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. 555/35 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.603

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).604 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.’605 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.’606 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’.607 According to him, the chariot band-cups were also decorated by one craftsman, but, again, ‘little comparison is possible’ to the outline heads.608

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.609 As based on a limited number of signatures, H.R. Immerwahr concludes that they ‘were mostly made by one painter’.610

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

603 For Hermogenes see Hoppin 1924, 118-36; Beazley 1932, 169-70, 178, 182, 189, 191, 196-97; ABV 164-66; Πάρα 68-69; Boardman 1974, 60; Haldenstein 1982, 97-101; Fellmann 1988, pl. 17-19.7; idem 1989, pl. 8.1-5; Immerwahr 1990, 51; Ρ. Λ. Α. 304 (P. Hesens); Bijlder 2000, 624-25, fig. 155, pl.1894 (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).
605 Beazley 1932, 190.
606 ABV 164.1-4; Πάρα 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’.

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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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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 20.2cm, 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 other; they are medium and have diameters of 19.8-21.0cm. The bowls vary from medium to deep, as do the heights of the feet.

<table>
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<td>20.3</td>
<td>0.46</td>
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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.

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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Footnotes:

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 rhos.

**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 ΗΟΛΜΑ ΦΩΝΙΓΟΣ (‘this is Phoenix’) and ΗΟΛΜΑ ΑΥΣΖΟΝ (‘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 grazing, 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 ἀποβατης 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 loose 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 ἀποβατης 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. 69a-d) and Nearchos (261, pl. 76c).

619 In the story about his youth in Ἰλιάδ 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 mother. 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 ἀποβατης 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; Schulze 2007.

622 It remains unclear whether the ἀποβατης and the charioteer both won a prize at the Panathenaica, which was the practice at the Amphiparhai 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 ἀποβατης race are extremely scarce, with Bentz 1998, 79-79, 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, 1716, 1717 (Girard/Langlotz, 175, 179, not ill.), Athens, NM 652 (Callipolitis-Feytmans 1986, pl. 35.4-5), Athens, Agora A-P 10 (Pease 1935, 266, no. 99, fig. 25), Corinth C.73-19 (Brownlee 1989, 387, no. 114, pl. 68), Munich 2240 (Fellmann 1989, pls. 55.2, 56.1, 3), Oxford 1947.261 (ABB 197, Group of Toronto 299), Paris, Louvre F 145 (Platoulis 1938, pl. 88.2,4,6, Manner of Lyssipides Painter), Gravisca 76-4531 (Iacobacci 2004, 135-36, no. 358), Thasos 59.276 (not previously published). It also occurs on a Hermogenian skyphos, London B 372 (Plate 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{624} In most sixth and early fifth-century depictions of the ἀπόβατος the hoplite carries one or two spears.\textsuperscript{625} 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{626} She argues that the spears may serve as a marker that distinguishes a departure scene from an ἀγών ἀπόβατος. In addition, she thinks that the inclusion of spears in some sixth and early fifth-century representations of ἀπόβατος races, especially on lekythoi of the Haimon Group, may be considered artistic licence.\textsuperscript{627} P. Schultz, on the other hand, citing the evidence of the Haimon Group lekythoi, has convincingly rejected her suggestion.\textsuperscript{628} Furthermore, all the warriors on Hermogenes’ cups as well as the one behind a chariot on a cup signed by Thrax (\textit{AEPh} 136, 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 ἀπόβατος dismounted the chariot once for a final sprint or whether he, at intervals, dismounted and remounted the racing chariot. According to (Pseudo-)Demothenes, the ἀπόβατος 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 ἀπόβατος leapt out of the chariot to finish the race on foot, although he says nothing about what took place earlier in the race.\textsuperscript{629} As pointed out by Schultz, the evidence of a Haimon Group lekythos where the ἀπόβατος 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{630}

Of the four preserved band-cups of Hermogenes showing a hoplite (dis)mounting a chariot (\textit{AEPh} 136, 156-58, pls. 44c, 48a), the one in Oxford (\textit{AEPh} 136) differs considerably from the others.\textsuperscript{631} Representations of the moment when an ἀπόβατος (dis)mounts a chariot are rare in Athenian painting.\textsuperscript{632} Probably three other portrayals - two on Hermogenean skyphoi and one on a band-cup -

\textsuperscript{624} E.g., the lekythoi of the Haimon Group and, later, the north and south friezes of the Parthenon (Wünsche/Knauss 2004, 219, fig. 23.17). Schultz 2007, 70-72, catalogues 86 Athenian vases with the subject; of the Hermogenes cups, he only lists the \textit{AEPh} 136 (his no. 4).

