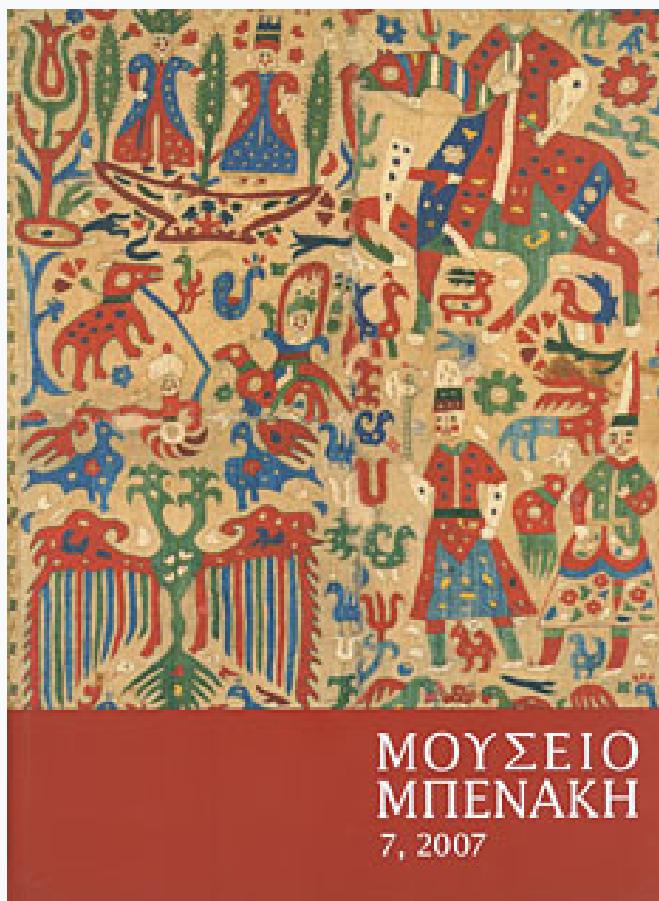


Μουσείο Μπενάκη

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Δύο νέες βοιωτικές κύλικες στο Μουσείο
Μπενάκη: κεραμείς και αγγειογράφοι

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Two new Boeotian cups at the Benaki Museum: Potters and painters

THE TWO BOEOTIAN CUPS presented here belong to the same type. Their provenance is unknown. They were both donated to the Benaki Museum by Mrs Peggy Zoumboulaki in memory of her husband, Tassos.¹ They are roughly contemporary, dating to the second quarter of the fifth century BC. Both vases have interesting features in terms of potter-work and style and can be attributed to specific potters and painters which form the subject of the discussion in the pages which follow.

The first cup (inv. no. 31012) (figs 1, 2)² has been pieced together from several fragments. Some parts are missing and have been restored. Its surface is damaged in places. Its fabric is light brown (Munsell 7,5 YR, 6/4). A light red wash has been applied over the surface (Munsell 2,5 YR, 6/6). The glaze is dull and streaky, misfired reddish brown in places, especially in the tondo area and on the underside of the foot. There are no traces of added colours. There is limited and careless incision.

The inside of the cup is glazed except for a reserved line running around the inner edge of the lip; two uneven, thick glaze lines encircle the figure-scene in the tondo. The concave rim is glazed and has a rounded lip. The reserved figure-zone occupies the greater part of the shallow bowl and is marked by a double glaze line of uneven thickness below, which serves as a groundline. The stem is low and ends in a splaying foot. The stem and the topside of the foot are glazed; the side of the foot and its resting surface are reserved. The rest of the underside of the foot is glazed and the inside of the stem is reserved. The upturned handles are glazed on the outside only. Under each handle there is a single ivy leaf.

On the inside (fig. 1a-b) a naked male is shown in profile moving to the right and looking back. He carries a folded garment in his left hand and a stick in the other; he wears a wreath on his head made of schematically rendered branches.

Side A (fig. 1d) shows a youth fighting a bull. The two struggle on the ground. The male grasps the animal with both hands. The scene is flanked by a seated female on the right who holds out a wreath in her left hand and another female on the left who is shown moving away with hands outstretched. A Doric column indicates the place; the youth's folded himation is shown behind him hanging from a tree; there are also two ivy leaves and a hanging palmette in the ground; painted blob-like letters in the field create the illusion of inscriptions. The female on the right is dressed in chiton and himation, the other one on the left wears a himation.

