Athenian little-master cups
Heesen, P.

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8. NEANDROS, NEANDROS PAINTER, AMASIS PAINTER, OAKESHOTT PAINTER (nos. 209-34; pls. 60-66)

8.1 NEANDROS, NEANDROS PAINTER, c. 555/540, and NEANDROS, AMASIS PAINTER, c. 550/40 BC (nos. 209-15; figs. 79-82; pls. 60-61b)

Introduction

Epistyle-signatures of Neandros mark at least five cups (209-11, 214-15, pls. 60-61a-b), and two partial examples (212-13) may also name him.759 Furthermore, Neandros possibly signed as painter in the epigraphon-signature on a pyxis lid from Brauron, although the writing is incomplete and the drawing style differs from that of the cups with his epoiesen-signatures.760

The signatures led J.D. Beazley to assign the pottership of 209-11 and, less certainly, 212 and 213 to Neandros. According to Beazley, enough of the picture remains inside 209 to determine that the same painter was responsible for 210, whom he named the Neandros Painter. In my opinion, the scripts of the two cups lend more support to Beazley’s conclusion than the figurework itself. Moreover, the inscriptions of 211 seem to be written by the same hand and are decisive for the cup’s attribution to probably the Neandros Painter because other points of comparison are not available.

Based on the inscriptions, R. Blatter and B. Kreuzer have given two more band-cups to Neandros (214-15, respectively).761 Blatter attributed 214, first, to Lydos and, later, to the Amasis Painter. Kreuzer, in my opinion, incorrectly assigns 215 to the Heidelberg Painter; instead, it is here considered work of the Amasis Painter, whom Kreuzer regards as a pupil of the Heidelberg Painter.762

Shape and dimensions

The earliest extant lip-cup of Neandros, 209, is large and has a medium bowl. The band-cup 210 is medium, with deep bowl and high foot. Lip-cup 211 is also large.763

Lip-cup 209 has a thin wall (c. 0.3cm) and sharply offset lip, with a distinct ridge outside (fig. 79). Band-cup 210 (fig. 80), which has a much sturdier appearance, shows a thicker wall and stem, marked with a glazed fillet at the join. The bowl slopes gradually towards the rim, and the edge of the base curls up somewhat, so the foot rests on a rather narrow surface. The Bolligen fragment (214) belongs to a smaller cup than do the fragments in Basel (215).

Fig. 79. Profile drawing of 209 (1:2).
Fig. 80. Profile drawing of 210 (1:2).

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Chart 16. Average absolute and relative dimensions of Neandros’ cups.

Inscriptions
Besides the various epoiesen-signatures of 209-11, 214-15 and, possibly, 212-13, which are too poorly preserved for the definite identification of the name, the writing on Neandros’ cups includes labels which are placed between the figures of 210, where the field is filled with words or, rather, very short sentences created by the addition of demonstratives like ΗΕΑΙ, ΗΟΑΙ [ΤΕ] or Η[Ο]ΫΤΟΣ.760 Comparable labelling, but without demonstratives, is also met on the cup signed by Archikles and Glaukytes (109, pl. 34a-b). Regarding 210, M. Scheller speaks of ‘schriftlicher Verbositas, deren Ausdehnung in keinem angemessenen Verhältnis zum Sinngehalt steht.’761 Indeed, it is not easy to understand the need for these labels because, without them, it is entirely clear what kind of individual, animal or object is depicted. The most obvious explanation might be the taste of customers, especially Etruscans who seem to have enjoyed, or even taken pride in, possessing pottery inscribed in Greek.762

Lip-cup 209, in Paris, shows the standard formula for an epoiesen-signature (fig. 81a). On the Boston band-cup, 210, the words are separated and the meaning enforced by ΕΥ ΓΕ, whereas the Corinth lip-cup, 211, has the speaking object variant (fig. 81b); on one side the second nu of the name has been left out. And if, as Blatter believes, the letters ΑΟ of fragment 214, decorated by the Amasis Painter, are indeed part of Neandros’ signature, the rho has been omitted.763 However, there is the possibility that the letters ΑΟ are not remnants of the potter’s name but belong to a second line of the inscription, similar to that of the Basel fragments (215), in which case the possible meaning of the two letters is elusive.

760 The inscriptions are transcribed in Para 69-70 and fully discussed in Scheller 1981.
761 Similarly, demonstratives in the labels of cups by Hemogenes (132, pl. 43c) and Nearchos (261, pl. 76c).
762 Scheller 1981, 223.
763 For this see, e.g., chapter eleven, and Heesen, forthcoming.
764 Blatter 1971, 424, n. 9.
Fig. 81a-b. Epōiesen-signatures of 209 and 211.

The signatures of the two lip-cups (209, 211) are well centred. Despite differences, particularly in the sigmas, they correspond closely enough to conclude that they were probably written by the same hand; compare, for instance, the rhos, epsilons and final nus. The same is true of the letter-forms on band-cup 210.

**Interior decoration**
In 209 the relative size of the medallion is medium (0.53). The tondo (pl. 60a), bordered by tongues surrounded by dotted bands, preserves a badly damaged representation of Herakles wrestling the lion, which is nearly identical to the one inside a cup by the Sokles Painter, in Madrid, discussed above (34, pl. 10c), although the tongues in Neandros’ cup are considerably longer, resulting in a smaller tondo.769 The two images are probably very close in time and so similar that one might be inspired by the other or both derived from a common source.

**Exterior decoration**
Band-cup 210 depicts various animal fights (pl. 60c-d). On one side, a lion attacks a boar, while a pair of panthers catch a deer; opposite, a pair of lions overwhelms a bull and a panther pounces on a deer.771 In architecture, the subject of two lions attacking a bull is seen in the well-known limestone sculpture found on the Athenian Acropolis, dating from the 560s, which was possibly the inspiration for the many portrayals of the subject in black-figure.772 Because the motif of a bull being attacked by a pair of lions occurs seldom on objects manufactured outside Athens, S. von Hofsten suggests that it ‘might have had a specific connection with Athens or perhaps especially with Athena, on whose building it had such a prominent placing.’773

In Athenian black-figure, a single panther (or lion) is usually seen wounding a deer by biting its back, as the deer tries to flee at a full gallop. Only rarely has the feline advanced forward over the victim, as on 210, biting its neck or shoulder.774 Equally rarely, the feline approaches the deer from the front.775 Much more often, black-figure painters illustrated a deer being hunted by a pair of panthers.776 In most black-figure pictures of feline attacking bull or boar, the prey is positioned with foreparts lowered and head bent against the ground. Their number is small, however.777

769 For representations of Herakles and the lion in tondos see nn. 237-40.
770 The diameters of the medallions are close: Sokles Painter, 12.7; Neandros Painter, 12.4cm; however, the diameters of the tondos differ more, 7.5 and 6.6cm respectively.
771 True to nature, lions are often depicted attacking in pairs, one biting the spine (to lame the prey), the other the neck.
772 Hofsten 1997, 83. For the problem of identifying the building of origin see Shapiro 1989, 21-24.
773 Hofsten 1997, 29, n. 26 points out that the pediment bull faces right, whereas the bulls in the 32 black-figure vase-paintings he lists are turned to the left.
774 Likewise: Siana cup, Brussels, MusRoy A 1578 (Heidelberg Painter, Brijder 1991b, pl. 138f), and lip-cup, Germany, private (Schauenburg 1974, 207, fig. 14). The Siana cup is contemporaneous with or slightly earlier than the Neandros Painter’s cup.
775 François krater (Maetzke 1980, 174, fig. 146) and lip-cup, Rome, VG 63556 (Riccioni 2003, 3-4, no. 4, fig. 13).
776 Hofsten 1997, 33-34, noting ten examples in Athenian black-figure.
777 François krater (Maetzke 1980, 174, fig. 144), krater fragment, Athens, NM Acropolis 711 and oinochoe, Berlin F 1732 (the latter possibly Epitimos Painter, Tiverios 1976, pls. 57-59), lip-cup, Rome, VG 63556.
A racing chariot is represented on the Bolligen fragment (214, pl. 61a) as well as on one of the fragments in Basel (215, pl. 61b). If all the Basel fragments indeed belong to one cup, as argued by Kreuzer,701 the compositions of the two sides were rather different, which is not unusual for the Amasis Painter’s band-cups, as we shall see below.702 The seated figures probably represent gods, but since the central part of the picture is missing, the nature of the gathering can not be established.703 That these fragments have been decorated by the same painter can be seen in details of the chariot, particularly the wheels and incised poles. In his argument for the attribution of 214 to the Amasis Painter, Blatter points to the refined drawing style, which can be discerned even in the rather

(Recioni 2003, 3-4, no. 4, fig. 12), band-cup, London, market (Christie’s, 13-14 December 1990, no. 237). In a different arrangement 112 (Glaubys/Painter of Louvre F 51, pl. 35d).