\textsuperscript{625} E.g., Hermogenes’ cups and most lekythoi of the Haimon Group. For the latter see Schultz 2007, 62-64, figs. 3-6. For representations of ἀπόβατος without spears, all from the late fifth and fourth centuries BC, see Reed 1990, 309, fig. 1; Kyle 1992, 90, figs. 57-58.

\textsuperscript{626} Reed 1990, 311-12.

\textsuperscript{627} The example she cites to underline her argument, a stele in the Metropolitan Museum, 36.11.13 (p. 311, fig. 3), is not well chosen because the hoplite mounts a chariot whose horses are obviously standing still.

\textsuperscript{628} Schultz 2007, 66.

\textsuperscript{629} (Pseudo-)Demothenes, \textit{Ethika} 61.28-29, fourth century BC: Dionysios of Halikamassos, \textit{Anthologia Palatina} 7.73.3, from the first century BC, but quoting the third-century historian Fabius Pictor’s description of the race as practised in fourth-century Italy.

\textsuperscript{630} Cf. Schultz 2007, 64, figs. 5-6. Wünsche/Knauss 2004, 455, n. 30, maintains that the θῶμας ὀρθος now favours the one-time dismount of the ἀπόβατος, but the basis of his assertion is unclear. Of those who have examined the subject over the last two decades, the idea of a multiple dismount is supported by H.A. Shapiro (1999a, 33), E. Maul-Mandelartz (1990, 156, n. 644), N.B. Reed (1990, 308, 316), N.B. Crowther (1991, 175), D.G. Kyle (1993, 188). P. Schultz (2007, 63-64) leaves the matter open but demonstrates that the ἀπόβατος ends the race on foot. Müller 1996, who might favour a single dismount, to judge from Wünsche/Knauss, was not available to me.

\textsuperscript{631} On the Oxford cup the horses’ necks are more vertical as if they are reined in, not all the manes are incised, the forelegs are closer together, the beardless charioteer is not equipped with a Boeotian shield on his back as on all the other cups, and the hoplite bends much more forward tilting his shield. In addition, the palmettes are different, for which see the section on ornaments below.

\textsuperscript{632} Schultz’s list is dominated by the Haimon Group lekythoi; a Haimon Group lekythos, Marathon, K 1655, can be added (M. Oikonomakou, \textit{ÆPh} 2004, 135, fig. 55). The Berlin neck-amphora F 1716 (ABV 137.62; Schultz’ no. 1) can hardly depict an ἀπόβατος: the warrior has stepped over the front of the chariot and leans with his left foot on the chariot-pole.
are also products of Hermogenes’ workshop. Another example is found on an unattributed band-cup.633

The subject of a warrior walking behind a chariot was particularly favoured in the workshop of Hermogenes.634

Above, we have seen courting male couples in lip-cup tondos.635 On the exterior of 148, however, they are placed beside heterosexual symplegma (pl. 46b).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.637 The theme of 148 matches well the Hermogenes Painter’s imaginative portrayals of sexual activity attested on skyphoi.638 Heterosexual erotic scenes are rather common on little-masters in general.639

633 The painting of two Hermogenean skyphoi – Basel, AntMus BS 460 (J-P. Desceouestes 1981, CVA 1, pl. 33.5-6, 9-9), and Germany, private (Hornbostel 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 (206, pl. 59c-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 (Sottheby’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.

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, Pointe Lepuin 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 Art 87 (Scheaffer 1997, pl. 39) and Gravisca 73/462 (Iacobazzi 2004, 79, no. 110b), 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.

635 For cups with homoerotic courting inside see nn. 138-44.

636 On the exterior homoerotic courting occurs on band-cups: Amsterdam 2185 (Brügger et al. 1996, pl. 111.1-3), Florence, Cuccanti (not previously published; Ohlha (Kryziczki 1989, 62, fig. 22.9), Paestum P 84, P 2039 (Minard 1990, 222-23, no. 241, pl. XXVIII), Rome, market (Vorberg 1965, 46), Tarentum 6937 (LaPorto 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).

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.

