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A Cup in Berne

On a visit to the archaeological seminar, in the spring of 1981, Professor Hans Jucker was kind enough to show me much unsorted material that to a non-excavating archaeologist like me offers all the thrills that reward my colleagues digging on their campaigns. A fragment in a drawer attracted my attention as it looked like a characteristic work by the Painter of Bologna 417¹; other joining fragments turned up in other drawers, and thanks to the enthusiastic cooperation of Miss Vera Uhlmann most of the tondo was soon assembled. The joining fragments were glued, and shortly after my return to New York I not only received the photographs of what had been assembled (Plate 8.9,1), but also an invitation to publish the cup in HASB, an offer that I accepted the more readily since I had long felt the need to shed some light on the vast complex of cups that are quickly recognized as Penthesilean but not always easy to assign to the score of painters that Beazley has grouped together in Chapter 48 of ARV².

Many of the "Penthesileans" are minor artists who worked rapidly with much repetition of stock compositions. The artistic level is often so low that "style" is almost too strong a word with which to characterise the different quirks that allow us to attribute the enormous output of this group to different hands. Moreover, the Penthesilean Group presents us with a complicating aspect in that its painters collaborate with one another in the painting of cups: one would paint the tondo on the inside and leave the outside to be finished by another. Once² the tondo and the outside are by one hand, while the zone around the tondo is by another. No examples, however, have come to light on which the two halves of the exterior are painted by two different artists.

It is hard to draw the line between average and poor work when the painter begins on a low level and remains undistinguished throughout his career; it is even harder to apply the traditional distinctions "manner of" or "imitation of" to painters that do not seem to deserve the admiration of a following. Chronology, too, poses problems. Some obvious synchronisms are established through recognizable collaboration, but there are no kalos-names on any of the cups to help us³.

Beschreibung:

Masse: Durchmesser Schale ca. 22,0 cm; Durchmesser Tondo innen 12,4 cm; Durchmesser Tondo aussen 9,6 cm; Höhe des Erhaltenen 7,1 cm; Wanddicke 0,4 cm.

Der Firnis ist teilweise bräunlich verfärbt.

Die linke Figur des Innenbildes (Fig. 1) weist eine Vorzeichnung auf (Fig. 2), während sie sich an der rechten Figur nicht deutlich genug erhalten hat, um einen Zusammenhang zu erkennen. Reliefstriche sind bei den Figuren nur als Binnenzeichnung und bei den Palmetten links und rechts der Henkel teilweise verwendet worden. Ausserdem sind noch Spuren von nachträglich aufgesetztem Weiss an folgenden Stellen erkennbar:

Innen: bei beiden Jünglingen für eine Haarbinde, an welcher über Stirn und Schläfe drei Striche zackenartig emporragen. Links am Innenrand des Medaillons die Inschrift ΚΑΛΟΣ, sowie zwischen den Figuren, senkrecht nach unten, ΚΑ[Λ]ΟΣ.

Aussen: Seite A: zwischen der Palmette und dem Kopf des Jünglings, schlecht lesbar, doch vermutlich (mit einem Schreibfehler) ΚΑΑΛΟ[Σ]. Der Jüngling trägt eine Haarbinde (Zackendiadem?). Auf einem nicht sicher zugehörigen Fragment neben dem nach links gewandten Jünglingskopf die Buchstaben ΚΑΑ; im Haar der hintere Teil der Binde. Seite B: auf einem nicht anpassenden Randfragment eine Strigilis vor dem Kopf des Jünglings, rechts daneben ΚΑΛΟΣ. Beide Figuren tragen die oben beschriebene Binde, die Frau zusätzlich ein Haarband um den Krobylos. Auf einem nicht anpassenden Randfragment mit Palmettenornament der Buchstabe Σ.

