

Drinking inscriptions on Attic little-master cups : does size matter? A contribution to the AVI Project

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Drinking inscriptions on Attic little-master cups: Does size matter? A contribution to the AVI Project¹

By Pieter Heesen, Amsterdam

Abstract: In reaction to two recent articles by Rudolf Wachter on drinking-inscriptions on Attic little-master cups this paper introduces a larger, more complete *corpus* of cups. With the help of these new data the author takes a closer look at the producers and consumers of the cups. As a result, some of Wachter's conclusions have to be re-evaluated and rejected.

In a recent article Rudolph Wachter presented a catalogue of *chaire*-inscriptions and discussed the variants of the formulae, as well as the relation of the formulae to the size and decoration of the vases.² In a twin article he discussed the history and functions of these drinking formulae, and in particular the forms *παι* and *χαιρε*.³

Here some additions and corrections are made to Wachter's catalogue⁴. Secondly, the catalogue is enlarged with 78 cups (56 lip-cups, 11 band-cups, 10 little-master cupfragments of undetermined shape and one topband cup⁵)⁶. With this larger *corpus* and new attributions some of Wachter's conclusions are re-evaluated and rejected here.

I. Additions and corrections to Wachter's catalogue

W 3 – The Bad Nauheim collection has been sold at Christie's London, 3 July 1996, this cup being lot no. 43.

W 12 – (pl. 177) instead of (pl. 176).

1 The collection of Attic Vase Inscriptions (AVI), which was started by H. R. Immerwahr, is now being continued by R. Wachter. For information on this enormous project, see the homepage: <http://pages.unibas.ch/avi/>.

2 'Drinking Inscriptions on Attic Little-Master Cups: A Catalogue (AVI 3)', *Kadmos* 42 (2003) 141–189 (from here on Wachter 2003).

3 'Χαιρε και παι ευ (AVI 2)', in: J.H.W. Penney (ed.), *Indo-European Perspectives. Studies in Honour of Anna Morpurgo Davies* (Oxford 2004) 300–322 (from here on Wachter 2004).

4 Wachter's numbers are referred to as **W 1**, **W 2** etc. to prevent a mix-up with my own numbers.

5 Topband-cups don't belong to the class of little-master cups, but since Wachter includes other shapes in his catalogue – despite the title of his article – I shall include one in my catalogue instead of adding it in an appendix.

6 A few previously unpublished inscriptions will be published here with a photo for the first time. My thanks are due to M. Iozzo (Florence), J. and M. Steinhardt (New York), M. Denoyelle (Paris), and A.M. Moretti (Rome) for permission to publish the photos.

W 14 – correct Ø 146.

W 15 – This is now Hamburg, Museum für Kunst und Gewerbe 1989.81 – correct Ø 155 (220) – reading of B: $\chi\alpha\iota\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\upsilon$.

W 32 and **W 34** – this is the same cup, referred to under its two inv. nos.

W 40 – correct inv. no. is: 16512.

W 41 – now kept in the Archaeological Museum in Florence, the Vagnonville collection.

W 42 – this is a Gordion cup, attributed to the Tleson P. (B. Fellmann).

W 45 – Attribution by Arias probably a mistake based on a misinterpretation of Beazley's words 'I add the few unsigned cups of this group: –', right underneath his catalogue of Xenokles' cups with interior and exterior decoration (*JHS* 52 [1932] 178).

W 47–49 – these three cups can be attributed to one hand, probably the Nearchos P. (Heesen). The interior of **W 48** depicts a swan, not a siren.

W 51 – inv. no. is 95109.

W 53 – now in New York, Zoullas collection. According to D. v. Bothmer (*Gnomon* 64 [1992] 275) 'no longer a fr. (as reported in *Para*) and the subject, as well as the salutation are repeated on the other side'.

W 57 – attributed to Group of Vatican G 61 (Heesen).

W 64 – correct reading inscriptions: A: $\chi\alpha\iota\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\upsilon\delta\epsilon$. B: $\chi\alpha\iota\kappa\alpha\iota\pi\iota\epsilon\iota\upsilon\delta\epsilon$.

W 66 – Probably Group of Vatican G 61 (Heesen).

W 75 – fr. probably of side B of this cup is inv. no. 79525 (Hannestad no. 24) preserving a grazing deer on the lip and in the HZ: $\tau\epsilon\nu\delta[\epsilon$ (read by Hannestad as $\Sigma\text{ΤΕΝΟ}$).

W 79 – Probably Group of Vatican G 61 (Heesen). The inscription is complete on both sides.

W 80 – inscriptions preserved: A: $-\lambda\alpha\iota\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\upsilon\mu\epsilon$. B: $-\lambda\alpha\iota\epsilon\kappa\alpha\pi\iota[--\text{A}$,

W 94 – in restoration $-\epsilon\iota$ on side B turned out to be a modern addition.

W 100 – correct Ø 251 (298).

W 101 – this is now Zurich, University Arch. Mus. 3841.

W 103 – inv. no. is G 137.39.

W 128 – read C Painter instead of Cassandra Painter.

W 129 – other inv. no. in use: Cp 10254.

Addendum⁷ – This is *Para* 75, 'Riechen, private' – Tleson P.

II. More cups added to the catalogue⁸

1. The 'cup formula': $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\iota\epsilon\iota\ \epsilon\upsilon$

1 – Ankara University, E. 112 – Fr., band-cup, from Daskyleion – K. Gökay, "Attic Black-Figure from Daskyleion", in: *Asia Minor Studien* 34: *Studien zum antiken Kleinasien* IV (Münster 1999) 37, no. 48, pl. 5 (cl.) – --]εϋ.

2 – Cerveteri, excavation storerooms, sine inv. – Ø 132, from Monte Abatone 424 central chamber – Tleson P. (Heesen) – T.B. Rasmussen, *Bucchero Pottery from Southern Etruria* (Cambridge 1979) 56, no. 17, pl. 52, fig. 365 – Ext.: plain. HZ: A, B: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\epsilon\upsilon$.

3 – Cerveteri, excavation storerooms, sine inv. – frr., from necropoli della Banditaccia – G. Ricci, "Necropoli della Banditaccia, zona A 'del recinto'", *MonAnt* 42 (1955) 763 (not ill.) – Ext.: no fig. decoration preserved. HZ: A: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota$ [-- and B: --]πιεϋ.

4 – Chambersburg, Wilson College O-18a – Ø 138 – Tleson P. – G. Pinney, *Aspects of Ancient Greece* (Allentown 1979) 28–29, no. 11 (cl.) – Ext.: plain. HZ: A, B: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\epsilon\upsilon$.

5 – Centre Island, private collection sine inv. – Ø 140, Tleson P.'s style (Heesen) – not previously published – Ext.: plain. HZ: A, B: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\epsilon\upsilon$.

6 – Florence, Mus. Arch. 95090 – Fr. – not previously published – Ext.: plain. HZ: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\epsilon\upsilon$.

7 – Florence, Mus. Arch. 95104 – Fr. – not previously published – Ext.: no fig. decoration preserved. HZ: --]ιρϵ:καιπιεϋ.

8 – Florence, Mus. Arch. 141804 – Ø 180 – not previously published – Int.: cock and hen (just the legs preserved). Ext.: plain. HZ: A, B: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\epsilon\upsilon$.

9 – Florence, Mus. Arch. sine inv. – Fr., little-master cup – not previously published – Ext.: no fig. decoration preserved. HZ: --]εκαπιεϋ.

10 – Hannover, Kestner Museum 1972.1 – Ø 221 (301) – Near Phrynos P. (Depert) – CV 72, pl. 25.1–6 (cl.) – Int: cock to left, lotuses. Ext. A: Herakles with bow aiming at centaur. B: siren. HZ: A, B: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\epsilon\upsilon$.