80 Hour between: Atlanta 1990.4.1 (Palladion, Zürich 1976, no. 21). Siren between: Taranto 4488 (Masiello 1997, 153, 8.2; on each side, twice, feline against deer). Siren or sphinx: London, market (Bonhams, 19 October 2002, no. 223; on one side, siren between two scenes of feline against deer; on other side, sphinx on either side of panther against deer). Satyr between: Munich 9443 (Fellmann 1989, pl. 32.2-5; feline against deer and two panthers against deer?). Two band-cups depict three attack scenes next to each other: 229, Oakeshott Painter, pl. 65-c and Florence V 35 (not previously published).

81 Band-cups with sirens surrounding animal fights: New York, market (Sotheby’s, 14 December 1993, no. 31; each side, pair of lions against bull), and Samos K 6932 (Kreuzer 1998a, pl. 259, pl. 45; lion against stag). The sirens may be replaced with sphinxes: London, market (Christie’s, 13-14 December 1990, no. 237; one side, lion against bull, on other side, lion against boar). Interestingly, Samos K 6932 and the London cup show also handle-palmettes, indicating that the sirens and sphinxes can not be regarded as handle-ornaments.80 In addition to the cups mentioned in the preceding notes, lip-cups: 84 (Mule Painter, pl. 24a); one side, two felines against bull), Christchurch CUC 34/55 (J. R. Green 1979, CVÄ 1, pl. 28.1-4; each side, lion against bull, body contact on one side only), Edinburgh 1881.44.21 (E. Moignard 1989, CVÄ 1, pl. 12.4-5; each side, lion against bull). Leiden, ex Schneider-Hermans 83a (Schneider-Hermans 1975, 37, no. 97; pl. XXVII; lion and panther against deer), Limassol, Kakoyiannis (Gjerstad 1977, pl. 33.2-5; each side, pair of lions against bull), Malibu, Getty 86.35.44.161 (Clark 1990, pl. 100.1; tondo, lion on top of bull; add to the comparisons mentioned in the CVÄ a nearly identical composition in the tondo of a bilingual cup, Rome, VG 5959: G.Q. Giglioli 1938, CVÄ 3, pl. 45.2). Naukratis (Finders Petrie 1886, pl. XIII.13; lion against panther?), New York, market (Art of the Ancient World XVIII, Royal-Athena Galleries, 2007, no. 117; Heesen 1996, 152-54, no. 37; each handle-zone, feline against goat).

Band-cups: 229 (Oakeshott Painter, pl. 65-c-d), Ankara E 27 (Görkay 1999, 34, no. 29, pl. 3; panther against deer), Ascona, market (Casa Sorodine, May 1991, not previously published; one side, pair of panthers against bull, other side, panther and lion against ram), Centre Island, private (not previously published, lion against deer), Civitavecchia 60088 (Schauenburg 1981, 333, n. 6, mentioning also a cup ‘Rome, Qästur, Inst. Neg. 59.187’; which is the same cup; on each side, felines against deer between mantine figures), Cyrene Sb 283.1 (Moore 1987, no. 219, pl. 38; feline against deer). Florence 141891, 151076 (Levi 1928-29a, fig. 9; once lion against deer, once pair of lions against white bull), Florence V 35 (not previously published; each side, twice, pair of lions against bull, between them, lion and panther against deer), Havana 112 (Olmós 1993, 96, no. 27; each side, lion against ram), Kavala, a.n. (Dux 1962, 838, fig. 10; lion against bull?), London, market (Charles Ede, Pàtjety from Athens XIV, 26 October 1995, no. 1; each side, lion against deer), Munich 2190, 9443 (Fellmann 1989, pl. 53.8-10; each side, panther against goat), Reading 51.4.7 (Schauenburg 1981, 336, fig. 6), Rome, VG 25141 (G.Q. Giglioli 1938, CVÄ 3; pl. 25.5; feline against deer), Samos K 9207 (Kreuzer 1998a, 183, no. 250, pl. 44; pair of panthers against stag), Syracuse 11394 (Vallée 1986, 283, pl. 58a; pair of felines against stag, between satyrs and maenads), Thera 2695 (patch band-cup, Malagardis forthcoming [Sellada Painter]; one side, lion against ram), Vienna IV 1667 (not previously published; each side, lion against ram).804 Kreuzer 1992, 67-68.

82 E.g., 217, 220 and 227 (pls. 62a-b, 63a-b, 65a-b).

83 Kreuzer (1992, 68) compares the cup to a Siana cup of the Heidelberg Painter, Rhodes 15370, where, on one side, a seated man watches a chariot race and, on the other, standing figures flank Herakles wrestling a lion (Brjder 1991b, pls. 124-a, 125-a).
static mantled male who, like many of the Amasis Painter’s youths, wears his hair in a knot (similar to the hair knot of the female on 215). In addition, he notes the kouros-like nude youth, who is also very typical of the Amasis Painter, which holds for the dog under the horses, too.\footnote{Cf. Blatter 1989, 57, nn. 11-13. A chair with the backrest ending in a swan’s head is met in the work of other painters, e.g., Heidelberg Painter, Siana cup, Heidelberg S 5 (Brijder 1991b, pl. 129a), and Affecter, amphora, Boston 99.517 (Mommsen 1975, pl. 86A-B). For such a chair by the Amasis Painter see, e.g., Bothmer 1985, 186-87, no. 48 (lekythos, New York 31.11.10), and for a low diphros by him see, e.g., Bothmer 1985, 183, no. 47 (lekythos, New York 56.11.1). Both lekythoi are chronologically close to the Amasis Painter’s band-cups.}

Ornaments

Only lip-cup 211 has handle-palmettes. They consist of many short, red-and-black leaves and large, springy volutes.

Fig. 82. Palmette of 211.

Provenance and chronology

One of these cups has been discovered in Corinth (211), two others come from Vulci (209, 214). The burial context of the Corinth lip-cup, found in grave 220 of the north cemetery, consists of various vases: two black-glazed lekythoi, a black-glazed trefoil oinochoe and, besides 211, an Athenian black-figure cup assigned to the Class of Taleides Siana Cups (Corinth T 1480). All this pottery has been generally dated around the middle of the sixth century or shortly thereafter.\footnote{Bothmer 1962, 256. For Paris, Louvre F 97, see Plaustino 1938, pl. 87, 12, and here n. 1087.}

Based on its elaborately tondo border, 209 may be considered the earliest of Neandros’ preserved cups. The foot, unfortunately, has been lost; but if D. von Bothmer’s suggestion is correct, that the wide foot, with concentric circles underneath, which is incorrectly reattached to an unattributed lip-cup in the Louvre (F 97), belongs in fact to 209, an early date seems all the more probable.\footnote{C. 550 BC or slightly later (211, Corinth XIII, 203); after c. 550 BC (210, Scheller 1981, 220); middle of the sixth century (214, Blatter 1971, 427); before 540 BC (214, Blatter 1989, 57); c. 540 BC (210, True 1978, 40; MuM, Auktion 22, 13 May 1961, 63; 215, Kreuzer 1992, 68).} Furthermore, this lip-cup is probably chronologically close to 34 by Sokles, owing especially to the similarities between their pictures of Herakles and the lion, as remarked above. Therefore the probable date of 209 is c. 555-50 BC. Neandros’ other cups would then range over the following decade, as proposed also by other commentators.\footnote{Bothmer 1985, 183-84, no. 47 (lekythos, New York 56.11.1). Both lekythoi are chronologically close to the Amasis Painter’s band-cups.}
8.2 AMASIS, AMASIS PAINTER, c. 550/40 BC (nos. 216-28; figs. 83-85; pls. 61c-65b)