Side B (fig. 1e) is decorated with the same theme but with the following minor difference: the youth and the bull are shown flanked by a seated female on the right and another standing on the left, both dressed in chiton and himation.

I.

I.1 THE THREE SIRENS PAINTER – INTRODUCTION

Our cup can be assigned to the so-called Three Sirens Painter, to whom 16 vases altogether in this paper are attributed (see Catalogue). The artist has been given this name because of the theme he chooses as subject on the



Fig. 1a-c. Cup. Athens, Benaki Museum, inv. no. 31012 (photos: M. Mathios).

outsides of two of his cups, in New York and Paris respectively (nos 11, 12; figs 10, 11).³ In 1970, referring to a cup in Mainz in the Römisch-Germanisches Zentralmuseum, inv. no. 0.29215 (no. 10; fig. 9), Büsing-Kolbe noted that it was attributable to the hand which had painted the cup in Athens, National Archaeological Museum, inv. no. 656 (no. 4; fig. 5) and that this, in turn, was stylistically similar to another cup in the same museum, inv. no. 647 (no. 3; fig. 4).⁴ For the cup in Athens with inv. no. 656 (no. 4; fig. 5) Ghali-Kahil had already noted in 1950 the strong resemblance between the former and a confiscated cup in the Thebes Museum (no. 15),⁵ whereas in his 1990 study⁶ Kilinski noted that the cup Athens, Museum of Cycladic Art, inv. no. 381 (no. 5; fig. 6), was probably by the same hand as the National Archaeological Museum's cup (inv.

no. 656) and the Mainz cup mentioned above. A few years ago in the catalogue of the exhibition of the Diniacopoulos collection in the Montréal Museum of Fine Arts Kilinski presented two Boeotian cups from the collection (nos 13, 14; figs 12, 13) and recognized that they were both painted by the hand of a single craftsman. He named this anonymous artist the Fossey Painter⁷ after the scholar who had devoted a lifetime to the study of Boeotian archaeology and history. He further noted that the female depicted on the inside of one of the Diniacopoulos cups (no. 14; fig. 13a) recalled a similar figure on the inside of the cup by the Three Sirens Painter in New York, Metropolitan Museum of Art, inv. no. 57.12.5 (no. 11; fig. 10a) and he traced another iconographical parallel to the tondo of the cup in Athens, Kanellopoulos Museum, inv. no. 932932 (no. 2; fig. 3a).⁸