11 – Rome, Baths of Diocletian, Lavinium E 2371 (G 13) – Ø 200, from Lavinium – E. Paribeni, *Lavinium II: Le tredici are* (Roma 1975) 376–78, figs. 453–54 (cl.) – Int.: Herakles fighting Kyknos. Ext.: plain. HZ: A: --]ιϋ. B: lost.

12 – Mannheim, Reiss-Engelhorn-Museen Cg 350 – Ø 153 (214) – Tleson P. – CV 75 pl. 141–6 (cl.) – Ext.: Plain. HZ: A: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota\epsilon\upsilon$. B: $\chi\alpha\iota\rho\epsilon\kappa\alpha\iota\pi\iota$ [--]ιϋ.

13 – Malibu, Getty Museum 76.AE.101.16 – Fr. – not previously published – no fig. decoration preserved. HZ: --]ειϋ.

8 When the interior has the usual reserved disk no mention is made of the interior. Otherwise Wachter's system of cataloguing and his abbreviations have been followed. All cups are lip-cups, unless otherwise stated. Add to the bibliography: Heesen, P. (in preparation), *Signing Potters and Painters, and their Associates. Studies in Attic Little-Master Cups* I and Iacobazzi, B. 2004, *Gravisca, scavi nel santuario greco 5. Le ceramiche attiche a figure nere* (abbreviated as Heesen (in preparation) and Iacobazzi 2004, *Gravisca*).

14 – New York market – Ø 148 – Antiqua Inc., *Ancient Art and Numismatics* 4 (1996) no. 1 (A, cl.); Sotheby's New York, 17 December 1997, no. 100 (B, small, but cl.) – Ext.: A, B: grazing deer to left. HZ: A: χαιρεκαπιειεν. B: χαιρ[-]κα[-]πι[-]ειεν.

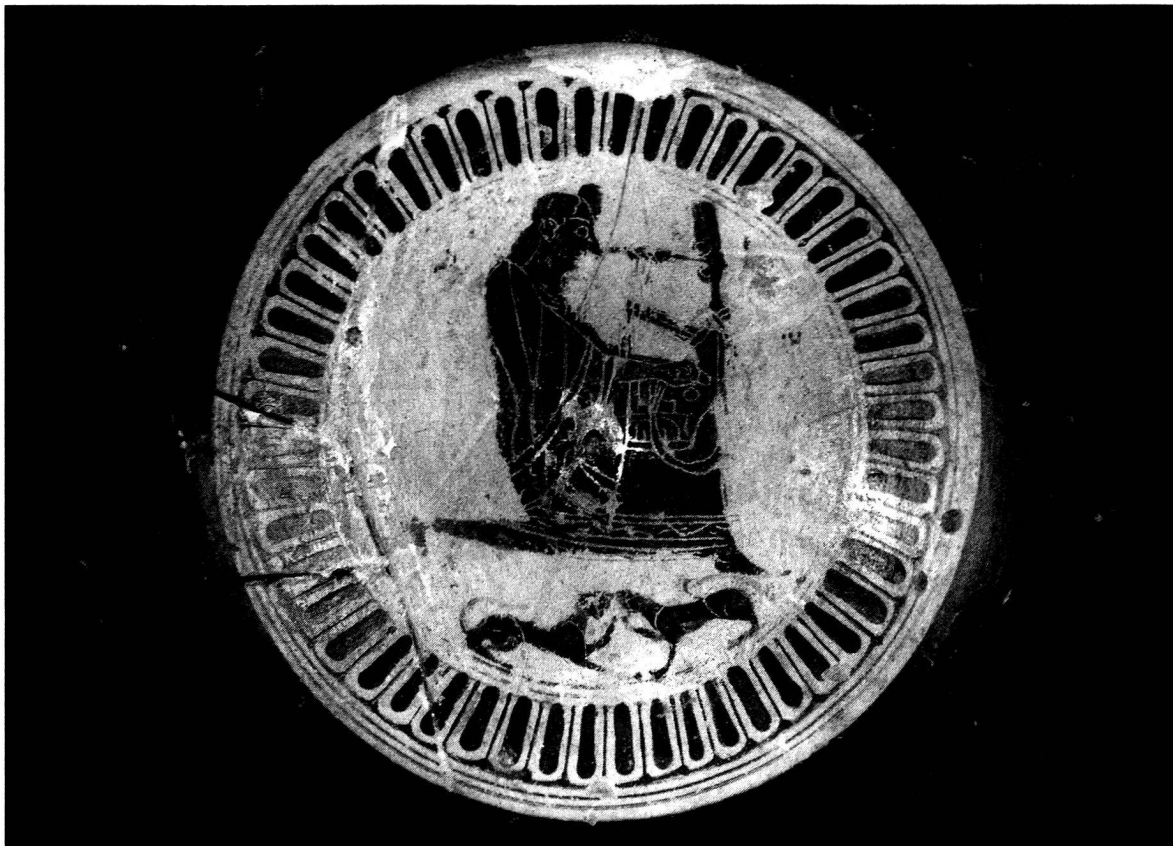
15 – New York market – Ø 143 (197) – Tleson P. (Heesen) – Sotheby's New York, 9 June 2004, no. 17 (not cl.) – Ext.: plain. HZ: A, B: χαιρεκαπιειεν.

16 – New York, Zoullas collection – from Casa Serodine, Lugano 1991 – not previously published – Int.: siren to right. Ext.: plain. HZ: A: χαιρεκαπιειεν. No information about side B.

17 – Philadelphia market – Tleson P. (Fellmann) – *Hesperia Art Bulletin* 38, no. 11 (cl.) – Ext.: plain. HZ: A, B: χαιρεκαπιειεν (salescatalogue wrongly reads -συ instead of -ευ).

18 – (Ill.) Rome, Villa Giulia 74901 – Ø 146 – M. Moretti, *Nuove scoperte e acquisizioni nell'Etruria meridionale* (Roma 1975) 215, no. 6 (not ill.) – Int.: Apollo kitharoidos, two panthers underneath. Ext.: plain: HZ: A, B: χαιρεκαπιειεν.

19 – Rome, Villa Giulia 74972 – Ø 177 – Tleson P. (Heesen) – M. Moretti, *op.cit.* 215, no. 7, pl. 55 (Int.) – Int.: deer to right, its head turned backwards – Ext.: plain. HZ: A: χαιρεκα[-]ειεν. B: χαιρεκαπιειεν.





18 A



18 B

20 (Ill.) – Swiss market, 1978 – not previously published, known from photos only – A, B: siren to right. HZ: A: χαί[–]ιειν (the letters in between are only partly preserved).

21 – Toledo (OH), private collection – Frr. – Probably Tleson P. (Heesen) – not previously published – Int: sphinx. Ext.: no fig. dec. pres. HZ: A: –]εκαπιειε[–. B: –]ιειν.

22 – Tarquinia, Mus. Arc. Naz. II 8392, II 9064, II 8594 and II 9063 – Frr., est. Ø 120, from Gravisca – Probably Tleson P. (Heesen) – Iacobazzi 2004, *Gravisca*, 107, no. 189 – Ext.: plain. HZ: χαί[.]καπιειν.

