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 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 Arimasp. The Arimasp at the right wears a chlamys, has 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.
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 over his shoulders, holds a white keratās (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 symposion 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.

**Bibliography**


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

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 1356.1; 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 an ornament in Attic vase-painting, see E. Kunze-Götter, *Myrte als Attribut und Ornament auf attischen Vasen* (Kilchberg, 2006).


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 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-Götter, *Myrte als Attribut und Ornament auf attischen Vasen* (Kilchberg, 2006).


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: hydrias, lekythoi, and a *lebes gamikos* (nuptial bowl).

For Dionysos in the works of the Meleager Painter and his circle, see Kathariou, *Ergastério 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 (*ARV*² 1152.3; Matheson, *Polyvnotos*, 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 3013 (T 127 Valle Trebbia) (*ARV*² 1171.1; *Paralipomena* 939; 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 *Kerameōs Paides*, p. 118.


For Dionysiac dance, see Schöne, *Thiasos*, pp. 111–15.

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 (ARV² 1420.8; 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 (ARV² 1439.2; Beazley Addenda² 374); Kathariou, Ergastērio Z. tou Meleagrou, p. 271, no. NA 4); cf. also a bell-krater by the Meleager Painter in Bologna, Museo Civico 329 (ARV² 1410.21; Beazley Addenda² 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.


For the symposion scene, cf. a column-krater by the Meleager Painter in Dublin, National Museum of Ireland 1880.507 (ARV² 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.


For the lyre behind the klinai, cf. the bell-krater by the Meleager Painter in Havana, Museo Nacional de Bellas Artes 189 (ARV² 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 klinai in symposia, see entry no. 21 (86.AE.203).


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, Ergastério 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 (ARV² 1409.8 bis; Paralipomena 490; Kathariou, Ergastério Z. tou Meleagrou, p. 214, no. MEL 19); a calyx-krater by the Meleager Painter in Madrid, Museo Arqueológico Nacional 11012 (ARV² 1409.11; Kathariou, Ergastério 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 (ARV² 1415.1; Beazley Addenda² 375; Kathariou, Ergastério Z. tou Meleagrou, p. 216, no. MEL 33); a cup by the Meleager Painter in London, British Museum E 129 (ARV² 1414.89; Paralipomena 490; Beazley Addenda² 375; Kathariou, Ergastério 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; ARV² 1336.1, 1704; Paralipomena 480; Beazley Addenda² 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, Schwabende Gruppen in der pompejanischen Wandmalerei (Würzburg, 1979); E. Pochmarsi, Dionysische Gruppen: Eine typologische Untersuchung zur Geschichte des Stützmotivs (Vienna, 1990).


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