V. Uhlmann

1 Beazley, ARV² pp. 907ff.; Beazley, Paralipomena p. 430.

2 ARV² p. 908, no. 14.

3 ΚΑΛΟΣ ΑΡΧΙΝΟΣ on ARV² p. 939, no. 1, if a misspelling for Archinos, cannot be explored much farther.

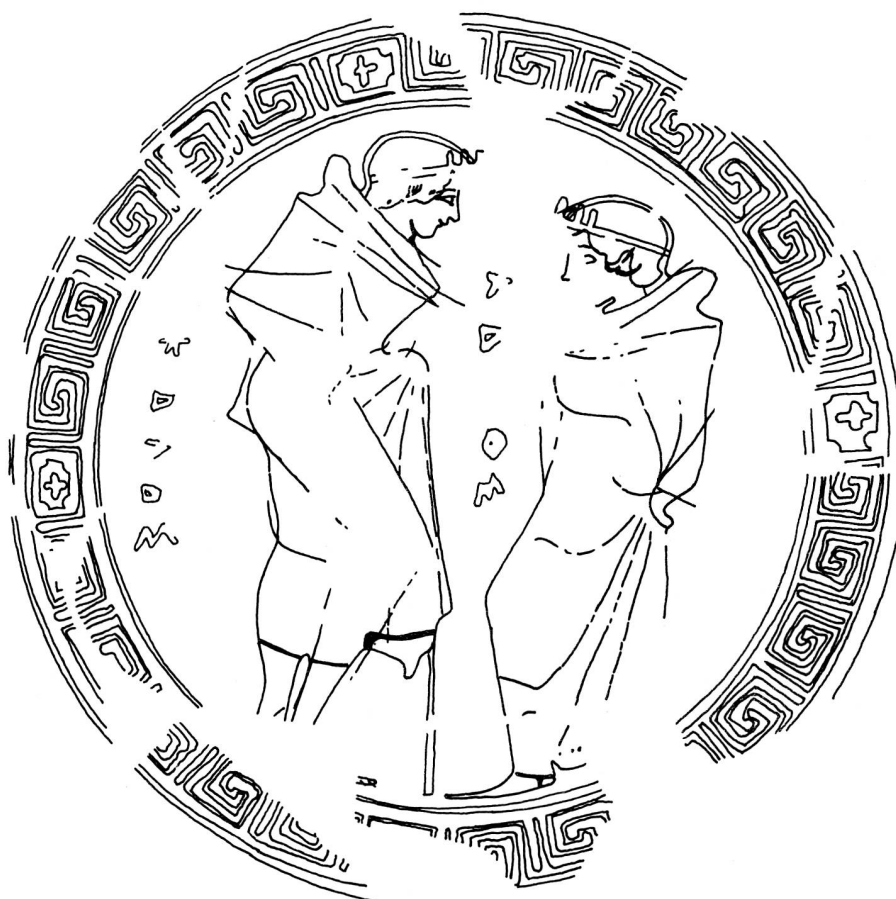


Fig. 1
Interior (actual size).
Drawing by V. Uhlmann

The Painter of Bologna 417, to whom the fragmentary cup in Berne can be attributed, does not belong to what Beazley⁴ calls the "lower level", though he is, to be sure, quite a mediocre artist who sporadically shows imagination in his compositions. The cup in New York (Plate 9,2;10)⁵ with school girls has much charm; the tondo of a cup in Florence⁶ renders the meeting of a man and a girl more suggestive through the addition of a bed. The sacrificial scenes on a cup in Florence and Greifswald⁷ introduce through the capering elder a comic element somewhat at odds with the solemnity of the occasion. Humorous, too, is the disturbance brought on by the cats and mice on a pyxis lid in Berlin⁸, nor should it be forgotten that our only picture of Aesop and the fox⁹ was painted by him.

4 Op. cit. p. 951, foot.

5 Op. cit. p. 908, no. 13. Dr. P. Bocci has seen that Florence 935121, not known to Beazley, is particularly close to New York 06.1021.167 (BdA 50, 1965, 209-210, figs. 47-49).