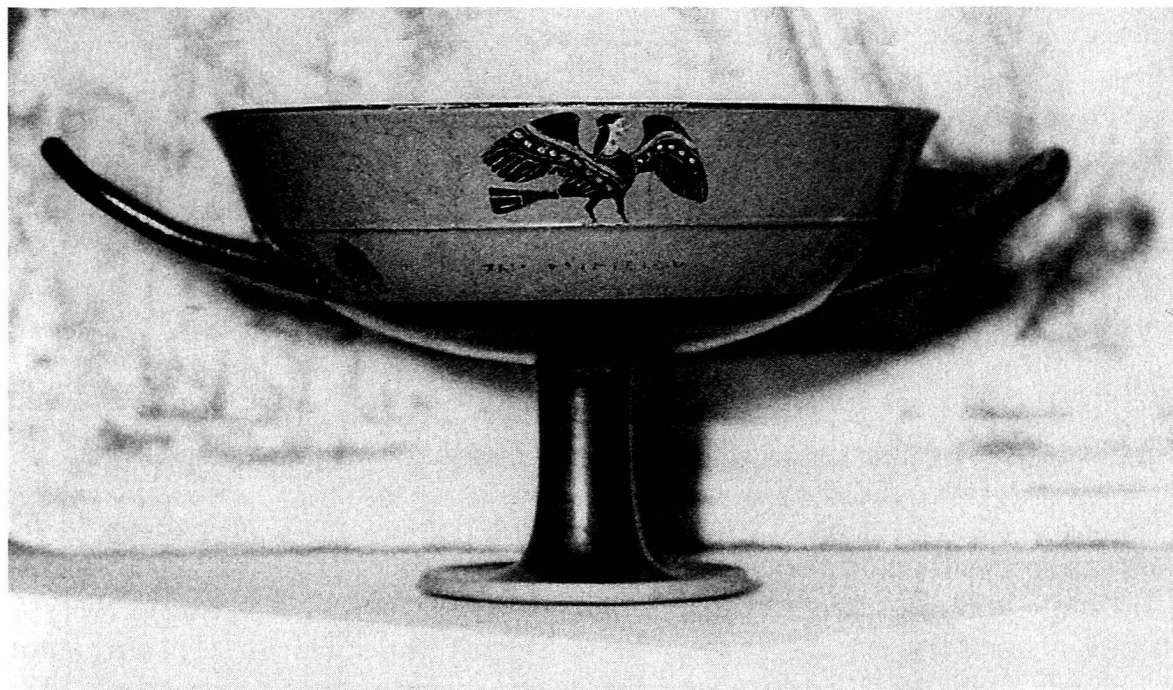
23 – Vatican, Mus. Greg. Etr. 35020 (Ast. 69) – Ø 130 (177) – M. Iozzo, *La collezione Astarita nel Museo Gregoriano Etrusco: Ceramica attica a figure nere* (Roma 2002) 138–39, no. 186, pls. LXXXV–LXXXVI (cl.) – Int.: sphinx. Ext.: plain. HZ: A: –]ιρεκα[–]ιειν. B: χ[–]πιε?υ (Iozzo's reading of side B as a signature of the potter Xenokles is incorrect).

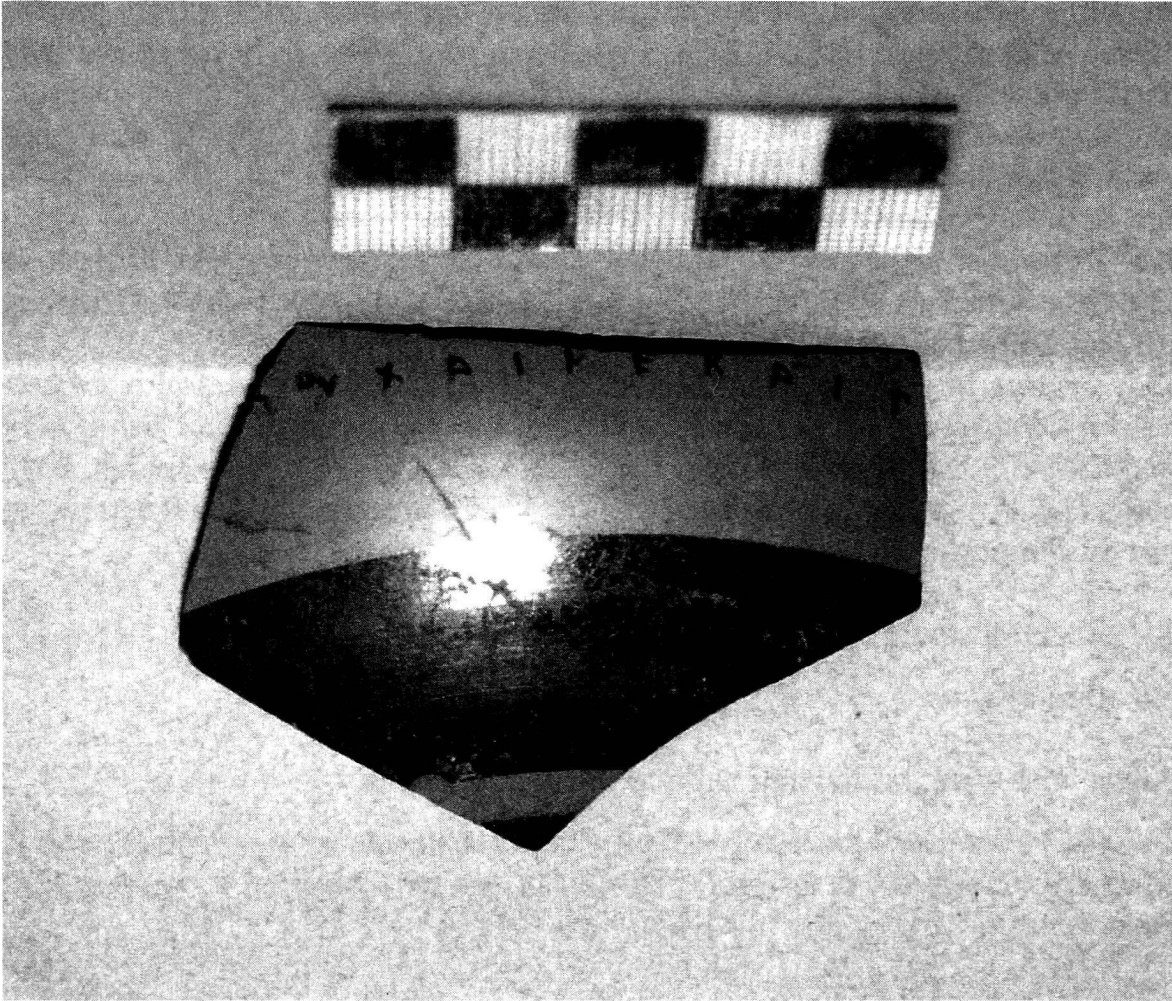
2. The 'cup formula' with σν after χαίρε

No additions.

3. The 'cup formula' starting with σν and ending in τοι

24 – (Ill.) Florence Mus. Arch. 95102 – Fr., little-master cup – Prob. Tleson P. (Heesen) – not previously published – Ext.: no fig. decoration preserved. HZ: συχαίρεκαπ[–] (rivet hole next to *upsilon*).





