{*JdI*}} 31 (1916): 74–76; {{Beazley, *Vases in American Museums*}}, pp. 98–99; idem, “A Hoplitodromos Cup,” {{*BSA*}} 46 (1951): 7–15; idem, “Marpessa,” in *Charites: Studien zur Altertumswissenschaft. Festschrift Ernst Langlotz*, ed. K. Schauenburg (Bonn, 1957), pp. 136–39; M. Robertson, “Review of: Attic Red-figure Vase Painters. 2. ed.,” {{*JHS*}}85 (1965): 99; M. Schmidt, “Der Zorn des Achill. Ein Stamnos des Triptolemosmalers,” in *Opus Nobile. Festschrift zum 60. Geburtstag von Ulf Jantzen*, ed. P. Zaroff (Wiesbaden, 1969), pp. 141–52; E. R. Knauer, *Ein Skyphos des Triptolemosmalers (BWPr no. 125)* (Berlin, 1973); J. R. Guy, “The Triptolemos Painter” (M.A. thesis, University of Cincinnati, 1974); idem, “Review of *Ein Skyphos des Triptolemosmalers*,” {{*AJA*}} 79 (1975): 381–82; R. Hampe, “Tydeus und Ismene,” {{*AK*}} 18 (1975): 10–16; E. R. Knauer, “Fragments of a Cup by the Triptolemos Painter,”*Greek, Roman and Byzantine Studies* 17 (1976): 209–16; C. Isler-Kerényi, *Stamnoi* (Lugano, 1977), pp. 43–48; J. R. Guy, “A Ram’s-Head Rhyton Signed by Charinos,” *Arts in Virginia* 21–22 (1981): 2–15; C. M. Robertson, “Two Pelikai by the Pan Painter,” *Getty Vases 3* (1986): 76–79; J. D. Beazley, *Greek Vases: Lectures by J. D. Beazley*, ed. D. C. Kurtz (Oxford, 1989), pp. 58–59; {{Robertson, *Art of Vase-Painting*}}, pp. 15, 143–45; {{*Agora* 30}}, p. 103; D. J. R. Williams, in {{*CVA*}}, British Museum 9 [Great Britain 17], no. 16; R. T. Neer, in {{*CVA*}}, J. Paul Getty Museum 7 [USA 32], no. 3; {{Gaunt, “Attic Volute Krater”}}, pp. 218–23; E. R. Knauer, “Two Cups by the Triptolemus Painter: New Light on Two Athenian Festivals,” {{*AA*}} (1996): 221–46.

On Dionysos and a youth at the symposion, see C. Gasparri, in {{*LIMC*}}, vol. 3 (1986), pt. 1, pp. 456–57, s.v. “Dionysos.”The scene is not very common, and the identification of the youth is problematic. A suggestion that he is Oinopion, son of Dionysos, is possible, especially because of his appearance in symposion scenes with Dionysos. Cf. also the poros pediment from Corfu, in {{*LIMC*}}, vol. 3 (1986), pt. 1, p. 456, no. 370, s.v. “Dionysos,” depicting Dionysos reclining with a youth, maybe Oinopion. For Oinopion, see O. Touchefeu-Meynier, in {{*LIMC*}}, vol. 8 (1997), pt. 1, pp. 920–22, s.v. “Oinopion.”

For Dionysos and the symposion, see J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIe au IVe siècle av. J.-C.* (Rome, 1982), pp. 118–20; {{Lissarrague, *Greek Banquet*}}, pp. 99–100 for an interpretation of Dionysos’s presence in symposia. For the divine banquet, see T. H. Carpenter, “A Symposion of Gods?” in *In Vino Veritas*, ed. O. Murray and M. Tecusan (Oxford, 1995), pp. 145–63; A. Avramidou, “Attic Vases in Etruria: Another View on the Divine Banquet Cup by the Codrus Painter,” {{*AJA*}} 110 (2006): 565–79. Cf. also [entry no. 24](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/24) (87.AE.93; Meleager Painter) for symposion scenes with Dionysos; K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, 2012).

For Dionysos holding a kantharos in his outstretched right hand and the kantharos as an attribute of the god, see [entry no. 24](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/24) (87.AE.93; Meleager Painter).

For the wreath, see [entry no. 24](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/24) (87.AE.93). For wreaths, particularly in a symposion setting, see also M. Heilmeyer, “Kränze für das griechische Symposion in klassischer Zeit,” in *Die griechische Klassik. Idee oder Wirklichkeit. Eine Austellung im Martin-Gropius-Bau, Berlin 1. März–2. Juni 2002 und in der Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 5. Juli–6. Oktober 2002* (Berlin, 2002), pp. 296–99.

For *klinai* in symposia, see J. Boardman, “Symposion Furniture,” in {{*Sympotica*}}, pp. 122–31. For symposia *epi klinis*, see B. Fehr, *Orientalische und griechische Gelage* (Bonn, 1971); J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIe au IVe siècle av. J.-C*. (Rome, 1982), pp. 429–32, 445. For *klinai*, see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (London, 1966), pp. 52–63; H. Kyrieleis, *Thronen und Klinen. Studien sur Formgeschichte altorientalischer und griechischer Sitz- und Liegemöbel vorhellenistischer Zeit* (Berlin, 1969).

Cf. also [entry no. 24](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/24) (87.AE.93).

id: 22

plate\_no: 558, 5–6

accession\_no: 76.AE.131.10

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: Unattributed

attributor:

date: -500 to -400

subject: chariot, wheel

## PROVENANCE

–1976, Max and Linda Palevsky (Los Angeles); 1976, donated to the J. Paul Getty Museum.

## SHAPE AND ORNAMENT

Single fragment from body.

## SUBJECT

Part of a chariot with the upper section of the wheel.

## ATTRIBUTION AND DATE

Unattributed. Fifth century B.C.

## DIMENSIONS AND CONDITION

Max. preserved dimension 3.65 cm. Surface worn; especially interior. Nicks and scratches; chips missing. Interior black.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour. Dilute glaze inside.

## BIBLIOGRAPHY

Not previously published.

## COMPARANDA

For chariots, see {{Manakidou, *Parastaseis me armata*}}.

id: 23

plate\_no: 559–63

accession\_no: 79.AE.198

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: Polygnotos

attributor: J. R. Guy

date: -440 to -435

subject: Ajax (Locrian), amphora, animal skin, Athena, attendant (female), belt, chest, chiton, diadem, earring, feline (unspecified), fillet, headband, helmet, himation, Ilioupersis, inscription, kantharos, Kassandra, *krobylos*, maenad, Menelaos, Palladion, peplos, priestess, satyr, shield, spear, star (shield device), statue, stick, thiasos, thyrsos, torch, wineskin

PROVENANCE

–1979, George R. Stevenson (Glendale, California); 1979, donated to the J. Paul Getty Museum; Museum documentation for 1979 records that this vase “was in Mr. Stevenson’s possession for more than five years”; another note gives “Ex Summa Galleries”; this information has not been verified.