6 Op. cit. p. 908, no. 16.

7 Op. cit. p. 914, no. 142 and JHS 81, 1961, p. 223.

8 ARV² p. 917, no. 205.

9 ARV² p. 916, no. 183.



Fig. 2
Interior, preliminary sketch of left figure (actual size).
Drawing by V. Uhlmann

In any investigation of the Penthesileans it is of special importance to examine how each of the twenty-odd painters of the workshop is related to the Penthesilea Painter, what he took over from the master, when he is closest to him, and when he has drifted farther away. Here the ornaments of the cups and the scheme of decoration are valuable criteria. With the Painter of Bologna 417, ten different arrangements of the handle palmettes can be distinguished. In three types the handle palmette is circumscribed: in one (type "A") the circumscribed palmette under the handle connects with two other circumscribed palmettes, one on each side of the handle, which in turn are equipped with hanging tendrils that terminate in a lotus flower¹⁰; in the second type (type "B") the flanking palmettes are replaced by hanging lotus flowers¹¹. In the third type (type "C") the circumscription of the palmette under the handle is pierced by the central frond, and the handles are flanked by two tendrils without palmettes or lotuses¹².

In the next three types the palmette under the handle is open and upright. In type "D" the palmette under the handle is connected through tendrils with two other upright palmettes and additional tendrils (nos. 37.38); in type "E" the flanking palmettes are replaced by hanging lotus flowers and the tendrils are embellished by additional scrolls (nos. 27.27bis. 34). Type "F" is the most common¹³: here the tendrils rise rather straight from the volutes of the palmette and bend over near the rim of the cup under the weight of the lotus flowers, and there are no scrolls.

10 Nos. 9.12.13.22.142.

11 Nos. 20bis. 49, a cup in Turin (Acme 22, 1969, pls. 6-7, figs. 8 a-c). 117.

12 Nos. 16.28.33bis (added in ARV² p. 1707). 36.41.42.124.

13 Nos. 7.20.24bis. 25.35.39.47.53.70.79.81.84.119.146.

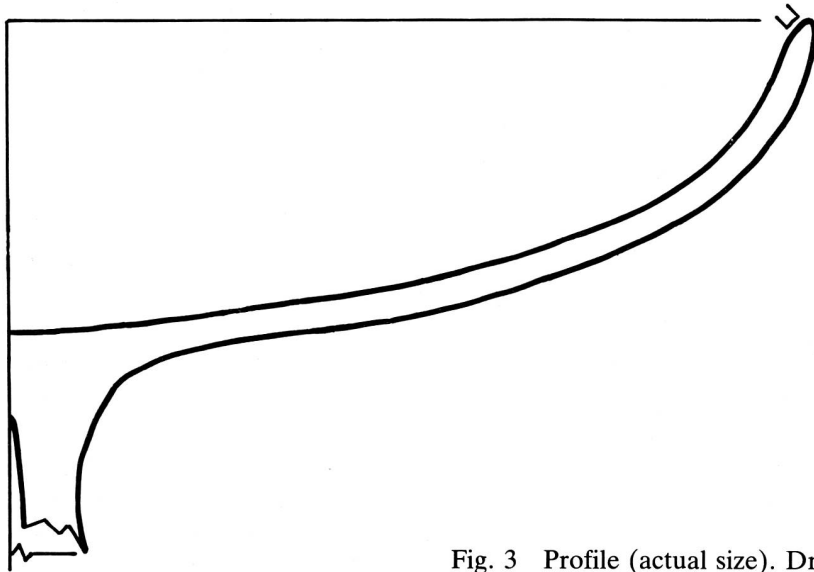


Fig. 3 Profile (actual size). Drawing by V. Uhlmann

In my third subdivision (types “G” and “H”) the place of the single upright palmette is taken by an addorsed double palmette: in one type (“G”) elaborate tendrils climb on each side of the handle and terminate in upright lotus flowers (nos. 64.106); in the other (type “H”) the tendrils and flowers are suppressed (nos. 3.52.145). In the fourth group (types “I” and “J”) the two palmettes under the handle are not addorsed but stacked one on top of the other. In type “I” the stacked palmettes are flanked (as in types “A” and “D”) by upright palmettes (nos. 1.67.75); in type “J” the flanking palmettes have given way to elaborate tendrils that reach to the rim of the cup and then descend to the level of the junction between the two stacked palmettes, terminating in small lotus flowers (nos. 4.6.23.82).

