

24.

Plates 564–73

Accession Number 87.AE.93

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

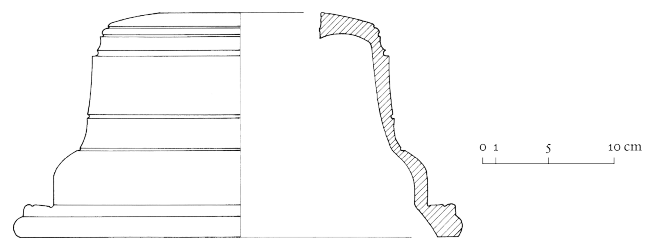
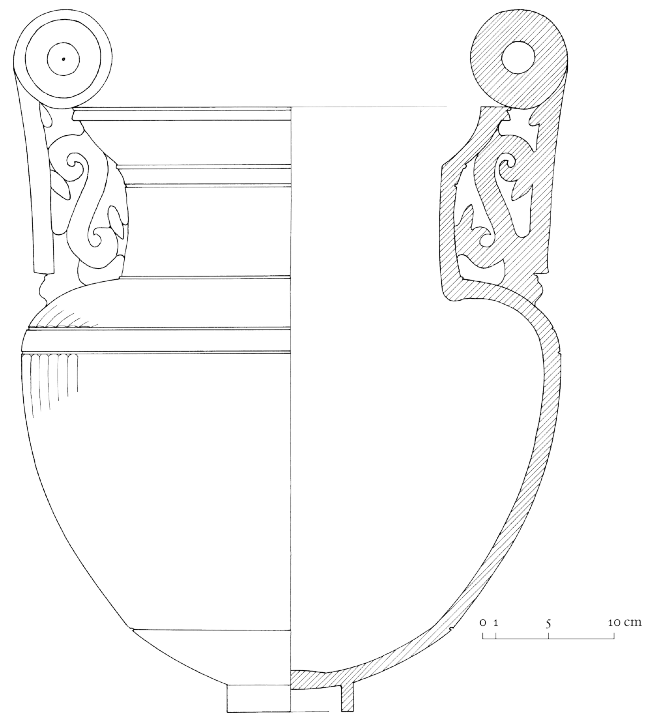
SHAPE AND ORNAMENT Top of rim is black. Outside of rim on A and B is decorated with an Ionic *kymation* above a double palmette and lotus chain with relief dots in the palmette hearts and between the spiraling tendrils on A and a larger upright palmette and lotus chain on B. An astragalos in relief runs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

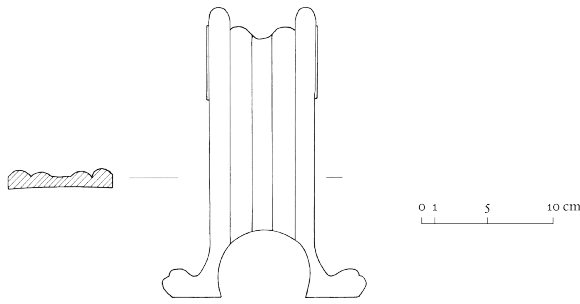
Upper neck. Zone of ivy vine in relief on A; myrtle wreath with berries between each pair of leaves on B.

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 and the neck. The upper terminals of the volutes are 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 the handles. A reserved strip is visible on the 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 on 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, which 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 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 of stand reserved.





SUBJECT Neck. A. Adonis and Aphrodite. The hero reclines facing left on a *klinē* covered with a fringed and elaborately embroidered blanket at the center of the scene. He is propped up on cushions, with 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 *klinē*, 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, and the 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 *klinē*. At the left side 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 and 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 a 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 those of the other two, and has a plain himation 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, a necklace, and earrings. In front of Persephone, a woman dances. She wears a chiton similar to those of the others, a necklace, earrings, and a 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 arms 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 hands. The *klinai* are spread with gaily patterned cushions. Before each *klinē* is a low table laden with fruits and other assorted foods.

Top of base. 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 Eastern 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 himation slips off his body, and a baldric crosses his chest diagonally. Farther 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 lost. His chlamys is wrapped around his left hand, and he has a spear in his outstretched right hand.