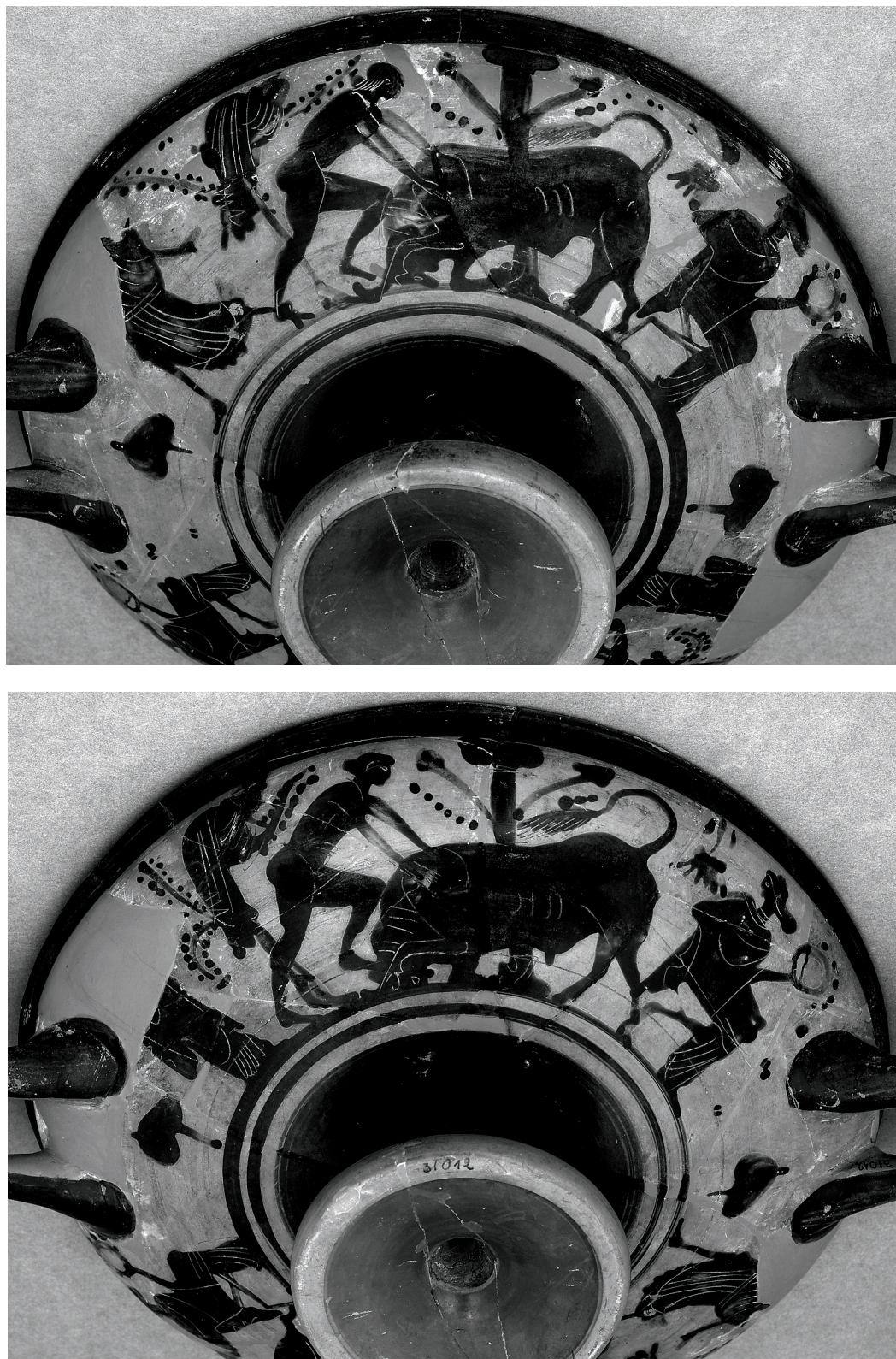


Fig. 1d-e. Cup. Athens, Benaki Museum, inv. no. 31012 (photos: M. Mathios).

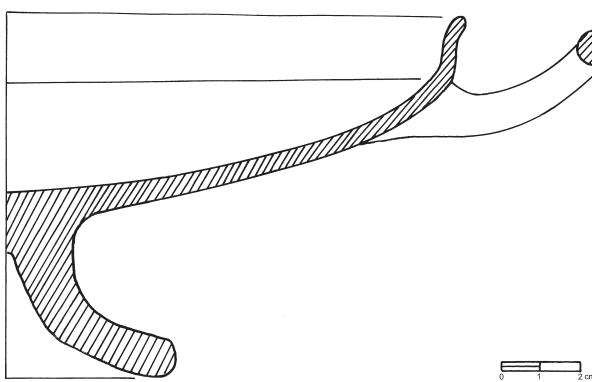


Fig. 2. Profile drawing of cup. Athens, Benaki Museum, inv. no. 31012, scale 1:2 (drawing: K. Kathariou).

In my opinion, the Three Sirens Painter and the Fossey Painter are one and the same. To support such a hypothesis it is necessary to define the artist's individual style and to consider carefully all the elements of drawing evident on the vases painted by him.