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

On a Hermogenean skyphos in the Basel market (H.A.C., Katalog 5, December 1993, no. 8; previously, Horrobinost 1986, 48, no. 13), here attributed to the Stroibos Painter (cf. nn. 635, 725), the male couple is conventionally surrounded by dancing youths. Cf. also the Hermogenean skyphos with erotic gymnastics, Aegina Mus. 1956 (237) (Walter-Karydi et al. 1982, pl. 18, no. 237).

639 See unusually placed symplegmata around the tongue border inside a lip-cup: Athens, NM Acropolis 1772 (Graef/Langlotz, pl. 86). On the exteriors of lip-cups: Caltanissetta 1222 (Panviti 2005, 71, no. 11.21), Florence, V34 (Iozzo 2006, 128-29, pl. IX. 1-4), Grosseto (semi-lip-cup; Pellegrini 2006, 17, 40-41, figs. 31-32), Rhodes, s.e.m. (Lemos 1997, 406-62, figs. 6-7), and band-cups: Aegina 509 (Walter-Karydi et al. 1982, no. 236, pl. 18), Argos MA 5980 (Barakari-Gleni 1998, 288, fig. 25), Athens, NM Acropolis 1639, 1669a-c, 1684a-s, 1685a-c (Lemos 1997, 463, fig. 8), Athens, Aegora P 13815, P 26645 (Athenian Agora XXIII, nos. 1723, pl. 112, and 1724, not ill.), Athens, Benaki 31008 (CVA by M. Pipili in preparation), Basel, AntMus on loan (not previously published; in 1998 in showcase 239, no. 6). Berlin F 1796 (Krautner 2005, 116, not ill.), Cairo 26174 (Vanist 1988, no. 301, pl. 66), Izmir O.S. 42 (Boardman 1958-59, 166, no. 42), Kavala (Daux 1962, 838, fig.10), Leipzig T 3539 (E. Paul 1973, CVA 2, pls. 31.1-2, 34.4), London, market (Sottheby’s, 9-10 July 1984, 203, earlier with Pfeiler), Malibu, Getty 80.AE.99.2A&C, 80.AE.99.2B (from two cups, neither previously published), twice New York, market (Christie’s, 7 December 2006, no. 78; Art of the Ancient World XIII, Royal-Athena Galleries, January 2002, no. 77, two satyrs with maenad), Paris, Louvre AM 1835, Cp 10286
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.440

The outline technique, as here seen in the female heads on lip-cups, is often regarded as an precursor of red-figure painting.441 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.442

A long tradition exists of a female head in outline.443 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 Phthiotus.444 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 ἴδια.445

After about 560 BC, some heads become individualized by the addition of attributes.446 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.447 Most often, however, the heads remain unidentifiable. The occurrence of kalāb-inscriptions supports the notion that the female heads represent ἴδια,448 a subject which is obviously suited to symposion ware.449 Numerous painters adorned lip-cups with (female) heads in outline.450

(Dierichs 1993, 51, fig. 83a-b, not previously published, satyr and maenad), Perachora (Dinabahin 1962, 342, no. 3697, pl. 140), Rhodes, no. 5 Anna machia (Lemos 1997, 466, figs. 9-12), Rome, VG 1002012 and Min 598 (Hannestad 1989, no. 106; Mingazzini 1930, no. 598, pls. XCI.10, XCV.9-10), Seraing, Hoit (not previously published), St. Petersburg B 75-429 and Berzean no. 14 (publication by T. J. Smith in preparation), Synnese 58023, 7/402 (the first, not previously published, but photos in B.A; the second, in Vallet/Villard 1964, pl. 7.9.8), Taranto 6227, 20155 (Masiello 1997, figs. 61-5, 7/402 (the first, not previously published, but photos in B.A; the second, in Vallet/Villard 1964, pl. 7.9.8), Thasos 59.1744 and s.n. (from three cups, not previously published), Thera (Zapheiropoulos 1977, pl. 211A), Vatican G 64 (Beazley/Magi 1939, no. 64, pl. 20-21), Würzburg L 400, L 401 (Langlotz 1932, pls. 111-12).