The ground line below the figures on the exterior is in most cases a simple line border. On at least six cups, however, a two-line border is used (nos. 36.40.41.42.121.124) and four times the lower frame of the figures is a maeander pattern (nos. 12. 13 [here Plate 10]. 22.142). It is not without significance that the cups with two-line borders favor handle palmettes of type “C”, while those with a maeander frame invariably employ the handle palmettes of type “A”.

The ornaments on the insides of the cups are less varied. Twice (nos. 1.15) the tondo is framed by a laurel wreath, more frequently at home on cups by the Aberdeen Painter¹⁴, the Veii Painter¹⁵, and the Painter of London E 777¹⁶. A cup in Ancona has an ivy border on the inside of the rim (no. 182). His standard tondo frame is the stopt maeander with cross-squares, mostly running to left; but there are at least eleven cups¹⁷ on which the stopt maeander runs to right, and on two cups (nos. 20bis. 79) the direction is not consistent. Twice (on the cup in Berne and on no. 75) the stopt maeander with cross-squares is trapped. The running, or continuous, maeander is quite rare (nos. 16. 60 to left; no. 26 to right). Cups decorated inside only (nos. 158-183) repeat the preference for a leftward stopt maeander with cross-squares; only once (no. 160) does it run to right. The stemless cups have a single line border, as is customary for the shape.

The iconography of the Berne cup (Plates 8. 9,1) is not unusual. The inside presents a youth leaning on a stick bending over slightly in conversation with a younger boy; both wear himatia.

¹⁴ ARV² p. 919, nos. 1-4.

¹⁵ ARV² p. 902, no. 36.

¹⁶ ARV² pp. 939-940, nos. 1-4; Los Angeles, private; Centre Island, private.

¹⁷ Nos. 6.26.27bis. 34.35.42.55.64.67.82.146.

The subject occurs, with minor variations, on more than 30 cups¹⁸. Sometimes their positions are reversed, with the boy on the left and the youth on the right (nos. 40.47.49.146), and occasionally the background is enlivened by the addition of a rock seat (nos. 35.36.53.146.169.170). Once¹⁹ the boy has long hair, as do boys on the exterior of no. 47²⁰. The tondo picture forms part of a larger group of compositions by the Painter of Bologna 417 that shows encounters between a youth and a boy, a youth and a girl, and a girl and a woman. In some of the tondos one of the male partners, the ἐρώμενος, is seated (nos. 50-60. 154-157. 174-176) just as the woman in several of the tondos showing an amorous encounter between a youth and a girl (nos. 23-24 bis. 144). The setting is somewhat changed on those cups²¹ on which a youth is reclining on a couch, while a woman stands beside him, a scheme repeated by the painter for his male encounters of the same subject²² that has the ἐρώμενος standing. Somewhat exceptional is the tondo of the cup in Montauban (no. 25) on which both a youth and a girl are seated side by side on stools.

The rather subdued amorous encounters account for most of the cup interiors by the Painter of Bologna 417, or almost all of them if we include the scenes in which a youth greets or contemplates a herm (nos. 6-7), a subject also depicted by his close colleague, the Veii Painter²³. Of the remaining tondo subjects, the reluctant school-girl in New York (no. 13) is here illustrated (Plate 9,2) afresh so as to give some idea of the painter at his best. His Eos and Tithonos (no. 15) I have not seen. The libation scene on the inside of the Florence cup (no. 142), which is contemporary with the cup in New York, no. 13 (Plate 9,2), is rather stiff and labored, but the satyr and maenad on a Louvre cup²⁴ are drawn with considerable freedom. The tondo of Aesop and the fox (no. 183) is a memorable one, though not well drawn. Of the other cup interiors that seem to be exceptional in subject (no. 182 and p. 918, middle) I have no notes.