Around the base. Dionysiac scene. In the center Dionysos reclines on a *klinē* 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. The leader wears a himation 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 *ependytēs*, 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.

Silenos, four satyrs and five maenads complete the scene around the gods. Silenos, depicted aged and with a hairy body, plays an aulos and follows the two revelers. Behind him, a maenad dances to the right in ecstasy, 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 and flanking 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 to rim is 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 top of stand lost and recently restored. Red and greenish misfiring on stand. Nicks and scratches. Chips missing in several areas of the stand. 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 symposium scene; Eros (on stand); hairy body, hair, and beard of Silenos; animal skin of satyr on stand; cornucopia (*keras*). Gilding: dots on the palmette chains on the neck; heads in the disks of the volutes; hair on the Africans' heads; leaves of the olive wreath on the body; bracelets, earrings, and necklaces on the figures; knobs on mirrors. Dilute glaze: animal skins, hare, *krobylos* of maenad with plate on the stand.

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the South Italian Manner,” in *Greek Vases in the Getty* 5, pp. 107–30, includes L. Thoresen, “Appendix: The Stem Reconstruction,” pp. 123–28, figs. 1a–d, 5a–b, 7a–c, 10a–e; *Getty Handbook of the Collection*, 3rd ed., p. 49; K. Schauenburg, “Der Varresemaier in Kiel,” *JdI* 106 (1991): 187, no. 42; Schleiffenbaum, *Volutenkrater*, pp. 368–69, no. V289a; B. A. Sparkes, *Greek Art, Greece and Rome*, New Surveys in the Classics 22 (Oxford and New York, 1991), p. 48, fig. 22; I. Vallera-Rickerson and M. Korma, “Merika hellēnika ekthemata tou Mouseiou Getty,” *Archaiologia* 43 (1992): 86, fig. 12; M. Soeldner, “Statuenbasen? Die ‘flachen Basen’ Motivgeschichte und Problematik eines Bildelements in der unteritalischen Vasenmalerei,” *JdI* 108 (1993): 282, no. 179; *CAH*, plates to vols. 5 and 6 (1994), p. 40, fig. 45; *Enciclopedia dell’arte antica, classica e orientale*, Supplement 12.1 (1994), s.v. “Vasi, Attici,” p. 559, fig. 618, entry by P. E. Arias; E. Manakidou, “Istorēmēna Yphasmata: Mia katēgoria mikrographikōn parastaseōn panō se attika angeia,” in *Athenian Potters and Painters*, vol. 1, p. 302, no. 5; B. Rückert, *CVA* Tübingen 7 (Germany 69), p. 38; *Masterpieces of the J. Paul Getty Museum: Antiquities* (Los Angeles, 1997), p. 52, entry by E. Towne Markus; *Getty Handbook of the Collection*, 4th ed., p. 49; E. Walter-Karydi, *The Greek House: The Rise of Noble Houses in Late Classical Times* (Athens, 1998), pp. 72, 76, 77, fig. 57; M. Vickers, *Images on Textiles: The Weave of Fifth-Century Athenian Art and Society*, Xenia: Konstanzer althistorische Vorträge und Forschungen 42 (Konstanz, 1999), pp. 23, 42, note 41, fig. 8; Salapata, “Τριφίλιτος Ἀδωνίς,” 31, 37, fig. 2; J. M. Barringer, *The Hunt in Ancient Greece* (Baltimore and London, 2001), p. 68, no. 121; J. Boardman, *The History of Greek Vases* (London, 2001), p. 165, fig. 193; *Getty Handbook of the Collection*, 6th ed., p. 52; Curti, *Pittore di Meleagro*, pp. 24–26, 40–44, 60, 77–78, 83, 86–91, 107, no. 2; Kathariou, *Ergastērio Z. tou Meleagrou*, pp. 7–9, 34, 36, 73, 75–77, 92, 94, 96, 97, 110, 112, 160, 162, 163, 166–68, 213, cat. no. MEL 12, pls. 4–6; *Getty Handbook of the Collection*, 7th ed., p. 81; Gaunt, “Attic Volute Krater,” pp. 307, 615; K. Hagemajer Allen, “Becoming the ‘Other’: Attitudes and Practices at Attic Cemeteries,” in *The Cultures within Ancient Greek Culture*, ed. C. Dougherty and L. Kurke (Cambridge, 2003), p. 230, fig. 29; N. Spivey and M. Squire, *Panorama of the Classical World* (London, 2004), pp. 252–53, fig. 394; M. Svoboda, “Decorative Gilding,” in *Colors of Clay*, p. 12, fig. 4; Cohen, “Added Clay and Gilding,” pp. 138–39, cat. no. 36, figs. 36.1–.2; L. Todisco, “Un gruppo di vasi attici e il problema delle ‘special commission’ in Italia meridionale,” in *Pittura e ceramica figurata tra Grecia, Magna Grecia e Sicilia* (Bari, 2006), pp. 103–29, esp. p. 113, fig. 14 (this article originally appeared in *Mélanges de l’École française de Rome, Antiquité* 110.2 [1998]); B. Barr-Sharrar,

