Athenian little-master cups
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10. NEARCHOS, TLESON, TLESON PAINTER, ERGOTELES, CENTAUR PAINTER (nos. 261-688)

10.1 NEARCHOS, c. 555/50 BC (nos. 261-64; figs. 99-101; pl. 76)

Introduction

The name Nearchos occurs in three εποίησεν-signatures and an εγραφήσεις-signature as well as two or three other signatures where the verb is missing. Many observers have underscored the prominent position of Nearchos in the history of Athenian black-figure painting and the innovations he introduced, among others, the use of white-ground on his kantharoi. G.M.A. Richter, who appears on a kantharos fragment (Acropolis 611), reads ΝΕΑΡΧΟΣΕΜΕΙΓΕΙΑΘΕΙΝΕΝΚΑ (J.D. Beazley’s suggestion that it ended with ΠΟΙΕΣΕΝ or the like, which has found wide acceptance, identifies Nearchos as both potter and painter).

There seems to be no agreement as to whether all the vases signed by Nearchos have been decorated by one painter. Beazley attributed five vases to Nearchos as potter as well as painter but gave the lip-cups to him as potter only (262-64). G.M.A. Richter prefers to leave undecided whether one painter was responsible for the New York aryballos signed by Nearchos and the kantharoi. D. von Bothmer recognizes a single painter’s hand on the lip-cups in Civitavecchia/Rome and New York (262, 264), adding, ‘Whether the painter of these cups is the same as Nearchos, who also signs as a painter on the fragmentary kantharoi in Athens, is hard to say. The five vases attributed to Nearchos the vase-painter have little that can be compared to the cups signed by the potter Nearchos.’

H. Jucker attributes all the pottery with signatures of Nearchos to him as potter and painter and B. Kreuzer, who adds a hydria fragment from Samos with part of the name Nearchos, agrees. H.R. Immerwahr points out that the signatures of the lip-cups ‘do not bear much resemblance to the hand of Nearchos as painter, unless they are quite a bit later than his other inscriptions. The inscriptions prove that Nearchos made Little Master cups; they do not prove, so far as I can see, that he painted them.’ Lastly, M. Wegner argues that the painter Nearchos decorated the kantharoi only and should be separated from the potter Nearchos.

Obviously a consensus has not been reached. The lip-cups, thanks to the similarities in the inscriptions and palmettes, among other traits, can be attributed to one painter, as explained below. The publication of the signed Bern lip-cup with large human figures in the tondo (261) supplies points of comparison to the kantharoi by the painter Nearchos and, in turn, to the aryballos, plaque and hydria which, as Jucker has shown, agree as well as differ stylistically. Jucker explains the variation in the letter-forms, among other things, as evidence of chronological differences. Kreuzer highlights the uncommon character of the subject of 261 which seems to parallel the inventiveness of the kantharos by the painter Nearchos (Acropolis 611) where he depicted our earliest scene of a chariot-horse being harnessed and made ground-breaking use of white-ground.

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6064 For Nearchos see Beazley 1932, 175-76, 201; Richter 1932; Dev² 37-38; ABV 82-83; Bothmer 1962, 255-56; Παρά 31; Boedtman 1974, 35; Jucker 1977; Haldenstein 1982, 68-70; Metzen 1987, 427-29; Add² 23; Immerwahr 1990, 26-27, 47; Wegner 1991-92; Kreuzer 1998a, 137, no. 79, pl. 20, hydria fragment with partial signature; ΚΛΑ ΙΙ, 113-14 (B. Kreuzer); Malagardi 2003; Mommsen forthcoming.
6065 Beazley 1932, 201. Only M. Wegner does not agree, see n. 1065. For such rare double signatures naming one person as both potter and painter see Moore 1979a, 99, n. 166. Exekias signs twice as potter and painter (i.e., four signatures) on an amphiara in Taranto (Mommsen 1998, 39-41; eadem 2002b, 225-32, pls. 61a-c, 62a).
6066 Dev² 36-37, for the kantharoi and aryballos; ABV 82-83 and Παρά 31 (kantharoi, aryballos, plaque, lip-cups).
6067 Richter 1932, 275. The signature of the aryballos is incised, but it is genuine and accords with the painted inscriptions, as G. Richter has shown.
6068 Bothmer 1962, 255.
6069 Jucker 1977; Kreuzer 1998a, 137, no. 79, hydria by same painter as the kantharoi; eadem, in ΚΛΑ ΙΙ, 113-14.
In style, the lip-cups are not as refined as the kantharoi from the Athenian Acropolis, but the same can be said of the aryballos and hydria as well. Besides a chronological difference, the find-spot of the kantharoi may help account for their extraordinary quality, as it has often been suggested that painters and potters personally dedicated their best, largest or most inventive pieces to Athena Ergane on the Acropolis. The same can be said of the aryballos or hydria from the painter Nearchos who signed at least one of the Acropolis kantharoi.

In addition, a previously overlooked factor may tip the balance in favour of the painter Nearchos as the artisan who decorated the lip-cups. His sons Ergoteles and Tleson signed their cups with a parallel motif. Most probably, this demonstrates that Nearchos ran a family pottery establishment which his sons later joined. If so, they were much more likely to have learnt potting and painting from their father than from someone else, particularly since he practised both crafts, as shown by his signatures. Furthermore, the New York lip-cup signed by Nearchos as potter (264) exhibits two features in the painting which are repeated on cups of his sons. Nearchos gave the wings of the siren a white band which is incised just deep enough to reveal the underlying black glaze and left all the leaves of handle-palmettes black. As we shall see, the former is especially a trait of wings portrayed by the Tleson Painter who decorated all the cups of the potter Tleson and was therefore probably the same person; moreover, this trait is rarely found on little-masters by other painters. More conspicuously, handle-palmettes consisting entirely of black leaves are standard on the cups by Tleson and Ergoteles. These resemblances seem to suggest that the painter of the lip-cups signed by the potter Nearchos was, in fact, the painter Nearchos from whom his sons copied the white wing band with its distinctive incising and black palmettes.

Uncertainty surrounds a lip-cup fragment with a partial signature (NEAP) discovered in Cerveteri and once held in the Villa Giulia (263). In his notes, Beazley may have confused the fragments of a lip-cup divided between Civitavecchia and the ancient collection of the Marchesa Isabella Guglielmi di Vulci in Rome (262) on the one hand and, on the other, a fragment from Cerveteri which he regarded as belonging to another cup in ABV. Unfortunately, the Villa Giulia fragment is now untraceable. To make matters even more confusing, Beazley, in his 1932 article,
illustrated a fragment with exactly the same four letters which, according to him, was in the Marchesa’s collection. It is hard to envisage that two of the four extant epoiesen-signatures of Nearchos appear on fragments which preserve precisely the first four letters of his name only. Quite possibly, the fragment with NEAP from Cerveteri, which nobody seems to have seen after Beazley, may indeed be the fragment reportedly once in the Marchesa’s collection as stated in Beazley’s 1932 article. If so, three lip-cups with the potter’s signature of Nearchos have come down to us. Judging from the shape as well as the palmettes and inscriptions, J.T. Haldenstein attributes an unsigned lip-cup in Würzburg to Nearchos. Here, however, this cup is listed under the Manner of Nearchos (265) because there is not enough to compare.

**Shape and dimensions**

The lip-cups of Nearchos are of medium size. The bowl of the earliest preserved specimen (261) is deep; the later lip-cup in New York (264) has a medium bowl (fig. 99). Both of them have been largely preserved and show rather delicate potterwork with a very thin wall. The lip, which is sharply offset, flares out, and the bowl gradually curves towards the stem (preserved on the New York cup only), which is somewhat trumpet-shaped; the foot’s base has a thin, rounded edge and narrow standing surface. The rather horizontal handles project from a low point in the handle-zone.

<table>
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<th>H.</th>
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<th>Foot</th>
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<td>555/50</td>
<td>11.2</td>
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Chart 22. Average absolute and relative dimensions of Nearchos’ lip-cups.

Fig. 99. Profile drawing of 264 (1:2).

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4) When I enquired at the Soprintendenza in 2001, it could not be confirmed that the fragment had been returned to Cerveteri or even that it had ever been in the Villa Giulia. Similar confusion occurs in the Beazley Archive Pottery Database: record 300773 describes the fragments from Civitavecchia and the Marchesa according to Beazley 1932, 175-76, fig. 8; record 300774 describes the Villa Giulia fragment, but with a sphinx in the tondo; and record 9017710 describes the Villa Giulia fragment according to ABV 83 (i.e., with the four letters only). The Beazley Archive has no photo of the alleged Cerveteri fragment. The confusion may perhaps be explained as follows: Beazley’s descriptions of the combined fragments of the Marchesa and Civitavecchia (the exterior of which Beazley had no photo) resulted in a more complete signature: NEAPXO2[, leaving Beazley with notes about a fragment with NEAP only. J.T. Haldenstein does not mention the Cerveteri fragment at all; B. Kreuzer, in KLA II, 113, speaks of three signed lip-cups only (261-62, 264). As it can not be proved if 263 exists or not, it remains listed in the catalogue here. Haldenstein 1982, 69-70. For a profile drawing of 263 see Jucker 1977, 191, fig. 1. Von Bothmer 1962, 255, notes that the wall of the New York cup is nowhere thicker than 3.0 mm and that the cup weighs only 183.5 grams!
Inscriptions
The epoiesen-signatures vary slightly and, insofar as extant, are written on both sides of the cup. The cups in Bern and Civitavecchia (261-62) have the adverb EY after the verb, and the New York cup (264) has a ‘colon’ at the end of the verb. Jucker suggests that the adverb was omitted from the inscription of 264 because the cup is smaller and offers insufficient room for the extended version.\(^{1076}\) Cups 261 and 264 show the pronoun ME, whereas on 262 the section is missing where the pronoun could have been.

The letters are neat and fairly large. The handle-zone inscriptions extend completely across the space between the palmettes (fig. 100).

Fig. 100. Έποιεσθε-signature of 261.

Inscribed labels in the tondo of 261 name Herakles as the bearer of apples - ΗΕΡΑΚΛΕΣ ΜΕΓΑΛΟΦΕΝΣ and Atlas - ΑΤΛΑΣ ΗΟΔΕ.\(^{1077}\)

Interior decoration
The three lip-cups of Nearchos are decorated inside only (Beazley’s type LI). The tondo- borders consist of alternately red-and-black tongues. In two instances, the border has an odd tongue: in 262 two red tongues are next to one another (on the left of the sphinx, pl. 76d), and in 264 two black ones (below the siren’s feet, pl. 76e).\(^{1078}\) The medallions are relatively large (0.6-0.62).

The tondo of 261 (pl. 76c) contains the earliest known Athenian representation of the story of Herakles and the apples of the Hesperides.\(^{1079}\) The composition has been compared to illustrations of the story on two shield bands, dated 550/40.\(^{1080}\) The inclusion of Athena on the shield-bands makes the groupings rather crowded and less lively than inside 261 where Herakles fills nearly two-thirds of the field as he strides away and looks round triumphantly, according to K. Scheufeld, at a ‘bamboozled’ Atlas. He holds up the sky not with his hands, as on the reliefs, but bears its weight on his shoulders, bent very slightly forward in a tense, uncomfortable pose with his head tilted back. In the tondo of a Laconian cup by the Arkesilas Painter, which is contemporaneous with 261, Atlas carries the sky with one hand and, as inside the Bern cup, supports his back with his right hand.\(^{1081}\) The ground line below the figures in 261 forms an exergue which, as remarked above, is rarely a feature of little-master tondos. It is painted red, apparently indicating the earth.\(^{1082}\) In contrast, the seated sphinx in the tondo of 262 (pl. 76d) is much more conventional.\(^{1083}\)

\(^{1076}\) Jucker 1977, 191; on p. 192, however, he mistakenly states that the verb on the New York cup reads>MEOIESEN, when, in fact, it reads MEIOIESEN.

\(^{1077}\) Similarly, demonstratives in the labels of cups by Hermogenes (132, pl. 43c) and Neandros (210, pl. 60c-d).

\(^{1078}\) D. von Bothmer regards the feature as typical of Nearchos and the Tleson Painter (Bothmer 1962, 257); for the Tleson Painter note: 278, 332-34 and 386-88 (pls. 81a, 95c-t, 107d-f). But the same is seen in tondo borders by others: Xenokles Painter (54, 56-7, 59, pls. 15c, 17a-b, 18c), unattributed lip-cup, Taranto 52146 (Masiello 1997, fig. 69-7, above Theseus’ right shoulder) and 506 by the Centaur Painter (pl. 128a).

\(^{1079}\) For the story and its representation see Scheufeld 1992, 132-33; Scheufeld 1993, 243-44; Gantz 1993, 410-13.

\(^{1080}\) Basel Lu 217 (Jucker 1977, pl. 55.2) and, less well preserved, Olympia 4836 (P. Boi, Argivische Schüler, Olympische Forschungen XVII, Berlin 1899, pl. 47). They were probably made from the same matrix (cf. Pipili 1987, 35).

\(^{1081}\) Vatican 16592 (Jucker 1977, pl. 55.1); C. Stibbe dates it c. 555 BC (Stibbe 1972, 109). M. Pipili assigns both the Nearchos lip-cup (261) and the Vatican cup by the Arkesilas Painter to 560/55 BC (Pipili 1987, 35).

\(^{1082}\) For figured exergues see 113 and 236 (pls. 36c, 80d). For exergues and ground lines see nn. 502-5.

\(^{1083}\) For sphinxes in little-master tondos see nn. 282-85, and 280-81, 335-37, 385 (pls. 81c-d, 97a-c, 107c) by the Tleson Painter.
Nearchos’ son Tleson, only once is she positioned as here, looking forward and raising a foreleg (pl. 97b).

A siren with spreading wings is encountered in various compositions in the tondos of little-masters, as discussed above.\textsuperscript{1084} The siren of 264 (pl. 76e) faces forward and holds her pendent wings open on either side of the body; amongst lip-cups, a similarly posed siren is only met twice.\textsuperscript{1085} The siren with pendent wings on either side seems to be the oldest type of siren in Athenian vase-painting. It is found inside two Siana cups of the C Painter, the earliest made in his middle period (570/65 BC), as well as in the tondos of early lip-cups.\textsuperscript{1086} In later variants the creature holds both wings back and either faces forward or looks round.

**Ornaments**

Under their feet, cups 262 and 264 show concentric rings in a one-three-one sequence. Nearchos’ cups are adorned with handle-palmettes which are roundish and have many leaves of equal size around a large red core (fig. 101).\textsuperscript{1087} The leaves are alternately red and black on the Bern cup (261). The leaves of the other palmettes are entirely black (262, 264).

![Fig. 101. Palmettes of 264.](image)

**Provenance and chronology**

Three of Nearchos’ cups come from Etruria: Cerveteri (261, 263) and Vulci (262). The find contexts have not been recorded. However, other work of Nearchos supplies chronological points of reference. As Jucker has suggested, the letter-forms are helpful in this respect, indicating that the cups are later than the kantharoi of Nearchos and that his aryballos was made in between the two types.\textsuperscript{1089} Furthermore, the concentric circles of the extant feet are indicative of early manufacture in the context of little-master cups. The same applies to the wide bowl and rather horizontal handles. A near-consensus dates the kantharoi, which are considered the earliest work of Nearchos, c. 570 BC.\textsuperscript{1088} The aryballos seems to have been made after them in the middle of his career, about 560 BC. The cups would then be his latest products. Although they indeed have early features, they are not provided with the elaborate tondo border which is found inside Gordion cups and the earliest lip-cups. They may therefore have been produced between c. 555 and 550 BC.\textsuperscript{1088}

**MANNER OF NEARCHOS** (no. 265; pl. 77a-b)

Haldenstein noticed that the shape of 265 is very close to that of 261 and 264 of Nearchos.\textsuperscript{1091} She cites the low placement of the rather horizontal handles and the somewhat trumpet-like foot with thin, rounded edge. In addition, like Nearchos’ Civitavecchia/Rome and New York cups (262, 264), it has

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\textsuperscript{1084} For the different compositions see nn. 341-48.

\textsuperscript{1085} 29 (Painter of London B 425, pl. 26d) and Orvieto, Faina 2620 (L. Borelli Vlad 1969, \textit{CVA} 1, pl. 1.1-2).

\textsuperscript{1086} See n. 247.

\textsuperscript{1087} The palmettes of Louvre F 97 are very close (Plaoutine 1938, pl. 87.12). This lip-cup, which is contemporaneous with Nearchos’ cups, has been compared by Haldenstein to cups ‘in the manner of Tleson’ (1982, 78). In my view, the shape, script and palmettes are more similar to work of Nearchos, although they are not enough to warrant an attribution.

\textsuperscript{1088} Jucker 1977, 192.

\textsuperscript{1089} Only Wegner (1991-92, 54) places the kantharoi in the third quarter of the sixth century, which seems far too late when we compare them to work of the Painter of Acropolis 606, Kleitias and Lydios.

\textsuperscript{1090} Boardman (1974, 35) places the end of Nearchos’ career at 555 BC, which is probably too early for some of the cups. Jucker’s end date of 550 BC seems correct (1977, 192).

\textsuperscript{1091} Haldenstein 1982, 69-70.
concentric rings under the base. Lastly, she points out the inscription ‘strung out from handle to handle’.1092

Indeed, many traits seem to support Haldenstein’s attribution to Nearchos. One can also add the orientation of the tondo panthers at a perfect right-angle to the axis of the handles, like figures in the tandos of Nearchos. The tongues of the tondo border are short, as in 262 and 264, but this trait is repeated inside other early cups. Moreover, the proportions of this tondo cup with deep bowl are very similar to those of the earliest lip-cup of Nearchos (261).

However, a few objections can be raised. All the palmette leaves are indeed black; however, their number in each palmette - nine to ten – is less than in the palmettes of cups signed by Nearchos. Furthermore, the potterwork is a bit heavier than we would expect of Nearchos. Lastly, the heraldic panthers are depicted in a more fluent and, so to speak, advanced manner than the quite stiff figures of the tandos of 262 and 264 with their earlier appearance. Therefore cup 265 is here regarded as not by Nearchos himself but in his manner.

The arrangement and pose of the heraldic panthers in the tondo, each resting one forepaw on a volute, are unique amongst the preserved little-masters. In composition, the panthers find their closest parallel in the heraldic representations of goats inside five lip-cups.1093 The shape and decoration of 265 suggest a date of c. 555/50 BC.

10.2 TLESON, TLESON PAINTER, c. 555/late 530s (nos. 266-492; figs. 102-16; pls. 77-122)

Introduction

Most cups with an ΑΠΟΚΕΙΣΘΗΣΙΣ—inscription of Tleson, a son of Nearchos, were decorated by the Tleson Painter, whom Beazley described as ‘perhaps the most typical of the Little Masters’.1094 To date, 227 little-master cups and fragments are attributed to the potter Tleson, Tleson Painter or both.1095 Numbering 173, lip-cups are in the majority by far.1096 The other cups are 24 band-cups and 30 fragments of either little-master type. On at least 55 lip-cups and four band-cups, the outer 383-427-28.
dec	oration is limited to an inscription between palmettes in the handle-zone. In essence, this is the basic integration of the shape and decorative scheme of lip-cups or as Beazley remarked, 'Whereas, in most sorts of vase, inscriptions are an inessential adjunct to the decoration, in the little-master cup, and especially in the lip-cup, they are an integral part of the total design.'

In shape, the cups of the potter Tleson remained fairly consistent throughout his career, although he showed some preference for varying sizes during different periods (chart 23). Whether the potter Tleson and the Tleson Painter were the same artisan has long been disputed because not all the cups with his ἐπιστήμονας-signature were decorated by one hand, that is, the Tleson Painter. In the case of three signed cups (493-95, pl. 123) the painter was definitely someone else, and in one instance (492) only the inscription may have been applied by another hand. However, despite the ἐπιστήμονας-signatures, it will be argued below that the potter of 493-95 was not Tleson himself. As a result, it turns out that the cups thrown by Tleson were indeed all decorated by the Tleson Painter (with some doubt about the inscription of 492 only). Therefore both the potting and painting of Tleson’s cups were most likely carried out by one and the same craftsman, that is the potter-painter Tleson.

The inscriptions of Tleson’s cups are characterized by neat letters of fairly uniform size which are written in a straight line and evenly spaced. The words are directly joined to one another and misspellings occur rarely. The ἐπιστήμονας is nearly always included, placed directly after Tleson’s name instead of after the verb as in the ἐπιστήμονας-signatures of his brother Ergoteles. Another distinctive feature is the handle-palmette consisting most often of seven, nine or eleven black leaves with rounded tips around a red core.

In his 2002 article, Fellmann formulates criteria for a relative chronology of Tleson and the Tleson Painter. Based on the development of the shape, figures, palmette and script, among other things, he arranges 31 cups in chronological order. Although his observations on the criteria are very useful, his division of the work into early, middle and late periods needs revision, as proposed below. Fellmann categorizes inscriptions according to the form of the sigma: asymmetrical or symmetrical. In his view, the asymmetrical sigma marks inscriptions in the early period. Furthermore, he identifies a gradual development in the shape of the palmette from compact and sturdy towards elegant and graceful, noting a parallel change in the Tleson Painter’s animals from compact to long and thin. In each instance, he speaks of a tendency towards ‘mannerism’. In shape, according to Fellmann, the wall and foot-plate are at first thick and later become thinner; the lip develops from rather vertical to more outwardly slanting.

Fellmann leaves the three periods undated. But from his remark about two unusual cups in Heidelberg (494-95) it follows that the early period would start around 550 BC, which agrees with his date for Tleson’s cups in his Munich CVA, which are assigned to the third quarter of the sixth century. Unfortunately, Fellmann fails to explain specifically why he considers one period early and another late. In fact, he even touches on a difficulty himself, stating with regard to the shape, ‘Es mag zunächst verwundern, dass die vom Tleson Maler dekorierten frühen Gefässe kräftiger Formen

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\(^{108}\) Beazley 1932, 194.

\(^{109}\) Beazley 1944, 1: ‘Tleson may have painted the vases as well as fashioned them, but this is uncertain: so we speak of ‘the Tleson Painter’”; Boardman 1974, 60: ‘Tleson, ... no doubt potter and painter’; J-P. Descoeudres 1981, CVA Basel 1, 92: ‘die wahrscheinlich ein und dieselbe Person sind... Immerwahr 1990, 53: ‘On the whole, it is better to consider the Tleson Painter a separate personality from the potter, although the contrary view is not excluded’; Fellmann 2002, 111: ‘Die Frage nach der Identität des Malers freilich blieb und bleibt ungeklärt, solange wir... (derselben Person sind); 492-95, pl. 123) the painter was definitely someone else, and in one instance (492) only the inscription may have been applied by another hand. Therefore both the potting and painting of Tleson’s cups were most likely carried out by one and the same craftsman, that is the potter-painter Tleson.

