Athenian little-master cups
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Three lip-cups show an ἐποιήσεως-signature of Epitimos (235-37, pls. 67-68). They were decorated by one painter, who was also responsible for unsigned lip-cups (238-41, pls. 69-70c) and a pyxis. J.D. Beazley named him the Epitimos Painter. The attribution of the lip-cups signed by Epitimos and the identity of the Epitimos Painter have been widely discussed. Beazley remarked first that the New York cup (237) ‘somewhat recalls the Painter of London 148’, whose name-piece is a psykter-amphora. Later, he instead assigned the same psykter-amphora to Lydos. A. Rumpf, on the other hand, gave the New York cup to Sakonides, comparing it to a proto-A cup in Naples, which he also attributed to Sakonides and which he considered a stylistic link between Sakonides and Lydos, his primary criteria being the hairstyle and pointy noses. In her review of Rumpf, however, M.Z. Pease maintained that Rumpf overestimated the value of hairstyle as criterion.

In an article of 1945, E. Vanderpool presented a Droop cup in Athens which he assigned to the same painter as the proto-A cup in Naples. According to him, a distinctive stylistic relationship between Sakonides and the painter of the Naples proto-A cup can not be discerned. The other pottery that Rumpf linked to the Naples proto-A cup, including New York lip-cup 237, were associated by Vanderpool with his so-called ‘Lydos Group’. Vanderpool maintained that the Naples proto-A cup and Athens Droop cup formed a separate group, which Beazley, in turn, adopted and attributed to his Kallis Painter.

O. von Vacano renewed the discussion when he gave the cups of the potter Epitimos to the Kallis Painter as well. Since the painter of Epitimos’ cups clearly belongs to the group around Lydos, von Vacano’s attribution associated, once again, the Kallis Painter with Lydos, as proposed earlier by Rumpf. D. Callipolitis-Feytmans correctly disagreed with Von Vacano, pointing out that on cup 235 by Epitimos and in the group around Lydos the shoulder of a profile head is frontal, whereas the Kallis Painter shows the shoulder from the side, with the bare upper arm visible.

As a result, von Vacano’s assertion that the Kallis Painter was the first to supply profile heads with attributes was proved wrong. The innovation may instead go back to the Eucheiros Painter whose cup portraying Zeus throwing a thunderbolt is earlier (1, pl. 1a).

The possible identity of the painter of Epitimos’ cups remains a topic of continued speculation. In his initial publication of the Copenhagen cup (235), K.F. Johansen argued that the cups of Epitimos can best be compared to late work of Lydos, particularly the Berlin oinochoe signed by
the potter Kolchos, and went on to attribute Epitimos’ cups in Copenhagen and New York (235, 237) to Lydos. Afterwards, Beazley, with some hesitation, separated the work of the Epitimos Painter from Lydos himself, a distinction which J. Boardman accepted. In contrast, M. Tiverios agreed with Johansen, maintaining that the painter of the cups signed by Epitimos is the late Lydos, a view shared by F. Canciani, J.T. Haldenstein, B. Fellmann, C. Weiss and B. Kreuzer. On the other hand, H. Mommsen and V. Tosto leave the question open.

In addition, D. Callipolitis-Feytmans describes the Epitimos Painter as a pupil of Lydos at the end of the latter’s career. B. Iacobazzi concludes that the Epitimos Painter can not be identified with Lydos himself. Because ‘the exteriors of the Karlsruhe and Malibu cups (236, 238, pl. 67c-d, 69a-b) are not Lydan as the pictures in their tondi’, A.J. Clark proposes that the four cups of Epitimos, one of which unsigned (235-38) are best kept separate from Lydos as the work of an artist near the master, perhaps the Epitimos Painter. N. Kunisch suggests that the new attributions to the Epitimos Painter may help shift the communis opinio towards the definite separation of the two hands. In the view of B. Cohen, the Epitimos Painter is ‘quite close to but not identical with the black-figure master Lydos’. Lastly, A. Steiner calls the Epitimos Painter ‘a member of the Lydan circle’. It will be shown below that the Epitimos Painter underwent a distinctive stylistic development which was closely related to Lydos only at first and which over the years became less detailed and refined; furthermore, his work does not chronologically fit into Lydos’ late period as often maintained.

As we shall also see, the lip-cups of the potter Epitimos are amongst the largest known specimens, and all the cups decorated by the Epitimos Painter were thrown by Epitimos, despite the absence of signatures in most instances.

In shape, lip-cup 242 in New York, resembles the one in Karlsruhe (238) so closely that one potter’s hand can be recognized in both. However, 242 is here catalogued in the Manner of the Epitimos Painter because it seems stylistically less refined than the Epitimos Painter’s usual work, while the handle-palmettes are very similar to his. Lydos painted also little-masters: parts of two band-cups, 243 and 245, have been preserved (pl. 71a, c-d). The latter bears the ἐποίησις of the potter Nikosthenes. A lip-cup, with interior decoration (244, pl. 71b), is considered in the Manner of Lydos because, recalling Lydos in many details, it lacks the painter’s characteristic subtlety.

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893 Johannsen 1969, 144-45; theoinoche is Berlin F 1732.
894 Pמטר 48, where he also suggests that the closely linked oinochoe signed by the potter Kolchos and earlier attributed by him to Lydos should perhaps also be detached from Lydos and connected to the cups of Epitimos. Cf. Boardman 1974, 61. Thus also A.J. Clark, Attic Black-figured ‘Ilpái’ and ‘Ointóchoí’ (diss. NYU 1992; Ann Arbor 1992) 429, no. 986, ‘Near Lydos, perhaps by the painter himself, but closely compared by Johansen and Beazley (PMetro 48) with the Epitimos Painter.’
895 Tiverios 1976, 65ff., 68, n. 322, 72-73; Canciani, in Canciani/Neumann 1978, 19, n. 23; Haldenstein 1982, 83; Fellmann, 69; C. Weiss 1990, CVA Karlsruhe 3, 52; B. Kreuzer in KLA II, 24. Haldenstein asks whether Lydos changed his name to Epitimos (i.e., in possession of one’s full rights as a citizen’) and then to Kolchos. She ignores the fact that Lydos signs as painter and Epitimos as potter.
896 Tosto 1999, 151, on 237, ‘attributed to the Epitimos Painter (or perhaps Lydos)’; Mommsen 2002a, 37, on 241, ‘möglicherweise mit dem späten Lydos identisch’.
897 Callipolitis-Feytmans, 1980, 318, n. 8.
898 Iacobazzi 2004, 81.
899 Clark 1990, 49. D. von Bothmer’s attribution to ‘perhaps the Epitimos Painter’ makes clear that he accepts Beazley’s judgement, too, that it is better to separate the Epitimos Painter and Lydos. Metzger, discussing the Karlsruhe cup, also separates the Epitimos Painter and Lydos himself (Metzger 1983, 75).
900 N. Kunisch 2005, CVA Bochum 1, 63.
901 Cohen 2006, 165.
902 Steiner 2007, 81.
903 A top-band cup, Munich 2104, is attributed by B. Fellmann to ‘recalls Epitimos Painter’ (Fellmann 1989, pl. 63.8-11), but since the drawing-style is less refined than we are used to from the Epitimos Painter, the attribution is not adopted here.
904 In her publication of 244, E. Kunze-Götze writes that ‘stilistich gibt sich die Darstellung als geprägt von der Fortgehung des Lydos und seines Kreises zu erkennen’ (Kunze-Götze 1999, 53); all the pieces she cites as parallels (nn. 5-7) have been attributed to Lydos himself. C. Drago’s attribution to Lydos of the lip-cup Taranto 52146 (C. Drago 1962, CVA 3, pl. 16.1-2) is not accepted here because the incisions of the elbows and knees
Two εγγράφησιν-signatures of Lydos are known, each of which refers to him as ‘Ho Lydos’ (**The Lydian**). As Boardman observes, ‘It has not proved easy to isolate Lydos as an individual artist when his signed works and their obvious kin fall within the range of a very large group of vases, fairly homogeneous in style but widely differing in quality. We seem to be dealing with a prolific workshop in which the standards were set by the Lydian.’

Lydos collaborated with Nikosthenes, possibly the potter Kolchos and, perhaps, the potter Amasis, although the latter is not attested by a signature and disputed by Tiverios. Iacobazzi places the painter of the cups signed by the potter Thopheitides in the vicinity of Lydos; in my opinion, however, there is not enough evidence to accept this assessment, although the possibility can not be entirely ruled out.

Tiverios was the first to compile a chronology of Lydos. According to him, Lydos had contact with Kleitias, who painted the François krater shortly after 570 BC. He divides Lydos’ career into three phases: the earliest work dates from shortly before 560/55 BC; the middle period, from 555 to shortly before 540 BC; and the latest phase, from shortly before 540 to 535 BC. Furthermore, Tiverios places the lip-cups decorated by the Epitimos Painter, who, in his view, is identical to the late Lydos, in the last phase. But this date can not be correct for the Epitimos Painter, as we shall see that his earliest lip-cups must have been manufactured between c. 550 and 545 BC.

The Lydan band-cup with Nikosthenes’ signature in Oxford (248, pl. 71c-d) is also assigned by Tiverios to the painter’s last phase. Beazley remarked about this cup, ‘the enterprising Nikosthenes therefore, in the early part of his career, induced Lydos, among others, to collaborate with him.’ Tosto states that the collaboration of Lydos with Nikosthenes ‘evidently took place
in incidentally, quite late in Lydos’ career. In his opinion, Nikosthenes’ workshop operated between 545 and 510 BC, and the band-cup belongs to its earliest output. Another painter who was employed by Nikosthenes - the BMN Painter (British Museum Nikosthenes) - also decorated little masters. From his hand, we have a lip-cup with the signature of Nikosthenes, an unsigned lip-cup and four unsigned band-cups (247-52, pls. 72b-73c). Beazley identified a fragmentary cup in Syracuse (253, pl. 73d), which he gave to this painter, as a little-master, but to judge from the single ring around the tondo, it may be a later type, for instance, top-band cup. Lastly, a band-cup (254, pl. 73c) is attributed to the Manner of the BMN Painter.