24

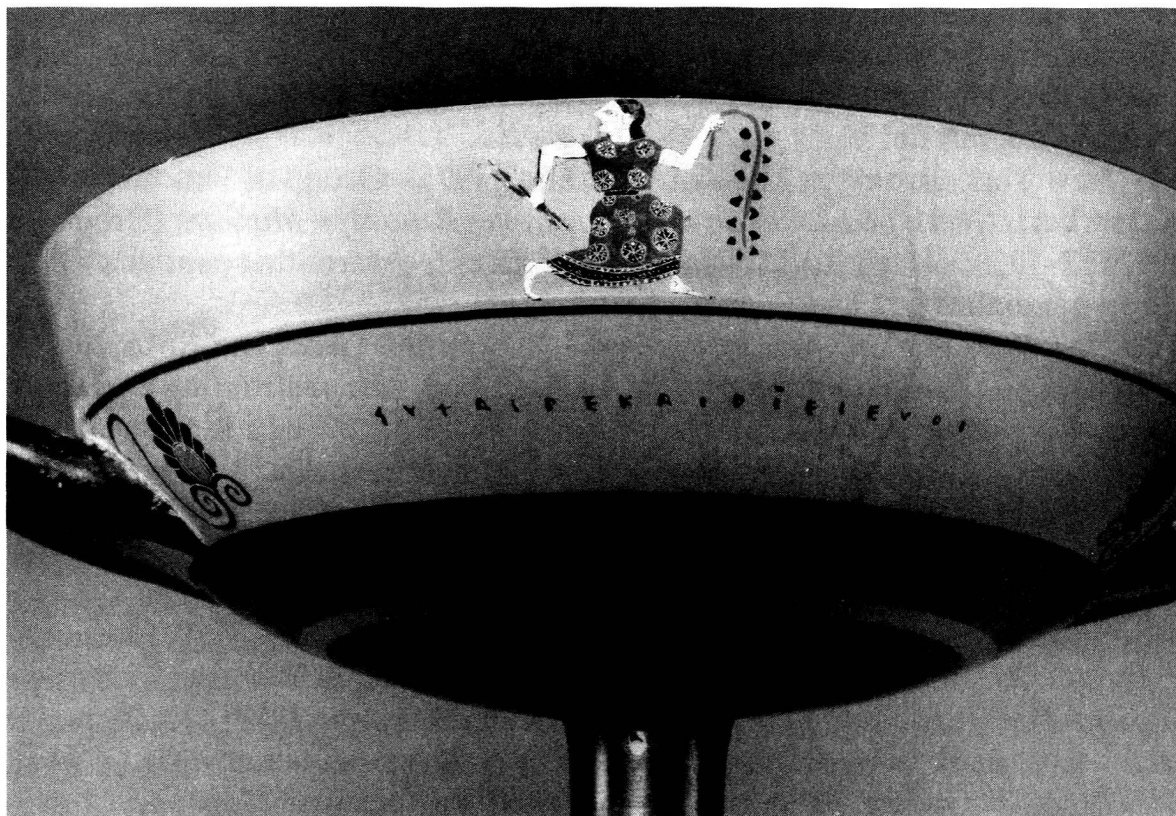
25 – (Ill.) New York, Steinhardt collection A 1997.13 – Ø 203 (287) – Tleson, potter, Tleson P. (Heesen) – not previously published – Ext.: A: maenad running to right, looking round. B: ityphallic donkey galloping to right. HZ: A: συχαιρεκαιπιειευοι. B: συχαιρεκαιπιειευτοι.

4. The ‘drinking formula’: χαιρε και πιει τευδε

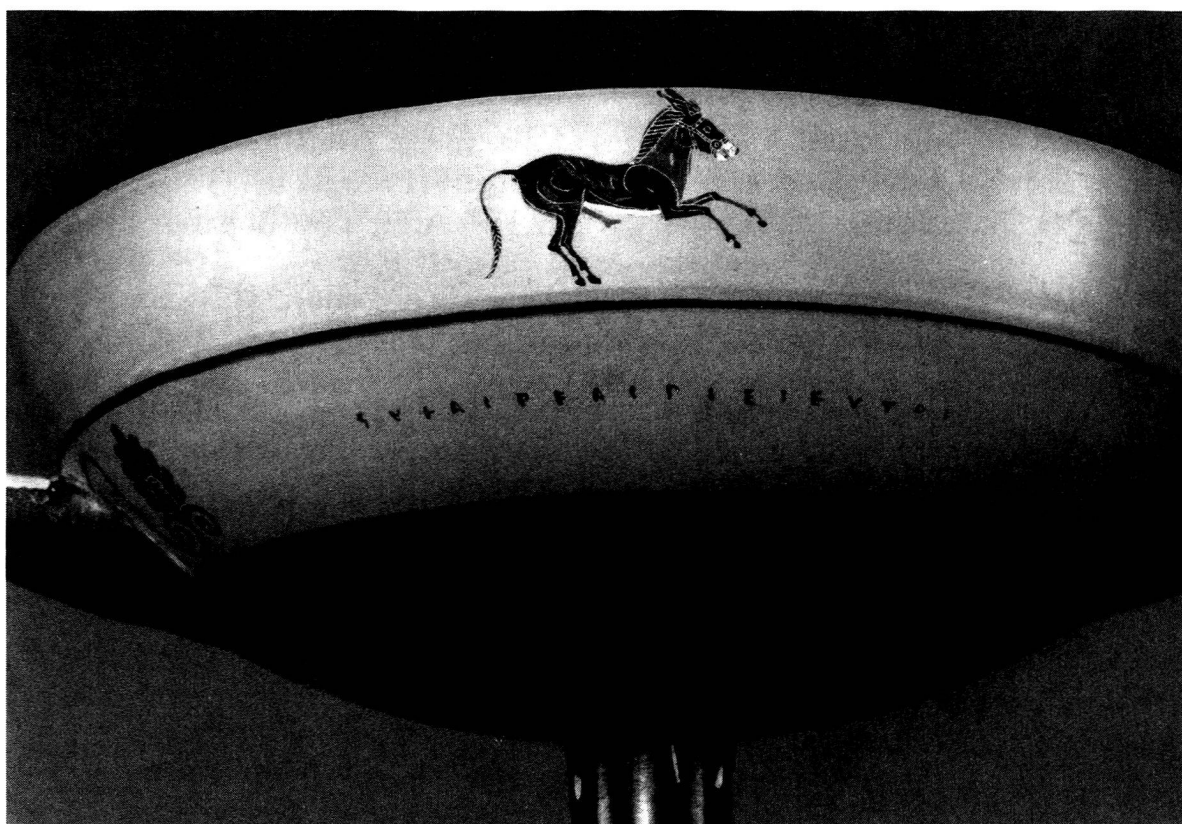
26 – Boston, private collection – band-cup – cat. Sotheby’s New York, 1 June 1995, no. 72 (A, small, but visible) – Ext. A, B : two sphinxes flanking the inscription (B described as fragmentary) – HZ: A: χαιρεκαιπιειτευδε.

27 – Centre Island, private collection sine inv. – Fr., Group of Vatican G. 61 (Heesen) – not previously published – Ext.: two confronting swans. HZ: χαιρεκα[---]ειτ[-- (only upper part of the letters ειτ preserved).

28 – Florence, Mus. Arch. sine inv. – Fr., Group of Vatican G. 61 (Heesen) – not previously published – Ext.: two confronting hens, a lotus underneath. HZ: --]πιειτευδε.



25 A



25 B

29 – London Market – Ø 147 (200) – Sotheby's New York, 18 June 1991, no. 278; Charles Ede, cat. *Antiquities*, September 1993, no. 11 (cl.) – Siana type foot, horizontal handles, no handle-palmettes – Ext.: plain. HZ: A: χαιρεκαιπιειτενδε. B: the same, but not ill.

30 – New York, Brooklyn Museum NJ 03.6 – (197) – Group of Vatican G. 61 – K. Herbert, *Greek and Latin Inscriptions in the Brooklyn Museum* (Brooklyn 1972) 72–73, no. 41, pl. XXIV (cl.) – Ext.: A, B: two confronting panthers – HZ: A: χαιρεκαιπιειτενδι and B: χαιρεκαιπιειτενδι.

31 – New York market – Ø 224 – Atlantis Antiquities, *Greek and Etruscan Art of the Archaic Period* (1988) no. 43 (cl.) – Ext.: A, B, two confronting horsemen (on side B aiming their lances). HZ: A: χαιρ[–]δι. No information about side B, but catalogue describes both inscriptions as χαιρεκαιπιειτεδι.

32 – Tarquinia, Mus. Arch. Naz. 74/3467 – Fr., little-master cup, from Gravisca – Iacobazzi 2004, *Gravisca*, 148, no. 439 (cl.) – Ext.: no fig. decoration preserved. HZ: –]δε.