Ascona, market (Casa Serodine, May 1991; previously, Sotheby's London, 13-14 December 1982, no. 249). Ἰδια-inscriptions for the Kalistanthe Painter face left (305, 357-62, pls. 88c, 101d-102d). Rumpf must here be cited, inflating, in his characteristic manner, the role of Sakonides as practitioner of outline technique: 'In Sakonides besitzen wir so nicht nur einen charaktervollen Meister der peisistratischen Epoche, sondern auch das Bindeglied zwischen den Werken der solonischen Zeit, die durch Kleitias und Nearchos repräsentiert werden, einerseits, und denen der kleisthenischen Periode, deren Vertreter die bekannten Meister der Leagrozeit sind, andererseits.' (Rumpf 1937, 22). But another painter is more often named in regard to this matter: Amasis Painter. Karouzou calls his use of the old outline technique 'a revival which presages the red-figured style' (1956, 15). Boardman and Mertens agree (Boardman 1974, 35; Mertens 1987, 175). Indeed, his combined use of outline and black-figure techniques differs little from bilingual painting.451 Cohen 2006, 154, with n. 31.452


450 Von Vacano's incorrect attribution of this change to the Kalλαν Painter will be discussed in the introduction of chapter nine.

451 Von Vacano's incorrect attribution of this change to the Kalλαν Painter will be discussed in the introduction of chapter nine.

452 Cf. also Viereisrei/Kaeser 1990, 142-43.


454 Ἰδια-inscriptions for the Kalλαν Painter (‘Most beautiful flower’) occur on Basel, AntMus Lu 18 (Berger/Lullies 1979, 59-51, no. 18), and Munich 2167 (Fellmann 1988, pl. 23-5.8). Buranelli named their painter the Kalλαν Painter and attributed a third cup to him: Vatican 39547 (Buranelli 1997, 129-30, no. 44). Probably two more cups can be added: Boston 64.700 (True 1978, pl. 91.3-1) and Munich, market (9mms Classical Attique/18; 1983; detail photo in advertisement Apollo 117, March 1983, 8; previously, Christie's London, 5 May 1979, no. 311). None of these women wears jewellery.
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.\(^\text{643}\) 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 (\(^\text{131}\)). The contours of only one headband are incised, for which see side A of \(^\text{149}\), where the ends of the hair are tagged in a so-called krobylos (fig. 78a).\(^\text{652}\)

Ornaments

The lips of several Hermogenean cups (\(^\text{134}, 142-47\), 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.\(^\text{657}\) Many 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.\(^\text{668}\) The Hermogenes Painter only varied the size of the ivy leaves (\(^\text{134}, 142-47\)). Rarely do other lip-cups show ivy on the lip.\(^\text{669}\)

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\(^\text{643}\) Elsewhere [KL, 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).

\(^\text{644}\) Besides the cups mentioned in nn. 647-48, and those by the Eucheiros Painter (A, pl. 1a), Phrynos (96, pl. 28c) Hermogenes (149-54, pls. 46c-47c), (Manner of) Sakonides (169-71, 176-89, 191-94, pls. 30a-c, 52a-53e, 54c-55d), Group of Berlin 1803 (135-96, pls. 56a-b) and the Strobus Painter (200-3, pl. 38a-39a), the following are known: Amathus 031 (Thalmann 1977, 83, no. 192, pl. XIX.11a-b), Athens, Archaeological Institute 705 (1991, no. 147), Malibu, Getty 81.AE.100 (not previously published), Munich 2166 (Fellmann 1988, pl. 126.6-7), Florence, Marsiglia (not previously published), Kavala (Lazarides 1960; Daux 1961, 832, fig. 2), twice London, market (Sotheby’s, 13-14 July 1984, no. 212 and Sotheby’s, 8 December 1994, no. 121; previously, idem, 3 December 1995, no. 7), Edinburgh 1872.23.4 (E. Moignard 1989, CVA I, pl. 12.6-7), Basel, market (Sotheby’s, 250.19 and 21). Two lip-cups with ivy on the lip have figurework in the handle-zone of Siana cups, band-cups and Cassel cups; Brijder makes an addition to the list of this type of decoration in the handle-zones of Siana cups, band-cups and Cassel cups; Br 1983, 368, fig. 90a-k (Heidelberg Painter), and Br 1991b, 368, fig. 152c (Red-black Painter). P 152c (Manner of the Red-black Painter), 640, fig. 164c-h (Griffin-bird Painter). See also Br 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; Br 1983 makes an addition to the list of this type of band-cup in Vatiantis 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.

\(^\text{645}\) On Siana cups the clusters of dots are less ‘standardized’ than the dot rosettes of Hermogenes’ cups.