The name-piece of the BMN Painter is a neck-amphora in the British Museum (B 295) which has an ἐποιησθεν-signature of Nikosthenes. As mentioned in the introduction of section 8.2 in the preceding chapter, the work of the BMN Painter has similarities in subject matter and composition to the Amasis Painter. The correspondences are most apparent in the boxers on the neck of the Amasis Painter’s London neck-amphora (B 191), comparable to those on the neck of the BMN Painter’s name-piece, and the dismounting warrior on the body of the same amphora by the Amasis Painter, as found in the tondo of the BMN Painter’s Boston lip-cup (247, pl. 72c). The painter’s name-piece was made around 540 BC and is later than the Amasis Painter’s London amphora, which can be placed at c. 550/45 BC.

Beazley observed that the Centaur Painter resembles the BMN Painter. Curiously, 252 was first given by F. Villard to the Centaur Painter and, subsequently, by Beazley to the BMN Painter. In my opinion, however, there is only a vague resemblance between 252 and 253 by the BMN Painter and the three cups which are here catalogued in the Manner of the Centaur Painter (678-80, pl. 170); furthermore, the BMN Painter’s two cups show no similarities to work of the Centaur Painter himself.

Lastly, a lost band-cup bears paired ἐποιησθεν-signatures of Nikosthenes and Anakles (255). Its figurework is attributed to the Anakles Painter, who also decorated other little-masters signed by the potter Anakles (256-60).

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911 Tosto 1999, 150.
912 Tosto 1999, 88.
913 Para 107.19, ”little-master (lip-cup)?”.
914 Besides amphorae, oinochoai and a hydria, the BMN Painter’s work includes a Siana cup (ABV 227.13) and kantharos, Gräcsa II 7766, recently attributed by H. Mommsen, in N. Kreutz/B. Schweizer eds., 78808/b. Archäologische Zeugnisse in ihre politischen und kulturhistorischen Dimension. Beiträge für Werner Gauer, Münster 2006, 220, n. 58. For the BMN Painter see Dev 67; ABV 226-28; Para 106-7; Boardman 1974, 64-65; Haldenstein 1982, 120-23; Add 59; Tosto 1999, passim.
915 ABV 226.1; Tosto 1999, no. 135, pls. 132-33.
916 Cf. n. 791.
917 For the Amasis Painter’s amphora, London B 191, see Bothmer 1985, 122, no. 22; see ibid., 119-121, no. 21, for similar wrestlers on the neck.
919 ABV 189. M.G. Marzi Costagli attributes a lip-cup, Florence 98813, to the vicinity of the Centaur Painter, the BMN Painter and her Painter of the Pierides lip-cup (Marzi Costagli 1981, 15; for the Pierides lip-cup see Maffre 1971, 638-40, fig. 5).
920 Villard attributed also 679 to the Centaur Painter, as accepted by Beazley.
921 For Anakles and the Anakles Painter see Beazley 1932, 169, 183, 190, 199; ABV 159; Para 67; Haldenstein 1982, 129-31; Add 46; Tosto 1999, 3-4, 9, 143, 148-49, 174-76, 181, 186-87, 198, 201, 238; KLA I, 36 (K. Zimmermann). Anakles’ work includes also a black-glazed cup in Tarquinia (Monterozzi 3048, Lerici 2), signed under the handles, which has been compared to a black-glazed cup by Nikosthenes (Rasmussen 1979, 51, pl. 51, figs. 352-53; Tosto 1999, 143).

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Shape and dimensions

As stated above, all the following lip-cups, whether provided with the epoiesen-signature of Epitimos or not, are here considered his potterwork (figs. 87-88). They are large (239, 241-42), extra large (235, 238), or extremely large (236-37, 240). In his earliest period, the bowls are extra shallow (235) or shallow (236-37), and the stems high (236) or extra high (235, 237). In the next phase, 239 has an extra deep bowl and low foot. The bowl and foot of the latest known lip-cup of Epitimos are medium (242).

Five of the eight lip-cups by the potter Epitimos have diameters of 29.8cm (235, 238) or 30.4cm (236-37, 240) and are therefore amongst the largest extant examples in Athenian black-figure. They are heavy, thick-walled cups which have a ridge on the exterior and a sharply offset lip. The handles are thick (the thinner ones of 237 being modern). Only the Malibu cup (236) shows a fillet around the top of the stem. The feet are sturdy, as suits such heavily-shaped cups, and the standing surfaces are perfectly flat.

The smaller lip-cups (239, 241-42), dating from Epitimos’ later period, are similarly shaped; for example, 242 closely resembles 238. The bowls of the smaller cups are relatively deeper.

<table>
<thead>
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<th>Date</th>
<th>H</th>
<th>D</th>
<th>Foot</th>
<th>Bowl</th>
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</thead>
<tbody>
<tr>
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<td>19.1</td>
<td>30.2</td>
<td>0.51</td>
<td>0.31</td>
</tr>
<tr>
<td>545/35</td>
<td>16.3</td>
<td>25.9</td>
<td>0.44</td>
<td>0.37</td>
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<tr>
<td>c. 535</td>
<td>16.8</td>
<td>24.8</td>
<td>0.45</td>
<td>0.36</td>
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Chart 19. Average absolute and relative dimensions of Epitimos’ lip-cups.

Fig. 87. Profile drawing of 235 (1:3).
Inscriptions
The Epitimos Painter employed a variety of inscriptions: ἐποίησον, χαίρε, nonsensical, imitation and labelling. On 235 a name inscribed on the crest identifies the helmeted man as the giant Enkelados.

The ἐποίησον-signatures (one side of 235 and both sides of 236-37) employ the standard formula ΕΠΙΤΙΜΟΣΕΩΣΗΣΕΝ, without separation of the words (fig. 89a). The opposite side of 235 bears the inscription ΧΑΙΡΕΚΑΠΠΕΙΣΕΝ, which may be incomplete because a small fragment is missing after the sigma (fig. 89b). If another letter followed, an upsilon seems most likely, as stated by Beazley. Moreover, the χαίρε-inscription on one side of the Epitimos Painter’s cup in Karlsruhe (236) preserves a small part of a letter, possibly upsilon, after the sigma, which makes it seem more likely that the inscription of 235 ended similarly. On the other hand, the inscription may well be complete because the same formula, definitely ending with sigma, appears twice on a band-cup in Munich. The partial χαίρε-inscription on the other side of 238 is the so-called merchant’s formula, intended to urge customers to buy the cup.

Another χαίρε-inscription, seen in the tondo of 241 (pl. 70c), ends also with sigma, but as on 235 a small section is missing beside it, which leads Mommsen to propose that an upsilon needs to be added. In this case, the addition seems appropriate, as the sigma is preceded by a word-divider of two dots: ΧΑΙΡΕΣΥ[...]Y].

The incomplete, retrograde inscription in the tondo of 241 (pl. 70c), preserving ΣΤΕ[...], may name the boy as Stesagoras, like the inscription on the Epitimos Painter’s pyxis.

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927 Munich 2186 (Fellmann 1989, pl. 54.9-12), which is no. 88 in Wachter 2003, 162. The use of the form ΠΕΙΣΕΥ has not yet been convincingly explained; repeated on both sides of the same cup, it seems unlikely to be a writing error. K. F. Johansen concluded (1960, 132, n. 3) that the analogy with the final sigma in the imperfects ἄνες, ἄκες, σφιξός, cautiously proposed by P. Kretschmer (1894, 195-96) is not really helpful. The writer may have been confused, since the second-person singular form often ends with a sigma, e.g., the present indicative of τις ζων. For the form τις see n. 121.
929 Mommsen 2002a, 37.
930 Mommsen 2002a, 37, with pl. 8.2 for the inscription on the pyxis. To judge from the partial inscription, her suggestion that the name reads Stesagoras seems more acceptable than Cahn’s restoration of the kalos name Stesias, which appears on three Group E amphorae (ABV 670). Since the spot next to the restored area indeed
Nonsensical inscriptions mark the tondo of 238 and the exterior of 240. In my opinion, the inscriptions in the tondo of 239 (pl. 70b) are also nonsensical, although Kunisch regards them as labels naming the courting couple. The use of qoppa in 239 is particularly interesting because the form fell largely into disuse after the mid-sixth century and is met afterwards on only a few little-masters. The exterior of 239 bears imitation inscriptions.

**Interior decoration**

The tondo borders of 235 and 236 consist of red-and-black tongues and, around the outside, a dot-band. In the tondos of the Epitimos Painter’s other cups, the outer dotted band has been omitted. Inside 241, the tongues are not surrounded by the usual scalloped circle. The relative sizes of the medallions hover around the limit between medium and large (0.53-0.56).

**Mythological subjects**

The tondo of the Malibu cup (236, pl. 68d) shows a small assembly of gods: Zeus, seated on a diphros, faces a female, also seated on a diphros, who perhaps represents Hera. Standing between them is Hermes, bare-footed, with petasos and kerykeion. He stands turned towards the goddess, but looks round at Zeus. Behind Zeus, there remains a bit of another female, sometimes identified as Hebe, the child of Zeus and Hera, because of the figure’s small size. As Clark observes, the seated goddess gestures with both hands, as if speaking. Interaction is also suggested by the poses of the right and left arms of Zeus and Hermes, respectively. Is a heated debate going on or are the husband and wife involved in a quarrel? Perhaps the fighting-cocks in the exergue symbolize or imitate the confrontation.

