Athenian little-master cups
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7. HERMOGENES, HERMOGENES PAINTER, TLEMPOLEMOS, SAKONIDES, GROUP OF BERLIN 1803, THRAX, HISCHYLOS, STROIBOS PAINTER (nos. 131-208; pls. 43-59)

7.1 HERMOGENES, HERMOGENES PAINTER, c. 555/5 BC (nos. 131-66; figs. 59-63, 78a; pls. 43-49b)

Introduction

The epoiesen-signatures of the potter Hermogenes occur on 20 lip-cups and 14 band-cups as well as on a type B Gordion cup (131), Siana cup and four band-skyphoi of the special type known as Hermogenean skyphos.

One lip-cup is decorated both inside and out (LIO type, 132, pl. 43a-c). On the other lip-cups, female outline heads (149-54, pls. 46c-47c) or, in one case, single hens adorn the lip (135, pl. 44b). The remaining lip-cups have no figurework at all, their decoration being limited to handle-palmettes flanking the signature (133, 138-41, pls. 44a, 45c-46a). All the band-cups show a limited central image flanked by the two words of the signature in the handle-zone (Beazley’s type BOB).

Apart from a single erotic scene (148, pl. 46b), the subject is invariably a chariot (136, 155-64, pls. 44c, 47d-49b). Once, the chariot is shown racing (155); otherwise a warrior may walk behind it or be in the act of (dis)mounting. J.D. Beazley remarked that, of the nine signed band-cups known to him, eight feature a chariot: ‘It looks as if a chariot-scene was part of the original creation. Hermogenes has a claim to be considered the creator.’

Another band-cup has no figurework (137), and two band-cup fragments preserve parts of Hermogenes’ signature (155-66). Beazley listed 17 lip-cups and eight band-cups in the corpus of Hermogenes. Since then, three lip-cups (139, 147, 154) and seven band-cups (148, 157-59, 163, 165-66) have been added. Beazley attributed the female outline heads of five lip-cups to one painter, remarking that the hens (135) may be by the same hand, ‘but little comparison is possible.’ He noted that the LIO lip-cup (132) ‘is earlier than the others, and can not be said to be by the same hand as they.’ According to him, the chariot band-cups were also decorated by one craftsman, but, again, ‘little comparison is possible’ to the outline heads.

J. Boardman agrees with Beazley. In contrast, J.T. Haldenstein seems to give all the lip- and band-cups to one painter, describing a development in the handle-palmettes. As based on a limited number of signatures, H.R. Immerwahr concludes that they ‘were mostly made by one painter.’

Because of their different subjects (female heads and chariots) and techniques (outline and black-figure), these cups can not easily be compared to one another. As a result, the script and handle-ornaments become relatively more important. Whereas the handle-palmettes vary somewhat, it will be shown below that the inscriptions share similar features (extended vertical of the rho and a slight

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603 For Hermogenes see Hoppin 1924, 118-36; Beazley 1932, 169-70, 178, 182, 189, 191, 196-97; ABV 164-66; Pâra 68-69; Boardman 1974, 60; Haldenstein 1982, 97-101; Fellmann 1988, pl. 17-19.7; idem 1989, pl. 8-15; Immerwahr 1990, 51; KLA I, 304 (P. Heesen); Brijder 2000, 624-25, fig. 155, pl.198d (for the Siana cup).

604 Likewise, the band-cups of Glaukytes (112, pl. 35d), Thrax (197, pl. 56c-d), Hischylos (198-99, pl. 57a-d) and Nikosthenes/Anakles (255, pl. 74a-b). On band-cups with ‘brief pictures outside’ (BOB) see Beazley 1932, 189-91. Many unsigned band-cups with imitation inscriptions or rows of dots on either side of the figures may also be ranked under the heading BOB (e.g., the band-cup in the Manner of the Stroibos Painter, 208, pl. 59c-d). For band-cups of this type see nn. 1378-80.

605 Beazley 1932, 190.

606 ABV 164.1-4; Pâra 68.

607 ABV 165.

608 ABV 165.

609 Boardman 1974, 60. Haldenstein (1982, 99-100) agrees with Beazley on the LIO cup (132); she discusses the palmettes on p. 100.

610 Immerwahr 1990, 51. While stating that he has not seen a picture of the LIO cup (132), he nevertheless maintains that it is ‘earlier … and not by the same hand’; he describes the illustrations of many of the other signatures available to him as ‘poor’.
tendency towards backhand) and appear to be written by one hand. Therefore a single painter would seem to be responsible for the decoration of all these cups, named here the Hermogenes Painter. His style is unmistakably neat and detailed.

**Shape and dimensions**

All the lip-cups show a sharp jog inside and a marked ridge outside (fig. 60).\(^{611}\) The feet are sturdy and straight-edged, c. 0.5cm thick. The exception is 132, whose foot is more trumpet-shaped and the edge of the base, thin and rounded, which are indications of an early date. The foot of 136 was reattached in antiquity with a bronze pin which ends in a rosette inside the bowl.\(^{612}\) The handles are thick and curve little, remaining well below the rim. The band-cups have a thin fillet at the juncture of the bowl and stem, which is glazed on 136-37 and 160, and red on 161 and 163-64.\(^{613}\)

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**Fig. 59. Profile drawing of 136 (1:2).**

**Fig. 60. Profile drawing of 149 (1:2).**

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\(^{611}\) For profiles of Hermogenes lip-cups in Munich see Fellmann 1988, Beilage 5.1-5.

\(^{612}\) The interior is illustrated in Reusser 1993, 80, fig. 9.

\(^{613}\) The fillet of 162 may have been lost when the foot was restored; the stem seems too high.
The earliest lip-cup from Toulouse (132) is large. Slightly later, 134 is medium, 135 and 138 are large; their bowls are deep (134) and medium (135, 138), their feet high (134, 138) and medium (135), respectively. The band-cups are small (136) or medium (137). The bowl of 136 is deep (fig. 59).

In the potter’s middle and late period, the lip-cups, their diameters ranging from 18.9 to 20.2 cm, are medium. The bowls are medium to deep, except for 145, which is extra deep (pl. 46a). The feet are low (145), medium (150) or high (149, 152).

The dimensions of the band-cups are even closer to one another; they are medium and have diameters of 19.8-21.0 cm. The bowls vary from medium to deep, as do the heights of the feet.

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Chart 12. Average absolute and relative dimensions of Hermogenes’ lip- and band-cups.

All the lip-cups were almost undoubtedly thrown by one potter, who must also have thrown the band-cups, as suggested by not only the signatures, but the consistent shape of their feet.

**Inscriptions**

Apart from the two inscribed labels inside 132, the inscriptions are the ἐποίησεν type. On both sides of 131 and 134-42 the formula is simply ἘΠΟΙΗΣΕΝ (fig. 61), whereas on either side of 147, 149-51, 153, 156-57 and 159-64 the speaking object variant occurs, ending in EME (fig. 62). Both variants mark 152. On the lip-cups the two words are written without a gap or divider. On the figured band-cups, the name stands to the left of the figurework, the verb to its right.

At present, the only known spelling error on Hermogenes’ cups is seen on one side of 131 where sigma replaces nu in the name, the first epsilon of the verb is left out and its iota is doubled. The inscriptions all share the characteristically extended vertical line of the rho and a slight tendency towards backhand, especially in the epsilons and sigmas.

![Fig. 61. Ἐποίησεν-signature of 138](image1)

![Fig. 62. Ἐποίησεν-signature divided by figurework on 161](image2)

A degree of development can be discerned, changing from careful writing with stiff letters to a looser script with more rounded letters. This is best seen in the mus where the first vertical line

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614 For profiles of the Munich band-cups see Fellmann 1989, Beilage 2.2.3.

615 The inscriptions of the other cups have not been completely preserved.

616 For a similar development in the script of other painters see n. 235.
becomes longer, followed by an unclear squiggle (figs. 61-62). Nevertheless, the inscriptions have all been made by the same hand, as demonstrated most clearly by the rhs.

**Interior decoration**

Only 132 is decorated inside (pl. 43c). The tondo is bordered by tongues between dot-bands and concentric circles. It depicts two nude youths, one pursuing the other, labelled ΗΟΔΙΑ ΦΟΙΝΙΞΩΣ (‘this is Phoenix’) and ΗΟΔΙΑ ΛΥΣΩΝ (‘this is Lyson’). Neither a Lyson nor a pursuit of Phoenix is attested in literature. Furthermore, another portrayal of either protagonist is not at hand. Although well-centred in the tondo, the figures are rather stiff.

**Exterior decoration**

In all instances the representations on either side of a cup are identical or nearly so. The lions of 132 are curious (pl. 43a-b). Their heads are lowered to the ground as if grasping, not held up and roaring in the usual manner. Again, the drawing is rather stiff; note the double incision for the shoulder line.

The specific subject of the four band-cups with a warrior (dis)mounting a chariot and the six band-cups with one walking behind is not entirely clear (pls. 44c, 48-49b). As the painter included no indication of either a battle or a departure from home, he may perhaps have had in mind the moment before (or after) the so-called ἀποβάθρας race, which took place during the Panathenaic Festival.

Teams of a charioteer and hoplite participated in this event, which started as a chariot-race and finished as a foot-race for the hoplites. The critical moment came when the hoplite had to dismount the chariot: if the charioteer slowed down too much, he would lose ground to faster, more daring contestants, and if he drove too fast, the dismounting hoplite would risk a terrible fall. But since the horses on Hermogenes’ cups are, as a rule, not portrayed in motion, this moment in the race can hardly be the general subject. The exception is 155, where the scene is very dynamic, as the horses gallop to the left, a horse’s head and the chariot are shown frontally, and the warrior approaches the chariot from the right (pl. 47d-e).