I.2.1 STYLE AND TECHNIQUE OF DRAWING

Generally, the figures by the Three Sirens Painter are not carefully drawn. An important characteristic of the artist is the repetition of specific iconographical types; this may be monotonous (and boring) but it is helpful in making attributions. The figure-types employed by the Three Sirens Painter are as follows:

1. Male – satyr – moving to the right, in profile – e.g. no. 3 (fig. 4b).
2. Male – youth, satyr – moving to the right or to the left, his upper torso in frontal view, the lower part in profile – e.g. nos 1, 3, 6, 14 (figs 1a-b, 4b, 13b).
3. Male – satyr – moving dancingly to the right, his upper torso in frontal view, the lower part in profile – e.g. no. 3.⁹
4. Youth in three-quarter back view retreating to the right – e.g. nos 2, 6 (fig. 3b).
5. Youth moving dancingly to the right, his upper torso in frontal view, the lower part in profile – e.g. no. 10 (fig. 9a).
6. Female fleeing right or left, her upper torso in frontal view, the lower part in profile – e.g. nos 1, 3, 4, 7, 8, 13, 14, 15, 16 (figs 1d, 4a-b, 5a-b, 8b, 12b, 13b, 14a-b).
7. Youth in a struggle position – e.g. nos 1, 8, 9, 13 (figs 1d-e, 12b).

8. Youth bent on his left knee – e.g. nos 4, 5, 10 (figs 5b, 6b, 9b).

9. Seated woman in profile – e.g. no. 10 (fig. 9b).

10. Seated woman, her upper torso in frontal view, the lower part in profile – e.g. nos 1, 4, 9, 10, 15 (figs 1d-e, 5b, 9b).

11. Standing male figure in frontal view, looking left or right – e.g. nos 3, 6 (figs 4b, 7a).

12. Standing female in frontal view, looking left or right – e.g. nos 2, 5, 8, 14 (figs 3a, 6a, 13a).

13. Standing male figure in right-facing profile with legs slightly bent, both hands extended – e.g. nos 7, 13 (figs 8a, 12a).

14. Standing female in right-facing profile, playing a musical instrument or holding a staff, a wreath, a branch or a band – e.g. nos 7, 8, 9, 11, 12, 15 (figs 8b, 10a, 11a).

I.2.2 ANATOMY

Heads are consistently rendered in profile. The nose protrudes, the mouth is not indicated. The chin line is rounded, the neck is thin and elongated. The eye is drawn in profile, not always correctly, and consists of two single incised lines which indicate the lids. Neither the eyeball nor the eyebrow is indicated. The ear is occasionally depicted.

The hairstyle of women is always the *kekryphalos* and consists of black hair tied in a bun which projects slightly as a noticeable lump at the back. Sometimes a series of parallel incised lines are used for indicating the hair on the forehead (e.g. no. 2; fig. 3a).

There are three main types of hairstyles for men. The first is cropped short and close along the neck and front (for youths) (e.g. no. 7; fig. 8a), the second is neck-length hair which is characterized by masses of hair that fall over the back of the neck (e.g. no. 1; fig. 1d). The third type consists of shoulder-length hair which is combined with a beard (centaurs on no. 2; fig. 3b). Dionysos' hairstyle (no. 6; fig. 7a) is feminine-like (a combination of hair tied in a bun with a beard). The satyrs' appearance is like that of their god.

The male chest in frontal or three-quarter view is defined by two curved incised lines for the lower border of the chest; in some cases details are additionally distinguishable in the stomach area. It is interesting that in the case of the male revellers depicted on the tondi of the cups in the Benaki Museum and in Mainz (nos 1, 10; figs 1a-b, 9a) and of the satyrs on the cup in Athens (no. 3; fig.



Fig. 3a-c. Cup. Athens, Kanellopoulos Museum, inv. no. 932 (from: Maffre 1975, 488-89 figs 37, 38).

4b) the artist chose to make a more particular reference to their physical condition¹⁰ by drawing a rounded stomach, with rolls of fat indicated by curved parallel lines.¹¹ The profile male chest bears no details. Male genitals, if not hidden behind a leg, are hastily rendered.

When the back is shown either in a three-quarter view, or a full back view a single relief line marks the spinal col-



Fig. 4a-c. Cup. Athens, National Archaeological Museum, inv. no. 647 (photos: E. Miari).

umn; sometimes incised lines run parallel on either side of the spinal column indicating the spinal muscles (no. 2; fig. 3b).

Arms are hastily drawn; hands holding out an object are not always rendered whereas the artist typically depicts the thumb of a free hand separated from the palm (nos 3, 4, 7, 8, 13, 14, 15, 16; figs 4a-b, 5a-b, 8a-b, 12a-b, 13b, 14a).