The Derveni Krater: Masterpiece of Classical Greek Metalwork (Princeton, 2008), pp. 80–83, figs. 74a–b; T. Mannack, “A Description,” in *Pronomos Vase*, p. 10; L. Burn, “The Contexts of the Production and Distribution of Athenian Painted Pottery around 400 BC,” in *Pronomos Vase*, pp. 19, 24; *Getty Handbook of the Antiquities Collection*, 2nd ed., pp. 76–77; A. Lezzi-Hafter, “A Lazy Afternoon,” in *Approaching the Ancient Artifact: Representation, Narrative, and Function; A Festschrift in Honor of H. Alan Shapiro*, ed. A. Avramidou and D. Demetriou (Berlin and Boston, 2014), p. 336, note 8; J. Gaunt, “Toward the Derveni Krater: On the Rarity of Large Bronze Vessels of the Archaic and Classical Periods Bearing Large Figural Registers,” in *Artistry in Bronze: The Greeks and Their Legacy* (Los Angeles, 2017), fig. 26.6; W. Filser, *Die Elite Athens auf der attischen Luxuseramik* (Berlin, Munich, and Boston, 2017), pp. 271–72, figs. 132a–c.

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*, Supplement 10 (Princeton, 1956), pp. 59–60; P. Corbett, “The Burgon and Blacas Tombs,” *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, *Ergastērio 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, *Ergastērio 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*, also suggests two vase-painters and renders the neck to the Meleager Painter and the stand to the A 1 painter.

The vase is one of the latest preserved Attic volute-kraters. The combination of reeding and red-figure on the shape 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: 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”]); and 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 also comes from the workshop of the Meleager Painter and dates to 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 (*ARV²* 1336.1; *Beazley Addenda²* 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 an ornament in Attic vase-painting, see E. Kunze-Götte, *Myrte als Attribut und Ornament auf attischen Vasen* (Kilchberg, 2006).

For the gilding technique, see Svoboda, “Decorative Gilding” (supra), pp. 11–12; Cohen, “Added Clay and Gilding,” pp. 106–17.

There are a number of similarities between the Getty krater and Apulian red-figure kraters—the gilded heads, the scrolls bridging the handles with the neck, and the heads of African men, which correspond to the swans often found at the handles on the Apulian vessels. See A. D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, 2 vols. (Oxford, 1978–82), passim.

For Attic pottery at the end of the fifth century B.C., see C. Camponon, *La céramique attique à figures rouges autour de 400 avant J.-C.: Les principales formes, évolution 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 Ἀδωνίς,” 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 in fourth-century representations of the gardens of Adonis; see Servais-Soyez, “Adonis” (supra), pp. 227–28. Adonis appears again with Eros and Aphrodite on a squat lekythos in New York, Metropolitan Museum of Art 22.39.26 (*ibid.*, pp. 227–28, no. 49) 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, *Ergastērio Z. tou Meleagrou*, pp. 27–36. This type of reclining Dionysos (same as Adonis on the neck) is found on works by the Dinos Painter and his group. Cf. a dinos by the Dinos Painter in Berlin, Staatliche Museen 2402 (*ARV²* 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 (*ARV²* 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 (*ARV²* 1184.1; *Paralipomena* 460; *Beazley Addenda²* 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) (*ARV²* 1171.1; *Paralipomena* 959; *Beazley Addenda²* 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 *Kerameōs Paidēs*, 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), p. 91; G. Hedreen, *Silens in Attic Black-Figure Vase-Painting: Myth and Performance* (Ann Arbor, 1992), pp. 88–90; M. Tiverios, *Ampelou pais euphrōn oinos: Apo tēn eikonographia tēs ampelou kai tou oinou sta archaia hellēnika angeia* (Athens, 2002), pp. 10, 12.