## SHAPE AND ORNAMENT

Fragments preserving most of the rim and neck, as well as a small section of the upper body. Flaring rim flat and black on the top. Offset at the top of figured frieze and another at the top of the lotus and palmette frieze; a groove at the junction of the neck with the body. Interior black to the base of the neck with a reserved band under the shoulder and thinner, irregular black inside the body. Ionic *kymation* on the outside edge of rim. Convex zone below it with ivy and berry pattern. Narrow flat zone with Ionic *kymation* between the rim and the neck. Upper zone of neck decorated with alternating budding lotuses and encircled palmettes. Black tongue pattern beneath the junction of neck with the body; all the patterns are interrupted at the handles. Traces of an inverted palmette beneath the one preserved stump of a handle. {{ figure profile-23 }}

## SUBJECT

Neck. A.–B. Thiasos with six satyrs and five maenads runs around the neck interrupted by the handles. On A, three pairs of satyrs and maenads. The maenad on the left is dressed in chiton and himation, and moves to left looking back at a satyr. A feline is perched on her extended left arm and hand. The nude satyr who pursues her carries a full wineskin over his shoulder and a forked stick in his right hand. Behind him, a maenad dressed in a belted peplos chases a satyr to the right. She holds a forked stick horizontally in her right hand, and a leopard skin is draped over her extended left arm and pinned at her right shoulder. Before her a nude satyr, in three- quarter back view, looks back while moving to the right holding out a wineskin in his right hand. A fillet hangs above in the background. The third pair consists of a maenad, dressed in a belted peplos, who moves to the right toward a satyr who bends over to right with a leopard skin draped across his back. A kantharos hangs suspended in the field above him. The maenad has tear-drop earrings and swings a thyrsos at the satyr who scampers off on all fours. Like her counterpart in the central pair, she has a leopard skin draped over her extended left arm. Each maenad has her hair tied up in a *krobylos*. There are no real framing figures on this side, giving the impression that the scene continues on side B.

B. Three satyrs with two maenads between them. Two satyrs at the two ends may serve as framing figures indicating the ends of the scene. On the left, a nude satyr (face missing) moves to the right with a torch in his left hand facing right. A maenad before him runs to the right wearing a chiton and carrying a thyrsos(?) (upper end not preserved) over her left shoulder. She has thrown her head back in song or ecstasy. The satyr in the middle, facing left, approaches a pointed amphora lying before him. Behind him another maenad runs to left, looking back at the satyr who pursues her. She is dressed in a peplos and carries a lighted torch in each hand. Her hair is tied up in a *krobylos* and is decorated with a diadem. At the right end of the scene stands a thyrsos with a kantharos suspended above it.

Body. A. Ilioupersis. Ajax and Kassandra. Only the upper parts of the figures are preserved. The Palladion, dressed in a peplos and armed with an Attic helmet, spear, and a shield, stands frontally in the center of the scene. Athena (only her head is preserved) stands to the right of the statue facing left and wearing an Attic helmet. Kassandra (only her head is preserved), wearing a dotted band with three upright leaves around her head, sits or kneels at the feet of the statue. Ajax (upper part of his body and head are preserved but his face is missing) reaches for Kassandra with his right hand. He is bearded, wears a low-crested Corinthian helmet pushed back on his head, and has a himation slung over his right shoulder. The round shield on his left arm is shown in a three-quarter view from the inside, and is decorated with a four-pointed star. Behind him on the left, a female attendant or priestess (upper part of the body and head preserved) stands to the right. Dressed in a chiton and wearing a disk earring, she has her hair tied up in a *krobylos* and carries on her head a chest decorated with a red rosette and tendrils.

AIAS (retrograde) is written to the right of his helmet.

KA[SSANΔΡΑ] is written starting at the right of Ajax’s helmet and continuing above Kassandra.

AΘΕΝΑ is between the heads of the two Athenas.

The presence of MENE [LAOS] is indicated by an inscription behind Athena’s head.

A group of three letters on the neck (E the last at right), near wreath between satyr and maenad on the neck.

## ATTRIBUTION AND DATE

Attributed to Polygnotos by J. R. Guy. Circa 440–435 B.C.

## DIMENSIONS AND CONDITION

Height 28.8 cm; height of figural scene on neck 9 cm; diam. of rim 47.7 cm (outside); diam of rim 39 cm (inside); thickness (body wall) 1.1 cm. Mended from fragments. Rim worn and abraded in various places. Misfired at the right end of side A.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour. Accessory color. Red: vine and berry clusters in ivy wreath, flame of maenad’s torches on side B, leaves on Kassandra’s headband, inscriptions. White: wreaths on satyrs, rosettes on box. Dilute black: interior details of torches, thyrsi, border of himation, spots on leopard skin, pattern (wreath?) on fallen amphora, hair of Palladion, details on the helmet of Athena, anatomical details, and helmet of Ajax. Hair of Athena is rendered by relief dots on black background.

## BIBLIOGRAPHY

{{*BAPD*}} 31616; J. Frel, *Painting on Vases in Ancient Greece: A Loan Exhibition from The J. Paul Getty Museum*, exh. cat., Art Gallery, Loyola Marymount University, March 20–April 22, 1979 (Los Angeles, 1979), no. 33 (as loan); S. B. Matheson, “Polygnotos: An Iliupersis Scene at the Getty Museum,” {{*Greek Vases in the Getty* 2}}, pp. 101–14, figs. 1a–c; {{Schleiffenbaum, *Volutenkrater*}}, pp. 367–68, no. V288; {{Matheson, *Polygnotos*}}, pp. 39, 46, 76, 78, 253, 350, cat. no. P 20, pls. 34, 61;

{{Oenbrink, *Bild im Bilde*}}, pp. 53, 361, no. A21, pl. 4; O. Paoletti, in {{*LIMC*}}, vol. 7 (1994), pt. 1, p. 963, no. 126, s.v. “Kassandra I”; M. De Cesare, *Le statue in immagine. Studi sulle raffigurazioni di statue nella pittura vascolare greca* (Roma, 1997), pp. 232, no. 40, p. 281, no. 359; {{Mangold, *Kassandra in Athen*}}, pp. 56, 173, no. II 64; {{Gaunt, “Attic Volute Krater”}}, p. 390, cat. no. 16; G. Hedreen, *Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art* (Ann Arbor, 2001), p. 26, note 16, p. 51, note 94; M. Recke, *Gewalt und Leid: Das Bild des Krieges bei den Athenern im 6. und 5. Jh.v.Chr.* (Istanbul, 2002), p. 29, pl. 16 b–c; {{McNiven, “Things to Which We Give Service”}}, p. 307; F. Hölscher, “Gods and Statues—An Approach to Archaistic Images in the Fifth Century BCE,” in *Divine Images and Human Imaginations in Ancient Greece and Rome*, ed. J. Mylonopoulos (Leiden, 2010), p. 116, no. 41; {{Lindblom, “Take a Walk”}}, pp. 14–17, 56, 59, 79, 80, 84, 89, 90, 97, 99, 104, 118, 121, 151, 177, cat. no. 119, figs. 119a–b; {{Tzachou-Alexandri, “Κασσάνδραν”}}, p. 293, note 15, pp. 295–97.

## LOAN

Los Angeles, Loyola Marymount University, *Painting on Vases in Ancient Greece*, March 20–April 22, 1979.

## COMPARANDA

For Polygnotos, see {{*ARV*2}}1027–33, 1678–79, 1707; {{*Paralipomena*}} 442; {{Matheson, *Polygnotos*}}; {{*Agora* 30}}, pp. 117–19; {{Gaunt, “Attic Volute Krater”}}, pp. 265–80; O. Tzachou-Alexandri, “A Kalpis from Piraeus Street by Polygnotos,” {{*BSA*}} 97 (2002): 300–303; {{Tzachou-Alexandri, “Κασσάνδραν”}}, pp. 294–95.

For the shape of the krater, cf. the volute-krater by Polygnotos in Bologna, Museo Civico Archeologico 16557 (Pell. 275) ({{*ARV*2}}1029.18; {{*Beazley Addenda*2}} 317; {{*CVA*}}, Bologna 4 [Italy 27], pls. 59, 67, 68.8–10).

For the presence of both Athena and the Palladion, and the fleeing female with the chest over her head, cf. an amphora by the Group of Polygnotos in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 ({{*ARV*2}}1058.14; {{*Beazley Addenda*2}} 323; {{Matheson, *Polygnotos*}}, p. 472, cat. no. PGU 133).

