

RED-FIGURED POTTERY FROM SAMOTHRACE

(PLATES 117–120)

THE FRAGMENTS of late red figure published here were found between 1965 and 1973 during excavation and cleaning operations east of the long Hellenistic Stoa in Samothrace.¹ These fragments, together with earlier figured pottery,² were part of the fill deposited behind the retaining walls of the Stoa. This fill, containing burnt debris and the remnants of pebble mosaics, probably from a dining establishment, came from elsewhere.³ Destruction debris from the same establishment was used as fill not only for the Stoa but also in other areas of the sanctuary, as shown by previous occasional finds belonging to the same figured vases.

I. Bell-krater (Figs. 1, 2; Pls. 117, 118)

A: Apotheosis of Herakles. B: Dionysiac scene.

Estimated diameter 0.53 m.

The overall shape of the vase belongs to the end of the 5th century in its general proportions and the beginning of flare in the upper part of the body; the handle curves upward but is not exaggerated as in later examples.⁴

Flaring neck: rolled rim, leaf-and-berries necking between scraped lines, egg motif with dots on angular molding. Egg band is repeated around three-quarters of handles. Traces of reserved area between handle roots; below handles, linked palmettes and tendrils; below the decorated area, frieze of maeanders in groups of three between checkerboards. Fine buff clay; black glaze of good quality, although indifferently applied to the background, where the areas adjacent to the contours of the figures have received a thicker coat of glaze; fired red in certain areas. Repaired with lead in antiquity. Parts were burned after breaking, and in these the clay has turned gray. Reserved: handle panel; band around vase at the junction of rim and body; interior band at the top and bottom of rim. Dilute glaze used abundantly for details and shadows on flesh and garments; yellow for details and applied as background for details in black; white for garments, on wreaths, and for fillets, as well as for the inscriptions preserved for some of the figures; the figure of Nike was, presumably, also in white.

¹ I wish to thank James R. McCredie for inviting me to publish these fragments. General thanks are due to the excavation staff for their contributions in excavating and cataloguing the fragments recovered after the initial find of 1965. Elsbeth Dusenbery and Mary Moore were very helpful with comments; the former, as well as Ioannis Akamatis, kindly checked measurements in the Samothrace Museum. Fred Cohen drew the profile of the bell-krater, Figure 1. The reconstituted profile of the volute-krater, Figure 3, is by W. B. Dinsmoor, Jr. The other drawings are by Anne McCarthy (Figure 2) and Susan Potavin and Jennifer Perry, with help from Susanna Coffey (Figure 4). The fragments were photographed by J. R. McCredie. A special thanks to Ian McPhee for his enthusiastic comments.

² Moore 1975 and Dusenbery 1978.

³ McCredie 1979, pp. 9, 17.

⁴ See *Agora* XII, p. 55; see Corbett 1949, pp. 309–310, pl. 77 for Agora krater P 10559.

1. 71.1070 A–C; 65.1004 A Pl. 117
P.L. 0.265, p.H. 0.167 m.
Ten joining fragments giving part of rim and left side of figured panel, side A.
2. 71.1058 A–D; 65.1039 A, B; 39.529; Pl. 117
71.652 C
P.L. 0.36, p.H. 0.245 m.
Eighteen fragments giving part of rim, right portion of side A, one handle, part of handle panel, and left extremity of side B.

Since the area missing at the top of the figured scene between 1 and 2 is relatively small and its content is virtually certain, it has seemed best, for purposes of clarity, to describe both pieces as continuous, following the scene from left to right.

Youth sitting in three-quarter view facing center of scene (1); his face and the upper part of his body are preserved. A cloak flowing behind him is fastened with a circular brooch decorated with three joining circles; partly preserved are his petasos hanging down his back and an ivy crown on his hair. He clutches two spears in his right hand. The lower part of a figure on 6 (see below) may belong to this youth.

Hermes half seated (1), body preserved to the knees in three-quarter view, facing center; he is nude, except for a cloak decorated with framed palmettes and groups of spirals fastened under his chin by a brooch (decorated with × in a circle). His petasos can be seen over his right shoulder. His long curly hair is crowned with a wreath; his characteristic wings seem to spring directly from it. His right hand holds the kerykeion, next to which are traces of foliage (tree?). He is bending slightly forward and gesticulates with his left hand towards his neighbor, Aphrodite.

Aphrodite (1), preserved to just below waist, sitting three-quarters to her left but turning to face Hermes. Her name is inscribed on the background (preserved A ΔΙΤΗ). Her garment, with anadiplosis indicated, is decorated with spirals; circular brooches on her shoulders fasten a cloak, barely visible behind her. Her hair is swept up and tied with a ribbon painted white; the individual strands in this bun are rendered with double spirals. She wears disk earrings, a necklace indicated with yellow, and a crown of ivy and spiked leaves. Her right hand holds a scepter with lotus finial; her left hand is brought up to the level of her shoulder in an expressive gesture.

Herakles (1), ΑΗΣ visible. Only his head and right shoulder and arm are preserved; he faced

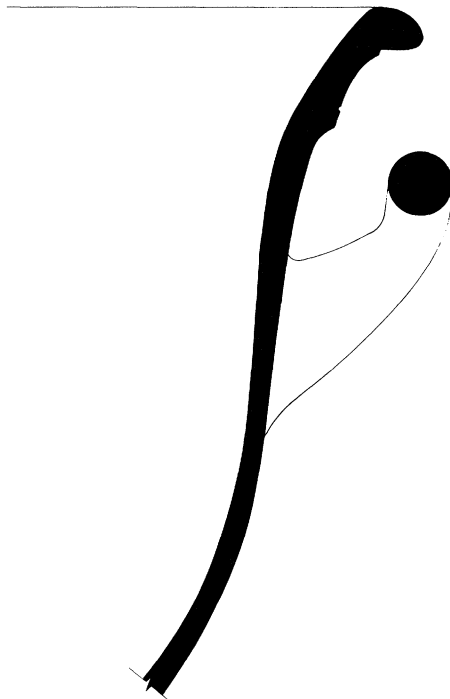


FIG. 1. Bell-krater: profile. Scale 1:3

three-quarters to his left. His right arm is raised high, his hand resting on his club. An elaborately decorated himation is gathered, by the movement of his arm, over his shoulder. Herakles is pictured as a young man, his short, curly hair crowned with laurel; he is about to receive another crown held over his head by Nike.

Nike (1). Only her head, shoulders, and right arm are preserved; she is seen in back view, head turned in profile towards the hero; her coiffure is similar to Aphrodite's but simpler. Her body was probably painted white: a possible trace remains on her face. There are scant traces of a wing above her head. To the figure of Nike may belong a drapery border, probably painted white and visible to the left of Zeus on 2. An object below the drapery and indicated in the same dilute glaze is not intelligible.

Zeus (ZE ΥΣ inscribed to his left and right) is completely preserved except for the top of his head and his left hand. He is sitting three-quarters to his left, his head turned to his right, facing the center of the scene. His left arm is raised and his hand holds a scepter; his right hand is relaxed alongside his body. His left leg is crossed behind the right; the right foot

is in three-quarter view. He is nude, except for a richly decorated, transparent himation draped around his legs; the decoration consists of borders with two types of spirals and galloping horses. The body of the god is very hirsute: hair is indicated on his chest and *linea alba* as well as below the navel. His hair looks short, but a long lock on the left shoulder indicates that it must have been gathered in the back. He wears a crown of laurel.

Hera (H|PA inscribed on background) is completely preserved (2) except for the top of her head. She is facing the center of the scene to her right, body in three-quarter view, head in profile. She is probably to be thought of as sitting, although only the top of her body is drawn. A scepter with lotus finial is held in her left hand and leans against her left shoulder. Her right hand is raised in a gesture similar to Aphrodite's. She is dressed in a sleeveless, high-belted peplos decorated with spirals and birds(?) on the bodice; below the waist is a second belt from which hang semicircular objects ending in fillets. Like Aphrodite, she may have been wearing an additional garment (short cloak?) fastened on her dress by circular brooches; her hair is swept back and crowned with ivy and spiked leaves; she wears disk earrings.