The outsides of cups by the Painter of Bologna 417 do not differ appreciably in level of artistic excellence from the interiors. Men, youths, boys and women and girls are grouped rather loosely. The Berne exteriors are still very fragmentary, but I suspect the composition to have been very much like the outsides of Brussels R 348 c (no. 23) and Louvre Cp 10965 (no. 82), a woman between two youths. Sometimes the woman is moving right, looking round and offering a sash (e.g. nos. 27.27bis. 34). Several times her place is taken by a Nike²⁵. In the exteriors of youths and boys, the boy is sometimes seated²⁶, and the locale is revealed by an occasional column²⁷ of the same attenuated shape as on the inside of a stemless cup in Munich (no. 185).

As is to be expected there are not many figures on the exterior. Three or four to each side is the norm, and as the figures are rather stiff with arms rarely raised, there is much empty space at the level of the heads near the rim. This space is frequently filled with such convenient paraphernalia as fillets, purses, sashes, sandals, an occasional diptych (e.g. nos. 25.42.43.47), and athletic gear (e.g. nos. 53.62). For larger stretches of unoccupied rims, suspended shields (e.g. no. 27 bis) or rolled-up awnings²⁸ are especially welcome, features similarly exploited by many of the painter's colleagues in the workshop.

The limited number of better than average cups by the Painter of Bologna 417 reveals their superiority also on the outsides. Pain is taken to introduce more figures into each half of the

18 Nos. 26-49. 53.146.151.152.165.169.170.171.172.

19 No. 39, augmented by Giroux with no. 127 and Laval RS 482.

20 Now Cambridge MCL 460, which is not a different cup as Beazley thought (*Paralipomena* p. 430, no. 33ter).

21 Nos. 64-68. 70.80.85.86.87.149.178.179.188.

22 Nos. 69.71. 72-79. 81.

23 ARV² pp. 901ff., nos. 10.86, a fragmentary cup on Centre Island, and one in the Basle market (Schweizer Messe, 1973, MMAG no. 143).

24 No. 145, now augmented by Giroux.

25 E.g. nos. 1-6. 52 (as augmented by Giroux). 67.

26 E.g. nos. 24bis (*Paralipomena* p. 430). 39.49.53.

27 Nos. 28.33bis (ARV² p. 1707).

28 E.g. nos. 70.81, fragment in Lille (*Revue du Nord* 58, 1976, p. 568), nos. 108.119.

exterior. Philadelphia 3436 (no. 9) and Louvre Cp 11566²⁹ display five figures on each half of the outside; the New York cup (no. 13; here Plate 10) has six, as does the contemporary cup in Munich (no. 22) and, probably, the fragmentary cup in the Louvre, Cp 10954 (no. 145); the Florence cup with the sacrifice and procession, lastly (no. 142), presents us with no fewer than eight figures in each half. These cups that stand out for more than one reason in the work of the Painter of Bologna 417 are in many ways closest to the average work of the Penthesilea Painter: five or six figures on each half of the outside are what the foreign customer probably expected, unless hopelessly spoiled by such gigantic cups as the one in Ferrara³⁰ with a width of 71.8 cms. With many of the Penthesileans, and here the Painter of Bologna 417 is no exception, one is not a little perplexed by the differences between the master and the workshop. Of all the painters grouped by Beazley in Chapter 48 of ARV² only the Splanchnopt Painter is at times close enough to the Penthesilea Painter to give us a sense of stylistic kinship. Most of the others are feeble followers, unable – or at least unwilling – to learn and to perfect themselves. Some, in fact, like the Angular Painter³¹ seem totally devoid of talent. Others, like the Veii Painter, remain disappointingly limited. The Painter of London D 12, relegated by Beazley to the “lower level”, seems to stem from a different environment and should, perhaps, be counted as in the following of the Pistoxenos Painter and the Tarquinia Painter. It is also becoming increasingly clear that the Splanchnopt Painter continues some of the traditions established by the Pistoxenos Painter and his Group (to quote the full title of Beazley’s Chapter 47³²).