The profile legs may occasionally have incisions on the thighs, the knees and the lower legs (e.g. no. 1; figs 1a-b). Feet – like hands – are hastily drawn, bearing occasional markings only for the ankles.

I.2.3 DRAPERY

The long chiton is worn a) either by itself, or b) with a himation. Females in motion always wear chitons (nos 3, 4, 7, 8, 13, 14, 15, 16; figs 4a-b, 5a-b, 8b, 12b, 13b, 14a-b); a recognizable feature of the moving figures drawn by the Three Sirens Painter are the voluminous sleeves and the inflated lower edge of their garments shown flying behind their feet. The folds of both the upper and lower portions are indicated by a few sparse lines and the neck line is usually omitted; these lines are very hastily drawn and occasionally outrun the painted part of the garment (e.g. no. 4; fig. 5a). On the other hand, standing or seated figures, mainly females (nos 2, 5, 8, 9, 10, 11; figs 3a, 6b, 9b, 10a) but occasionally also males (no. 6; fig. 7a) wear a himation over the chiton. The neck of the chiton is always round and is marked by one or more lines; the dense folds of the chiton indicate that its material was lighter than the himation worn over it which has sparse folds.

I.2.4 REALIA – ANTIQUARIA

Appendix I lists the objects painted by the Three Sirens Painter in the background of his figure-scenes. By studying them it becomes evident that the artist had set formulae for rendering both figures and objects thus making his style more distinguishable.

Doric columns, trees and folded garments are some of the most frequently depicted objects whose rendering is consistent. The same goes for the thyrsoi, the wreaths worn or held by many figures as well as for the ivy branches and the hanging palmettes commonly depicted in the ground.¹²

The rounded shields have either a cross-motif with dots in the intervals or parallel, curved lines as a shield-device. Other objects which display a certain variety are the folding stools.

Animals (e.g. bulls and lions) like objects were also conceived of similarly and were drawn with minimal variation or none at all.

I.3 ICONOGRAPHY

The iconography is beyond the scope of this paper and

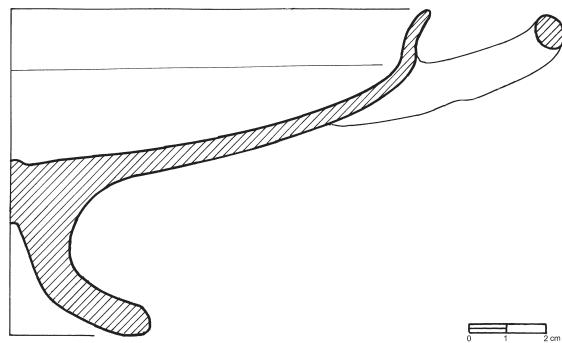


Fig. 5a-d. Cup and its profile drawing (scale 1:2). Athens, National Archaeological Museum, inv. no. 656 (photos: E. Miari and drawing: A. Dringopoulou).



Fig. 6a-c. Cup. Athens, Museum of Cycladic Art, inv. no. 381
(photos: Museum).

will not be discussed here. It only needs to be briefly mentioned that the Three Sirens Painter's pictures are repetitive and, therefore, appear rather boring.

I.4 SHAPE AND ORNAMENT

The Three Sirens Painter is known to have decorated 16 cups of two different types. The cup in the Benaki Museum

(no. 1; figs 1c, 2) as well as the majority of the other cups painted by him (nos 4, 5, 6, 8, 10, 12, 13, 14, 16; figs 5c, 5d, 6c, 7c, 9c, 11c, 12c, 13c, 14c) are of one type (with offset rim, shallow bowl and low stem) that resembles type C cups¹³ more than any other. The profiles of those drawn and known to me (nos 1, 4, 5, 6)¹⁴ are all identical and appear to be the work of one potter. The height of these cups is about 8.4-9.4 cm, the diameter of their rim about 21.4-23.4 cm and the diameter of their foot about 7.5-8.5 cm. Moreover, the handles of these cups are either placed along the same axis (nos 1, 8; fig. 1a) or more often the left handle is set 'deeper' than the right (nos 4, 5, 6, 10, 12, 13, 14, 16; figs 5a, 6a, 7a, 9a, 12a, 13a, 14a).