Youth (2) standing between Hera and the handle of the krater, facing the center: his body, preserved to just above knees, is in three-quarter view; his face, partly missing, is in profile. Part of his left side is hidden by the egg band surrounding the handle. He is nude, except for a cloak fastened at his neck with a circular brooch; this fastening is reinforced with a red fillet. The border of his cloak is decorated with palmettes and spirals; a laurel wreath crowns his pilos. His right hand holds two spears supported on his shoulder, his left holds a sword in decorated scabbard hanging from a baldric across his right shoulder. Traces of his name, illegible, are on the background.

Youth with bull, below Hera (AYKOΣ inscribed on background). Preserved are part of the bull and head and shoulders of the youth (2). The boy is Dioskouric in appearance, with long hair wreathed in laurel; the petasos is visible on his back in three-quarter view. Here again is a cloak fastened at the neck, two spears leaning on the right shoulder, and a baldric across the shoulder. The head of the bull is in three-quarter view; it has short horns and hair indicated on head and muzzle as well as on the ears.

Figure holding a spear (2), most probably Athena, to the left of the animal and below Zeus; the left arm

is preserved. A piece of fillet near it may belong to the garment of Zeus.

For the handle decoration (Pl. 118), only the top is preserved of the palmette under the handles between sides A and B (2). To the right, beginning of side B (3). At left, a figure holding a thyrsos; preserved is the top of the thyrsos, a hand, and the top of the head crowned with foliage (see 3 below).

3. 72.9 A, B; 67.665 A Pl. 118

P.L. 0.289, p.H. 0.08 m.

Three joining fragments preserving rim and top of figured area, contiguous with and to the right of 2.

On the left, traces of the head of the first figure with thyrsos (see above). At right, a second figure with thyrsos: preserved are the top of the stalk and a head, ivy crowned, in profile to left; the eye is visible. The two figures of side B are in a larger scale than those on A, and the rendering of details, such as the hair, is notably different.

4. 71.1170

P.L. 0.022, p.H. 0.045 m.

Fragment preserving part of thyrsos tied with fillet; it probably belongs to the figure on the left of side B.

5. 65.1039 B; 71.1063 A, B Pl. 118

P.L. 0.215, p.H. 0.185 m.

Eleven fragments giving the floral decoration under the handle between sides B and A.

At top, a large palmette, its tendrils framing smaller palmettes on either side and a large one sprouting in the lower part of the area. On upper right, traces of the egg motif surrounding handle; at bottom, maeander-and-checkerboard band. On the top palmette, ancient mending lead. Because the height of the ornament from top palmette to maeander (0.16 m.) is preserved on this piece, the height of the decorated areas on A and B can be estimated as *ca.* 0.20 m.

6. 71.1061 Pl. 117

P.L. 0.096, p.H. 0.072 m.

One fragment, probably belonging to side A.

Head and left shoulder of a Dioskouric youth with petasos on shoulder, himation, and baldric. Around his head, a wreath of leaves. He turns three-quarters to his right and is half hidden by, or leans on, a basinlike object (krater?), its rim decorated with dots and concentric lines, from which spring three shoots of foliage. At the youth's left are the feet and lower

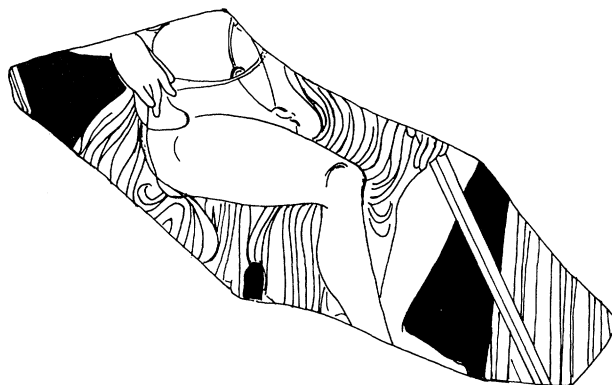


FIG. 2. Bell-krater: fragment 7

legs of a figure seated to right, with richly decorated drapery behind his left leg and under his body, traces of which are visible. Possibly, this is the seated Dioskouric youth on 1 at the extreme left of side A, described above.

7. 65.1004 B

Fig. 2, Pl. 117

P.L. 0.156, p.H. 0.096 m.

Composed of four joining fragments.

Man sitting three-quarters to his left. Missing are his head, the upper part of his body and arms, and his right foot. His right arm is thrust back with the elbow obviously supported on the seat; his left hand supports a staff leaning on his right thigh. He is nude, except for a richly decorated himation draped on the seat and over his left thigh. Behind the staff, at right, the area is filled with stiff drapery; at left, traces of another object. The black glaze indicating anatomy has largely flaked off, but it is clear, from traces left on the surface, that the execution of individual details of this figure falls short of the composi-

tion and certainly also of the standards of the figures on side A.

8. 71.1060

Pl. 117

P.L. 0.085, p.H. 0.08 m.

Three fragments from the bottom of the figured area.

This piece could belong to side A: lower part of the garment of a seated(?) figure and a frontal left foot. A scepter or similar object at right was probably held by the figure. The garment is richly decorated with rays and spirals, as well as a wide band of horses and reclining figures. On upper right, traces of a rounded object from which hangs a fillet with tassels. This piece does not have the characteristic, carelessly filled background of the Apotheosis scene and may not have belonged to the bell-krater (I).

The rim of this krater is preserved in two other fragments, 71.1037 and 67.665B, the latter with a mending hole drilled into a swallowtail cutting on the interior surface.

The deification of Herakles, a favorite subject of Archaic vase painting, wanes in popularity in the Classical period. A revival of the theme, but with novel and varied iconography, occurs in the last years of the 5th century; the crowning motif on the Samothrace vase is common for this period, extending into the 4th century.⁵ The elaboration of the Samothrace bell-krater results from the addition of other figures to the amplified theme of an assembly of the gods witnessing the event. In the iconography of Herakles there are other examples of the fusion of motifs: in the story of the slaying of the Cretan bull, for instance, Nike is

⁵ Vollkommer 1988. Cf. also Mingazzini 1925 and Metzger 1951, p. 213, nos. 42–47, for just the crowning motif.

sometimes present or actually crowns the hero.⁶ Groups of divinities are occasionally pictured with Herakles;⁷ some of these scenes are usually interpreted as the wedding with Hebe, representing another point of emphasis in the Apotheosis story. On the Samothrace krater, of course, inscriptions clarify the issues: it is Aphrodite and not Hebe who is pictured next to the hero; in view of this, one should, perhaps, reconsider the identification of Hebe in some of these scenes.⁸ On certain vases where a sacrifice is pictured (or implied by the presence of a sacrificial animal), it is unclear whether Herakles is on the giving or receiving end of the offering; here, the preserved portion of the scene favors the latter interpretation⁹ and points the way to the appearance of Herakles, the cult figure, on 4th-century vases.

There is something theatrical in the studied arrangement of the figures. The preserved fragments give us the pairs of Zeus-Hera and Hermes-Aphrodite framed by Dioskouric figures and themselves framing the central theme of Herakles and Nike. There is room for at least three more figures to complete the scene on side A. The reclining man on 7 (Pl. 117) could have been on this side of the krater (in spite of the execution) as one of the other gods in the assembly. Athena should not be absent from such a gathering: she was quite probably the figure holding the spear, the tip of which appears next to the figure of Zeus (Pl. 117:2). This would place the goddess in an appropriate position; although not directly involved in the crowning of her favorite, she would have belonged to the central group of Herakles and Nike,¹⁰ and, indeed, she would have had pride of place.