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\(^{111}\) For an explanation of the inscriptions as copies of the ‘Tleson brand name’ see the discussions below on the individual cups.

\(^{112}\) Fellmann 2002.
zeigen.' His attempt to explain this as a general tendency of little-master cups can not be readily understood. If we can correctly speak of a trend in little-master cups as a whole, ignoring the hallmarks of individual potters, we see that the bowl is at first deep and later more shallow, the outwardly slanting lip becomes more vertical, the nearly horizontal handles curve upwards more, the wide, sturdy stem tends to become thinner and higher, and the thin, rounded, edge of the foot’s base grows thicker, with sharper edge. In short, Fellmann’s proposed development of Tleson’s cups runs exactly counter to the course of little-masters in general.

A look at individual cups helps further to clarify the last point: A lip-cup in New York (289, pl. 83a-b) should be late according to Fellmann’s criteria because it has very elegant palmettes, symmetrical sigma, outwardly slanting lip and moderately high foot-plate. However, its deep bowl, horizontal handles, wide stem and, particularly, concentric rings under the foot point instead to a rather early date, not much later than 550 BC.1104 Similarly, a lip-cup in Toledo (278, pls. 88c, 81a) underscores the same problems with Fellmann’s relative chronology. Its deep bowl, low stem and moderately high foot-plate are indicative of an early date of c. 550 BC, whereas its elegant handle-palmettes are more characteristic of Fellmann’s late period.1105 The same points apply variously to additional lip-cups, among others, in Cambridge (280, pls. 80d, 81c), New York (284, pl. 82a), Rhodes (292, pl. 84a-b), Basel (293, pl. 84c-d), Paris (298, pl. 85d-e), Virginia private collection (306, pl. 88d) and Warsaw (307, pl. 89a-b).1106 In other words, Fellmann’s ‘late period’ is in fact early and his ‘early period’ probably late. In Tleson’s inscriptions, the asymmetrical sigma coincides with slightly more rounded, less carefully shaped letters which are not the kind one would expect of a painter who had recently begun to inscribe cups, but rather one who was already familiar with writing.1107 It seems highly relevant that Nearchos, who most likely taught his sons potting as well as, at least in the case of Tleson, painting and writing, employed always the symmetrical sigma. Which letter-form would his son Tleson then most likely employ at the beginning of his career?1108

Like the script, a minor detail also suggests a tendency towards a less careful, more routine execution. Some of the ‘elegant’ palmettes, which are thought to be late by Fellmann but early by me, have two fine red lines on the stem, so-called volute-ties. But on cups with the asymmetrical sigma and less careful script the lines are reduced to a single dot or blob of paint.1109 Rather than a shift towards ‘mannerism’, as described by Fellmann, the Tleson Painter’s cups show increasing negligence and carelessness. Haldenstein writes, ‘As his production increases, much of his drawing on these cups looks mass-produced. Facial features of sirens and sphinxes take on a doll-like mechanical quality.’1110 Over time, the painter’s animals become more compact. Especially the elongated quadrupeds, like the stags of 301-2 (pl. 87a-c), have a certain stiffness or sense of unease suggesting the work of a young painter.

Now that the Tleson Painter’s early and late periods have been determined, marked by an overall tendency towards more routine workmanship, his career can be more finely divided.1111 It must

1104 This cup’s older type of chi in the form of a St Andrew’s cross which was in common use until the middle of the sixth century when it was largely replaced by an upright cross, can not serve as a chronological marker, because exceptions are not rare. Moreover, the Tleson Painter employed both forms from his earliest to his middle periods. Cf. Immerwahr 1990, 164.
1105 The Toledo cup is dated ‘about 550 BC’ by C.G. Boulter and K.T. Luckner in the CVA.
1106 Haldenstein regards three cups as early (1982, 72):
1107 For a similar development in the script of other painters see n. 235.
1108 Regarding the so-called volute-ties, see Haldenstein 1982, 72; 267, 280, 284. The first one is not attributed by Fellmann, but based on his criteria, the other two would belong to the late period.
1109 Despite the symmetrical sigma, it is not seen in his late period.
1110 For a similar development in the script of other painters see n. 235.
1111 In the present author’s proposed chronology, both types of sigma are found on one lip-cup from Tleson’s early period and one from his middle period, 356 and 457, however, the symmetrical sigma is not seen in his late period.
1112 Haldenstein 1982, 72, also considers the double red tie an early trait.
1113 Haldenstein 1982, 75.
1114 However, the data are not always sufficient to determine the period. This applies particularly to fragments with only inscriptions in the neat script which was used in both the early and middle periods.
be kept in mind, though, that the changes took place gradually and not always linearly, interrupted by variations and ‘hybrids’. Another phenomenon that needs to be taken into consideration is the Tleson Painter’s experimentation with different kinds of decoration, as evidenced by three lip-cups (383, 427-28, pls. 106b, 117a-b) from the middle period which have a black lip and a dividing line at the top of the handle-zone. At first glance, they might seem to refer back to Gordian cups, long after they had stopped being made, but more probably the features were inspired by contemporaneous (Hermogenean) band-skyphoi. A few early-period cups can be differentiated from the others and classed as the earliest of all (266-72). They have a deep bowl, outwardly slanting lip, rather horizontal handles and low stem (chart 24) as well as wider handle-palmettes. In parallel with the shape, these palmettes can be considered markers of the Tleson Painter’s earliest cups because, in contrast, the more slender type, while appearing in subsequent work of the early period, continued to be used by the painter until the end of his career. In addition, three of the earliest cups (267, 270-71) bear a special variant of the chaire-inscription: XAIPEZYKAIHIEEY.

<table>
<thead>
<tr>
<th>Type</th>
<th>BO</th>
<th>LI</th>
<th>LO</th>
<th>LP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earliest</td>
<td>17.3</td>
<td>12</td>
<td>17.8</td>
<td>--</td>
</tr>
<tr>
<td>Early</td>
<td>15.73</td>
<td>22.2</td>
<td>14.95</td>
<td>22.48</td>
</tr>
<tr>
<td>Middle medium-</td>
<td>14.06</td>
<td>19.6</td>
<td>14.55</td>
<td>21.27</td>
</tr>
<tr>
<td>Middle small</td>
<td>14.16</td>
<td>11.06</td>
<td>15.53</td>
<td>10.23</td>
</tr>
<tr>
<td>Late</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>14.2</td>
</tr>
</tbody>
</table>

Chart 23: Average absolute dimensions of Tleson’s cups.

In the middle period, several small cups can be distinguished which will be discussed separately, though their drawing style reveals they were made alongside the medium to large cups (chart 23). None of the small cups has an ἐποίησθη-signature. During the middle period the Tleson Painter seems to have collaborated closely with the Centaur Painter. Although each of them has an individual style, many of their cups bear close resemblances. They painted comparable compositions and many details of their figurework are so similar that an attribution to one or the other has sometimes proved highly elusive and led to different conclusions in the past. It can not be ruled out that their cooperation extended even to decorating cups which the other had potted (e.g., in the case of 390), not as a matter of routine practice but only occasionally because of special circumstances.

Note that the two painters also used the same subjects and designs: cf., e.g., 390 to 601, 602 and 605 (pls. 108a-c, 156, 157a-b) or 391-92 to 521-22 (pls. 108d, 109a, 133c, 134a). Perhaps they occasionally assisted one another to finish an order on time.

1112 E.g., the thicker base of 271 from the earliest period or the double red tie on a cup which, in shape, belongs to the middle period (338).
1113 In ABV 183.33 and Haldenstein 1982, 72, fragment 430 is considered part of a skyphos of Hermogenean type.
1114 For Beazley’s terms for decorative schemes, see p. 15.
1115 As remarked by Fellmann (2002, 111), the size of the cup may, in part, have determined the writer’s choice of the 14-letter chaire-inscription or the 22-letter ἐποίησθη-signature of Tleson.
1116 In a letter of 16 October 1998 Robert Guy attributes the figurework of 344 (pl. 99a-b) to the Centaur Painter, but the inscriptions and palmettes to the Tleson Painter; K. Huber suggests the same in regard to 390 (pl. 108a-c; Huber 1993, 68-71). See also Fellmann 1988, 33, in his comment on 553 (pl. 144c-d); for work that is here attributed to the Centaur Painter but elsewhere given to the Tleson Painter see n. 1103.
1117 Note that the two painters also used the same subjects and designs: cf., e.g., 390 to 601, 602 and 605 (pls. 108a-c, 156, 157a-b) or 391-92 to 521-22 (pls. 108d, 109a, 133c, 134a). Perhaps they occasionally assisted one another to finish an order on time.
In general, it can be noted that the small cups of the potter who shaped the cups for the Centaur Painter, who was probably the same individual as the painter, are, on average, smaller than the small cups of the potter Tleson (charts 23 and 29). It is striking that both potters threw these small cups from c. 540 BC onwards alongside larger ones. Were they filling a specific demand or were they creating a new market?

Only one of the cups placed in the late period due to the asymmetrical sigma has figurework. Whereas in his other periods the figured cups are, on average, larger than the unfigured ones, in the late period, their sizes are similar and consistent with the unfigured medium-large cups from his middle period (chart 23).

EARLIEST PERIOD, c. 555/50 BC (nos. 266-72; figs. 102-4; pls. 77c-78f)

Introduction

Seven cups represent the Tleson Painter’s earliest work: four lip-cups with interior decoration (LI), two lip-cups without figures (LP) and a band-cup (BO). They show the characteristically wide palmettes with black leaves, seen on the earliest cups. Two of them have been previously attributed to, or associated with, the Tleson Painter.

Shape and dimensions

The earliest band-cup (266, fig. 102) is small, with extra deep bowl. The lip-cups are medium, except for 267 which is small. The bowls are deep, the feet medium or extra low (271). The foot of the band-cup (266) is reattached in antiquity and may be alien; it has a glazed fillet at the top of the stem, as the early band-cups 273-74. The shape is marked by a wide, deep bowl, low and somewhat horizontal handles, short stem, and moderately high edge of the foot’s base. The average absolute dimensions are found in chart 23. The potterwork is heavier than that of lip-cups by Nearchos, which also have a wide, deep bowl and low, horizontal handles.

The London lip-cup (269) has the widest stem and the edge of the foot’s base is quite thin.

But one needs again to be careful regarding individual cups: lip-cup 390, which is 10.0cm high and 13.5cm in diameter, is amongst the smallest cups decorated by the Tleson Painter (with a scene characteristic of the Centaur Painter) and fits very well within the size range of cups by the Centaur Painter.

267 and 270 (Haldenstein 1982, 71-74, 77-78, 155; Tleson Painter); on 270: Fellmann 1988, p. 50: ‘steht Werken des Tleson-Malers nahe’. Haldenstein speculates that 267 was perhaps potted by Nearchos and decorated by the Tleson Painter.

As J. Burow in the Tübingen CVA 3 does not comment on the unusually low foot, it is presumably complete.

Inscriptions

Three cups (267, 270-71) bear a special form of  

\[\chi \alpha \rho \epsilon \gamma \kappa \alpha i \pi \iota \varepsilon \iota \varepsilon \gamma\]  

which is not seen on other little-master cups (fig. 103). Elsewhere, the present author has associated the use of ΣΥ in another  

\[\chi \alpha \rho \epsilon \gamma \kappa \alpha i \pi \iota \varepsilon \iota \varepsilon \gamma\]  

formula also with Tleson. Three other cups are inscribed with the most common form:  

\[\chi \alpha \rho \epsilon \gamma \kappa \alpha i \pi \iota \varepsilon \iota \varepsilon \gamma\]  

Fig. 103. Inscription of 270.

The inscriptions have letters of uniform size which are equally spaced in a neat line. As remarked, two forms of chi are employed: the older type in the shape of a St Andrew’s cross (e.g., 272) and the upright cross which came into use around 550 BC (e.g., 271).

Interior decoration

The tondo borders consist of short red-and-black tongues bordered by three concentric circles. The relative sizes of the medallions are medium (0.46-0.53). The subjects are all non-mythological.

The tondo of the Berlin cup (267, pl. 78c) depicts a cock and hen. The cock overlaps the hen, below a lotus bud. As stated above in the comment on 59, G. Koch-Harnack characterizes the lotus bud as a symbol of heterosexual partnership and fertility which, in my view, is here very explicitly expressed by the combination of cock and hen.

The tondos of the cups in Rome and London (268-69, pl. 78d-e) illustrate single deer which look round; their bent forelegs may indicate that they are collapsing, although a wound is not visible, as in 285-86 (pl. 82b-c). The facial incisions on 268 are unparalleled and seem to be an unsuccessful experiment. The incised rings on the coat are a common trait of not only deer but also panthers and stags by both the Tleson Painter and the Centaur Painter. Of course other painters, though rarely, gave animals similar markings.

1122 The present author has elsewhere ascribed these mistakenly to the so-called ‘Nearchos Painter’ (Heesen 2006, 59, with n. 15), but reviews this attribution here.

1123 All the  

\[\chi \alpha \rho \epsilon \gamma \kappa \alpha i \pi \iota \varepsilon \iota \varepsilon \gamma\]  

-inscriptions starting with ΣΥ and ending with ΤΩI are by the Tleson Painter (344-45, 347-52); cf. Heesen 2006, 59, n. 15. A ‘simpler’  

\[\chi \alpha \rho \epsilon \gamma \kappa \alpha i \pi \iota \varepsilon \iota \varepsilon \gamma\]  

-inscription with ΣΥ after the verb is used by the Epitimos Painter on 235 and 238, and inside 241.

1124 For other representations of such a pair in various compositions in the tondos of little-master cups (including two others by the Tleson Painter, 282 and 341, pls. 81e, 98a) see n. 294.

1125 Koch-Harnack, 38-39; see also n. 295.

1126 Cf. the incised dashes on the Minotauros of 278 (pl. 81a).

1127 E.g., Tleson Painter: panthers, 292-94, 391, and deer, 384 (pls. 84, 106c, 108d); Centaur Painter: panthers, e.g., 521-22, and deer; e.g., 518-19, 521, 615-16 (pl. 132, 133c-d, 134a, 159b, d-f).

1128 E.g., the panthers of 229 by the Oakeshott Painter (pl. 65c-d). The panther on an animal band-cup by Elbows Out has such incised rings on the trunk but not the neck, which is red (Frankfurt, Deppert; not previously published). Other deer, which may also be by Elbows Out, also have incised rings on the trunk and red neck: band-cup Amsterdam 8679 (Brijder et al. 1996, pls. 115.9, 116) and band-cup fragment from Berezan, B. 76-384/383 (Kopeykina 1981, 205, fig. 11b). A panther with incised rings and red neck in the tondo fragment London B 600.37 remains unattributed (Beazley/Payne 1929, 270, no. 55, pl. 17.27). The deer on a cup in Rome
The tondos of only two Siana cups portray deer. The deer by the Double-palmette Painter, c. 560 BC, is turned towards the left and looks round; the other one by the Griffin-bird Painter, 560-550 BC, seems to be on the alert and faces forward. Besides 268-69, the tondos of only one lip-cup and one band-cup show a lone deer. In the four instances in little-master cups the animal’s head and neck are turned back, which has the effect of adapting the form of the animal to the circular field. In later cups, little-master painters, including the Tleson Painter (285-86, pl. 82b-c), portrayed a stag whose antlers nicely fill the upper area. Inside 285-86 the Tleson Painter included a spear which crosses the field and sticks in the stag’s back.

Fellmann has compared the swan in the tondo of the Munich cup (270, pl. 78f) to the sirens in other tondos of the Tleson Painter. The tondos of only a few other lip-cups illustrate swans; occasionally the wings are pendant on each side of the body. The closest parallels are the swans in the tondos of Siana cups by the Griffin-bird Painter.

**Exterior decoration**

Of the Tleson Painter’s earliest cups, only band-cup 266 (pl. 77c-d) has figured decoration on the exterior. The animals are arranged symmetrically, which is the Tleson Painter’s hallmark composition for animal band-cups. On such cups he always varied the species on either side. In general, on band-cups which show three animals including quadruped and bird on the same side, the bird usually occupies the central position, flanked by quadrupeds. In contrast, the Tleson Painter, from his earliest period onwards, shows a grazing stag between sirens; and sirens flank a grazing goat on 325 (pl. 94a) or ram on 327 (pl. 94d), placed the quadruped between birds.

**Jousting scenes**

F 54). Especially on the many animal band-cups from after 213d). Cf. also Manchester III.H.59 (Close to the Griffin-bird Painter; Brijder 1991b, 387, fig. 95b). In a different composition, a scratching or licking deer or stag fills tondos; see n. 1054.

The composition of a grazing stag between swans, as seen on one side of 266, is without parallel.1146 The boar between panthers on the other side finds a

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1129 Amsterdam 15995 (not previously published; Brijder, forthcoming) and Basel, market (Brijder 2000, pl. 204c). Cf. also a shield device by the Heidelberger Painter; Brijder 1991b, 387, fig. 95b.
1130 Lip-cup, Louvre Cp 10248 (Haldenstein 1982, 149, 166); band-cup, New York, market (Art of the Ancient World XVIII, Royal-Athena Galleries, 2007, no. 124; previously, Cahn Auktionen, 22. September 2006, no. 417). Inside another lip-cup a deer looks up towards a bird in flight: Hélösgond, Krapatscheck (Hornbostel 1980, 87, no. 54; interior not ill.). In general, on band-cups which show three animals including quadruped and bird on the same side, the bird usually occupies the central position, flanked by quadrupeds. In contrast, the Tleson Painter, from his earliest period onwards, shows a grazing stag between sirens; and sirens flank a grazing goat on 325 (pl. 94a) or ram on 327 (pl. 94d), placed the quadruped between birds. The composition of a grazing stag between swans, as seen on one side of 266, is without parallel. The boar between panthers on the other side finds a

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VG 102093; Hannestad 1989, no. 14a-b) bears resemblances to examples by the Tleson Painter and the Centaur Painter.
comparison only on an unattributed band-cup from Taranto.\textsuperscript{1141} The boar of \textit{266} is marked by white, clove-shaped spots, now faded.\textsuperscript{1142}

\textbf{Ornaments}

All seven cups of the earliest period have handle-palmettes. They are wider than other examples by the Tleson Painter. The leaves are black and vary in number from 9 to 12. If included, the volute-tie is either incised or painted as two red dashes (fig. 104a-b).

\textbf{Provenance and chronology}

Of the earliest lip-cups, 269-70 have been found in Vulci, \textit{268} most likely somewhere in Etruria, and \textit{272} in Phana (Rhodes).\textsuperscript{1143} Band-cup \textit{266} comes also from Italy, either Campania or farther south.\textsuperscript{1144} No excavation data are available.

As explained above, these cups can be identified as the Tleson Painter’s earliest work by their shape and type of palmette which the painter soon stopped using. The composition of the deer in the tondos of \textit{268-69} is not entirely successful and was later improved upon by the Tleson Painter in the tondo pictures of wounded stags (\textit{288-89}).

A sign of early manufacture of the Warsaw cup (\textit{266}) is the repetition, on either side, of the number and composition of the animals.\textsuperscript{1145}

Assuming that the foot of the Berlin cup belongs, the pattern of concentric circles, which is also seen under the feet of cups \textit{262} and \textit{264-65} by Nearchos and in the Manner of Nearchos, is an additional early trait. All the indications are that the Tleson Painter’s earliest period dates c. 555/50 BC, contemporaneous with the latest work of Nearchos.

\textbf{Introduction}

The early-period work comprises 10 lip-cups with interior figurework (LI), 22 lip-cups with exterior figurework (LO), 10 lip-cups with inscriptions only (LP), five band-cups with exterior figurework (BO), a band-cup with inscriptions only (BP) and two little-master fragments of either shape.

\textbf{EARLY PERIOD, c. 550/45 BC}

\textbf{(nos. 273-322; figs. 105-7; pls. 79-92)}

\textsuperscript{1141} Taranto 4956 (Lo Porto 1959/60, 220, figs. 195d, 196).

\textsuperscript{1142} The ‘shadows’ of the spots are clearly visible on the photo in Dobrowolski 2007a, 153. 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. Cf. n. 1024.

\textsuperscript{1143} Lip-cup \textit{268} was formerly in the collection of Cima Pesciotti, whose vases were mainly unearthed in funerary contexts in Etruria Mineraria; cf. Moretti 1975, 179.

\textsuperscript{1144} The first owner of band-cup \textit{266}, S.K. Potocki, accepted that it was found in Nola, Campania. However, W. Dobrowolski makes clear that this provenance is probably not reliable and that the cup may come from farther south in Italy (Dobrowolski 2007b, 37, n. 13).

\textsuperscript{1145} Similarly, the early band-cup in Moscow, \textit{273}. On the Tleson Painter’s other band-cups, beginning with \textit{274-76}, the number and composition of the animals differ on either side.
The drawing style is refined and precise. As on the earliest cups, the quadrupeds are quite elongated with contours which are often stiff, for instance the rams of 298 and the stags of 301 (pls. 85, d-e, 87a-b). In some cases the single figure on the exterior is placed off-centre, a bit too far to the left (e.g., goat, 299, pl. 86a; siren, 306). The palmettes are very elegant and nearly oval.

**Shape and dimensions**

Band-cup 273 is large, the other band-cups are medium. The lip-cups are large, except for 293 (LO type) which is extra large, and 316 (LP type) which is medium. The bowls are medium to deep, and the feet range from low (285) to high (298). Band-cups 273-74 have a glazed fillet at the top of the stem, as the earliest band-cup 266.\(^{1146}\)

On average, the early-period cups of both types are the largest that Tleson ever fashioned (for the average absolute dimensions see chart 23). The lip slants slightly outwards, but less so than in the earliest period. The handles are turned gently upwards. The stem is still wide, and the edge of the foot’s base is moderately high (e.g., 274, 276, 289).

The cups with figured decoration on the exterior (LO) are the largest, whereas the cups without figures are the smallest (chart 23). The same distinction applies to the middle period cups.
Mistakes are rare. On side B of 285 an extra epsilon occurs before the name Nearchos and on fragment 312 the final nu of Tleson acts also as the first letter of Nearchos (pl. 90d). In the initial publication of 312, Blatter noted that the shapes of some letters seem to diverge from Tleson’s usual script in epoiesen-signatures.1147 Considered in conjunction with the contracted form \( /g55/g47/g40/g54/g50/g49/g40/g36/g53/g38/g50/g40/g51/g50/g44/g62 \) he concluded that the differences are evidence that another hand wrote the signature in an attempt at brand-copying. Although the present author suspects that the brand-copying of Tleson’s name may have occurred on 493-95, it is not the case here.1148 Neither the upright sigma (e.g., 314) nor the epsilon with downwardly slanting bars is peculiar (e.g., 287). The most unusual letter is the pointy rho which, however, is not so very different from the rho of 322.

It is difficult to understand why the potter Tleson chose to use only his epoiesen-signature on the cups of the early period, whereas he used chaire-inscriptions on his earliest cups. Perhaps the larger vases of this period provided enough space for the long inscription with the patronymikon.1149 Other factors that could have played a part are a change in his standing in the workshop, for example his assuming the supervision from his father, or simply the wish to establish his name.