Perhaps the actual ἀποβάθρας race is illustrated here. The reorganization of the Panathenaic Games in 566 BC may have inspired the representation of this kind of race during the

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617 The mu in the name on side A of 162 has been restored in the older shape of the letter, unlike the other mus of this cup.
618 Similarly, demonstratives in the labels of cups by Neandros (210, pl. 69c-d) and Nearchos (261, pl. 76c).
619 In the story about his youth in Iliad IX. 447-84, Phoenix describes his flight from home after being guarded for nine days by his friends to prevent him from attacking his father who cared more for his concubine than for Phoenix’s brother. But there is no mention of Phoenix being pursued by a Lyson.
620 Cf. 50 by the Xenokles Painter, pl. 13c; see nn. 289-91.
621 In vase-painting, a warrior mounting a chariot in a departure scene is usually surrounded by members of the family saying goodbye; e.g., band-cups: London 1893.7-12.12 (Smith/Pryce 1926, pl. 17.1a-b), Malibu, Getty 86.AE.166 (Clark 1990, pl. 106.3). The ἀποβάθρας race, also known in Boeotia and Oropos (Attica), has received much attention recently: Reed 1990; Crowther 1991 (concentrating on the 4th century); Neils 1992, 89-91; Müller 1996; Wünsche/Knauss 2004, 219-20; Schultz 2007.
622 It remains unclear whether the ἀποβάθρας and the charioteer both won a prize at the Panathenaica, which was the practice at the Amphiparalia in Oropos (cf. Neils 1992, 206, n. 77). Reed 1990, 306, assumes that the same applies to the Panathenaica. In fact, there are no literary sources in support of Reed’s assumption, and Panathenaic amphorae with an ἀποβάθρας race are extremely scarce, with Rentz 1998, 78-79, mentioning only two examples from the fourth century.
623 Chariots in three-quarter view occur on 12 other band-cups: 222 (Amasis Painter, pl. 63c), Athens, NM Acropolis 1647, 1717, 1717 (Graef/Langlotz, 175, 179, not ill.), Athens, NM 652 (Callipolitis-Feytmans 1986, pl. 35.4-5), Athens, Agora A-P 10 (Pease 1938, 266, no. 99, fig. 25), Corinth C-73-19 (Brownlee 1989, 387, no. 114, pl. 58), Munich 2240 (Fellmann 1989, pls. 55.2, 56.1, 3), Oxford 1947.261 (ABB 197, Group of Toronto 293), Paris, Louvre F 145 (Plaoutine 1938, pl. 88.2,4,6, Manner of Lysippides Painter), Gravisca 76-14531 (Iacobazzi 2004, 135-36, no. 358), Thasos 59.276 (not previously published). It also occurs on a Hermogenean skyphos, London B 372 (Φάτα 87.12).
second half of the sixth century BC, although the subject remained rare in vase-painting, becoming more popular not till the following century.\textsuperscript{136} In most sixth and early fifth-century depictions of the ἀποβάτης the hoplite carries one or two spears.\textsuperscript{137} N.B. Reed remarks that this would be nearly impossible in practice because the hoplite would have to bear his shield on his left arm while holding the side of the chariot with his right hand.\textsuperscript{138} She argues that the spears may serve as a marker that distinguishes a departure scene from an ἀγών ἀποβάτης. In addition, she thinks that the inclusion of spears in some sixth and early fifth-century representations of ἀποβάτης races, especially on lekythoi of the Haimon Group, may be considered artistic licence.\textsuperscript{139} P. Schultz, on the other hand, citing the evidence of the Haimon Group lekythoi, has convincingly rejected her suggestion.\textsuperscript{140}

Furthermore, all the warriors on Hermogenes’ cups as well as the one behind a chariot on a cup signed by Thrax (\textit{ABV} 137, pl. 56c-d) carry their spears pointing back, which may indicate that the subject is an agonistic event rather than a (preparation for) battle. Another point of discussion is whether the ἀποβάτης dismounted the chariot once for a final sprint or whether he, at intervals, dismounted and remounted the racing chariot. According to (Pseudo-) Demosthenes, the ἀποβάτης stepped in and out of the moving chariot, but the author offers no clue as to how the contest ended. In contrast, Dionysios of Halikamassos writes that the ἀποβάτης leapt out of the chariot to finish the race on foot, although he says nothing about what took place earlier in the race.\textsuperscript{141} As pointed out by Schultz, the evidence of a Haimon Group lekythos where the ἀποβάτης runs past a finishing pole rather than a turning point seems to prove that at least the final part of the race took place on foot.\textsuperscript{142}

Of the four preserved band-cups of Hermogenes showing a hoplite (dis)mounting a chariot (\textit{ABV} 136, 156-58, pls. 44c, 48a), the one in Oxford (\textit{ABV} 136) differs considerably from the others.\textsuperscript{143} Representations of the moment when an ἀποβάτης (dis)mounts a chariot are rare in Athenian painting.\textsuperscript{144} Probably three other portrayals - two on Hermogenean skyphoi and one on a band-cup -
are also products of Hermogenes' workshop. Another example is found on an unattributed band-cup.\textsuperscript{633} The subject of a warrior walking behind a chariot was particularly favoured in the workshop of Hermogenes.\textsuperscript{634}

Above, we have seen courting male couples in lip-cup tondos.\textsuperscript{635} On the exterior of \textsuperscript{148}, however, they are placed beside heterosexual symplegmate (pl. 46b).\textsuperscript{636} A. Dierichs is familiar with only one other instance of this unusual combination in Athenian vase-painting, seen on a band-cup in Berlin.\textsuperscript{637} The theme of \textsuperscript{148} matches well the Hermogenes Painter’s imaginative portrayals of sexual activity attested on skyphoi.\textsuperscript{638} Heterosexual erotic scenes are rather common on little-masters in general.\textsuperscript{639}

\textsuperscript{633} The painting of two Hermogenean skyphoi – Basel, AntMus BS 460 (J.-P. Descœures 1981, CVA 1, pl. 33.5-6, K.9), and Germany, private (Herzogtum 1977, 274, no. 242) - is similar to that of cups signed by Hermogenes, but they are not by the same painter. The band-cup in a Swiss private collection, attributed by Cahn to Hermogenes and by me to the Manner of the Stroibos Painter (200, pl. 56c-d), differs considerably from Hermogenes’ cups: note the horses’ manes and tails, incisions on the horses’ backs, strap around the belly, red colour of the chariot and its different wheels, and the two spears of the apobates. The scene on an unattributed band-cup, New York, market (Sotheby’s, 8 December 1995, no. 66, with the other side illustrated; previously, idem, 23 June 1989, no. 122, with the chariot side illustrated), has spectators on either side of the central figures, but it can hardly be considered a departure scene because of the movement of the chariot. Finally, a fragment from Gravisca (Iacobazzi 2004, 116, no. 240) may also depict a warrior (dis)mounting a chariot; the horses’ legs suggest movement at full speed.

\textsuperscript{634} Apart from Hermogenes’ band-cups, the subject occurs on a band-cup signed by the potter Thrax (197, pl. 56c-d), who was a member of the Hermogenean workshop, as well as on a band-cup, the surface of which is too damaged to allow for an attribution, Poitou Quin 4444 and 6279 (Long/Mino-Volpe 1992, 102, fig. 15), and on a Hermogenean skyphos, Heidelberg S 37 (K. Schauenburg 1954, CVA 1, pl. 42.1). The compositions on two other Hermogenean skyphoi, possibly by the Hermogenes Painter, Sardis Att 87 (Scheaffer 1997, pl. 39) and Gravisca 73/4682 (Iacobazzi 2004, 79, no. 110a), remain unclear since the essential parts with the chariot and warrior are missing. The other Gravisca fragment, 73/13294 (Iacobazzi 2004, 79, no. 110b), belonged probably to another vessel because of the opposite direction in which the horses move; it may be part of a band-cup. The Gravisca fragments were not discovered together.

\textsuperscript{635} For cups with homoerotic courting inside see nn. 138-44.

\textsuperscript{636} On the exterior homoerotic courting occurs on band-cups: Amsterdam 2185 (Brügger et al. 1996, pl. 111.1-3), Florence, Cecconi (not previously published), Olbia (Kryzicki 1989, 62, fig. 22.9), Padua P 128 P 29 (Minard 1990, 222-23, no. 241, pl. XXVIII), Rome, market (Vorberg 1965, 46), Taranto 69/73 (LuPorto 1990, pl. XLI.2), Vatican 20259 (Albizzati 1925-39, no. 326, pl. 38). Those in Amsterdam and Florence are by the same painter. Same scene also on a patch band-cup in Florence, Vagnonville s.n. (Iozzo 2006, 130, pl. X.6).

\textsuperscript{637} Berlin F 1798 (Dierichs 1993, 52). The Berlin cup has been published by Lücken 1923, pls. 37-38. The male couple is visible on the left side of pl. 37.

\textsuperscript{638} E.g., the well-known, rather humorous, acrobatic homosexual activity on a swing on the Hermogenean skyphos in the Hoek coll., Rhenen (Dierichs 1993, 53-54, fig. 91a), where mistakenly described as heterosexual.

\textsuperscript{639} On a Hermogenean skyphos in the Basel market (H.A.C., Kunst der Antike, Katalog 5, December 1993, no. 9; previously, Hornbostel 1986, 48, no. 13), here attributed to the Stroibos Painter (cf. nn. 657, 723), the male couple is conventionally surrounded by dancing youths. Cf. also the Hermogenean skyphos with erotic gymnastics, Aegina Mus. 1956 (237) (Walther-Karydi et al. 1982, pl. 18, no. 237).
The lone hen facing right on either side of the lip of 135 (pl. 44b) is without parallel in the work of the Hermogenes Painter. On other lip-cups, the theme is not especially common, whereas the Tleson Painter favours a hen facing left.  

The outline technique, as here seen in the female heads on lip-cups, is often regarded as an precursor of red-figure painting. In her discussion of the outline technique, however, B. Cohen explains that not only the red-figure painters made use of outlining, that is, to delineate the reserved silhouette, but that it was also part of black-figure painting, that is, the preliminary sketch.  

A long tradition exists of a female head in outline. In his study of profile heads on archaic pottery from mainland Greece, O. von Vacano argues that the motif is of Greek origin, with the earliest examples occurring in the late eighth century on a Cretan vase and a krater from Pythekousa. On the Greek mainland, the development of the profile head began in Corinth. In Athenian vase-painting, until about 560 BC, the heads of anonymous bearded (and sometimes helmeted) men, youths and women were portrayed in outline, whom Von Vacano identifies as the land-owning nobility and people around them, the women being hetairai.  

After about 560 BC, some heads become individualized by the addition of attributes. On lip-cups, the development occurs in the output of the Eucheiros Painter (L pl. 1a), Sakonides (171, pl. 50c) and the Epitimos Painter (235, 237, pls. 67a-b, 68a-b). On another, unattributed lip-cup, the profile heads can be recognized as Dionysos, with ivy wreath. Most often, however, the heads remain unidentifiable. The occurrence of kalè-inscriptions supports the notion that the female heads represent hetairai, a subject which is obviously suited to symposion ware. Numerous painters adorned lip-cups with (female) heads in outline.  

(Dierichs 1993, 51, fig. 83a-b, not previously published, satyr and maenad), Perachora (Dusaboin 1962, 342, no. 3697, pl. 140), Rhodes, no. 5 Annaachia (Lemos 1997, 466, figs. 9.12), Rome, VG 10020102 and Min 598 (Hannestad 1989, no. 106; Mingazzini 1930, no. 598, pls. XCV.9-10), Seraing, Hoit (not previously published), St. Petersburg B 75-429 and Berezan no. 14 (publication by T. J. Smith in preparation), Synnouse 58023, 7402 (the first, not previously published, but photos in B.A; the second, in Vallet/Villard 1964, pl. 91.8), Gravina 72/10286, 74/1410, 79/8535, 79/12224, II 166 (Iacobazzi 2004, nos. 133, 134, 245, 253, 294), Taranto 6227, 20155 (Massillo 1997, figs. 61.5 and 12.34), Thasos 59.384, 59.1744 and s.n. (from three cups, not previously published), Thera (Zapheiropoulos 1977, pl. 211A), Vatican G 64 (Beazley/Magi 1939, no. 64, pls. 20-21), Würzburg L 400, L 401 (Langlotz 1932, pls. 111-12).  