An interesting element in this scene is the figure of the young man leading the bull on the lower right of side A. At first glance, this is yet another vague Dioskouric figure leading a sacrificial victim. If, indeed, the youth on 6 is to be connected with the extreme left of side A, then there are similar figures at either end of the picture, and the victim on the right would balance the decorated basin or krater on the left. In this case, there would be a fusion: the Apotheosis proper would be combined with the motif of the cult of Herakles. Of particular interest is the inscription accompanying the youth with the bull: no names can be read for the other Dioskouric figures framing the scene; here, however, the painter has written *Lykos* next to the boy. The first *Lykos* that springs to mind in connection with Herakles is *Lykos of Euboea*, the usurper of the throne of Troizen, who was killed by the hero in Euripides' *Herakles*, a tragedy produced in the same general period to which the Samothrace

⁶ See, for instance, two contemporary vase paintings, one by the Kekrops Painter, in Adolphseck, Schloss Fasanerie inv. no. 77 (*ARV*², p. 1346, 1; *Paralipomena*, p. 382; *Addenda*², p. 368). For the iconography of this labor see further Vollkommer 1987.

⁷ For instance, Rome, Villa Giulia 2382 (*ARV*², p. 1339, 4), a krater near the Talos Painter, which, though differing in style from the Samothrace krater, is very close to it in shape, ornament, and iconography (including a Dionysiac scene, on larger scale, for side B), with the difference that the Dioskouric figures in Samothrace are omitted on the Villa Giulia krater.

⁸ Cf. also Vollkommer 1988, pp. 37–39.

⁹ Some of the iconographic elements present here, such as the Dioskouric figure leading the sacrificial bull, are also seen on vases where the subject is the sacrifice to Chryse. Cf. Vollkommer 1988, p. 55 with earlier bibliography on the subject.

¹⁰ It would be tempting to assign 8 to her, but, apart from the differing background treatment mentioned above, the tip of the spear on side A does not seem to align with the line of the scepter on the fragment; in addition, this fragment fits much lower on the vase than the position indicated by the tip of the spear.

vase belongs.¹¹ One should not forget, however, that this is an Athenian vase and that Athenian iconography intrudes into wider Panhellenic themes: this Lykos may well be one of the four sons of Pandion, eponymous hero of the Lykeion, who is connected by Pausanias to mystery cults and who had a shrine and a lawcourt named after him in the Athenian Agora.¹² On earlier vases, the hero is represented as an old man,¹³ although there is a young Lykos on a cup from the Akropolis,¹⁴ where he is accompanied by his brothers, as is the case in some of the other representations of the hero. One is reminded of the other three Dioskouric figures on the Samothrace krater. Could they be identified with the other sons of Pandion? If so, the deification of Herakles on this krater would be witnessed by Attic heroes and set in the context of Athenian cults.¹⁵

The Apotheosis scene is very similar in general style and individual anatomical traits, as well as the treatment of hair, to Athens, N.M. 1333, a pelike which has been associated with the circle of the Pronomos Painter.¹⁶ The same points of comparison can also be made with other vases in this group, such as the calyx-krater in St. Petersburg (St. 1798).¹⁷ Even among vases by the Pronomos Painter himself, the Samothrace krater has close similarities, in particular to bell-krater Berlin 2642 and especially to Berlin 4906, where the rendering of females closely resembles the goddesses on the Samothrace vase.¹⁸ As for the subject matter favored by the general group associated with the Pronomos Painter, note the Baksky krater, recently attributed to the same group:¹⁹ Herakles and the assembly of the gods (that is, the basic elements in the iconography of the Samothrace krater) are present, albeit in a grander style more fitting to the size of the vessel.

II. Volute-krater (Figs. 3, 4; Pls. 119, 120)

A: Dionysos, Ariadne, and theatrical troupe. B: Actors(?).

The profile, reconstituted from many fragments, shows a rim molded in two stages: hawk's beak and cyma reversa above, decorated with egg and lesbian leaf, while below, under a reserved band, concave necking with decoration of fine palmettes based on S-scrolls

¹¹ If this were the Lykos on this krater, the bull could be said to reflect the Euboian connection. A much earlier vase painting (Louvre E 875) has Lykos among the companions of Herakles in the battle against the Amazons (*ABV* 104.123; cf. Bothmer 1957, p. 8, pls. 14–16). In earlier red figure, Lykos is a common kalos name (cf. *ARV*², pp. 1595–1596).

¹² Pausanias 4.1.5; Aristophanes, *Wasps* 389, 819; cf. Kron 1976, p. 175. See also Boegehold 1967.

¹³ Calyx-krater by the Syriskos Painter in the National Museum, Athens (Akr. 735, *ARV*², p. 259, 1); cup, Bologna PU 273 by the Codrus Painter (*ARV*², p. 1268, 1; *Addenda*², p. 336). The young man designated AYK [OΞ] on a calyx-krater by the Dinos Painter in Athens (Kanellopoulos Collection no. 2500) is another Lykos (*ARV*², p. 1152, 7; *Addenda*², p. 336; cf. McPhee 1973, pl. 13:2 and *LIMC* I, pl. 417, the latter entry without mention of the inscription).

¹⁴ Athens, N.M. 15248. See also Langlotz 1925–1933, II, no. 412, pl. 30.

¹⁵ For cults of Herakles in Attica, see Woodford 1966 and 1971.

¹⁶ *ARV*², p. 1337, 8: Near Pronomos Painter.

¹⁷ *ARV*², p. 1337, 2.

¹⁸ *ARV*², p. 1336, 2 and 4. Note the facial characteristics singled out for the Pronomos Painter by McPhee (1978, a note with new attributions to the group).

¹⁹ Shefton 1982. The combination of Herakles on one side of the vase with Dionysiac scenes on the other, seen on the Baksky and Samothrace kraters, is also used in other vases of the Pronomos group (cf. *ARV*², p. 1337, 2 and 3).

alternating with lotus (side A) and palmettes obliquely placed (side B). The neck, separated from the rim by an egg frieze, is decorated on both sides with a figured scene. On the shoulder, a tongue motif with egg pattern below.

The main figured areas take up approximately half of the main body of the krater and are framed below by a band of maeanders in groups of three, interrupted by checkerboard pattern with a dot in each reserved checker; the band is within a reserved zone. The undecorated part of the vessel is covered by black glaze of indifferent quality, rather messily applied in strokes of varying density. A second, thicker coat of glaze was applied around the contour lines. The interior of the vessel is covered with black glaze which, in the main body, is characteristically duller. Added colors are white, for masks, fillets, and columns, as well as the flesh and garments of two women, and yellow and red for details on the white. Traces of the preliminary sketch with a blunt tool remain. Anatomical details are in thin lines of dilute glaze.

Fragments of neck, lip, and shoulder

- 9.** 65.1041 E Pl. 120
P.L. 0.125, p.H. 0.079 m.
One fragment preserving part of the neck and shoulder.
To left, lower part of a maenad dancing in a flowing, transparent garment; she swings behind her a naked human body painted white with hair and anatomical markings in dilute glaze, its face in three-quarter view, with eyes open and staring. At right, traces of another maenad: raised foot and garment decorated with circles. Between the dancers, a satyr prancing, face turned to his right and body three-quarters to his left. On the shoulder, tongue and egg decoration.
- 10.** 65.1053 Pl. 120
P.L. 0.064, p.H. 0.039 m.
Fragment of lower part of neck.
Garment decorated with circles appears on the upper part of the fragment; trace of another figure on the right. Probably part of the scene of dancing maenads on **9**.
- 11.** 71.1059; 71.1009 Pl. 120
P.L. 0.113, p.H. 0.125 m.
Six joining fragments giving the whole height of neck frieze and egg-and-palmette zone above.
Lower part of body of satyr turning to his right, holding a wineskin, his right foot on a rock; behind him and to his left, a maenad, right arm raised (mostly missing), left hand holding thyrsos. These figures belong to the extreme right of side B, as shown by the termination of the oblique-palmette frieze preserved above; see also **15**.
- 12.** 71.1089 Pl. 120
P.L. 0.067, p.H. 0.062 m.
Two joining fragments giving part of the black-glazed background of the upper and lower zones of the neck, where the surface has been worn smooth, preserving only traces of egg pattern.
- 13.** 68.1011 Pl. 120
a) P.L. 0.023, p.H. 0.05 m.
b) P.L. 0.06, p.H. 0.019 m.
Two non-joining fragments of the upper neck zone of side A: circumscribed palmettes.
- 14.** 71.1079 Pl. 120
P.L. 0.135, p.H. 0.62 m.
Fragment preserving complete profile of rim: under an egg band on the flaring rim, a lesbian leaf combined with inverted palmettes; below, traces of an upper neck zone of framed palmettes on side A.
- 15.** 65.1043 Pl. 120
P.L. 0.105, p.H. 0.051 m.
Four joining fragments preserving a lesbian-leaf pattern and a flaring lip with egg motif.
At the right, the decorative friezes terminate in anticipation of the handle; traces for attachment of the latter are discernible on the sloping interior of the mouth. Compare also **11**.