As remarked in chapter four, the tondos of Athenian black-figure lip-cups rarely have an exergue.

Cup 238 (pl. 70a), in Karlsruhe, illustrates the only known Athenian representation of Apollo as ‘Lord of the bow’, between lions. T.H. Carpenter points out that apart from Dionysos in the gigantomachy and Herakles with the Nemean lion, none of the mythological themes which occur regularly in Athenian black-figure shows gods and lions together. In the first publication of this cup, J. Thimme suggested that the painter may have borrowed elements from the Apollo cult in Lydia, the region to which the name of the painter Lydos refers. However, H.A. Cahn has demonstrated that an association exists between Apollo and lions, of which the Karlsruhe cup is an early Athenian black-figure example. Moreover, Tiverios identifies preserves part of a letter, Stesias would be too short to fill the available space, whereas Stesagoras fits perfectly, the letter then being the final alpha of ΔΣΕΑΓΟΡΑ.

CVA Malibu 2, 48. Zeus and Hera, each seated on a diphros, have also been recognized on the eye-cup Tanginius 569 (G. Jacopi 1956, CVA 2, pl. 40.5), although the identification is rather uncertain and flanking figures are not present.

Boardman cites the paired struggles on a plate in Oxford (1934.333) representing a cockfight in the exergue and, above, Herakles and Apollo fighting over the deer (Boardman 1972, 57).

For exergues and ground lines in the tondos of Siana and little-master cups see nn. 502-5.

In LIMC II (1984) 222, W. Lambrinadakis calls it a representation of Apollo as ‘Herrn der Tiere’, which is a confusing term, as the figure differs quite a bit from Artemis as ‘Herrin der Tiere’ (ουξῆς θεᾶς θηρῶν).

Carpenter 1986, 66, n. 47.

If so, this would not necessarily mean that 238 was decorated by Lydos himself; for instance, he may have been the source of the subject, which was later adopted by one of his companions, that is, the Epitimos Painter.

the frontal figure depicted on an amphora, in a shrine with a lion on the roof as Apollo.\textsuperscript{942} Previously, this figure was usually described as Artemis or Kybele.\textsuperscript{943} H.A. Shapiro agrees with Tiverios and notes that the London amphora, which can be dated 540/30 BC, might commemorate the building of the temple of Apollo Pythios, which is ascribed to Peisistratos.\textsuperscript{944}

Non-mythological subjects

The interior of the Copenhagen and Bochum cups (235, 239, pl. 68c, 70b) depict homoerotic courting.\textsuperscript{945} In contrast to the courting scenes we have encountered so far, the activity has here nearly reached the final phase, when the figures are closely interlocked and intercrural ‘intercourse’ may take place, as the \textit{erastes} usually bends forward, leaning against the \textit{eromenos}.\textsuperscript{946} In 235 and 239 the \textit{erastes} and \textit{eromenos} look at one another.\textsuperscript{947}

In 235 (pl. 68c), the \textit{eromenos} holds his right arm around the \textit{erastes}, with his fingers visible on the latter’s shoulder. With his left hand, the \textit{erastes} grasps the left arm of the \textit{eromenos}, who has long hair, tied back, like the left-hand dancer. In 239 (pl. 70b), the \textit{erastes} is instead on the right side and puts his right arm around the \textit{eromenos}’ shoulder, where his fingers are seen. His left hand grasps the right arm of the \textit{eromenos}. Running hounds rather than dancers flank the couple. Very probably, they refer to the hunt, as seems even clearer in the tondo of another lip-cup where a dog chases a frightened hare around a courting couple.\textsuperscript{948}

The tondo of 237 (pl. 68e) illustrates a dismounting warrior accompanied by a mounted squire. The subject of a warrior riding out to the battlefield with a squire became popular in the middle of the sixth century.\textsuperscript{949} Between 560 and 550 BC, the Red-black Painter portrayed a dismounting or dismounted warrior alongside a mounted squire at least three times.\textsuperscript{950} The theme recurs on an amphora by the Amasis Painter and a merrythought cup in the Vatican, both of which can be dated c. 545 BC.\textsuperscript{951}

In details, the Red-black Painter’s representations differ from those by the Epitimos Painter and BMN Painter (247, pl. 72c), although they have much in common. In the latter two versions, the dismounting warrior grasps the horse’s mane or forelock and wears a helmet with ears (237, pl. 68e) or with ears and horns (247); also the helmet of one of the Red-black Painter’s dismounting warriors is provided with ears.\textsuperscript{952} In the Epitimos Painter’s tondo the warrior’s toes barely touch the ground, whereas the Red-black Painter and BMN Painter showed the warrior when he had nearly or

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\textsuperscript{943} E.g., ABV 326; Richter 1970, 18.

\textsuperscript{944} Shapiro 1999, 59-60.

\textsuperscript{945} For the subject and other representations inside lip-cups and Siana cups see nn. 138-44. P. Kunisch has attributed 239 to the Epitimos Painter, without giving his reasons, though I am convinced he is right. In addition to the shape, which is indicative of the potter Epitimos, the style and composition of 239 can best be compared to 238. The style of 239 is slightly less detailed than of 238 (cf. the feet of Apollo with those of the courting couple), but the overall impression as well as traits like the faces and ear incising point to the same painter; the differences may result from the slightly later manufacture of 239. Cf. also 240, which this author attributes to the Epitimos Painter.

\textsuperscript{946} E.g., Berlin F 1773 (Johansen 1960, 135, fig. 14), the so-called position \textit{g74}.

\textsuperscript{947} Similarly, a lekythos assigned to the Gela Painter (Christie’s New York, 18 December 1998, no. 80).

\textsuperscript{948} Paris, Louvre F 85(\textit{F. Potter 1933, CVA 8, pl. 79.6}).

\textsuperscript{949} Cf. H. Metzger/D. van Berchem, in Rohde-Liegle, 93-96.

\textsuperscript{950} C. Bauchhens-Thüriedl, in Rohde-Liegle, 93-96. For an early example inside a lip-cup see 107 (Archikles Painter, pl. 33b).

\textsuperscript{951} Brijder 2000, pls. 183a-h, 185b. Dismounted warriors running alongside mounted squires were earlier depicted by the C Painter on a lekanis lid (c. 570/65 BC; Brijder 2000, 582, n. 116; idem 2005, 251, fig. 6; Cassani 2009, 24-25). Dismounted warriors lead their horses on a Siana cup of the C Painter, London B 380 (Brijder 2005, 248, fig. 2).

\textsuperscript{952} London B 191 (Bothmer 1985, 122, no. 22) and Vatican 369 (Albizzati 1925-39, 153-54, figs. 93-94).

\textsuperscript{953} Warsaw, NM 138536 (Brijder 2000, pl. 185b). For helmets with ears or horns see Brijder 1991b, 432.
The Epitimos Painter’s squire wears a felt cap with long side flaps, which differs slightly from those worn by the squires in the Red-black Painter’s cup in the Cahn collection (HC 1474) and the merrythought cup in the Vatican.

In all instances, the horse faces left and the central figure is a warrior who carries a large, round shield and, except for the representation by the Amasis Painter, a pair of spears. Tosto states that ‘such a degree of compositional and iconographical uniformity in depictions of five painters ranging over some twenty years strongly implies that the imagery was fixed and widely known.’ The shield device of the Epitimos Painter’s warrior in New York is a race-cart (237), the type depicted on a panathenaeic amphora in London.

In the tondo of 241 (pl. 70c) a nude youth leads a void horse. Mommsen discusses the few depictions of horses being led one by one in procession, together with a racing chariot. She concludes that neither an iconographical tradition nor a fixed ceremony can be identified. Most likely, the painters were inspired by individual, contemporaneous victory celebrations. An inscription demonstrates that the latter applies definitely to a pyxis from Myrthenous (Attica), which Mommsen gave to the same painter as 241, that is, the Epitimos Painter. It mentions Stesagoras, who is historically documented, as is the famous team of horses of his father Kimon I, which won three races at the Olympic Games.

Very probably the name Stesagoras is also inscribed in the tondo of 241. If so, the subject could be a younger Stesagoras (notice the figure’s small size and long hair) leading one of his father’s famous horses. But it is unclear whether the Epitimos Painter’s tondo portrays a jockey who is about to mount the horse or, as on the pyxis, an extract from a victory procession.

An objection to the latter theory might be that, in the historical record, the earliest victory of Kimon’s horses took place in 536 BC. Only a few lip-cup tondos have comparable representations; one in New Zealand is compositionally closest to 241.

Exterior decoration

Mythological subjects

Either side of cup 235 (pl. 67a-b), in Copenhagen, depicts a profile, outline head of Athena or Enkelados, with large nose and frontal shoulders. Athena holds a spear in her raised right hand. The helmeted giant Enkelados, identified by an inscription on the crest, holds two fingers in the ἄνθυλη, preparing to throw his spear. Athena wears a high-crested Attic helmet without cheek-guards,
resembling a skull cap.962 Like the female on 237 (pl. 68c), she wears a metal, zigzag necklace; she also has a snake bracelet on her raised wrist, similar to the one seen on Sakonides’ outline bust of Athena on lip-cup 237 (pl. 59c).963 As remarked above, in reference to 231 by Sakonides, both painters show the goddess from behind, as the spear, held up in her right hand, passes behind her head. Athena’s opponent is equipped with a Corinthian helmet, of which the nose-guard has apparently been omitted. Athena and Enkeladlos each bear a shield with a three-dimensional device: snake protome or satyr’s head, respectively. The opponents are extracted from the gigantomachy, which was first depicted in Athenian black-figure around 560 BC and later became a popular theme.964 Most often, Athena faces right in the full-scale illustrations, but under the influence of the figures of the goddess on Panathenaic amphorae, she may occasionally face left, as seen on Epitimos Painter’s 235 and Sakonides’ 171.