The Penthesilean workshop, as Beazley observed³³, continued to the end of the third quarter of the fifth century B.C., long after the Penthesilea Painter himself had stopped painting vases. Thus the latest members of the workshop, the Group of London E 777 (which comprises the Painter of Orvieto 191 A, the Painter of London E 777, the Painter of Heidelberg 212, and the Koropi Painter) all began work after most if not all the memorable vases by the Penthesilea Painter had disappeared from sight. No wonder, therefore, that the collaboration of the Penthesilea Painter is limited to the Splanchnopt Painter and that the latter, in addition to the Penthesilea Painter, only collaborates with the Painter of Bologna 417, the Painter of Brussels R 330, and the Curtius Painter. It is the Curtius Painter and the Painter of Bologna 417 whose collaboration with the Painter of London E 777 establishes a workshop continuity. I am glad the classic cup-painters of the next generation, the Eretria Painter, the Calliope Painter, and the Codrus Painter (ARV² Chapter 65) do not continue the style of the late Penthesileans, but pursue an independent course: Mrs. A. Lezzi-Hafter will go into their origins in her next book which should clear up many a puzzle.

Tracing the ancestry of the Painter of Bologna 417 back to the Penthesilea Painter we must first establish the stylistic links between the Splanchnopt Painter and the Painter of Bologna 417. A good connection can be made between his cups that use a maeander below the exterior (his numbers 12.13 [here Plate 10]. 22.142) and the cup in the Louvre by the Splanchnopt Painter that employs the same frame (ARV² p. 892, no. 10). The handle palmettes on the Louvre cup are of the type called “A” above, and the men, boys, and women are very much grouped in the fashion favored by the Painter of Bologna 417. A further connection is supplied by the potting: H. Bloesch’s³⁴ “Dreikantgruppe” comprises cups by the Penthesilea Painter, the Pistoxenos Painter, the Splanchnopt Painter, the Painter of Bologna 417, the Aberdeen Painter, and the Painter of London E 777. The maeander below the figures on the outside is as rare on cups by the Splanchnopt Painter (ARV² pp. 891-892, nos. 1. 9) as on cups by the Aberdeen Painter (ARV² p. 921, no. 33), the Wedding Painter (ARV² p. 922, no. 1), and the Painter of London D 12 (ARV² p. 961, no. 54). The other Penthesileans do not use the maeander (or else their use

29 No. 12, to which Giroux has added Cp 11596.

30 ARV² p. 882, no. 35.

31 Recently written up by Hubert Giroux in RA 1981, pp. 79-86.

32 ARV² p. 859.

33 ARV² p. 877.

34 *Formen attischer Schalen* (1940) pp. 103ff.

of it has been overlooked by me). The Penthesilea Painter, on the other hand, is very fond of it, especially on his finer works³⁵.

The special patterns on the cup interiors by the Painter of Bologna 417 also help to place him more precisely in the Workshop of the Penthesilea Painter. The laurel wreath around the tondo of his nos. 1 and 15 has already been noted; the ivy border on his cup in Ancona (p. 916, no. 182) should be descended from such cups by the Penthesilea Painter as his name piece in Munich (ARV² p. 879, no. 1) and the Tityos cup (ARV² p. 879, no. 2). Interestingly enough it recurs on a fragmentary cup by the Orchard Painter on Centre Island which has a zone around the tondo, like his cup in Dunedin (ARV² p. 527, no. 80); that the Orchard Painter has connections with the Penthesilean Group, especially the Painter of Brussels R 330, has already been stressed by Beazley (ARV² p. 528, under no. 82).