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The female heads of lip-cups signed by Hermogenes are stylistically very close to one another. The typical traits include clearly articulated locks on the forehead and an earlobe in two sections, and a chin line that usually ends at the top of the neck or continues only a short way beyond it (but never extending as far as the chin lines by Sakonides). All the women wear jewellery, and a beaded necklace has a thin line below it. In addition, the head always faces left and has a well-placed, angular, bare upper arm. The eye consists of a dotted ring, which has occasionally become a blurred, black circle (134). The contours of only one headband are incised, for which see side A of [149], where the ends of the hair are tagged in a so-called krobylos (fig. 78a).652

Ornaments
The lips of several Hermogenean cups ([134, 142-47, pls. 44a, 45c-d, 46a] have ivy leaves, alternately red and black, on straight vertical stems which spring from a stiff, horizontal stalk, interspersed with rings of dots around a central dot, probably indicating berries or flowers.657

Marly variations of the motif mark the lips of Siana cups from the workshop of the C Painter, the Heidelberg Painter, Red-black Painter and Griffin-bird Painter.658 The Hermogenes Painter only varied the size of the ivy leaves ([134, 142-47]. Rarely do other lip-cups show ivy on the lip.659

652 Elsewhere [KL A I, 304 s.v. Hermogenes (1)], I speculate that these cups, since most of them have been found far away from Athens, might have been brought home by foreign traders as a souvenir of an exciting night in Athens. Moreover, these 'pin-ups avant la lettre' were certainly decent enough presents for their wives. Beazley, no doubt jokingly, proposes the term 'little mistress' cups for them (Beazley 1927, 346).

653 Besides the cups mentioned in nn. 647-48, and those by the Eucheiros Painter ([A, pl. 1a), Phrynos ([B, pl. 28c) Hermogenes ([149-54, pls. 46c-47c), (Manner of) Sakonides ([169-71, 176-89, 191-94, pls. 30a-c, 52a-53c, 54-55d), Group of Berlin 1803 ([fig. 90a-k (Heidelberg Painter, Red-black Painter and Griffin-bird Painter). See also Brijder 1983, 160, fig. 51, and idem 1993, 140, figs. 12-15, 21-24, for this type of decoration used by Elbows Out ([fig. 78a). KLA I, 304 s.v. Hermogenes (I), I speculate that these cups, since most of them have been found far away from Athens, might have been brought home by foreign traders as a souvenir of an exciting night in Athens. Moreover, these 'pin-ups avant la lettre' were certainly decent enough presents for their wives. Beazley, no doubt jokingly, proposes the term 'little mistress' cups for them (Beazley 1927, 346).

654 For the different kinds of ivy on the lips of Sianas see Brijder 1983, 123, fig. 35 (C Painter), 147, fig. 40 (Cassandra Painter), 159, fig. 48 (Tarat Painter), 174, fig. 56 (Malibu Painter), 209, fig. 76 (Painter of the Burgon Sianas), 212, fig. 79 (Epigone Painter), 214, fig. 83 (Painter of Amsterdam 2148), Brijder 1991b, 368, fig. 9 (Heidelberg Painter), and Brijder 2001, 583, fig. 121 (Red-black Painter), fig. 188a (Manner of the Red-black Painter), 640, fig. 164c-h (Griffin-bird Painter). See also Brijder 1983, 160, fig. 51, and idem 1993, 140, figs. 12-15, 21-24, for this type of decoration in the handle-zones of Siana cups, band-cups and Cassel cups; Brijder makes an addition to the list of type of band-cup in Yfantidis 1990, 165. Another specimen is the band-cup with ivy in the handle-zone and interior decoration in the New York market (Art of the Ancient World XVIII, Royal-Athena Galleries, 2007, no. 124). A fragment, Oxford, 1912-40 (not previously published), is either from a band-cup or a Cassel cup with black lip.

655 Basel, market (M.U.M., Sonderliste G, November 1964, no. 57), Thasos, s.n. (with dot rosettes between the leaves and clusters of dots between the stems; not previously published), Würzburg U.II 151 (Langlotz 1932, no. 418, pl. 117). In Paré 69, the ivy on the lip of the Basel market cup has been compared to an ivy pattern used by Elbows Out (ABV 250.19 and 21). Two lip-cups with ivy on the lip have figurework in the handle-zone: London, market (Sotheby’s, 9 December 1993, no. 28), and New York, market (Sotheby’s, 17 December 1996, no. 31). A fragment from Tarquinia (168-23), listed under lip-cups in Huber 2001, 413, pl. 118, belongs probably to a Siana cup. Two fragments from Gravisca, attributed by Iacobazzi to Hermogenes (74/1673, 75/5163 a.o; Iacobazzi 2004, 79, nos. 107-8), cannot be parts of a lip-cup (as Iacobazzi maintains): see the
During his career, the Hermogenes Painter varied the handle-palmettes. On his earliest cups, they have many leaves and large red cores (e.g., fig. 63a). The stocky leaves are longer on band-cups with heads or chariots (except except 136) have seven red-and-black leaves; the central leaf is elongated and red, and the tie is usually red and incised (e.g., 150, fig. 63c). In a similar palmette on the name-vasse of the Class of Hermogenean Skyphoi, Würzburg L 290, the elongated central leaf is black (fig. 63d). Hermogenes' Siana cup has a differently rendered palmette which is not found on his lip or band-cups or skyphoi, but which has also a black central leaf. Outside the workshop of Hermogenes, palmettes with black central leaves are rare.

Fig. 63a-d. Hermogenes Painter’s palmettes: 132, 136, 150 and skyphos Würzburg L 290.

Provenance and chronology
Hermogenes’ cups were mostly exported to Italy, particularly central Italy: eight of them are from Vulci (132, 137, 149-51, 160-61, 164), two from Tarquinia and Gravisca (143, 154) and single specimens from Cerveteri (131), Bisenzo (136) and two from an unspecified location in Etruria (133, 144). Two others come from somewhere in Italy (138, 140), and one came to light in Gela, Sicily (135). Only two or three are known to have been exported to the East: Histria (158) and Miletus (165-66).

Cup 136 lay in the necropolis of Palazzetta, Bisenzo, in the same grave as a lip-cup in the manner of the Eucheiros Painter (16), which, based on the shape, has been dated around 550/45 BC. Apart from the Gravisca fragment, which is not helpful for the chronology, no other cup, insofar as the author is aware, has excavation data.

The type B Gordion cup (131) and the LIO cup from Toulouse (132), with an early type of foot, mark the start of Hermogenes’ production and can be assigned to the second half of the 550s BC. Evaluating the potterwork, Brijder places also the Siana cup, London B 412, in the same period. Its script, carefully written with stiff letters, corresponds to that of Gordion cup 131 and little-masters.

profile on p. 505, pl. V; here, the dot rosettes are situated between the stems. Finally, I have not seen the fragment described in Iacobazzi 2004, 79, no. 109, not ill. 656 In contrast, the variation in the palmettes of some cups with epoiesen-signatures of Xenokles (56-59, 80-83) can not be correlated with chronological differences.

Würzburg L 290 (ABV 166.1) Similarly, the palmettes of three Hermogenean skyphoi by the Stroibos Painter have a black central leaf: Frankfurt, VF J 430 (K. Deppert 1968, CVA 2, pl. 52.1-3), Basel, market (H.A.C., Katalog 5, 1993, no. 8), Sydney 56.18 (not previously published). The like recurs on a cup signed by Sakonides as painter (170), the band-cup signed by Thrax (197) and the two band-cups signed by Hischylos (158-99).

It consists of five, separated leaves, alternately red and black, around a small red core; see Brijder 2000, 625, fig. 156.

Although differently shaped, the handle-palmettes of the Torgiano Painter’s cup (104, fig. 39c-d) also have a black central leaf. See also the palmettes of different type with loose leaves (somewhat resembling those of Hermogenes’ Siana cup) on band-cup, Bochum L 1252 (N. Kunisch 2005, CVA 1, pl. 57.1-4), lip-cup, Group of Berlin 1803 (196), lip-cup, London B 403 (248, BMN Painter), topband cup, Munich 2104 (Fellmann 1989, pl. 63.8-11).

The Siana cup signed by Hermogenes was also found at Vulci.

It is unclear whether the two fragments from Miletus belong to one or two cups.

110
132.3-38. CUPS 134-38, which to judge from their script are rather early work, were made somewhat after 131-33 because they have standard little-master feet, which suggest a date of c. 550/45 BC. As based on the development of the handle-palmettes, the cups with less careful writing may be divided into two groups representing Hermogenes’ middle and late periods: 139-48 show large palmettes with 11 to 15 leaves, whereas the later cups, 149-64, have smaller palmettes with only five to seven leaves (once, exceptionally eight, 163). A date of c. 545/40 BC is here proposed for Hermogenes’ middle period and c. 540/35 BC for the concluding years of his career. The fragments from Miletus (165-66), which have not been seen by the author, can not be inserted in the chronology.

7.2 TLEMPOLEMOS, SAKONIDES, c. 545/30 BC

Introduction
Thlemepolmos is named in the eγραφημεν-signatures of two lip-cups (167, 169, pls. 49c, 50a) and one band-cup (168, pl. 49d). His cups are slightly larger and sturdier than Hermogenes’. At least one of them, possibly all, were decorated by the painter Sakonides whose eγραφημεν-signature appears on the opposite side of 169 (pl. 50b). Another cup signed by Sakonides, but without a potter’s signature (170), though smaller, may have also been potted by Thlemepolmos.

The eγραφημεν-signature of Sakonides marks also two lip-cup fragments, neither of which shows a potter’s signature (171-72, pl. 50d). The style of the painter Sakonides is further recognized on 15 unsigned lip-cups and two band-cups. None of Sakonides little-master cups is decorated inside.

Finally, the eγραφημεν-signature of Sakonides is seen below the handle of a band-cup in Taranto (190), opposite the only known eποιεσιν-signature of the potter Kaulos, below the other handle (fig. 69a-b). Opposite the painting is rather hasty work, not as refined as Sakonides’ band-cups 173 and 174, and not as precise as an eye-cup from the same time which is signed by him and the potter Hischylus.

For many years, the general view of Sakonides was distorted by a lip-cup fragment with a female outline head by Sakonides (186, pl. 53e) which a nineteenth-century restorer inserted incorrectly into a mended lip-cup bearing the signature of the potter Eucheiros (5, pl. 4a-b).