For the subject depicted by Polygnotos and his circle, cf. a hydria by Polygnotos in Athens, National Museum 14983 ({{*ARV*2}}1032.60; {{Matheson, *Polygnotos*}}, p. 360, no. P65, pl. 58); a kalpis by Polygnotos in Athens, National Museum 30116 ({{Tzachou-Alexandri, “Κασσάνδραν”}}, pp. 289–302, figs. 1–4); a Nolan amphora by a painter from the Circle of Polygnotos in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 ({{*ARV*2}}1058.14; {{*Beazley Addenda*2}} 323; {{Matheson, *Polygnotos*}}, p. 472, cat. no. PGU 133). The scene of Ajax dragging Kassandra from Athena’s statue at the sack of Troy appeared in Attic vase-painting during the second quarter of the sixth century B.C. and became popular around the time of the Ionian Revolt and the Persian Wars. The placement of Kassandra in the middle of the scene, between Athena and Ajax, is typical, especially for the late Archaic period; cf. the Oltos cup in Malibu, J. Paul Getty Museum [80.AE.154](http://www.getty.edu/art/collection/objects/9354/) ({{*BAPD*}} 16776; {{Tzachou-Alexandri, “Κασσάνδραν”}}, p. 296); a hydria (Vivenzio) by the Kleophrades Painter in Naples, Museo Archeologico Nazionale 81669 ({{*ARV*2}}189.74; {{*Paralipomena*}} 341; {{*Beazley Addenda*2}}189; {{*BAPD*}}201724; {{Mangold, *Kassandra in Athen*}}, fig. 64).

For Ajax and Kassandra, see J. Davreux, *La légende de la prophetesse Cassandre* (Liège, 1942); G. Schneider Herrmann, “Raub der Kassandra,” {{*BABesch*}} 41 (1966): 28–33; F. Brommer, *Vasenlisten zur griechischen Heldensage3* (Marburg, 1973), pp. 382–86; {{Moret, *Ilioupersis*}}, pp. 11–27; O. Touchefeu, in {{*LIMC*}}, vol. 1 (1981), pt. 1, pp. 336–51, s.v. “Aias II”; B. Cohen, “The Anatomy of Kassandra’s Rape: Female Nudity Comes of Age in Greek Art,” *Source: Notes in the History of Art* 12, no. 2 (1993): 37–46; J. B. Connelly, “Narrative and Image in Attic Vase-Painting: Ajax and Cassandra at the Trojan Palladion,” in *Narrative and Event in Ancient Art*, ed. P. J. Holliday (Cambridge, 1993), pp. 88–129; M. Papadakis, *Ilias– und Iliupersisdarstellungen auf frühen rotfigurigen Vasen* (Frankfurt am Main, 1994), pp. 145–47; H. Jackson, “A Black-figure Neck-amphora in Melbourne: The Nudity of Kassandra,” *Mediterranean Archaeology: Australian and New Zealand Journal for the Archaeology of the Mediterranean World* 9–10 (1996–97): 53–75; {{Oenbrink, *Bild im Bilde*}}, pp. 34–65, 393–94; {{Mangold, *Kassandra in Athen*}}, pp. 34–62; {{McNiven, “Things to Which We Give Service}}*,* pp. 304–8; A. Oricchio, “Il mito di Aiace e Cassandra attraverso le immagini,” in *L’iconografia di Atena con elmo frigio in Italia meridionale: atti della giornata di studi, Fisciano, 12 giugno 1998*, ed. L. Cerchiai (Loffredo, 2002), pp. 81–95; M. D. Stansbury-O’ Donnell, “Structural Differentiation of Pursuit Scenes,” in {{*Archaeology of Representations*}}, pp. 347–51; {{Tzachou-Alexandri, “Κασσάνδραν”}}, pp. 297–99; B. Kreuzer, “‘. . . εν Ἀθήναις δε γλαῦκας . . .’ Eulen in der Bilderwelt Athens,” *Jahreshefte des Österreichischen archäologischen Instituts in Wien* 72 (2010): 152–53; {{*CVA*}} Berlin Antikensammlung 14 [Germany 94], 29–30. See also A. Stefos, *O mythos tis Kassandras stin archaia elliniki grammateia* (Athens, 1994); D. Giotopoulou, *I morfi tis Kassandras stin archaia elliniki kai neoelliniki logotechnia* (Patras, 2012), available at <http://hdl.handle.net/10889/5541>. For Kassandra’s gendered role, see M. Dillon, “Kassandra: Mantic, Maenadic or Manic? Gender and the Nature of Prophetic Experience in Ancient Greece,” *Annual Conference Proceedings of the Australian Association for the Study of Religions* (Perth, 2009), 1–21. For the depictions of the Trojan war, cf. S. Woodford, *The Trojan War in Ancient Art* (New York, 1993); M. J. Anderson, *The Fall of Troy in Early Greek Poetry and Art* (Oxford, 1997).

Cf. T. Zielinski, “De Aiacis Locrensis Fabula Sophoclea,” *Eos* 28 (1925): 37–49, who relates the rape of Kassandra scenes with Sophokles’s tragedy *Aias Locros*. For Kassandra and Ajax in wall-painting, see *La Tomba François di Vulci*, ed. F. Buranelli (Rome, 1987), p. 102, fig. 15, where the traditional statue of Athena has been replaced by an image of Aphrodite.

The available space indicates a symmetrical arrangement with three figures on each side of the Palladion. The inscription MENE[. . .] suggests that Menelaos and Helen completed the scene behind Athena. Both couples are found on an Apulian krater by the Ilioupersis Painter in the British Museum F 160 (A. D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia* I [Oxford, 1978], p. 193.8; O. Touchefeu, in {{*LIMC*}}, vol. 1 [1981], pt. 1, pp. 343–44, no. 59, s.v. “Aias II”).

For the identification of the fleeing female as a priestess, see T. B. L. Webster, *Monuments Illustrating Tragedy and Satyr Play2* (London, 1967), pp. 146–47. For an identification as a servant, see {{Moret, *Ilioupersis*}}, pp. 22–23. For priestesses and priests in Greek art and the problems of their iconography, see J. B. Connelly, *Portrait of a Priestess: Women and Ritual in Ancient Greece* (Princeton, 2007); V. Pirenne-Delforge, in *Thesaurus Cultus et Rituum Antiquorum*, vol. 5 (Los Angeles, 2005), pp. 3–31, s.v. “Prêtres et prêtresses”; A. G. Mantis, “Provlimata tis ikonografias ton Iereion kai ton Iereon stin archaia elliniki techni” (Ph.D. diss., University of Thessaloniki, 1983); Mantis (pp. 24–28, 76) does not recognize as priestesses the women with sacrificial baskets or boxes and suggests that they are simply *kanephoroi* or maids. The mythical priestess of Athena in Troy is known as Theano, and she appears in several representations. For depictions of Theano, see Mantis (supra), pp. 72–80; {{Moret, *Ilioupersis*}}, Index, s.v. “Théano”; A. Lezzi-Hafter, in {{*LIMC*}}, vol. 7 ([1994], pt. 1, pp. 911–13, s.v. “Theano I.”For her presence at the rape of Kassandra, cf. another volute krater by the Group of Polygnotos in Taranto, Museo Nazionale T 11 (A. Lezzi-Hafter, in {{*LIMC*}}, vol. 7 (1994), pt. 1, p. 912, no. 7, s.v. “Theano I”) in which Theano (inscribed) clutches the statue of Athena while sitting at its feet at the left part of the scene; kalpis by Polygnotos in Athens, National Museum 30116 ({{Tzachou-Alexandri, “Κασσάνδραν”}}, pp. 289–302). The motif of the female fleeing to left and looking back with an object on her head at the left side of the scene seems to be typical of the Polygnotan Group for the subject. In addition to the Getty krater, it is found on the krater in Taranto (the woman is depicted behind Theano) and on the neck-amphora in Cambridge, Fitzwilliam Museum, Lewis Loan 103.22 (supra), where the woman has a footstool over her head.