Male and female outline heads in profile recur on the painter’s New York cup (237. pl. 68a-b).

The moustached and bearded man can be recognized as Dionysos by his ivy-wreath. The woman on the opposite side wears her hair in a netted sakkos and has a metal zigzag necklace, similar to that of Athena on 235, although unlike her, she is not wearing an earring.965 Due to the absence of either attribute or label, the woman can not be definitely identified. Her association with Dionysos, however, brings to mind his wife Ariadne, his mother Semele or even Aphrodite (as on the François krater). The proto-A cup by the Kallis Painter in Naples, mentioned in the introduction to this chapter, depicts, on one side, the profile heads of Dionysos and Semele, each identified by an inscription.966 The other side of the cup shows the profile heads of Dionysos and three maenads. The maenad opposite Dionysos wears a sakkos, although this single parallel is insufficient to identify the woman of the New York cup (237) as a maenad.

Non-mythological subjects
The poorly preserved Malibu cup (236, pl. 67c-d) illustrates, on each side of the lip, a mounted horseman with a void horse alongside. In contrast to the possible representation of an amphippos in the tondo of a lip-cup by the Painter of Louvre F 51 in Chiusi (116, pl. 37d), this horseman is nude, which indicates more probably a rider in an equestrian event rather than a cavalryman. Perhaps the picture depicts a squire learning to control two horses, as is required of him when attending the horse of a hoplite who goes into battle.

A pair of runners appears on each side of the Karlsruhe cup (238, pl. 69a-b). Several lip-cups depict the same subject;967 sometimes the frontrunner looks round.968 On one lip-cup, nude youths run towards one another.969

962 Athena is equipped with this type of helmet on Panathenaic amphorae until c. 530 BC (Bentz 1998, 47; e.g., pls. 1-2, 5-7, 9) and in some gigantomachies, e.g., Vatican 365 (Painter of Vatican 365; Vian 1951, pl. XXVII, no. 123; BAPD no. 745 with clear photos). On Athenian black-figure amphorae it is also worn by the cult statue of Athena in Troy, the Palladion, where Kassandra is being attacked by Ajax, e.g., Geneva HR 84, New York, 41.162.143, Würzburg L 249 (J. B. Connelly, Narrative and Image in Attic Vase Painting, Ajax and Kassandra at the Trojan Palladion, in P. J. Holiliday, Narrative and Event in Artic Art, Cambridge 1993, 88-129, figs. 36-38). The curl on Athena’s forehead on 19, 21-23, 25.

963 Like the female on 237 (pl. 68c), she wears a metal, zigzag necklace; she also has a snake bracelet on her raised wrist, similar to the one seen on Sakonides’ outline bust of Athena on lip-cup 237 (pl. 59c). As remarked above, in reference to 231 by Sakonides, both painters show the goddess from behind, as the spear, held up in her right hand, passes behind her head.

964 Most often, Athena faces right in the full-scale illustrations, but under the influence of the figures of the goddess on Panathenaic amphorae, she may occasionally face left, as seen on Epitimos Painter’s 235 and Sakonides’ 171.

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A pair of runners appears on each side of the Karlsruhe cup (238, pl. 69a-b). Several lip-cups depict the same subject; sometimes the frontrunner looks round. On one lip-cup, nude youths run towards one another.

967 Such a bracelet is commonly worn by Athena on Panathenaic amphorae, e.g., Bentz 1998, pls. 6, 7, 13, 15, 17, 19, 21-23, 25. 968 1951, 38ff., nos. 104E; Moore 1979a and b; Carpenter 1991,74-75; Scheffold 1992, 55-67. 969 Such a bracelet is commonly worn by Athena on Panathenaic amphorae, e.g., Bentz 1998, pls. 6, 7, 13, 15, 17, 19, 21-23, 25.

963 Athena is equipped with this type of helmet on Panathenaic amphorae until c. 530 BC (Bentz 1998, 47; e.g., pls. 1-2, 5-7, 9) and in some gigantomachies, e.g., Vatican 365 (Painter of Vatican 365; Vian 1951, pl. XXVII, no. 123; BAPD no. 745 with clear photos). On Athenian black-figure amphorae it is also worn by the cult statue of Athena in Troy, the Palladion, where Kassandra is being attacked by Ajax, e.g., Geneva HR 84, New York, 41.162.143, Würzburg L 249 (J. B. Connelly, Narrative and Image in Attic Vase Painting, Ajax and Kassandra at the Trojan Palladion, in P. J. Holiliday, Narrative and Event in Artic Art, Cambridge 1993, 88-129, figs. 36-38). The curl on Athena’s forehead on 19, 21-23, 25.

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A pair of runners appears on each side of the Karlsruhe cup (238, pl. 69a-b). Several lip-cups depict the same subject; sometimes the frontrunner looks round. On one lip-cup, nude youths run towards one another.
On each side of the lip-cup in Paris (240, pl. 69c-d) two squatting, nude males hold cocks in their arms, just before the cockfight is to begin. A band-cup in Boston features paired figures of a bearded man and youth who also hold cocks; the hen seated between two pairs is meant to excite the cocks. As is well-known, a fighting-cock was a popular gift from an erastes to an eromenos. It seems therefore significant that the pairs on the Boston band-cup consist of a bearded man and youth, like homoerotic courting couples. The Paris cup (240), however, presents an unusual twist: on one side both figures are bearded (pl. 69d). But the Epitimos Painter may have simply made a mistake because the figure on the right has the long hair of a youth, like his counterpart on the cup’s opposite side. Most probably, the incised beard is, so to speak, a slip of the pen.

Ornaments

The handle-ornaments of the Epitimos Painter are especially noteworthy: he employed not only the usual palmette, but also lion, sphinx or human. The human figures at the handles of 235, in Copenhagen, are remarkable because they interact with one another (fig. 90a-d). Only one other lip-cup is known which has human figures at the handles, that is, horsemen; they are turned towards the handles and have a simply decorative function.

Horsemen appear also on the side of the Copenhagen cup which shows Athena: the mounted bowman on the right (fig. 90b) charges towards the centre aiming his arrow at his seemingly unsuspecting, unarmed opponent beside the opposite handle (fig. 90a), who moves in from the left.

Fig. 90a-b. Figured handle-ornaments on side A of 235.

On the other side of the cup, two booted peltasts attack one another, a Greek (fig. 90c) and a barbarian, possibly Scythian (fig. 90d).

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570 This unsigned cup is attributed by the author to the potter Epitimos, based on the shape, and to the Epitimos Painter, based on the painting style, which is closest to that of cups 238-39, in Karlsruhe and Bochum, as well as on the type of handle-palmette.

571 Boston 63.4 (True 1978, pl. 99.1-3). On the shoulder of an amphora in Boston (93.273; H. Hoffmann 1973, CVA 1, pl. 31) the cockfight has already started and squatting youths hold the hens in their arms. See also the hen between fighting-cocks on 88 by the Painter of London B 425 (pl. 26a-b).

572 On the social, symbolic and erotic aspects of the cock/cockfight see Bruneau 1965; Hoffmann 1974; Koch-Harnack 1983, 97-105; Csapo 1993.

573 A similar mistake is seen on the fifth runner of 515 by the Centaur Painter (pl. 131a); a beard has been incised but not coloured red.

574 Athens, NM Acropolis 1699 (Graef/Langlotz, 171, pl. 82).

575 They are not attacking the giant Enkelados, as Haldenstein suspects (Haldenstein 1982, 82). J. Best (1969, 6) states that the pointy, flapped Scythian cap, in the absence of other characteristic Scythian garments, is not necessarily indicative of a Scythian, but may more generally identify the man as a barbarian from the north.

576 An unsigned cup is attributed by the author to the potter Epitimos, based on the shape, and to the Epitimos Painter, based on the painting style, which is closest to that of cups 238-39, in Karlsruhe and Bochum, as well as on the type of handle-palmette.
Each peltast carries a shield made of wattled twigs over his left arm. The Greek’s shield has a spear stuck in it, and a spear is depicted on the point of striking the barbarian’s shield. They are preparing for the next throw, the right man being nearly ready. According to F. Johansen and J. Best, the right-hand peltast has a small, pointy beard (goatee?), although the detail is barely discernible.\footnote{Johansen 1960, 142, n. 39, regarding it as characteristic of Thracians; Best, 1969, 6.}

The incised pattern of his chitoniskos is repeated on that of the mounted bowman on the cup’s opposite side; therefore he too may represent a barbarian.\footnote{Iacobazzi 2004, 81-82, no. 113; here in the appendix to the catalogue, 697.}

The rampant sphinxes at the handles of \textit{236} have been poorly preserved (fig. 91a-b). Turned towards the handles, they raise their forelegs high and look round towards the centre. Their pose is most closely paralleled by the sphinxes on a lip-cup signed by Thopheithides, from Gravisca, although their forelegs are not as high.\footnote{For lists of sphinxes in various poses at handles see nn. 483-84, in reference to the standing sphinxes of \textit{109} (pl. 34a-b).}

Occasionally, sphinxes stand at the handles of little-masters, but more often they are seated.\footnote{160}

Facing centre, the lions of the New York cup (\textit{237}, fig. 92a-b) crouch forward, ready to spring and attack. With S-shaped tails, they resemble closely the lions in the Karlsruhe tondo (\textit{238}, fig. 70a) and those in the lower frieze of the oinochoe in Berlin signed by the potter Kolchos and possibly...
painted by the Epitimos Painter. The lions at the handles of only two other cups, both by the Amasis Painter, are known to face centre: band-cup 220 (pl. 63a-b) and a Siana cup, both by the Amasis Painter.