The tondo of lip-cup 278 contains inscribed labels next to the figures of Theseus and the Minotauros, MINOΩ ΤΑΥΡΟΣ (bull of Minos), the name of Theseus is written retrograde.

**Interior decoration**
The tondo borders consist of red-and-black tongues bordered by three concentric circles. In 278 (pl. 81a), behind the right foot of Theseus, two black tongues are painted next to one another; such an irregularity occurs more often in the work of the Tleson Painter, especially in the middle period.1151 In the case of 285 (pl. 82b) the interruption in the sequence has been elegantly camouflaged by the spear shaft which extends over a reserved tongue.1152 The relative sizes of the medallions are small to medium (0.44-0.49). Once (282, pl. 81c), a dotted band encircles the bases of the tongues.

**Mythological subjects**
The tondo of the Toledo cup (278, pl. 81a), as noted, illustrates Theseus killing the Minotauros. It has been mentioned in chapter one that whereas the story was portrayed elsewhere in Greece as early as the middle of the seventh century BC, it was introduced in Athenian vase-painting not till 570-60 BC. More Athenian depictions appeared between 560-50 BC, and in the following decades their number tripled.1153 As a rule, the hero attacks with a sword and the monster defends himself with stones. Sometimes the Athenian youths and maidens, whose lives depended on the outcome, and Ariadne are represented (e.g., 109, pl. 34b). But most often the illustration is limited to the two main protagonists. Six tondos of little-master cups show the event. The Toledo version differs from most others because

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1147 Blatter 1977.
1148 In a letter of July 2006, R. Blatter writes that he also no longer believes that the inscription of the fragment in his collection was written by a painter other than the Tleson Painter and that it is not an example of copying the ‘Tleson brand name’.
1149 See also, e.g., 287.
1150 The nearly equally long chaí/-inscription with EY and EYTOI appears only later in his repertoire.
1151 Cf. n. 1078.
1152 The tongue was probably not left blank intentionally; note the spear extending over a black tongue in 286 (pl. 82c).
1153 For a full discussion of the literary sources and iconography of Theseus and the Minotauros see Brommer 1982, 35-64, and Servadei 2005, 92-126 (whence the statistics); see also Theseus der Held, passim.
the Minotauros is not seen fleeing but facing Theseus directly and defending himself. The body of the Minotauros in Toledo is covered with small dashed incisions indicating hair, but because the painter left the feet plain, the creature appears, as it were, to be wearing a bodysuit. Hardly anything can be said about the single centaur in the tondo of cup 279 whose present whereabouts are unknown (pl. 81b). It can be seen only in a poor illustration in Hoppién’s handbook. A single centaur occupies the tondos of at least two other lip-cups, but it is not found in the tondo of an extant Siana cup.

Many little-master tondos depict a sphinx, for example 280-81 (pl. 81c-d). Most frequently the creature resembles the one inside 280 where a seated, sickle-winged sphinx holds a raised forepaw against the tondo border and looks round. Fragment 281 preserves the head of a sickle-winged sphinx which also looks round. Occasionally the sphinx is frontal (e.g., 385, pl. 107c). As mentioned above in chapter two, in the discussion of cup 56 (pl. 17a) by the Xenokles Painter, the subject is earlier seen fairly frequently inside Siana cups of the C Painter and his companions. The Tleson Painter’s two early-period sphinxes stand out because of the meticulous incising of their wings and, on 280, the sinuously curving tail with incised dashes as if braided.

The New York cup (284, pl. 82a) shows a bridled and winged horse or Pegasos in full gallop to the right. Such a lone horse is again seen in tondos of another lip-cup and a Siana cup by the Griffin-bird Painter, dated by Brijder 550/40 BC. According to P.E. Blomberg, Pegasos is shown in these pictures after having thrown off his rider Bellerophon.

A siren, as preserved on fragment 287 (pl. 82d), is amongst the most common themes in tondos of little-master cups.

Non-mythological subjects
Tondo fragments in Athens and Leipzig preserve poultry: paired cock and hen (282, pl. 81e) or solitary cock standing before a lotus stem (283, pl. 81f). The Tleson Painter also represented poultry in the tondos of three other lip-cups: paired cock and hen (287, 341, pl. 78c, 98a) or single cock (340, pl. 97f).

As a subject for a tondo, the stag wounded by a spear seems to be an invention of the Tleson Painter, dated by Brijder 550/40 BC. In the Taranto cup in the preceding note the entire Minotauros shows incising (hands and feet, apart from the toes of one foot, are missing), whereas in the Moscow cup in the preceding note the Minotauros has fewer incisions and the face, chest, hands and feet show no incising at all. A hairless Minotauros is seen in the Rhodes cup in the preceding note and in two of the Eucheiros Painter’s tondos (9-10).

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Likewise, Rhodes 12216 (CBrn IV, figs. 61-62, where Theseus has no sword but is wrestling. The Minotauros tries to flee on 9-10 (pl. 5b, d; Eucheiros Painter), Moscow, Pushkin II 1 b 72 (N. Sidoryova 1996, CVA 1, pl. 56.1-2), Taranto 52146 (Masellos 1997, fig. 69.7). For depictions of the story on the exteriors of the New York cup 284, pl. 17a of the Xenoës Painter, the subject is earlier seen fairly frequently inside Siana cups of the C Painter and his companions. The Tleson Painter’s two early-period sphinxes stand out because of the meticulous incising of their wings and, on 280, the sinuously curving tail with incised dashes as if braided.

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As a subject for a tondo, the stag wounded by a spear seems to be an invention of the Tleson Painter (285-86, pl. 82b-c). It is without parallel in other tondos. Not only the antlers but also the spear’s shall partly fill the area above the animal’s back. The knees of both collapsing forelegs lean against the tondo border.

1155 Likewise, Rhodes 12216 (CBrn IV, figs. 61-62, where Theseus has no sword but is wrestling. The Minotauros tries to flee on 9-10 (pl. 5b, d; Eucheiros Painter), Moscow, Pushkin II 1 b 72 (N. Sidoryova 1996, CVA 1, pl. 56.1-2), Taranto 52146 (Masellos 1997, fig. 69.7). For depictions of the story on the exteriors of the New York cup 284, pl. 17a of the Xenoës Painter, the subject is earlier seen fairly frequently inside Siana cups of the C Painter and his companions. The Tleson Painter’s two early-period sphinxes stand out because of the meticulous incising of their wings and, on 280, the sinuously curving tail with incised dashes as if braided.

1156 The subject is particularly popular in the workshop of Nearchos and Tleson (282, 285-86, 335-37, pls. 76d, 81c-d, 97a-c; inside 262 and 336 the sphinx faces forward).

1157 Lip-cup, Munich 2144 (Fellmann 1988, pl. 34.1-2), and Siana cup, Kiel B 529 (Brijder 2000, pl. 220a). Occasionally the winged horse is unbridled: lip-cup Salamki 7839 (Vokotopoulou 1985, 154-55, no. 244), and a komast cup by the Painter of Athens 533, dated by Brijder c. 560/55 BC (Brijder 1983, pl. 7e).

1158 P.E. Blomberg, On Corinthian Iconography: The Bridled Winged Horse and the Helmeted Female Head in the Fifth Century B.C., Oxford 1996, 21-56, discusses the sudden popularity of the subject in Corinthian vase-painting from c. 580-560 BC. Lip-cup with a mounted Pegasos in tondo: Munich 9420 (Affecter; Fellmann 1988, pl. 21b). Inside cup 103 (pl. 31b) by the Phrynos Painter, Bellerophon stands alongside Pegasos.

1160 For the various compositions see nn. 341-48.
Exterior decoration

Mythological subjects

Lip-cup fragment 288 (pl. 82e) stands out because of its extraordinary size and exquisitely drawn incisions. As noted above in reference to Nearchos’ kantharoi (Acropolis 611, 612), it has quite often been supposed that Athenian painters and potters personally dedicated their largest, best and most innovative products to Athena Ergane on the Acropolis. Lip-cup 288 should probably be considered in such a context, that is, a dedication by the Tleson Painter, to the goddess, of a masterpiece of unusually large size and high quality, as his father Nearchos had earlier done.

One of the Tleson Painter’s most inventive portrayals is Europa mounted on the bull on the outside of lip-cup 289 (pl. 83a). The lower body and hind legs of the bull and Europa’s feet are cut off below the groove of the lip which acts as the waterline. This unusual pictorial device demonstrates beyond a doubt that the woman is indeed Europa. A Siana cup tondo of the second half of the 560s BC by the Malibu Painter probably contains the earliest known representation of the narrative in Athenian vase-painting. In black-figure the episode remains rare and most examples date from the late sixth and early fifth centuries BC. Strikingly, the painter of another lip-cup presented the story very similarly and also cut off the lower body and legs of the bull carrying Europa at the groove of the cup.

Triton is portrayed on the opposite side of 289 and on fragment 290 (pl. 82f, 83b). The sea-god stretches out his arms, as he does on an unattributed fragment in Amsterdam. In contrast, the Triton by the Euclidean Painter (2, pl. 1c) bends his right arm down. Although the stories on either side of 289 are not directly related, they are generally linked by their maritime character.

The sphinx of 291 (pl. 83c-d) is seated facing forward, with both forepaws on the ground, as on a contemporaneous lip-cup of the Taleides Painter (126, pl. 42a-b). Like the Centaur Painter, the Tleson Painter often put a single sphinx on the lips of lip-cups. But none of his other single sphinxes, which are later, are similarly posed. The sphinx either sits or stands holding a foreleg raised or stands on its four legs.

The siren of lip-cup 306 (pl. 88d) looks round and, in this respect, is only matched in the work of the Tleson Painter by the siren of band-cup 325 (pl. 94a). Otherwise he repeated the same variants on lip-cups as he depicted on band-cups: the siren faces either left or right and has sickle wings held up and behind (306, 367, pl. 88d, 103d) or wings of common shape which are either stretched back...
(364-66, pl. 103b-c) or held extended and pendent on either side (288, 363, 403-4, pls. 82e, 103a, 111e, 112a-b).

Non-mythological subjects

As mentioned above, each side of 273 shows a comparable arrangement of three animals which is also employed on the earliest known band-cup of the Tleson Painter (266, pl. 77c-d). Whereas one side of 274 (pl. 79a-b) has the same arrangement comprising a stag between sirens, the opposite side portrays four animals: cockfight flanked by hens.1172 The same two variants are again met on 323-25 and 327 (pls. 93-94). And fighting-cocks, which were a favourite subject of the Tleson Painter, reappear on fragments 328-31 (pl. 95a-d).1173 Confronting fighting-cocks form a compact, horizontal scene which makes them very suited to the lip or handle-zone of a little-master cup. We have seen in chapter two that, on lip-cups, the paired cocks are usually depicted alone, but on band-cups, with few exceptions they are flanked by hens.1174

A stag between sirens is repeated on 275-76; the opposite side of each cup depicts five animals: swan between cocks and hens (pls. 79c-d, 80a-b). While maintaining a symmetrical scheme, the Tleson Painter placed the latter figures in a less tightly knit grouping with the cocks and hens facing the handles as if moving away from the centre. The swan of fragment 277 may well have also been part of such an arrangement. No other known band-cup shows the same composition and combination of animals as 275-76, although several examples illustrate scenes of five birds in a few standard compositions where the flanking birds are, instead, turned towards the centre.1175

Characteristic of the Tleson Painter’s lip-cups with a single animal on the exterior is the repetition of the same subject on either side. For this reason, the fragments restored as one cup in New York are here catalogued as two (302-3, pl. 87c-d) because they preserve a cock or grazing stag on

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1172 The two fighting-cocks form a central grouping which is flanked by two others in mirror symmetry, an arrangement which is similar to the scene on the other side of the cup.

1173 The same two compositions are seen on 496 in the Manner of the Tleson Painter (pl. 124b).


either side and share no point where they join. Furthermore, they were bought separately in Italy ten years apart and it is unclear whether they have a common source. 1175 Although they share traits (similar colouring, lips of equal height, early-period work of the Tleson Painter), they are most likely sections of different cups, even if they may have been discovered in close proximity.

As noted above in connection with 268-69, incised rings regularly mark the coats of the Tleson Painter’s panthers, deer and stags, like the panthers of 292-94 (pl. 84a-e). On lip-cups in general, a lone panther stands or walks peacefully on four legs, as seen on a lip-cup of the Painter of Louvre F 54 (121, pl. 39c-d). 1176 An occasional lip-cup, however, shows a panther with a raised foreleg, as portrayed by Tleson Painter and the Centaur Painter (292-94, 588-89, pls. 84b-d, 153d-e), 1177 whereas other lip-cups show the feline leaping with both forelegs extended. 1178

On 295 (pl. 85a) the single lion on the lip holds a foreleg raised. The pose of the damaged foreleg of the lion on the lip of 296 (pl. 85b) is uncertain. 1179 In addition, lions on lip-cups in general, like panthers or sphinxes, sometimes stand on all fours or leap extending both forelegs forward. 1180 An encounter between a lion and goat is very rarely found on little-master cups. On 297 (pl. 85c) the lion stands growling(?) opposite the goat; in the two other known examples the lion attacks the goat. 1181 Three variants of a lone ram appear on the lips of lip-cups. The ram walks holding its head upright, as in the Tleson Painter’s depictions (298, 409-10, pls. 85d-e, 114a-b), 1182 or lowers its head

1174 The fragment with cock (303) was bought in 1927, and the fragments with stag, partial inscription and palette (302) were bought in 1937 (cf. Richter 1953, 5). According to Richter (1938, 52), one of the latter fragments joined the cock fragment. Nevertheless, this is not unambiguous proof that the stag and cock belong to the same cup.

1175 For a list of this type of panther on lip-cups see n. 560.


1177 Amsterdam B 11390 (Bröjder et al. 1996, pls. 97, 98.1), Atlanta 1986.8.14 (not previously published), Centre Island, private (not previously published), Florence 94578 (not previously published), Paris, Louvre F 96 (Plaoutine 1938, pl. 37.6-8), Sévres 4650 (M. Massoul 1936, CVA 1, pl. 15.1-3).

1178 Also raising one foreleg: Copenhagen, NM ABC 42 (C. Binkenberg 1928, CVA 3, pl. 117.1), Bremgarten, Gottet 9294 (publication by C. Zindel in preparation), Cambridge (Mass.), Harvard University 1927.146 (G. Chase/M. Pease 1942, CVA Fogg and Gallatin 1, pl. IX.3), Larnaca, Z. Pierides (Maffre 1971, 645, fig. 8), Munich 2156 (Fellmann 1988, pl. 26.6-8), Oxford G 1006 (not previously published), Rome, VG 79881, 79894 (Hannestad 1989, nos. 37-38), Vatican 35271 (on one side only; Iozzo 2002, 150-51, no. 201, pl. XCIII). On a lip-cup of the Takiades Painter the lions look round (125, pl. 41c-d).

1179 Standing on four legs: 700 (pl. 172a-b), Berlin V.I. 4495 (Beazley 1932, 183), Chicago 1907.10 (on the other side with a male figure; Haldenstein 1982, 133), Havana 150 (Olmos 1993, 93-94, no. 24), Munich, Getty 81.AE.202.5; AE 202.14 (not previously published), Nicosia C 580, C 1083 (Gjøstad 1977, no. 432, pl. 39.8-9; Flourentzos 1992, 154, pls. XXXIX, XLII), Philadelphia, market (Montet à l’Art Bulletin XIX, no. 118), Vatican 35271 (on one side only; Iozzo 2002, 150-51, no. 201, pl. XCIII). On a lip-cup of the Takiades Painter the lions look round (125, pl. 41c-d).

1180 Walking ram: 549 (Centaur Painter), Adria I.G. 22697 (S. Bononi 1991, CVA 2, pl. 35.6-8), Atlanta 2005.26.2 (Haldenstein 1982, 77, adopting Robert Guy’s attribution to the Tleson Painter), Brunswick, Bowdoin 1930.35 (Batton 1972, no. 6), Como C 18 (F.P. Porten Palance 1970, CVA 1, pl. 3.1a-b), Naples 81145 (A. Adriani 1930, CVA 1, pl. 14.7), St. Petersburg NHU-41.627 (Skudnovaia 1957, 45-47, whose attribution to the Tleson Painter is not accepted here), Rhodes 1337 (Maiuri 1923-24, 272-73, fig. 172), Rome, VG 79564, 102081 (Hannestad 1989, nos. 19, 39).
to graze.\footnote{1184} In the third variant, which seems limited to the Centaur Painter, the animal runs (550, 618-22, pls. 143d, 160a-c); once, however, he chose the walking pose (549, pl. 143c).\footnote{1185}

Two variants of a lone goat are found on lip-cups. The goat grazes, as portrayed by the Tleson Painter (299-300, pl. 86)\footnote{1186} or runs as in most depictions by the Centaur Painter (623-27, pls. 160c-f, 161a-d).\footnote{1187}

As remarked above, quite a few of the Tleson Painter’s band-cups illustrate a quietly grazing stag. He placed the same subject on the lips of at least three lip-cups (303-2, 408, pls. 87a-c, 113e). Also the Centaur Painter chose the same type (551-53, pl. 144a, c) and supplied the stag with antlers which, like those of the Tleson Painter’s stags, consist of two long, slightly bent lines with short, oblique branches.\footnote{1194} On lip-cups in general, the stag once runs (616, pl. 159d) and is once wounded by a spear;\footnote{1195} in all other instances the animal grazes.\footnote{1196} The foot was rejoined in antiquity.\footnote{1197}

The Tleson Painter’s single cocks or hens always face left (303-5, 355-62, pls. 87d, 88a-c, 101c-f, 102).\footnote{1198} A cock also faces left on an unattributed lip-cup,\footnote{1199} but other single cocks on lip-cups are turned to the right instead (e.g., 104 and 591, pls. 31d, 154d).\footnote{1193}

The single swans of the Tleson Painter’s lip-cups spread pendent wings to either side (307-9, 403-5, pls. 89, 112c-d, 113a-c), like nearly all other swans on lip-cups.\footnote{1200} The exceptions occur on two lip-cups where the swans hold both wings back.\footnote{1201}

Ornaments

The early-period palmettes are the most elegantly painted by Tleson Painter. They are rather oval and have nine or eleven black leaves. Most frequently, they include a volute-tie consisting of a red dash,\footnote{1202} two oblique branches.\footnote{1203} Which, like those of the Tleson Painter’s stags, consist of two long, slightly bent lines with short, deep; the Tleson Painter incised only partly through the white paint, not down to the underlying black glaze.\footnote{1204} The foot was rejoined in antiquity.
Provenance and chronology

The provenances of 36 of the Tleson Painter’s early cups are recorded: Greece, Athens, (282, 286, 288, 290, 294) and Corinth (286); eastwards, Rhodes (292, 314), Daskyleion (277) and Naucratis (297); the Black Sea region, Berezan (318); southern Italy, Lipari (281) and Taranto (317); central Italy, Vulci (276, 279-80, 285, 287, 291, 295, 307, 312), Tarquinia (311), Gravisca (296), Orvieto (308), Perugia (274) and unspecified find-places in Etruria (304-5, 310, 321-22) as well as somewhere in Italy (273, 300, 302-3, 319-20).

No less than five cups have come to light in Athens, four on the Acropolis and one in the Agora. Above, it has been suggested that the Tleson Painter’s extraordinarily large and fine lip-cup 288 was dedicated to Athena Ergane.1197 The excavation data of only a few cups are available. Band-cup 274 has been found in tomb 19 in the Palazzone necropolis at Perugia which, according to L. Cenciaioli, was one of the richest burials in the area; the band-cup was the only Athenian pottery amongst a number of local workmanship.1198 The fragment from Daskyleion (277) has been unearthed from a trench which contained a considerable amount of Athenian black-figure, including a fragment of a Siana cup by the C Painter which K. Görkay dated 570/60 BC and recognized as the earliest object in the trench.1199 Görkay assigns the Tleson Painter’s fragment 277 to 550/40 BC. Fragment 281 was discovered in the area of the necropolis of Lipari, although outside a grave.1200 Lip-cup 285 was found in Vulci, together with a ‘Tyrrhenian’ amphora, which J. Kluiver dates 560/55 BC.1201 Lip-cup 319 is the single known vase from a grave in the Arsenale Militare, Villa Pepe, region of Taranto.1202 Various commentators have suggested dates for individual early-period cups of the Tleson Painter varying from c. 550 BC to 540/30 BC.1203 Judging from the development of the shape and the figured decoration as well as the ornaments, the Tleson Painter’s early period seems to have begun around 550 BC. At any rate, the concentric rings under the foot of 289 would preclude a later start.1204 The end of the early period, on the other hand, is more difficult to determine. In my view, the transition to the middle period may well have taken place about 545 BC or shortly thereafter.

1197 See p. 189.
1198 Cenciaioli (2005, 55) dates the Tleson Painter ‘around the middle of the sixth century’. In a preliminary publication A.E. Feruglio (1974, 158) places the band-cup in the third quarter of the sixth century.
1199 Görkay 1999, 8.
1200 Amongst the other ‘sporadic’ finds are fragments of Siana cups by the Painter of Tübingen 2236 (M eligunis-Lipàra II, 197; Brijders 2001, nos. 764, 765-77).
1201 Boston 98.916 (Kluiver 2003, 151, no. 47).
1202 L. Masiello dates it 540/20 BC (1997, 282, no. 72.1).
1204 Based on the shape and the concentric circles under the foot, J. Gaunt dates the cup c. 540 BC, which in my opinion is too late (Gaunt, in Padgett 2003, 341). Similarly, in my opinion, he dates also a band-cup by the Phrynos Painter in Atlanta (100, pl. 30c-d) too late, c. 540/30 BC (op. cit., 343).
**Middle Period, c. 545/35 BC (nos. 323-427; figs. 108-14; pls. 93-117a)**

**Introduction**

The middle period of the Tleson Painter is perhaps the most interesting, since his work from this period can be divided into medium to large cups and small cups. Cups of all sizes, particularly the small ones, reveal an exchange of influences between the Tleson Painter and the Centaur Painter: they shared designs and chose the same subjects. In fact, their work is sometimes so similar that the individual hands can not easily be distinguished.

Compared to the early-period cups, the shape changes only slightly, as described directly below. The animals have more compact forms and the palmettes are more rounded. The incisions become less detailed and rather cursorily executed (for example the siren's wings on side A of 324, pl. 93c).

**Middle period: medium to large cups (nos. 323-83; figs. 108-12; pls. 93-106b)**

**Introduction**

This group comprises 11 lip-cups with interior decoration only (LI), 19 lip-cups with exterior decoration only (LO), 15 unfigured lip-cups, including one with band-skyphos decoration (LP), three lip-cup fragments (350, 352, 375), of which the decorative scheme can not be determined, nine band-cups with exterior decoration only (BO), one unfigured band-cup (BP) and four fragments of either little-master type.