Introduction

Above, two fragmentary band-cups (214-15, pl. 61a-b), signed by the potter Neandros and decorated by the Amasis Painter, are discussed, one of which was previously assigned to the Heidelberg Painter.788 A close relationship between the Heidelberg Painter and the early Amasis Painter has often been recognized. Beazley observed ‘a same sobriety and love for symmetry’ and saw that ‘many details of drawing are the same.’789 In the style of the painter’s earliest period, von Bothmer points out ‘a certain similarity to paintings by the Heidelberg Painter (…), but it cannot be said that the Amasis Painter was a pupil of just one master’ and notes additional influence of the C Painter, Nearchos, Kleitias and, especially, Lydos, who were amongst the Amasis Painter’s older colleagues.790 He sees further a ‘correspondence in subject matter and composition’ to the BMN Painter, who was a contemporary, and a relationship to the Affecter.791 H.A.G. Brijder cites more commentators on the link between the Heidelberg Painter and the Amasis Painter, adding a detailed examination of the parallels found in their work.792 In addition, a relationship between the Amasis Painter and Elbows Out has been repeatedly commented on.793

As the focus here is on little-master cups, this is not the place to examine the Amasis Painter’s complete chronology and his individual pieces. In my opinion, however, Isler correctly rejects von Bothmer’s early date for the type A cup in Mainz (about 560 BC) which, by extension, would apply to all the work from the painter’s early phase, comprising mainly lekythoi.794 The chronology of the Amasis Painter, for which von Bothmer laid the foundation in his article of 1960 and which he further refined in 1971 and 1985, was challenged by H.P. Isler in 1994.795 As the Amasis Painter’s early phase began around 550 BC seems likely.796 On the other hand, his assignment of the

788 Cf. n. 762. The bibliography on the Amasis Painter is extensive; an overview is found in Malagardis/Iozzo 1995, 208. See also the following publications: Gamer 1976; Kühler 1994; Tüna-Nötting 1999, 42, no. 179, pl. 10 (E. Simon); KLA I, 29-30 (K. Zimmermann); Iacopazzi 2004, 56-57.
789 Beazley 1931, 277, remaining unsure of how to explain the connection: ‘Is the work of the Heidelberg group early work of the Amasis Painter? Or could it be by his master? Or by an old-fashioned companion? All three answers are possible.’
791 Bothmer 1985, 41. Likewise, Mommsen 1975, 38-39, where she also notes a relation between the Affecter and the BMN Painter (as well as Elbows Out and the Phrynos Painter; for the latter see n. 395). See also Tosto 1999, 106, 151.
793 Bothmer 1969, 5-6; idem 1971, 125; Brijder 1975, 159; Haldenstein 1982, 40-41, 112. The discussion is summarized in Isler 1994, 93-94.
794 Bothmer 1969, 79-80; idem, 1971, 129-30; idem, 1985, 239; Isler 1994, 110-14. Von Bothmer’s chronology has found general acceptance; some divergences are mentioned in Isler, op. cit., 94.
795 Bothmer 1985, 215; Isler 1994, 99-100, 114. This later date results in a career from c. 550 to c. 515 BC. Reduced to 30-35 years, it is still relatively long and is known to be matched only by Lydos, Exekias (if we accept that the Siana cup Athens 1104 is his earliest extant potterwork) and Euphronios, whose career as both painter and potter lasted slightly longer, about 40 years. J. Boardman states: ‘The relationship with the Heidelberg Painter has been noted, and this indicates that Amasis was painting by about 560 BC.’ (Boardman 1974, 55). However, Brijder has shown that the Heidelberg Painter worked till the late 540s BC, which contradicts Boardman’s argument in favour of an earlier starting date for the Amasis Painter. Boardman puts the end of the Amasis Painter’s career at 525 BC, which seems too early.

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painter’s Siana cup with lip-cup tendencies to c. 540 must be too late, as the shape leads Brijder to conclude that it was made ‘not much later than 550 BC.’

Now let us concentrate on the band-cups attributed to the Amasis Painter, totalling 15, including the two specimens with εποιησεν-signatures of the potter Neandros (214-15). A lip-cup by the Amasis Painter has not yet turned up. Von Bothmer places all the band-cups in the early part of the painter’s middle period, that is, 550-540 BC, whereas Isler prefers a wider span of time, around 550 to 535 BC. But to judge from correspondences to other work of the Amasis Painter, these band-cups seem indeed to date between c. 550 and 540 BC, as proposed by von Bothmer. Two (possibly three) of them display the name Amasis, without a verb, below a handle (223-24, fig. 84a-b, and possibly 225). Unlike the band-cups signed by Neandros (214-15) and, presumably, the potter Amasis (223-25), the potterwork of the unsigned cups can not be easily attributed. It seems highly likely that the potter of the Amasis Painter’s unsigned band-cups, if not Neandros himself, must have learned at least some of the finer points of making cups from him.

Shape and dimensions

All the band-cups are large. The latest one (227) has the widest diameter (24.7cm), an extra shallow bowl and high foot (fig. 83). The Amasis Painter’s band-cups have more shallow bowls and thinner stems than the Boston band-cup of Neandros (210), yet they have a similarly sturdy appearance and share the ‘curled up’ foot of that cup. The bowl of the Paris cup (227) seems to be the most shallow of all and to have a more vertical lip; a red fillet surrounds the top of the stem. In this instance, the shape seems to support

Fig. 83. Profile drawing of 227 (1:3).

801 Bothmer 1985, 208; Isler 1994, 213-14. Because Isler does not differentiate within the columns representing individual decades, it is hard to decide where he places the Tel Aviv band-cup in the decade 540-530 BC; in his opinion, it is the latest of all.

802 Amongst the Amasis Painter’s band-cups, it has been possible for me to make a profile drawing of 227 only. A profile drawing of 225 has been published. One cup is lost, 222; and six are reduced to (small) fragments (214-15, 218-19, 221, 228). Furthermore, I have not succeeded in personally seeing the band-cups in the Moreno coll., Cracow, and Tel Aviv (216-17, 220).
von Bothmer’s later dating of this cup, which he based exclusively on the figurework. In comparison, the band-cup found in Gravisca (225) has a more angled lip and deeper bowl, although it is more shallow than Neandros’ Boston cup. It cannot be ruled out, that Neandros shaped some of the unsigned band-cups which the Amasis Painter adorned. On the other hand, the cups signed Amasis without verb under a handle (223-24, possibly 225) were presumably fashioned by the potter of the same name, and similarities in shape suggest that the potter Amasis may very well have thrown some of the unsigned band-cups decorated by the Amasis Painter.

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Chart 17. Average absolute and relative dimensions of the Amasis Painter’s band-cups.

**Inscriptions**

Three cups are inscribed under a handle: the name Amasis only occurs on 223 (fig. 84a), and fragments 224, where the name is partial (..ΔΣΣΣ, fig. 84b), while 225 preserves no more than the letter alpha. With regard to the Malibu signature (223), von Bothmer states that the name appeared ‘no doubt’ opposite ΜΕΙΩΣΕΝ under the other handle. The other signatures of Amasis suggest that he is probably right. The lip of 225 bears a graffito dedication to Hera by Hyblesios: ΥΠΩΙΣΟΣ ΗΠΡΩΣ.

Fig. 84a-b. Name of Amasis under handles of 223-24.

**Exterior decoration**

In his 1971 article, von Bothmer discussed the figured scenes of the Amasis Painter’s band-cups, concluding that ‘only the composition on 227 (pl. 65a-b) is fully coherent.’ He pointed out further that ‘riders, onlooking youths and winged figures all occur frequently in compositions by the Amasis Painter and are characteristic of his early and early-middle period.’ In many of the painter’s scenes,
spectators, filling the surrounding space, are not directly involved in the central activity, a device which also the Heidelberg Painter employed frequently.\(^{203}\)

On **216** the meaning of the running winged female is unclear (pl. 61c-d). The other figures appear not to be participants in the action. The composition is not strictly symmetrical due to the additional spectator on the left (preserved on one side only, pl. 61d), and the depictions on either side show slight differences. Apart from the positions of the wings, upright or pendent, the winged female with pendent wings and the cloaked figure behind her look round, in contrast to their counterparts on the cup’s opposite side. G. Gamer observes that the asymmetry of the picture on the Amasis Painter’s Siana cup in Paris (Louvre CA 2918) also results from an additional onlooker on one side of the central subject.\(^{218}\)

The subject of **216** is not unfamiliar on band-cups, although it is usually symmetrically arranged and repeated exactly on both sides.\(^{211}\) On some band-cups the number of spectators is larger,\(^{212}\) on others the riders are positioned right next to the winged figure,\(^{213}\) and elsewhere the riders are omitted,\(^{214}\) or may be replaced with running youths,\(^{215}\) sirens,\(^{216}\) or panthers.\(^{217}\) Two band-cups depict a winged female figure seated between spectators and riders.\(^{218}\)

The significance of the winged female on the Amasis Painter’s Cracow cup (**217**, pl. 62b) is also obscure. She stands facing Hermes (or a common herald), provided with kerykeion, whose pose is mirrored by the male figure behind her, but he, like the other males and riders flanking the central group, is nondescript.