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663 In shape, the palmettes do not correspond to earlier ones by the Hermogenes Painter: were they an experiment on the part of the painter himself or were they added by an assistant?
664 For Thlemepolmos see Hoppin 1924, 206; Beazley 1932, 171-72; 202; AV 178; Pàr 74; Haldenstein 1982, 86-88; KLA II, 482 (P. Heesen).
665 For Sakonides, see Hoppin 1924, 320-23; Beazley 1932, 170-74, 200 (i.e. Eucheiros) and 201; Rumpf 1937; Beazley 1939, 282-83; AV 170-72; Pàr 71-72; Haldenstein 1982, 86-93; Immervahr 1990, 51-52; KLA II 359 (R. Olmner); Iozzo 1998, 256-259; Pelagatti 1999; Cohen 2006, 154, 166-67.
666 Eγραφημεν-signatures are extremely rare in Athenian black-figure, but become more common in red-figure. Amongst lip-cups, only three other incomplete examples are known: 701-3; on neither of them the name of the painter is preserved. Additional black-figure examples name Lydos: Athens, NM Acropolis 607, and Paris, Louvre F 29 (HÖYAYAE EpF [PAKE]… and HÖYAYAE EITPGN, AV 107.1, 109.21). Cf. Canciani-Neumann 1978 where the eγραφημεν-signature of a slave named Lydos, signing his name without the particle is extensively discussed. Exakias paired eγραφημεν and eγραφημεν-signatures on Berlin F 1720 (AV 143.1). A partial eγραφημεν-signature on a pyxis lid may name Neandros (see introduction to Neandros in next chapter).
667 For Kaulos see Hoppin 1924, 323, no. 4; AV 171-72; Brüjt 1974, 108; KLA I, 406 (R. Vollkommer).
668 E. Britimmer compared the Taranto cup to the band-cup Hamburg 1963.61, which she places in the ‘weiteren Umkreis des Sakonides’ (E. Britimmer 1976, CVa Hamburg 1, 53), but I fail to see a relation. Comparing it to the Taranto cup (190), J. T. Haldenstein adds the band-cup Munich 2144 to the output of Sakonides, whereas B. Fellmann thinks it only recalls Sakonides (Haldenstein 1982, 89-90; Fellmann 1989, 31, pl. 23.1-3); similarities can be seen in the inscriptions and palmettes of both cups, although the style of the Munich cup is much less refined. Therefore I agree with Fellmann that the decoration only recalls Sakonides.
Curiously, no one seems to have remarked that as the opposite side of S is undecorated, it would be the sole known Athenian lip-cup to be ornamented on one side only. As a result, it was accepted that Sakonides collaborated with four potters, that is, Thempolemos (lip-cup), Kaulos (band-cup), Hischylus (eye-cup) and, erroneously, Eucheiros (lip-cup). These affiliations and the stylistic variety met in his work on the signed cups (note particularly the rougher style of the Taranto cup), 190, pl. 34a-c puzzled observers and led them to advance a wide range of explanations for the inconsistencies.669

A. Rumpf was especially free with attributions to Sakonides. Besides 95 cups other than little-masters and various shapes, he gave the painter 15 lip-cups and a band-cup. They are the Eucheiros cup to which the Sakonides fragment was added (5), 169-70, 178, 180, 184, 191 and 196 as well as little-masters which are here assigned to the Son of Eucheiros (20). Stroibos Painter (200, 201), Epitimos Painter (237) and Tleson Painter (332, 342, 401), and one unattributed example.670

Beazley accepted Rump’s attributions of the band-cup and nine lip-cups, including the two which are here assigned to the Stroibos Painter as well as the pyxis in the Louvre (F 150) and the signed eye-cup in Cambridge (FitzMus G 60), while adding seven lip-cups (172, 175-76, 179, 181, 193-94) and a band-cup (Brussels, MusRoy R 430x, here part of 174).671 In Pàdra, Beazley’s lists include an additional three lip-cups and he notes four under the heading Compare with Sakonides (177, 188, 192, 201).672

After treating Sakonides’ lip-cups with female heads as one group, J.T. Haldenstein divides the remaining cups into two groups as based on stylistic differences: Sakonides I, those associated with Taranto 6221 (190), Vatican 34572 (175) and the Louvre pyxis (F 150) and Sakonides II, those linked to the fragments in Heidelberg, Amsterdam, Brussels and Rome, Villa Giulia (174), comprising ‘fine, delicate cups executed in a slightly more miniature style, and the inscriptions in a finer script, than the Taranto cup.’673

M. Iozzo observes cautiously that a possible influence of the Epitimos Painter on Sakonides may be discerned in the lip-cups with heads on the lip, most particularly the one discovered in Olbia (171), where the woman’s shoulder is frontal.674 As the little-master cups of Sakonides and the Epitimos Painter are chronologically close, the two craftsmen were almost certainly familiar with one another’s work. On the other hand, profile heads with frontal upper body were painted earlier, as attested by a cup of the Eucheiros Painter (1).

Examining the script, H.R. Immerwahr distinguishes an early and a late group in Sakonides’ output, and recognizes at least three different hands in the inscriptions.675

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669 Beazley 1932, 201, states that the Taranto cup is ‘a disappointing piece and foreshadows, as Ure notes, the decadence’. On the contrary, according to R. Olmos, in KLA II 358, ‘sind diese Charakteristika vielmehr einer Veränderung des Geschmacks und malerischen Tendenzen der Zeit unterworfen’.

670 Rumpf 1937, 23-29; the unattributed cup is Würzburg L 408 (Langlotz 1932, pl. 116).

671 ABV 171-72. Furthermore he notes an imitation of Sakonides’ lip-cup: Munich 2166. ABV 171.6, New York 51.125.10, was attributed by Von Bothenner. Two cups attributed by Beazley (193-94) are not by Sakonides himself and are here placed under Manner of Sakonides.

672 Pàdra 71: the Boston cup is here attributed to the Stroibos Painter (201, pl. 58c-d); and the fragment Athens, NM Var a (attributed by Callipolitis-Feytmans), is here listed under Manner of Sakonides (192, pl. 54d). The name Sakonides is met in an incised ABV-inscription on a fragment of a band-cup, not in Sakonides’ style; it is probably not linked to the painter Sakonides (Pàdra 72).

673 Haldenstein 1982, 89. Of all the cups she subsequently attributed to Sakonides I or II, only London B 404 is considered here, but seen as work of the Stroibos Painter (205, pl. 59b). Haldenstein (pp. 87, 97) mentions only one of the cups with female profile heads, here assigned to the Stroibos Painter, 200 (pl. 58a-b). It seems that she tacitly adopted Beazley’s attribution of the Stroibos cups to Sakonides.


675 Immerwahr 1999, 51-52. His early group includes the Eucheiros cup (5), 181 and three cups which are here attributed to the Stroibos Painter (200-2). Moreover, he places 170, 178, 194 (not seen by him) and in his later group, remarking that 170 ‘does not fit into this scheme and must be by a different hand.’ Then he goes on to state that the inscriptions of his early group as well as those of 178 and 196 in his later group ‘are close enough to be by one hand if we allow for some development.’ This is particularly strange since the cup of Eucheiros is included; in my opinion three painters are responsible for the inscriptions in Immerwahr’s early group:
In short, the painter Sakonides has obviously proved difficult to pin down. Below, a fresh attempt will be undertaken to define his output, putting aside the distortion caused by the previously supposed connection between Eucheiros and Sakonides. In contrast to earlier opinion, it is argued that the cups with heads on the lip and the kalos-inscription of Stroibos can not be attributed to Sakonides, but are the work of another artisan dubbed the Stroibos Painter (section 7.6 below).

**Shape and dimensions**

The lip-cups and the band-cup of Tlempolemos are lārgē. Their feet are sturdy, with rather broad stems. These heavy-looking cups have thick walls (e.g., 169, c. 0.5cm).

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<td></td>
<td></td>
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<tr>
<td>Band-cup</td>
<td>15.3</td>
<td>23.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(170 only)</td>
<td>13.6</td>
<td>21</td>
<td>0.45</td>
<td>0.36</td>
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</table>

Chart 13. Average absolute and relative dimensions of cups (possibly) by Tlempolemos.

The lip-cup signed by Sakonides in Munich (170) has the heavy appearance and sturdy foot of Tlempolemos' potterwork. It is lārgē and has a mēdīℓuβ bowl and foot. Conceivably Tlempolemos was also the potter.

Other cups attributed to Sakonides (particularly 176-79, 181-82), however, have thinner walls and lips with markedly thin rims (fig. 64).

In details of potterwork, the Vatican cup (175) seems to belong between these cups and 170. One of them, 178, is strål (fig. 64), whereas the others range from mēdīℓuβ to lārgē. They have mēdīℓuβ bowls and high feet.

In size, 185, with a diameter of 23.0cm, is the only cup of Sakonides which equals those of Tlempolemos, all the others being noticeably smaller. Moreover, in comparison to Tlempolemos' cups as well as to 170, which may also be by him, their stems are more delicate. In addition, the standing surface is flat and the edge of the base rather high, for example 178 (fig. 64).

The band-cup signed by the potter Kaulos, 190, which has a wide, glazed fillet at the juncture of bowl and stem, is mēdīlμ, 27.5cm in diameter.

<table>
<thead>
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<th>Date-type</th>
<th>H.</th>
<th>D.</th>
<th>Foot</th>
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<td>20.8</td>
<td>0.5</td>
<td>0.34</td>
</tr>
</tbody>
</table>

Chart 14. Average absolute and relative dimensions of lip-cups decorated by Sakonides.

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Eucheiros Painter, Sakonides, Stroibos Painter. In contradiction to his previous remarks, however, Immerwahr then maintains that 201 of his early group 'is by a different hand from other vases with the kalos-name Stroibos.'

The stem of the Berlin cup (169) has been restored.

See the profile drawing in Fellmann 1988, Beilage 6.3.

See, e.g., the profile drawings in Ioizzo 2002, 143, no. 191; Tuna-Nörling 2002, 177, no. 35. Unfortunately, a profile drawing of this cup is not available to me. The reconstructed diameter of the small Phokaia fragment (182) is 24.0cm.

The standing surface of 185 also seems rather flat. Several feet of Sakonides’ cups have been lost or restored.

In my database only 27 other band-cups have a height of 18.1cm or more, and 80 other band-cups have a diameter of 27.5cm or more. Of the larger band-cups, a number of them are assigned to (the Manner of) the Lysippides Painter, the Painter of Villa Giulia 1209 and the Group of Rhodes 12264. Here, we have only encountered such dimensions in the work of the potter Glaukytes (109-10, 113). Unfortunately, I have not been able to make a profile drawing of this cup, but if the drawing in Hoppin (1924, 323) can be trusted, the bowl is deeper than the foot is high.
Inscriptions

Three ἐποίησις-signatures of Tlempolemos and four ἐγγραφὴν-signatures of Sakonides are extant (167.72, 190). The ἐγγραφήν-signatures are written in the same fine script. In the case of 170 the speaking object variant was used. Significantly, the same script is again met in the ἐποίησις-signatures 168 and 169, which would seem to indicate that band-cup 168, though without figured work, was most likely decorated by Sakonides, too. The letters of the ἐποίησις-signature on lip-cup 167 are stiffer, more angular, farther apart and not uniform in size. In addition, there is a divider of two dots and, on one side of the cup, the letters after the μ of the name are meaningless. Nonetheless, the individual letters, especially the λάμβδα, which tilts back, seem to indicate that they were written by the same hand as 168 and 169. The more angular letters of 167 are probably evidence of a less practised writer, in other words, 167 would predate 168 and 169.⁶⁸²

For a similar development in the script of other painters see n. 235.
Four lip-cups (170, 175-76, 181 and additionally, possibly 179) bear chaire-inscriptions reading ΧΑΙΡΕ ΑΙΕΝΕΙΣΕΙ (fig. 67), with confused letters on one side of 175. Three lip-cups have nonsensical inscriptions (177, 178, 180; fig. 68). Sakonides employed the same form of rho as Hermogenes, with an ‘upper projection of the vertical.’