For Dionysiac dance, see Schöne, *Thiasos*, pp. 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, *Ergastērio 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, *Ergastērio Z. tou Meleagrou*, p. 263, no. LON 11); a calyx-krater by the Painter of Montesarchio T. 121 in Paris, Louvre N 2821 (A. L. Millin, *Peintures des vases antiques*, vol. 1 [Paris, 1808–10], pl. 67; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 269, no. Mont 1); a bell-krater by the Painter of Naples 3245 once in New York, art market (*ARV*² 1439.2; *Beazley Addenda*² 377; Kathariou, *Ergastērio 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, *Ergastērio Z. tou Meleagrou*, p. 217, no. MEL 39, pl. 16C). For the thyrsos, see entry no. 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 Manakidou, “Istorēmena Yphasmata” (supra), 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. See also Vickers, *Images on Textiles* (supra). For textile production, see M. Gleba and U. Mannering, eds., *Textiles and Textile Production in Europe from Prehistory to AD 400* (Oxford, 2012); S. Spandidaki, *Textile Production in Classical Athens* (Oxford, 2016). See also M. Gleba, “Tracing Textile Cultures of Italy and Greece in the Early First Millennium BC,” *Antiquity* 91 (2017): 1205–22, doi:10.15184/aqy.2017.144.

For the symposium scene, cf. a column-krater by the Meleager Painter in Dublin, National Museum of Ireland 1880.507 (*ARV*² 1411.38; Kathariou, *Ergastērio 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 VII^e au IV^e 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; the series of articles in *Sympotica*; *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 the late fifth to early fourth century B.C., see especially Kathariou, *Ergastērio Z. tou Meleagrou*, pp. 63–67. See also A. Schäfer, *Unterhaltung beim griechischen Symposion: Darbietungen, Spiele und Wettkämpfe von homerischer bis in spätclassische Zeit* (Mainz, 1997), pp. 91–96; P. Schmitt-Pantel, “Banquet et cité grecque,” *Mélanges de l'École française de Rome, Antiquité* 97 (1985): 135–58; F. Hobden, *The Symposium in Ancient Greek Society and Thought* (Cambridge, 2013); M. Wecowski, *The Rise of the Greek Aristocratic Banquet* (Oxford, 2014).

For the lyre behind the *klinē*, cf. the bell-krater by the Meleager Painter in Havana, Museo Nacional de Bellas Artes 189 (*ARV*² 1411.31, 1415; Kathariou, *Ergastērio Z. tou Meleagrou*, p. 219, no. MEL 59); the bell-krater by the Painter of London F 64 once in London, art market (Kathariou, *Ergastērio 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 italote,” *REA* 101 (1999): 37–63. See 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. 21 (86.AE.203).

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 Griechen* (Gunzburg, 1912).

Grypomachies involving warriors in Eastern attire (occasionally called Arimasps) are a favorite subject on fourth-century Attic vases (see H. Metzger, *Les représentations dans la céramique attique du IV^e siècle* [Paris, 1951], pp. 327–32). For the mythical battle between Arimasps and griffins, known as early as the sixth century B.C. and especially from Aristeas of Prokonnesos, see A. Ivantchik, “La datation du poème l’*Arimaspée* d’Aristéas de Proconnèse,” *L’Antiquité classique* 62 (1993): 35–67. The subject has been interpreted as a symbol of the struggle for immortality and is seen partly as an attempt to appeal to the tastes of the Northern peoples (those around the Black Sea) who bought the Kerch vases. See E. H. Loeb, “Arimaspian 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 Easterners and griffins in Thebes, Archaeological Museum 25544 (CVA Thebes 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’archaïsme à l’époque impériale: Étude iconographique et essai d’interprétation symbolique* (Rome, 1980); A. Dierichs, *Das Bild des Greifen in der frühgriechischen Flächenkunst* (Münster, 1981); C. D’Albiac, “The Griffin Combat Theme,” in *Ivory in Greece and the Eastern Mediterranean from the Bronze Age to the Hellenistic Period*, ed. J. L. Fitton (London, 1992), pp. 105–12; E. Akurgal, “Zur Entstehung 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 *ibid.*, *AJA* 107 (2003): 293–95.