For various types of boxes in antiquity, see E. Brümmer, “Griechische Truhenbehälter,” {{*JdI*}} 100 (1985): 1–168; F. Lissarrague, “Women, Boxes, Containers: Some Signs and Metaphors,” in {{*Pandora*}}, pp. 91–101.

The Palladion holds a principal role in the representation of the scene; cf. O. Touchefeu, in {{*LIMC*}}, vol. 1 (1981), pt. 1, pp. 336–51, s.v. “Aias II”; {{Mangold, *Kassandra in Athen*}}, 34–62. As a rule, it is depicted in the episode, and it is also mentioned by the literary sources (cf. Stefos, *O mythos tis Kassandras* [supra]). For the Palladion, see K. Schauenburg, “Statuen auf Vasenbildern,” {{*JdI*}} 52 (1937): 30–75; E. Bielefeld, “Götterstatuen auf attischen Vasenbildern,” *Wissenschaftliche Zeitschrift der Ernst-Moritz-Arndt Universität Greifswald* 4 (1954–55): 379–403; J. Papadopoulos, *Xoana e Sphyrelata* (Rome, 1980); A. Donohue, *Xoana and the Origins of Greek Sculpture* (Atlanta, 1988); V. Manzelli, *La policromia nella statuaria greca arcaica* (Rome, 1994); De Cesare, *Le statue in immagine* (supra), passim; {{Oenbrink, *Bild im Bilde*}}, 34–64; Hölscher, “Gods and Statues,” (supra), pp. 105–20.

Raised dots indicating curly hair is a technique found on a number of high-quality vases from the Late Archaic period and found often on Euphronios’s works; see, for example, Athena on a calyx-krater once in New York, Collection of Leon Levy and Shelby White ({{*Euphronios der Maler*}}, pp. 106–13, no. 6); Athena on a fragment of a calyx-krater in Malibu, J. Paul Getty Museum [77.AE.86](http://www.getty.edu/art/collection/objects/7949/) (M. Robertson, “Euphronios at the Getty, {{*GettyMusJ*}}9 (1981): 23–34, figs. 11–12; {{*Euphronios der Maler*}}, pp. 114–15, no. 7); Herakles on a fragment of a calyx-krater in Milan, Museo Archeologico, Civiche Raccolte Archeologiche e Numismatiche A 1810 ({{*Euphronios der Maler*}}, pp. 116–17, no. 8). For the technique of the added clay, see {{Cohen, “Added Clay and Gilding”}} in {{*Colors of Clay*}}.

For thiasos scenes, see [entry no. 17](file:///Users/sharonherson/Documents/GETTY-CVA/17) (81.AE.188.7). For satyrs, see also F. Brommer, *Satyroi* (Würzburg, 1937); F. Lissarrague, “Why Satyrs are Good to Represent,” in *Nothing to Do with Dionysos?*, ed. J. J. Winkler and F. I. Zeitlin (Princeton, 1990), pp. 228–36; idem, “On the Wildness of Satyrs,” in {{*Masks of Dionysus*}}, pp. 207–20; J. M. Padgett, “Horse Men: Centaurs and Satyrs in Early Greek Art,” in {{Padgett, *The Centaur’s Smile*}}, pp. 3–46; F. Lissarrague, “Vêtir ceux qui sont nus: du côté des satyres,” in *Vêtements antiques. S’habiller, se déshabiller dans les mondes anciens*, ed. F. Gherchanoc and V. Huet (Paris, 2012), pp. 165–72; idem, *La cité des satyres. Une anthropologie ludique (Athènes, VI–V siècles avant J.-C.)* (Paris, 2013).

For maenads holding torches, cf. an amphora by Hermonax in Altenburg, Staatliches Lindenau-Museum 289 ({{*CVA*}}Altenburg 2 [Germany 18], pl. 45.2). See also R. Seaford, “Dionysus as Destroyer of the Household: Homer, Tragedy, and the Polis,” in {{*Masks of Dionysus*}}, pp. 127–28.

id: 24

plate\_no: 564–73

accession\_no: 87.AE.93

bareiss\_no:

fabric: Athenian

technique: Red-figure

shape\_name: Krater, Volute-

attribution: M1 and M2 (formerly known as the Meleager Painter)

attributor: K. Kathariou

date: -400 to -390

subject: Adonis, animal skin, Aphrodite, Arimasp, attendant (female), aulos, baldric, banqueter, bed/couch/*kline*, blanket, bracelet, bull, chest, chignon, chiton, chlamys, club, cushion, deer, diadem, Dionysos, dog, earring, *ependytes*, Eros, fillet, food, footstool, fruit, grapevine, griffin, headband, hare, himation, kantharos, *keras*, komast/reveler, *kottabos*, *lagobolon*, lyre, maenad, mantle, mirror, necklace, peplos, Persephone, *pilos* (conical hat), plate, satyr, shield, Silenos, spear, stemless drinking cup, string of beads, sword, symposion, table, Theseus, thyrsos, torch, tree, *tympanon*

## PROVENANCE

By 1986–87, Antike Kunst Palladion (Basel, Switzerland); 1987, sold to the J. Paul Getty Museum; Museum documentation records that the vase is “ex Swiss Private collection”; this information has not been verified.

## SHAPE AND ORNAMENT

Top of rim is black. Outside of rim on A and B decorated with Ionic *kymation* above a double palmette and lotus chain with relief dots in the palmette hearts and between the spiraling tendrils on A; on B larger upright palmette and lotus chain. An astragalos in relief runs along the molding between the rim and neck on both sides. A “rope” pattern runs around neck and body on both sides.

Upper neck. Zone of ivy vine in relief on A; myrtle wreath with berries between each pair of leaves on B.

Handles rise from the heads of four African men placed on the shoulder. Curling S-shaped scrolls with buds or leaves attached bridge the handles with the neck. Upper terminals of the volutes masked with concave disks decorated with gilded frontal female heads in relief in the center; around the heads, a frame is formed by five encircled palmettes each rendered with a raised heart. The roundels of the volutes of the handles are ringed by red chains of myrtle leaves with berries between each pair of leaves. The same leaf chain runs along the outer flanges of handles. A reserved strip along handles is visible on sides of the handles.