\(^\text{646}\) For the different kinds of ivory on the lips of Siana see Br 1983, 123, fig. 35 (C Painter), 147, fig. 40 (Cassandra Painter), 159, fig. 48 (Taras Painter), 174, fig. 56 (Malibu Painter), 209, fig. 76 (Painter of the Burgund Siana), 212, fig. 79 (Eexpi painter Painter), 214, fig. 83 (Painter of Amsterdam 2148), Br 1991b, 368, fig. 90a-k (Heidelberg Painter), and Br 1991b, 368, fig. 152c (Red-black Painter). P 152c (Manner of the Red-black Painter), 640, fig. 164c-h (Griffin-bird Painter). See also Br 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; Br 1983 makes an addition to the list of this type of band-cup in Vatiantis 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.

\(^\text{647}\) At Elbows Out (\textit{Ceramic Records} [5], no. 1, pl. 87), a krobylos of a lip-cup with ivy is preserved in a small fragment; Br 1983, 368, pl. 90a-k (Heidelberg Painter). P 152c (Manner of the Red-black Painter), 640, fig. 164c-h (Griffin-bird Painter). See also Br 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; Br 1983 makes an addition to the list of this type of band-cup in Vatiantis 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.

\(^\text{648}\) Basel, market (\textit{MÜ}, Sonderliste G, November 1964, no. 57), Thasos, s.n. (with dot rosettes between the leaves and clusters of dots on the stems; not previously published), Würzburg U.III 151 (Langlotz 1932, no. 22.4, 7-8, 23.3-4), Naples, Bourguignon (non vidi, known only from Winter 1885, 190, n.3), New York, market (Hecsen 1996, 136-39, no. 32; later, Sotheby’s, 17 December 1990, no. 108), Oxford G 137.31 (Beazley 1932, 175, fig. 7), Philadelphia L-64-182 (Beazley 1932, 174, not ill.), Switzerland, private (male head on one side; Dörig 1975, no. 160), Gravisca 73/24536 (non vidi, Iacobazzi 2004, 100, no. 150, not ill.), Thasos 2288x and s.n. (two cups, neither previously published).\(^\text{650}\)

\(^\text{649}\) As we shall see below, Sakonides and the Strobus Painter never draw a line below the heads.
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 (fig. 63b). The palmette is ‘thinned out’ on (fig. 63c). In a similar palmette on the name-vase 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.

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.
Cups 134-38, which to judge from their script are rather early work, were made somewhat after 133-33 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 (nos. 167-89; figs. 64-68, 70a-c, 78b; pls. 49c-53). KAULOS, SAKONIDES, c. 535/30 BC (nos. 190; figs. 69, 70d; pl. 54a-c)

Introduction

Tlepolemos is named in the egṛφατην-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 egṛφατην-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 Tlepolemos. The egṛφατην-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 egṛφατην-signature of Sakonides is seen below the handle of a band-cup in Taranto (190), opposite the only known epοιεσις-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. 53c) which a nineteenth-century restorer inserted incorrectly into a mended lip-cup bearing the signature of the potter Eucheiros (5, pl. 4a-b). 665

665 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?

666 For Tlepolemos see Hoppin 1924, 364; Beazley 1932, 171-72, 202; ABV 178; Pàrà 74; Haldenstein 1982, 86-88; KŁA II, 482 (P. Heesen).

667 For Sakonides, see Hoppin 1924, 320-23; Beazley 1932, 170-74, 200 (i.e. Eucheiros) and 201; Rumpf 1937; Beazley 1939, 282-83; ABV 170-72; Pàrà 71-72; Haldenstein 1982, 86-93; Immervahr 1990, 51-52; KŁA II 1359 (R. Olmo); Iozzo 1998, 256-259; Pelagatti 1999; Cohen 2006, 154, 166-67.

668 Eγραφησιν-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: Athen, NM Acropolis 607, and Paris, Louvre F 29 HOYAIGE EIT[I]PAK[Δ]... and HOXAIOS EIT[Ε]EGEN, ABV 107.1; 109.21. Cf. Canciani-Neumann 1978 where the eγραφησιν-signature of a slave named Lydos, signing his name without the particle is extensively discussed. Exakias paired eγραφησιν and eγραφησιν-signatures on Berlin F 1720 (ABV 143.1). A partial eγραφησιν-signature on a pyxis lid may name Neandros (see introduction to Neandros in next chapter).