On the opposite side of **217** (pl. 62a), five or six of the eleven figures take part in the return of Hephaistos, who rides an ithyphallic donkey. In front of the donkey, a male figure, recognizable as Dionysos, stands opposite a veiled female with a garland. The pair resembles Dionysos and Aphrodite portrayed in the same story on the François krater, despite differences in the poses of the females.\(^{219}\) However, the pair is also similar to the many representations of Dionysos opposite a female inside the Siana cups of the Heidelberg Painter and recur on another band-cup of the Amasis Painter in Paris (**227**, pl. 65a); in these representations outside the context of the return of Hephaistos the identification

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\(^{203}\) On such spectators see, for the Amasis Painter, Scheibler 1988; for him and the Heidelberg Painter, Carpenter 1986, 37-54; and for the Heidelberg Painter, Brüder 1991b, 337-40. Brüder explains that the Heidelberg Painter’s spectators were not chosen at random, but according to the specific activities, some of which were exclusively for males. For the phenomenon of specific types of spectators see now Stansbury-O’Donnell 2006.

\(^{211}\) Marseille 7018 (Durand 1994, 79); Munich 2226 (Fellmann 1989, pl. 49-1-5); Naxos B 6588 (Zapheiropoulos 1988, 58, no. 2).

\(^{212}\) Bonn, market (Wichert’s Auktionen, September 1992, no. 71; previously, Christie’s Geneva, 5 May 1979, no. 54); Malibu, Getty 77.AE.51 (not previously published).

\(^{213}\) Fragment, St. Petersburg, from Berezan (publication by T.J. Smith forthcoming), Würzburg L 397 (borsenmen only, no spectators; Langlotz 1932, pl. 111).

\(^{214}\) London, market (Christie’s, 25 April 2001, no. 284; previously, Marie Laforet, 11 December 1980, no. 128), New York, market (Art of the Ancient World XIII, Royal-Athena Galleries, 2002, no. 74; previously, Sotheby’s New York, June 1999, no. 147, and Christie’s New York, December 2000, no. 430), fragments of two cups from Populonia (Bucci Pacini 1981, pl. XXXVIIa, the other not previously published), Taranto 2020, 112324 (Masucci 1997, 221, fig. 41.7, 215, fig. 38.2, resp.), Warsaw, Biental (E. Bulanka/K. Bulas 1936, CVA 1, pl. 1.3a-b), Winchester College (6) (J. Fakoner/T. Mannack 2002, CVA 1, pl. 1.8-9), Würzburg L 398 (Langlotz 1932, pl. 111).

\(^{215}\) London B 387, B 397 (Smith/Pryce 1926, pl. 16.1, 3), and Thasos 24469 (not previously published). Two fragments with running youths are too small to speculate about the complete composition: Athens, Agora H-1-60 (Pease 1935, 262, fig. 25); Kavala (Bakalakos 1938a, 145, fig. 20.4).

\(^{216}\) Heidelberg S 17, 18 (H. Groppengiesser 1970, CVA 4, pl. 156.7).

\(^{217}\) New York, market (Christie’s, 9 December 2008, no. 80). Two other cups by the same painter (and probably the same potter as well), Taranto 6917 and 6921 (Lo Porto 1990, no. XL 2-3), show identical panthers around a central scene.

\(^{218}\) Adolphsneck 24 (F. Brommer 1956, CVA 1, pl. 21.1, 3) and Catania (Rizza 1960, 251, fig. 7).

\(^{219}\) Maetzke 1980, 140-41.
of the woman is less obvious. On the Cracow cup (217) the woman’s stance is a mirror image (and probably no more than that) of the veiled woman behind the second satyr, who carries a wineskin and turns his face frontally towards the observer. The wineskin and frontal face frequently occur in depictions of the return of Hephaistos, however, as G. Hedreen notes, especially in connection with the satyr following Hephaistos’ donkey. Hedreen explains: ‘the reason the silen directly behind the donkey is often leering at the spectator is that he intends to assault the donkey sexually’. Indeed, this seems to apply to the satyr on the Oakeshott Painter’s band-cup in New York (221, pl. 66a), as we shall see below. Only a few other band-cups portray the return of Hephaistos.

On one fragment of the Amasis Painter’s band-cup in Tel Aviv (220, pl. 63a), mantled spectators as well as a rider surround the central group of a chitoned man separating two warriors. A comparable incident is shown on a lekythos by the Amasis Painter and a Siana cup by Lydos which Tiverios interprets as an episode from the Iliad (Book 20, 318ff. or 438ff.), where Poseidon intervenes between Achilles and Aeneas or Apollo separates Achilles and Hector.

The other fragment in Tel Aviv (220, pl. 63b), belonging to the cup’s opposite side, depicts, to the left of the central scene, cloaked spectators and a lion which is probably merely a handle-ornament, as found on the Amasis Painter’s Siana cup. The middle of the frieze is occupied by a warrior chasing a horseman, who may very well represent Achilles pursuing Troilos, although von Bothmer, who first put forward the suggestion, raises the objections that a second horse is not seen and that the youth is equipped with a spear which, according to him, is not a common attribute of Troilos. But the omission of a second horse remains hypothetical because only a small part of Troilos, let alone any horse, has been preserved. Moreover, the unmistakeable illustrations of Achilles pursuing Troilos on an unattributed band-cup in a Virginia private collection, including a fleeing Polyxena and broken hydria, show Troilos carrying a spear and lack a second horse. The story is again shown on a lip-cup of Xenokles, for which see above (86, pl. 25a).

The shields of the left-hand warrior on one side and of Achilles on the opposite one are provided with a projecting device in the form of a lion’s head.

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220 On the identification of the woman opposite Dionysos as Ariadne or Aphrodite see Brijder 1991b, 357-59; his earlier identification of the woman as Ariadne was challenged by T.J. Carpenter, who pointed to the inscription on the François krater naming the woman as Aphrodite and to the fact that a labelled Ariadne with Dionysos is not found in black-figure painting (Carpenter 1986, 23). Brijder is inclined to identify the woman on the Amasis Painter’s band-cup as Aphrodite because of the parallel scene on the François krater, but remains undecided about the woman opposite Dionysos in the Heidelberg Painter’s work as clear indications of her identity are absent. S. Moraw cautiously chooses for Ariadne as partner of the god, in analogy with representations of other gods with their spouses (Moraw 1998, 72). See now also Iliner-Kerényi 2007, 43-48, describing Dionysos opposite a woman in tondos of the Heidelberg Painter as ‘a nuptial deity in the world of the symposium’, as a sort of patron of the bride, without naming her. M.-C. Villanueva-Puig agrees with her, but expresses a preference for an identification of the female as Ariadne, when she holds Dionysian attributes like a drinking-horn or ivy (Villanueva-Puig 2009, 92).

221 Hedreen 1992, 17, nn. 48-50.


223 Besides 231 of the Oakeshott Painter (pl. 66a-b): Chalkis (I. Vokotopoulou, Ithotélos, ArchDelt 46 B2 [1991] 284-88, pl. 107), Jerusalem, Israel Museum (Greifenhagen 1971, 89-90, fig. 12), London 1914.3-17.6 (Healey-Payne 1929, 269, no. 52, pl. 16.9), Taranto 4485 (Massicko 1997, 194, fig. 25.1; one side including a woman opposite Dionysos). Dionysos rides the donkey on Florence 3894 (ABV 263.4).

224 Lekythos, Athens, NM 19163: Bothmer 1985, 179, fig. 94a-c; Siana cup, Taranto 2037: Tiverios, 45, pl. 32h. d. Von Bothmer calls it simply a ‘separated combat’ (1960, 71). On the lekythos, the bearded man wears a chlamys. Von Bothmer also mentions a fragment from Perachora (ABV 155.63b), but too little remains to compare the scene with either the lekythos or the band-cup; moreover, it is unclear whether someone intervenes.

