

21.

Plate 558, 3–4

Accession Number 86.AE.203

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 a rim and a 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.

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 a 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 Maximum 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.II.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," *Jdl* 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 *ARV*², *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*, Winckelmannsprogramm der archäologischen Gesellschaft zu Berlin (BWPr) 125 (Berlin, 1973); J. R. Guy, "The Triptolemos Painter" (M.A. thesis, University of Cincinnati, 1974); idem, review of *Ein Skyphos des Triptolemosmalers*, by E. R. Knauer (supra), *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," in *Greek Vases in the J. Paul Getty Museum*, vol. 3, Occasional Papers on Antiquities 2 (Malibu, 1986), pp. 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. Williams, *CVA London* 9 (Great Britain 17), no. 16; R. T. Neer, in *CVA Malibu* 7 (USA 32), no. 3; Gaunt, "Attic Volute Krater," pp. 218–23; E. R. Knauer, "Two Cups by the Triptolemos 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. the poros pediment from Corfu, in *ibid.*, p. 456, no. 370, 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 VI^e au IV^e 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. Tecuşan (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. For symposion scenes with Dionysos, see also entry no. 24 (87.AE.93); 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 (87.AE.93).

For the wreath, see entry no. 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 Ausstellung 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 *Symptica*, pp. 122–31. For symposia *epi klinēs*, see B. Fehr, *Orientalische und griechische Gelage* (Bonn, 1971); Dentzer, *Le motif du banquet couché* (supra), pp. 429–32, 445. For *klinai*, see also G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (London, 1966), pp. 52–63; H. Kyrieleis, *Thronen und Klinen: Studien zur Formgeschichte altorientalischer und griechischer Sitz- und Liegemöbel vorhellenistischer Zeit* (Berlin, 1969).



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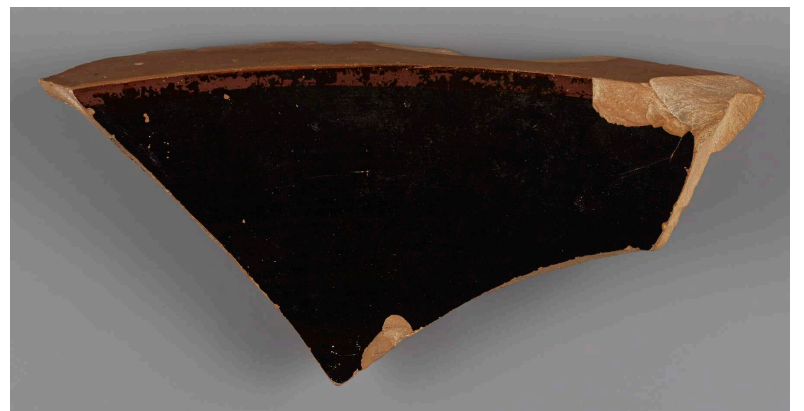


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86.AE.202



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86.AE.203



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76.AE.131.10