Sakonides’ band-cups (173-74 and 190, with the potter Kaulos) also bear nonsensical inscriptions, consisting of tiny letters dispersed between the figures. The similar letter combinations seen on Sakonides’ band-cups 173-74 suggest that they are chronologically close. On 190 the letters of the nonsensical inscriptions between the figures are unequally sized and, as noted, the signatures of Sakonides and Kaulos appear below either handle.

Exterior decoration

Mythological subjects

One of the lip-cups with female heads stands out because, in fact, the woman is clearly mythological: the Athena of 171 (pl. 50c). Her upper body is shown from behind, with only part of her left shoulder remaining, and her right hand is raised, grasping a spear. An outline head with frontal chest appeared earlier on the Eucheiros Painter’s cup (A, pl. 1a) and will again be seen on a cup by the Epitimos Painter (235, pl. 67a-b). Athena’s aegis is suggested by a single remaining curl on the shoulder; her helmet-crest ends in a swan’s head. The Epitimos Painter also depicted an outline head of Athena on his Copenhagen cup (235, pl. 67a), but omitted the aegis and gave her a different type of helmet, although the arm with snake bracelet is nearly identical. In both cases the painters envisaged the goddess from behind, as the spear in the right hand, passing behind the face shows.

On 175 we encounter Herakles and the Nemean lion for the first time on the outside of a lip-cup (pl. 51b-c). Painters portrayed the famous fight on the exteriors of lip-cups in two basic schemes: Herakles either stands upright, as on 175, or squats. Some later lip-cups show a variant in which a figure usually identified as Herakles attacks a lion with a club.

Interior decoration

None of Sakonides’ cups has figurework inside.

Exterior decoration

Mythological subjects

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A noteworthy detail of 175 is the incised curl on the lion’s back (pl. 51c), which is repeated on the back of the white horse moving to the left on the Brussels fragment of band-cup 174 (fig. 69c). This feature suggests chronological proximity. 692

Owing to the absence of recognizable attributes or labels, the theme of 190 (pl. 54a-c) is not easy to interpret, although observers have attempted to identify the central grouping of a veiled woman, seated man and winged female. 693 One might suppose that the winged female holding up a wreath is an indication of an agonistic subject, in which case she could possibly be Nike extending the award of victory towards the seated owner of the horses on either side, which are mounted by youths, possibly successful jockeys. 694 However, the mounted youths are not nude, as one might expect if they were returning from the racecourse. Moreover, the central figures, often with a second winged goddess standing behind the seated man, appear in an entirely different context on black-figure pottery, including a small number of band-cups (dating from the late 530s to c. 525 BC) and on late Siana cups. 695 They seem to depict a seated Zeus and (one of the) Eileithyia shortly before the birth of Athena. 696 Had Sakonides perhaps this story in mind? If so, the wreath, which is a standard attribute of the winged female figure of Nike, could simply be a mistake on his part. In this case, the men, women and mounted youths would be stock spectators who are not involved in the action at all. 696

692 Heidelberg S 25 (K. Schauenburg 1954, CVA 1, pls. 43.8, 44.1), Malibu, Getty 96 AE 91 (Colin 1994, 78-81, no. 33), St. Petersburg B.111 (A. Petrukova 2006, CVA 3, pl. 9).
693 By one (unnamed) painter: Atlanta 1986.8.17 (not previously published), Berlin V. I. 3140.217 (Steiner 1993, 214, fig. 8), London, market (Sotheby’s, 8 December 1994, no. 201), Piombino (Fedeli s.d. 115, fig. 97). A few lip-cups with lions are by the same painter: Bremergarten, Götter 9294 (publication by C. Zindel in preparation), Centre Island, private (not previously published), Chicago 1907.10 (Haldenstein 133, not ill.), Lamacca, Z. Piérides (Maffre 1971, 644, fig. 8), Vatican 35271 (Iozzo 2002, pl. XCVIII, no. 201). A band-skyphos with Herakles and lion, Mississippi 1977.3.70, may be by this painter, too (D.M. Robinson, CVA 1, pl. 24.1). Three lip-cups with Herakles and lion are by another (unnamed) painter: Nicosis C 661, C 667, C 1069 (Gjerstad 1977, pl. 38.2, 38.3-4; Fleurantinus 1992, pls. XL, XIII). By other painters: Athens, NM Acropolis 1580 (Greif/Langlotz 1909-25, 169, not ill., Herakles moving from right to left?), Berlin F 1764 (Fellmann 1984, pl. 4, 154.7).
694 On the eye-cup Cambridge, FitzMus G 60, decorated by Sakonides for the potter Hischylus, around 530 BC, the ehrs have been replaced with four curving incisions (for a detail photo see Schefold 1992, 97, fig. 109).
695 Without explaining the scene, Q. Quagliati (1903a, 37) calls the three central figures Hera, Zeus and Nike, as adopted in H.A.G. Brüder 1974, 108, E. Brümmer (CVA Hamburg 1, 53) considers the winged figure of the Taranto cup a Nike, without explanation; Masiello (1997, 256, no. 61.2) describes the winged figure as Iris offering a wreath to Zeus and regards the other figures as spectators.
696 One can compare the scenes on Siana cups, e.g., by the Taras Painter which Brüder labels ‘the return from the horse-races’ (Brüder 1983, 161; idem 1991, 487; idem 2000, 667). In all cases there is either a bird in flight or a suspended (victory) wreath above the horses; the horsemen are nude; none of them depicts either a Nike or a seated horse-owner.
697 The composition closest to that of the Taranto cup is seen on a lost band-cup, Rome, DAI Neg. no. 76.703, with a second winged female and clothed horsemen (Greifenhagen 1978a, 539, fig. 63, [Group of Rhodes 12264 or Near], which I attribute to the Group of Louvre F 81). Other band-cups are: Catania (Rizza 1966, 251, fig. 7, second winged female, clothed horsemen), Istanbul 9417 (Tuna-Nörting 1995, 64, no. 28, pl. 29; one winged female, no horsemen), Rome, VG 79859 (Hannestad 1989, no. 211, two winged females, no horsemen). The same scene recurs on some Siana cups, all of which, according to Callipolitis-Feytmans, are by one painter: Athens, NM 417 (Callipolitis-Feytmans 1996, pl. 23, two winged females, no horsemen), Elasson 283; Paris, Louvre E D 119 (eadem, 32, not ill.); Callipolitis Feytmans dates the Athens Siana cup ‘towards 540 BC’.
698 For representations of this story see Verhulst 1997. R. Olmos states that ‘the winged figures have been considered Eileithyia, but should rather be identified as messenger-deities’ (LIMC III, 691 no. 52). Cf. the band-cup San Antonio 86.134.36, with a scene interpreted by K. Kilinski II as Zeus in labour, where the seated male is indeed recognizable as Zeus because he holds his thunderbolt; the females are wingless (Shapiro et al. 1995, 99-100); likewise in a depiction of the actual birth on an amphora by the Antinomos Painter, London B 244 (J. Burrow, D’antinomosmaler, Mainz 1989, pl. 32A). Cf. also two depictions on amphorae by the Swing Painter, Vatican G 37 and Budapest 51.21, where the Eileithyia are winged on the first and wingless on the second (Böhr 1982, 31, pls. 22B, 26A, nos. 19, 26).
699 For an extended discussion on spectators see Stansbury-O’Donnell 2006. Horsemen appear frequently as spectators on band-cups, e.g., by the Painter of Villa Giulia 3559 (or near him) and in the Group of Louvre F 81.
Non-mythological subjects

The antithetic lions looking round on 167 (pl. 49c) are reminiscent of those on a cup of the Taleides Painter (124, pl. 41a-b), discussed above. The antithetic lions looking round on 167 (pl. 49c) show a procession and an arming scene, which calls to mind the famous story of Achilles arming, assisted by his mother Thetis. But since identifying markers are not included, it is safer to regard Sakonides’ arming scenes as generic. All the arming scenes found on other band-cups by various craftsmen must also be regarded as generic. The figures on 174 stand on a ground line, which on band-cups usually disappears in the black of the lower body (fig. 69c); on 173 it is partly visible (pl. 51a). Notably, the women’s faces, especially the one on the fragment in Heidelberg (S 6a) which is part of 174, are very similar to the female outline heads which Sakonides placed often on lip-cups. The painter’s female outline heads are characterized by a strong chin, of which the contour line always extends slightly past the front of the neck, an earlobe drawn as one straight line and a necklace which has a bead positioned precisely in the front of neck; in contrast to the Hermogenes Painter, as remarked, he did not add a line below the beads (cf. fig. 78a-b). Furthermore, the bare upper arm is correctly positioned, indicated by only a narrow, reserved cutout. On the Berlin cup (169, pl. 50a-b) the women wear red sakkoi, bound together with black netting. All the female heads are turned to the left.

697 For the composition see n. 588. In KLA II, 482, I compare the lions to those of Taleides’ cups (124-25, pl. 41a-d), but I would not go as far as Immerwahr who assigns them to the Taleides Painter, as this would suggest a workshop relationship between Sakonides and the Taleides Painter which, in my view, did not exist (Immerwahr 2006, 259).


699 Aegina N.T. 48 (Moore 1986a, 69-70, cat. no. 46, fig. 13), Cyprus (non vidi; ABV 191.6, Group of Louvre F 81), Detroit 79.8 (Madigan 2008, 81-42, no. 57, fig. 82; Group of Louvre F 81), Illinois, private (Sotheby’s London, 14 July 1986, no. 389), London 1893.7-12.12 (Smith/Pryce 1926, pl. 17.1a-b), Moscow, Pushkin M-626 (N. Sidonova 1986, CVA 1, pl. 58.4), New York, market (Art of the Ancient World IV, Royal-Athena Galleries, 1985, no. 59), Rhodes 19644 (Cibot III, 262, fig. 259), San Simon, Hearst 5573 (Bell 1977, 57-59, no. 42, 130, pls. 103-105), Taranto 4436 (ABV 191.4, Group of Louvre F 81; Masiello 1997, no. 59.3), Toronto 919.5.178 (ABV 191.5, Group of Louvre F 81; J.W. Hayes, 1981, CVA 1, pl. 32.4-6).

700 The absence of a bare upper arm on 186 (pl. 53a) is the result of modern overpainting. According to Cohen (2008, 167), the treatment of the sakkos underscores the association between Sakonides and the Epitimos Painter who decorated a cup in New York (237, pl. 68b) which shows a female head wearing a
Ornaments

Sakonides rarely adorned little-masters with handle-palmettes: 167 and 168, both potted by Tlempolemos; Munich cup 170, possibly also by Tlempolemos; and the band-cup in Taranto, signed by the potter Kaulos (190). However, their palmettes noticeably differ. The palmettes of 167 and 168 (fig. 70a-b), with many black leaves and large red cores, recall those made by the Hermogenes Painter in his middle period, for instance, 142 (pl. 45c) and 143. The palmettes of the Munich cup (170, fig. 70c) are the rare type with black central leaf and, in shape, resemble those on Hermogenes’ signed skyphos Würzburg L. 290 (fig. 63d) as well as those applied by the Stroibos Painter to Hermogenean skyphoi and to band-cups signed by the potters Thrax and Hischylos (197-99). A central black leaf is also seen in the palmettes of the Taranto cup (190, fig. 70d), but they differ in shape from the others, being larger and having more leaves.