33 – Vatican, Mus. Greg. Etr. 39548 – Ø 142 – Group of Vatican G. 61 (Heesen) – F. Buranelli, *La Raccolta Giacinto Guglielmi. La ceramica. Monumenti Musei e Gallerie Pontificie. Museo Gregoriano Etrusco IV.1* (Roma 1997) 127–28, no. 43 (cl.) – Ext.: A, B: two confronting rams. HZ: A, B: χαιρεκαιπιειτενδε.

34 – Pulsano, Guarini collection 62 – Ø 92, from Taranto – Topband Class – L. Todisco a.o., *Antichità della collezione Guarini* (Galatina 1984) 45, no. 13, pl. XLII (cl.) – Ext.: plain. HZ: χαιρεκαιπιειτενδε.

5. The formula with με instead of τενδε or ευ

35 – Torgiano, Museo del Vino A 15 – Ø 206 (293), from Vulci – A. Uncini, *Museo del vino di Torgiano. Materiali archeologici* (Perugia 1991) 86–87, no. 67 (cl.) – Ext.: A: cock to right. B: swan to right. HZ: A, B: Φρυνοσεποισενκαιρεμεν.

6. The three-word formula: χαιρε και πιει

36 – Cerveteri 62618 – Ø 143, from necropoli del Ferrone, tomb 9 – Compare Tleson P. (Heesen) – M. Rendeli, *La necropoli del Ferrone, Archaeologica* 118 (Roma 1996) 76, pl. XXIX, fig. 92 (cl.) – Ext.: plain. HZ: A, B, χαιρεκαιπιει (side B fragmentary).

37 – Freiburg market – band-cup, Ø 193 – Galerie Puhze, Katalog 2 (1979) no. 56 (cl.) – Ext. HZ: A,B: χαιρεκαιπιει.

38 – London market – band-cup – Charles Ede, *Antiquities* 83 (1971), no. 41 (cl.) – Ext. HZ: A, B: χαιρεκαιπιει.

39 – Orvieto, excavations – Ø 160, from necropoli di Crocifisso del Tufo, tomb 15 – M. Bizzarri, “La necropoli di Crocifisso del Tufo in Orvieto”, *StEtr* 30 (1962) 83, no. 230 (not ill.) – Ext.: plain. HZ: A: χαιρ[–]πιει[ι. B: χαιρε[–]πιει.

40 – San Antonio, Museum of Art 86.134.196a – Ø 139 – Tleson P. (Heesen) – H.A. Shapiro a.o., *Greek Vases in the San Antonio Museum of Art* (San Antonio 1995) 267, no. 178 (small, but cl.) – Ext: plain. HZ: A, B: χαιρεκαιπιει.

41 – Winchester, Winchester College (3) – Fr. – CV 19 pl. 1.5 (cl.) – Ext.: plain. HZ: χαιρεκαιπιει.

7. The three-word formula plus ου at the beginning or end

No additions.

8. χαιρε και πιει cases of uncertain type

42 – Bucharest, National Museum 03209 – Ø 206 – Centaur Painter – *Para* 79.8ter; CV 1, pl. 24.3–6 (cl.) – Int.: wounded stag. Ext. A: nude bearded man with cloak over left arm and stick in right hand running to right. B: centaur with stones in hands galloping to right. – A: χαιρεκαιπιει[--. B: χαιρεκ[--.

43 – Florence, Mus. Arch. 95103 – Fr., little-master cup – not previously published – Ext.: no fig. decoration preserved. HZ: --]εκαιπιει.

44 – Florence, Mus. Arch. 95105 – Fr. – not previously published – Ext.: plain. HZ: --]καιπιει[--.

45 – Rome, Baths of Diocletian, Lavinium E.1990 (G.14) – Ø 198, from Lavinium – E. Paribeni, *Lavinium II. Le tredici are* (Roma 1975) 378, figs. 455–56 (cl.) – Int.: 2 ibexes standing upright. Ext.: plain. HZ: A: χαιρεκ[--]πι[--. B: --]εκαιπι[--.

46 – (Ill.) Paris, Louvre Cp 10247 – Fr., little-master cup – not previously published – Int.: part of tongue-border. Ext.: no fig. dec. preserved – HZ: χ:αιρε:καιπιε[--.

47 – Rhodes, excavations – from Marmaro, grave 2 – *ClaraRh* VIII 84–85, fig. 70 with drawing of inscription – Int.: two youths in conversation. Ext.: plain. HZ: A: :χαιρε:καιπ[--. B: χ[--]ιρε[--.

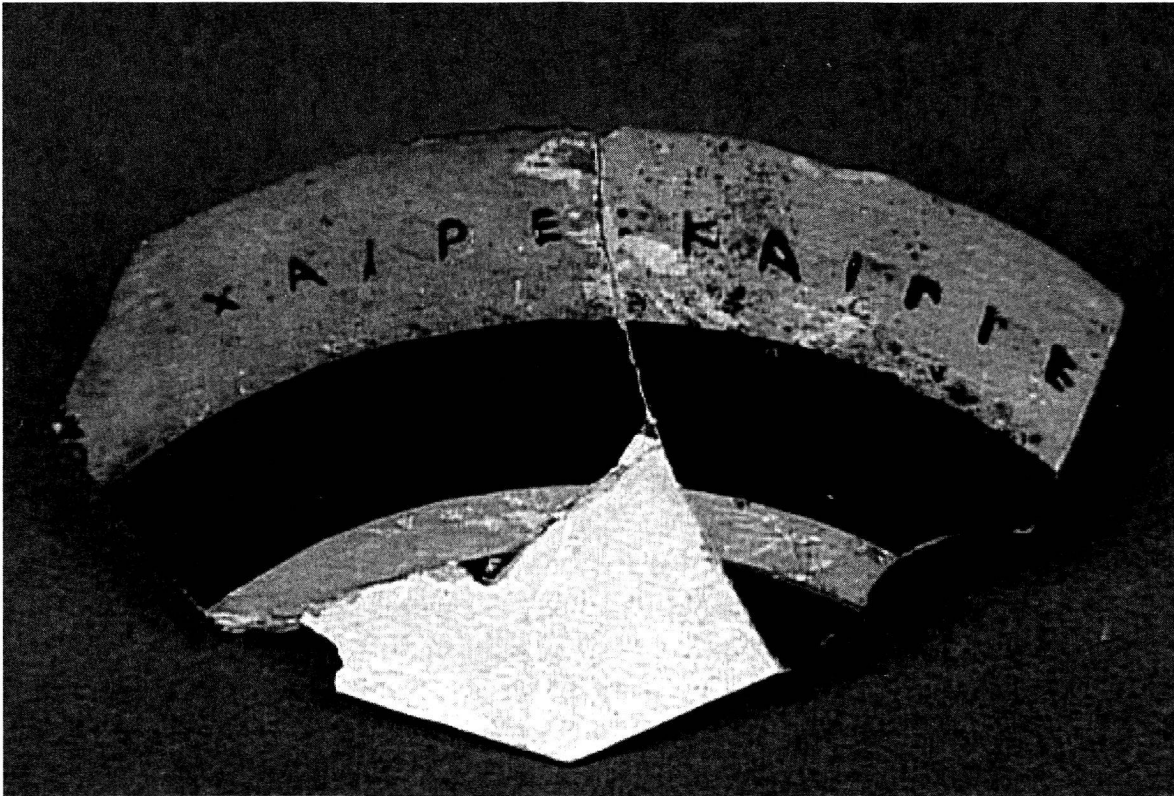
48 – Rome, Villa Giulia 84450 – Ø 211, from Vulci, necropoli dell'Osteria, grave 177 – M.A. Rizzo, "Corredi con vasi pontici da Vulci", *Xenia* 2 (1981) 23–24, no. 10 (not cl.) – Ext.: A, B: two confronting rams. HZ: A: Αθηναιοσκαλοσ-χαιρει. B: χαιρεκαιπιεικαλοσ (transcriptions by Rizzo).