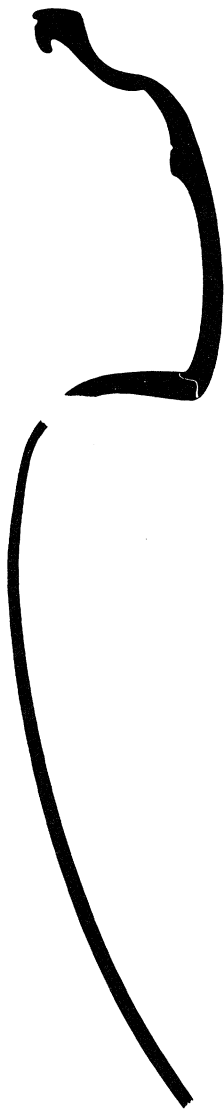


FIG. 3. Volute-krater: profile. Scale 1:3

Other small fragments of the neck of this krater are 48.192, 71.1105, and 71.1148.

*Decoration on the main body of the krater (Fig. 4)*²⁰

A great part of the composition on what must be side A of the krater is preserved or readily apparent. For this reason, and for the sake of clarity and conciseness, the pieces below will be described together. These pieces do not join, nor are they directly adjacent to each other, but they undoubtedly belong to the same scene; their arrangement in the photograph (Pl. 119) is meant to reflect their original position. Today, they are restored in two pieces (16 and 17), each composed of several joining fragments.

16. 65.1041 A; 71.1018 Fig. 4; Pl. 119

P.L. 0.28, p.H. 0.173 m.

Twenty-two joining fragments.

17. 65.1041 B-D; 71.1011; Fig. 4; Pl. 119
71.1007

P.L. 0.137, p.H. 0.139 m.

Fourteen joining fragments.

The scene is dominated by the central group of Dionysos on a couch, flanked by Ariadne and another woman. Missing in this part of the composition are the left arm and shoulder of Dionysos as well as his lower chest, part of Ariadne, and the right arm of the other woman. The god is reclining in a spectacular fashion, turned to his left in three-quarter view, his left elbow supported on elaborate cushions. His right arm encircles his head, his hand touching the hair of Ariadne, who is perched on the couch beside him. The lower part of the body of the god is draped in rich fabric decorated with registers of rays, spirals, concentric semicircles, and running animals. In spite of poor preservation of this area on 16, the expanse and disposition of the drapery on the couch show that the god is pictured with the right leg bent at the knee and the left stretched along the couch. Dionysos is pictured as young, if somewhat flabby, with long, curly hair falling on his chest. A diadem decorated with palmettes, a fillet with ivy leaves, and an additional white fillet crown his head; on his right

²⁰ See McCredie 1968a, pl. 59:c; McCredie 1968b, pl. 400:a; Webster 1972a, pp. 2–86; Froning 1971, pp. 12–13, pl. I:2; *LIMC* III, no. 834, pl. 399. The earlier publications of this vase, either dating before the finding of or unaware of fragments 71.1011 and 71.1007 (see 17), which are critical for the arrangement on side A, reversed the fragments, so that the upper part of the body of Dionysos is disassociated from the lower part on the couch. Webster followed this separation (1972b, pp. 455–456) and considered Dionysos and Ariadne as belonging to the opposite side of the vase from the figure on the couch and the lyre player (see below), whom he also identifies as Dionysos. He was followed by Green, who published most of but not all the fragments of this scene (1982, pp. 238–239, fig. 2).

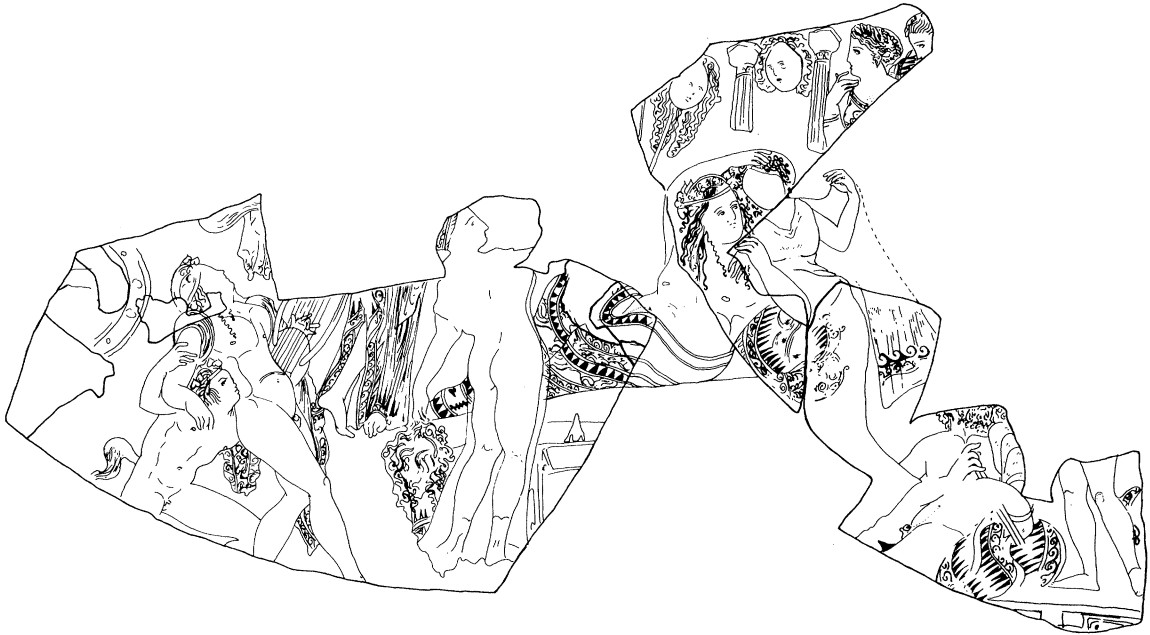


FIG. 4. Volute-krater: reconstruction of side A

shoulder falls the end of a decorated ribbon belonging to his headgear. His head and gaze are directed towards Ariadne. Her face was once covered with white, now almost totally gone. The curly strands of her hair, however, are well preserved in black glaze surrounded by a reserved area; the hand of the god rests on them in a unique gesture of tenderness. Correspondingly, in the part lost at this point, the left hand of the god may have extended to clasp Ariadne's right hand, the fingers of which are clearly seen, rendered in white, resting on the shoulder of the god. Only the general outline of the lower body of Ariadne is preserved; the few traces of color show that it was also covered in white. She is turned three-quarters to her left; a stiff fabric with decorated borders may have been connected with some action of her left hand, now lost.

In front of the couch and partly hiding it stands a woman in three-quarter back view. She wears boots and is dressed in a white transparent garment. Her flesh is white, and the added color of the garment, because of its bad preservation, creates the impression of nakedness. The sleeve and belt lines over the dress are painted red; indications of anatomical details and features of the face are in yellow. The woman wears her hair gathered up with a sphen-

done decorated with spirals. Missing are the top of her head and her right arm, which was raised and extended towards the god; she may have been holding an object, the batonlike end of which appears to the left of the head of Dionysos. Her left hand holds a mask, seen in back view. Visible below the mask is a piece of bordered fabric which may belong to the couch, in front of which part of a low table is preserved with a white object on top.