**Shape and dimensions**

The band-cups are medium, with medium to deep bowls and medium to high feet. The lip-cups are medium and large, the exception being an LO type cup (360) which is extra large. Two bowls are shallow (344, 376); the others are medium to deep. With the exception of 375, which has an extra high foot, the feet of lip-cups are medium to high.

During the middle period, as remarked, the shape barely changes. The bowl becomes more shallow (particularly on the band-cups), the lip is a bit more upright and the handles show a stronger upward curve (fig. 109). The stem and feet retain a quite sturdy appearance, particularly on the band-cups (fig. 108). The more shallow bowl and less widely projecting handles result in slightly smaller cups in comparison to those of the early period. The average absolute and relative dimensions are reported in charts 23 and 26, respectively. As in the early period, the unfigured lip-cups (LP) are, on average, the smallest, and the lip-cups with exterior figures (LO) the largest (chart 23).

<table>
<thead>
<tr>
<th></th>
<th>Foot</th>
<th>Bowl</th>
</tr>
</thead>
<tbody>
<tr>
<td>545/35- BO</td>
<td>0.48</td>
<td>0.37</td>
</tr>
<tr>
<td>545/35- LI</td>
<td>0.47</td>
<td>0.36</td>
</tr>
<tr>
<td>545/35- LO</td>
<td>0.48</td>
<td>0.36</td>
</tr>
<tr>
<td>545/35- LP</td>
<td>0.50</td>
<td>0.34</td>
</tr>
</tbody>
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Chart 26. Average relative dimensions of cups from Tleson’s middle period (medium to large cups).

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194 Of course, it is often impossible to determine who influenced whom.
Inscriptions
At least 26 middle-period medium to large cups bear ἐποίησεν-signatures of Tleson which, as in the early period, contain only a few errors. On 335 and 367 the verb is missing an iota; on 338 an epsilon has been omitted from the verb; and on 356 the last two letters of the verb have been left out, due apparently to a lack of space which made it necessary to place the preceding three letters closer together.\footnote{With regard to 374, M. De Min (1998, 136-37) mistakenly states in her transcription that the first part of the inscription reads, on one side, ‘TLFEONKO’. Furthermore, she reads ‘F’ instead of ‘E’ in the verb on the same side as in the name on the reverse. Her photo of the reverse, however, shows that in the latter case the middle and lower horizontal bars of the ‘E’ are crowded together. Likewise, the heta of the article ‘ΗΟ’ on the reverse seems a bit distorted, tending to resemble a kappa at first sight, which may also be the case on the other side where De Min transcribes the heta as kappa. Doubt seems justified about De Min’s transcriptions.}

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Two cups (333, 363) have the basic χαίρε-inscription and eight bear the variant which is not attested outside the work of the Tleson Painter: ΣΥΧΑΙΡΕΚΑΙΠΠΗΕΙΕΤΟΙ. The mistakes are limited to the omission of two letters on 344: the kappa (side A, fig. 110) and the tau in the final -TOI (side B).

Fig. 110. Χαίρε-inscription on side A of 344 (kappa omitted).

Fig. 111. Εποίεσθαι-signature of 371.

The mistakes are limited to the omission of two letters on 344: the kappa (side A, fig. 110) and the tau in the final -TOI (side B).

The same formula, whether an Εποίεσθαι or χαίρε-inscription, is repeated on either side of the cup. The script is neat and the letters are well spaced in a straight line. Occasionally an asymmetrical sigma occurs beside a symmetrical one (e.g., 332).

In the tondo of 333 a label names the winged goddess Eris. The partial tondo of 334 preserves the first two letters of a retrograde inscription: KE[...

Interior decoration
The tondo borders consist of alternately red-and-black tongues bordered by three concentric circles. Odd tongues appear most frequently in the middle period and are perhaps further evidence of decreasing concern for careful workmanship. Inside 332-34 (pl. 95e-g) two black tongues are next to one another, and inside 341 (pl. 98a) a thin red tongue is squeezed in on the right (middle). The relative sizes of the medallions are small to medium (0.4-0.5).

Mythological subjects
Different types of female winged figures, like the one labelled Eris in the tondo of 333, are discussed in chapter five.

Although the beginning of the inscription of 363 is missing, the absence of -TOI at the end, seems to point to the simple variant of the formula (though a smaller cup, 416, starts with ΣΥ but does not end with ΕΤΟΙ, probably due to lack of space). It is impossible to determine whether the fragments of 351-52 may belong to one, two or even three cups, as none of the three fragments joins. However, the two fragments of 352 are treated as pieces of both sides of the same cup because of their similar surface colour.

It is therefore unlikely that a now lost fragment once in Heidelberg with χαίρε-inscription belongs to the same cup as fragment 467 with Tleson’s Εποίεσθαι-signature, as suggested by Beazley (ABV 181.10). Other painters sometimes placed two different inscriptions on the same cup, e.g., 2 (Euchelios Painter), 95 (Phrynos Painter), 200-1, 204 (Stroibos Painter). On workshop preferences for particular formulas of χαίρε-inscriptions see Heesen 1996.

The asymmetrical sigma probably preludes to the late period, which would seem to accord with the less careful manner of drawing which becomes visible in the middle period.

Interestingly, the tongues began to be painted at different points in the borders: 332 and 334, lower right part of the tondo, 333, upper left part (Or did the painter hold the cup ‘upside-down’ before the tondo picture was painted?). Also odd tongues in small cups, 385-88 (pl. 107c-d), as discussed below.

See nn. 548-50. For a list of winged figures in little-master tondos see nn. 338-40. Winged youths are discussed in chapter on in the discussion of 20, with nn. 242-44.
representations, the goddess of 333 is facing forward rather than looking round.1212 She wears winged shoes1213 and a patterned peplos.1214 This is our earliest image of Eris in Athenian vase-painting. A pair of winged figures such as inside 334 (pl. 95g), is traditionally said to represent the Boreads, although their identity remains uncertain.1215 Based on the two letters of the partial inscription (KE) in the tondos of 334, however, Haldenstein instead identified the winged figures as a pair of Keres.1216 But her interpretation is problematical because the Keres are female demons of death, whereas the two tondo figures are male.1217 E. Kunze-Göttle draws attention to the feline skin of the front male which is also worn by the front figure of a winged pair of males on a Lydan plate as well as by the single winged youth inside lip-cup 244 in the Manner of Lydos, where the youth is labelled Kastor, one of the Dioskouroi (pl. 71b).1218 The feline skin, which is not repeated in other depictions of winged male pairs, seems indeed to be a significant attribute which may well mean that the winged males of 334 as well as on the Lydan plate depict the Dioskouroi.1219 Haldenstein’s attribution of 334 to the Tleson Painter is doubtlessly correct. She cites the winged shoe and position of the hand, which are again seen inside 333. The incising of the feathers and wing band provide further confirmation.

As discussed above, many tondos of little-master cups picture a seated sphinx, most notably in the cups of Nearchos and his son Tleson as seen inside 335-37 (pl. 97a-c).1220 A siren turned to the right and, as a rule, looking round is another favourite subject of the painters of little-masters. But only a few of their sirens are posed like the one inside 338 (pl. 97d), with the face forward and the wings held up and behind.1221

Non-mythological subjects

Doubtlessly, the Tleson Painter’s best-known picture shows a hunter returning with his catch (332, pl. 95c). Hare and fox hang from the back end of a pole which he carries over his shoulder. In other depictions, the catch hangs in balance from both ends of the pole, although it is occasionally arranged as in the tondo of 332.1222 The Tleson Painter’s hunter is anonymous, in contrast to the hunter portrayed by the Phrynos Painter inside cup 333 (pl. 97e). The letters are part of an artisan’s name rather than a label for the depicted figures (Gwolpe).1223 Plate by Lydos, Cambridge (Mass.), Harvard University 1959.127 (Tiverios 1976, 52, pl. 40).

Thus also Tiverios 1976, 107, n. 216 for the plate by Lydos, though he refers to D. Callipolitis-Feytman (1974, 108-9), who links the hare and serpent under the winged pair to an episode in the Iliad (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.

Seen inside also 262, 260-61 (pls. 76d, 81c-d). For a list of representations in little-master cups see nn. 282-85. Likewise: Malibu, Getty 81.AE.100 (see preceding note), Sydney 56.09 (Gabrici 1913, 494, fig. 185a).

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Thus also Tiverios 1976, 107, n. 216 for the plate by Lydos, though he refers to D. Callipolitis-Feytman (1974, 108-9), who links the hare and serpent under the winged pair to an episode in the Iliad (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.

Seen inside also 262, 260-61 (pls. 76d, 81c-d). For a list of representations in little-master cups see nn. 282-85. Likewise: Malibu, Getty 81.AE.100 (see preceding note), Sydney 56.09 (Gabrici 1913, 494, fig. 185a).
short chiton which is definitely not the kind of garment one would associate with a common hunter. Exactly the same patterns of blocks of stars or flowers all over, and hems consisting of a row of angular Ss bordered by white dots adorn the peplos of the goddess Eris by the Tleson Painter in the tondo of 333 (pl. 95f). A swan, as portrayed inside 339 (pl. 97e), is rarely the theme of a little-master tondo. In his earliest period, the Tleson Painter posed the swan in the tondo of 270 (pl. 78f) differently. Inside 340 (pl. 97f) a snake, as it were, hovers above a cock. The scene is exceptional, if not unique, for the tondo of an Athenian black-figured cup. However, a snake is depicted in front of a cock inside a Siana cup by the Red-black Painter, assigned by Brijder to the late 560s BC. The cock and snake in the Siana cup seem to be excerpted from the composition of a pair of cocks with a snake between them, a subject which is discussed by E. Grabow. Inside 341 (pl. 98a) an eagle dives towards a snake above a paired cock and hen.

The heraldic goats in the tondo of 342 (pl. 98b), which rear up on their hind legs and butt heads over a palmette-spiral complex, find parallels in the tondos of a few lip-cups, each decorated by a different painter. The repetition of the subject and the adaptation of the striking arrangement by various painters suggests that, ultimately, a common source was influential.

The white, clove-shaped spots of the Tleson Painter’s goats are quite characteristic. He provided rams, goats and a boar with the same markings. Whereas his workshop partner the Centaur Painter applied them generously to boar, bull, ram, goat, stag and centaur, the feature is rarely met outside their workshop other than on a ram.

Mythological subjects

Masturbating satyrs on the lip of 343 (pl. 98d-f) are not repeated on the Tleson Painter’s cups. Their faces, however, resemble closely that of a satyr on a small cup from the painter’s middle period, which shall be discussed below (390, pl. 108a-b). Moreover, they recall the masturbating satyrs by Nearchos on the handle of his New York aryballos, which are amongst the earliest examples in Athenian vase-painting. On little-master cups by other painters, a standing satyr is occasionally seen masturbating with slightly bent knees, as on 343. But masturbating youths occur more often, and most often they squat around a symplegma.

Exterior decoration

The same hem pattern is found on the chlamys of the hunter on side A of 518 (Centaur Painter, fig. 123). See n. 1134. Berlin 4281 (Brijder 2000, pl. 177b). K. Schauenburg (1974, 218 n. 89) notes a lost Siana cup once in Berlin (V.I. 4495), which reportedly shows snake and cock in the tondo, although the composition is unknown. This cup is not found in U. Kästner’s lists of lost objects which were formerly in Berlin (Kästner 2005).

An eagle holding a snake in its beak appears more often in Athenian vase-painting (cf. Grabow 1998, 52ff., also non-Attic examples). The subject occurs in the tondos of, e.g., lekanis by the RX Painter, Basel, AntMus BS 60.27 (Grabow 1998, pl. 8, no. K 38), Siana cup by the C Painter, Basel, Cahn HC 358 (Brijder 1993, pl. 18c), unattributed and unpublished lip-cup, Florence 95019a-b.

The same composition but with all the males replaced by satyrs see: New York, market (youths: Galerie Archea, April 2000, not previously published) and New York, market (satyrs: Art of the Ancient World XII, Royal-Athena Galleries, 2002, 37, no. 77). On two lip-cups, a pair of squatting masturbators is depicted alone: Amsterdam, market (youths: Galerie Archea, April 2000, not previously published) and New York, market (youths: Art of the Ancient World XII, Royal-Athena Galleries, 2001, no. 190; previously, Christie’s New York, 12 June 2000, no. 63).
The composition of cup 344 (pl. 99a-b) provides the first evidence for the close working relationship between the Tleson Painter and the Centaur Painter.1237 The subject is an ithyphallic donkey pursuing a maenad, dispersed over both sides of the cup. Such animated figures are not what one would expect of the Tleson Painter but, as will be shown, the lively mood is characteristic of the Centaur Painter. In the rest of the Tleson Painter’s work, moreover, only a small lip-cup has figures on both sides which interact (390, pl. 108a-c).1237 As ithyphallic donkeys are hardly ever seen alone, the example by the Centaur Painter on fragment 571 (pl. 148c) was probably part of a similar scene.1237 On cup 572 (pl. 148f-g) by the Centaur Painter an ithyphallic donkey is being threatened by a satyr with a stick on the opposite side of the lip.

Besides the handle-palmettes and script, in which the hand of the Tleson Painter can be recognized, cup 344 supplies few additional points of comparison to other work of his.1238 However, the maenad’s very large and somewhat over elaborate ear is one of many such ears that the Tleson Painter gave to human(ized) figures.1237 The donkey compares most closely to the Pegasos in the tondo of the painter’s New York cup (284, pl. 82a). On the lip of 345 (pl. 99c) a single sphinx stands and raises one foreleg in a pose which is not repeated by the painter’s other standing sphinxes, though it is not clear whether the partial sphinx of 346 (pl. 99d) is seated or standing.1237 On the other hand, the painter depicted lone, seated sphinxes with raised foreleg on at least two other lip-cups.1237

Non-mythological subjects

The Tleson Painter’s band-cups once again depict arrangements of animals. The compositions are similar to the ones from his early period. As discussed above, the cockfight was often illustrated by the Tleson Painter, especially on band-cups. Cup 353 (pl. 101a) bears his only preserved example on a lip-cup.1240 Amongst his extant lip-cups, the pair of motionless, opposing cocks on fragment 354 (pl. 101b) is also exceptional. Far more often he placed a single cock or hen on the lip (355-62, pls. 101c-f, 102).1241

Lip-cup without figures: special decorative scheme

Cup 383 (pl. 106b) requires special attention in conjunction with the small cup 427 and fragment 428 (pl. 117a-b). Each of them has the lip-cup shape, but is provided with a black lip, like a band-cup, and encircled by a dividing line at the top of the handle-zone, like a lip-cup and Gordoni cups.

1237 Not surprisingly, Robert Guy, in a letter (d.d 16 October 1998) attributes the figurework to the Centaur Painter, but gives the palmettes and inscription to the Tleson Painter.
1238 Another small lip-cup showing a pursuit dispersed over both sides, 500 (pl. 125a-b), has been assigned by B. Fellmann (2002, 120, App. II.6) to the Tleson Painter, but since there is in my opinion not enough resemblance to warrant a definite attribution, this cup is here listed under the Manner of the Tleson Painter.1238 A single ithyphallic donkey on either side of a band-cup in the Odey collection in Hamburg (Hoffmann 1982, 67, fig. 7, where attributed - incorrectly in my view - to the Centaur Painter by D.C. Kurtz) and in the tondo of two cups by one painter: Thasos 2469(f) (not previously published) and Venice, Sinopoli (Paribeni 1995, 256, where incorrectly associated with Tleson). See also the discussion of pursuits by ithyphallic donkeys in chapter eight, in connection with 233 (fig. 86), with n. 869.
1239 Doubtless, the potters work was done by Tleson.
1240 Cf., e.g., Europa on 289 (pl. 83a) and the sirens on 324, 338 (pl. 93c).
1241 The standing pose with raised foreleg is also seen on a lip-cup of the Centaur Painter (593, pl. 155a).
1242 395-96 (pl. 110a-c). Also cups by the Centaur Painter (661-62, pls. 163d, 168b) and an unattributed cup in Cape Town (71154; not previously published, known from a photo in the Beazley Archive, neg. no. 88/3-240). Of two other seated sphinxes, the positions of the forelegs are not known: 398 (pl. 110e, Tleson Painter) and 664 (Centaur Painter). Of the following, it is unclear whether they are standing or seated: 663 (pl. 168c, Centaur Painter) and Athens, NM Acropolis 1571 (unattributed; Graef/Langlotz, 168, not ill; photo DAI neg. no. 641), Cerveteri 84-67-1 (Cristofani 1982, 87, no. C 125), Gravisca 74/11607 (Iacobazzi 2004, 106, no. 183). The pose of the sphinx on the lost cup 489 is unknown. Lastly, a single sphinx leaps forward with both forelegs raised on a fragment in Cerveteri (Rasmussen 1979, 55, pl. 52, fig. 362).
1244 For fighting-cocks on lip-cups see nn. 355-56.
1245 For the subject see above the discussion about 303-5.
Unsurprisingly, the decorative scheme has led some observers to describe them as Gordion cups or band-cups. Indeed, they share these features with type B Gordion cups which, in shape, closely resemble the lip-cup, as noted in the general introduction. In contrast to 383 and 427, however, Gordion cups have usually a more trumpet-shaped foot with thin base-plate and figures inside. Very significantly, the Tleson Painter’s three cups were made at least 10 to 15 years after the main period of Gordion cup production. It therefore seems far more probable that their decorative scheme was inspired by contemporaneous band-skyphoi of Hermogenean type, which combine precisely a black lip with a line around the top of the handle-zone. Amongst the thousands of little-master cups, only one other lip-cup with black lip and one band-cup (that is, without sharp inner jog) with a dividing line encircling the handle-zone can be cited.

**Ornaments**

Apart from band-cup 324, the méli à la tifé cups from the Tleson Painter’s middle period are adorned with handle-palmettes. The omission of handle-palmettes is perhaps further evidence of the Centaur Painter’s influence, as only one of his many extant cups has palmettes (507, pl. 127d-e). Moreover, on his smaller cups, which are discussed below, the Tleson Painter left out handle-palmettes more frequently. One of the four palmettes on band-cup 327 differs a bit from the others because the leaves are more widely spaced (cf. 507, Centaur Painter).

The handle-palmettes have nine to eleven black leaves; there are always nine leaves on the cups without figures. The volute-tie consists generally of one red dot rather than a neat dash; occasionally it is double (e.g., 338, 356, fig. 112).

**Provenance and chronology**

The méli à la tifé cups of the middle period have been found in Greece (334, 354, Athens), eastern Mediterranean (367, Kos; 329, Samos; 339, 370, Daskyleion; 337, 353, Naucratis), Black Sea region (330, Olbia; 331, Nymphaion), North Africa (327, Tocra), southern Italy and Sicily (325, Taranto; 326, Cumae; 359, Capua; 380, Gela) and most frequently central Italy: Orvieto (346), Cerveteri (379).

B. Fellmann calls 383 a ‘Gordionschale’ (2002, App. I.40); and 429 is described by J.D. Beazley as ‘Gordion cup?’ or Hermogenean skyphos’ (ABV 183.53). In the sales catalogues and the BAPD, 383 is considered a band-cup. In the CVA by G. von Lücken, 427 is said to be a ‘Kleinstmeisterschale’ and compared to Gordion cups (esp. 34, Sokles); in Hesse, 2006, 45, I called 427 a Gordion cup, but I no longer believe that this is correct.

The latest variety of Gordion cup, type B, was made c. 560/50 BC (see the general introduction and chapter one, sections 1.5–6 on Sondros and Sokles).

For this reason, J. Haldenstein assumes that 429 was part of a Hermogenean skyphos rather than a cup (Haldenstein 1982, 72). She does not mention the other two cups.

Lip-cup: Boston, private (Sotheby’s, New York, 1 June 1995, no. 72), and band-cup: Wellington, VUW 1964.1 (J.R. Green 1979, CVA 1, pl. 28.3-9). In the case of fragments, it is often difficult to determine whether they come from a band-cup or band-skyphos; despite their description as band-cup fragments, uncertainty about the identification of the following fragments as band-cups seems warranted: Gravisca II 2664 (Iacobazzi 2004, 146, no. 422), La Mouïtière, 5 and 211 (J.J. Jully, La céramique attique de La Mouïtière, Beverly, Hertford, Brussels 1973, 43, pl. II.3-4), Olympia K 11094a-b (Burrow 2000, 217, no. 18), Syracuse 7/723 (Vallet/Villard 1966, 110, pl. 98.6), Thasos 1148 (Ghali-Kahil 1960, pl. 32.30), Winchester College (5) (J. Falconer/T. Mannack 2002, CVA 1, pl. 1.7, where doubt about the shape is expressed in the text).
Chianciano Terme (382), Gravisca (328, 358, 375), Vulci (332, 343, 360, 376) and four unspecified find-places in Etruria (336, 351-52, 369).

Once again, the excavation data are not very helpful for the dating. The Daskyleion fragments (339, 370) were excavated from the same trench as the early cup of the Tleson Painter (277). As stated above, the trench contained also a notable amount of Athenian black-figure, including a fragment of a Siana cup by the C Painter which Görkay identifies as the oldest pottery and dates 570/60 BC. He assigns the two fragments of 370 to different cups and dates them 550/40 (E 22) and 550/25 BC (E 115). Here, however, they are catalogued together because they are very possibly sections of one cup.

The Toera cup (327) comes from a deposit with a large amount of Athenian black-figure from between 560 and 530 BC. Due to its compactly formed animals, the Tleson Painter’s pyxis from Eleusis can also be regarded as middle-period work. The dates which have been proposed for individual cups range from c. 560, which is far too early, to 540/30 BC.

According to the development of Tleson’s cups, as described in the introduction to this potter-painter, his middle period, in my opinion, must have begun about 545 BC or shortly thereafter and ended about 535 BC.

**Middle period: small cups, c. 545/35 BC** (nos. 384-427; pls. 106c-117a)

**Introduction**

Tleson’s small cups include 5 lip-cups with interior decoration (LI), 19 lip-cups with exterior decoration (LO), 17 unfigured lip-cups (LP), including one with the band-skyphos scheme, and 3 band-cups (BO).

**Shape and dimensions**

The three band-cups are extra small. The bowl of 391 (pl. 108d-e) is deep and its foot high. The lip-cups are small, except for one of LO type (390) and five of LP type (414, 416, 421, 424, 426) which are extra small. The bowls are medium to deep, the feet medium to high, except for 396 and 416 which are extra high.

In shape, the small lip-cups are very similar to Tleson’s medium to large cups and can not, moreover, be easily distinguished from the cups by the potter who supplied the Centaur Painter. V. Huber maintains that the lips of lip-cups by the ‘Centaur Potter’ tend to be thicker towards the offset than those by Tleson, which is occasionally the case (e.g., 545-46, 554). However, this feature can hardly be accepted as criterion to differentiate the potters; for instance cups 390 and 424, decorated by the Tleson Painter, have thick walls at the offset, and the lips of 553 and 578, decorated by the Centaur Painter, become thinner towards the jog. Generally, the average dimensions of the cups by the ‘Centaur Potter’ are markedly less than those of Tleson’s small cups (charts 23, 29).