9. χαιρε cases of uncertain type

49 – Ankara University, E. 19 – est. Ø 170–180 – Fr., from Daskyleion – K. Görkay, "Attic Black-Figure from Daskyleion", in: *Asia Minor Studien* 34, *Studien zum antiken Kleinasien* IV (Münster 1999) 29, no. 15, pl. 2 (uncl.) – no fig. dec. pres. – --]και[--.

50 – Ankara University, E. 105 – Fr., little-master cup, from Daskyleion – K. Görkay, *op.cit.*, 38, no. 54, pl. 6 (cl.) – no fig. dec. pres. – --]εκ[--.

51 – Ankara University, E. 111 – Fr., little-master cup, from Daskyleion – K. Görkay, *op. cit.* 39, no. 58, pl. 6 (cl.) – no fig. dec. pres. – --]αιπι[--.



46

- 52** – Chianciano Terme, Mus. Civ. Arch. Delle Acque 229478 – Ø 156, from Necrop. della Pedata, tomb 20 – G. Paolucci/A. Rastrelli, *Chianciano Terme I* (Chianciano Terme 1999) 56, no. 20.2, pl. 124 (not cl.) – Int.: cock to right, lotus. Ext.: plain. HZ: A: $\chi\alpha\iota\epsilon\kappa\alpha\iota\pi\upsilon\nu$. B: $\chi\alpha\iota\epsilon\alpha\iota\pi\upsilon\nu$.
- 53** – Centre Island, private collection sine inv. – Fr. – not previously published – no fig. decoration preserved – HZ: --] $\kappa\alpha\iota\pi$ [--.
- 54** – Centre Island, private collection sine inv. – Fr. – not previously published – no fig. decoration preserved – HZ: --] $\alpha\iota\epsilon\kappa\alpha$ [--.
- 55** – Corinth, excavations C-47-701b – Fr., probl. band-cup, from Corinth – A.B. Brownlee, “Attic Black Figure from Corinth: II”, *Hesperia* 58 (1989) 391, no. 135, pl. 70 (cl.) – Ext. HZ: hindquarters of feline to left, to the right of it: $\kappa\alpha\iota\pi$ [--.
- 56** – Florence, Mus. Arch. 151081 – Fr., band-cup – not previously published – Ext.: plain. HZ: $\chi\alpha\iota\epsilon$ [--.
- 57** – Florence, Mus. Arch. sine inv. – Fr., little-master cup – not previously published – Ext.: no fig. decoration preserved – HZ: --] $\alpha\iota\pi$ [--.
- 58** – Florence, Mus. Arch. sine inv. – Fr. – not previously published – Ext.: no fig. decoration preserved – HZ: --] α [--] $\epsilon\kappa$ [--.
- 59** – Malibu, Getty Museum 76.AE.101.11 – Fr. – Possibly Tleson P. (Heesen) – not previously published – Ext.: no fig. decoration preserved – HZ: --] $\alpha\iota\epsilon$ [--.
- 60** – Malibu, Getty Museum 81.AE.202.2 – Fr. – Tleson P. (Heesen) – not previously published – Ext.: no fig. decoration preserved – HZ: $\chi\alpha\iota\epsilon\kappa$ [--. The let-

ters are unusually small, however from the same hand as Florence 141931 (ABV 182.38), with Tleson signature.

61 – Madison, Elvehjem Museum of Art 1981.134 – band-cup, Ø 214 (279) – clearest photos in: *MuM* 51, May 1975, no. 124 – Ext.: A, B: two warriors fighting. HZ: confused *chaire*-inscriptions on each side of the figures. At least once: *χαιρεαιπε*.

62 – Milan, Mus. Civ. A.0.9.1836 – Ø 230 – P. of Munich 1379 (Heesen) – G.G. Belloni, “Acquisti e doni per il Civico Museo Archeologico e per il Civico Gabinetto Numismatico”, *NotMil* 1–2 (1968) 124–26, fig. 1a–c (cl.) – Ext.: A, B: horseman to left. Nonsensical inscriptions around figures. HZ: confused *chaire*-inscriptions. At least once: *χαικαιπε*.

63 – Saarbrücken Antikensammlung der Universität des Saarlandes 254 – Ø 172 – K. Braun, *Katalog der Antikensammlung des Instituts für Klassische Archäologie der Universität des Saarlandes* (Möhnesee 1998) 9–10, no. 25, pl. 6.1–2 (Int., A, cl.) – Int.: cock, lotuses. Ext.: plain. HZ: A: *χαι*[--] followed by a nonsensical letter-combination of 5 letters. B: nonsensical inscription.

64 – Samos (lost) – Fr., from Vathy – B. Kreuzer, *Samos* 22 (Mainz 1998) 179–80, no. 238, pl. 43 (cl.) – Ext.: siren. HZ: *χαιρεκ*[--].

65 – Tarquinia, Mus. Arch. Naz. 72/19314 – Fr., little-master cup, from Gravisca – Iacobazzi 2004, *Gravisca*, 153, no. 475 (not ill.) – Ext.: HZ: --] *ιει*[--].

66 – Tarquinia, Mus. Arch. Naz. 72/25643 – Fr., band-cup, from Gravisca – Iacobazzi 2004, *Gravisca*, 147, no. 430 (cl.) – Ext.: HZ: --] *εκαιπ*[--].

67 – Tarquinia, Mus. Arch. Naz. 73/6124 – Fr., band-cup, from Gravisca – Iacobazzi 2004, *Gravisca*, 147, no. 431 (not ill.) – Ext.: HZ: [--] *χαι*[--].⁹

68 – Tarquinia, Mus. Arch. Naz. 78/12015 – Fr., from Gravisca – Iacobazzi 2004, *Gravisca*, 108, no. 199 (not ill.) – Ext.: no fig. decoration preserved – HZ: *χαιρε*[--].

69 – Tarquinia, Mus. Arch. Naz. 79/14583 – Fr., from Gravisca – Iacobazzi 2004, *Gravisca*, 108, no. 196 (cl.) – Ext.: no fig. decoration preserved – HZ: *χαι*[--].

70 – Tarquinia, Mus. Arch. Naz. II 478 – Fr., from Gravisca – M. Moretti, “Gravisca (Tarquinia), scavi nella città etrusca e romana. Campagne 1969 e 1970”, *NotSc* 1971, 245 (not ill.); Iacobazzi 2004, *Gravisca* 108, no. 198 (cl.) – Ext.: no fig. decoration preserved – HZ: --] *αιρεκ*[--].

71 – Tarquinia, Mus. Arch. Naz. II 3518 – Fr., little-master cup, from Gravisca – M. Moretti, *op.cit.* 246–47, fig. 62.17 (with inv. no. given as II 3875); Iacobazzi 2004, *Gravisca*, 153, no. 469 (cl.) – Ext.: no fig. decoration preserved – HZ: --] *ιρεκαι*[--].

72 – Thasos, Arch. Mus. 73 π – Fr., from Thasos – L. B. Ghali-Kahil, *EtThas* 7 (1960) pl. 32.26 (cl.) – Ext.: grazing deer. HZ: *χαιρε*[--] (only upper part of last two letters preserved).

9 Since Iacobazzi indicates there are letters missing before *χαι*, one would rather expect *και*.

73 – Vatican, Mus. Greg. Etr. 35310 (Ast 348) – Fr., from Cumae – Group of Vatican G.61 (Heesen) – M. Iozzo, *op.cit.* (ad no. **23**) 147, no. 197, pl. XC (cl.) – Ext.: feline to right. HZ: --]αιρεκαι[--.

