Plates 528–30
Accession Number 83.AE.252

PROVENANCE –1983, Nicolas Koutoulakis (Geneva, Switzerland); 1983, donated to the J. Paul Getty Museum by Vasek Polak (Hermosa Beach, California), together with entry no. 7 (83.AE.255); according to Museum documentation at the time of acquisition, both vases were formerly in the Schweitzer Collection, but this has not been verified.

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 with a convex molding marked off by grooves at the join to the body. Top of rim black. Overhang of the rim on side A decorated with a double row of ivy leaves in black glaze between lines; a double row of dots on B. On neck: A, black dotted chain of pendant lotus buds between two black lines in a reserved panel; B, black. Figural decoration on the body set in panels framed by tongue pattern on the shoulder at junction with neck on A and B, and by a double row of ivy between black lines at the sides on A; on B, a double row of dots. Reserved line for ground; another between bowl and foot. Outside foot black, except for lower part. Resting surface and underside of foot reserved. Interior black, worn on the mouth, and heavily encrusted in the body.

SUBJECT A. Offerings at altar and herm. At left, a bearded man stands to right before a herm. He is nude except for a himation tied around his waist. He holds a kylix in his right hand and a sacrificial basket (kanoun) in the left; the handles of the kanoun are in a three-horned form. The ithyphallic bearded herm stands on a two-step base facing left. Next to it is an altar decorated with volutes and a band with black dots beneath. An epipyron (fire pan) is placed on top of the altar, and there are flames as well as traces of blood on the side. At the right stands a youth wrapped in a himation with his right shoulder nude. Presented with frontal chest, legs and head in profile and moving to right looking back, he holds a long staff in his right hand.

B. Two youths flank a pillar. Both are wrapped in himatia and lean on staffs. The himation on the youth at left leaves his left shoulder nude. The pillar between them, standing on a base and decorated with dots on the upper part, supports a dinos.

ATTRIBUTION AND DATE Attributed to the Pan Painter by J. Frel. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Height 32.5 cm; diam. of rim 25.5 cm (outside); diam. of rim 19.3 cm (inside); width with handles 29.5 cm; diam. of body 24.7 cm; diam. of foot 13.5 cm. Black misfired on side B. Capacity to rim is 5.715 liters. The vase is intact, although the black gloss surface has numerous areas of loss inside and outside, due to pitting and spalling, and it is substantially abraded; some chips are missing. Inside and outside black. Heavy incrustation covers the interior.


For similar scenes, see a column-krater by the Pan Painter in Naples, Museo Archeologico Nazionale 127920 (ARV² 531.15; Beazley Addenda² 257; Durand, Sacrifice, p. 140, fig. 66); a cup by the Painter of Louvre G 265 in Oxford, Ashmolean Museum G 236 (ARV² 416.3; Beazley Addenda² 234; CVA Oxford 1 [Great Britain 3], pl. 7.1–2). See also a black-figure amphora by the Edinburgh Painter in London, British Museum 1836.12–26.20 (Siebert, “Hermes” [supra], p. 301, no. 104); a skyphos by the Triptolemos Painter in Berlin, Antikensammlung F 2394 (ARV² 367.104; CVA Berlin, Antiquarium 3 [Germany 22], pl. 141.1.3); a cup by the Curtius Painter in Berlin, Antikensammlung F 2525 (ARV² 931.4; CVA Berlin, Antiquarium 3 [Germany 22], pl. 111); a column-krater by the Boreas Painter in Bologna, Museo Civico Archeologico 206 (ARV² 337.12; Paralipomena 384; Beazley Addenda² 253; Siebert, “Hermes” [supra], p. 304, no. 153). For a similar type of altar in the scene, see a pelike by the Perseus Painter in Berlin, Antikensammlung F 2172 (ARV² 581.4; Siebert, “Hermes” [supra], p. 301, no. 94); an amphora by the Nikon Painter in Boston, Museum of Fine Arts 68.163 (Paralipomena 402; Siebert, “Hermes” [supra], p. 301, no. 93); a lekythos by the Bowdoin Painter in Palermo, Museo Nazionale V 687 (ARV² 685.163; CVA Palermo, Museo Nazionale 1 [Italy 50], pl. 23.4); a lekythos by the Bowdoin Painter in London, British Museum E 585 (ARV² 685.162; Siebert, “Hermes” [supra], p. 301, no. 95c); a cup in Altenburg, Staatliches Lindenau-Museum 229 (CVA Altenburg 2 [Germany 18], pl. 70); a pelike that recalls the Hasselmann Painter in Boston, Museum of Fine Arts 13.100 (ARV² 1139.1; L. D. Caskey with J. D. Beazley, Attic Vase-Paintings in the Museum of Fine Arts, Boston, vol. 3 [Oxford, 1963], pp. 96,164). For the subject, see also Aktseli, Altäre, pp. 38–40, esp. 39 for the Pan Painter; J.-L. Durand, “Images pour un autel,” in Espace sacrificiel, pp. 45–55; Van Straten, Hierā Kālā, pp. 27–30; McNiven, “Things to Which We Give Service,” pp. 315–24. The flames and the blood on the altar indicate that the sacrifice has already taken place here, probably recently. For sacrifice, see Durand, Sacrifice, passim; J.-L. Durand and A. Schnapp, “Sacrificial Slaughter and...
The kanoun was the container of the tools necessary for the sacrifice, and this hornlike type is common in vase-painting. It is usually depicted in the preparation for the sacrifice, and it carried the holai (barleycorn), stemma (wreath), and machaira (single-edged sword), and sometimes popana (round cakes). Various images show the kanoun held in the hand of either a man or a woman, often beside an altar, in a ritual procession, or in a wedding context. Cf. the kanoun held by a youth on a column-krater in the manner of the Pan Painter in Basel, art market, Munzen und Medaillen A.G. (Durand, Sacrifice, p. 136, fig. 60); a neck amphora in the manner of the Pan Painter in Palermo, Museo Archeologico Regionale 42 (ARV² 530.14; CI4 Palermo, Museo Nazionale 1 [Italy 14], pls. I, III, 1c, 28.1). For the kanoun, see J. Schelp, Das Kanoun: Der griechische Opferkorb (Würzburg, 1975); L. Deubner, “Hochzeit und Opferkorb,” Jdt 40 (1925): 210–23; Van Straten, Hiería Kala, pp. 31–40. For popana, see A. Chatzidimitriou, “Red-FIGured Chous with a Dionysian Scene from Argyroupoli, Athens,” in Kerameös Paides, p. 120.

The youth to the left on B is similar to that to the right on A. Because of the absence of any athletic activity on the vase, it is not clear whether the lebes on the pillar is an epathlon (prize) for a victory or a dedication in a sanctuary. The libation on A, suggestive of a sacred area, could also be related to an athletic victory, especially on account of the presence of the herm, which are common in athletic areas, such as a gymnasium or palaestra. For a dinos as an epathlon, see Kephalioud, Nikētēs, pp. 66–68, 104.

For males in himatia leaning on sticks, see Fehr, “Ponos and the Pleasure of Rest,” pp. 132–41.