
SHAPE AND ORNAMENT  Rim slightly convex on top with a vertical overhang; a flat handle plate extending beyond the rim at each side supported by two columns; ovoid body; ogee foot. Top of rim black. Exterior of rim on sides A and B decorated with a double row of ivy leaves in black between black lines. Neck black. Figural panel framed by a double row of ivy leaves between black lines at the sides and a row of short black tongues on the shoulder at the junction with the neck. Reserved band below for groundline, beneath which two red lines run around the vase. Zone of rays above the foot. Interior black with red line at rim.

SUBJECT  A. Zeus pursuing a woman to right. Zeus, at left, reaches toward the woman and grabs her right shoulder with his left hand. The god is bearded and nude except for a himation over both shoulders. His hair is tied in a krobylos with a long stray lock hanging down the side of his neck; he holds a scepter with palmette (anthemion) finial in his right hand. The woman runs right, looking back. She wears a chiton and himation and has her hair tied in a krobylos. A second woman, with long unbound hair, also flees to right, looking back, and holds up a fold of her skirt with her left hand. She too wears a chiton and himation over her shoulders. Around the head of each figure is a fillet. Zeus's right elbow, the lower end of his staff, his right leg and foot, and the left hand and foot of the woman at right extend into the border.

B. A satyr pursuing a maenad who runs right, looking back. He reaches toward the woman and grabs her shoulder with his left hand. The satyr is nude except for a leopard skin over his shoulders and back; in his right hand he holds a thyrsos horizontally. The maenad wears a chiton and a leopard skin over her shoulders and back. Around the head of each figure is a wreath. The end of the thyrsos, the tail and right foot of the satyr, and the maenad's left foot extend into the border.

ATTRIBUTION AND DATE  Attributed to the Tyszkiewicz Painter by J. D. Beazley. Circa 480 B.C.

DIMENSIONS AND CONDITION  Height (as restored) 36.5 cm; diam. of rim (inside) 24 cm; diam. of rim (outside) 31.1 cm; width with handles 34.9 cm; diam. of body 30 cm. Capacity to rim 10.093 liters. Reconstructed from many fragments with missing pieces restored in plaster and painted. Foot, part of the neck, and most of the rim with the handle plates modern. Black pitted in places. Abrasion in small areas.

TECHNICAL FEATURES  Preliminary sketch. Relief contour. Accessory color. Red: line inside rim, two lines around the vase beneath figural panels, fillets, wreaths, lip of central woman on side A. Dilute black: hair, thyrsos, animal skins on satyr and maenad.

The Tyszkiewicz Painter decorated large shapes, and the column-krater is one of his favorites. Zeus pursuing a woman is popular in the late Archaic and early Classical periods, as are pursuits in general. For a similar subject, cf. an amphora of Panathenaic shape also by the Tyszkiewicz Painter in Alabama, Birmingham Museum of Art 57.263 (ARV² 292.35; H. A. Shapiro, Art, Myth and Culture: Greek Vases from Southern Collections [New Orleans, 1981], pp. 14–15, entry by L. Turnbull, “Attic Red-Figure Amphora of Panathenaic Shape”).

For Zeus pursuing women, see Aebli, “Klassischer Zeus” (supra), pp. 8–38; Kaempf-Dimitriadou, Die Liebe der Götter, pp. 22–26; V. Sabetai, in CVIA Thbes I (Greece 6), p. 31, pl. 17.

There is no attribute that helps identify the central woman on side A. Earlier scholarship has suggested that she is Aigina. See Padgett, “Geras Painter,” p. 272, no. T.6 bis; Arafat, Classical Zeus, p. 81. For the iconography of Zeus pursuing Aigina, see also Kaempf-Dimitriadou, “Aigina” (supra). Such pursuits are seen by some scholars as a reflection of the political relations between Attica and Aigina. See Arafat, Classical Zeus, pp. 77–88, 189–93; K. W. Arafat, “State of the Art, Art of the State: Sexual Violence and Politics in Late Archaic and Early Classical Vase-Painting,” in Rape in Antiquity: Sexual Violence in the Greek and Roman Worlds, ed. S. Deacy and K. F. Pierce (London, 1997), pp. 97–121.


For a similar depiction of Zeus, compare a column-krater by the Agrigento Painter in Oxford, Ashmolean Museum 1927.1 (ARV² 574.3; Kaempf-Dimitriadou, Die Liebe der Götter, no. 216, pl. 14.3).

The palmette finial of Zeus’s scepter is unusual. For other examples, cf. the scepters also by the Tyszkiewicz Painter on a stamnos once Rome, art market (ARV² 292.30; Padgett, “Geras Painter,” p. 282, no. T.30), and an amphora in Orvieto, Museo Claudio Faina 33 (ARV² 292.31; Padgett, “Geras Painter,” p. 283, no. T.31).

For the leopard skin over the shoulders of a maenad or satyr, cf. a stamnos by the Tyszkiewicz Painter in New York (NY), art market (ARV² 291.23; BAPD 202997).


For Dionysiac themes in combination with mythological subjects depicted on the other side of a vase, see E. Manakidou, “Parallages se ena thema: Hērakles kai Nēreus se attiko melanomorpho amphorea apo tēn Osymē,” in Kerameús Paides, pp. 64–65.

On the iconography of maenads, see also entry no. 10 (86.AE.216).