On the left of the main group and on a slightly lower level, there is another: a man carousing and playing a lyre and a satyr supporting him on his right. Missing are the top of the lyre, the feet of the man, and much of the lower part of the body of the satyr. The reveler is advancing to the right, with his right foot forward and left bent back; his head is tossed back slightly. His right arm, foreshortened, rests on the shoulder of the satyr; his left holds the lyre pressed against his side. His head is in profile, the body in three-quarter view; he is nude, except for a mantle with decorated border draped around both shoulders and falling back. He has long hair with locks falling on his chest; he is crowned with ivy and a diadem decorated with spirals, with an additional fillet in white. Anatomical details are confined mainly to the torso and are rendered with thin lines

of dilute glaze. The satyr is similarly crowned in ivy and white fillet; his body is in three-quarter view, his head in profile. He leans forward under the weight of his companion, his right arm reaching up and encircling the arm of the reveler, his left disappearing behind the body of the latter.

Between the two figures and the couch, but on a higher level, the lower part of a woman is preserved: dressed in a richly decorated garment, she stands in an awkward position, right foot in frontal view and left seen in profile through a bordered opening in her garment. Behind her, to the left, is seen drapery, probably of a figure seated on a higher level. A tympanon is seen behind the carousing couple, just before the edge of 16.

The lower part of the composition of side A is preserved on the right side of 17 (note traces of maeander and checkerboard). A flute player reclines on the ground in front of the couch and in close proximity to it (note that the lower edge of Ariadne's garment hides his upper arm); his left elbow is propped up by a folded pillow elaborately decorated with triangles and spirals. Missing are the lower part of his body and the top of his head, as well as his left shoulder. His head is turned three-quarters to his left, the body three-quarters to his right, with awkward foreshortening; his right leg is bent in a posture similar to that of Dionysos. His left hand holds the flute; the right is fingering the pipe. The musician is nude except for a spotted garment wrapped around his left arm and shoulder; his hair and beard are shaggy and rendered in dilute glaze, as is the hair line from navel to pubes.

To the right of the pipe player are seen the booted limbs of a standing male figure to left, right foot in profile, left leg frontal. To the right, and behind this figure, traces of an egg pattern decorate perhaps the rim of a vessel. In the upper right-hand part of the scene, behind Dionysos and Ariadne, are two columns and part of a third; the central one is shorter. They are painted white, and details such as fluting and egg-and-dart molding are in yellow; the outline of the abacus, also in yellow, shows that the columns are in perspective. In spite of the good preservation of these details, the capital, presumably Ionic, is not drawn. To the right of the columns are two women: preserved are the head, right arm, and shoulders of one, the billowing drapery (decorated with rays) and

part of the head of the second. Both women are in profile to left. The first raises her hand to her shoulder; her hair is swept back, and she wears a crown of leaves, pendant earrings, a bracelet, and a necklace in yellow with dot rosettes in dilute glaze. She is dressed in a sleeveless garment decorated with animals. Between the columns are set two masks, the one on the left with long locks, the right-hand one with shorter hair and open mouth. The faces are in white with details painted yellow.

Side B and miscellaneous fragments

18. 65.1041 F Pl. 120

P.L. 0.125, p.H. 0.072 m.

Three joining fragments.

Preserved is the torso of a fat male figure (satyr?) moving right, shown in three-quarter view; the left arm is outstretched with an animal skin draped over it. The missing hand held a thyrsos or similar object, of which only a short staff is preserved. In front of him, moving right, is a woman, slightly bent, with flying drapery.

19. 71.1156; 71.1098 Pl. 120

P.L. 0.04, p.H. 0.053 m.

Two joining fragments.

Man on a horse or mule: preserved is the back of the animal, a thigh of the rider, and fingers holding reins. Two vertical objects in the background (one looks like a staff) may continue on 20.

20. 71.1099 Pl. 120

Small fragment. Possibly the same objects continued from 19.

21. 65.1041 G; 71.1015 Pl. 120

P.L. 0.072, p.H. 0.062 m.

Two joining fragments.

From the top of the figured panel on either A or B. Winged Eros, bending down in a relaxed attitude, his right foot propped on higher ground; the body is in three-quarter view to left with head in profile, badly fitting the body. Missing are the right shoulder and wing and most of the left wing. The hair is swept back, falling in ringlets. He wears a winged wreath of ivy and spiked leaves painted white. With his left hand he holds a lyre; his right arm is stretched out in

front of him. There are traces of drapery or a pillow in front of his legs and an uncertain object on his right decorated with stripes and spirals.

22. 71.1102 Pl. 120

P.L. 0.052, p.H. 0.04 m.

One fragment preserving part of wing.

23. 71.1155 Pl. 120

P.L. 0.024, p.H. 0.032 m.

Fragment of upper part of a figured scene preserving the back of the head and shoulders of a woman turned to right.

24. 72.8; 71.1085; 71.1087

Pl. 120

Max.p.dim. 0.305 m.

Eight joining pieces showing the bottom of the figured zone, a maeander frieze, and the black-glazed area below, reaching almost to the foot of the krater.

Of the figures, only two feet are preserved to right, the one behind (right) on tip-toe, the other (only the back preserved) stepping firmly. A line at ankle level on the right foot indicates possibly boots or tights (compare also the treatment of the feet of the figure on the extreme right of side A on 17, Pl. 119).

The scene, as far as it is preserved, can be broken down into three groups:

1. Satyr, actor as Dionysos, and possibly two maenads.

2. Flute player and other figure(s), possibly actor(s).

3. Dionysos, reclining in the company of Ariadne, flanked by two female figures, one holding a mask.

Dionysos is represented in a posture not uncommon in the Classical period but particularly popular in Hellenistic and Roman times.²¹ The interesting element in this particular scene is the gesture of abandon combined with a functional gesture, that is, a hand caressing the head of Ariadne, conveniently available as she perches on the couch. It is precisely this combination of abandon and embracing, in an otherwise common representation of a couple for this period,²² that makes the scene on the Samothrace volute-krater extraordinary for its time. A slightly later Lucanian krater by the Palermo Painter²³ shows an exaggeration of the gesture of abandon. There, too, the reclining figure rests his hand on the woman's hair, but the forms, attitude, and vacant look of the lady as she leans out of the window spoil the effect. For a later monument showing the culmination of the motif, while keeping within the bounds of competent and sometimes extraordinary drawing, compare the Dionysos and Ariadne panel from the Villa dei Misteri.²⁴ The central group brings to mind not only the obvious corresponding group on the Pronomos vase²⁵ but also the contemporary theatrical

²¹ Compare, for instance, *LIMC* III, nos. 781 and 783; for discussion of the gesture of his hand, cf. Price 1972.

²² In addition to the more famous example of the Pronomos vase (Naples, M.N. H3240, cf. *LIMC* III, nos. 719 and 835, pls. 383 and 399, *s.v.* Dionysos; *ARV*², pp. 1335–1336 and *Addenda*², p. 365 for some of the voluminous bibliography on this krater), a bell-krater, also in Naples (Naples, M.N. CH 2847), has the same motif. See Schoene 1987. On London, B.M. E 82, a cup by the Codrus Painter, the couple is sitting together on a couch. Another cup by the same painter in Würzburg (*CVA*, Würzburg 2 [Germany 46], pl. 6 [2207]:1) shows the couple on the tondo. Dionysos and Ariadne embrace on a krater in Athens (N.M. 12596). Cf. Metzger 1951, pl. XIV:2. Eventually this motif becomes rather lifeless, as on two pelikes, in the British Museum (E 435) and the Hermitage (1793), for which see Metzger 1951, pls. XIII:2, 3 and XV:1.

²³ Vatican U5, cf. Trendall 1967, p. 53.

²⁴ Mauri 1931, pl. VIII. Compare also the parallels on coins and a gem in Vienna published in Rizzo 1915, figs. 18:a, 19.