225 Bothmer 1960, 71.

226 This cup has not been previously published.

227 The Amasis Painter depicted more often a projecting lion’s head, see 223 (pl. 64a-b) and amphorae, Paris, Louvre F 26 (Bothmer 1985, 94, no. 1J) and Basel, AntMus Lu 15 even with three-dimensional claws; Bothmer 1985, 83, no. 6). Also in the tondo of a Siana cup by the Heidelberg Painter: Amsterdam 3356 (Brijder et al. 1996, pl. 85.4).
The London fragment (221, pl. 62e) and the lost cup once in Berlin (222, pl. 63c) depict a fight. In London, the two horses on the right were probably part of a quadriga racing towards the warrior, as seen on the Berlin cup. The shield device of the London warrior is a whirligig consisting of five wings.\(^{140}\) On the Berlin cup the shields bear swan, \(\delta\phi\beta\theta\sigma\delta\), three-dimensional snake and incised star.\(^{141}\)

Either side of the signed Malibu cup features an amazonomachy which includes Herakles (223, pl. 64a-b), flanked by cloaked figures.\(^{142}\) In composition, the picture resembles the Heraklean amazonomachy by the Phrynos Painter in Amsterdam, which depicts Herakles on one side only (99, pl. 30a-b). On both cups, moreover, on either side the fight is divided into three groups of combatants. As von Bothmer states, ‘the Heraklean amazonomachy with three or more groups on each side does not occur often on the exteriors of black-figure band-cups.’\(^{143}\) Besides the Malibu and Amsterdam examples, he cites a cup in Hamburg, where Herakles figures on either side, with 23 figures arranged in five or six groupings.\(^{144}\)

One Amazon and two Greeks have three-dimensional shield-devices in the shape of a snake; the shield of Herakles’ opponent shows a projecting lion’s head.\(^{145}\) The devices of two other Amazons are incised: frontal panther’s head and lion’s foreparts.\(^{146}\) Von Bothmer draws attention to the archer with a single arrow who, in this respect, resembles two other archers by the Amasis Painter.\(^{147}\)

The meaning of the scene on 225 (pl. 64c) is unclear. Hermes (or a common herald), furnished with the characteristic \(\pi\eta\theta\eta\mu\alpha\) and winged shoes, leads a veiled woman towards a nude youth who carries his cloak over his arm, followed by one or more horsemen. Behind the woman there are three warriors, a gesticulating nude male with a cloak over his shoulder, and two horsemen in Thracian garb consisting of a pointy cap or \(\alpha\lambda\theta\kappa\theta\zeta\alpha\) and a colourfully patterned cloak or \(\zeta\theta\alpha\).\(^{148}\) A nondescript mantle figure stands at the handle.

The identification advanced by B. Iacobazzi that we are dealing with the meeting of Helena and Paris seems unlikely. Hermes is only associated with Paris when he escorts the three goddesses to receive the latter’s judgement. But if the warriors indicate a war setting, could we then perhaps see a representation of Hermes (or a herald) leading Briseis away from an angry Achilles?\(^{149}\) The youthful man on the left can hardly be Agamemnon, but he might be Patroklos, who leads Briseis to Agamemnon on the famous cup by Onesimos in the Villa Giulia.\(^{150}\) A possible objection to this explanation is that the Amasis Painter portrayed veiled women in many and varied scenes and, in this

\(^{140}\) This device is not found elsewhere in the work of the Amasis Painter. It has been compared to the two-wing device in the shoulder scene of his neck-amphora in Paris, CabMid 222 and the four wings on his fragmentary oinochoe, Oxford 1929.19 (Beazley/Payne 1929, 269; Bothmer 1985, 127, no. 23, and 145, no. 29).

\(^{141}\) The shield-device of the second warrior from the right is unrecognizable. In the Amasis Painter’s work the swan recurs as shield-device on an amphora in Lausanne (Bothmer 1985, 73, fig. 56b); the \(\delta\phi\beta\theta\sigma\delta\), also on 225 (pl. 64c), the projecting snake, also on 223 and 225, and a panel-amphora in Basel (Attmus Lu 19; Bothmer 1985, 83, no. 6). Parallels to the others have not been found; they underscore the Amasis Painter’s wide variety of shield-devices; see also 227 (pl. 65b), where the shield-devices are cock, star and wa; finally, the bird in flight on 225 finds a comparison on an amphora in Copenhagen (NM 14347; Bothmer 1985, 99, no. 13).

\(^{142}\) Herakles has been preserved on one side only.

\(^{143}\) Bothmer 1985, 205.

\(^{144}\) Hamburg 1961.61 (E. Brümmer 1976, CVA 1, pls. 36.1, 37.1-4). For other representations of an amazonomachy on little-master cups, with or without Herakles, see no. 405-6.

\(^{145}\) For the snake see n. 829, for the lion’s head n. 827.

\(^{146}\) M. Robertson (1973, 81-84) discusses the frontal panther’s head in the work of the Amasis Painter; D. von Bothmer adds three examples (Bothmer 1985, 206); 228 (pl. 64c) can now be added as well. The Amasis Painter was also fond of the lion protons as shield-device: e.g., Gravisca band-cup (225, pl. 64c) and Bothmer 1985, 71, no. 1; 73, fig. 56a; 81, no. 5; 127, no. 23, twice on side B; 131, fig. 79.

\(^{147}\) Bothmer 1985, 205.

\(^{148}\) For Thracians in Athenian vase-painting see D. Tsiafakis, The Allure and Repulsion of Thracians in the Art of Classical Athens, in Cohen 2000, 364-89. For the \(\beta\zeta\rho\alpha\kappa\kappa\omega\) of 225 cf. especially Tsiafakis, fig. 14.2-3.

\(^{149}\) Rome, VG 121110 (once Malibu, Getty 83.AE.362, 84.AE.8, 85.AE.385), where a bare-footed herald with \(\kappa\rho\gamma\kappa\lambda\tau\theta\) (Hermes?) accompanies them (LIMC VIII [1997] pl. 636, Patroklos ?).
case, none of the other individual participants in the story can be singled out, apart from possibly Hermes.

The warrior on fragment 226 (pl. 64d) is not involved in a fight, as can be concluded from the way he carries his spear. Presumably he stood in a line of warriors who march forward, as on 225 (pl. 64c).

Band-cup 227 is the only preserved band-cup by the Amasis Painter where all the figures take part in the action. On one side, Dionysos stands opposite a woman amongst dancing satyrs and maenads (pl. 65a). This is one of the earliest true Dionysian scenes on little-masters, which is remarkable, as what would be more appropriate for a drinking cup than Dionysos with satyrs and maenads, as depicted on earlier Siana cups. The influence of the Heidelberg Painter on the Amasis Painter becomes again evident. As Brijder has demonstrated, the Heidelberg Painter was probably one of the first to place Dionysos opposite a woman and give him the attributes of drinking-horn and ivy-wreath. The painter most often depicted Dionysos facing a female, possibly Ariadne, in tondos, but at least once he placed the pair with satyrs and maenads on the exterior. The composition of 227 recurs on only a few band-cups. Other little-masters, indeed, show Dionysos in the company of satyrs and maenads, but he is not opposite a female. In one instance the god stands amidst youths.

838 When asked about their opinion of my suggested interpretation, both Alan Shapiro and Michael Padgett noted the many ambiguous scenes the Amasis Painter has left us. Similarly, B. Cohen, discussing an amphora of the Taleides Painter, remarks, ‘that the Taleides Painter’s representations often defy easy interpretation also is Amaeas’ (in Shapiro et al. 1995, 91). Regarding my suggested interpretation, Shapiro writes, ‘it is striking that this one woman seems to be very much the center of attention and should be someone from the epic, whether Helen (not with Paris, but perhaps being led by an “hono-guard” back to Menelaos) or Briseis (an appealing idea-if it were an early, “pre-canonical” version of the scene, before it re-emerges in early-red-figure). Figure she is, Michael (Padgett) is certainly right that this woman receiving the attention of several men is a favorite figure of the Amasis Painter, but we can’t assume she is always the same character, or can be named. ’ Michael Padgett adds, ‘the young spearman on the left would have more significance if he were not balancing the identical figure to the right of the three warriors;’ this type of spearman appears also on a lekythos and an aryballos of the Amasis Painter (Bothmer 1985, 190, 195, nos. 50, 52). He draws attention to the trio of unidentified warriors on a chous of the Amasis Painter (Bothmer 1985, 154, no. 33), ‘apparently a generic, non-mythological tableau’. We have above seen a veiled woman, probably depicting Aphrodite, opposite Dionysos in the scene of Hephaisos’ return (217, pl. 62a). On 227 (pl. 65a) a veiled woman also stands opposite Dionysos, but her identity is even more uncertain, as explained above: is she Ariadne or, again, Aphrodite ? Helen is often veiled in representations of her recovery by Menelaos, e.g., two amphorae of the Amasis Painter, Munich 1383 and once Riehen, Hook (Bothmer 1985, 103, no. 14: Schefold 1992, 241, fig. 294). L. Ghali-Kahil interprets the Munich scene as Helen’s abduction by Paris rather than her recovery by Menelaos because an important common detail of the latter is missing (Ghali-Kahil 1955, 50, no. 6): on the Munich amphora (and also the one once in Riehen) Menelaos is not leading Helen away by the wrist, which is the standard pose. On the other hand, Menelaos’ drawn sword and backward glance are also characteristic of such pictures. As Michael Padgett wrote to me about the Munich scene, again pointing to the ambiguity in the Amasis Painter’s work, ‘the artist gives just enough - the sword - to evoke the story’, and about 225, ‘we are not really given enough, not quite’.