On average, the lip-cups with interior decoration are the largest and the unfigured cups, again, the smallest (chart 23).

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1244 Görkay 1999, 8.
1245 Athens, NM 502 CC 686 (ABV 181.49). Based on its place in the development of the pyxis shape, S.R. Robers (The Attic Pyxis, Chicago 1978, 12, pl. 3.2) dates it c. 540 BC.
1247 For profile drawings of lip-cups by Tleson and the Centaur Painter see Fellmann 1989, Beilagen 2.3-4, 5.
1251 But with regard to individual cups one needs to be cautious: 390, 10.0cm high and 13.5cm in diameter - is amongst the smallest decorated by the Tleson Painter (with a scene typical of the Centaur Painter!) and fits very well in the range of dimensions of cups by the Centaur Painter.
Foot Bowl
545/35- BO 0.5 0.37
545/35- LI 0.48 0.37
545/35- LO 0.51 0.36
545/35- LP 0.49 0.35

Chart 27. Average relative dimensions of Tleson’s middle-period small cups.

Inscriptions
None of the small cups shows an ἐποίησις-signature. Instead, the simple greeting ΧΑΙΡΕΙ is frequently inscribed. Once, the pronoun ΣΥ is added at the beginning and the adverb ΊΤΩ omitted at the end (414).1252 The adverb has also been omitted on 424-25.

On 388 kappa is missing, on 413 rho, and on 424 pi. Wachter explains the omission of pi on 424 by supposing that painters, after completing alpha, thought that they had just written pi which, in inscriptions, is similarly formed.1253 If correct, however, the omission of letters in other inscriptions needs yet to be explained. Furthermore, the Tleson Painter has proved to be a capable writer in the many inscriptions on his cups; the missing letters on the cups from this period probably point to a growing negligence or hastiness in the production of the cups (cf. similar mistakes on the medium to large cups from this period, discussed above).

Fig. 113. Chaire-incription of 413 (rho omitted).

Interior decoration
The figured tondos are surrounded by tongues bordered by three concentric circles. An odd tongue occurs in four of the five preserved borders of small lip-cups (385-88, pl. 107c-f).1254 The relative size of the medallions is generally small, with the exception of 386 which is medium (0.41-0.48). The interior of 411 is solid black.1255

Mythological subjects
The pose of the frontal sphinx in the tondo of 385 (pl. 107c) is without parallel amongst the Tleson Painter’s five other extant sphinxes in tondos, which are in profile.1256 On the other hand, the tondos of a few lip-cups by other painters show a frontal sphinx.1257

The sirens inside 386-87 (pl. 107d-e) represent two variants which are found in the tondos of little-master cups in general. Comparable representations recur inside two other cups by the Tleson

1252 Fellmann is probably right when he suggests that the painter chose the 14-letter χαίρε-formula instead of the 22-letter ἐποίησις-signature with πατρονύμικον due to considerations of space (Fellmann 2002, 111).
1253 Wachter 2003, 146. Note a similar mistake on 84-85 by the Mule Painter and side B of 97 by the Phrynos Painter.
1254 385, two black tongues, middle right; 386, 388, two black tongues, upper left; 387, middle, below the siren’s feet. Note also the thin red tongue inside 385, middle left, and 386, directly next to the odd tongue.
1255 Likewise, 77 and 700. For further examples see n. 277.
1256 Cups 280-81, 335-37 (pls. 81c-d, 97a-c); by his father Nearchos: 262 (pl. 76d). For profile sphinxes in little-master tondos see nn. 282-85.
1257 Madrid 10943 (J. Mélida 1930, CVA 1, pl. 1.2a-b), Malibu, Getty 82.80.60.69 (not previously published), Paris, Louvre A 241 (Placoutine 1938, pl. 91.1-3; Gjerstad 1977, no. 410), Rome, VG 79543 (Hannestad 1989, no. 65), and possibly Munich 9425 (Fellmann 1988, pl. 33.10-11; most probably a sphinx instead of a siren).
Painter (287, 338, pls. 82d, 97d). Four variants of sirens are discussed in chapter two in connection with 89 by the Painter of London B 425 (pl. 26d).1258

Non-mythological subjects
An eagle in flight is the subject of tondos 388-89 (pl. 107f). In the tondo of another middle-period cup, mentioned above, the eagle plays a secondary role in the composition, as it dives towards a snake above a paired cock and hen (341, pl. 98a). Inside these cups, however, the eagle is alone and fully occupies the round field. A lone eagle in flight is also portrayed inside at least two Siana cups which predate the examples by the Tleson Painter.129 The tondo of an unpublished lip-cup in Florence represents an eagle in flight which holds a snake in its beak.1260

Exterior decoration

Mythological subjects
A notable feature of lip-cup 390 (pl. 108a-c) is the interaction between the figures on either side, where a satyr pursues a maenad. Although this arrangement was very frequently employed by the Centaur Painter, it is rarely seen on the lip-cups of other painters.1261 As a result, Huber concluded that the Tleson Painter applied the handle-palmettes and, possibly, the inscriptions of 390, but that the Centaur Painter was responsible for the figures.1262 However, she was unaware of the Tleson Painter’s lip-cup in New York (344, pl. 99a-b) where an ithyphallic donkey chases a fleeing maenad on the opposite side.1263 The subject of 390 is rather common in Athenian vase-painting, although a less usual detail is the raised peplos and exposed foreleg of the maenad, whose peplos, as a rule, would fall to her ankles.1264 Obviously, 390 is not the painter’s better work. On the other hand, the figures were definitely painted by him; for instance, the satyr, though less hairy, has the same protruding, round nose as his masturbating counterparts on 343 (pl. 98d-f).1265 Lip-cup 390 is amongst the painter’s smallest cups. Because of the thick wall at the offset it can not be ruled out that, by way of exception, the Tleson Painter decorated a cup which was shaped by the potter of the Centaur Painter, perhaps to help the Centaur Painter complete an order on time.

Band-cups 391-92 (pls. 108d-e, 109a) offer further indications of the close cooperation between the Tleson Painter and the Centaur Painter. Despite the sufficient space, handle-palmettes have been omitted, as was the Centaur Painter’s usual practice.1266 More importantly, the composition of a panther opposite a siren on one side of 391 and 392 recall the Centaur Painter’s pictures of his typical youths with a stone or stick opposite an attacking panther (521-22, pls. 133c, 134a). In 1267

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1258 See nn. 341-48.
1259 The Siana cups described as Compare to the Class of the Taleides Siana Cups, Zurich, market, and Paris, Louvre Cp 10243 (Brüder 2000, nos. 586 and 589, pl. 197c, e). In a Siana cup of the Heidelberg Painter, Taranto 110339, the eagle dives towards a hare (Brüder 1991b, pl. 123a).
1260 Florence 95019a-b; likewise, inside a Siana cup of the C Painter: Basel, Cahn HC 358 (Brüder 1983, pl. 18c).
1261 It occurs, however, in the work of, e.g, the Painter of Louvre F 54 (120, pl. 39a-b) and the Epitimos Painter (235, pl. 67a-b).
1262 Huber 1993, 70-71. Because of the thick wall of the lip at the offset, she expressed doubt about the attribution of the potterwork to Tleson.
1263 With regard to 344, as stated in n. 1116, Robert Guy separates the palmettes and inscription by the Tleson Painter from the figurework which he gives to the Centaur Painter.
1264 For other examples see Schmaltz 1998, 78, n. 9.
1265 However, to make things even more complicated, such noses are also seen on the goats by the Centaur Painter, 553-54 (pls. 144d, 145a).
1266 Otherwise, the Tleson Painter left out the motif on band-cup 384 where four animals completely fill the handle-zone, and on lip-cups 395-96, 402.
1267 However impossible to prove, the composition may have originated with the Centaur Painter since a ‘hunting’ scene is more appropriate for an attacking panther than a passive scene with a siren (or sphinx as on lip-cup 393, pl. 109b). In comparison to the Tleson Painter’s panthers on 391-392, the panther of the Centaur Painter’s 521 (pl. 133c), despite the similar pose and dotted coat, has a thicker tail and a different pattern on the forehead.
addition, the other side of 391 features opposing sphinxes of the type that is often met on lip-cups by both painters; the Tleson Painter’s sphinxes closely resemble those of the Centaur Painter, which are being attacked by a man and a youth with sticks on one side of band-cup 525 (pl. 115a).

Another of the Tleson Painter’s panthers appears on the other side of 392: the opposing figure is lost. Very possibly, it was a sphinx, as the Tleson Painter placed a panther and sphinx on opposite sides of lip-cup 393 (pl. 109b). At any rate, it would almost certainly not be another panther because the painter was not accustomed to repeating the same type of figure in such a manner. The sirens of lip-cup 394 (pl. 109c-d) hold their wings back and are positioned opposite a sphinx. The same type of seated sphinx, raising one foreleg, is repeated on lip-cups 395-98 (pl. 110a-e) as well as on 455 (pl. 120c-d) which dates from the painter’s late period. The kind of siren on lip-cup 394 (pl. 109c-d) recurs amongst the middle-period large to medium cups on 288 and 363 (pls. 82c, 103a).

Non-mythological subjects

Amongst animal band-cups by the Tleson Painter, 384 is without parallel because each side shows two different pairs of opposing animals (pl. 106c-d). As discussed above, he usually arranged three animals symmetrically on band-cups. Nevertheless, the animals of 384 are definitely in his style and the species find counterparts on his other band-cups.1273

The swan with pendent wings on 403-5 (pls. 112c-d, 113a-c) closely resembles those on 307-9 (pl. 89). The grazing stag of 407 and the deer of 406 and 408 (pl. 113d-e) are similar to counterparts on 301-2 (pl. 87a-c), but they are more compactly formed and less carefully incised.272 Finally, the single ram with upright head (409-10, pl. 114a-b) finds a parallel on 298 (pl. 85d-e).

Lip-cup without figures; special decorative scheme

A small middle-period lip-cup (427, pl. 117a) shows a black lip and a dividing line around the top of the handle-zone, like the Hermogenean skyphoi and one of the painter’s large middle-period cups (383, pl. 106b). The fragment that was once in Leipzig (428, pl. 117b), now lost, may belong to a similar cup.

Ornaments

The small middle-period cups are not always decorated with handle-palmettes. The motif is not found on the three band-cups and three lip-cups which are also not marked with inscriptions (384, 391-92, pls. 106c-d, 108d-e, 109a; 395-96, 402, pls. 110a-b, 111c). On the other hand, palmettes adorn all the small middle-period cups with char/8-inscriptions as well as 403, 409, 408 and 409 (pls. 112a, e-d, 111c, 111a) which are, however, not inscribed. The latter cups are remarkable for a painter who seems, as a rule, to have seen handle-palmettes and inscriptions as complementary decorative elements. The palmettes consist of seven to nine black leaves, most often without a tie (fig. 114).

1273 Besides the above-mentioned band-cup (525), the same type of sphinx is also found on lip-cups of the Centaur Painter (661-64, pls. 167d-e, 168a-c).

1274 Also lip-cups of the Centaur Painter, 594-95 (facing right), as well as 667, Manner of the Centaur Painter, and Florence, Baccani (unattributed, not previously published). On a cup in San Simeon (Heard 5455) the sphinx stands on all four legs and looks round.

1275 As a rule, each of the two pairs on the same side of a cup consists of the same animals, e.g., Naples 81123 (A. Adriani 1950, CVA 1, pl. 16.1, 6). Occasionally, however, four different kinds of animal are depicted, although arranged in a symmetrical composition directed towards the centre rather than as confronting pairs, e.g., New York, market (Sotgeber’s, 1 June 1995, no. 73).

1276 Amongst many other details pointing to the Tleson Painter: incised white band across the middle of the wings of swans and sirens, incised rings on the deer, characteristic incisions on the rams’ mouths.

1277 The theme in work of the Centaur Painter, 551-53 (pl. 144a-c).
Fig. 114. Palmettes of 416.

Provenance and chronology

The Tleson Painter’s small middle-period cups have been found in Greece (398, 410, Athens; 404, Corinth), the eastern Mediterranean (387-88, Rhodes; 394, 405, Cyprus; Sicily, 407-8, Megara Hyblaea) and mainly central Italy at Vulci (386, 401-2, 415), Tarquinia (393, 403), Gravisca (397, 422), Orvieto (396, 419), Cerveteri (420, 425), Rome (389) and unspecified locations in Etruria (385, 426) as well as somewhere in Italy (395, 424).

The discovery of two cups in Cyprus is noteworthy because no other work of the Tleson Painter has been found on the island which has yielded a substantial number of the Centaur Painter’s cups. It would seem that during the Tleson Painter’s middle period a new market was opened for the workshop’s products. Including the two larger middle-period cups discussed above (334, 354), four cups from middle period of the Tleson Painter have turned up in Athens, nearly the same number as from the early period.

The Corinth fragment 404 was unearthed from the Forum Southwest, northwest of Building II, and dated by A.B. Brownlee c. 550/30 BC. Lip-cup 425 comes from tomb FE 9 in the Ferrone necropolis, Cerveteri, and was the single Athenian vessel amidst a large amount of local ware dating from the first quarter of the century to c. 530 BC. M. Rendeli places the lip-cup at c. 550/30 BC. A comparably wide chronological range has often been proposed for the Tleson Painter’s small cups.

As stated above in connection with the medium to large cups, the Tleson Painter’s middle period most probably extended from c. 545 to c. 535 BC. The main criteria for the dates are the cups’ relation to the painter’s pyxis and the development of the shape as described in the introduction to the craftsman.

Fragments with inscriptions, early or middle periods, c. 550/35 BC (nos. 428-53; pls. 117b-120b)

Twenty-six fragments (428-53) bear (partial) inscriptions with neat lettering. Fragment 428 (pl. 117b), once in Leipzig, probably belongs to a lip-cup with band-skyphos decoration (similar to 383 and 427, pls. 106b, 117a). Of the other fragments, two are from band-cups, (429-30), six from lip-cups (431-36) and 17 from little-masters of either type (437-53).

The inscriptions of the fragments in Siena deserve more attention: one lacks iota in the verb (440) and the other omits the πατρόνυμικόν (441). The latter omission is, as yet, without parallel on the cups decorated by the Tleson Painter and leads to speculation that this inscription was written by someone else, specifically because the letters seem to be somewhat farther apart than usual. In this regard it is striking that the πατρόνυμικόν is not included in the ἐποίησθαι-signatures naming Tleson on the two cups in Heidelberg (494-95) which are discussed below. They were definitely decorated by a painter other than the Tleson Painter. Unfortunately, fragment 441, provide insufficient evidence to determine whether the inscription was not written by the Tleson Painter and, of course, we have no way of knowing whether he may have decorated the cup.

The inscribed fragments come from Greece (453, Athens), northern Greece (434, Kavala), East Greece and Asia Minor (431, Samos; 443, Bayraklı), Black Sea region (430, Berezan), southern

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1273 Brownlee 1989, 385.
1274 Rendeli, in Malfer/Nastasi 1990, 97.
1275 550/530 BC (404; Brownlee 1989, 385; 393, 403; Pierro 1984, 127-28; 397, 422; Iacobazzi 2004, 75, 107). A different date, c. 530 BC, has been assigned to 394 (Murray 1984, 22; Russell 1994, 76).
Italy (442, Capua) and mainly central Italy: probably Cerveteri (438-39), Orvieto (428), Vulci (444) and unspecified locations in Etruria (432-33, 447-51).

As the handle-palmettes have been lost and the original sizes of the cups cannot be estimated, it is impossible to determine whether they belonged to the Tleson Painter’s early or middle period. The late period can be excluded on the basis of the script, however.\textsuperscript{1276}

**LATE PERIOD, c. 535/30 BC** (454-67; figs. 115-16; pls. 120c-122d)

**Introduction**

Only one late-period lip-cup preserves figures on the exterior (L.O. 454). Six other lip-cups were definitely not decorated with figures (455-57, 459, 463, 467). But the other seven cups are too fragmentary to know whether they originally had figurework or not (458, 460-62, 464-66), three of which are definitely lip-cups (461, 463, 465) and four of which may be either lip or band-cups.

**Shape and dimensions**

The Tleson Painter’s late-period lip-cups are medium. The relative dimensions of the bowl and foot can be determined for \textbf{456} only: \textit{deep} and \textit{high}, respectively (chart 28).

<table>
<thead>
<tr>
<th>Foot</th>
<th>Bowl</th>
</tr>
</thead>
<tbody>
<tr>
<td>456</td>
<td>0.48</td>
</tr>
</tbody>
</table>

Chart 28. Relative dimensions of \textbf{456}.

It is striking that the single late-period cup which definitely shows figured decoration (454, pl. 120c-d) has noticeably smaller dimensions than the Tleson Painter’s figured cups in the early and middle periods. On the other hand, the dimensions are close to those of plain cups in the two preceding periods (chart 23), as if the Tleson Painter had originally intended to leave cup \textbf{456} plain.

**Inscriptions**

All the late-period cups and fragments bear \textit{epoiesen}-signatures. On one side of 457 the final \textit{nu} is missing, while the inscription on the other side is rather distorted (fig. 115).

\begin{center}
\includegraphics[width=0.5\textwidth]{fig115.png}
\end{center}

Fig. 115. Distorted \textit{epoiesen}-signature on side B of \textbf{457}.

**Exterior decoration**

The familiar subject of the only late-period cup with exterior decoration is a seated sphinx raising one foreleg (454, pl. 120c-d).

**Ornaments**

The late-period palmettes consist of nine black leaves. The tie is often a red dot or blob (fig. 116).

\textsuperscript{1276} The few dates proposed by others are early third quarter of the sixth century (433, Kreuzer 1998a, 178) and c. 540/30 BC (429, 442, 452, N. Eschbach 2007, CVA Göttingen 3, 116, 121; O. Dräger 2007, CVA Erlangen 2, 84).
Provenance and chronology

Apart from a fragment discovered in Athens (458), most late-period cups and fragments are from central Italy: Vulci (455-57) and unspecified places (462-66); one in southern Italy: Cumae (460). Two have come to light somewhere in Italy (459, 461).

The development of the Tleson Painter suggests that the late-period took place in c. 535/30 BC.

PROBABLY BY THE TLESON PAINTER (nos. 468-75), AND ATTRIBUTIONS WHICH CAN NOT BE CHECKED (nos. 476-912)

Eight fragments (468-75) that were probably decorated by the Tleson Painter are not well enough preserved to be definitely attributed. Of the cups and fragments attributed to the Tleson Painter which the present author has not seen, some seem to have gone missing (476, 481-83, 485, 489); two can not be traced in museums where they may still be held (477, 480); and photos could not be obtained of a few others, most of which have been quite recently excavated (479, 484-86, 490-91). Lip-cup 476, now of unknown whereabouts, is documented in rough drawings from 1859 only, which are useless for determining a possible attribution. But if indeed by the Tleson Painter, its depictions of Herakles fighting the lion, repeated on either side, would be noteworthy additions to the Tleson Painter’s imagery which otherwise contains few human figures and mythological themes.

The provenances of these cups and fragments are Greece (490, Athens); East Greece (487-88, Miletus; 484, Mytilene); Marseille (479); Syracuse (478); central Italy (472-75, 496, 493, Gravisca; 469, 489, Cerveteri; 480, Orvieto; 485, Vulci; 470, 476, somewhere in Italy.

CUP WITH TLESON’S EPOIESEN-SIGNATURE, BUT POSSIBLY NOT DECORATED BY THE TLESON PAINTER (no. 492)

Insofar as preserved, a lip-cup with an ἐπόιησις-signature of Tleson (492) is not decorated with figures. In shape, it matches closely Tleson’s smaller cups. As noted by Fellmann, the partial palmette resembles examples by the Tleson Painter. In contrast, the tiny script is without parallel on the painter’s cups. The apparent discrepancy is difficult to explain.

Perhaps he painted the cup on one of his off days. It seems unlikely that an assistant, successfully imitating Tleson’s rather simple palmettes, also wrote the inscriptions, since assistants are otherwise invisible in the large corpus of Tleson’s cups.

CUPS WITH TLESON’S EPOIESEN-SIGNATURE, BUT NEITHER POTTED BY TLESON NOR DECORATED BY THE TLESON PAINTER (nos. 493-95, pl. 123)

Regarding lip-cup 494 (pl. 123a), which has a siren in the tondo, Beazley remarked, ‘the drawing is not by the Tleson Painter; the inscriptions may be by the same hand as usual, but they are damaged and one can not be sure.’ In shape, the cup can hardly have been fashioned by the potter Tleson. The strong, outward slant of the lip would suit work of his earliest period, whereas the dimensions would fit in the subsequent early period. Moreover, the exterior ridge of the lip is marked with a sharp tool, which is not seen in his work. Despite the damaged condition, the painting offers much reason to agree with Beazley that the Tleson Painter could not have applied the decoration, among other things, the siren’s wing is not crossed by a white band, let alone one which is incised, the tongues are

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Fig. 116. Palmette of 466.

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1277 Fellmann 1988, 30; he simply includes the cup in the section on Tleson and the Tleson Painter.

1278 ABV 183.
bordered by four concentric circles instead of the usual three, the inscription on one side starts with theta and handle-palmettes are lacking.1279

Both of the other cups, band-cup 494 and lip-cup 495 (pl. 123b-c-e), are in Heidelberg. They were made known to a wider public by H. Gropengiesser at a conference in Amsterdam in 1998. However, her findings have not been published in the proceedings or elsewhere.1280 In his 2002 article, Fellmann considered these unusual cups as early work of the potter Tleson, but almost unquestionably not by the Tleson Painter.1281

Each cup shows an ἐποίεισθης-signature of Tleson which lacks the standard πατρωνύμιον. The inscription of the band-cup is peculiarly placed in the reserved band around the lower bowl (494, pl. 123b-c). Other features that are not repeated in the work of the Tleson Painter include, among other things, the composition of the animals, type of sphinx, sharp noses of the sirens and sphinxes, position of the swan’s wings, tail of the swan, bracket-like incisions of the cocks, undivided tail feathers, animals sinking, so to speak, into the black below and the appearance of the palmettes.1282 In shape, the very deep bowl accords with Tleson’s early period, but the dimensions are quite small compared to his earliest known band-cup (266, pl. 77a-b).

Many objections can also be made to the attribution of lip-cup 495 to the Tleson Painter; note the alternating red and black of the cocks’ tail feathers as well as the palmette leaves. Moreover, the interior is covered with concentric circles as is often seen in Ionian little-masters but rarely in Athenian lip-cups.1283 Gropengiesser notes unusual traits in the shape, for instance, an ‘eigenartiges Randprofil’ and a spike in the top of the foot.