²⁵ Note that on the Naples vase it is one of the theatrical troupe who sits perched on the couch of Dionysos, a position that on the Samothrace vase is given to Ariadne. For the gesture of Ariadne, leaning on the shoulder of

relief from the Piraeus.²⁶ The masks above the scene fit neatly with this connection. The columns framing the masks must be understood in a theatrical context and could be an abbreviated indication of a theater structure.²⁷

The group to the left of the couch is equally striking and, indeed, the most successful composition preserved on the vase. The inebriated figure is certainly Dionysiac, although the god has already appeared on the same side of the vessel. This juxtaposition of Dionysos the actor-musician (i.e., a theatrical figure) and the god Dionysos²⁸ is particularly striking in comparison with the Pronomos vase, where the two scenes are more soberly distributed between the two sides. The Dionysos on side B of the Pronomos vase is in the company not of a satyr but of Ariadne. This motif also occurs on a krater in Bologna²⁹ that has many similarities to the Samothrace krater in both style and iconography, although on the Bologna vase we have a clear Dionysiac scene, without any obvious reference to the theater. Ariadne, again, is the companion of the lyre-playing Dionysos on the cup by the Codrus Painter in the British Museum,³⁰ in which the feeling is much closer to the inebriated figure on the Samothrace krater. The Dionysos-satyr composition appears in pottery even before this time and has a long history in art.³¹

Whether or not the lyre player is Dionysos-actor, the musician on the other side of the central group also evokes the world of the theater. To be sure, he is not an elaborately dressed theater musician, but, in any case, he provides a pendant to the lyre-player on the left. In spite of his rather sedate attitude and appearance, he could, conceivably, be revealed as a satyr; his nakedness is not necessarily an argument (compare the musicians [satyrs?] on the Pronomos vase which are both dressed and naked). Comparison with side B of the Pronomos vase, however, and more specifically with the pipe-playing satyr, shows that the tightly wrapped garment on the arm of the musician on the Samothrace krater is a skin. The bad preservation of this area of the krater does not allow a more certain distinction between a satyr and an actor dressed as one.

The figured decoration of the Samothrace krater is composed of vignettes, taken from a source in common with the Pronomos vase but used here in a different arrangement. Here,

Dionysos, compare the figure of Amphitrite on the Talos vase in Ruvo, Jatta Collection (*ARV*², p. 1338, 1; *Addenda*², p. 366).

²⁶ Webster 1967, AS I, p. 33; Bieber 1961, p. 32, fig. 113:a, and p. 277, note 66, with further bibliography. The identification of the reclining figure as Dionysos has recently been questioned: see Slater 1985.

²⁷ Webster (1972b, p. 455) interprets them as a temple of Dionysos, to whom the masks are dedications by a victorious choregos.

²⁸ This juxtaposition was first suggested by A. D. Trendall (reported to me by Ian McPhee).

²⁹ Bologna 304. I wish to thank Ian McPhee for drawing my attention to this vase, which he places near the Pronomos Painter; cf. McPhee 1973, p. 261.

³⁰ See note 22 above and *ARV*², p. 1269, 3.

³¹ The motif of Dionysos supported by a member of his *thiasos* makes its appearance first in vase painting; only later is it found in sculpture: cf. Amandry 1946–1948, p. 185, note 6; *LIMC* III, pls. 324–326. A small satyr, propping up from behind, rather discreetly, a larger, more stately figure of Dionysos, appears already in the middle of the 5th century on a krater by the Methysse Painter in New York (M.M.A. 07.286.85; cf. *ARV*², p. 632, 3). Compare further Athens, N.M. 1218, a chous in the manner of the Shuvalov Painter; cf. *Addenda*², p. 347. For the motif of an inebriated figure (Hephaistos or Dionysos) supported by a satyr, see Halm-Tisserant 1986.

too, is seen the ambiguity of the Naples vase between a Dionysiac scene and a theatrical one, between a performance and the story behind it. True, the ambivalence is not so sharply articulated as on the Pronomos vase, partly because of the incompleteness of the scene on the Samothrace krater. Still, a theater vase it is, and a very exciting one at that: one remembers T. B. L. Webster's intriguing suggestion that this krater might have been dedicated to the Sanctuary of the Great Gods by an actor.³²

Turning now to the style of the vase, let us first look at the shape and ornament of the krater. In profile and decoration, the upper part of the vase has similarities to both the Pronomos vase in Naples and the Talos krater from Ruvo, although the former omits the figured scenes on the neck. In this respect, as well as in the overall proportion of the friezes, the Samothrace krater is closer to the Talos krater. Otherwise, the three vases have individual ornament traits: the tongue between the leaves of the cyma reversa on the Talos vase is replaced by a palmette on the Pronomos vase and by an inverted palmette on the Samothrace krater; on the last, the treatment of the central rib of the lesbian leaf, as well as of the lotus on the palmette band below, is much fuller than on the other two kraters. The study of shape and ornament on the Samothrace krater has induced a consideration of the Pronomos vase; so has, more obviously, the iconography of the vessel. Yet when it comes to attributing the krater to a particular hand, one cannot come closer than placing it in the, admittedly, rather loose group called Near the Pronomos Painter by Beazley.³³ Compare, for instance, the striking similarity in the treatment of the three-quarter face with Boston, M.F.A. 10.187, as well as the treatment of ornament, bodies, and awkward foreshortenings on Madrid 11011. The Bologna krater must belong to the same group, as a minor work, but is probably not by the same hand as the Samothrace krater.³⁴ Among the vases attributed to the Pronomos Painter himself, compare the figure of Eros on 21, in a pose common in this period, to Berlin, S.M. 4906, a vase compared above (I) with the bell-krater in Samothrace.

The two fragmentary kraters found in Samothrace, although not painted by the same hand, are attributed here to the same workshop of the end of the 5th century, that is, the general circle of the Pronomos Painter.³⁵ The individual hands vary even within the subgroups of this category originally distinguished by Beazley. During the same period, a more monumental style is represented in Athens, in the work of the Talos Painter. It would be interesting to look closer at the relationship between the two workshops;³⁶ the similarity has already been noted between the Samothrace and the Talos Painter's volute-kraters in shape and ornament. Could it be that there was one workshop with various painters, some of them specializing in a part of the production of elaborate vessels, such as ornament drawing?³⁷ This

³² Webster 1972a, p. 286.

³³ *ARV*², pp. 1336–1338.

³⁴ Not only has the similarity to the iconography of both the Pronomos and the Samothrace kraters already been noted but also the ornament and the disposition of figures is similar to yet another vase from this group, the krater Genoa 1911.163 (*ARV*², p. 1337, 6).

³⁵ See Shefton 1982, p. 156, note 22 for the date of the Pronomos Painter.

³⁶ Note that Furtwängler assigned Naples 2883 to the Talos Painter (*ARV*², p. 1338; *Paralipomena*, p. 481, *Addenda*², p. 336: Related to the Pronomos Painter).

³⁷ See Shefton 1982, p. 159, note 25 for such a division of labor.

expanded establishment could include a master, the Talos Painter, as well as a lesser artist, the Pronomos Painter, a man who, possibly inspired by monumental art, chose exciting subjects and interesting compositions but whose skills lagged behind his imagination.³⁸

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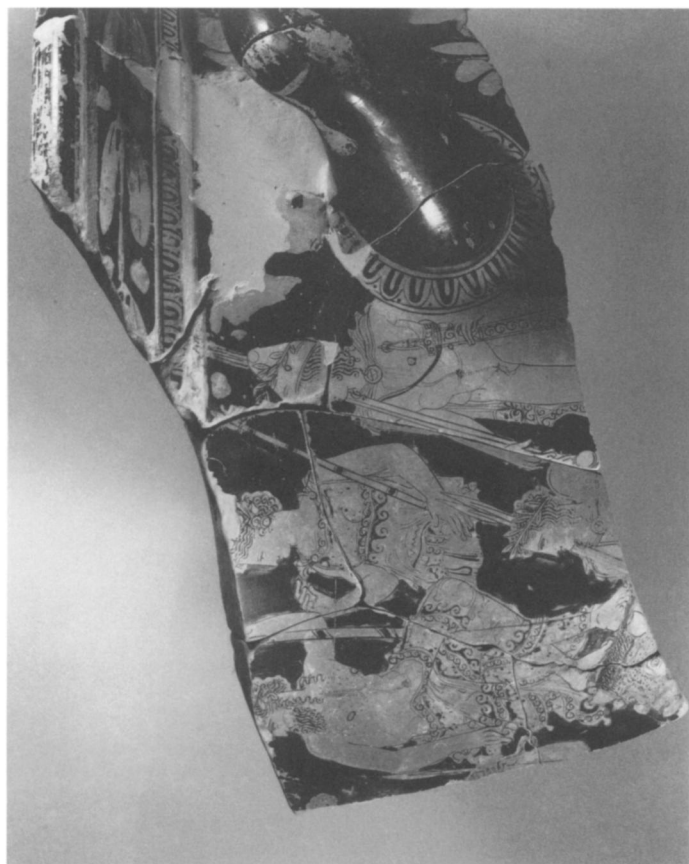
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³⁸ This gap between grand concept and execution is seen most strikingly in the Baksy krater (note 19 above).