According to the most common practice, I employ the term maenad, not nymph, although Hedreen remarks correctly that it is known only from poetry and that the name nymph appears as an inscribed label of women in the return of Hephaisos (Hedreen 1994, 48; idem 1992, 9, 71-72, 95, n. 54). For the iconography of Dionysos and his Dithyrambs of satyrs and maenads see also Carpenter 1966; Schütte 1987; Moraw 1998; Hedreen 2006; idem 2007; Illes-Kerényi 2004; cadem 2007; Villanueva-Puig 2009 (on p. 111 she lists 40 Dionysian scenes of the Amasis Painter).

839 Siana cups of the Heidelberg Painter (Brjder 1991b, nos. 385b-386, pls. 136c, 109a-b, and no. 343; not ill.).

840 Brjder 1974, 110, fig. 9; idem 1991b, 357.

841 Copenhagen, NM 5179 (Brjder 1991b, pl. 109b), where an aulos-playing satyr stands between the woman and Dionysos. For the composition cf. also a Siana cup of Lydos, Iraklion 217 (Tserets 1976, pls. 14b, 15-16).


The other side of 227 (pl. 65b) depicts a battle divided into three groups: a duel takes place flanked by a confronting horseman and warrior on either side. Amongst the many pictures of fights on band-cups, only one other, in the Theodor collection, Brussels, shares a similar composition, though the right-hand horseman is turned towards the centre.\footnote{Bothmer 1971.}

Warriors are also the subject of the fragment in Cambridge (228, pl. 64e), which is here given to the Amasis Painter for the first time. Stylistically, it is as refined as the Paris cup and also includes a frontal panther's head as shield device, which is a favourite of the Amasis Painter.\footnote{Heesen 1996, 155-57, no. 38. A painter who illustrated much more crowded fighting scenes, including warriors attacking horsemen and vice versa, may have been inspired by the Amasis Painter: Paris, Louvre F 74 (Plaoutine 1938, pl. 80.1-7; note the large, three-dimensional shield-devices), Thasos, s.n. (not previously published). Close to these and possibly by the same painter: Cambridge, FitzMus N 132/99 (W. Lamb 1936, CVA 2, pl. XXI.29), Munich 2242 (Fellmann 1989, pl. 25.1-6), and, with hunting scenes, Basel, Cahn HC 843 (Bloesch 1974, no. 240; Kreuzer 1992, 68-70, no. 70), Baltimore, WAM 48.41 (Schnapp 1997, 305, no. 276, with error in inv. no.). For fights between cavalry and warriors see Greenhalgh 1973, 121-130; note also a cup of the BMN Painter, 249 (pl. 72d).}

The small incisions for the knee and the shape of the leg are identical to those of the warriors on the Paris cup.

\textbf{Ornaments}

The handle-ornaments of two cups (219-20) are lions (pls. 62d, 63b).\footnote{Lions also act as ornaments on the painter’s Siana-cup, Paris, Louvre CA 2918, where all the lions face right. For animals acting as ornaments see n. 485.} One cup (227) have handle-palmettes consisting of five large, black leaves, the central one being elongated, and an incised tie (fig. 85).

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{palmettes.png}
\caption{Palmettes of 227.}
\end{figure}

\textbf{Provenance and chronology}

Three cups have come to light in Gravisca (224-26), two others in Vulci (222, 227) and two fragments in Naucratis (221, 228). The burial contexts are recorded for the Gravisca fragments, although they are not particularly helpful for the dating.\footnote{Bryn Mawr (Swindler 1916, 320, fragment c; not ill, non vidi), Frankfurt, Deppert (not previously published), Istanbul A-6.3466 (Metzger 1972, pl. 66, no. 287), London, market (Charles Ede, \textit{Pottery of Athens XV}, October 1997, no. 3; previously, Sotheby’s, London, 11-12 December 1992, no. 517), Paris, Louvre CA 3081 (not previously published), Rome, VG 79913 (Hannestad 1989, no. 112), Taranto 20292 (Masiello 1997, fig. 44.19). In one case Dionysos holds a kantharos instead of a drinking-horn: Himera H 68 667.13 (Di Stefano 1976, pl. XXIII.1). And on one band-cup, the god stands holding a thyton, accompanied by satyrs in front of a person reclining on a kline: Padova, Casuccio M.C.A. 1831-1 (Zampieri 1996, 29).}

The band-cups can be chronologically ordered on the basis of their compositions, as demonstrated previously by von Bothmer: the least coherent, i.e. with uninvolved side-figures, are considered the earliest.\footnote{The Gravisca fragments have been dated c. 550/40 BC by B. Iacobazzi (2004, 57-58).}
Furthermore, as remarked above, the asymmetrical composition of the Madrid band-cup (216, pl. 61c-d) is comparable to that of the Amasis Painter’s Siana cup in the Louvre, which suggests that they were manufactured within a narrow time frame. In my opinion, the Siana cup has convincingly been assigned by Brijder to c. 550 BC. Therefore the production of the Amasis Painter’s band-cups would also have begun around the middle of the sixth century. In agreement with von Bothmer’s chronology of the entire known output of the Amasis Painter, with some adjustments by H.P. Isler, as explained above in the introduction to the painter, the band-cups would date from 550/40 BC.

Cups 217-22, at least those which are not too fragmentary, show unbalanced compositions with several side-figures and may be assigned to the first half of the decade, c. 550/45 BC. The Malibu cup and the Gravicsa fragments (223-28), with more balanced arrangements, would be somewhat later, c. 545/540 BC. Finally, the Paris band-cup (227) is here considered the latest of all, as based on the shape, including a shallow bowl and rather vertical lip, as well as on the composition of the figured scene (without any side-figures), around 540 BC. Fragment 228, though hard to place, stylistically resembles 227.

8.3 OAKESHOTT PAINTER, c. 545/30 BC (nos. 229-34; fig. 86; pls. 65c-66e)

Introduction

The name-piece of the Oakeshott Painter, formerly named by Beazley the Painter of the New York Band Cup, is in Oxford and shows attacking animals (229, pl. 65c-d). Beazley commented on the New York cup (231, pl. 66a-b), “There are many gay pictures on Little-Master cups, but none more amusing than these, and one would like to know other works by the same hand.” M. Vickers speaks of “a spirited liveliness”.

The Oakeshott Painter’s figures are robustly portrayed, especially the satyrs, who usually have long noses and large erections. Most of them are provided with human ears, except for those on the name-piece and the Kurashiki cup (229-30), where the style is rougher. A relationship between the Amasis Painter and the Oakeshott Painter, has occasionally been noted. Beazley saw a link, pointing to the ‘real resemblance, in conception and composition’ of the Amasis Painter’s Louvre cup (227, pl. 65a) and the Oakeshott Painter’s New York cup (231, pl. 66b), concluding that ‘they must have been influenced by a common original’.

A different view has been expressed by D. Fales. In a lecture at a general meeting of the AIA, D. Fales connected the Oakeshott Painter with Lydos and the Centaur Painter and BMN Painter (abstract, in AJA 73 [1971], 201). Insofar as I am aware, the abstract has not resulted in a full publication. At the 61st general meeting of the AIA in 1959 Fales had assembled a slightly different group around the Oakeshott Painter: ‘The New York Band Cup Painter was part of a grouping which included Lydos, the BMN Painter, and the potter Nikosthenes’ (Fales 1966, 184). In my opinion, however, he fails to be convincing, as his theory is based on incorrect attributions and dating of some pottery, while he seems to express an exaggerated regard for one painter when he states that ‘the works of the Oakeshott and BMN Painters are reflections of the “powerful personality” of Lydos’ (Fales 1971, 201). Some of Fales’ incorrect attributions: to the Oakeshott Painter, a merrymonth cup, Rome, VG 50586/Min 614 (Párra 71; Phrynos Painter) and an amphora, Paris, Louvre F 99 (ABV 228; Related to the BMN Painter); to Lydos, band-cup 173 (Sakonides, pl. 51a). Fales seems to date all three to the same time.