The body, squat and round like a dinos, is black, and decorated with vertical ribbing with even arches at the top. A smooth band above the widest circumference interrupts the ribbing and is decorated with a wreath of olive leaves and fruits interspersed, rendered in clay relief; the ends of the wreath are twisted together in the center of side A, just below the principal figure scene. The ribbing at the body ends shortly above the base, below which is a notched ridge. The walls of the vase draw to a projecting ring instead of a foot that was used to place the vessel securely upon its separate stand. The stand should originally have had a stem with an upper resting surface (now a modern reconstruction) for the the rounded bottom of the vase. The stand is divided into two parts. The upper part is decorated with a short Ionic *kymation* set between notched ridges. The figural scene is set between an Ionic *kymation* and a palmette and lotus chain; a notched ridge divides the two parts. A broad zone with long black-glaze tongues runs around the lower part of the stand. Ionic *kymation*; notched edge. Resting surface and underside stand reserved. {{ figure profile-24 }} **[GA/MD: TWO LINE DRAWINGS FOR 87.AE.93. I’m not sure how to tag this]**

## SUBJECT

Neck. A. Adonis and Aphrodite. The hero reclines facing left on a *kline* covered with a fringed and elaborately embroidered blanket at the center of the scene. He is propped up on cushions, a richly patterned himation draped over his lower body and legs; his upper body, nude, plump, and soft-looking, is missing the head, but his long hair can be seen in the curls running down over the left shoulder and breast; both his hands are raised to bind a fillet around his head. Eros crouches on the left end of the *kline*, and offers Adonis some round objects rendered in relief (fruits?) with his right hand; he holds a plate in his left with similar objects (two on each side of the plate are rendered in relief, four in the middle as white dots). Eros is nude with long curly hair and a fillet around his head. A low table or footstool with two round objects (fruits?) lies in front of the *kline*. At the left end of the scene, Aphrodite sits on a chest by the feet of Adonis, as two women (attendants?) stand behind her. The goddess, presented in three-quarter view, is dressed in a finely pleated diaphanous chiton that slips off her left shoulder and an elaborately patterned himation that is wrapped around her legs. Her hair is pulled back in a chignon, and she wears bracelets and a necklace. She looks back to the standing women, which, combined with the gesture of her left hand, suggests that she is engaged in conversation. The woman directly behind the goddess raises her hands toward Aphrodite. She is dressed in a finely pleated diaphanous chiton with a plain himation pulled up over her head. Like the goddess, she has her hair pulled back in a chignon, and she wears a bracelet, earrings, and necklace, as well as a diadem adorned with leaves on her head. A third woman stands at the left end of the scene facing right. She is dressed in a chiton similar to the other two, with a plain mantle wrapped around her left arm and lower body. Her left foot rests atop a chest, and she looks in a mirror that she holds in her left hand; in her raised right hand she holds a string of beads with which she prepares to adorn herself.

Another trio of women flanks the right side of Adonis’s bed. A second goddess, most likely Persephone, is seated on a chest flanked by her companions. She wears a finely pleated diaphanous chiton, which slips off her right shoulder, and an elaborately decorated himation around her legs. Persephone gestures with the mirror that she holds up in her right hand and faces left. She wears bracelets and earrings. Behind her, a companion stands facing left and leaning with her right arm on Persephone’s shoulder. She, too, is dressed in a finely pleated diaphanous chiton, which slips off her right shoulder, but she has a plain himation. Her hair is tied back with a band, and she wears a bracelet, necklace, and earrings. In front of Persephone, a woman dances. She wears a chiton similar to the others, necklace, earrings, and diadem, and a long, richly patterned himation covers most of her body and the back of her head. Her hands appear to rest on her waist, and her head is presented in a three-quarter view as she looks back at Persephone.

B. Symposion. Three pairs of banqueters recline on three *klinai*. Each pair consists of a young, beardless man and an older, bearded one engaged in conversation. All six figures are rendered in similar poses, with their left elbows propped at the same angle on a cushion and their legs to the left. All the youths, the left figure in each pair, turn their heads to the right to look at their older partner. All the figures are partially nude, with their upper bodies exposed. They have a plain himation draped over their hips and legs and a fillet decorated with leaves encircling their heads. The bearded men on the left and right *klinai* have their right arm drawn back across their chests, and each holds a stemless drinking cup. The youth in the central pair has put down his lyre to play *kottabos* with the stemless cup he is holding by the handle with his right index finger. His companion offers him a long white fillet. The youths on the left and right *klinai* have three small balls of clay above the fingers of their right hand. The *klinai* are spread with gaily patterned cushions. Before each *kline* is a low table laden with fruits and other assorted foods.

Stand. Top. Series of human and animal combats. A youth in a chlamys grasps a deer with long antlers by the muzzle and plunges his sword into its neck. He is flanked by scenes of griffins attacking Arimasps. The Arimasp at the right wears a chlamys, has a diadem adorned with leaves on his head, and is armed with a club in his right hand. The Arimasp at the left is dressed in oriental costume and has a sword in his raised right hand. His shield lies on the ground between his legs.

Beyond the right pair, a youth, perhaps Theseus, wrestles with a bull, forcing it down on its knees. A mantle slips off his body and a baldric crosses his chest diagonally.

Further right, two youths and a hunting dog pursue a hare by a tree. Each wears a chlamys, and the one on the right has a pilos on his head and a *lagobolon* (throwing stick used for hunting hares) in his left hand. The head of the youth at left is partially destroyed. His chlamys is wrapped around his left hand, and he has a spear in his outstretched right hand.

Base. Dionysiac scene. In the center Dionysos reclines on a *kline* covered with an elaborately decorated blanket. Like Adonis on the neck of side A, he props himself up on a cushion and has a richly patterned himation wrapped around his lower body and legs. His long curly hair is encircled with a fillet, and he holds a kantharos in his outstretched right hand. Eros stands at the left, holding torches and looking back to a pair of males who seem to approach the god rapidly arm in arm in the manner of komasts. The leader is young and beardless, and looks back at his companion who is older and bearded and wears a mantle that hangs from his right shoulder and left knee. He has long curly hair with a long fillet tied around it, and in his left hand he holds a lyre. His companion is dressed in an *ependytes*, a knee-length garment elaborately decorated with crosses and chevrons and a schematic version of a sea-monster border around the neck and lower border. A himation hangs from his shoulders. His long curly hair is bound with a long fillet, and he carries a torch in his right hand.

Five satyrs and four maenads complete the scene around the gods. Silenos, depicted aged with a hairy body, plays an aulos and follows the two revelers. Behind him, a maenad dances to the right in ecstacy, her head thrown back and her drapery swirling around her. She carries a thyrsos and a grapevine with two clusters in her left hand and a large *tympanon* in the right. She wears a belted peplos patterned around the neck and a himation over her left arm. It has slipped off her right shoulder and blows back as if it were an extension of her hair. A bracelet decorates her right arm.

Behind her, two satyrs with animal skins hanging from their shoulders converge on a maenad. The one at the left threatens the maenad with a thyrsos that he holds like a spear in his extended right hand. She defends herself with a thyrsos that she holds up in her right hand. She wears a belted peplos patterned around the neck, an animal skin hangs from her shoulders, and a leafed diadem sits around her head. The satyr at right reaches down for the hare that runs in front of him.

Behind the left satyr, a maenad runs right, looking back and holding a plate in her left hand and a thyrsos in the right. She wears a belted peplos that is patterned around the neck; her hair is tied in a *krobylos*, and she has bracelets on both arms. The dancing satyr behind her has an animal skin over his shoulders, holds a white *keras* (horn)in his left hand and extends his right arm.

The final group consists of two maenads dancing ecstatically who flank a satyr. The maenads, with heads thrown back, wear belted peploi patterned around the neck, and both have bracelets on their arms. The maenad on the right holds a himation behind her; the one at the left carries a thyrsos in her left hand. Between them, a satyr with a white animal skin draped from his shoulders moves to right looking back at the maenad behind him. He is bearded and balances a *tympanon* in his left hand.

## ATTRIBUTION AND DATE

Attributed to the vase-painters M1 (neck) and M2 (stand), formerly known as one vase painter, the Meleager Painter, by K. Kathariou. Circa 400–390 B.C.

## DIMENSIONS AND CONDITION

Krater: height to top of volutes 53.5 cm; height to rim 45.6 cm; diam. of rim 31.5 cm (outside); diam. of rim 28 cm (inside); diam. of body 40 cm; diam. of foot 9.5 cm.