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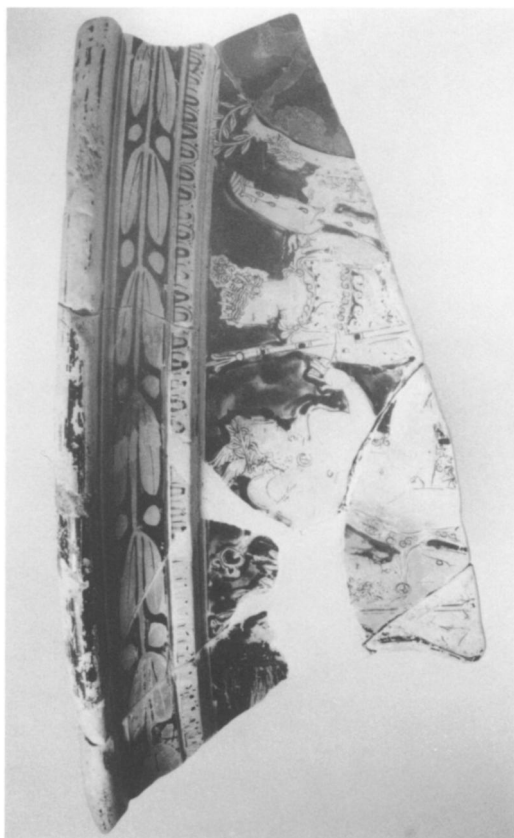
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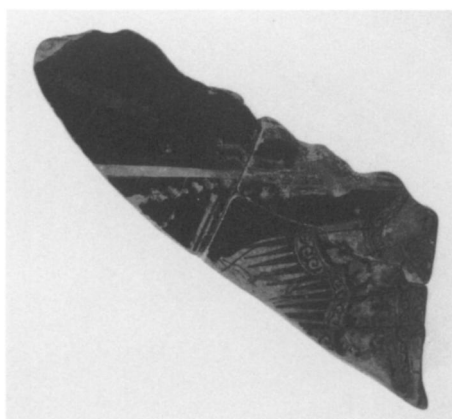


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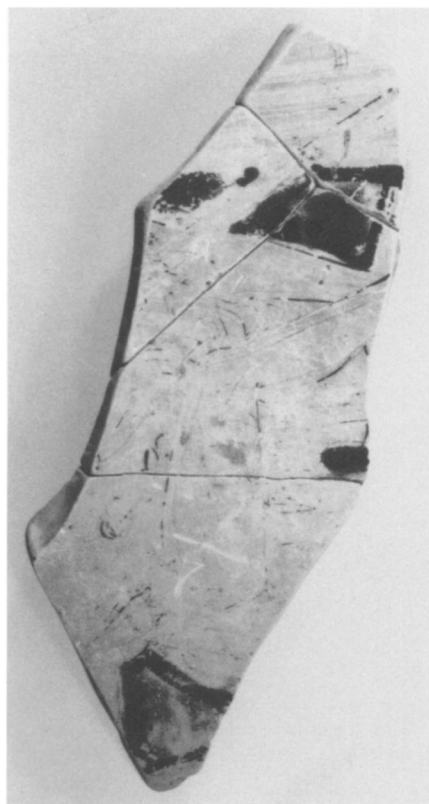
I. Bell-krater



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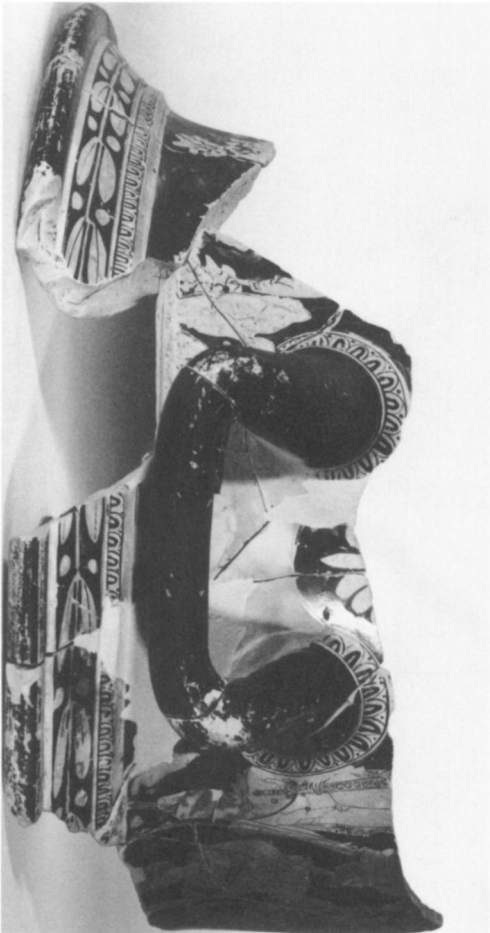


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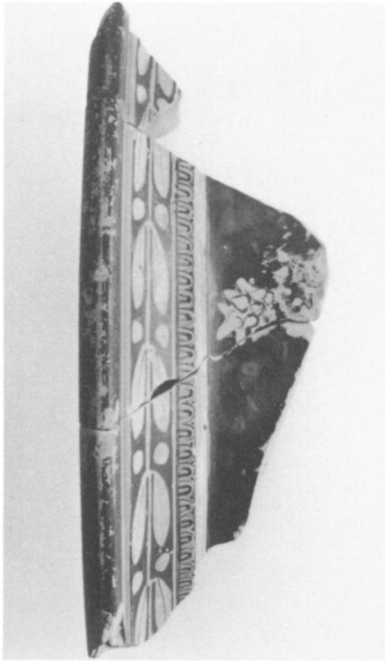