Two other cups of the Epitimos Painter (238, 240) have handle-palmettes, consisting of five leaves. The leaves are loosely separated, the central one being slightly elongated; on 238 the leaves are red and black; on 240 the leaves are larger, more rounded and only the central leaf seems to be red (fig. 93). Cups 239 and 241 are not provided with handle-ornaments.

Fig. 93. Palmettes of 240.

One cup has concentric rings under the foot (238), which seem a relic of earlier Gordian cups and lip-cups. In shape, however, the foot conforms completely to the canonical lip-cup type.

Epitimos Painter or Lydos

Now that the cups of the Epitimos Painter have been examined, a few words must be said about his association with Lydos. There can be no doubt that he was familiar with the work of Lydos. In fact, many details are so close that it is often difficult to tell the painters apart. However, the most resemblance is found on the oinochoe Berlin F 1732, which has often been considered a late, mannered work of Lydos himself, but perhaps should, as Beazley suggested, be separated from Lydos and grouped with the Epitimos Painter’s cups. Furthermore, the more recent attributions make it apparent that the Epitimos Painter underwent a distinctive stylistic development which was closely related to Lydos only at first and which over the years became less detailed and refined. In my opinion, the most convincing explanation for the similarities is that the Epitimos Painter learnt his craft from Lydos.

Provenance and chronology

Cups 237 and 240 have been discovered in Vulci. Unfortunately, the provenances of all the other cups are unknown. Similarly, the excavation data of the Vulci cups have not been recorded. Therefore the chronology depends entirely on stylistic criteria.

678 Berlin F 1732 (Tiverios 1976, pls. 57-59). The similarities between the chariots of the oinochoe and the pyxis that H. Mommsen attributed to the Epitimos Painter may provide further reason to do so (Mommsen 2002a, pl. 8.1). Cf. n. 894.
680 Siana cup Paris, Louvre CA 2918 (Brijder 2000, pl. 193c-d). For animals acting as handle-ornaments on lip- and band-cups see n. 485.
681 The colours of 240 have faded. Close parallels to the palmettes of 238 are found on 242 (Manner of the Epitimos Painter), cf. those of 240 with an unattributed band-cup, Atlanta 1990.4.1 (Palladion, Zürich 1976, no. 21).
682 Cf., e.g., the knee incisions of the males in the tondo of 235 to those on an amphora and krater of Lydos, London B 148 and New York 31.11.11 (Tiverios 1976, pls. 52b, 54a).
683 Para 48. Tiverios considers it late work of Lydos, dated shortly before 540 to about 535 BC (Tiverios 1976, p. 85). Within the work of the Epitimos Painter, a date of c. 540 BC seems most appropriate.
684 N. Kunisch probably hints at this as well when he mentions the new attributions possibly leading to a communis opinio for separation of the two individuals (CVA Bochum 1, p. 63). Thus also A.J. Clark, who points to the non-Lydan exteriors of 236 and 238 (1990, 49). Furthermore, Beazley regarded the profile heads of 235 and 237 as unworthy of Lydos (Para 48).
In shape, none of the cups exhibits any traits of type B Gordion cups or the earliest lip-cups. In painting, on the other hand, certain old-fashioned features are seen, such as concentric circles under the foot of 238, use of interior and exterior decoration (so-called LIO type) and tondo borders consisting of tongues and dotted bands. The combination of the standard lip-cup shape with early decorative features of the 550s BC, which reflect a somewhat old-fashioned approach on the part of the painter, suggests that he began his career around the middle of the century.

The figured handle-ornaments are probably indicative of the painter’s earliest period. The pelasts and horsemen of the Copenhagen cup (235) are the finest and were even carefully portrayed as interacting. The lions and sphinxes come later, followed by the palmettes (235, 236, 238, 240). Cup 241, where the tondo lacks the scalloped outer ring, may be considered the latest; its exterior is completely plain.

If Mommsen’s completion of the inscription in the tondo of 241 is correct, as seems very likely judging from the name written on the Epitimos Painter’s pyxis and the available space for the missing letters, we have a fairly reliable date for this cup. Mommsen shows convincingly that the Epitimos Painter’s pyxis, inscribed with the name Stesagoras, most probably celebrates the victory of the depicted team of horses at the Olympic Games of 536 BC. The Stesagoras in the tondo of 241 is depicted at a younger age, as a teenager, who was born between 560 and 555 BC. All this suggests that 241 was manufactured about 540 BC. In short, the lip-cups of the Epitimos Painter, as is widely accepted, date between c.550 and 540 BC.

**EPITIMOS, MANNER OF EPITIMOS PAINTER, c. 540 BC** (no. 242; fig. 94; pl. 70d-e)

Lip-cup 242 was probably potted by Epitimos. But it is unclear whether 242 was decorated by the Epitimos Painter, as were the other cups of the potter Epitimos. A good parallel to the figurework on the lip is not at hand; the handle-palmettes, however, closely resemble those of 238.

Fig. 94. Palmettes on 242, Manner of the Epitimos Painter.

On each side of the lip a nude male lies stretched out under a seated sphinx who has either sickle or pendant wings (pl. 70d-e). The subject is familiar from a few Siana cups, where the Theban youths are fleeing the sphinx. In two representations by the C Painter the sphinx stands over a victim whose legs extend between her hind legs while he holds on to her belly. Brijder suggests that the composition may

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614 The foot of 238 is the only canonical foot of a lip-cup which has circles underneath. As discussed in preceding chapters, rings sometimes mark the undersides of the feet of lip-cups which are (slightly) trumpet-shaped and have wide stems like the foot of a type B Gordion cup.

615 Mommsen also notes the ‘etwas altmodischen Stil dieses Meisters’ (Mommsen 2002a, 37).

616 For the date of birth see Mommsen 2002a, 36, n. 57.

have originated with the C Painter. Only a few other painters portrayed the story on Siana cups, although only the Heidelberg Painter also placed a youth under the sphinx. In contrast to the Sianas, the composition of 242 had to be adapted to the lip-cup scheme of a small, isolated illustration; therefore only the sphinx and her victim could be shown, with none of the fleeing youths in sight. On either side, the victim lifts his head and holds his arms tightly against his body; the one under the sickle-winged sphinx is beardless, whereas his counterpart, curiously enough, has a beard. The subject is exceptional for little-masters: only one lip-cup fragment is known to me where it is possibly represented.

Nonsensical inscriptions occur on both sides in the handle-zones and the lip, written diagonally around the figures. The cup was found in a (suspected) funerary context in Monteleone di Spoleto, though further information is not available. As it was probably fashioned by Epitimos and perhaps decorated by the Epitimos Painter, a date of c. 545/40 BC is proposed, based on the style and palmettes.

9.2 LYDOS, c. 550/40 BC (no. 243; pl. 71a)

The fragments from Olympia (243, pl. 71a) belong to an extremely large band-cup, with an estimated diameter of more than 44.0cm.

Too little of the figurework remains to recognize the theme or individual figures. J. Burow shows that the painter must be Lydos by noting resemblances between the bearded man’s face on 243 and heads in the work of Lydos: a centaur on an amphora in Taranto (s.n.), Dionysos on a dinos fragment in Athens (Acropolis 607) and Hephaistos on the New York krater (31.11.11). He cites also the patterns on the hems of the clothing on 243 which were commonly used by Lydos.

The parallels in the work of Lydos make it possible to assign the Olympia band-cup to his middle period, that is, the 540s BC.

989 Syracuse 25418 (Brijder 1983, 133, pl. 19c). As H. von Steuben observes, the representation of a sphinx with a youth underneath on a Mycenean relief is chronologically so distant from the C Painter that there can hardly be any connection. In the case of the relief, moreover, the creature may represent a general demon of death rather than the Theban sphinx (Steuben 1968, 41, 117). For a discussion of the scene see also Schellenberg 2001, 89-99; B. Cohen, Man-killers and Their Victims: Inversions of the Heroic Ideal in Classical Art, in Cohen 2000, 103-5.

990 Amsterdam 6242 (Brüder 1975, 167, figs. 1-2), Taranto 101654 (Brüder 1983, pl. 26b) and Rome, VG 79889/Florence s.n./Reading 51.4.6 (photo reconstruction in Hannestad 1989, no. 160); with victim, U.S. private coll. (Padgett 2003, 254-67, no. 64).

991 That the painter depicted the sphinx as sitting quietly over her victim may be because the lip-cup scheme prevented him from including other youths whom she might pursue.

992 Rome, VG 79879 (Hannestad 1989, no. 35).

993 Inscriptions are not frequently found on the lips of lip-cups. Similarly written inscriptions: London B 405 (Smith/Pryce 1926, pl. 14.1), London, market (Christie’s, 3 July 1996, no. 44), Manchester III H 45 (Cook 1992, pl. 25A). Written around or between figures: London, market (Sotheby’s, 24 February 1964, no. 99; ÅB 103), near the Painter of Munich 1379 and, probably by the same painter, Milan A.69.1836 (Belloni 1968, 124-126); further: Munich 2148 (Fellmann 1988, pl. 26.1-5) and the rather unusual lip-cup in a Cambridge (Mass.) private coll. (Sotheby’s London, 31 May 1990, no. 364). Meaningful inscriptions appear on a lip-cup fragment in Amsterdam (Brüder et al. 1996, pl. 96.3) and a lip-cup fragment in Oxford (G 1900; ÅB 170, Polypos). The inscription of the latter fragment is discussed in KL II, 297, s.v. Polypos (P. Heesen), where it is argued that it is a label rather than a signature or kalos-inscription, as suggested by J.D. Beazley.