In my view, cups 493-95 can not have been decorated by the Tleson Painter. Furthermore, sufficient evidence demonstrates that they could not have been fashioned by the potter Tleson either. So what is then the meaning of the ἐποίεισθης-signatures naming Tleson? First of all as stated above, the signatures of Athenian pottery must not be accepted at face value.1284 However, if one or more of the inscriptions of the three cups are indeed early they have no significance centres probably on the workshop’s success and the value customers attached to the name. Here we may well be dealing with ancient instances of a brand name being copied.1285

The London cup (493) has been found in Capua; the provenances of the Heidelberg cups (494-95) are unknown. Dates are hard to attach to these cups; they are probably made between c. 550 and 530 BC.

1279 Although handle-palmettes and inscription(s) are usually found together on the same cup, a few of the Tleson Painter’s cups show palmettes but not an inscription, although none has an inscription but not handle-palmettes.

1280 The XVth International Congress of Classical Archaeology; proceedings, Docter/Moormann 1999. In a letter of 28 September 2008, Gropengiesser writes that she still intends to publish her paper in the near future under the title ‘Tleson in Heidelberg’. Her observations, presented in Amsterdam, can be found in the abstract published in the conference programme (62). The photos of 495 (pl. 123d-e) are here included under embargo.


1282 The palmettes closely resemble those on another small band-cup with deep bowl which seems to imitate compositions used often by the Tleson Painter: Jerusalem, BLM 91.71.309 (Muscarella White 1974, no. 55; Párra 76, attributed by H. Hoffmann to Near the Tleson Painter). 494 and the Jerusalem band-cup were possibly made by the same artisan.

1283 Concentric circles are also seen inside a lip-cup, probably Athenian, in the New York market (Sotheby’s, 11 December 2002, no. 34; previously, Gorny/Mosch, Munich, Auktion 111, 16 October 2001, no. 3044; previously, Sotheby’s London, 6 July 1996, no. 145). On this cup opposing cocks flank a lotus-spiral motif; they are nearly identical to the cocks of an Athenian lip-cup from Vulci (Rome, VG 64221, now exhibited in the Museo Archeologico di Vulci; Teréa Papadoniáca, 35-36, no. 21).

1284 H. Mommsen shows convincingly that an ἐποίεισθης-signature of Amasis - whether ancient or not - on a lekythos is not trustworthy (Malhbe, Getty 76, AE. 48; Mommsen 1997, 17-18). D. Williams discusses two cups of the Triptolemos Painter with signatures of Douris and suggests that the painter ‘borrowed Douris’ name and imitated his handwriting’ (D. Williams 1993, CVA British Museum 9, 31). In addition, J. Boardman demonstrated that signatures must not always be uncritically accepted when he rubbed off a suspicious signature of Epiktetos on a red-figure pelike (Berlin F 2170; Boardman 1981, 329-32).

1285 The present author has earlier advanced this idea regarding the two Heidelberg cups; see Heesen forthcoming.
MANNER OF THE TLESON PAINTER (nos. 496-501; pls. 124-25)

Each side of band-cup 496 (pl. 124a-b), in Manchester, shows a composition of animals similar to those by the Tleson Painter and, at first glance, the drawing style seems also close to him. Upon closer examination, however, details are seen which differ; for instance, compare 324 (pl. 93c-d): the red and white of the hens are reversed, the wig-like hairstyle and tail of the sirens are not traits of his sirens, the stag’s antlers, chest incision and tail are unfamiliar and the palmettes extraordinary.

The shape, consisting of a deep bowl and wide, sturdy foot, points to an early date. Can the deviations from the Tleson Painter’s usual style then be explained by supposing that the Manchester cup was decorated by him at a very young age? In my opinion, this can hardly be the case. Particularly the palmettes make this difficult to accept because they diverge too much from the palmettes that the workshop of Nearchos and his sons depicted. It seems highly unlikely that the Tleson Painter would begin painting such distinctive palmettes and later follow the standard set by his father Nearchos. Even the notion that an assistant painted the palmettes and the youthful Tleson Painter depicted the style and composition of the Tleson Painter but gave the cup his own imprint in the form of the palmettes is improbable, because none of the painter’s known panthers are similar. Haldenstein noted a resemblance to the panthers in the tondo of Würzburg HA 623 which she attributed to Nearchos and which is here assigned to the Manner of Nearchos (265, pl. 77a-b).

Possibly, fragmentary lip-cup 497 (pl. 124c), in Boston, was made in the pottery establishment of Nearchos and his sons. Although it can not readily be attributed to a specific craftsman, the Tleson Painter seems the most probable candidate. Haldenstein and the present author considered independently a possible attribution to him. I.M. Padgett expressed doubts, however, because none of the painter’s known panthers are similar. Haldenstein noted a resemblance to the panthers in the tondo of Würzburg HA 623 which she attributed to Nearchos and which is here assigned to the Manner of Nearchos (265, pl. 77a-b).

Although her comparison to the Würzburg panthers is understandable, it seems more likely, in the author’s view, that the Boston cup is early work of the Tleson Painter. The drawing of the panther in Boston is very precise, though a bit stiff, above all the legs. The coat shows the characteristic incised rings and the face is rather triangular, much like those seen in 292-94 (pl. 84); but these cups, where the whiskers and forehead incision are differently rendered, are certainly later. The panther of 292 has two semicircular incisions on the forehead; and the panther on one side of 293 has one such marking, whereas its counterpart on the opposite side has none. In addition, the stiffness of the Boston panther may be further evidence of early workmanship by the Tleson Painter, which might also apply somewhat to the whiskers (note the facial incisions of the deer on 268, pl. 78d). Furthermore, the larger image in the Boston tondo allows for greater detail as seen in the whiskers. Lastly, the composition of the Boston tondo bears a similarity to the pictures of deer inside 268-69 (pl. 78d-e) which the Tleson Painter portrayed in his earliest period. Nevertheless, a definite attribution to the Tleson painter can not be made.

Beazley attributed fragment 498 (pl. 124d) to ‘Near the Tleson Painter’. Indeed, the incised white bands of the wings recall work of the Tleson Painter; however, he usually placed them between red bands, a characteristic absent on 498.

Beazley thought that fragmentary lip-cup 499 (pl. 124c), in Oxford, ‘may be by the Oakeshott Painter’. However, the grounds for his opinion are unclear because the running woman on the lip is without parallel in that painter’s work and the cup’s estimated small size does not match his cups.

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1286 T.B.L. Webster wrote that Beazley’s attribution to the Tleson Painter ‘is beyond all doubt’ (Webster 1941-43, 39). However, Webster’s opinion in this matter may be unreliable because his own attribution of a band-cup in Manchester to the Tleson Painter was not accepted by Beazley and is certainly incorrect (Webster 1933-34, 1-2; then Manchester School of Art Aa 17; now Manchester City Art Galleries 1885.21 Aa 17).

1287 In emails of July 2007 between L. Ellis and C. Kondoleon of the Boston Museum and J.T. Haldenstein and myself concerning a possible attribution of the cup shortly after 497 was bequeathed to the Boston MFA by Martin Robertson.

1288 ABV 183.1.

1289 Para 78.

209
Objections can also be raised to an attribution to the Tleson Painter, for example, especially the plainness of the woman’s garment, despite its ornamental hem, which resembles those of the Tleson Painter in 332-33 (pl. 95c-f). On the other hand, the type of figure is met on the Tleson Painter’s cups (344, 390, pls. 99b, 108c) and, in size, 499 is comparable to his middle-period output. Therefore this cup is here categorized as in the Manner of the Tleson Painter.

Fellmann has attributed lip-cup 500 (pl. 125a-b) to the Tleson Painter. He may well be correct: the handle-palmettes have the character of those of the painter. Moreover, a few of the Tleson Painter cups (344, 390, pls. 99a-b, 108a-c) show figures on either side which interact with one another, like the warrior and Amazon of 500. In size, it is comparable to the Tleson Painter’s small cups of the middle period. However, the coarse drawing and lack of detail raise doubts about an attribution. In fact, the white dots along the warrior’s greaves are instead more indicative of the Centaur Painter, although in his work this type of palmette would be unique. Lip-cup 500 is here regarded as in the Manner of the Tleson Painter, although it may simply be more evidence of cooperation between him and the Centaur Painter.

Lip-cup 501 (pl. 125c-d) with a single fighting-cock on either side has been attributed by D. von Bothmer to the Tleson Painter. If so, it would be his only larger lip-cup without handle-palmettes. More importantly, the cock’s neck is not stretched forward even though the bristling shoulder feathers suggest an agitated state, the chest incisions are very sloppy, the white wingband is not incised, and the tail feathers are not divided in two sections. If the cup is indeed by the Tleson Painter, it must be from his late period when he showed a tendency to work less carefully, as seen in the writing of inscriptions although not in the period’s single preserved figure, the sphinx of 454 (pl. 120c-d).

10.3 ERGOTELES, TLESON PAINTER, c. 545/40 BC (nos. 502-4; figs. 117-18; pl. 126a-d)

The number of extant cups by Ergoteles, who signs as son of Nearchos, is disappointingly small: a lip-cup without figures, a lost cup, presumably also without figures, and a small fragment showing three letters of the name on the exterior and a partial tongue border inside. In his ἐποιέον-signature, the ὄνομα- is placed after the verb, whereas in the signatures of his brother Tleson it is always joined to his own name.

The complete lip-cup in Berlin (502, pl. 126a-b) is large and has a deep bowl with sharply offset lip which flares out (fig. 117). The wall is thicker than in his father’s cups. The edge of the foot’s base is sharp but not unusually thick, and the standing surface curls up. The handles curve up halfway to the rim.

The handwriting is very neat, with letters of equal size which follow a straight line. Immerwahr notes a strong agreement between the handwriting of 502 and that of the Tleson Painter; he even hints at the possibility that the Tleson Painter actually wrote this ἐποιέον-signature naming Ergoteles. Moreover, the palmettes are also very similar to his, consisting of nine black leaves, the central one being slightly elongated, which makes it seem even more possible that the Tleson Painter decorated the Berlin cup for his brother, who potted it.

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1284 In size, it accords also with cups of the Centaur Painter, whereas the figure and the hem pattern are too detailed for a possible attribution to him.


1286 For Ergoteles see Beazley 1932, 180, 183, 206; ABV 162; KLA I, 213-14 (R. Blatter). In fact, the lost cup may have consisted of fragments of two cups, one by Ergoteles and the other by Tleson (according to Beazley 1932, 192-93, but not as such in ABV 162.2).

1287 Immerwahr 1990, 53.
In reference to fragment 504 (pl. 126c-d), in Oxford, which preserves three letters of the name (EPT), Beazley must be right to give it to Ergoteles rather than Ergotimos. The letters are smaller than in Ergotimos’ signatures and the simple tongue border also excludes Ergotimos who used a more elaborate type. The find-place, Naucratis, has also yielded three cups from the Tleson Painter’s early and middle periods (297, 337, 353) as well as one from the Centaur Painter’s early period (508). The two other lip-cups of Ergoteles have been found in Italy, one of them in Etruria.

To judge from the palmette type, which agrees most with palmettes of the Tleson Painter’s early and middle periods, the proposed date of Ergoteles’ cups is c. 545-540 BC. We can only speculate as to why so little work of Ergoteles has come down to us, which is very striking in the light of Tleson’s large body of work. Perhaps Ergoteles stopped working as potter at an early age for any number of reasons and was then replaced, which could further explain the workshop’s employment of a new member, the Centaur Painter, around 540 BC. Or maybe, the Centaur Painter was the same person as Ergoteles, a possibility further explored below in the concluding remarks of this chapter.

10.4 CENTAUR PAINTER, c. 545/late 520s BC (nos. 505-666; pls. 126c-168c)

Introduction
The Centaur Painter was recognized and named by F. Villard, who gathered 19 cups. This painter adorned lip- and band-cups with tiny figures which are often involved in lively and amusing pursuits. His favourite subjects include hunts and dancing satyrs and maenads. He marks the male chest with

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Fig. 117. Profile drawing of 502 (1:2).

Fig. 118. Inscription and palmettes of 502.

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incisions in the form of two semicircles and rather large circles as nipples; bare male backs have three incised strokes. Characteristically, he makes abundant use of added colour and, for example, ornaments garment hems and the rims of shields with white dots and places a red dot in a female eye. His satyrs often carry wreaths and his centaurs throw stones. Far more frequently than any other painter of little-masters he divides a subject over both sides, so that the drinker has to turn the cup around to see who is chasing or threatening whom. Very typically, the Centaur Painter freely mingles figures and elements of scenes: centaurs may be hunters (520, 645, pls. 133a-b, 164a) or prey (e.g., 506-7, 528, 530, pls. 127, 135d); some satyrs dance with nude youths instead of maenads (514, pl. 130d); the stick originally meant to kill hare (e.g., 509-10, pl. 128c-e) is elsewhere turned to other purposes, for instance to eliminate centaurs (506-7, pl. 127) or even a maenad (532, pl. 137a-b). An archer may be involved in a fight on one side and in a hunt on the cup’s opposite side (516, pl. 131c-d); stones are the weapon of not only centaurs but also a hunter (529, pl. 136a), youths with shields (562, pl. 146b) and even a hoplite (563, pl. 146d).

Villard’s initial list of cups was accepted by Beazley, who added 17 specimens. Later, M.F. Jongkees-Vos included eight more. In 1996, the present author published an updated compilation of 44 accepted new attributions. Since then, a few more cups have come to light, bringing the total to 162, namely 121 lip-cups and 41 band-cups. Unfortunately, he never explained this observation and, amongst little-master cups, a resemblance is seen by me only between the BMN Painter’s 251-52 and 677-80 in the Manner of the Centaur Painter. None of the cups of the Centaur Painter himself bear comparison. Nevertheless, Haldenstein repeats Beazley’s statement and continues that since the BMN Painter decorated the exterior of a Siana cup with a deer-hunt, ‘the Centaur Painter’s choice of the deer-hunt on an early cup (506, pl. 128a) perhaps indicates a student-teacher relationship, as there are many stylistic characteristics shared.’ Her comparison seems weak, however. A better parallel to the stag in the tondo of 506 is the wounded stag in lip-cup tondos by the Tleson Painter (285-86, pl. 82b-c), who had a close working relationship with the Centaur Painter, as discussed in the preceding section.

Although many of the cups given to the Centaur Painter can easily be recognized as his work, some difficulties remain. First and foremost, the inconsistency of his style. He could render figures very delicately and precisely, especially animals (e.g., 521, 543, 550, pls. 133c-d, 141c, 143d), but he much more often seems to have worked hastily, making numerous mistakes: for instance, on 513 (pl. 130a) the middle satyr has back incisions on his chest, like the satyr of 579 (pl. 151d); on 516, the horseman has a satyr’s face and the second hunter on the other side only one nipple, misplaced on his shoulder (pl. 131c-d). At times, the style has degenerated to the extent that it is hard to believe that some cups are indeed by the same painter, for example, compare the centaurs of 645 and 651 to those of 520 (pls. 133b, 164a, 166b). Strikingly, the Centaur Painter’s lively figures display an unease on his part in the incising, which was always executed with an unsteady or stiff hand, for instance, note the rim of the shield on 516 or the beards on 577 (pls. 131c, 151a-b). Another problem is that the Centaur Painter, in some of his better work, closely resembles the Tleson

The sticks depicted by the Centaur Painter lack the thick knob which is characteristic of the lagobolon, often seen in a hare-hunt.

ABV 189-90, 669; Parà 78-79; Jongkees-Vos 1971.


Two attributions by F. Villard and J.D. Beazley are not accepted here: 675 and 679, Manner of the Centaur Painter. A band-skyphos in the New York market (Sotheby’s, 29 May 1987, no. 134) may also be by the Centaur Painter, but since I must judge solely from the photo in the sale’s catalogue, I can not make a definite attribution.

At times, the style has degenerated to the extent that it is hard to believe that some cups are indeed by the same painter, for example, compare the centaurs of 645 and 651 to those of 520 (pls. 133b, 164a, 166b). Strikingly, the Centaur Painter’s lively figures display an unease on his part in the incising, which was always executed with an unsteady or stiff hand, for instance, note the rim of the shield on 516 or the beards on 577 (pls. 131c, 151a-b). Another problem is that the Centaur Painter, in some of his better work, closely resembles the Tleson

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References
We have already noted much agreement in the preceding section, like the depiction of stags’ antlers and incised rings on the coats of panthers and deer as well as nearly identical compositions. Villard, Jongkees-Vos and Haldenstein have individually made attempts to order the Centaur Painter’s cups chronologically and each of them has ended up with very different results. Once again, the painter’s inconsistency comes into play, and the more cups that are added to his output, the more exceptions emerge to the proposed chronological criteria. The Centaur Painter’s cups, with very few exceptions, show neither palmettes nor inscriptions. The absence of such possible chronological markers makes us all the more dependent on the figures which have often been executed hastily and carelessly.

Jongkees-Vos noticed that the horsemen on an early lip-cup are sometimes, as it were, pressed against the rim (508, pl. 128b; likewise: 505, pl. 126e). Furthermore, the figures on cups in the early and middle periods have more detailed incising (like knees and ears), but as would be expected of an artisan as inconsistent as the Centaur Painter, the trend is not strictly linear (e.g., on side B of 507, pl. 127c, knee incisions for both figures and an incised inner ear for only the bearded one; on 518, pl. 132a-b, one deer with dotted rings, the other with dots only). Over time, the incising tends to become less detailed and more cursory, but remains, as remarked above, rather stiff throughout the Centaur Painter’s career.

The shape of the cups might be of some help, despite Jongkees-Vos’ opinion that ‘the shape is nearly always the same, and it seems likely that all of them have been made by one potter, as Villard already remarked.’ Haldenstein writes, ‘the Centaur Potter begins his career with a thin-walled, well-potted cup with a fairly deep bowl and sturdy, slightly spreading foot. He prefers the small delicate cup. His shapes follow the usual progression - the foot becomes taller, thinner and more compact. The bowl becomes shallower, and the handles take on a more horizontal thrust.’ Because of their deep bowls, cups 506-7 and 509-13 are here recognized as early. An early dating of the inscribed cups 506-7 finds additional support in the fact that 506 is the only one by of the Centaur Painter which combines interior and exterior decoration. Inscribed fragment 505 is probably also early as the proportions of the riders and horses are not quite right. Furthermore, the antlers of the stag inside 506 differ from the others by the Centaur Painter; for most of the middle period he shaped antlers, as described above, like those seen on the Tleson Painter’s cups (e.g., 548, 553, 553, pls. 143a, 144a, c), whereas on his later stags the reduced antlers to a single element (e.g., 616, 645, pls. 159d, 164b). Additional signs of early manufacture can be cited: the stiffness of the style, detailed incising, including an incised white band on wings, and the sharply bent left arms of the winged females on 511 which is not repeated on any other figure of this kind by the painter (pl. 129a-b; cf. 563-68, pl. 147c-g). His most accomplished work dates from the middle period, as one might expect. It includes his liveliest and most original scenes as well as his finest animals.

The band-cup cup in Utrecht (644, fig. 123; pl. 163c-d) can not be so easily inserted in this chronological frame. The extremely shallow bowl makes it stand out from the painter’s other band-cups and suggests it was made in the late period. In shape, it resembles the late form of the very shallow lip-cup 655 (pl. 167b). In the chronology of Jongkees-Vos, the Utrecht cup is assigned to the

1383 Crops attributed by others to the Tleson Painter (to various degrees) which are here instead given to the Centaur Painter: 552 (L. Hannestad), 554, 590, 593, 595 (B. Fellmann); Manner of the Tleson Painter or the Centaur Painter: 564 (S. De Caro), related to the Tleson Painter: 592 (K. Herbert); Near the Tleson Painter: 661 (J. Haldenstein). See also above n. 1116.
1384 Cf., e.g., 391-92 in 521-22 (pls. 108d-e, 109a, 133c-d, 134a); sphyinx of 391, 394-96 in 525 (pls. 108c, 109c-d, 110c-e, 135a); rams of 409-10 in 509-50 (pls. 114a-b, 143c-d).
1385 Jongkees-Vos tried to distinguish between the cups where the lower fringes of beards are differently indicated by either short strokes or a continuous line (Jongkees-Vos 1971, 20). However, both features are found on many cups, e.g., 528, 564, 573-74, 576, 635.
1386 Indeed, the later horsemen of the Centaur Painter, as it were, are not so squeezed in below the rim (see 606-7, pl. 157c), but the heads of many figures in both his early and middle periods touch the rim (e.g., 511, 543, 572, pls. 129a-b, 141d, 148g).
1388 Haldenstein 1982, 139.
middle period 'when the painter has reached his prime'. However, this can not be correct because the painting is rather stiff and the subject of dancing women quite dull, with little movement. On the other hand, the style is a bit better than one might expect in the late period, compare for instance 646 (pl. 164c-d). All the indications are that cup 644 was made at the beginning of the late period.

In the preceding section it has been noted that, in shape, the lip-cups of the Centaur Painter closely resemble those of the potter Tleson. It is clear, however, that the potter was a different craftsman. As a rule, the lip of a lip-cup by the Centaur Painter tends to thicken at the offset, whereas the potter Tleson shaped a thinner wall, although there are exceptions, as stated above. Apart from five medium cups (506, 567, 574, 578 and 644) and a large one (507), the other cups decorated by the Centaur Painter are small or extra small (chart 29). On average, the Centaur Painter’s cups are smaller than those decorated by the Tleson Painter and fashioned by the potter Tleson, which makes it seem highly unlikely that the Centaur Painter decorated cups which were also thrown by the potter Tleson. Moreover, as the development of the shape is paralleled by stylistic changes in the painting, it seems most probable that the Centaur Painter potted his own cups.

The largest cups of the Centaur Painter are found in his early period. The small early-period cups are higher than the small cups of the middle and late periods due to their deeper bowls (not a higher stem). Whereas the diameters of the band-cups change only slightly over time, becoming a bit more narrow, the lip-cup shows a distinct trend from a deeper bowl in the early period to a more shallow bowl with wider diameter in the late period (chart 29).

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<table>
<thead>
<tr>
<th>Type</th>
<th>BO</th>
<th>LIO</th>
<th>LO</th>
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<tbody>
<tr>
<td></td>
<td>H</td>
<td>D</td>
<td>H</td>
</tr>
<tr>
<td>Early medium-large</td>
<td>--</td>
<td>--</td>
<td>12.7</td>
</tr>
<tr>
<td>Early small-extra</td>
<td>10.1</td>
<td>14.1</td>
<td>--</td>
</tr>
<tr>
<td>Middle medium</td>
<td>12</td>
<td>19.55</td>
<td>--</td>
</tr>
<tr>
<td>Middle small-extra</td>
<td>9.74</td>
<td>14.15</td>
<td>--</td>
</tr>
<tr>
<td>Late medium</td>
<td>10.2</td>
<td>19.5</td>
<td>--</td>
</tr>
<tr>
<td>Late small-extra</td>
<td>8.82</td>
<td>13.9</td>
<td>--</td>
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</tbody>
</table>

Chart 29. Average dimensions of cups by the Centaur Painter.