Stand: height (without modern stem) 16.2 cm; height (with stem) 30.4 cm; diam. 34.2 cm. Approximate capacity filled to rim 22.228 liters. Krater reconstructed from fragments (around fifty) with small areas missing and filled in with plaster; head of Adonis missing. Chips missing and black gloss cracked on the ribs of the body. There is gilding missing from added-clay details in the red-figure scenes, from the hair of the African heads, and from the female heads on the handles. Several clay-relief berries from the olive wreath are lost. Stem and part of the top of stand lost and recently restored. Red and greenish misfiring on stand. Nicks and scratches. Chips missing in several areas. Abraded in places.

## TECHNICAL FEATURES

Preliminary sketch. Relief contour for the figures on the neck and the stand. Accessory color. Red: berries rendered by relief dots. White: eyes and lips of Africans’ heads; fillet held by man in the symposion scene; Eros (on stand); hairy body, hair, and beard of Silenos; animal skin of satyr on stand, cornucopia. Gilding: dots on the palmette chains on neck, heads in the disks of volutes, hair on Africans’ heads, leaves of olive wreath on the body, bracelets, earrings, and necklaces on the figures, knobs on mirror. Dilute glaze: animal skins, hare, *krobylos* of maenad with plate on the stand.

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## COMPARANDA

For the Meleager Painter see {{*ARV*2}}1408–15; {{*Beazley Addenda*2}} 187–88; {{*Paralipomena*}} 490; L. Talcott, B. Philippaki, G. R. Edwards, and V. R. Grace, *Small Objects from the Pnyx*, *Hesperia* Suppl. 10 (Princeton, 1956), pp. 59–60; P. Corbett, {{*JHS*}} 80 (1960): 59–60; I. McPhee, “Attic Vase-Painters of the Late 5th Century B.C.,” (Ph.D. diss., University of Cincinnati, 1973), pp. 237–56; {{Robertson, *Art of Vase-Painting*}},pp. 270–72; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, pp. 72–75, attributes the vases by the Meleager Painter to two separate vase-painters, M1 and M2; {{Curti, *Pittore di Meleagro*}}; {{Gaunt, “Attic Volute Krater”}}, pp. 330–31. {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 8, suggests that the figural decoration on our krater is done by two painters: M1 (neck) and M2 (stand). {{Curti, *Pittore di Meleagro*}}, suggests also two vase-painters and renders the neck to the Meleager Painter and the stand to the AI painter.

The vase is one of the latest preserved Attic volute-kraters.

This combination of reeding and red-figure on Attic volute-kraters placed on stands was never popular, and most known examples date to the late fifth and fourth centuries B.C. Cf.two examples, both earlier than the Getty krater:(a) New York, Metropolitan Museum of Art, 24.97.35 (G. M. A. Richter and L. Hall, *The Metropolitan Museum of Art: Red-Figured Athenian Vases* [New Haven, 1936], pp. 161–63, no. 128 [“Leucippid Painter”]); (b) Ferrara, Museo Nazionale di Spina T.135 A VP, inv. 5081, attributed to the Painter of Athens 12255({{*CVA*}} Ferrara 1 [Italy 37], pl. 13). The latter comes also from the workshop of the Meleager Painter and dates only a little earlier than the Getty krater. On the technique and its relation to metallic vessels, see {{Schleiffenbaum, *Volutenkrater*}}, pp. 67, 73–80; N. Zimmermann, *Beziehungen zwischen Ton- und Metallgefässen spätklassischer und frühhellenistischer Zeit* (Leidorf, 1998); M. C. Miller, *Athens and Persia in the Fifth Century BC: A Study in Cultural Receptivity* (Cambridge, 1997), pp. 145–52; {{Gaunt, “Attic Volute Krater”}}, pp. 306–20.

## A chain of narrow, pointed leaves decorating shafts of handles is not common.Usually there is an ivy chain. For another example, cf. the volute krater contemporary to ours, by the Pronomos Painter, in Naples, Museo Archeologico Nazionale 3240 ({{*ARV*2}}1336.1; {{*Beazley Addenda*2}}365–66; M. Tiverios*, Archaia Aggeia* [Athens 1996], pp. 198–99, 333–35, figs. 181–82). Cf. also the wreath of olive leaves twisted in the center of the neck on the Pronomos krater to the wreath on the body of our krater. For myrtle as ornament in Attic vase-painting, see E. Kunze-Götte, *Myrte als Attribut und Ornament auf attischen Vasen* (Kilchberg, 2006).

For the gilding technique, see M. Svoboda, “Decorative Gilding,” in {{*Colors of Clay*}}, pp. 11–12; {{Cohen, “Added Clay and Gilding”}}, in {{*Colors of Clay*}}, pp. 106–17.

## The Getty krater bears similarities to Apulian red-figure kraters in a number of ways. Both have gilded heads, scrolls bridging handles with neck, and heads of African men, which correspond to the swans found on the Apulian vessels. See A. D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, 2 vols. (Oxford, 1978–82).

## For Attic pottery at the end of the fifth century B.C., see C. Campenon, *La céramique attique à figures rouges autour de 400 avant J. C. Les principales formes, evolution et production* (Paris, 1994), esp. pp. 27–30 for volute-kraters.

# For Adonis, see B. Servais-Soyez, {{*LIMC*}}, vol. 1 (1981), pt. 1, pp. 222–29, s.v. “Adonis”; W. Burkert, *Greek Religion*, trans. from German by J. Raffan (Cambridge, Mass., 1985), pp. 176–77; {{Simms, “Foreign Religious Cults}}, pp. 209–63; L. E. Roller, “Foreign Cults in Greek Vase Painting,” in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen, August 31–September 4, 1987*, ed. J. Christiansen and T. Melander (Copenhagen, 1988), pp. 506–10, esp. 508–9 for the presence of Eros; {{Salapata, “Τριφίλητος Άδωνις”}}, pp. 34–36. See also E. Reiner, *Die Rituelle Totenkage der Griechen* (Stuttgart and Berlin, 1938), pp. 105–9; C. Weber-Lehmann, “Musik um Adonis. Beobachtungen zur Rechteckkithara auf apulischen Vasen,” in {{*Griechische Keramik im Kulturellen Kontext*}}, pp. 160–66.

# Eros and Aphrodite are found on fourth-century representations of the gardens of Adonis; see {{*LIMC*}}, vol. 1 (1981), pt. 1, pp. 227–28, s.v. “Adonis.” Adonis appears again with Eros and Aphrodite on a squat lekythos in New York 22.39.26 ({{*LIMC*}}*,* vol. 1 [1981], pt. 1, pp. 227–28, no. 49, s.v. “Adonis”) but in a very different scene. Adonis scenes are found primarily on shapes with special relevance to women: hydriai, lekythoi, and a lebes gamikos (nuptial bowl).

# For Dionysos in the works of the Meleager Painter and his circle, see {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, pp. 27–36. This type of reclining Dionysos (same as Adonis on neck) is found on works by the Dinos Painter and his group. Cf. a dinos by the Dinos Painter in Berlin, Staatliche Museen 2402 ({{*ARV*2}} 1152.3; {{Matheson, *Polygnotos*}}, p. 381, cat. no. D3, pl. 135); a pelike by the Somzée Painter in New York, Metropolitan Museum of Art 75.2.27 ({{*ARV*2}} 1159.2; J. Boardman, “Boy Meets Girl: An Iconographic Encounter,” in {{*Athenian Potters and Painters*}}, vol. 1, p. 261, fig. 2); a volute-krater by the Kadmos Painter in Ruvo, Museo Jatta 1093 ({{*ARV*2}} 1184.1; {{*Paralipomena*}}460; {{*Beazley Addenda*2}}340; H. Sichtermann, *Griechische Vasen in Unteritalien aus der Sammlung Jatta in Ruvo* (Tübingen, 1966), pls. 12–17); a volute- krater by Polion in Ferrara, Museo Nazionale di Spina 3033 (T 127 Valle Trebba) ({{*ARV*2}} 1171.1; {{*Paralipomena*}} 959; {{*Beazley Addenda*2}} 338; F. Berti and P. G. Guzzo, *Spina. Storia di una città tra Greci ed Etruschi. Ferrara Castelli Estense 26.9.1993–13.3.1994* [Ferrara, 1993], p. 283, cat. no. 230). For Dionysos depicted as a beardless youth, see {{Carpenter, *Dionysian Imagery in Fifth-Century Athens*}}, p. 92; A. Chatzidimitriou, “Red-figured Chous with a Dionysian Scene from Argyroupoli, Athens,” in {{*Kerameos Paides*}}, p. 118.