Provenance and chronology

One cup (172) was found in Athens; the others with known provenances were exported to the East (Olbia, 171; Phokaia, 182; Sicily 183, 188, southern Italy 190) and, most often, Etruria: Vulci (167, 169-70, 178), Cerveteri (184, 187), Orvieto (177, 180), Chiusi (174) and Gravisca (189). Another cup comes from an unspecified location in Italy (179); and 173 and 175, now in the Vatican, have undoubtedly turned up in Italy, very probably Etruria. The excavation data available for 182, 188 and 189 are not helpful for determining the chronology. On the other hand, the funerary context of 190, discovered in Leporano, near Taranto, provides some assistance: the pottery included the band-cup signed by Thrax (197), five additional band-cups, a band-skyphos and a lebes. The earliest pieces are the band-cups 190 and 197. The other band-cups and the band-skyphos can be dated from about 530/525 BC. A. Alessio and L. Masiello assign cup 190 to 550/30 BC. One can only wonder to what extent observers were misled by the addition of fragment 186 to cup 5 by Eucheiros, dated c. 550/45 BC. In my view, none of Sakonides’ work is earlier than c. 545 BC.

The lost fragment Berlin 1757 (191) is today known only from an unclear photo in Rumpf. The rightward direction of the head is in itself reason to place it in the category Manner of Sakonides.

J. Haldensteins describes the handle-palmettes of the band-cup Munich 2241 (Fellmann 1989, pl. 23.1-3) as ‘replicas’ of those on 190; however, the incisions of the latter are more precise, the volutes more refined. For the tomb group see Quagliati 1903a; Masiello 1997, 255-57. The lebes indicates a female burial, according to Masiello.

Alessio 1990, 44; Masiello 1997, 257.

Judging from the shape and decoration, the lip-cup signed by Tlempolemos (167) is probably the earliest of all. As the handle-palmettes of both 167 and 168 correspond most closely to those from Hermogenes’ middle period, they can probably be assigned to the same years, c. 545/40 BC. Cup 170, which Tlempolemos may also have potted, has palmettes shaped like those of Hermogenes’ late period and show a feature – the black central leaf - which he introduced around 540 BC. The band-cups in the refined style (173-74) are contemporaneous, which applies also to lip-cup 175. The cups 176-79, 181 and 182, which have finer feet and thinner walls, were most likely made between 540 and 530 BC. At the end of the decade, Sakonides painted the cup fashioned by Kaulos (190) and, probably shortly afterwards, the eye-cup thrown by Hischylus.

MANNER OF SAKONIDES, c. 540/30 BC (nos. 191-94; fig. 78c-d; pls. 54c-55d)

The following four cups displaying female outline heads on the lip have, in the past, been given to Sakonides. Here, instead, they are regarded as work in his manner because, in my view, the attribution remains highly uncertain or even unlikely. The lost fragment once in Berlin, 191 (pl. 54c), is known only from a vague photograph. The rightward direction of the head is unparalleled on Sakonides’ cups, although the discrepancy is not definite reason to reject an attribution to him. The female head on the Athens fragment (192, pl. 54b, fig. 78c) differs from Sakonides’ usual type by the wider reserved space for the bare upper arm and, especially, the thickish contour line. Callipolitis-Feytmans has, however, attributed it to Sakonides, proposing a date of c.550/40 BC. Two lip-cups with female outline heads on the lip in Florence, 193 and 194 (pl. 55a-d, fig. 78d) are not by Sakonides, as suggested by Beazley. They were fashioned by one potter who, however, was not the same craftsman responsible for Sakonides’ cups, and decorated by one painter whose heads make a weaker impression than those of Sakonides, possibly because of the thinner contour line and less expressive mouth. Although their inscriptions are difficult to read, they appear to comprise true letters which bear no resemblance to the script of Sakonides, however; they consist of the letter combinations nu-iota-chi. Most likely, the date of these four cups parallels Sakonides’ late period, c. 540/30 BC.

7.3 GROUP OF BERLIN 1803, c. 540/30 BC (nos. 195-96; fig. 78e; pl. 56a-b)

Beazley gathered three cups - two of proto-A type and a lip-cup (195) - in the Group of Berlin 1803. Each of them shows a female outline head, although the decoration of the lip-cup, which is perhaps by the same hand as the proto-A cups, is more refined. Here, a lip-cup (196) is added, surely decorated by the painter of 195, who has sometimes been confused with Sakonides or Hermogenes. The heads of these cups are characterized by the three dots in front of the earlobe, indicating evidently some kind of jewellery, and the triangular, reserved space representing the bare upper arm (fig. 78e).

50 For the eye-cup Cambridge 60 see W. Lamb 1930, CVA 1, pl. 18.1a-b, ‘c. 530 BC’.
58 Rumpf 1937, pl. 28a.
59 Callipolitis-Feytmans 1986, 40. The date conforms to the traditional view of Sakonides’ cups, as we have seen.
54 ABV 171.9-10.
764 A lip-cup in Basel with similar dimensions and inscriptions with the same letter-combination may very well be by the same potter-painter as the two Florence cups. Basel Z 331 (J.-P. Descoeudres 1981, CVA 1, pl. 33.2-3).
51 ABV 202.
55 The Civitavecchia fragment (195, pl. 56a) has been attributed by T. Schreiber to Sakonides (Schreiber 1999, 151, fig. 18.6); the Melbourne cup (196, pl. 56b) to Sakonides by A.D. Trendall, but to Hermogenes by J.T. Haldenstein (Trendall 1978, pl. 4b; Haldenstein 1982, 99). Schreiber published the Civitavecchia fragment as Malibu, Getty 81.AE.1149. In May 1996, I discovered this fragment in the storerooms of the Getty Museum and recognized that, thanks to a photo from the Beazley Archive, it is the Civitavecchia fragment. The fragment should by now have been returned to Civitavecchia.
A fragment, which has gone missing, joined 195. It preserved a handle-palmette with an elongated, red central leaf, whereas cup 196 shows palmettes with an elongated, black central leaf. In shape, the palmettes differ from those of the Hermogenes Painter as well as those of Sakonides and the Stroibos Painter (see below). Both lip-cups have imitation inscriptions. The lip-cups predate the proto-A cups.

### 7.4 THRAX, STROIBOS PAINTER, C. 535/30 BC (no. 197; figs. 71-72; pl. 56c-d)

#### Introduction

The name Thrax (the Thracian) occurs in the ἐποίεσθε-signatures of one cup only (197), ἘΠΟΙΕΣΘΕ ΕΠΟΙΕΣΘΕ, with figurework separating the words. 713 In shape and dimensions, it resembles the chariot cups of Hermogenes. A. Pfuhl thought that this cup was decorated by the painter of Hermogenes’ chariot cups, whereas Beazley considered it an imitation of them, comparing it later to the band-cup signed by Hischylos in Civitavecchia (199, pl. 57c-d) and the Hermogenean skyphos, Heidelberg S 37.715 Details clearly distinguish it from work of the Hermogenes Painter, such as the direction of the figures, round shield drawn without a compass, unicised horses’ tails and the strap around the horse’s belly. Nonetheless, the painter seems very likely to have been trained in Hermogenes’ workshop, although the repetition of the subject and composition favoured by the Hermogenes Painter, turned, however, in the opposite direction, is not sufficient proof in itself. On the other hand, the fork-shaped incisions at the ends of the chariots’ spokes and the Hermogenes Painter’s unusual palmette with an elongated black, central leaf make training by that artisan seem a distinct possibility. This painter, who can also be recognized in the band-cups signed by Hischylos (198.99, pl. 57) and lip-cups with καλος-inscriptions praising Stroibos (200.4, pls. 58-59a), is here called the Stroibos Painter.

#### Shape and dimensions

Beazley and Haldenstein noted that, in shape and dimensions, 197 is very similar to cups signed by Hermogenes and Hischylos. With a diameter of 19.9cm, it is medium and slightly smaller than the cups of Hischylos, whereas it matches quite closely those of Hermogenes (band-cup diameters, 19.8-20.6cm).

#### Inscriptions

Immerwahr observed that the name’s theta is confused with phi on one side of the cup (fig. 71).717 The letters are small and, as in the signature of Hischylos’ New York cup (198, pl. 57a-b), the line of each inscription tends to creep up on the right-hand side. Moreover, the script is very close to that of Hischylos’ cups, suggesting that the same hand added the signatures to all of them.

Fig. 71. Thrax spelt with a theta or a phi on either side of 197.

#### Ornaments

The handle-palmettes of Thrax’s cup (fig. 72) are of the rare type with elongated black central leaf, as used (or introduced) by Hermogenes on his skyphos Würzburg L. 290 (fig. 63d). The type was also

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713 As shown on the old photo in the Beazley Archive.
714 For Thrax see Hoppin 1924, 358; Beazley 1932, 189, 202; ABV 178; Immerwahr 1990, 146, no. 1005; KLA II 465 (P. Hessen).
715 Pfuhl 1923, 275; Beazley 1932, 202; ABV 178, 688.
717 Immerwahr 1990, 146, no. 1005. His source seems to be CVA Taranto 3, 7, where the inscription of each side is transcribed with a phi, but only the inscription of side B is clearly illustrated (fig. 3), whereas the first letter of the other inscription in pl. 32.1 is not clearly visible.

120
employed by Sakonides (170, fig. 70c) and the Stroibos Painter on cups signed by the potter Hischylos, 198 and 199. The volutes resemble those of Hischylos’ cup in Civitavecchia (199).

Fig. 72. Palmette of 197.

Provenance and chronology
Together with 190, signed by Sakonides and Kaulos, 197 has been found in a grave in Leporano, near Taranto, which might point to direct contact by the Hermogenean workshop with a trader from that region. 718 To judge from the funerary context and traits (shape, painting style, type of palmette), 197 was manufactured by Thrax in c. 535/30 BC.

7.5 HISCHYLOS, STROIBOS PAINTER, c. 535/30 BC (nos. 198-99; figs. 73-74; pl. 57)

Introduction
The ἐποιησε—signatures of Hischylos appear on a pair of band-cups and a black-figure eye-cup (together with Sakonides’ signature) as well as on 13 bilingual and red-figured cups. 719 In shape, the band-cups resemble the chariot cups of Hermogene and Thrax, being only slightly larger. 720 Beazley remarked that the two cups are probably by the same hand and compared the one in Civitavecchia (199) to Thrax’s band-cup (197) and Hermogenean skyphoi Karlsruhe B 2598 and Heidelberg S 36. 721 Haldenstein suggests that a relationship exists between her Sakonides II and the painter of Hischylos’ cups, recognizing that there is not enough to attribute their cups to one artisan. 722 With regard to the painting, the band-cups of Hischylos (198-99) and Thrax (197) show common features, suggesting with high probability the hand of one painter, to whom also three

Fig. 73. Profile drawing of 198 (1:2).

