Plate 537
Accession Numbers 86.AE.208 and 86.AE.210


SHAPE AND ORNAMENT Two non-joining body fragments, one (86.AE.210) preserving part of the shoulder. Figural decoration on the body set in a 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 86.AE.208 black (dilute), 86.AE.210 black body, shoulder plain.

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

On 86.AE.210 are preserved the head, the 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 475–450 B.C.

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


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


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 the Attic cult of the god. See also Bundrick, *Music and Image*, pp. 157–58, for an overview of the discussion on the subject. More recently, see G. Hedreen, “Unframing the Representation: The Frontal Face in Athenian Vase-Painting,” in *The Frame in Classical Art: A Cultural History*, ed. V. Platt and M. Squire (Cambridge, 2017), pp. 161–63.


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, Antiquarium 2 [Germany 2], pls. 87–89); a stamnos by the Dinos Painter in Naples, Museo Archeologico Nazionale 2419 (*ARV*² 1151.2; *Paralipomena* 457; *Beazley
Addenda² 336; Pandora, pp. 385–87, cat. no. 124, entry by E. Reeder), with a large oval attachment, thought to be a cake, flanking each ear.


For ecstatic maenads and their dancing, see S. H. Lonsdale, Dance and Ritual Play in Greek Religion (Baltimore, 1993), pp. 76–81, 99–107.
86.AE.208 and 86.AE.210