The two revelers approaching Dionysos on the stand have been identified as Apollo and Sabazios. See L. Burn, “A Dinoid Volute-Krater by the Meleager Painter: An Attic Vase in the South Italian Manner,” *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 about Sabazios’s cult in Athens before the late fourth century B.C. Kathariou, *Ergastērio 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, *Ergastērio 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, *Ergastērio Z. tou Meleagrou*, p. 215, no. MEL 27); a calyx-krater by the Meleager Painter in Würzburg, Martin von Wagner Museum der Universität L. 523 (*ARV*² 1415.1; *Beazley Addenda*² 375; Kathariou, *Ergastērio 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, *Ergastērio 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 (a 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 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 *ependytēs* (see M. Miller, “The Ependytes in Classical Athens,” *Hesperia* 58 [1989]: 313–29).

For the aulos, see K. 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), esp. 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 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.



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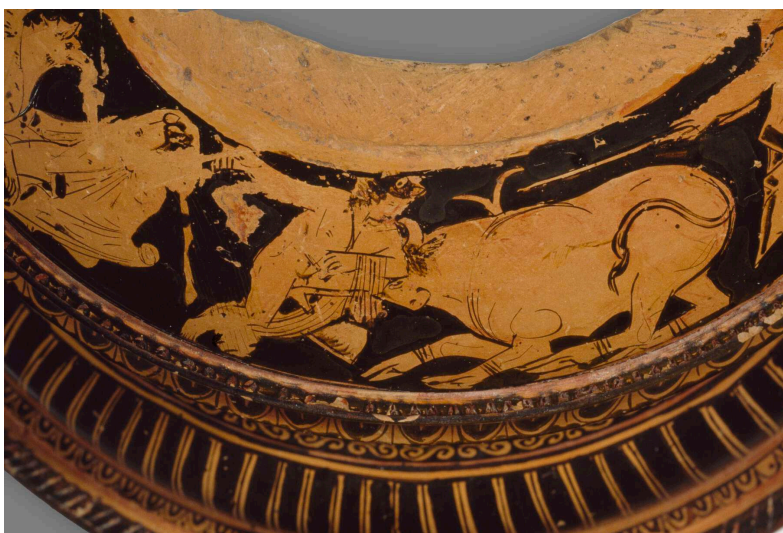
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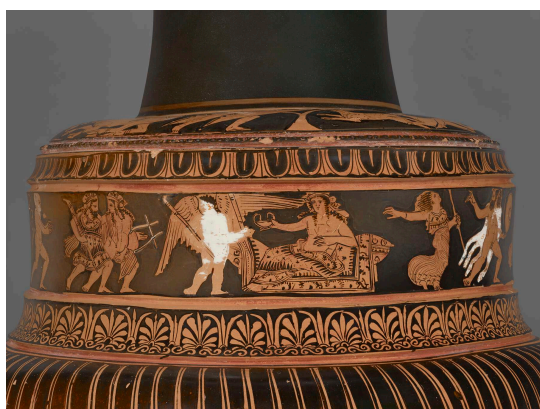


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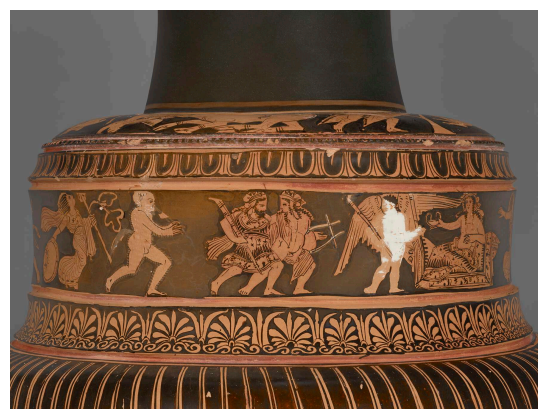