Para 78. Beazley renamed the painter in honour of Sir Walter and his wife Noël Oakeshott, who donated the cup to the Ashmolean Museum.

DeV 52. Further on the Oakeshott Painter: Boardman 1974, 60; Haldenstein 1982, 112-14. A lip-cup in the Basel market (MiM, 21 September 1982, no. 19) was attributed by H.A. Cahn to the Oakeshott Painter. The face, with pointy nose, of its P0101Th0108 resembles those of the maenads on the New York cup (231, pl. 66a-b), but the waists of the Oakeshott Painter’s women are, by comparison, usually much thinner. The garment pattern finds no parallel in the preserved work of the painter, but this can not be considered conclusive because the New York cup demonstrates that he employed a wide variety of patterns for garments. However, the ions of the name-piece in Oxford (229, pl. 65c-d) have a thin red line along the shoulder incision, in contrast to the wide, red shoulder markings of the Basel cup. In Oxford, furthermore, the incisions of the manes and on the
the Oakeshott Painter as a ‘Maler aus dem Umkreis des Amasis-Malers’, attributed two band-cups to him, only one of which (233, pl. 66d) will be accepted here.\textsuperscript{546}

J.T. Haldenstein recognized the same potter’s hand in three band-cups decorated by the Amasis Painter (227) and the Oakeshott Painter (229, 231). She remarked further that ‘the Oakeshott Painter’s style of drawing is conceptually close to the Amasis Painter’s, but less fine. His figures are not as delicately proportioned. They tend to be more robust and exuberant, but a bit more coarse in features, with larger heads in proportion to their bodies.’\textsuperscript{547}

**Shape and dimensions**

In size, the Oakeshott Painter’s band-cups differ considerably: 230 is large (21.0cm), 229 and 231 are extra large (25.7, 28.4cm, respectively).

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<tr>
<td>545/40- Band-cup</td>
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<tr>
<td>540/30- Lip-cup</td>
<td>10 3</td>
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Chart 18. Average absolute dimensions of the Oakeshott Painter’s cups.\textsuperscript{548}

As stated above, Haldenstein has recognized the same potter’s hand in the Amasis Painter band-cup in the Louvre (227) and the Oakeshott Painter’s band-cups 229 and 231. All these cups show similarities; they are sturdily shaped with a rather vertical lip and turned-up foot base, although 229 and 231 are larger than the Amasis Painter’s band-cup (227). The Oakeshott Painter’s cup in Kurashiki (230) shares the same traits but is smaller than the others. The single lip-cup of the Oakeshott Painter (234), a shape which is not found in the known work of the Amasis Painter, has a deep bowl, rather straight lip, resembling that of the band-cups, with a sharp offset inside, and a turned-up foot.

**Inscriptions**

Three band-cups (229-30, 233) have nonsensical inscriptions between the figures. In 229, the inscriptions are limited to five letters in the middle of the handle-zone and a few letters above the deer on the right-hand side. In contrast, those of 230 and 233 extend nearly across all the intervals (fig. 86).

Fig. 86. Inscriptions between figures of 230.

**Interior decoration**

The tondo of 234 (pl. 66e) depicts a satyr and maenad, bordered by red-and-black tongues. The foot of the maenad’s raised right leg partly overlaps the frame, as if she is stepping out of the tondo. The right body as well as the added red on the hindquarters differ noticeably from features of the Basel cup. In comparison to the tondo of the Oakeshott Painter’s cup in Boston (234, pl. 66e), the Basel cup has wider and more precise tongues as well as more concentric rings. Beazley described one band-cup fragment, Boston 10.213 (True 1978, pl. 109.6), as ‘the nearest approach’ to recognize other work of the Oakeshott Painter (then the Painter of the New York Band Cup; Dev 52). Indeed, the fragment’s refined style is close, but in my view a bit too refined for this painter. In addition, its scene of a departing warrior lacks the liveliness of the painter’s other figurework.\textsuperscript{549}

As the sizes of the feet and bowls are unknown to me, the relative dimensions can not be calculated.

\textsuperscript{546} Kreuzer 1998a, 92. Her attribution of Samos K 2599 and K 6791 to the Oakeshott Painter (Kreuzer 1998a, 82-83, nos. 248-49, pl. 43) is rejected here because, in my view, the style differs considerably.

\textsuperscript{547} Haldenstein 1982, 112-13. In my opinion, however, she is partly right: the figures are indeed more robust but the disproportionately large heads occur only on the Oxford, Kurashiki and New York cups, which are probably his earliest preserved pieces (229-31).

\textsuperscript{548} As the sizes of the feet and bowls are unknown to me, the relative dimensions can not be calculated.
leg of the satyr is similarly posed, suggesting that they are following the same choreography. In addition, the maenad turns her upper body back, from the waist up, and holds up both hands as if to ward off the advances of the hairy, ithyphallic satyr.

In most depictions of a satyr making advances to a maenad, the satyr seems to chase her as she plays hard to get. The earliest portrayal of the theme is preserved in the tondo of a Siana cup by the Painter of Boston C.A. According to G. Hedreen, the motif was most popular during the last quarter of the sixth century, although he dates a few examples too late. He further remarks that ‘it is not certain, however, that these black-figure scenes illustrate actual resistance or aversion to silens on the part of the nymphs. In several cases, the movements of the two figures are so similar that they suggest a formal dance’, which applies particularly to the Oakeshott Painter’s Boston cup. Closest in composition and subject is the tondo of a band-cup in the Basel market, where dance may also play a part; whereas inside a lip-cup in the London market both the maenad and, in fast pursuit, the satyr run to the right.

**Exterior decoration**

Each side of the Oakeshott Painter’s name-piece (229) depicts three groups of fighting animals (pl. 65c-d). In the middle, two lions slay a bull; on the left side, a lion and panther attack a stag; and on the right, two panthers overwhelm a deer. Similar scenes are met on the band-cup of Neandros (210, pl. 69c-d) where, however, the lion and panther attacking a stag are not represented and the more common grouping of two panthers preying on a deer is depicted. To my knowledge, only two additional examples of a lion and panther attacking a stag can be cited in Athenian black-figure. The Oakeshott Painter made much use of added red to emphasize the animals’ ferocious wounds. The stag on the left-hand side, between lion and panther, shows a dotted pattern on its back and shoulder. J. Boardman maintains, on the analogy of similar marks on the bodies of men in vase-painting, that they represent old scars inflicted in previous attacks which the animals survived. The incised rings on the coats of the panthers are particularly familiar from the workshop of Tleson, where both the Tleson Painter and the Centaur Painter gave panthers and deer such markings.

Another remarkable feature of 229 is the sexually aroused satyr on the far left. Since he is obviously not involved in the action, what could his role possibly be? Two other examples of a satyr in the presence of attacking animals are known in Athenian black-figure, neither of which supplies a clue to his possible function. Satyrs, of course, are encountered in the woods and mountains where also wild animals live. In the most general terms, then, the satyr and animals would symbolize unrestrained nature.