# For the kantharos as an attribute of Dionysos, see {{Carpenter, *Dionysian Imagery in Archaic Greek Art*}}, pp. 1, 117–23; H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (Mainz, 1989), pp. 91; G. Hedreen, *Silens in Attic Black-figure Vase-painting: Myth and Performance* (Ann Arbor, 1992), pp. 88–90; M. Tiverios, *Ampelou Pais Euphron Oinos. Apo tin eikonografia tis ampelou kai tou oinou sta archaia ellinika aggeia* (Athens, 2002), pp. 10, 12.

# For Dionysiac dance, see {{Schöne, *Thiasos*}}, 111–15.

For Silenos, see E. Simon, in {{*LIMC*}}, vol. 8 (1997), pt. 1, pp. 1108–33, s.v. “Silenoi.” For the presence of Silenos, see also K. Schauenburg, “Silene beim Symposion,” {{*JdI*}}88 (1973): 1–26.

The type of thyrsos with grapes hanging from it is found on other vases of this period and is considered an invention of the workshop of the Pronomos Painter. See {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 114, no. 115. Cf. a bell krater by the Painter of London F 64 once in Basel, art market ({{*ARV*2}} 1420.8; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 263, no. LON 11); calyx-krater by the Painter of Montesarchio T. 121 in Paris, Louvre N 2821 (A. L. Millin, *Peintures des vases antiques* (Paris, 1808–10), vol. 1, pl. 67; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 269, no. Mont 1); bell-krater by the Painter of Naples 3245, once in New York, art market ({{*ARV*2}} 1439.2; {{*Beazley Addenda*2}} 377; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 271, no. NA 4); cf. also a bell-krater by the Meleager Painter in Bologna, Museo Civico 329 ({{*ARV*2}} 1410.21; {{*Beazley Addenda*2}} 374; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 217, no. MEL 39, pl. 16C). For the thyrsos, see [entry no. 12](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/12) (81.AE.161).

# For Eros in Dionysiac imagery, see V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (Mainz, 1994), pp. 49–53, 63–70.

# On boxes, see E. Brümmer, “Griechische Truhenbehälter,” {{*JdI*}}100 (1985): 1–168.

# For typical poses of Aphrodite from the later fifth century onward, see L. Burn, *The Meidias Painter* (Oxford, 1987), pp. 26–30.

For elaborately patterned textiles, see E. Manakidou, “Istorimena Yfasmata: mia kategoria mikrograhikon parastaseon pano se attika aggeia,” in {{*Athenian Potters and Painters*}}, vol. 1, pp. 297–308; I. Jenkins, “The Ambiguity of Greek Textiles,” *Arethusa* 18 (1985): 109–32. For *klinai* covered with textiles, see also {{Matheson, *Polygnotos*}}, pp. 153–54. Cf. also M. Vickers, *Images on Textiles: The Weave of Fifth-Century Athenian Art and Society*, Xenia: Konstanzer althistorische Vorträge und Forschungen 42 (Konstanz, 1999).

# For the symposion scene, cf. a column-krater by the Meleager Painter in Dublin, National Museum of Ireland 1880.507 ({{*ARV*2}} 1411.38; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 214, no. MEL 15, pl. 10A), where the poses of banqueters, the game of *kottabos*, and the patterned textiles on *klinai* provide parallels to the Getty vase.

# The arrangement of the males (man–youth) on the *klinai* is typical for the subject. See P. Schmitt-Pantel, *La Cité au banquet* (Rome, 1992), pp. 17–32, esp. p. 22; J. Bremmer, “Adolescents, Symposion, and Pederasty,” in {{*Sympotica*}}, pp. 135–48.

For symposion iconography, see J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIe au IVe siècle av. J.-C.* (Rome, 1982); {{Lissarrague, *Greek Banquet*}}; T. Sini, “A Symposion Scene on an Attic Fourth-century Calyx-krater in St. Petersburg,” in *Greek Offerings: Essays on Greek Art in Honour of J. Boardman*, ed. O. Palagia (Oxford, 1997), pp. 159–65; series of articles in {{*Sympotica*}}; and in *In Vino Veritas*, ed. O Murray and M. Tecuşan (Oxford, 1995); K. Topper, *The Imagery of the Athenian Symposium* (Cambridge, 2012); idem, “Primitive Life and the Construction of the Sympotic Past in Athenian Vase Painting,” {{*AJA*}} 113 (2009): pp. 3–26. For the subject in late fifth–early fourth century B.C., see especially {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, pp. 63–67. See also A. Schäfer, *Unterhaltung beim griechischen Symposion. Darbietungen, Spiele und Wettkämpfe von homerischer bis in spätklassische Zeit* (Mainz, 1997), pp. 91–96; P. Schmitt Pantel, “Banquet et cité grecque,” *Mélanges de l’École française de Rome, Antiquité* 97 (1985): pp. 135–158.

# For the lyre behind the *kline*, cf. the bell-krater by the Meleager Painter in Havana, Museo Nacional de Bellas Artes 189 ({{*ARV*2}} 1411.31, 1415; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 219, no. MEL 59); also the bell-krater by the Painter of London F 64, once London, art market ({{Kathariou*, Ergasterio Z. tou Meleagrou*}}, p. 263, no. LON 12).

# For music at the symposium, see F. W. Hamdorf, “Musik und Symposion,” in {{*Kunst der Schale*}}, pp. 238–46; P. Jacquet-Rimassa, “Les représentations de la musique, divertissement du symposion grec, dans les céramiques attique et italiote,” {{*REA*}} 101 (1999): 37–63. Cf. also N. Niddam and N. Strawczynski, “Objets identifiants: la lyre,” in {{*Griechische Keramik im Kulturellen Kontext*}}, pp. 157–59; {{Bundrick, *Music and Image*}}, pp. 14–18.

For *kottabos*, see B. Sparkes, “‘Kottabos’”: An Ancient After-dinner Game,” *Archaeology* 13 (1960): 202–7; M. Vickers, “A Kottabos Cup in Oxford,” {{*AJA*}} 78 (1974): 158; S. Drougou, *Der attische Psykter* (Würzburg, 1975), pp. 32, 34, 85ff.;N. Hösch, “Das Kottabosspiel,” in {{*Kunst der Schale*}}, pp. 272–75; E. Csapo and M. C. Miller, “The Kottabos-toast and an Inscribed Red-figured Cup,” *Hesperia* 60 (1991): 367–82.

For *klinai* in symposia, see [entry no. 22](file:///Users/RBarth/Desktop/CVA%2010/COPYEDITING/round%203-%20Sharon%20finalized%20files%2012.7.18/22) (76.AE.131.10).

For wreaths on banqueters, see M. Blech, *Studien zum Kranz bei der Griechen* (Berlin, 1982), pp. 63–74; {{Lissarrague, *Greek Banquet*}}. See also L. Deubner, “Die Bedeutung des Kranzes im klassischen Altertum,” *Archiv für Religionswissenschaft* 30 (1933): 70–104; J. Klein, *Der Kranz bei den alten Greichen* (Gunzburg, 1912).