718 In total, nine band-cups (no lip-cups) are known to have been found in Leporano (Quagliati 1903a,1903b; Alessio 1990; Masiello 1997, fig. 61.2-8).
719 For Hischylos see Beazley 1932, 189, 201; Bloesch 1940, 31-39; ABV 166-67; ARV², 1161-62; Para 69, 337; KRA I, 327-28 (R. Cohen). The signature of a black-figure column-krater (Kassel T 698; Para 69; R. Lullies 1972, CVA 1, pl. 25.2, 26.1-2) turns out to be a modern fake. In his bilingual and red-figured cups the potter Hischylos collaborated with the painters Epiktetos, Phidippod and the Hischylos Painter. Haldenstein discusses the Hischylos Painter (1982, 54-57), whom she identifies as the painter of the black-figure cups of the potter Hischylos. This is confusing, however, since the painter is not the same person as the Hischylos Painter who decorated bilingual and red-figured cups for the potter Hischylos.
720 Although no evidence can be advanced, the possibility can not be entirely excluded that Thrax was the same individual as Hischylos, who abandoned the ethnic reference early in his career.
721 Beazley 1932, 201; ABV 166-67, 688.
722 Haldenstein 1982, 93.
Hermogenean skyphoi can be assigned.\textsuperscript{723} As based on a comparison of the male figures of these band-cups and skyphoi to those of two lip-cups attributed below to the Stroibos Painter (204-5), the decoration is here assigned to that painter.

**Shape and dimensions**
As remarked, Beazley and Haldenstein observed that the cups signed by Hischylos are very similar in shape to those of Hermogenes and Thrax.\textsuperscript{724} Hischylos’ cups are only slightly larger; having diameters of 21.4 and 21.5 cm, they also qualify as medium. The bowl of \textsuperscript{198} is extra shallow (fig. 73).\textsuperscript{725}

**Inscriptions**
The letters are small and, as in the signatures of Thrax on the Taranto cup (197), the line of the right-hand part of the inscription of \textsuperscript{198} tends to rise (on the other Hischylos cup, \textsuperscript{199} however, it descends). As the script of Hischylos’ cups is very close to that of the Thrax cup, the inscriptions were probably written by the same person, that is, the Stroibos Painter.

**Exterior decoration**
Above, we have seen a frontal quadriga in the tondo of Berlin F 1799 by the Painter of Louvre F 51 (113, pl. 36c). On the exteriors of cups, however, a frontal quadriga is illustrated much more often, particularly in the Group of Louvre F 81 and on cups related to the Lysippides Painter.\textsuperscript{726} The composition on \textsuperscript{198} (pl. 57a-b), with the charioteer in white chiton and nude youths standing on either side, is especially close to a band-cup in Paris (Louvre Cp 10262), although the drawing style is rather different.\textsuperscript{727} A single speeding quadriga, as depicted on \textsuperscript{199} (pl. 57c-d), probably represents a chariot race, even if a finishing-post or other contestants are not shown.\textsuperscript{728} In some cases, however, one or more

\textsuperscript{723} skyphoi: Frankfurt, VF B 430 (K. Deppert 1968, CVA 2, pl. 52.1-3), Basel, market (H.A.C., Katalog 5, 1993, no. 8), Sydney 56.18 (not previously published).

\textsuperscript{724} Beazley 1932, 201-2; Haldenstein 101.

\textsuperscript{725} I have not been able to examine the bowl of \textsuperscript{199}.

\textsuperscript{726} Group of Louvre F 81: Karlsruhe B 2597 (ABV 191.1; G. Hafner 1951, CVA 1, pl. 19.5), Paris, Louvre F 81 (ABV 191.3; Platonina 1938, pl. 83.3, 6), St. Petersburg B 84-125 (Sokolov 2006, 23, 163, pl. V.3), Würzburg L 396 (ABV 191.7; Langlotz 1932, pl. 111). Manner of the Lysippides Painter: Centre Island, private (? fragments, not previously published), Florence 3904 (ABV 265.2), Samos K 390, K 6793, K 6971 (ABV 265.2; Kreuzer 1999a, 190-91, no. 305, pls. 47-48). Other band-cups: Athens, Agora A-P 141, A-P 570 (Pease 1935, 266, no. 97a-b, fig. 25), idem, A-P 1611 (Roebeck 1940, 203, no. 142, fig. 30), Basel, market (H.A.C., Kunst der Antike, Katalog 9, 1998, no. 26), Bochum S 483 (N. Kunisch 2005, CVA 1, pls. 55.4-6, 57.15), Gravisca 74/1777 a.e. (Laccabazzi 2004, 97-98, no. 148 [Group of Louvre F 81]); London B 399 (Group of Rhodes 12264, ABV 193.4; Smith/Pryce 1926, pl. 18.2a-b), Moscow, Pushkin M 61 no. 1322 (Sidrovich 1984, 89, fig. 11G), Palermo IX.16 (Naumann/Neutsch 1960, 39-40, fig. 19, pl. 20, 1.1, 30.2), Palo Alto, Stanford 69.42 (not previously published), Paris, Louvre Cp 10262 (Haldenstein 1982, 55, 57), Rome, VG 5199, 420486 (G.O. Giglioli 1938, CVA 3, pls. 23.4, 26.1-2).

\textsuperscript{727} Cf. Haldenstein 1982, 55, 57; her attribution to her Hischylos Painter is not accepted here.

\textsuperscript{728} Similarly: Bochum L 1252 (N. Kunisch 2005, CVA 1, pl. 57.1-4), Botromagno ISP 1229 (Whitehouse et al. 2000, 94-95, fig. 48), Corinth T 2827/250-14, T 2828/250-15 (both ABV 193.1). Compare the Group of Rhodes 12264; Critidh XIII, 211, pls. 35, 93; see the better photos in the auction catalogue, Christie’s, New York, 18 December 1997, no. 103; the cups, stolen from the Corinth museum in 1990, have been returned), Munich, market (Galerie Müller-Feldman, no date, photos in Beazley Archive), New York, market (Sotheby’s, 17 December 1998, no. 76; Heesen 1996, 175-77, no. 45), New York, Zoullas (not previously published). Three Hermogenean skyphoi also depict a single racing chariot: Barcelona 423 (with modern little-master foot; P. Bosch i Gimpera/J. Serra i Ràfols 1951-57, CVA 1, pls. 6.5, 8.1b, d), Karlsruhe B 2598 (G. Hafner 1951, CVA 1, pl. 10.8), Heidelberg B 36 (K. Schauenburg 1954, CVA 1, pl. 41.12).
other chariots are included; and sometimes two free-standing columns are added, representing probably the turning and finishing-posts. The speeding chariots on band-cups may allude to the races held at heroic funerals, renowned examples being those honouring Patroklos or Pelias, which in the visual arts are often hard to tell apart. On a fragment in Athens by Sophilos and the François krater, the funeral games for Patroklos are identified by labels. On the latter, a column stands behind the chariots, serving presumably as a turning-post. Some lekythoi in the Haimon Group have a column before the chariots, which also seems to act as a turning-post or finishing-line. Moreover, free-standing columns were erected as tomb markers throughout Greece during the Archaic period. In painted representations the columns may specifically identify the races as funeral games and signify that they are portrayed as taking place at the actual tomb of the deceased. Occasionally, a winner’s prize is shown.

The fashion for depicting heroic games, which emerges in Greek art in the second quarter of the sixth century BC, may be linked with the founding, at this time, of three Panhellenic Games - Pythian, Isthmian and Nemean - which were thought to originate in athletic contests in the obscure heroic past. H.A. Shapiro, however, advances another explanation for the interest in heroic funeral games, that is, the likening of deceased men to epic heroes by means of nostalgic pictorial allusions to the funeral games described by Homer. Furthermore, he points out that a heroizing intent is explicit in the subsidiary friezes of chariot races below depictions of the prothesis. In contrast to some band-cups illustrate a single chariot with horses and charioteer in a motionless pose, as if just before the beginning of the contest.

Ornaments

The palmettes of Hischylos’ cups are the rare type with elongated black central leaf (fig. 74). They resemble especially closely those of Thrax’s cup (fig. 72).

Fig. 74. Palmettes of 198.
Provenance and chronology

Both of Hischylos’ cups have been found in Italy, in one instance, more specifically Etruria (199). B. Cohen assigns 198 to 540/30 BC. However, the cups’ shape, style and type of palmette indicate the second half of the decade, c. 535/30 BC, contemporaneous with 197 by the potter Thrax.

7.6 STROIBOS PAINTER, c. 535/25 BC (nos. 200-5; figs. 75-77; 78f; pls. 58-59b)

Introduction

Above, three band-cups have been assigned to the Stroibos Painter (197-99). The name derives from lip-cups with the kalos-name Stroibos, which all have been decorated by the same craftsman. Of course, all pottery bearing a particular kalos-name is not necessarily the work of one painter, for example, the numerous Leagros kalos-inscriptions on vases by various painters. In this case, however, both the figurework and the script warrant the attribution. Moreover, even without the kalos-name, the hand can be recognized on lip-cup 205, and band-cups signed by Thrax and Hischylos (197-99), as well as three Hermogenean skyphoi. In addition, the scenes of the Thasos lip-cup (204), with a Stroibos kalos-inscription, and lip-cup 205, without one, are nearly identical.

Shape and dimensions

The Stroibos Painter’s lip-cups seem to be made by one potter. They are characterized by a rather thick wall, sharp offset inside, and marked ridge outside. The standing surface is rather flat and the edge of the base high (fig. 75).

Cups 200 and 201 are large and have very similar dimensions; 205 is medium. The bowls of 200 and 201 are deep and medium, their feet medium and high, respectively. Owing to the lack of comparative material, it can not be determined if these lip-cups were potted by Hischylos or Thrax because their known output consists exclusively of band-cups.

<table>
<thead>
<tr>
<th>Date-type H</th>
<th>D</th>
<th>Foot</th>
<th>Bowl</th>
</tr>
</thead>
<tbody>
<tr>
<td>535/25- lip-cup 14.9</td>
<td>21.9</td>
<td>0.48</td>
<td>0.36</td>
</tr>
</tbody>
</table>

Chart 15: Average absolute and relative dimensions of the Stroibos Painter’s lip-cups.


Till now, lip-cups by the Stroibos Painter have been attributed to Glaukytes (Wroth, Hoppin), Phrynos (Tonks) and, more frequently, Sakonides (Rumpf, Beazley, Haldenstein, Immerwahr). Two other cups (206-7; ABV 675.3-4) also have Stroibos kalos-inscriptions, but they can not be attributed, because they have been lost for a long time. A cup-skyphos once in the Basel market (Cahn, Kunstmesse Basel 9-19.3.1978, no. 86, not ill.; earlier Andre Emmerich Gallery Inc., Classical Antiquity 22.11. 1975-10.1 1976, no. 8) has two Stroibos kalos-inscriptions. Although the surface has been damaged, the figures seem to be in the style of the Stroibos Painter.