994 Only four other band-cups are known to me which have diameters of more than 40.0cm; each of them is decorated inside and out and has figurework under the foot: Berlin F 1800, Jerusalem, Israel Museum (ÅB 265, Manner of Lysippides Painter; Greifenhagen 1971, 80-84, 89-91, figs. 1-6, 12-15), Munich 2238 (Fellmann 1989, pl. 58-61), Thera 1773 (Daux 1962, 372-73, figs. 15-17). These so-called ‘Prachtschalen’ are discussed in Greifenhagen 1971; additional examples are found in Schauenburg 1974 and Danile 2005.

995 Burow 2000, 215-16. For the mentioned parallels see Tiverios 1976, pls. 28b, 50b, 54a, 55b.
MANNER OF LYDOS, c. 540 BC (no. 244; pl. 71b)

This lip-cup of standard shape and large size in Basel (244) has a plain exterior and, inside, a tondo with a winged youth (pl. 71b). In her thorough publication, E. Kunze-Götte demonstrates that the painter belongs to the circle of Lydos and repeats many details which are characteristic of his work, but executed less carefully than would be expected of Lydos himself; in the tondo border, for instance, she notes the blob in the tongue border and the absence of a scalloped ring around the tips of the tongues.997

As discussed in reference to 38 (pl. 12a), the winged youths who appear regularly in the tondos of lip-cups are usually difficult to identify.998 In this instance, however, an inscribed label says that the youth is Kastor, one of the Dioskouroi. Kunze-Götte observes that the feline skin worn by the youth over his chiton finds parallels in two pairs of winged youths; in each instance, a similar skin is worn by the first youth on a plate by Lydos and in the tondo of a lip-cup by the Tleson Painter from the Athenian Acropolis (334, pl. 95g).999 In turn, both the inscribed name and the feline skin of the winged youth of 244 make it seem very possible that the paired youths by Lydos and the Tleson Painter represent the Dioskouroi.1000 Kunze-Götte argues further that in sixth-century Italy, where 244 was found, and, to a lesser degree, in Greece, Kastor was the dominant figure of the Dioskouroi and that this cup, which bears the only known example in Greek vase-painting of a lone Kastor named by an inscription, was produced specifically for the Italian market.1001

9.3 NIKOSTHENES, LYDOS, c. 545 BC (no. 245; pl. 71c-d)

As observed by Beazley, Lydos painted the wrestlers on a band-cup with the ἐποιησάμενος-signature of Nikosthenes. He recognized that the wrestlers, while closely resembling those on the BMN Painter’s name-piece, are ‘no less vigorous, but subtler and more suave.’1002 The faces and hooked collarbone incisions are unmistakably Lydan. Regarding the inscription, V. Tosto observes that ‘two features stand out: the right-angle form, as on Nikosthenes’ olpe, which is not attributed to a painter, and the empty theta, which recurs in the BMN Painter’s name-vase.’1003

On each side of this partial cup two wrestlers are surrounded by nude men – trainers –who lean forward on a stick and carry a mantle over an arm (pl. 71c-d). Beazley states that such figures of trainers are rare before the end of the sixth century, and that these by Lydos are amongst the earliest.1004 Closer to the handle, there is standing mantle figure such as seen on cups of the Amasis Painter. Tosto notes that these ‘board-shaped’ spectators are also met on the shoulder of Lydos’ hydria partly in Göttingen and, Paris, Cabinet des Médailles.1005 The hydria is placed by Tiverios towards the end of Lydos’ middle period, c. 545/40 BC, whereas N. Eschbach dates it rather early in the period, 555/50 BC.1006 Beazley maintains that 245 was made not long after the middle of the sixth century; and Tosto argues that, together with lip-cup 247 and band-cup 255, it belongs amongst Nikosthenes’ earliest pottery, which makes it datable c. 545/40 BC.1007

Footnotes:

996 Kunze-Götte 1999, 52-53, with nn. 5-7, for the parallels in the work of Lydos.
997 For this feature see nn. 496-99.
998 Cf. nn. 242-44.
999 Plate, Cambridge (Mass.), Harvard University 1959.127 (Tiverios 1976, pl. 40).
1000 Thus also Tiverios 1976, 107, n. 216 for the plate by Lydos, though he refers to D. Callipolis-Feytmans (1974, 108-9), who links the hare and serpent under the winged pair to an episode in the Ἰλιάς (XXIII, 194ff.), where the Boreads play a significant role. Because a feline skin appears in three such representations, while the hare and serpent are seen only in one, it seems, in my view, a more reliable indicator of the youths’ identity.
1001 Kunze-Götte 1999, 60-62, where she cites other examples of such products made specifically for the Italian/Etruscan market.
1002 Beazley 1954, 102.
1003 The olpe is Paris, CabMéd 258; Tosto 1999, 150, pls. 132, 152.
1004 Beazley mentions a somewhat earlier Siana cup by the Painter of Louvre F 67 (Brijder 1991b, pl. 148d) where the figures leaning slightly forward on their sticks are fully dressed.
1005 Tosto 1999, 150; photo reconstruction in Tiverios 1976, pl. 33b.
1007 Beazley 1954, 101; Tosto 1999, 152.
9.4 NIKOSTHENES, c. 545/40 BC (no. 246; pl. 72a)

Because two cup fragments (246, pl. 72a) that were both unearthed on the Athenian Acropolis show such similar handwriting in their Nikosthenei epoiesen-signature, Tosto concludes that they may well be from opposite sides of the same cup, most likely a lip-cup.1008

9.5 NIKOSTHENES, BMN PAINTER, c. 545/40 BC (no. 247; fig. 95; pl. 72b-c)

In shape, 247 conforms to the standard lip-cup.1009 It is látró̂, 21.7cm in diameter. Compared to an unsigned lip-cup attributed to the BMN Painter (248), the lip is more upright and the bowl relatively more shallow.

Apart from the epoiesen-signature of Nikosthenes in each handle-zone, the exterior is plain (fig. 95).

Fig. 95. Epoiesen-signature of 247.

Inside, red and black tongues border the tondo which shows a warrior dismounted beside a mounted squire; the subject and composition are discussed above in regard to a similar representation by the Epitimos Painter (237, pl. 68c).

Judging from similar details in other work of the BMN Painter, such as the blunt, thick snouts of the horses, tear-shaped nostril, fancy forelock and parallel incising of the manes, Tosto concludes that 247 is one of the earliest pieces from the Nikosthenic workshop and was probably made in c. 545/40 BC.1010

9.6 BMN PAINTER, c. 540/30 BC (nos. 248-53; fig. 96; pls. 72d-73)

Shape and dimensions

The size of the BMN Painter’s unsigned London lip-cup is médium (248). Amongst his band-cups, 249 stands out because of the wide diameter of 29.0cm, which makes it étrôt látró̂. The painter’s other band-cups are médium.

Compared to the lip-cup with Nikosthenes’ signature (247), the unsigned London lip-cup (248) has a slightly deeper bowl. The wall of the Berlin band-cup (249) is thick and the bowl curves gradually outwards; the foot is sturdy and has a flat standing surface.

The fragmentary band-cup in the Villa Giulia (250) is c. 22.0cm in diameter; the foot has not been preserved. The band-cups in Paris and Rome, 251 and 252, which are probably the latest in the series, have diameters of 20.5 and 20.0cm, respectively; their lips are more upright than that of the Berlin cup and their feet heavy.1011

1008 Tosto 1999, 152.
1009 For drawing see Tosto 1999, 150, fig. 87.
1010 Tosto 1999, 152; the mentioned parallels are the amphora London B 151 (H. Walters 1927, CVA 3, pl. 25.1a) and a hydria from Rhodes (ABV 227.8; ClRh VIII, 140, fig. 26).
1011 The rather low foot of 251 definitely belongs to the cup. The low foot and nearly continuous curve of the bowl, almost like a top-band cup, are probably the reasons that 252 is referred to as ‘a kind of band cup’ in Beazley/Payne 1929, 268. In ABV, however, it is simply called a band-cup.
Inscriptions
Lip-cup 248 and band-cup 252 are provided with nonsensical inscriptions; on one side, the latter seems partly to mimic ἐποιεῖσθαι. The clearly written letters are fairly large and widely spaced. On either side of the figurework of 251 rows of dots imitate inscriptions (pl. 73c).

Interior decoration
The fragmentary cup in Syracuse (253) preserves Herakles wrestling the Nemean lion. In contrast to the standard scheme, the lion’s hind legs stand motionless next to one another with the tail between them; as a rule, one hind leg rests on Herakles’ knee, for instance, as depicted by the Sokles Painter in 34 (pl. 10c) or by the Neandros Painter in 209 (pl. 60a).

Another trait of the tondo which finds no parallel amongst little-masters is the border consisting of a single ring only. A ring-border, which occurs more commonly on earlier lip-cups like 50-51 and 53 by the Xenokles Painter (pls. 13c, e, 14b), consists usually of three or four circles. The closest comparison is the tondo without border of a band-cup containing a deer; an ivy band adorns its exterior.

Exterior decoration
Characteristic of the BMN Painter, though not exclusively him, are round incised nipples surrounded by red rings. In addition, his human figures have relatively large eyes and their neck incisions consist of either two lines which nearly meet or a single curving line (e.g., the Minotauros’ of 248, sides A and B, respectively).

Mythological subjects
Either side of the London lip-cup (248, pl. 72d) depicts Theseus slaying the Minotauros. The composition is standard: Theseus grasps the monster by a horn with his left hand and attacks with his sword. Although trying to escape, the Minotauros goes down on one knee, the stone in his left hand being a useless weapon. Blood is already gushing from his side.