669 For Kaulos see Hoppin 1924, 323, no. 4; ABV 171-72; Brüder 1974, 108; KŁA I, 406 (R. Vollkommer).

670 E. Brümmner compared the Taranto cup to the band-cup Hamburg 1963.61, which she places in the ‘weiteren Umkreis des Sakonides’ (E. Brümmner 1976, CVH Hamburg I, 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 5 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, Temposemosis (lip-cup), Kaulos (band-cup), Hyschyllos (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. 54a-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, 202), 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 Pàrà, Beazley’s lists include an additional three lip-cups and he notes four under the heading Compare with Sakonides (177, 188, 189, 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.I

Examine 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

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, 16, New York 51:125 10, was attributed by Von Bothmer. Two cups attributed by Beazley (193-94) are not by Sakonides himself and are here placed under Manner of Sakonides.

672 Pàrà 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 (Pàrà 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 tactfully 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 lärgę. Their feet are sturdy, with rather broad stems. These heavy-looking cups have thick walls (e.g., 169, c. 0.5cm).

<table>
<thead>
<tr>
<th>Date-type</th>
<th>H.</th>
<th>D.</th>
<th>Foot</th>
<th>Bowl</th>
</tr>
</thead>
<tbody>
<tr>
<td>545-40- Lip-cup</td>
<td>15</td>
<td>24.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. 540- Lip-cup</td>
<td>15.3</td>
<td>22.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. 540- Band-cup</td>
<td>13.6</td>
<td>21</td>
<td>0.45</td>
<td>0.36</td>
</tr>
<tr>
<td>c. 540- Lip-cup (170 only)</td>
<td>13.6</td>
<td>21</td>
<td>0.45</td>
<td>0.36</td>
</tr>
</tbody>
</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 lärgę and has a médlıfıbowl 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 stráll (fig. 64), whereas the others range from médlıftolärę. They have médlıftbowl 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 30fla lärę, 27.5cm in diameter.

<table>
<thead>
<tr>
<th>Date-type</th>
<th>H.</th>
<th>D.</th>
<th>Foot</th>
<th>Bowl</th>
</tr>
</thead>
<tbody>
<tr>
<td>540/30- Lip-cup</td>
<td>13.1</td>
<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.

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.’

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

87 See the profile drawing in Fellmann 1988, Beilage 6.3.

88 See, e.g., the profile drawings in Iozzo 2002, 143, no. 191; Tuna-Nörling 2002, 177, no. 35.

89 Unfortunately, a profile drawing of this cup is not available to me. The reconstructed diameter of the small Phokaia fragment (182) is 24.0cm.

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

91 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 3559 and the Group of Rhodes 12264. Here, we have only encountered such dimensions in the work of the potter Glaukytes. 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 Tlempolos and four ἐγραφὴν-signatures of Sakonides are extant (167.72, 190). The ἐγραφὴν-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 figurework, 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 mu of the name are meaningless. Nonetheless, the individual letters, especially the λαμβδά, 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 ΧΑΙΡΕΚΑΙΠΕΙΤΕΙΑΙ (fig. 67), with confused letters on one side of 175. Three lip-cups have nonsensical inscriptions (177, 170, 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.

For a discussion of this formula and a catalogue see Wachter 2003, 155-59; Heesen 2006, 50-52, 59.

Immerwahr 1990, 51. This was also noticed by Beazley (1932, 197). Immerwahr mentions one other example of such a rho, found on the Exekias krater from the North Slope of the Acropolis, A-P 1044 (ABV 145.19; Pàrà 60; Add 18).

J.M. Hemelrijk noticed earlier that on both cups the combination itioti’ repeatedly occurs; see Brijder 1974, 108, n. 18. J. Haldenstein compares the inscriptions of 190 to those of Munich 2241, which also has nonsensical inscriptions with a predominance of ètas.

For inscriptions under the handles see n. 464.

Athena commonly wears such a bracelet on Panathenaic amphorae, e.g., Bentz 1998, pls. 6, 7 13, 15, 17, 19, 21, 23, 25. But also the Eris of 333 (pl. 95f) by the Tleson Painter has such a bracelet.

476 (Tleson, lost), Naples 81133 (A. Adriani 1950; CVA 1, pl. 14.4), Paris, Louvre CA 7309, Louvre F 91 (the first not previously published, the second in Ploutonie 1938, pl. 86.6-8), Thaessos 59.408 (Maffre 1979, 25, fig. 8). Herakles is also seen standing on a cup in the London market (Sotheby’s, 24 February 1964, no. 99; ‘doubtfully compared to the Painter of Munich 1379’, ABV 303 and Pàrà 131), but on the cup in question he has lifted the lion from the ground; this cup, dated c. 550/45 BC, is earlier than Sakonides’ cup. The composition of the lost cup, possibly by the Stroibos Painter (206), is unknown.
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.⁶⁹⁵

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.⁶⁹⁶ 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.⁶⁹⁷ 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, appears 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.⁶⁹⁸ They seem to depict a seated Zeus and (one of the) Eileithyia shortly before the birth of Athena.⁶⁹⁹ 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.⁷⁰⁰

⁶⁹⁵ Heidelberg S 25 (K. Schauenburg 1954, CVa 1, pls. 43.8, 44.1), Malibu, Getty 96 AE 91 (Cohn 1994, 79-81, no. 33), St. Petersburg B.111 (A. Petrukova 2006, CVa 3, pl. 9).