Judging by the homogeneity of these cups in terms of size and drawing style it seems likely that all can be attributed to the same period of the activity of the Three Sirens Painter.

The ivy leaves under the handles are identical: full-bodied, heart-shaped ones pointing upwards; the stem is either vertical or slightly bent. The same goes for the double glaze lines around the tondi and the similar ones beneath the figure-zone on their outsides. This suggests that the Three Sirens Painter was responsible not only for the figures but also for the ornament on the cups he decorated.

With respect to the rest of the cups painted by the hand of the Three Sirens Painter (nos 2, 3, 7, 9, 11; figs 3, 4, 8, 10) they belong to a series termed Type E by P. N. Ure¹⁵ with two subdivisions (E1 and E2) according to whether the underside of the foot is flat (E1) or keeping inside the outward curve, as here (E2).¹⁶ Type E cups produced in the first half of the 5th century B.C. by Attic¹⁷ and later also by Boeotian workshops are not always distinguishable from one another. Only after drawing their profiles will it be possible to go into a detailed discussion of the type E cups painted by the Three Sirens Painter.

We now come to the discussion of the second cup in the Benaki Museum. The cup (inv. no. 30898) (figs 15a-f)¹⁸ has also been put together from several fragments. Small parts are missing especially from the rim and have been restored. Its surface is relatively well preserved with the exception of minor abrasions. Its fabric is pink (Munsell 5YR, 7/4). A light red wash (Munsell 2,5YR, 7/6) is applied over its surface. The glaze is dull and spotted, misfired at places. There are no added colours. There is limited and careless incision.



Fig. 7a-c. Cup. Athens, Museum of Cycladic Art, inv. no. 752 (photos: Museum).

The inside of this cup is glazed. The small reserved tondo is framed by a band of two rows of dots set between unevenly thick glaze lines, a single one outside and a double one inside. The concave rim is glazed with a rounded lip. The reserved figure-zone is marked by a double, unevenly thick, glaze line below, serving as a groundline. The low stem and the topside of the foot are glazed; the side of foot and its resting surface are reserved. A glaze band runs

on the underside of the foot and the inside of the stem is reserved. The upturned handles are glazed on the outside only. Under each handle there is a single ivy leaf.

On the inside (figs 15a-b), a male sphinx is depicted in right-facing profile and looking round. He wears a headband with the ends falling down over his chest. Dots in the field create the illusion of an inscription.

Side A (fig. 15d) shows a Dionysian scene. There is no central axis in the composition; the narrative focus which has been moved to the right is on the pursuit of a maenad by two satyrs. The maenad who is wearing an animal skin over her garment and a band on her head tries to defend herself with the thyrsos she is holding in her right hand; in the other hand she holds a drinking horn. The satyrs surround her with dancing movements. On the left close to the handle another female is depicted coming to her aid; she is shown in profile moving to the right with outstretched hands.

Side B (fig. 15e) is decorated in a similar way, but with some minor differences: the maenad who is shown flanked by the two satyrs carries the animal skin as a shield on her left arm and a thyrsos in the other hand; the lower part of her garment is also differently depicted. Furthermore, the satyr on her left is shown holding a drinking horn in his left hand.

II.

II.1 THE MALE SPHINX PAINTER – INTRODUCTION

Painted by the hand of the craftsman of our cup to whom I here refer as the Male Sphinx Painter¹⁹ is also a cup in the Museum of Cycladic Art in Athens (no. 2; fig. 16) as well as the plate in Tübingen, Univ. inv. no. 1518²⁰ (no. 3; fig. 17). Due to the very limited number of vases known by him, it is impossible to follow his individual style as closely as we did with that of the Three Sirens Painter. Therefore we will confine ourselves to noting his more striking stylistic features.

II.2.1 STYLE AND TECHNIQUE OF DRAWING

Generally, the figures by the Male Sphinx Painter are hastily rendered; they are really meagre with disproportionate and caricature features. He does not seem to be as repetitive in the use of iconographical types as the Three Sirens Painter. On the contrary, he preferred some diversity in the stance and gestures of his figures. This becomes ap-



Fig. 8a-c. Cup. Athens, Museum of Cycladic Art, inv. no. 754 (photos: Museum).

parent if we look at the satyrs on the outsides of the Benaki cup (figs 15d-e) and is even more so in the riders and their horses on the outsides of the Goulandris cup (fig. 16b).