See n. 723.
Inscriptions

Three of the cups with a Stroibos kalos-inscription (200, 201, 204) show a χαϊρε-inscription on the opposite side, as reportedly occurs also on the lost cup 206, possibly by the Stroibos Painter. These inscriptions are the basic variant ΧΑΙΡΕΚΑΙΠΕΙ, which is not met on cups which are attributable to Sakonides, with whom the Stroibos Painter has been confused. In the meaningful inscriptions, the letters, though rather stiff, are well spaced and arranged in a straight line. The rho does not show the upper extension of the vertical line which is so characteristic of Hermogenes and Sakonides. The London cup (205) bears an imitation inscription.

At first glance, the praise for a young boy seems to be oddly placed below the picture of a woman (as on 200-3). On the other hand, a kalos-inscription bears often no obvious connection to the figurework and there are examples of kalos-inscriptions which are combined with female names.

A simple explanation for kalos-inscriptions, which began to appear in Athenian vase-painting around 550 BC, is not at hand.

![Fig. 75. Profile drawing of 201 (1:2).](image)

Fig. 76a. Kalos-inscription on side A of 200.

Fig. 76b. Chaire-inscription on side B of 200.

![Fig. 76a. Kalos-inscription on side A of 200.](image)

![Fig. 76b. Chaire-inscription on side B of 200.](image)

The fragments 202 and 203 also have the kalos-inscription; their reverse sides are not preserved. For this type of chaire-inscriptions see Wachter 2003, 166-164, and Heesen 2006, 52-53.


Cf. Dover 1978, 146. These inscriptions may reflect illiteracy or negligence on the part of the painter, who was more accustomed to the masculine form.

simple 'kalos' suffices. When a name is mentioned, it refers presumably to a contemporaneous youth, who can only rarely be recognized in the historical record. In only a few instances it seems possible that the name refers to a personal friend or lover of the painter. Moreover, it can not be generally assumed that the vases with kalos-inscriptions were presents from ἀται to individual ἀτομοι, nor can Hoppin be right that the inscriptions were written on the vases after being fired, which is technically impossible, to suit the personal whim of the customer. With regard to the less frequent names, it seems probable that the customer advised the painter in advance when ordering the pottery. On the other hand, very popular names like Leagros may well have been added by the painter to increase sales. N. Slater advances a bold, but interesting theory about (some) kalos-names: 'Could the creation of fame, the stimulation of an individual be orchestrated? Could kalos-inscriptions represent the positive counterpart to ostracism: an attempt to create good will and admiration, particularly among the city's elite as gathered at symposia, for the rising scions of politically ambitious and prominent families at the end of the archaic period. He further explains that 'in the more radical democracy of the 5th century, it mattered less whom the audience of the symposium thought kalos and more what the man in the street thought. Kalos-inscriptions decline on vases, but kalos-graffiti (…) may have proliferated in public places.'

We must remember, though, that much Athenian pottery, including that with kalos-inscriptions, ended up in regions far from Athens and may even have been expressly manufactured for export. Moreover, a kalos-inscription need not always have an erotic connotation, as demonstrated by the gods and heroes who are labelled kalos in pictures, in which case an ethical meaning must be meant, that is, kalos/kalosagathos. On the other hand, kalos-inscriptions seem invariably to have an erotic intent.

The Stroibos kalos-inscription is not found on any pottery other than the cups catalogued here and a band-skyphos. O.S. Tonks suggested that the Stroibos celebrated on these cups might have been the Stroibos named as the father of Leokrates who was στράτηγος at the Battle of Plataea (479 BC). According to Tonks, the father of Leokrates must have been a young boy at the time these cups were made.

546 The latter inscriptions have been differently explained. Lissarague 1999b, 373: 'by freeing themselves from particular names, names which are often aristocratic, the painters allow the spectator to give the generic inscriptions to work as they please in a particular situation.' Slater 1999, 158, n. 42: 'a buyer (…) could still buy a vase with a generic sentiment and attempt, in the circumstances of the use of the vase, to incorporate the inscription into the discourse with the intent to seduce (op. cit., 160, n. 55). Snodgrass 2000, 24: 'it is the anonymous kalos-inscriptions which point the viewer directly to the picture.' However, J. Boardman calculates that in many cases the ho pais kalos does not accompany the picture of a youth and states that 'they are simply an expression addressed to the viewer by the painter about their shared erotic interests' (Boardman 2003, 111). A totally different and attractive explanation has been put forward by H.R. Immerwahr: the simple formulae kalos or ho pais kalos/kalos replace the nonsensical inscriptions which become rarer in red-figure.


548 Cf. Robinson/Fuck 1937, 3, 85. In all these cases the inscription includes AOEI and means that: X thinks that Y is beautiful (e.g., the praise of a certain Sakonides for a Pyrrhon; ἀτα 72).

549 In contrast, R. Osborne's statement that 'kalos names seem to refer to contemporary crushes in Athens' would seem to suggest exactly the opposite, unless he means 'crushes' in a more general, impersonal sense, i.e. the kind of 'crush' people have on movie stars, for instance.


551 Slater 1999, 158-59.

552 A few examples are mentioned in Schauenburg 1969a, where he correctly rejects the theory, which appears to have been especially popular amongst a few Italian scholars, that the praise concerned diseased youths. Furthermore, note that Nestor is referred to as kalos on an Apulian volute krater, Berlin F 3289, which should, of course, he interpreted in the ethical, not the erotic, sense (Furtwängler 1885, II, 922-23, no. 3289).

553 See n. 739.

554 Tonks 1905, 290, n. 1, admitting that no proof is available.
Exterior decoration

A few recurring traits mark the female heads of the Stroibos Painter. The red headband is sometimes incised (201-2). The line of the chin extends behind the front of the neck, similarly to Sakonides’ outline heads. The painter drew the earlobe in two sections, as did also the Hermogenes Painter. In contrast to the Hermogenes Painter, but like Sakonides, he did not add a line below the beads of the necklace. The bare upper arm is clumsily positioned too far back (fig. 78f).

Ornaments

As noted above, the Stroibos Painter painted palmettes on the band-cups signed by Thrax and Hischylos (197-99) and on three Hermogenian band-skyphoi. Only two lip-cups (201 and 204) have palmettes. In shape, they are similar to those used on the painter’s band-cups and skyphoi, but they have the more usual red-and-black colour scheme with an elongated, red central leaf (fig. 77).

Fig. 77. Palmettes of 201.

Provenance and chronology

Four cups have been found in Italy: Vulci (200, 205), Pontecagnano (203) and an unspecified location (201). Two other cups were exported to the north and east: Thasos (204) and Cyprus (202). Excavation data, which could possibly help us date the cups, are not available, nor have other observers offered useful suggestions regarding the chronology. 754

A comparison of the male figures of 205 to counterparts on the band-cups signed by Thrax and Hischylos 197-99, which the Stroibos Painter also decorated, would seem to indicate that cups 200-5 were manufactured in 535/25 BC.

POSSIBLY BY THE STROIBOS PAINTER (nos. 206-7)

The whereabouts of 207, once in the London market, are unknown. According to the available drawings, it bears an inscription praising Stroibos. But since it is impossible to establish whether this cup was also decorated by the Stroibos Painter, it will not be further discussed. The latter applies also to the lost cup 206 which, reportedly, shows the same two kinds of inscriptions found on the Stroibos Painter’s lip-cups.

MANNER OF STROIBOS PAINTER, c. 535/30 BC (no. 208)

Attributed by H.A. Cahn to Hermogenes, this cup is here regarded as in the Manner of the Stroibos Painter because in many respects it resembles his work. At any rate, the painting is certainly not as fine as that of the chariot cups of the Hermogenes Painter. Perhaps it originated in the establishment where he was employed or is a direct imitation from a different workshop. A wide, red fillet surrounds the juncture of bowl and stem.

Concluding remarks

As set out above, ample reason exists, in my opinion, to suppose that Sakonides was strongly influenced by the Hermogenes Painter. The type of palmette with elongated black, central leaf, as seen on 170, is highly unusual outside Hermogenes’ workshop. Furthermore, Sakonides wrote the same kind of rho as Hermogenes, with an upper extension of the vertical line. In addition, he, at one point, decorated an eye-cup fashioned by the potter Hischylos who, in my opinion, has rightly been linked with Hermogenes. 755 An early association between Sakonides and Hermogenes seems very likely

754 Based probably on Beazley’s attribution of 201 to Sakonides, M. True dates it c. 550 BC (1978, 33).
755 Beazley 1932, 201; Haldenstein 1982, 101. For arguments in favour of a connection between Hischylos and Hermogenes the reader is referred to the section on Hischylos above.
because Sakonides adopted features from the work of the Hermogenes Painter and, to judge from letter-forms, may even have learnt to write from him, which would have happened at a young age when he was an apprentice and eager to learn. All this makes it seem also more probable that Tlempolemos was a member of Hermogenes’ workshop rather than that Sakonides first worked for Tlempolemos in another establishment and then transferred to Hermogenes.

On the other hand, the same is not necessarily applicable to the potter Kaulos, with whom Sakonides collaborated in the late 530s BC. But since Sakonides, around that time or slightly later, decorated an eye-cup for the potter Hischylos, who was employed by Hermogenes, it seems once again probable that Sakonides was still working there when he painted the cup thrown by Kaulos, which, in turn, makes it all the more likely that Kaulos himself was an employee of Hermogenes.

All the foregoing leads to the following hypothetical reconstruction of events. Hermogenes opened a workshop around 555 BC. He can be identified with the Hermogenes Painter because their careers parallel one another chronologically and artistically. The output of the potter-painter Hermogenes can be traced for about 20 years. Around 545 BC the potter Tlempolemos and the painter Sakonides joined Hermogenes’ operation. A decade or more later, 535/30 BC, Sakonides painted a cup thrown by Kaulos (190). No work of Tlempolemos has been recognized from this time, when an additional three craftsmen began to work for the workshop: the potters Thrax and Hischylos as well as the Stroibos Painter. The known potterwork of Thrax is limited to cup 197, datable c. 535/30 BC, while Hischylos’ career can be followed till c. 520/15 BC, when the young Epiktetos decorated bilingual eye-cups for him. It cannot be entirely excluded that Thrax was the same individual as Hischylos, who abandoned the ethnic reference early in his career. Most likely, Hischylos continued to run the workshop which was begun by Hermogenes as the chief-potter and, perhaps, owner.

If we separate Sakonides from Hermogenes’ workshop, it would mean that two different pottery establishments produced cups with a very similar, but unusual, type of palmette and that a painter in one workshop (Sakonides), at a later stage, coincidently collaborated with a potter in the other one (Hischylos). While being possible, such a course of events seems improbable.

Bloesch 1940, 145, dates the Hischylos eye-cup 535 BC; Jordan 1988, 165, c. 530 BC; Cohen (KLA I, 327) 530/25 BC.

Of course, there remains the possibility that he entered the workshop of another potter whom we cannot identify.
Fig. 78a. Hermogenes Painter (149)

Fig. 78b. Sakonides (177)

Fig. 78c. Manner of Sakonides (192)

Fig. 78d. Manner of Sakonides (193)

Fig. 78e. Group of Berlin 1803 (195)

Fig. 78f. Stroibos Painter (200)