6

ANASTASIA N. DINSMOOR: RED-FIGURED POTTERY FROM SAMOTHRACE



2, 3



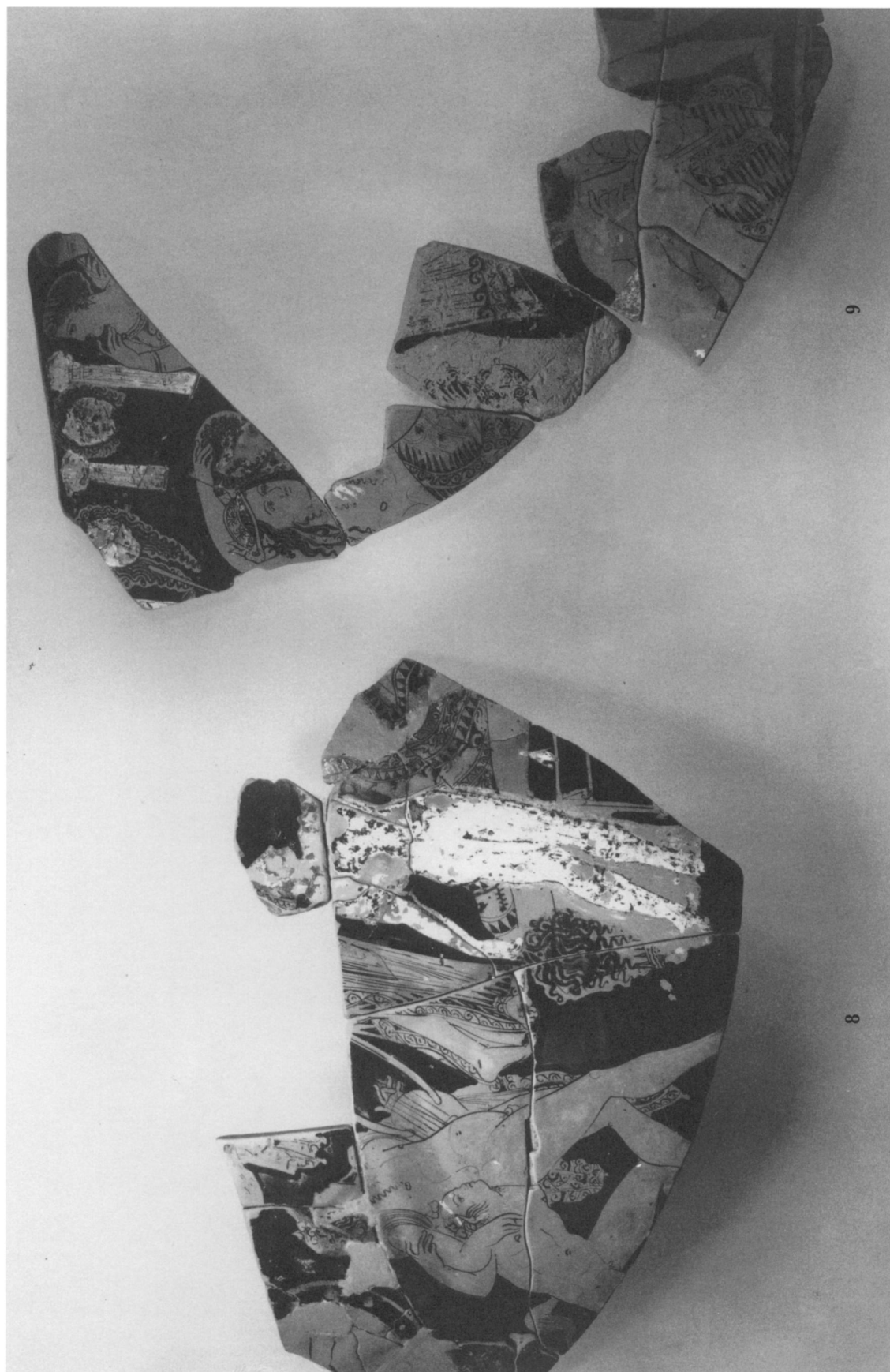
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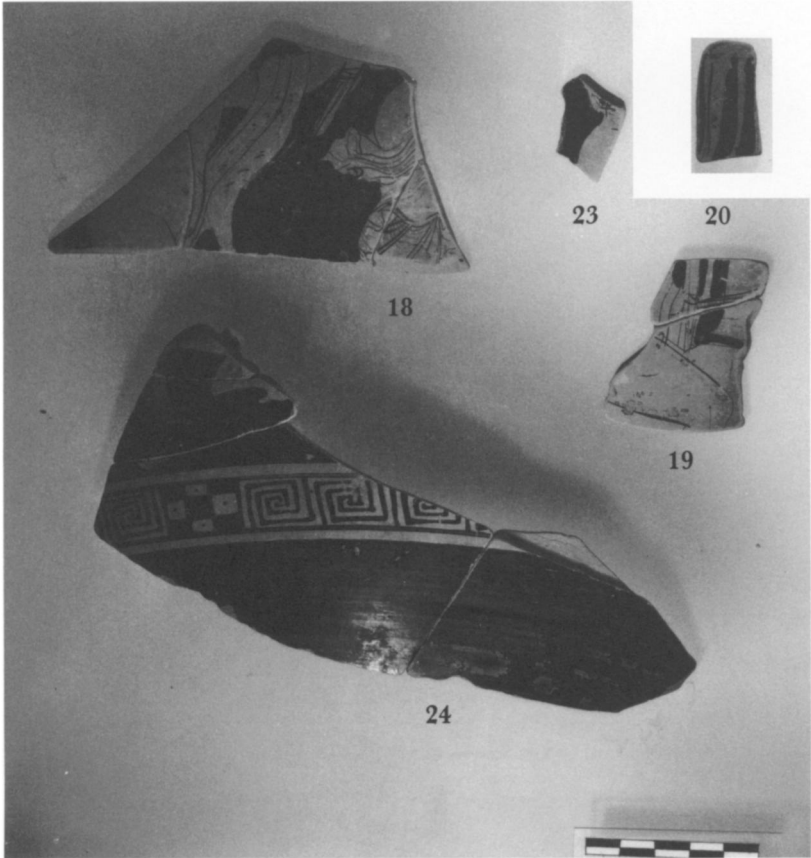
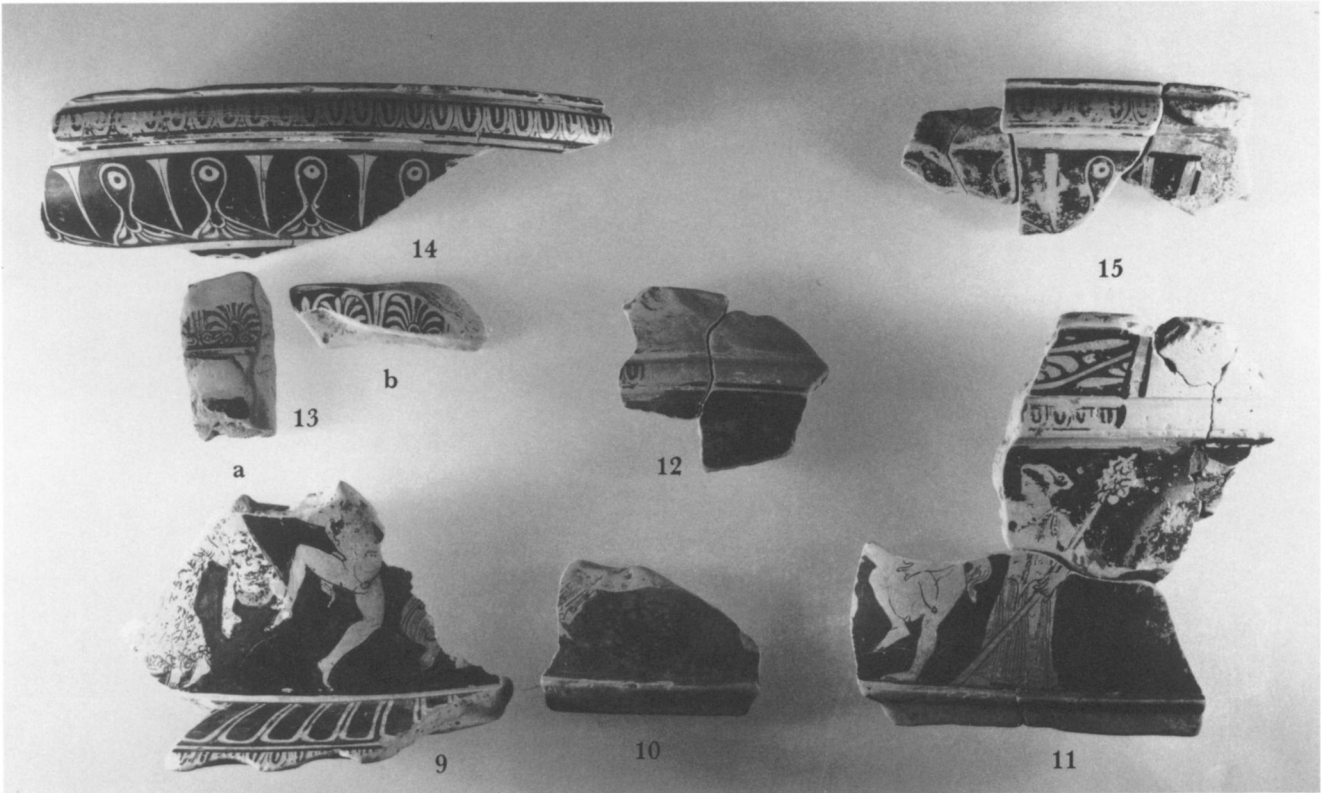
I. Bell-krater

ANASTASIA N. DINSMOOR: RED-FIGURED POTTERY FROM SAMOTHRACE



II. Volute-krater

ANASTASIA N. DINSMOOR: RED-FIGURED POTTERY FROM SAMOTHRACE



II. Volute-krater