The Berlin band-cup (249) illustrates, on one side, a duel over a slain warrior between female spectators and, on the other, a fight between cavalrymen and hoplites. The duel (pl. 72e) may represent Achilles and Memnon fighting over the corpse of Antilochos in the presence of their mothers, Thetis and Eos. Amongst the earliest preserved illustrations of the story in Athenian black-figure are those on a tripod-kothon by the C Painter and the name-piece of the Cassandra Painter, both dated 570/65 BC. Although the warriors in neither instance are seen fighting over a body, their identities are suggested by the inclusion of female spectators.

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Chart 20. Average absolute dimensions of cups decorated by the BMN Painter.
On a merrythought cup of c. 550 BC the scene is, as it were, complete: the mothers watch as their sons fight over the fallen Antilochos, surrounded by male spectators. Although no other representation of this specific duel is found on little-masters, a lost band-cup possibly by the Stroibos Painter (207) shows Hektor and Ajax, both labelled, confronting one another over the body of Patroklos. Highly curious is the encounter of two females, presumably goddesses, over a fallen warrior on a band-cup in Münster. Another band-cup, 110 (pl. 35a-b), includes fallen warriors in a battle scene, as illustrated also on several other band-cups. The other side of 249 shows four light cavalrymen charging five warriors coming from the right. They attack one another with spears. The shield devices of the warriors are white or incised: wheel, lion protome, star, frontal panther’s head, tripod. The hindquarters of the horse on the far left and the right leg of the warrior on the far right disappear, so to speak, behind the handles; they may be regarded as examples of the form-induced type of πάτρος προ τό τόπο depiction, as discussed above.

Non-mythological subjects

The fragmentary cup in the Villa Giulia (250, pl. 73a-b) features on each side opposing bulls flanked by nude men with a mantle over the left arm and a whip in the right hand (the men on the right are seen from behind). The men seem to urge on the bulls which, on one side, are standing with horns lowered, ready to fight. Each right-hand bull has white, clove-shaped spots. The scene is unfamiliar, being without parallel on Siana cups or other little-masters. Closest in composition is a band-cup in Taranto which portrays comparable men on either side of a single bull, flanked by cloaked figures. L. Hannestad described the Villa Giulia cup as ‘probably by the BMN Painter’. The red circles around the men’s nipples, their faces and neck incisions indicate that it can be attributed to the BMN Painter himself.

Band-cups 251-52 (pl. 73c) have running nude youths rendered in a slightly coarser manner. Spectators are not included. As on lip-cups (e.g., 238, Epitomitos Painter, pl. 69a-b), the runners on band-cups face forward as on the cups by the BMN Painter, or the frontrunner may look round.

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2019 Berlin F 1672 (Schefold 1992, 269, fig. 323).
2020 Münster, University L 174. The female ‘warriors’ can not be Amazons, because they are never dressed in a long chiton. In her publication of the cup, S. Morthoff calls the scene a gigantomachy (Morthoff 1997, 172). On one side, the fallen warrior (i.e., a Giant) awaits the final blow from two opponents, on the opposite side, the Giant seems to lie motionless.
2021 In battle scenes, the corpses are sometimes being trampled by horses: Athens, NM Acropolis 1723 (Graef/Langlotz, 180, pl. 85), London B 601.15 (Healey/Payne 1929, 269, no. 53, pl. 15.30), Gravisca 72/2283 a.o. (Iacobazzi 2004, 112, no. 231), Thasos 59.278, 59.286 (probably from one cup, not previously published), Würzburg K 1796 (Simon 1989, 66-61, no. 119); on another fragment in Thasos, s.n. (ArchRep 1975-76, 27, fig. 37), a collapsing nude youth is about to be trampled by chariot-horses in battle. Additional portrayals of dead combatants on band-cups: Athens, NM Acropolis 1635 (Graef/Langlotz, 174, pl. 85); Centre Island, private (not previously published), Munich 2221 (Fellmann 1989, pl. 27.2), Rome, VG 79631 (Hannestad 1989, no. 102a-c), Samos K 6971 (Kreuzer 1992, 68-70, no. 70), 47d), Selinunte (Gabrici 1927, pl. XCI.10), Gravisca 74/2626 (Iacobazzi 2004, 115, no. 238).
2022 For cavalry and hoplites fighting see Greenhalgh 1973, 121-130 and n. 846, where other examples on band-cups are mentioned.
2023 See nn. 199-202, in connection with 21. The hindquarters of a horse disappear also behind a handle of a fragmentary band-cup in the Cahn coll. in Basel (HC 842; Bloesch 1974, no. 240; Kreuzer 1992, 68-70, no. 70). Many painters marked the coats of rams with such white, clove-shaped spots. The Tleson Painter placed them on goats and a boar as well, while the Centaur Painter used them for boar, bull, ram, goat, stag and centaur. They appear on bulls on an unattributed band-cup in the Vatican (17921; Alibazzi 1925-39, no. 324, pl. 31) and on a goat on an unattributed band-cup fragment in Kavala (Bakalakis 1938a, 144, fig. 19.1).
2024 Maselli 1997, 283, fig. 74.1. Würzburg L 402 is comparable, depicting a single bull between mantle figures and running youths (Langlotz 1932, pl. 112).
2025 Würzburg H 4889 (F. Hölscher 1975, CVA 1, pl. 40.1-2).
2026 Copenhagen, ThorMus H 568 (T. Melander, CVA 1, pl. 68), London, market (515, Centaur Painter, pl. 131a, with two groups of three runners, the frontrunner of each group is bearded and looks round), Taranto 52316 (patch band-cup; Maselli 1997, 206, fig. 35.10). The face of the frontrunner is missing on Perachora no. 3700 (Dunbabin 1962, 342-43, no. 3706, pl. 140). Note lone runners, but with a chlamys over the arm: Munich 9453
Ornaments
Apart from the crowded band-cup in Berlin (249, pl. 72e), the BMN Painter’s cups are adorned with handle-palmettes. Cup 250 has five-leafed palmettes; all the others have seven leaves (fig. 96a-b).\textsuperscript{1028}

The ties are always red.

Fig. 96a-b. Palmettes of the BMN Painter (a 248, b 250).

Provenance and chronology
All the cups of the BMN Painter have been found in Italy: like the cup with Nikosthenic inscription (247), two come from Vulci (248-49); others are from Cerveteri (probably, 250), Sicily (253) and unspecified locations in Italy (251-52). Find contexts are not available to help determine the chronology. The scarce dates given by others vary considerably.\textsuperscript{1029}

The style of the BMN Painter’s cups develops from detailed (248-50) to slightly coarser (251-52). Also the (near top-band) shape of especially 252 points to a later date in the series. The style of the earliest cups is most comparable to his name-piece, dated by Tosto c. 540 BC.\textsuperscript{1030} The single ring border of 253 suggests that it was made later, around 530 BC. All this would warrant a date of c. 540/30 BC for the BMN Painter’s little masters.

MANNER OF THE BMN PAINTER (no. 254; pl. 73e)
On the analogy of band-cup 250, L. Hannestad quite understandably describes band-cup fragments 254 as “probably by the BMN Painter.”\textsuperscript{1031} Their diameters and painting style are similar. Several differences in details, however, make an attribution to the same painter as 250 uncertain. On 254, the palmettes have smaller cores and thinner leaves;\textsuperscript{1032} the bull is heavier and has a thinner tail, the entire horn is red, the snout black and the nostril is not indicated. On 250, the snout and only the base of the horn are red; a nostril is indicated. The white body markings differ as well: on 254 they are short, like the letter H, and on 250 they are longer, like a bone. The similarities and differences mark the cup as in the Manner of the BMN Painter. The painting style points to a probable date of c. 540/30 BC.

9.7 NIKOSTHENES, ANAKLES PAINTER, c. 545/40 BC (no. 255; pl. 74a-b)

Medium band-cup 255, formerly in Berlin and lost since World War II, is of especial interest, not in the least because it is only the second known little-master cup with paired ἐποίησις-signatures, the other one being 109 naming Archikles and Glaukytes, discussed above.

\textsuperscript{1028} Fellmann 1989, pl. 53.1-7). Vatican 17812 (ABV 228.2, Near the BMN Painter; Albizzati 1925-39, no, 331, pl. 35).
\textsuperscript{1029} The palmettes of the BMN Painter’s name-piece also have five leaves, which in turn are very close to the palmettes of 254, attributed to the Manner of the BMN Painter.
\textsuperscript{1031} Tosto 1999, 103.
\textsuperscript{1032} However, they closely resemble the palmettes of the BMN Painter’s name-piece.
The following is largely based on Tosto’s detailed discussion of the inscriptions. Each is the speaking object variant, met above. Strikingly, the object - ME - is attached to the name and separated from the verb by intervening figurework. Furthermore, the qoppa is unparalleled in the work of Nikosthenes and was otherwise rarely used after the middle of the sixth century. Strikingly, the object - ME - is attached to the name and separated from the verb by intervening figurework. Furthermore, the qoppa is unparalleled in the work of Nikosthenes and was otherwise rarely used after the middle of the sixth century. Strikingly, the object - ME - is attached to the name and separated from the verb by intervening figurework. Furthermore, the qoppa is unparalleled in the work of Nikosthenes and was otherwise rarely used after the middle of the sixth century. In support of this, he shows that the verb ποιεῖν can sometimes refer to the painting and that the style of the Berlin cup resembles that of the Anakles Painter’s cup in Zürich (256, pl. 74c-d). This contrasts with what we have seen in regard to with the paired εἰποίησεν-signatures of Archikles and Glaukytes where the painting differs considerably from any of their other recognized work.