The only zone-picture on a cup by the Painter of Bologna 417 (ARV² p. 908, no. 14) is not by him, but by the Painter of London E 777. Schauenburg³⁶ has listed some red-figured examples. The conceit did not originate with the Penthesilea Painter, though his cup in Ferrara (ARV² p. 882, no. 35) has the most impressive zone-picture, but, in Attic red-figure, begins with the Kleophrades Painter (ARV² p. 192, no. 106) or, perhaps even earlier, with the red-figured cups by the Painter of London E 2 (ARV² p. 225) that have a zone of black-figured ships around the tondo.

Returning now for a moment to the handle palmettes by the Painter of Bologna 417, we observe that of the ten types described above, only types "A", "B", "F", "H", and "I" are known from the cups by the Penthesilea Painter; his chief palmette, a simple circumscribed palmette equipped with two volutes on top, the Painter of Bologna 417 avoids, in contrast to the Splanchnopt Painter and other members of the workshop. While the pattern-work is not always an infallible guide to chronological criteria, it becomes increasingly evident that the potter played a persuasive role in the choice of patterns, even if their execution, left to the painters, did not always live up to the desired standards.

Beazley's sequence of the Penthesileans is by and large chronological, but should not be taken too literally. Of the Veii Painter, for instance, he says³⁷ that "the earlier works are much nearer to the Penthesilea Painter than the later". It should perhaps be added that not many of his cups qualify as early, and that the majority of his output is probably later than the Painter of Bologna 417. By the same token one is tempted to promote Painter Z³⁸ to a position earlier in the sequence. Again looking at the cups by the Aberdeen Painter³⁹ and those by the Wedding Painter⁴⁰, Beazley's observation⁴¹ that the Wedding Painter "approaches the Splanchnopt Painter" is a strong hint that he began painting cups before the Aberdeen Painter was apprenticed. The Aberdeen Painter, in turn, shows some kinship with the Painter of London E 777⁴².

In this brief account I have only spoken of cups, but it must be remembered that almost all the Penthesileans also painted vases of other shapes, notably skyphoi, pyxides and askoi. One of them, the Comacchio Painter, has a particularly strong pot-side⁴³ which should not be neglected, and sometimes the painters in the Penthesilean workshop are at their best when they are not compelled to spend all their time on cups.

35 ARV² pp. 879ff., nos. 1.2.5.6.13.14.15.20.35.39.46.54.55.58.59.73.76.79.80.81.94.95(+96).97.133-134 (+New York 1974.351.2), the Bareiss cup 263 by him that joins Louvre Cp 11492 (put by Beazley among the undetermined pieces of his workshop, ARV² p. 966, no. 19), a cup in the Munich market (Ulla Lindner, *Lagerliste der Antiken* Nr. 2 [1971] no. 35), a fragment in a private collection on Centre Island (I, head of a woman, pursued; A, legs), fragments of a big cup, also on Centre Island (I, rider to left; A-B, men and youths).

36 AntK 7, 1970, 36 note 44.

37 ARV² p. 901.

38 ARV² p. 919. Nos. 2 and 6 join (Giroux); no. 2 in the list of comparable cups has been joined by Guy to no. 1 by the painter himself. No. 4 has been augmented by D. Williams with ARV² p. 959, no. 17, and no. 3 in the list of comparable cup fragments has been lent to New York as it joins New York 1976.181.4.

39 ARV² pp. 919-922.

40 ARV² pp. 922-925. 1703; Paralipomena p. 431.

41 ARV² p. 922, heading.

42 ARV² pp. 939-944. 1674; Paralipomena p. 431.

43 ARV² pp. 957-958; Paralipomena pp. 433-434.