⁶⁹⁶ 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. 261), Piombino (Fedeli s.d. 115, fig. 97). A few lip-cups with lions are by the same painter: Brengarten, Gottet 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. XCIII, no. 201). A band-skyphos with Herakles and lion, Mississippi, no. 33), St. Petersburg B.111 (A. Petrukova 2006, pl. 31, pls. 22B, 26A, nos. 19, 26).

⁶⁹⁷ Louvre E D 119 (eadem, 32, not ill.). Callipolitis Feytmans dates the Athens Siana cup ‘towards 540 BC’.⁷⁰¹

⁶⁹⁸ Athena.

⁶⁹⁹ 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.⁷⁰⁰ 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.⁷⁰¹ 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, appears 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.⁷⁰² They seem to depict a seated Zeus and (one of the) Eileithyia shortly before the birth of Athena.⁷⁰³ 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.⁷⁰⁴

⁷⁰⁰ 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. All band-cups (173-74, fig. 69c; pl. 51a) 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 Near 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; AEB 191.6, Group of Louvre F 81), Detroit 79.8 (Madigan 2008, 41-42, 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 10644 (CiRb III, 262, fig. 239), San Simeon, Hearst 5373 (Bell 1977, 57-59, no. 42, 130, pls. 103-105), Taranto 4436 (AEB 191.4, Group of Louvre F 81; Masiello 1997, no. 59.3), Toronto 919.5.178 (AEB 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 386 (pl. 53a) is the result of modern overpainting.

701 According to Cohen (2006, 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 Tlepolemos; Munich cup 170, possibly also by Tlepolemos; 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 Hischylus (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. 793

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 Leperano, 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. 795 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. 196 The dates proposed for other cups attributed to Sakonides range mainly from c. 550 to 540 BC. 197 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.

sakkos with outline netting. Cohen has adopted the notion of the Epitimos Painter’s possible influence on Sakonides from Iozzo (1998, 257, n. 31). In my opinion, however, her argument is not convincing. Of course, Sakonides could have seen such a cup by the Epitimos Painter and chosen to vary the sakkos. On the other hand, he was undoubtedly aware of Athenian women dressed in a net sakkos or a cloth one with or without netted strips. Moreover, a cup in the Group of Berlin 1803 (190) also shows a woman wearing a cloth sakkos with a strip of netting. For the various ways in which a sakkos was worn see E. Abrahams, Greek Dress, Chicago 1964, 112-13, fig. 45. 798 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. 799 J. Haldenstein 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. 800 For the tomb group see Quagliati 1903a; Masiello 1997, 255-57. The lebes indicates a female burial, according to Masiello.

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 Hiscylion.707

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.708 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. C. Callipolitis-Feytmans has, however, attributed it to Sakonides, proposing a date of c.550/40 BC.709 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.709 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. In addition, the palmettes differ from his: they are smaller, carelessly incised, with black leaves, and placed too high in the handle-zone.710 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 1803.711 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, sureli decorated by the painter of 195, who has sometimes been confused with Sakonides or Hermogenes.712 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).

707 For the eye-cup Cambridge 60 see W. Lamb 1930, CVA 1, pl. 18.1a-b, ‘c. 530 BC’.
708 Rumpf 1937, pl. 28a.
709 Callipolitis-Feytmans 1986, 40. The date conforms to the traditional view of Sakonides’ cups, as we have seen.
710 ABV 171.9-10.
711 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).
712 ABV 202.
706 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.1148. 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 ἔποιεσις-signatures of one cup only (197), ἔΡΑΞΕΣ ΕΦΟΙΕΣΕΝ, with figurework separating the words. 711 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, pl. 57) and lip-cups with kalos-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. 716 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 711 As shown on the old photo in the Beazley Archive.
714 For Thrax see Hoppin 1924, 356; Beazley 1932, 189, 202; ABV 178; Immerwahr 1990, 146, no. 1005; KLA II 465 (P. Heesen).
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.
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. 717 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 ἐποίησις-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. 718 In shape, the band-cups resemble the chariot cups of Hermogenes and Thrax, being only slightly larger. 719 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. 720 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. 721 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).