Both sides of the band-cup in Kurashiki (230) illustrate a maenad pursued by ithyphallic donkeys which are being urged on by aroused
satyrs. Several comparable representations occur in Athenian black-figure, most often on band-cups. The opposite side of the Samos cup (233, pl. 66d) bears a very lively scene of frolicking satyrs and maenads. On the left, a nude maenad tries to lift a large krater, while an aulos-playing satyr accompanies a dancing maenad and another satyr chases a maenad.[868] One side of the New York band-cup (231, pl. 66a) represents Hephaistos' return. In contrast to the Amasis Painter, who represented the story on a band-cup in Cracow (217, pl. G2a), the Oakeshott Painter involved all the figures in the event, which they seem to be enjoying. Again, Dionysos leads the donkey of Hephaistos, in this instance surrounded by his entourage of satyrs and maenads. Aphrodite is not present to greet him, as on the Amasis Painter's cup (and for example the François krater). As Hedreen notes (and as referred to above in connection with the Amasis Painter's 217), the satyr behind the donkey leers with frontal face straight at us, signalling his intention sexually to assault the donkey. Dionysos carries a kantharos, not a drinking-horn as seen on the Amasis Painter's 217 and 227.[872] On the other side of 231 (pl. 66b) Dionysos, flanked by satyrs and maenads, stands opposite a woman. On the far left a satyr enters carrying a heavy wineskin. Such a satyr with a wine-skin and a woman opposite Dionysos, probably Aphrodite, are usual participants in the return of Hephaistos. The paired figures of a woman and Dionysos facing one another, surrounded by satyrs and maenads, was illustrated by the Amasis Painter as a separate subject, not associated with the return of Hephaistos (227, pl. 65a). Here, the Oakeshott Painter adopted another personage (the satyr with wine-skin) from the return of Hephaistos and adds it to a general portrayal of Dionysos' entourage.[873] Again, the Oakeshott Painter equipped Dionysos with a kantharos instead of a drinking-horn. According to the Amasis Painter, a continuous scene is depicted on his cup of Hephaistos' return. However, the turned-back position of the ears suggests that the donkey is seen moving at full speed (cf. the vertical ears of the donkey in Hephaistos' return on 231 (pl. 66a) to the turned-back ears on 233).[869] In his discussion of a Corinthian aryballos in Dunedin (60.13), with a donkey chasing a nude woman while a male tries to restrain it, J.R. Green notes two examples: Cassel cup, London (1958:12-17.1), and lekythos, Buffalo (G 500), where the donkey is ridden by a hairy satyr (Green 1956, 7-10, pl. 3.3-4; see also Hedreen 1992, 133). For this type of scene see now also Villaniuva-Puig 2009, 137-38. Fellmann 1989, 28, mentions a few band-cups with this theme, including 230, as parallels to Munich 2189: Adolphseck 19 (F. Brommer 1956, CVA 1, pl. 16.1, 3), Akanthos (Giosani 1971, pl. 39d), Munich 9439 (Fellmann 1989, pl. 27.2.8). A few cups can be added: 344 (Tison Painter, pl. 99a-b, spread over two sides of lip-cup), Atis (Sintes 1996, 33, fig. 3), Atalanti K 2056 (from Alopis; not previously published), New York, market (Sotheby’s, 7 December 2001, no. 275). Reggio di Calabria (not previously published; two fragments of one cup, exhibited in museum), Taranto 51359 (Masiello 1997, 187, fig. 22.11). A fragment in Paris, Louvre CP 10249 (not previously published), probably also depicts this scene, though the donkey has not been preserved. The subject also appears on a band-skyphos in Athens, Canellopoulos 95 (M. Brouskari, Thé Paul and Alexander Canellopoulos' Werkausgabe, Athens 1983, 56, no. ill.). An ithyphallic donkey chases a nude woman/maenad on a band-cup in Munich (7414). Fellmann 1989, pls.19.6-7, 20.1-5), with on one side satyrs, and on the opposite, masturbating youths. An aroused donkey is also included in the scene of a heterosexual symplegma and two masturbating youths on a band-cup fragment in Malibu (Getty 80 AE.99.2B; not previously published). An unpublished fragment in Florence (141897) shows a donkey chasing a nude youth.[874] Nude women are rarely portrayed in the company of satyrs. Amongst band-cups, only one example can be cited: Germany, private (Korzas 1984, 109-10, no. 17). The nude woman on 233 wears her hair up in a headband, similarly to the female outline heads on cups, e.g., 177, 201-2, at first sight, her bending pose might suggest sexual activity, but her bent knee and the position of her hands indicate that she is attempting to lift the krater.[875] Dionysos, standing opposite a woman, holds a kantharos instead of a drinking-horn also on the band-cup Himera B 68 667.13 (Di Stefano 1976, pl. XXIII.1) as well as in many other black-figure representations. Hedreen shows, that, in vase-painting, the god is equipped with a kantharos as early as 560/50 BC, thereby dismissing Carpenter’s suggestion that Peisistratos may have introduced the kantharos as an attribute of Dionysos after his return to power in 546 BC (Hedreen 1992, 88). Perhaps the Oakeshott Painter had originally a continuous scene in mind, like the equally frolicsome portrayal on a krater by Lydos, about 550 BC (New York 31:11:11; Tiverios 1976, pls. 53-55), but instead
Equally lively is the scene of a hairy satyr making advances to a maenad on the fragment in Frankfurt (232, pl. 66c). As is often the case, it is unclear whether the maenad raises her arms in real or feigned alarm. Hairy satyrs, although widespread in Athenian black-figure, appear only sporadically on little-masters.84

The exterior of 234 is completely plain, with neither figurework, inscription nor any ornamentation.85

Ornaments
None of the Oakeshott Painter’s cups has handle-palmettes or other non-figured motifs on the exterior.

Provenance and chronology
The provenances of only two of the Oakeshott Painter’s cups are known: Vulci and Samos (231, 233).86 In neither case has an exact burial context been recorded.87 The few attempts to date this painter range from c. 560 BC to 540/30 BC.88 However, it seems possible to order his work chronologically, based mainly on internal (stylistic) developments. As remarked above, the proportions of the figures of 231, with their relatively large heads, are repeated on 229-30. In contrast, the figures of the painter’s other cups are better proportioned and appear to indicate a more practised hand, a more mature style. Therefore 229-31, it seems, predate the others; 229-30 can probably be identified as the earliest of all by their coarser figurework. In addition, their satyrs are provided with horselike ears, while the Oakeshott Painter’s other satyrs have human ears, a difference which in itself suggests separate phases of his career. The less refinement of the figures inside the tondo of 234 may result from their larger size.

As explained, the Oakeshott Painter’s New York band-cup (231) and the Amasis Painter’s Louvre cup (227) seem chronologically close, due to the similarities of style, subject and composition. Possibly, they were both inspired by the same source.89 The date of the Louvre cup, c. 540 BC, as set out above, would also apply to the Oakeshott Painter’s 231. In short, the painter’s career began c. 545/40 BC (229-30) and, presumably, extended down to the following decade (232-34).

Concluding remarks
Based on the signatures, it is possible to establish that some cups of the potter Neandros were decorated by one painter, referred to as the Neandros Painter, and that he collaborated with the Amasis Painter.

Furthermore, the potterwork of the Amasis Painter’s cups, including one signed by the potter Amasis himself (222), and that of the Oakeshott Painter’s cups not only bear a close resemblance, but exhibit several features of cups by the potter Neandros.

decided to place Dionysos opposite the woman on the other side in order to create a central image on each side of the cup.

(On the Lydan krater, where the picture continues under the handles, Dionysos and Hephaistos form each the central figure of either side).84 343 (Tleson Painter, pl. 98d-f), Syracuse 7/397 (Vallet/Villard 1964, pl. 91.3), Taquinia C 3/31 (Huber 2001, 412, pl. 117B; Bonghi Jovino 1986, 134-35, described as Compare to Amasis Painter), Vatican 17814 (Albizzati 1925-29, pl. 34, no. 316). Another example by the Oakeshott Painter is 234 (pl. 66c).

89 Of this type of lip-cup, 92 other specimens are known to me. Furthermore, seven band-cups are decorated inside and plain outside; one of them, a band-cup in the Basel market has the same subject inside as 234 (MuM, Auktion 22, 13 May 1961, no. 130).

87 B. Kreuzer (1998a, 93) states that a lip-cup of the Oakeshott Painter was found in Cerveteri; however, the provenance of the painter’s only known lip-cup (234) is undocumented.

84 For the unclear contexts of the pottery discovered in Samos see Kreuzer 1998a, 104.


86 Interestingly, a contemporaneous Droop cup, Boulogne 516 (Ure 1932, 63-64, no. 82, fig. 7), features the same two subjects as the Oakeshott Painter’s New York cup (231). In contrast to 231, but similar to the Amasis Painter’s representations (217, 227), the Boulogne Droop cup shows Dionysos carrying a drinking-horn.
In drawing style, moreover, the Oakeshott Painter is close to the Amasis Painter, which applies also to his choice of subject matter. A theme earlier explored by the Neandros Painter, namely animal fights, was also illustrated by the Oakeshott Painter.

All these various links suggest a workshop relationship between the potter Neandros, Neandros Painter, potter Amasis, Amasis Painter and Oakeshott Painter. The establishment’s leading craftsman was probably the potter Neandros. But judging from other output of the Amasis Painter (considered in combination with Kleophrades’ signature as potter and son of Amasis), it seems highly likely that the potter Amasis, at a certain point, became leading figure in a workshop, although it remains unclear whether he actually took it over from Neandros.

Another possibility is that the potter Amasis opened a new workshop, recruiting the Amasis Painter (provided they were not the same person). If so, the Oakeshott Painter could have replaced the potter Amasis in the workshop of Neandros, where he may have already worked for several years learning the trade.

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689 For Kleophrades and his signatures as son of Amasis on four Type B cups, see KLA I, 418-19 (R. Vollkommer).