Grypomachies with Orientals occasionally called Arimasps are a favorite subject on fourth-century Attic vases (see H. Metzger, *Les représentations dans la céramique attique du IVe siècle* [Paris, 1951], pp. 327–32). For the mythical battle between Arimasps and the griffins, known as early as the sixth century B.C. and especially from Aristeas of Prokonesos, see A. Ivantchik, “La datation du poème l’Arimaspées d’Aristéas de Proconnèse,” *L’Antiquité classique* 62 (1993): 35–67. The subject has been interpreted as symbol of the struggle for immortality and is seen partly as an attempt to appeal to the tastes of the Northern peoples who bought the Kerch vases. See E. H. Loeb, “Arimaspians and Griffins on an Attic Lekanis at the Israel Museum,” *Israel Museum Journal* 5 (1986): 67–72; Paul-Zinserling, *Der Jena-Maler und sein Kreis* (supra), pp. 106–12; X. Gorbounova, in {{*LIMC*}}, vol. 8 (1997), pt. 1, pp. 529–34, s.v. “Arimaspoi”; M. Leventopoulou, in {{*LIMC*}}, vol. 8 (1997), pt. 1, pp. 609–11, nos. 1–8, s.v. “Gryps.” Cf. also the hydria with the battle of mounted Orientals and griffins in Thebes Archaeological Museum 25544 ({{*CVA*}}, Thebes Archaeological Museum 1 [Greece 6], pl. 78). For griffins, see A. M. Bisi, *Il grifone. Storia di un motivo iconografico nell’antico Oriente mediterraneo* (Rome, 1965); I. Flagge, *Untersuchungen zur Bedeutung des Greifen* (Sankt Augustin, 1975); C. Delplace, *Le Griffon de l’archaisme à l’époque impériale. Étude iconographique et essai d’interpretation symbolique* (Rome, 1980); A. Dierichs, *Das Bild des Greigen in der frühgriechischen Flächenkunst* (Münster, 1981); C. D’Albiac, “The Griffin Combat Theme,” in *Ivory in Greece and the Eastern Mediterrenean from the Bronze Age to the Hellenistic Period*, ed. J. L. Fitton (London, 1992), pp. 105–12; E. Akurgal, “Zur Enstehung des griechischen Greifenbildes,” in *Kotinos: Festschrift für Erika Simon*, ed. H. Froning, T. Hölscher, and H. Mielsch (Mainz am Rhein, 1992), pp. 33–52; A. Fariselli, “L’iconografia del grifone nello stile animalistico arcaico della Scizia europea,” *OCNUS: Quaderni della Scuola di specializzazione in archeologia (Bologna)* 3 (1995): 47–59. For the origin of the griffin from the skeletons of Protoceratops, see A. Mayor, *The First Fossil Hunters* (Princeton, 2002), pp. 15–53; D. Ruscillo, Review of “A. Mayor, *The First Fossil Hunters*, Princeton, 2002,” in {{*AJA*}} 107 (2003): 293–95.

The two revelers approaching Dionysos on the stand have been identified as Apollo and Sabazios. See L. Burn, {{*Greek Vases in the Getty* 5}}, p. 123. For Sabazios, see E. Simon, *Opfernde Götter* (Berlin, 1953), pp. 79–87; {{Simms, “Foreign Religious Cults”}}, pp. 124–43; R. Gicheva, in {{*LIMC*}}, vol. 8 (1997), pt. 1, pp. 1069–71, s.v. “Sabazios.”

The introduction of Sabazios to Dionysos by Apollo is not preserved in the literary sources, and no other depiction of it is known. {{Simms, “Foreign Religious Cults”}}, pp. 281–82, has reservations for Sabazios’s cult in Athens before the late fourth century B.C. {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, pp. 28, 66, shows that the motif of the two figures leaning on each other is typical for the painter and his group. See also {{Curti, *Pittore di Meleagro*}}, pp. 86–87. Cf. a column-krater by the Meleager Painter, once art market ({{*ARV*2}} 1409.8 *bis*; {{*Paralipomena*}} 490; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 214, no. MEL 19); a calyx-krater by the Meleager Painter in Madrid, Museo Arqueológico Nacional 11012 ({{*ARV*2}}1409.11; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 215, no. MEL 27); a calyx-krater by the Meleager Painter in Wűrzburg, Martin von Wagner Museum der Universität L. 523 ({{*ARV*2}}1415.1; {{*Beazley Addenda*2}}375; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 216, no. MEL 33); a cup by the Meleager Painter in London, British Museum E 129 ({{*ARV*2}}1414.89; {{*Paralipomena*}} 490; {{*Beazley Addenda*2}}375; {{Kathariou, *Ergasterio Z. tou Meleagrou*}}, p. 227, no. MEL 127, figs. 33A, 44C, pls. 39B, 40). Cf. also the group of Dionysos and Ariadne on the reverse of the Pronomos vase (volute-krater by the Pronomos Painter in Naples, Museo Archeologico Nazionale 81673, H3240; {{*ARV*2}}1336.1, 1704; {{*Paralipomena*}} 480; {{*Beazley Addenda*2}}365; {{*Pronomos Vase*}}). For the motif, see also H. Speier, “Zweifiguren-Gruppen im fünften und vierten Jahrhundert vor Christus,” *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 47 (1932): 29–35; E. Schwinzer, *Schwebende Gruppen in der pompejanischen Wandmalerei* (Würzburg, 1979); E. Pochmarski, *Dionysische Gruppen. Eine typologische Untersuchung zur Geschichte des Stützmotivs* (Vienna, 1990).

Sabazios wears an *ependytes* (see M. Miller, “The Ependytes in Classical Athens,” *Hesperia* 58 [1989]: 313–29).

For the aulos, seeK. Schlessinger, *The Greek Aulos* (Gröningen, 1970); A. Belis, “Auloi grecs du Musée du Louvre,” {{*BCH*}} 108 (1984): 111–22; D. Paquette, *L’instrument de musique dans la céramique de la Grèce antique*, Etudes d’organologie (Paris, 1984), pp. 23–59. For the role of musical instruments in Greek cult, see J. A. Haldane, “Musical Instruments in Greek Worship,” *Greece and Rome* 13 (1966): 98–107.

For hunting scenes, see D. B. Hull, *Hounds and Hunting in Ancient Greece*(Chicago, 1964), and pp. 59–75 for hare hunting; K. Schauenburg, *Jagddarstellungen in der griechischen Vasenmalerei* (Hamburg, 1969); {{Anderson, *Hunting*}}; N. Malagardis, “Images du monde rural attique à l’époque archaïque,” *Archaiologike Ephemeris* 127 (1988): 109–14. Hunters in rustic hats who were merely hunting for food or living were not popular subjects in vase-painting. See M. Pipili, “Wearing an Other Hat: Workmen in Town and Country,” in {{*Not the Classical Ideal*}}, pp. 164–66; J. Fornasier, *Jagddarstellungen des 6.–4. Jhs. v. Chr. Eine ikonographische und ikonologische Analyse* (Münster, 2001). For hunting and hunters, see also J.-L. Durand and A. Schnapp, “Sacrificial Slaughter and Initiatory Hunt,” in {{*City of Images*}}, pp. 53–70; J. M. Barringer, *The Hunt in Ancient Greece* (Baltimore and London, 2001).

# For representations of hares, see generally J. Leichtfried, *Der Hase in der antiken Kunst* (Graz, 1979).

For the *lagobolon*, see{{Anderson, *Hunting*}}, pp. 40, 41; O. Bingöl, “Thalia mit dem Lagobolon,” in *Festschrift für Jale İnan* *Armağani* (Istanbul, 1989), pp. 489–93.