Exterior decoration

Each side of the Berlin cup represents the fight between Herakles and the Hydra (pl. 74a-b); on one side a female figure stands opposite them, possibly the Nymph Lerna. The subject is regularly found on ‘Tyrrhenian’ amphorae from 560 BC onwards, but the Berlin version seems to be earliest known instance in Athenian painting where Herakles attacks the Hydra with a sickle-shaped knife or ἅρπα, as depicted previously in Corinthian, which subsequently became the rule in Athenian black-figure. With their spotted bodies, the Hydras of the Berlin cup and an amphora by the Affecter, where Herakles is also equipped with a ἅρπα, are remarkably similar.

Provenance and chronology

Cup 255 came to light in Orvieto in unknown circumstances. The use of qoppa in Nikosthenes’ name points to a probable date which is not long after the middle of the sixth century. Judging from Nikosthenes’ earliest production, c. 545 BC, and other work of the Anakles Painter, the Berlin cup was most likely made in c. 545/40 BC.
plain exterior; two lost fragments of a lip-cup (259); and a small piece of a band-cup with partial signature only (260).1046

Shape and dimensions
The lip-cups of Anakles are medium and large, their bowls deep, their feet medium. Of the two complete specimens, 256, in Zurich, seems to be the earliest because of the shape (fig. 97): the sharply offset lip is remarkable; the bowl is deep and the wide stem recalls the somewhat trumpet-shaped feet we have seen above (e.g., 2-3). The standing surface is narrow and the base has a thin, rounded edge.

The other complete lip-cup, 257, in New Jersey, which I know of only from photos (pl. 75a), has also a deep bowl and wide stem, but the foot, with sharp-edged base, is closer to the standard little-master type.

Date H. D. Foot Bowl
550-40 15.4 20.8 0.46 0.38

Chart 21. Average absolute and relative dimensions of Anakles’ lip-cups.

Inscriptions
The complete or partial inscriptions consist of ἐποίησεν or just the name. Two of them are the speaking object variant (257, 259); in each, the words are separated, on 257 by three dots.1047 On 258 the name is written under the single preserved handle (pl. 75d); presumably the verb appeared below the opposite one, as occurs on a black-glazed cup, from Tarquinia, where the name Anakles and the

1046 My thanks are due to D. von Bothmer for drawing my attention to the unpublished lip-cup in a New Jersey private collection (257) and providing me with photos of it. Erroneously, Tosto states that cup 256, in Zurich, has a figured interior (Tosto 1999, 149) and assumes that the Florence cup, because the signature is placed under a handle, would be a band-cup rather than a lip-cup (Tosto 1999, 187, n. 851). Enough of the Florence cup remains, however, to establish that it is a lip-cup. The lip-cup that Hoppin (1924, 47) attributed to Anakles, Berlin F 1766 (736, pl. 173d), has no relation to Anakles and is not lost, as fragments of it are kept at Humboldt Universität, Berlin (inv. no. D 712).

1047 The type of word-separation on the lost fragments from Leipzig (259) is not known. A word-divider of three-dots, although rare, occurs often in ἐποίησεν-signatures of Taleides (123-24, 126-27, 130, e.g. fig. 56, in chapter six) and, once, an ἐποίησεν- inscription of Eucheiros (3, fig. 6a, in chapter one). Three dots are also placed before or after a few inscribed labels of the sphinxes on the Munich cup signed by Archikles and Glaukytes (109, pl. 34a).
verb MEI[O]H[2EN] are placed below opposite handles. The same is seen on two (possibly three) cups of Amasis (223-24, perhaps 225). On lip-cup 258 and the black-glazed cup from Tarquinia, the signatures are vertical, a distinctive trait which is again met on band-cup 109 by Archikles and Glanzykes as well as on an unattributed little-master fragment in Athens (704).

The fragment from Bayrakli (Old Smyrna) preserves the first three letters of an inscription beginning ANA (260). Y. Tuna-Nörling identifies it, probably correctly, as part of the name Anakles; the script can be compared with that of 256. The letters under the handle of 258 are much neater.

Interior decoration
The preserved interior decoration of Anakles’ little-masters is limited to the partial tongue border of 258.

Exterior decoration
Mythological subjects
The New Jersey cup (257, pl. 75a-b) depicts a young nude male attacking a centaur with a club. Despite the absence of either a beard or additional attributes like a lion skin, the story of Herakles and Nessos comes immediately to mind. That this is probably indeed the subject, is suggested by definite representations of it on other cups where a comparable youth, without attribute, chases a centaur carrying a female (Deianeira) on his back, or pursues a centaur before whom a female flees. Like Anakles’ cup, several other little-master cups illustrate the story but omit Deianeira.

Non-mythological subjects
The Zürich cup (256, pl. 74c-d) shows a deer on either side of the lip. On side A the deer turns its neck back to lick the lifted right hind leg or rub its nose, whereas on side B the animal is seen grazing. They recall the grazing deer on each side of the Exekean lip-cup in Paris (127, pl. 38a). A deer (or stag) that licks or, much more usually, scratches itself is the subject of tondos inside Siana cups by the C Painter and lip-cups; the composition is particularly suited to the tondo’s circular field. On the exterior of little-masters the subject is further seen on band-cups only. However, a scratching dog is portrayed on either side of a lip-cup from Adria.

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1044 Rasmussen 1979, 52, figs. 352-53, pl. 51.
1045 Cf., e.g., 19 where a recognizable Herakles aims his bow at Nessos (pl. 8a).
1046 Band-cups: 577 (Centaur Painter, pl. 151a), Montpellier 147/SA183 (Laurens 1984, 68-72, no. 8, pl. XV).
1047 Lip-cup: Munich 2139 (representation in handle-zone; Fellmann 1988, pl. 27.5-9). Band-cups: Azgos MA 5982 (Pariente/Touchais 1998, 288, fig. 27), Newark 50.279 (Stansbury-O’Donnell 1999, 95, fig. 40), Paris, Louvre F 173 (Platonitis 1936, pl. 89.8, 11), Rome, VG 79912/79929 (Hannestad 1989, nos. 194, 222, not recognizing that no. 194a joins 222b and 194b joins 222a, identifying the theme of no. 194 possibly as Achilleus pursuing Troilos and Polyxena), Taranto 6225 (Masillo 1997, 255, fig. 61.6).
1049 Although the head of the opposite deer is missing, enough of the neck remains to see that it is grazing (pl. 74d).
1050 For the Siana cups, all with stags, see Brügger 1983, nos. 2, 91, 105 (pls. 11a, 22c). Lip-cups: Delphi FD 249 (deer; Perdrizet 1908, 160, no. 249, fig. 663), Erfangen I 1727 (deer; O. Dräger 2007, CVA 2, pl. 32.1-2), Palermo NI 2877 (deer, Tamburello 1969a, 285-86, figs. 15-16), Paris, Louvre F 84 (stage; P. Touton 1935, CVA 8, pl. 79 4, 9).
1051 Basel, market (Müller, no date; licking deer between mantle figures and pairs of cock and hen; mentioned in Haldenstein 1982, 44) and Corinth C-38-281 (Brownlee 1989, 390, no. 125, pl. 69; nothing remaining of surrounding figures.)
1052 Adria IG 22698, IG 22700 (S. Bononi 1991, CVA 2, pl. 35.2).
Ornaments
Handle-palmettes are seen on cups 256-57 only. They are large and multi-leafed, with incised ties. On 256, where they appear neater, all the leaves are black; on 257 they are red and black.

Fig. 98a-b. Palmettes of the Anakles Painter (256-57).

Provenance and chronology
The provenances of four of Anakles’ cups are known. Three were exported to Etruria (Chiusi, 256, Cerveteri, 259, unspecified location, 258), one was discovered in Asia Minor (260).

The shape of the two complete lip-cups may help to determine the chronology. The deep bowl, wide stem and rounded edge of the base of 256 point to a date towards the middle of the century. Cup 257 would be a bit later, c. 550/45 BC; like 256, it has a deep bowl and wide stem, but the sharp, straight edge of the foot’s base is a later feature.

Lip-cup 258 shares the rare trait of a signature under the handle with Anakles’ black-glazed cup from Tarquinia which, in turn, very much resembles a cup which has Nikosthenes’ signature under a handle, dated c. 545/40 BC. The hand-cup with the paired signatures of Anakles and Nikosthenes (255) would date from about the same time, as discussed above, as would also seem to apply to lip-cup 258, that is, c. 545/40 BC. Fragments 259-60, which are difficult to place because of the poor state of preservation, were made sometime within the range c. 550-40 BC.

Concluding remarks
In this chapter, potters and painters have been discussed, who seem to have worked within one another’s near vicinity. Some of them would have collaborated, but others more likely only inspired or influenced one another. Of course, it is most often impossible to determine the degree of relatedness and a working relationship must not be automatically supposed when proof of collaboration is not available.

The opinions about the close stylistic ties between the Epitimos Painter and Lydos are reviewed above. Concerning the other craftsmen discussed, Nikosthenes is known to have been a leading figure in a workshop which employed various painters, like the BMN Painter and, at least once, Lydos and the Anakles Painter. The Anakles Painter may be identical to the potter Anakles because the latter’s cups all seem to have been decorated by this painter, as can be discerned in the style of figures, palmettes and inscriptions. Whether the potter Anakles ran his own workshop remains an open question. However, it is evident that that the start of his career predates the earliest Nikosthenic pottery, with whom he may have only incidentally collaborated. On the other hand, this collaboration might mark a new phase in his career as a potter-painter in Nikosthenes’ workshop where he continued, however, to sign his own name beside that of Nikosthenes.

\[\text{This cup has been dated c. 550 BC (Iozzo 2006, 129) and c. 540 BC (Bloesch 1974, 40; Tosto 1999, 149).}\]