**EARLY PERIOD, c. 545/40 BC** (nos. 505-13; figs. 119-20; pls. 126c-130b)

The early period comprises seven lip-cups (one LIO and six LO) and two band-cups (BO).

**Shape and dimensions**

The larger lip-cups are either **medium** (506) or large (507). One of the smaller lip-cups (509) qualifies as **extra small**, and 511 is **small**.

**Inscriptions**


1310 545-46 and 555 are indeed thick, but so are 390 and 424 decorated by the Tleson Painter; and 553 and 578 by the Centaur Painter have thin lips.

1311 The individual dimensions of the bowls and feet are not available to me.
The three inscribed cups of the Centaur Painter are early, as noted above. Fragment 505 preserves XAIPEKAIPIIEI, and lip-cups 506-7 show, on either side, the form with the adverb at the end: XAIPEKAIPIIEIEY.\footnote{215}

Despite the damaged surface of cup 506, the inscriptions of these three cups show a very similar script: neat letters of uniform size, well spaced and in a straight line. But the neatness of the script contrasts with the Centaur Painter’s cursory workmanship. Two possible explanations for the seeming anomaly come to mind. Either a different craftsman (that is, the Tleson Painter) was responsible for the inscriptions. Or the Centaur Painter wrote them himself painstakingly copying the neat script of another painter, again quite possibly the Tleson Painter who used the same kind of inscription on his earliest cups. In fact, the absence of inscriptions in the later work of the Centaur Painter supports the supposition that he was uncomfortable with writing.

\textbf{Interior decoration}

The tondo border of 506 (pl. 128a) is not provided with the scalloped ring surrounding the tips of the tongues.\footnote{1313} It has an odd tongue, as seen so often in the work of the Tleson Painter: two black tongues are beside one another on the lower left side. The subject of a startled stag is very reminiscent of the deer and wounded stags in tondos of the Tleson Painter (268-69, 285-86, pls. 78d-e, 85b-c). The antlers consist of two wavy, linear branches which cross one another and, insofar as known, are unique amongst the animals of little-master cups.

\textbf{Exterior decoration}

The Centaur Painter’s interest in equine figures emerged already in his early period: 505 and 508 show horsemen, and centaurs pursued by men appear on 506-7. Other subjects of his early cups - youth chasing hare (509-10), running winged female (511), dancing satyrs and maenads (512-13) – are also repeated on later cups.

\textbf{Mythological subjects}

Cups 506 and 507 (pl. 127a-e) depict men chasing centaurs, but on 507 the number of figures has been doubled and the direction reversed to the left. The men and centaurs occupy opposite sides of the cup and obviously interact. Like her counterparts on 565-68 (pl. 147c-g), the winged female on either side of 511 (pl. 129a-b) runs to the left, looking round; however, her left arm is differently posed, bent sharply down. In contrast to the Centaur Painter’s later examples, the wings are marked by a white, incised band. On both sides of band-cups 512 and 513 (pls. 129c-d, 130a-b) three pairs of satyrs and maenads frolic and dance; they are alternately arranged in a line, with the minor difference that the first figure on the far left is either a maenad or a satyr. The left-hand satyr on side A of 512 (pl. 129c) and side B of 513 (pl. 130b) are unusually animated, raising one leg high and holding both arms up.

\footnote{1314} In the photo of 505 (pl. 126c), the two last letters, while definitely present, are barely visible. A. Mackay suggests that the inscription of 505 is incomplete and originally included also the adverb, hereby centering the horsemen nicely above the inscription (Mackay 1993, 151).

\footnote{1313} As usually seen only on lip-cups with plain exterior (i.e., neither figurework, inscription nor ornament), e.g., 116. Painter of Louvre F 51; 243, Epitimos Painter; 244, Manner of Lydos (pls. 37d, 70c, 71b). Besides this lip-cup of the Centaur Painter, only one other lip-cup of LIO type known to me lacks the scalloped ring: Bassano del Grappa 59 (Andreassi 1990, 88, no. 15).
Subsequently, the Centaur Painter limited the number of dancers in comparable scenes to four on a side (575-77, 646, pls. 150b-d, 151b, 164c-d). Other band-cups of his also portray six satyrs and maenads (514, 574, pls. 130c, 149d), but here he introduced the theme of pursuit.

Non-mythological subjects

Lip-cups 505 and 508 portray a pair of horsemen on one side (pls. 126c, 128b); on later lip-cups the Centaur Painter reduced their number to one on a side.1314 A. Mackay draws attention to the similarities between 505 and 508: on each, the left-hand horse has a white mane and tail, the right-hand one a red mane (on the latter, the tail is missing) and the right-hand horseman a white chiton.1315 Typically, a (nude) hunter carries a chlamys over his extended arm as if it were a shield (509-10, pl. 128c-e).1316 The hare-hunt usually took place on foot with dogs driving the hare towards a net.1317

Ornaments

Only one of the Centaur Painter’s cups (507) has handle-palmettes. They consist of seven widely spaced, black leaves and a red tie (fig. 120).

Fig. 120. Palmettes of 507.

Provenance and chronology

The provenances of two early-period cups are known: Naucratis (508) and Tarquinia (509). No data from an archaeological context are in hand. With regard to the chronology, the available markers are the shape and the Centaur Painter’s relationship with the Tleson Painter which, moreover, becomes clearly evident only in the middle period, that is, from c. 540 BC onwards. These slight indications suggest that the early cups of the Centaur Painter were manufactured in the second half of the 540s BC, as occasionally concluded elsewhere.1318

MIDDLE PERIOD, c. 540/30 BC (nos. 514-643; figs. 121-23; pls. 130c-163b)

The Centaur Painter’s middle period comprises 102 lip-cups and 29 band-cups.1319 They bear neither inscriptions nor ornaments.

1314 Only one other lip-cup (unattributed) is known which also shows a pair of horsemen on either side: Freiburg, market (Puhze, Katalog 9, 1991, no. 192).
1315 Mackay 1993, 150-51.
1317 The net is visible on a band-cup London B 396 (Barringer 2001, 98 fig. 58); a similar scene, but without net, is depicted on a band-cup of the Centaur Painter (643, pl. 163a-b). For hare-hunting see Anderson 1985, 31-48; Schnapp 1997, 212ff.; Barringer 2001, 95-98.
1319 The foot and lower body of 528 are red due to misfiring. According to B. Fellmann, this may have been caused by the use of a cylinder on which the cup rested in the kiln during firing (B. Fellmann, Herstellungsspuren an attischen Trinkschalen, in Bentz 2002, 60-61, fig. 8). Similar discoloration is found on two band-cups: Basel, market (Cahn Auktionen, Auktion 4, 23 September 2009, no. 150; previously, Bonhams, 20 October 2005, no. 143 and J.-D. Cahn, Katalog 12, December 2000, no. 30) and Ottawa University (a publication by J.H. Oakley is being prepared).
Shape and dimensions

The band-cups are extra small or small, except for 574 which is medium. The two largest cups have an extra shallow (521, fig. 121) or shallow (574) bowl. The relative sizes of the other bowls are medium.

Likewise, the lip-cups are extra small or small, except for 567 and 578 which are medium. One bowl is extra shallow (548, fig. 122); the other bowls are shallow to medium (0.31-0.35). The feet range from medium to extra high (0.45-0.54).

Judging from incomplete data, the bowls of the middle-period cups seem less deep than those of the early period.\footnote{1320} As a result, the average total height is slightly lower. The diameters of the smaller band-cups are nearly the same as in the early period, but the smaller lip-cups are a bit wider. The large middle-period cups are smaller than the large examples in the early period (chart 29).

<table>
<thead>
<tr>
<th></th>
<th>Foot</th>
<th>Bowl</th>
</tr>
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<tbody>
<tr>
<td>540/30- BO</td>
<td>0.49</td>
<td>0.35</td>
</tr>
<tr>
<td>540/30- BO (521, 574)</td>
<td>0.48</td>
<td>0.33</td>
</tr>
<tr>
<td>540/30- LO</td>
<td>0.49</td>
<td>0.33</td>
</tr>
</tbody>
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Chart 30. Average relative dimensions of the Centaur Painter’s middle-period cups.

\footnote{1320} An exact comparison is not possible because the dimensions of the individual bowls and feet of the early-period cups are not available.

Fig. 121. Profile drawing of 521 (1:2).

Fig. 122. Profile drawing of 548 (1:2).
Exterior decoration
As in the early period, hunts and pursuits are the leading subjects. The Centaur Painter repeated the same early-period scenes. The band-cups show often different scenes on either side, whereas the subjects of many lip-cups extend over both sides.

Mythological subjects
As his name implies, the most common mythological creature is the centaur, who is generally portrayed in wild pursuit and armed with stones. Centaurs may imitate human behaviour by hunting deer (520, pl. 133a-b) or be pursued themselves by youths and men (528, 530, 533, 563-64, 596, pls. 135d, 137c-d, 146c, 147a-b, 155d). The centaur’s adversary is often in a more dramatic scene (pl. 162a-b); the centaurs on either side of 635 seem to chase one another. On 598-99, 630-34 and 636 the centaur’s adversary has been lost. On 574 one man pursues a ram and two centaurs fight with men (pl. 149e). The centaurs being pursued by youths and men recall the story of Herakles and Nessos, which is certainly depicted on 577 (pl. 131a) where Nessos, on the left, abducts Deianeira mounted on his back, followed by another centaur and an angry nude youth who must represent Herakles as well as a male companion (Iolas?). The actual abduction of Deianeira is rarely shown on little-masters. Far more frequently Nessos pursues Deianeira who is followed by an enraged Herakles.

Many of the Centaur Painter’s middle-period cups illustrate satyrs and maenads who usually dance; sometimes he included the themes of maenads being pursued or playing ‘hard to get’ (514, 574-80, pls. 130c, 150b-151c). On one side of 514 a maenad and two satyrs run as if in a contest, while another maenad and two satyrs dance; opposite, nude youths dance with satyrs (pl. 130d). On lip-cup 532 (pl. 137a-b) a satyr threatens the maenad on the other side with a stick. Was the painter planning originally to put an animal opposite the satyr, like the ithyphallic donkey of 572 threatened by a satyr who also wields a stick (pl. 148f-g), and mistakenly depicted a maenad? On the other hand, he represented a satyr in pursuit of a maenad dispersed over both sides of lip-cups 601 and 602 (pl. 156).

Dancing satyrs and maenads appear far less often on little-masters than one might perhaps expect of drinking cups. Amongst the craftsmen discussed above, only the Amasis Painter (217, 227, pls. 62a, 65a, 66a-e) and Oakeshott Painter (233-34) portrayed satyrs (and maenads), who sometimes participate in the thiasos attending the return of Hephaistos. Many, in fact, dancing satyrs and maenads became an independent theme for lip- and band-cups only after c. 540 BC (e.g., examples in the Manner of or by the Painter of Agora 1241).

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1321 An unattributed and unpublished band-cup depicts two centaurs chasing a nude youth: Seraing, Hoir no. 271.
1322 The partial figure of 599 may also be a satyr, rather than a centaur.
1323 Cf., e.g., 257 by the Anakles Painter (pl. 75a-b) where the youth attacks the centaur with a club.
1324 Only one other band-cup is known where Deianeira sits on the back of Nessos: Montpellier 147/SA 183 (Laurens 1984, 68-72, no. 8, pl. XV); she is not portrayed on the opposite side. Band-cups showing Herakles pursuing Nessos who, in turn, chases Deianeira: Argos MA 5982 (Pariente-Touchais 1998, 288, fig. 27), Newark 50.279 (Stansbury-O’Donnell 1999, 95, fig. 40), Paris, Louvre E 173 (Platoniathe 1938, pl. 89.8.11), Rome, VG 79912/79929 (Hannestad 1989, nos. 194, 222, overlooked that 194a joins 222b, and 194b joins 222a, and interpreting 194 as possibly Achilles pursuing Trosios and Polyxena). Taranto 6225 (Masiello, 1997, fig. 61.6), on each of these band-cups the central scene is flanked by onlookers. The three main figures appear in the same order in the handle-zones of a lip-cup: Munich 2139 (Fellmann 1988, pl. 27.5-9). On lip-cup 19 (pl. 8a, Manner of the Eucheiros Painter), with Nessos and Herakles, Deianeira is not portrayed. A few Siana cup painters illustrated the story on the exterior: Basel, Cahn HC 1474 (Red-black Painter; Brügger 2008, pl. 182c), Basel, market (Cahn, Tefaf Maastricht 1998; unattributed and not previously published), Birmingham, University (Painter of the Burgon Siana; Brijder 1984, pl. 58c), Copenhagen 5180 and Erlangen I, 732, 175a (both by the Boston C.A. Painter; ABV 69.5, Abb' 18, and O. Dräger 2007, CVA Erlangen 2, pl. 36.3), Taranto 436/1 (Camel Painter; Masiello 1997, 170, fig. 13.12). For representations of the story in the interior of Siana, lip- and band-cups see nn. 125-27.
1326 For these see Brijder et al. 1996, 75, pls. 106-9, 110.1-3; and N. Eschbach 2007, CVA Göttingen 3, pl. 70.1.
The Centaur Painter’s most original illustrations of satyrs are on 573 (pl. 149a-b) where, on one side, an aulos-playing satyr bends deeply forward as a youth advances towards him from the right and a satyr and maenad dance; and opposite, a satyr chases an ithyphallic donkey as another satyr plays an aulos for a dancing youth.\(^\text{122}\) An aulos-playing satyr who bends in this manner is, insofar as is known, without parallel. On the other hand, the stances of this satyr and the other three figures generally resemble those of the donkey, satyrs and youth on the other side. Dionysos is seen on one side of 570 (pl. 148c); opposite, a satyr bends under the weight of a full wineskin (pl. 148d), adorned with the white, clove-shaped spots with which the Centaur Painter marked the coats of various quadrupeds.\(^\text{120}\)

On 525 (pl. 135a) two sphinxes are being attacked by a man and youth, both of whom carry a chlamys like a shield. The seated sphinxes are very similar to those by the Tleson Painter (393-98; 454, pls. 109-b-d, 110, 120-c-d). But the Centaur Painter rarely incised the plume of the tail (the late cup 662 being the exception), a feature which the Tleson Painter customarily added (but not on one side of 397). On 593-95 (pl. 155a-c) the Centaur Painter depicted standing sphinxes (593 raising a foreleg), similar to the Tleson Painter’s on 399-400 (pl. 111-a-d), though he gave them slightly more compact bodies and shorter, curly tails which nearly touch the back.

On 536 (pl. 138c-d) a griffin is being attacked by a youth who wears a pointy, flapped felt cap of Scythian type, carries a quiver filled with arrows, and holds a long battle-axe outstretched to finish off the griffin which is wounded by an arrow.\(^\text{133}\) The man’s felt cap is a sign that he comes from far away. In combination with the griffin, he can be considered an Arimasp, a member of a tribe of one-eyed men who lived in northern Scythia and, according to literary sources, stole gold that was guarded by griffins.\(^\text{134}\) To date, this is the only definite representation of the story in Athenian black-figure, although two later pictures by the Theseus Painter may also illustrate it.\(^\text{133}\) On little-master cups griffins are again found only in the form of the griffin-protomes in the whirl of figures under the feet of four large band-cups related to the Lysippides Painter.\(^\text{135}\)

The well-known story of Theseus and the Minotauros, which is also the theme of other little-masters, is seen on 540 (pl. 140c-d) in a very unusual way: Theseus runs with drawn sword towards the Minotauros on the opposite side of the lip. The creature is armed with stones in both hands and, running towards his opponent, is ready to put up a fight.

Another renowned narrative - the liberation of Helen - has been recognized by Villard on 561 (pl. 146a).\(^\text{137}\) It differs from the usual representations in vase-painting where Menelaos, with drawn sword, leads Helena away, looking back at her and firmly grasping her wrist.\(^\text{138}\) Here, Helen is held

\(^{122}\) An aulos-playing satyr, who induces even Dionysos to dance, is depicted on a Siana cup of the Heidelberg Painter in Copenhagen (NM 5179; Brijder 1991b, pl. 109a).

\(^{123}\) Another satyr carrying a heavy wineskin is depicted on 231 by the Oakeshott Painter (pl. 66b, first from the left). Both Dionysos and a satyr with a wineskin are standard figures in the return of Hephaestos (e.g., pl. 217, pl. 62a, Amasis Painter).

\(^{124}\) His bow is not portrayed. Perhaps the quiver is meant to be a so-called gryphökt, a case for both the bow and the arrows which Scythians sometimes carry (for which see Vos 1963, 49-50). For a Scythian archer on one side of a lip-cup aiming at a sphinx on the other side see Paris, Louvre A 242 (Plassatine 1938, pls. 90-10-11, 91-4-5).

\(^{125}\) Herod. 3.116.1, 4.13.1, 4.27.1.

\(^{126}\) Two skyphoi, Boston 99.523 and Policoro 40.102 (latter found in Guardia Perticara; Phritzilas 2006, nos. 11, 102, pls. 6a-c, 40c; Borgers 2007, nos. 6, 10, pls. 3a-b, 4c), depict a female in Scythian attire (Amazon or female Arimasp), once with bow and arrow, who rides a lion opposite a huge fire-spitting griffin. S. Phritzilas and O.E. Borgers identify the subject as an Arimasp fighting a griffin. In their publication of the tomb groups from Guardia Perticara, M. Osanna, C. Pilo and C. Trombetti state that the scene can not be easily identified and list a number of interpretations, including the one by Phritzilas (they were probably unaware of Borgers’ publication; M. Osanna/C. Pilo/C. Trombetti, I brevi noti in margine al ‘margine’. Vasi attici dalla necropoli di Guardia Perticara, in Angiolillo/Giuman 2007, 149).

\(^{127}\) Athens, NM B 1631 (Greiffenhagen 1971, 99, fig. 23), Boston 88.846 (True 1978, pl. 109.15), Paris, CabMed Fossehner 1654 (Par à 117), Toledo 63.25 (Greiffenhagen 1971, 98, fig. 22). Once a griffin-bird is depicted on a lip-cup: Basel, market (J.-D. Cahn, Tiite und Weinwenn, Katalog 11, December 1999, nos. 39).

\(^{128}\) Villard 1953, 65.

\(^{129}\) For the iconography of this story see Ghali-Kahil 1955.
by the wrist, followed by Menelaos. Nevertheless, Villard’s interpretation is accepted by L.B. Ghali-Kahil and seems, indeed, to be a credible explanation of the action.\footnote{Ghali-Kahil 1955, 78. The grasping of the wrist seems to be decisive.}

A solitary, running winged female, similar to the one on the Centaur Painter’s early-period lip-cup \textit{511} (pl. 129a-b), recurs on lip-cups \textit{565-68} (pl. 147c-g).\footnote{It also appears on the Centaur Painter’s late band-cup \textit{654} (pl. 167a), where she moves to the right face forward.} They move swiftly to the left, looking round. As the painter omitted identifying features or attributes, the figures can not be further specified. Outside the work of the Centaur Painter, little-master cups show such figures very rarely; in the three other known examples on lip-cups, however, the figure runs to the right.\footnote{Berlin F 1765 (Furtwängler 1885, 292, no. 1765), Samos K 3225 (Kreuzer 1998a, 179, no. 237, pl. 43, where numbered 241 instead of 237), Taranto 20159 (in handle-zone; Masiello 1997, 161, fig. 12.28).} A lone winged horse is another rather common figure of the Centaur Painter for lip-cups \textit{(608-12, pl. 158a, c-e)}.\footnote{Also seen on his late cup \textit{658}.} Only two examples by other painters can be cited.\footnote{Malibu, Getty 81.AE.202.16 A-B (not previously published) and a fragment, which may very well be by the Centaur Painter, but is too small to attribute definitely: Polis Chrysochous R4296/PO130 (Padgett 2009, 221-2, fig. 4. 228n. 23).}

\textbf{Non-mythological subjects}

Band-cup \textit{515} (pl. 131a) depicts six running males. The frontrunner and the fourth, who are bearded and look round, seem to be trainers with their respective teams.\footnote{The beard of the fifth figure is incised but not coloured red. The painter probably realized that he had mistakenly incised a figure which was intended as a beardless youth. A similar mistake is seen on one side of \textit{240} by the Epitimos Painter, where a youthful, long-haired \textit{eromenos} has a beard, like the \textit{erastes} (pl. 69d).}

Hunts and fights form part of the Centaur Painter’s common non-mythological subject matter.\footnote{For which see Schnapp 1997, 257-61.} Band-cup \textit{516} (pl. 131c-e) combines them: on one side, an archer and two infantry-men run after a horseman (with the face of a satyr, pl. 131d) and, on the other, a similar archer and two nude youths with stick and spear chase a stag. The fleeing horseman looks round at his pursuers, but seems unbothered by the arrow which has evidently struck his behind (pl. 131d). The stag on the opposite side has not yet been wounded and, in fear, tries to escape, stretching its neck forward in the manner which is typical of the painter’s fleeing prey.

On \textit{517} (pl. 131b) two archers are involved in a fight with a warrior, attacking him from either side. An archer was doubtlessly portrayed on the lost side of \textit{535} because the warrior on the preserved opposite side seeks cover behind a large shield which has been hit by two arrows, and a third arrow is stuck in the ground (pl. 138b). Curiously, the warriors of \textit{355} and \textit{39} are nude, except for helmets without crests (pls. 138b, 140a). On \textit{539} an archer with Scythian cap runs towards his adversary, a hoplite, on the opposite side (pl. 140a-b).

In Athenian vase-painting, Scythian archers occur from about 550 BC onwards, most frequently between 530 and 500 BC, and vanish about 480 BC, shortly before there is written testimony of a Scythian police force in Athens.\footnote{Lissarrague 1990, 126, n. 6; Bäbler 1998, 166, n. 768, and Bäbler 2005 where she claims, based on literary and archaeological sources, that this police force continued to function down to the second half of the fourth century.} The topic has sparked lively debate. In her study of Scythian archers on Athenian painted pottery, M.F. Vos concludes that the depicted Scythians were members of a group of mercenaries in the service of the Athenian state. According to her, they arrived in Athens in 540-530 and left about 500 BC.\footnote{Vos 1963, esp. 63-80. B. Bäbler (1998, 166) agrees with M.F. Vos and calls them ‘Staatsstلفaren, deren Rekrutierung offiziell organisiert war.’} Her theory has been rejected by K.W. Welwei who points out we have no evidence that Scythian archers formed part of the Athenian armed force before 480 BC. He maintains, instead, that the Scyths in painting are indicative of an epic setting.\footnote{Welwei 1974, esp. 9-17. F. Lissarrague (1990, 126) recognizes that there is no evidence of Scyths before 476 BC, adding that the purpose of the Scyths who accompany warriors in vase-painting is uncertain.}
Welwei’s theory, in turn, has been dismissed by W. Raeck, who, with some modifications, supports Vos.1345 In support of Welwei, however, G.F. Pinney notices that the surroundings of the Scythians in painting lack any reference to the contemporaneous world and, instead, show recognizably epic elements. Elaborating on the association of a Scythian squire with Achilles, she supposes that Scythians acted as general squires, but their outfit, in all its fanciful variety, reflects some knowledge on the part of Athenian painters of actual Scythians.1346 In contrast, A.I. Ivanchick remarks that the so-called Scythian attire of the archers in vase-painting is completely divorced from actual Scythians of the North Pontic region. In his view, these so-called Scythians were not conceived or interpreted as ethnic Scythians by either the manufacturers or their customers.1347 Their garb would generally denote a person of inferior rank who accompanies a hero who is represented as a hoplite. In that case, the Scythian clothing refers not to ethnicity but to rank and position. Ivanchik suggests that Scythians vanished from vase-painting around 490 BC because, after the Persian wars, their garb had become associated with the Persians.