10. A joke? The ‘merchant’s formula’: χαιρεκαιπριομε¹⁰

No additions.

11. A simple χαιρε

74 – Berlin, Antikensamml. 1801 (lost) – band-cup – Ø 215, from Orvieto – signed by Nikosthenes and Anakles – *ABV* 159.4 and 230.1; *Para* 67.4; V. Tosto, *The Black-figure Pottery Signed ΝΙΚΟΣΘΕΝΕΣΕΠΟΙΕΣΕΝ* (Amsterdam 1999) 230–31, no. 158, pl. 144 (drawing) – Ext.: A, B: Herakles slaying the Hydra; on B a female onlooker. – HZ, on either side of the figures: A: Νικοσθενεσμε and εποιεσενχαιρε B: Ανακλεσμε and εποιεσενχαιρε.

75 – Munich, Antikensamml. 2220 – band-cup, Ø 209 – *CV* 57 pls. 30.6, 31.1–4 (cl.) – Ext.: A, B: two boxers around amphora, two onlookers; between the boxers, on A, χαιρε and on B, χαι[--. Furthermore, between the figures imitation inscriptions.

76 – New York market – Ø 213 (229) – Epitimos P. (H.A. Cahn) – cat. Royal Athena Galleries, *Art of the Ancient World XII* (2001) no. 188; H. Mommsen, ‘Siegreiche Gespannpferde’, *AK* 45 (2002) 37, pl. 9.1 (cl.) – Int.: nude youth leading horse to right. Right of horse: χαιρε:σ[v. Above horse’s head: retrograde Στε[σαγορα. The same *kalos*-name (also without *kalos*) appears on a pyxis by this painter, Brauron Arch. Mus. 1591 (Mommsen, *op.cit.*, pl. 8.1–6). Because of the wide space, completion to the *kalos*-name Stesias, which appears on three amphorae of Group E (*ABV* 670), seems less likely. Ext.: plain.

77 – Würzburg, Martin von Wagner Museum L 408 – Ø 237 – E. Langlotz, *Griechische Vasen im Martin von Wagner Museum Würzburg* (1932) no. 408 (Int., cl.) – Int.: two cocks, lotuses. Above: Ασκονια. Underneath: χαιρε. Ext.: no fig. decoration preserved. HZ: Ασκον]ιαχαιρε.

12. Other variants

78 (Ill.) – Florence, Mus. Bardini A 2 (Pal. De’Mozzi) – Ø 209 – Near Eucheiros (Marzi Costagli) – M.G. Marzi Costagli, ‘Vasi attici a figure nere’, *Bd’A* 64.1 (1979) 41–44, figs. 10–11 – Int.: bearded, winged figure (Boreas?) running to right, a hare underneath. Ext.: plain. HZ: A: χαιρεκαδουκαλαπι[-- (reading of M. Guarducci). No information about side B.

10 It is tempting to speculate about the origin of the merchant’s formula, especially since it occurs on two of the earliest lip- and band-cups: **W 128** (c. 565–560) and **W 123** (c. 555), both not quite having the later canonical shape. Buyers, of course, need an extra stimulus to buy a new shape; this formula may help.



78 A

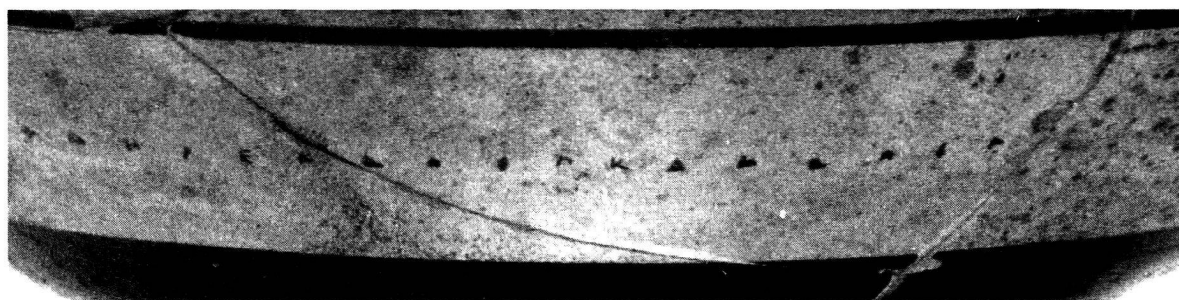
III. Comments to Wachter's conclusions

Wachter's discussion of the interpretation of the different formulae used on the cups is very clear and for the most part convincing. In my opinion, his assumption that the *chaire*-cups may have been used as gifts, for instance from an *erastes* to an *eromenos*, is very attractive. However, when size differences are introduced and general remarks are made about decorations, Wachter is walking on thin ice, too thin.

In my opinion, his assumptions are based on wrongly interpreted figures. The following of Wachter's conclusions will be disputed here: (1) The -τενδε cups are smaller than the -ευ cups. (2) The cups with potter's signatures are larger, but less often decorated. (3) A decorated interior was more of a 'luxury' than a decorated lip. (4) The normal formula applied to small to medium-size cups originally accompanied the handover of a cup as a gift (for immediate or future use) while the drinking formula applied to even smaller cups accom-



78 B



78 C

panied the handover of a cup for immediate drinking as an introduction of the adolescent into the symposium.¹¹

First of all, a correction has to be made to Wachter's assumption that most of the little-master cups are lip-cups.¹² In fact, 31.73% of the little-master cups presently known to me are lip-cups, 63.33% are band-cups and 6.94% are fragments of undetermined shape.¹³

Now, as for the sizes of the cups and the formulae on them, Wachter is comparing sizes of cups that are made over a period of some 30–35 years by many

11 Wachter 2003, 144–45 and Wachter 2004, 302–303, 305, 313, and 318–20.

12 Wachter 2004, 300.

13 All figures are drawn from my own database of momentarily 4809 lip- and band-cups/fragments. Floral band-cups and completely plain cups (i.e. having no figured decoration, nor ornaments, nor inscriptions) are not included in this database. Of course, if only cups with inscriptions are being considered, lip-cups are by far in the majority.

different potters without paying any attention to workshop preferences and particularities, nor fashion.¹⁴

However, it is obvious that some inscriptions are exclusive for a certain workshop: All *χαιρεσθ* inscriptions are by the Nearchos Painter and all *συ-τοι* inscriptions are by the Tleson Painter, the main painter of the cups by Nearchos' son Tleson.¹⁵

Amongst the, on average, small *-τενδε* cups, 13 belong to the Group of Vatican G 61 (average diam. 13.75 cm), and two are (doubtfully) attributed to Elbows Out (average diam. 13.6 cm). The large proportion of these groups strongly influence the statistics. If we look at the *-τενδε* cups by Sakonides (**W 67**, **W 77**, average diam. 21.5 cm, considerably larger than his cups with nonsensical inscriptions, with an average of 17.58 cm) and the one attributed to the 'Manner of the Tleson Painter' (**W 74**, diam. 27), they are larger than 31 of Wachter's 36 *-εϋ* cups with known diameter.

The Phrynos Painter twice uses an exceptional formula (**W 81**, **30**); no other painter uses it, nor does the Phrynos Painter use any other formula. The same is true for the formula used by Anakles and Nikosthenes.

Furthermore, to some painters not a single cup with *χαιρε* inscription has been attributed. Hermogenes, who – like Sakonides – painted lip-cups with female heads, doesn't seem to have produced any *χαιρε* cups, nor Xenokles, although the Mule Painter, who worked in his workshop did produce them (**W 9**, **W 14**).