716 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).
717 For Hischylos see Beazley 1932, 189, 201; Blesch 1940, 31-39; ABV 166-67; ARV², 1161-62; Para 69, 337; KLA I, 327-28 (B. Cohen). The signature of a black-figure column-krater (Kassel T 699; Para 69; R. Lullies 1972, CVA 1, pls. 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, Phidippos 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.
718 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.
719 Beazley 1932, 201; ABV 166-67, 688.
720 Haldenstein 1982, 93.
Hermogenean skyphoi can be assigned. 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. Hischylos’ cups are only slightly larger; having diameters of 21.4 and 21.5cm, they also qualify as medium. The bowl of 198 is extra shallow (fig. 73).

**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 198 tends to rise (on the other Hischylos cup, 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. The composition on 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. A single speeding quadriga, as depicted on 199 (pl. 57c-d), probably represents a chariot race, even if a finishing-post or other contestants are not shown. In some cases, however, one or more...
other chariots are included;279 and sometimes two free-standing columns are added, representing probably the turning and finishing-posts.280 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.281 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.282 Moreover, free-standing columns were erected as tomb markers throughout Greece during the Archaic period.283 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.284

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.285 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 fricoes of chariot races below depictions of the prothesis.286

In contrast to 199, some band-cups illustrate a single chariot with horses and charioteer in a motionless pose, as if just before the beginning of the contest.277

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 (197, fig. 72).

![Fig. 74. Palmettes of 198.](image-url)
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 kálōs-name Stroibos, which all have been decorated by the same craftsman.739 Of course, all pottery bearing a particular kálōs-name is not necessarily the work of one painter, for example, the numerous Leagros kálōs-inscriptions on vases by various painters. In this case, however, both the figurework and the script warrant the attribution. Moreover, even without the kálōs-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.740 In addition, the scenes of the Thasos lip-cup (204), with a Stroibos kálōs-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.

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

739 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 kálōs-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 kálōs-inscriptions. Although the surface has been damaged, the figures seem to be in the style of the Stroibos Painter.

740 See n. 723.
Inscriptions

Three of the cups with a Stroibos kalos-inscription (200, 201, 204) show a chaîrē-inscription on the opposite side, as reportedly occurs also on the lost cup 206, possibly by the Stroibos Painter.74 These inscriptions are the basic variant ΧΑΙΡΕΚΑΙΠΠΕΙ, which is not met on cups which are attributable to Sakonides, with whom the Stroibos Painter has been confused.742

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). 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.743

A simple explanation for kalos-inscriptions, which began to appear in Athenian vase-painting around 550 BC, is not at hand.744 Sometimes the praise is quite general ‘ho pais kalos’, or even a

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74 The fragments 202 and 203 also have the kalos-inscription; their reverse sides are not preserved.

742 For this type of chaîrē-inscriptions see Wachter 2003, 166-164, and Heesen 2006, 52-53.

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 ἀνάμνησις to individual ἐρωμένοι, 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/agathos. On the other hand, kalos-inscriptions seems 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 Stroibos 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.

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64 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 spectators 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. 53). 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 ἕος παῖς 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, 117). A totally different and attractive explanation has been put forward by H.R. Immerwahr: the simple formulas kalos or ἕος παῖς kalos/kalē replace the nonsensical inscriptions which become rarer in red-figure.


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

67 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.

68 J.C. Hoppin, Euphytyrides and his Fellows, Cambridge 1917, 102. Research by Richter demonstrated long ago that the inscriptions were applied before firing (G.M.A. Richter, The Craft of Athenian Pottery, New Haven 1923, 108).

69 Slater 1999, 158-59.

70 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, be interpreted in the ethical, not the erotic, sense (Furtwängler 1885, II, 922-23, no. 3289).

71 See n. 739.

72 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.

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. An early association between Sakonides and Hermogenes seems very likely

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524 Based probably on Beazley’s attribution of 201 to Sakonides, M. True dates it c. 550 BC (1978, 33).
525 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 Tlepolemos was a member of Hermogenes’ workshop rather than that Sakonides first worked for Tlepolemos 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 Tlepolemos 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 Tlepolemos 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 can not 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.

190 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 can not identify.