Till evidence emerges for a Scythian armed force in sixth-century Athens, the opinions of Welwei and Pinney that the settings of the Scythians are largely epical seem, in my view, the most credible.

Band-cup 518 (pl. 132a-b) represents two eventful hunts. On one side a hare is lucky enough to escape as the hunter focuses his attention on a deer and is poised to throw a second spear at it, after his first one missed its mark and got caught in the vegetation (fig. 123).1348

Fig. 123. Detail side A of 518.

The deer in the opposite handle-zone is less fortunate. It has been struck by a spear projecting from its back and its forelegs are beginning to collapse as the mounted hunter aims another spear and a youth with a club runs behind to give the final blow.

Either side of band-cup 519 (pl. 132c-d) shows a hunter on foot pursuing deer and stag. In ancient Greece the hunt of deer (and stag) took place generally on horseback, although individual hunters also stalked such game on foot.1349 A deer-hunt recurs on 529, 538, 545 and 615 (pls. 136a-b, 159a-d, e, 159b), and single fleeing deer remain on 613-14 and 616-17 (pl. 159a, c, e).1350 Depicted by the Centaur Painter on early cups (509-10, pl. 126c-e), the hare-hunt was repeated by him in the middle period. The prey either awaits its fate (582-83, pl. 152d-e) or flees (584-87, pl. 153a-c).1351 On lip-cups, other painters pictured single hares1352 which are being chased by hounds1353.

1345 Raeck 1981, 16ff.
1346 Pinney 1983, passim.
1347 Ivanchick 2006, passim.
1348 Insofar as the present author is aware, the image of a spear caught in a bush is an invention of the Centaur Painter.
1350 The animal of 614 may be a stag rather than a deer. On 616 a fleeing deer is depicted on one side of the cup, a stag on the other. The opposite sides of 613-14, 617 are missing.
1351 The opposite sides of 584-85 are missing. On 586-87 a fleeing hare is depicted on either side. On 518 a hare flees the scene of a deer hunt, as discussed above.
1352 Athens, NM Acropolis 1565 (Girar/J.Langlotz, 168, not ill.), Fiesole 1133 (Salviati 1990, 120, fig. 127), Florence 15084 and s.n., from San Rocchino (not published, and Fornaciari/Mencarini 1970, 156, fig. 10), Polia Chrysochoous R4305/PO132 (Pallot 2009, 223-22, fig. 4, 228, n. 24), Rome, VG 79874/79983 (Hannestad 1989, no. 18), Gravina II 11103 (Iacobazzi 2004, 105-6, no. 182). All hares flee to the right.
1353 Dresden ZV 85.220 (Knoll 1998, no. 23, 64-65), Fiesole, Costantini (E. Paribeni 1980, CVA 1, pl. 33.1, f3).
or youths.1354 An as yet unique scene of two opposing hares is found on an unattributed lip-cup fragment excavated in Pisa.1355 Band-cup 643 (pl. 163a-b) shows another kind of hunt where hounds drive the prey towards a net, which is not pictured.1356 A few unattributed band-cups illustrate a single fleeing hare.1357

On two band-cups a youth either runs away from a panther, while looking round and holding up a stone (521, pl. 133c), or confronts it with a stick. (522, pl. 134a). Cups of the Tisson Painter depict equally lively panthers in a two-figure composition opposite siren or sphinx (391-93, pls. 108d, 109a-b).

The other prey in the Centaur Painter’s hunts consists of boar (543, and probably 544, pls. 141c-d, 142a) and bull (541, 546, wounded in the neck by a spear, and possibly 547, pls. 141a-b, 142d-f). On 541 a bearded hunter is about to throw a stone at a bull, despite the siren he holds in his left hand.1358 The painter also portrayed rams being chased (574-75, 581, pls. 149c, 150a, 152a) and fleeing (550, 618-22, pls. 143, 160a-c), and goats being hunted by a nude youth with basket and whip(?) (623, pl. 160b-d) and fleeing (624-27, pls. 160b, 161a-d).

On 591 a youth runs with outstretched arms towards a cock (pl. 154-d).1359 On 531, where the roles are reversed, a man flees, looking round at the large dog running after him (pl. 136c-d). On 548 a roaring lion leaps towards an alert stag (pl. 143a-b). In contrast, the painter sometimes depicted less animated scenes of quadrupeds grazing quietly or slowly moving forward (549, 551-55, pls. 143c, 144a-d, 145a-c).

Finally, quite a few middle-period cups of the Centaur Painter represent horsemen. Band-cups have two or three horsemen on one side (523-25, pls. 134b, c, 135 b); and each side of a lip-cup (526, pl. 135c), in contrast to the painter’s early-period examples, bears a lone figure. Fragments 527 and 606-7 preserve each part of a horseman, but it is unclear if he was alone (pl. 157c). On one side of 523 a nude youth runs in front of a mounted horse. As the youth is alone and looks round, it seems he is being pursued rather than training as a runner, as illustrated by, e.g., the Runners Painter.1360 In the handle-zones of band-cups other painters depicted between two and five horsemen who either gallop or form a peaceful cavalcade.1361

1355 Pisa, excavations (Bruni 1998, 136, pl. 43).
1356 On a band-cup in London (B 386) such a net is depicted, as well as a lágbol/on flying towards the fleeing hare (Bartinger 2001, 98, fig. 58). Without net, but with dog and youth: band-cup Florence 3637, from Populonia (Mintu 1943, pl. LI-4).
1357 Serres, Argilos C 459 (Perreault/Bonias 2006, 180, pl. VIII.3 below), Istanbul 8529 (Tuna-Nörling 1995, 63, pl. 27, no. 20), Taranto, Ragusa (not previously published; DAI neg. no. 68.4629), two fragments from Thassos, sine inv. nos. (not previously published).
1358 Fragment 544 from Pompeii has been identified as the Pompeii fragment that F. Villard mentions in his catalogue (no. 2) which, according to him, shows a ‘taureau’. In a letter, S. De Cara, who published the pottery from the Temple of Apollo in Pompeii, assures me that no fragment portraying a bull has been discovered in Pompeii and suggests that F. Villard may have made a mistake in his notes.
1359 As the other side of 592 (pl. 154b) has been lost, the role of the cock is unclear. The same applies to the panthers of 588-89 (pl. 153c-d).
1361 Two horsemen: Agrigento R 155 (A. Calderone 1985, pl. 33, 35-1,2), Brunswick, Bowdoin 1915.45 (Buitron 1972, 25, no. 7), Taranto 51357, 100213, 117189 (Masiello 1997, figs. 20, 22.10, 70.66).
1362 Three horsemen: Basel, market (Jean-David Cahn, Auktionskatalog der Kunsthalle Basel 5, 23 September 2005, no. 37), Greifswald 219-220 (Hundt/Peters 1961, nos. 219-220, pl. 18), Havana 148 (Painter of Vatican G 62, AB 689; Olinos 1993, 98, no. 30), Munich 9452 (Fellmann 1989, pl. 52.1-6), New York, market (Royal-Athena Galleries, Art of the Ancient World XVIII, 2007, no. 120), St. Petersburg O/38 1151-1318 and s.n. (Gauld/Kejser 1964, 145, 222, figs. 17, 23.4), Rome, VG 79684/80070 (Hannestad 1989, no. 82), Taranto 20288 (Masiello 1997, fig. 44.15).
Provenance and chronology

A few of the Centaur Painter’s middle-period cups have been found in Greece: Athens (527, 599, 612, 638), Delphi (600), and an unspecified location (523). Other middle-period cups were exported to northern Greece: Kavala (614) and Thasos (535, 579, 607), and eastwards to Cyprus (521, 538, 572, 583, 586-87, 609, 613, 628, 631-32), Samos (641), Rhodes (608), Xanthos (629), Candarli (615), Bayraklı (598), and, to the Black Sea region, Berezan (556, 627, 639) and Olba (522). Fragment 6080vS was found in Naucratis. Destinations in southern Italy and Sicily have yielded a greater number: Capua (514), Cumae (597), Montescaglioso (551), Pompeii (544), Pontecagnano (594), Taranto (524, 560), Himera (613), Entella (621) and Segesta (622). The largest concentration was in central Italy: Gravisca (530, 542, 558, 584, 606, 626, 634, 640), Cerveteri (539, 552, 573, 591, 620, 633, 637), Velletri (528, 536, 553, 557), Orvieto (529, 533), Nepi (540), Veturitonia (519) and unspecified find-places in Etruria (548, 565, 617, 623). Two cups come from somewhere in Italy (525, 618).

The discovery of 10 cups by the Centaur Painter in Cyprus is particularly notable because, as seen above, the island is also the find-place of two middle-period cups of the Tleson Painter. The export of Athenian little-master cups to Cyprus seems to have started around 540 BC, and those by the Tleson Painter and the Centaur Painter are amongst the earliest found there.\footnote{1362} Band-cup 514 has been unearthed from grave 342 in the necropolis at Capua. The contents consisted mainly of bucchero pesante, but also included an Ionian cup (type B2) and an SOS amphoriskos. Band-cup 514 and the amphoriskos are the earliest pottery, dated variously c. 540 BC (W. Johannowsky) or shortly after 550 BC (G. Greco).\footnote{1364} Band-cup 519 came to light in a district of Veturitonia which had a sanctuary probably as early as the sixth century.\footnote{1366} The Athenian imports date from the second half of the sixth to the first half of the fifth century BC and comprise, beside the band-cup which is the earliest of all, an eye-cup, a skyphos attributed to the Theseus Painter and two red-figured cups attributed to the Tanquinia Painter and the circle of Nikosthenes.\footnote{1368}

Lip-cup 529 lay in grave 6a in the necropolis of Crocifisso de Tufo near Orvieto. In addition, the grave contained mainly local ware, but also two Athenian lekythoi (inv. nos. 723, 724). M. Bizzarri compares 529 to lip-cup 538 and dates both c. 540 BC, which would make the first cup the earliest object in the grave.\footnote{1367} In the same necropolis near Orvieto, grave 52 has yielded lip-cup 533; it was less richly furnished than grave 6a and held no additional Athenian pottery. Bizzarri dates also lip-cup 533 c. 540 BC, like 529 and 538.\footnote{1369}

market (NA, 11 December 1991, no. 72) has five horsemen on one side and four horsemen and a running youth (with mantle over his shoulder) on the other side. Regarding a few fragments, the original number of horsemen in the originally complete handle-zone is unknown: Amsterdam 2158 (Bröijer et al. 1996, pl. 112.10), Rome, VG 80165 (Hannestad 1989, no. 180), Gravisca II 14025, II 14187 (Iacobazzi 2004, 131, no. 334), Thasos i.s.n. (Touchais 1983, 874, fig. 18). On three band-cups a motionless cavalcade of three horsemen is accompanied by nude youths (runners before training?; Munich 2217, Fellmann 1989, pl. 51.3-6) or cloaked figures (Rome, VG Min 595, Mingazzini 1930, pls. XCLIII.8, XCLIII.4; and Salonicci 1746, Vokotopoulou 1985, 62, no. 87).\footnote{1363} Amongst the 86 little-master cups with a known provenance in Cyprus, none can be dated before 540 BC. Of the potters and painters discussed so far, only one export to Cyprus is known: 202 Strubos Painter, 535-525 BC. Earlier Athenian black-figure has been found there, e.g., a Siana cup with lip-cup tendencies (Paris, Louvre CA 2918; Bröijer 2009, 615-616, pls. 192b, 193c-d) and an amphora from Lydos’ middle period (Nicosia C 440, Tiverios 1976, pl. 26a).\footnote{1343} Johannowsky 1893, 191; Greco 2005, 168.

Camporeale 1985, 101, stating that although the foundations of a temple have not yet been found, the discovery of votive terracottas, the earliest dating from the archaic period, seems to point to a sacred precinct.\footnote{1401} Inventory numbers: Veturitonia 98904 (skyphos), 98905 (eye-cup), 98921 and 98922 (red-figure cups). The attribution of the skyphos by A. Telocchini to the Theseus Painter seems doubtful; the style is rather cursory and the subjects of a satyr between a youth and females on one side, and possibly the return of Hephaistos on the other, are unparalleled in the Theseus Painter’s work (Phritzilas 2006; Borgers 2007, Table 12).\footnote{1367} Bizzarri 1966, pp. 7-9, and for the lekythoi, datable around 520 BC, pls. X, Xa.\footnote{1404} Bizzarri 1966, 43.
A grave at Cerveteri contained lip-cup 539 together with two Laconian cups, two Caeretan hydriae and other Athenian pottery: Cassel cup, Nikosthenic amphora, dinos by the Painter Louvre E 379, two amphorae and an oinochoe. 542 Lip-cup 540 and a Chalcidian amphora (inv. no. 56069) have been discovered together in Nepi; information about the context is not available. Grave 133 of the necropolis of Difesa in S. Biagio di Montescaglioso, in southern Italy, held lip-cup 551. 543 Lip-cup fragments 556 and 627 come from the same context in Bereean, which is further unknown. Lip-cup 591 lay in tomb 546 of the necropolis of Monte Abatone at Cerveteri; the burial contained also 47 other vases of Samian, Corinthian, Laconian, Athenian and local manufacture ranging from c. 560 to the first quarter of the sixth century BC. 544 The two Samian amphorae date c. 560/50 BC, the Corinthian column-krater and the Laconian cup by the Naukratis Painter were probably made in the late 550s BC. 545 Amongst the additional Athenian imports, which comprise two other little-masters, decorated with palmettes only, a type C cup, eye-cup and two oinochoe as well as black-glazed ware, lip-cup 591 seems to be the earliest. The grave goods included also a Caeretan hydria by the Eagle Painter, assigned to c. 515 BC, 546 and bucchero ranging from c. 550 BC to the first quarter of the sixth century. 547

The single cup of the Centaur Painter found in Rhodes, lip-cup 608, comes from tomb 20 of the archaic necropolis at Yalissos, which also contained an unattributed lip-cup with grazing ram (inv. no. 1337) and a Rhodian stamnos (1338). 548 Lip-cup 609 has been unearthed from grave 346 in the necropolis of Amathus, Cyprus, which held also an Ionian skyphos, faience aryballos and glass amulets of Egyptian type. Lip-cup fragment 611 comes from an area west of the Temple of Nike in Hirmera, which was used as a deposit from c. 550/40 BC to the end of the century. 549 The dates proposed for individual cups vary from c. 550 to 520 BC. 550

The many correspondences between the middle periods of both the Tleson Painter and the Centaur Painter suggest that they must have overlapped, at least in part. Therefore the Centaur Painter’s middle period starts probably around 540 BC. The period’s conclusion is harder to pinpoint, but taking into account the painter’s stylistic inconsistency, it would have very likely lasted about a decade or slightly longer, c. 540/30 BC.

**LATE PERIOD, 520s BC** (nos. 644-66; fig. 124; pls. 163c-68c)

The late-period work numbers 13 lip-cups and 10 band-cups. New in this period are band-cups with a single figure in the handle-zone.

**Shape and dimensions**

The late-period band-cups are extra small (fig. 123), with the exception of 646 which is medium. The lip-cups are small. The bowls of each type are extra shallow to shallow, the feet medium (651) to extra high.

Most strikingly, the lip-cups have a shallow, rather flat bowl (e.g., 655, 662, pls. 167b, 168a-b), a feature which is repeated on some band-cups (e.g., 650, 654, pls. 166a, 167a). As a result, the lip-cups are, on average, the lowest and widest which the Centaur Painter decorated. The band-cups, on the other hand, are more narrow. On average, the heights and diameters of the late-period band-cups are the smallest (chart 29).

<table>
<thead>
<tr>
<th>Foot</th>
<th>Bowl</th>
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<tbody>
<tr>
<td>0.51</td>
<td>0.29</td>
</tr>
<tr>
<td>0.51</td>
<td>0.31</td>
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Chart 31. Average relative dimension of the Centaur Painter’s late-period lip- and band-cups.

**Exterior decoration**

Apart from two band-cups which show different themes on either side (644, 650), each late-period cup is nearly identically decorated on both sides. None of the figures on one side interacts with any on the opposite side.

The Centaur Painter adorned each side of band-cups 645 and 650 (pls. 164a-b, 166a) with only two figures, a scheme which he introduced in the preceding period (e.g., 521-23, 525, 582, pls. 133c-d, 134a-d, e-c, 135b, 136a, b). He even reduced the number on some band-cups of the late period to a single figure (652-54, pls. 166c-d, 167a), as if he had adapted the lip-scheme to the band-cup. In his discussion of band-cups with such a brief picture on the exterior (BOB type), Beazley thought of the small images between inscriptions which occur in the work of Glaukytes (112, pl. 35d), Hermogenes (136, 138-41, 144-63, pls. 44c, 47d-e, 48a-b), Thrax (197, pl. 56c-d), Hischyllos (198-99, pl. 57a-d) and Anakles/Nikosthenes (235, pl. 74a-b).1378

Fig. 124. Profile drawing of 644 (1:2).

However, the Centaur Painter’s cups of this kind (652-54, pls. 166c-d, 167a) are supplied with neither inscriptions nor palmettes. Occasionally other painters placed similar brief pictures in the handle-zones of little-masters which are also not inscribed. The single centaur of 652 finds parallels in the brief images of two band-cups by other painters, but the swan of 653 and winged female figure of 654 are as yet isolated examples.

Other late-period band-cups represent subjects which the Centaur Painter had earlier chosen in the middle period: hunting (644-45, pls. 163d, 164a-b) and satyrs and maenads (646-48, pls. 164c-d, 165a-b). And the like applies to lip-cups, with their familiar themes: satyr and maenad (649, pl. 165c-d), single horseman (655-57, pl. 167b), winged horse (658), ram (659-60, pl. 167c) and sphinx (661-64, pls. 167d-e, 158a-c). New themes in the Centaur Painter’s repertoire are a row of dancing women (644, pl. 163c) and, on either side of 650, two warriors fighting one another with stones and opposing rams (pl. 166a).


Florence 151104 (not previously published), Naples 81122 (with palmettes, A. Adriani 1950, CVA 1, pl. 17.3; cf. lip-cup 651 (pl. 166b).

Cf. lip-cups 511, 565-68, pls. 129a-b, 147c-g.
Provenance and chronology

The late-period cups of the Centaur Painter have been found in Athens (654, 666), Thasos (663), Cyprus (651, 655-58) and central Italy: Gravisca (664-65), Orvieto (649), Perugia (653), Pisa (647) and unspecified sites in Etruria (644, 652, 659).

Only the excavation data of the band-cup from the Kerameikos in Athens (654) are known.

The grave has been assigned to the last quarter of the sixth century. This date agrees very closely with the late period of the Centaur Painter, which must have begun in the early 520s. The band-cup from the Kerameikos, with its flat bowl, would seem one of the very latest pieces by the painter which has come down to us, made most probably in the late 520s.

MANNER OF THE CENTAUR PAINTER (nos. 667-88; pls. 168d-171b)

A small number of cups listed in the catalogue have been associated with the Centaur Painter by other commentators or bear images which closely recall his work. It is difficult to determine whether any of them are indeed by him especially because, as we have seen, his style is quite varied and had noticeably deteriorated on some of his late cups.

The octopus in the tondo of 668 (pl. 165d) is simply without parallel on the Centaur Painter’s cups. In the centauromachy of band-cup 671 the youths resemble figures by the Centaur Painter, whereas the centaurs differ from his many examples by their rather stiffer bodies. The presence of palmettes and inscriptions on 677-80 (pl. 170a-b) make it highly unlikely they were decorated by the Centaur Painter.1374 CUPS 682-88 (pls. 170c-d, 171a-b), which show a lone deer or stag grazing, are probably work of one painter. As seen on some of the Centaur Painter’s more cursorily depicted stags, the antlers consist of a single branch.

The provenances are Athens (686), Cyprus (684-85), Phokaia (667), and Italy: Taranto (675), Nola (677), Lazio (668, 673), Vulci (669-70), Cerveteri (674), Tusquenia (688) and undetermined locations (672, 678, 683).

Concluding remarks

Nearchus had his own pottery establishment where he taught his sons Tleson and Ergoteles the crafts of potting and – at least in the case of Tlesson- painting and writing. The preserved output of Ergoteles is markedly small, seen in the light of his brother Tleson’s exceptionally large number of cups.

The Centaur Painter, entered the workshop around 540 BC as a replacement for Ergoteles who may have become unable to continue working or may even have died at a young age, although another explanation is possible: It can not be excluded that Ergoteles, who started as potter only, continued as the potter-painter who is now known as the Centaur Painter.

Like the potter Tleson, who decorated his own cups, the potter of the cups of the Centaur Painter probably was the same individual as the Centaur Painter. As explained, the cups of the Centaur Painter and the Tleson Painter agree quite a bit in design and detail. Working beside the Tleson Painter, the Centaur Painter, it seems, enjoyed enough independence to give his cups their own character by omitting inscriptions and handle-palmettes. These distinctive cups considered in combination with the mutual influences of the two painters on one another suggest that the Centaur Painter occupied a position of some importance in the workshop, that is, as more or less an equal of the Tleson Painter. If so, this might help support the theory that the Centaur Painter was indeed the same person as Ergoteles. Nevertheless, the disappearance of the name Ergoteles from ФιΩνοχειον- signatures after c. 540 BC remains difficult to account for. Perhaps the small-size cups generally decorated by the Centaur Painter (or Ergoteles) lacked sufficient space for the 25-letter signature of Ergoteles including his патрονимικόν. Moreover, if the Tleson Painter indeed wrote the chaire- inscriptions on three early cups of the Centaur Painter, just as he seems to have applied the inscription of cup 502 naming Ergoteles, it would appear that the Centaur Painter, that is, Ergoteles, felt uncomfortable with writing and was therefore disinclined to sign his cups.

1374 Kerameikos VII.2, 63-65.
1375 F. Villard attributed 679 to the Centaur Painter. The other three cups, in my opinion, are probably by the same hand, but not the Centaur Painter.