Within the work of the Epitimos Painter the diameter of his two cups with *χαιρε* inscription on the exterior (**W 98**, combined with a signature on the other side, and **W 99**) are not significantly smaller than his cups with signatures only,¹⁶ 29.8 and 30.4 cm respectively. A cup with nonsensical inscription and two squatting youths with cocks in their hands on the lip on each side, which here can be attributed to the Epitimos Painter for the first time, also has a diameter of 30.4 cm.¹⁷ The type of inscription doesn't seem to have any connection with the size.

14 To a certain degree, the same applies to Wachter's remarks about iconography (Wachter 2003, 142–144), which are not convincing. None of the scenes on *chaire*-cups are exclusively used on them. Furthermore, the characteristics of the lip- and band-cups limit the choices: war- and 'groupsex'-scenes occur rarely on lip-cups and more often on band-cups, the latter having fewer inscriptions for the same reasons. Explicit sexual scenes are very rare overall. Interestingly, when Wachter tries to connect the female head-cups with the male world by mentioning the *Στροιβος καλος*-inscription, he omits to mention another *Στροιβος καλος*-inscription on a band-cup with war-scenes (*ABV* 675.4; *Para* 318), which may further prove that shape does matter for the choice of iconography.

15 Even if my attributions of the *χαιρεσθ* cups to the Nearchos Painter are not accepted, the cups are without any doubt all three by the same hand. The question whether the Tleson Painter is the same person as the potter Tleson will not be discussed here. For a discussion of the Nearchos-Tleson-Ergoteles workshop see Heesen (in preparation) chapter 10.

16 New York, Metropolitan Museum 25.78.4 (*CV* 9 pl. X, 12a–f) and Malibu, Getty Museum 86.AE.157 (*CV* 25 pls. 89.4, 91.2–7 and 92–93).

17 Paris, Louvre F 90 (*CV* 14, pl. 86.1–5).

Furthermore, in the large oeuvre of the Centaur Painter, who was an associate in the Tleson workshop¹⁸, we see that he never signs his cups and rarely uses a *chaire*-inscription; the latter cups are amongst the largest he ever painted.

But even within the work of one potter we have to be careful with using average dimensions: If we consider lip-cups signed by the potter Xenokles, we have to distinguish between the cups decorated by the Xenokles Painter and those by the Painter of London B 425. The latter worked in the workshop of the potter Xenokles and decorated much larger pots than the Xenokles Painter. The pottery work is, however, done by the same potter, Xenokles. Were these larger cups produced for a different purpose or at a different period of time?¹⁹

If we would compare the cups of different potters, one could say that the average of Xenokles' signed lip-cups are smaller than most *chaire*-cups by other potters; on the other hand that Epitimos' *chaire*-cups are larger than most of the lip-cups by other potters.

Still, let us continue to check, whether there is a size difference between signed cups and *chaire*-cups within the work of individual potters. The best candidate, because of his large oeuvre and use of both signatures and *chaire*-inscriptions, is Tleson. The result is spectacular: the average diam. of lip-cups signed by Tleson and decorated by the Tleson Painter is 22.78 cm, of those unsigned and attributed to the Tleson Painter 15.9 cm.²⁰

I am afraid I have to temper the reader's enthusiasm here. Once again, because of the large proportion of cups by Tleson, Wachter's overall results are strongly distorted. If we leave out Tleson's cups and compare the signed and *chaire*-cups of all the other potters, we see that the diameter of signed cups ranges between 12.1 and 30.4 cm with an average of 19.20 cm, while the diameter of *chaire*-cups ranges from 12.0 to 32.2 cm with an average of 18.27 cm. Admittedly, there is a size difference on average of less than 1 cm, but in individual comparison numerous signed cups are smaller than *chaire*-cups.²¹

18 The association of the Centaur Painter with the Tleson workshop will be extensively discussed in Heesen (in preparation), chapter 10.

19 The average sizes for lip-cups by the Xenokles Painter are: height 9.7, diam. 13.95, and width 19.8; for cups by the Painter of London B 425 are 13.4 h., 20.6 diam., and 26.8 w. Cups signed by Xenokles and decorated by the Painter of Berlin F 1778 are of no relevance to the discussion here. For a full study of the Xenokles workshop, see Heesen (in preparation), chapter 4.

20 Distinguished between cups with interior decoration only, cups with decoration on the exterior only and cups without figured decoration the averages are: 22.0 (Int.) – 22.96 (Ext.) – 21.12 (Plain) for the signed cups and 16.22 (Int.) – 16.64 (Ext.) – 15.35 (Plain). In both cases the cups with exterior decoration are the largest, the plain ones the smallest. The Tleson Painter did not produce any cups with both interior and exterior decoration.

21 If one also leaves out the exceptionally large cups by the Epitimos Painter, the differences are even smaller: 18.77 cm and 18.05 cm respectively. Leaving out Xenokles' signed cups as well gives an average of signed cups of 20.24 cm.

This, of course, leaves us with the question why especially the *chaire*-cups by the Tleson Painter are, on average, significantly smaller than his signed cups. There seems to be no significant difference in the way his signed or *chaire*-cups have been decorated. Perhaps this potter created a new fashion of significantly smaller *chaire*-cups or maybe he did fill a gap in a new, Etruscan market. He was, after all, the main producer of little-master cups.

All these figures are mentioned here to show that size differences have much to do with workshop preferences. As shown, this is also the case with the different formulae: the choice of formula and the size of a cup seem more dependent on the maker of the cup than on the receiver. Maybe even the fashion of the time is relevant, as is the case in the choice of decoration scheme, although here also the preference of individual painters may be important. In all, 43 lip-cups are known to have had both interior and exterior decoration; most of these are early lip-cups. Three of the four cups with abundant decoration, which Wachter uses to illustrate his third conclusion²², belong to this type and the fourth is contemporary. This decoration scheme, as well as for instance the rare multi-figured friezes, seems to be directly inspired by Siana cups. A painter of the second generation with a large, diverse oeuvre, the Tleson Painter, never uses it.

The number of cups with interior decoration also slowly diminishes over time. In band-cups interior decoration becomes rare.

As for Wachter's conclusion that signed cups are less often decorated, the figures speak for themselves: Of the signed cups 39 have interior decoration, 91 exterior decoration, and 17 both; of the *chaire*-cups the figures are 44 (Int.), 52 (Ext.), and 13 (both).

Finally, the fourth conclusion: now that, among many other features, the size differences between cups have been explained by workshop preference, Wachter's main argument for his special use of the -τενδε cups seems void. Furthermore, none of these cups have been found in mainland Greece, let alone Athens, where, in Wachter's theory, they would have been given on a very special occasion in a young man's life. Would it not be likely that many youths would treasure this important gift of their *erastes*, so that we could dig it up in a grave or as a dedication in a temple? The archaeological provenance of these cups seems to rule out any explanation for the use of -τενδε cups within Athenian society, but rather points to relations of individual workshops with foreign markets.²³

This leaves us with the conclusion that, based on the meaning of the cup-formula and the drinking formula, they were both suited to adorn a cup at a symposium, or even as a gift. A distinction in the use for the -τενδε and -εϋ cups, however, cannot be discerned from their size. In other words, size does not matter.

22 Wachter 2003, 145 n. 28.

23 Of the known provenances of the Group of Vatican G 61, one is on Samos, the rest in Italy, particularly Etruria.

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Addendum to

Valerius Flaccus' Io Narrative

By Paul Murgatroyd, Hamilton

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Abstract: In contrast to the standard critical view, which sees Valerius Flaccus' Io narrative as entirely or almost entirely serious and sad, this article argues that, while it does have affecting elements, it is predominantly humorous, and in terms of entertainment even rivals its model (Ovid *Met.* 1.588ff.). A light-hearted mood fits with context much better than pathos does, and there is clearly dark wit in putting such a tale in the mouth of Orpheus. In addition, throughout the narrative there are many certain and probable examples of humour, including subtle point, verbal play, irreverence and intertextual sport.