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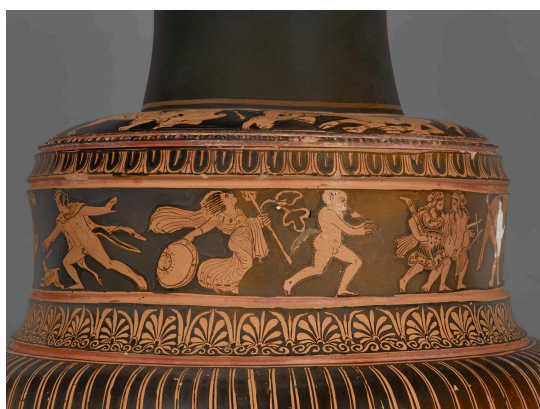
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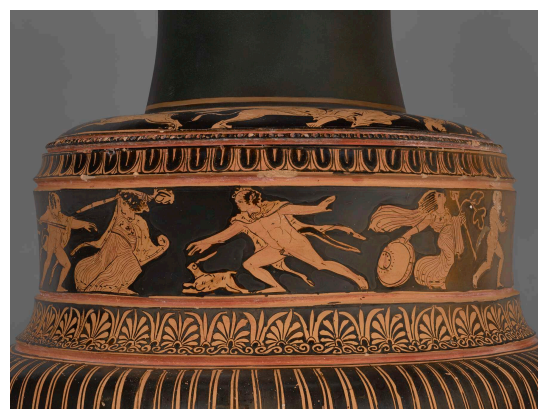
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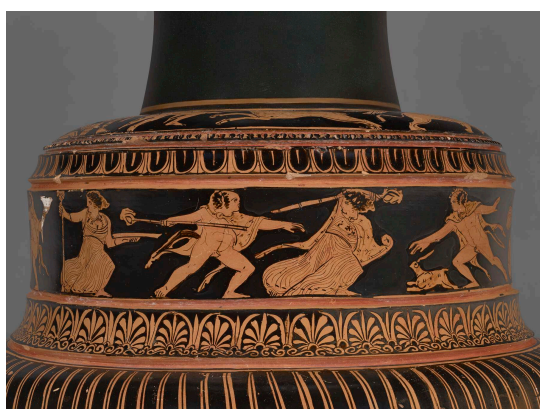
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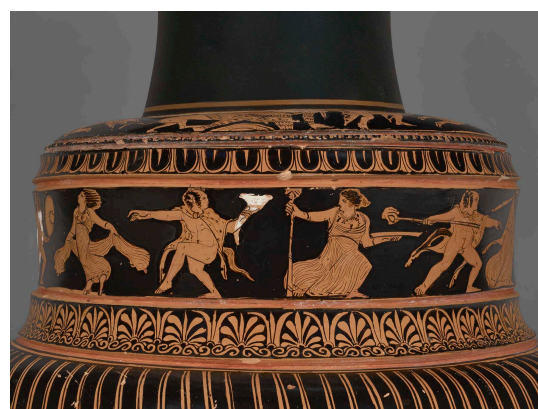
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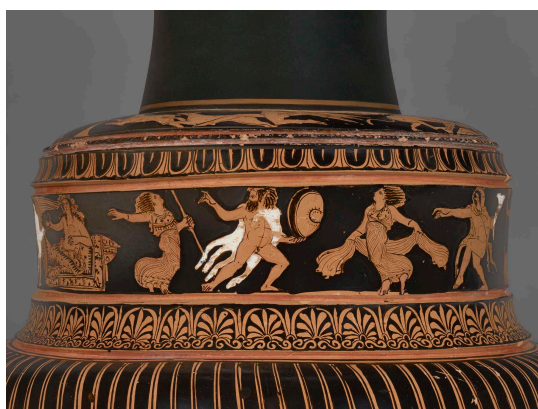
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