
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 a 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 (on right of image) 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 and reins on the horses.

86.AE.211.2 (on left of image) preserves the rear of a charioteer facing right. He leans forward to mount the quadriga and is dressed in a 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: Maximum preserved dimension 15.4 cm. 86.AE.211.2: Maximum preserved dimension 11.2 cm. Glaze pitted in places inside.

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


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 (ARV² 243.4; Beazley Addenda² 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 Berlin, Antikensammlung 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 (ARV² 1121.11, 1703; Manakidou, Parastaseis me armata, pl. 36). For Dionysos in chariot scenes, see Manakidou, Parastaseis me armata, pp. 178–93; 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 on 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 Addenda² 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 (ARV² 284.1; CVA Rome, Museo Nazionale di Villa Giulia 4 [Italy 64], pl. 22.2), with a feline next to Dionysos in a libation scene.

In black-figure, felines are found 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), pp. 38–47; M. Iozzo, “The Dog: A Dionysiac Animal?,” Rivista di archeologia 36, 2012 (2013): 5–22.