4.

Plate 524, 3–4 Accession Number 86.AE.207

PROVENANCE –1983, Walter and Molly Bareiss (Bareiss number 253); 1983–86, the Mary S. Bareiss 1983 Trust; 1986, sold to the J. Paul Getty Museum.

SHAPE AND ORNAMENT Three joining body fragments. Interior black.

SUBJECT Bearded god pursuing a female to right. The fragments preserve part of the head, the body, and the arms of the god. He is dressed in a chiton decorated with dots and has a himation over his left shoulder. The god has a wreath around his head and holds a scepter or trident. With his extended left arm he is probably attempting to grab the female by the shoulder. The woman is totally missing except for part of her hand and extended right arm. She was probably running away and looking back.

ATTRIBUTION AND DATE Attributed to the Dokimasia Painter by J. M. Padgett. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Maximum preserved dimension II cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. Red: wreath. Dilute black inside the fragments.

BIBLIOGRAPHY Greek Vases, p. 76, no. 104; "Acquisitions/1986," GettyMusJ 15 (1987): 160–61, no. 7; J. Neils, "The Dokimasia Painter at Morgantina," in Vasenbilder im Kulturtransfer-Zirkulation und Rezeption griechischer Keramik im Mittelmeerraum, ed. S. Schmidt and A. Stähli (Munich, 2012), pp. 89, 91, note 38. COMPARANDA For the attribution, cf. Aigisthos on the calyx-krater by the Dokimasia Painter in Boston, Museum of Fine Arts 63.1246 (ARV² 1652; Paralipomena 373.34 quater; R. M. Gais, in LIMC, vol. 1 [1981], pt. 1, p. 373, no. 10, s.v. "Aigisthos"). Very characteristic is the way the vase-painter renders the clavicle; cf. the Thracian woman with the spear on the stamnos by the Dokimasia Painter in Basel, Antikenmuseum BS 1411 (BAPD 275231; Paralipomena 373.34 ter; Beazley Addenda² 115; CVA Basel, Antikenmuseum und Sammlung Ludwig 4 [Switzerland 8], pls. 2-4), and the Thracian woman on the stamnos by the Dokimasia Painter in Zurich, University 3477 (BAPD 275230; Paralipomena 373.34 bis; Beazley Addenda² 115). For the Dokimasia Painter, see ARV^2 412–15, 1649, 1651–52; Beazley Addenda² 233-34; E. Vermeule, "The Boston Oresteia Krater," AJA 70 (1966): 1-22; Robertson, Art of Vase-Painting, pp. 115-18; D. Williams, CVA London 9 [Great Britain 17], p. 69, with other bibliography; Neils, "The Dokimasia Painter" (supra), pp. 85-87.

Zeus or Poseidon pursuing respectively Aigina or Amphitrite appear to be the best candidates for the interpretation of the scene.

For Zeus pursuing a female and the pursuit scene in general, see entry no. 5 (86.AE.206). For Poseidon pursuing a female, see also U. Heimberg, *Das Bild des Poseidon in der griechischen Vasenmalerei* (Freiburg, 1968), pp. 35–43; Kaempf-Dimitriadou, *Die Liebe der Götter*, pp. 26–30, 80, 97–101; E. Simon, in *LIMC*, vol. 7 (1994), pt. 1, pp. 467–68, s.v. "Poseidon."





2 86.AE.211.1–2



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86.AE.207