II.2.2 ANATOMY

Heads are almost always rendered in profile.²¹ The nose protrudes, the mouth is not indicated. The chin is pointy,

the neck thin and elongated. The eye is drawn in profile, mostly incorrectly; neither the eyeball nor the eyebrow is indicated. The ear is rarely depicted.

The hair of the females is tied in a bun,²² whereas youths' hair is cropped short. Typically for the Male Sphinx Painter are the bands with long flowing ends on his figures' heads; such a band is visible on the sphinx's head (fig. 15b) and others can be seen on some of his horsemen (fig. 16b).

Another important feature is the extensive use of short, multiple lines; such lines are found on heads – both male and female – on the sphinx's head, wings, back and feet (fig. 15b), on the satyrs' torsos (figs 15d-e), on horses' manes and tails (figs 16a-b) and, finally, on a dog's muzzle as well as on its back (fig. 17).

Animals like figures are drawn with emaciated members and swollen joints.

II.2.3 DRAPERY

The long chiton is worn by females either by itself or with a himation or an animal skin over it. There is ample use of incised lines to indicate the folds of these garments, just as we saw in the rendering of the anatomical details of the figures.

The male on the tondo of the Goulandris cup (fig. 16a) is clad in a short chiton, himation and petasos. The fan-like folds of his short chiton are like those on the lower edge of the chiton worn by the females (figs 15d-e); his waving himation is also comparable to that of the maenad drawn close to the left handle on side A of the Benaki cup (fig. 15d).

II.3 ICONOGRAPHY

I will only say that, despite the limited number of his known works and his inferior style of drawing, the Male Sphinx Painter's subject matter, is original and highly interesting.

II.4 SHAPE

The two cups by the Male Sphinx Painter resemble type C cups (figs 15c, 15f, 16c). They are about 9-10 cm high, the diameter of their rim is about 26-27 cm and the diameter of their foot about 9-10 cm. As for the handles, in both cases they are placed along the same axis (figs 15a, 16a). They appear to be the work of one potter.²³

In comparison to those of the same type potted for the Three Sirens Painter (nos 1, 4, 5, 6, 8, 10, 12, 13, 14, 16;



Fig. 9a-c. Cup. Mainz, Römisch-Germanisches Zentralmuseum, inv. no. 0.29215 (from: A. Büsing-Kolbe, *CVA Mainz 1* [1977] pl. 35,4-6).



Fig. 10a-b. Cup. New York, Metropolitan Museum of Art, inv. no. 57.12.5 (from: Kilinski 1990, pl. 35,1-2).

figs 1c, 2, 5c, 5d, 6c, 7c, 9c, 11c, 12c, 13c, 14c) those by the Male Sphinx Painter are of a heavier make: the inclination of the walls of their bowl differs, the diameter of their lip is greater, their bowl seems to be more compressed and the formation of their foot is more elaborate. By taking into consideration also their drawing style it seems that the cups potted for the Male Sphinx Painter must be slightly earlier than those made for the Three Sirens Painter.

Concerning their subsidiary decoration we see that the ivy leaves under the handles are identical on both cups painted by the Male Sphinx Painter (figs 15d-e, 16b):

slender, depressed ones pointing upwards; the stem coming from the right twists strongly in a curve. The same goes for the glaze lines around the tondi²⁴ (figs 15a, 15b, 16a) and the ones beneath the figure-zone on the outsides (figs 15d-e, 16b). This suggests that the Male Sphinx Painter executed not only the figural but also the subsidiary decoration of his vases. It should also be noted here that the artist – working hastily – did not press firmly on the vase's surface and/or the paint he used was thinned, resulting in figures and ornaments painted by his hand becoming partially faded; to confirm such a hypothesis, one only needs to observe the execution of the arms and

tails of the satyrs on the outsides of the Benaki cup (figs 15d-e) as well as that of parts of the horses on the outsides of the Goulandris cup (fig. 16b) and to compare them to the unevenly thick glaze lines underneath.

In conclusion it should be noted here that the inferiority of the Boeotian cups of the second quarter of the fifth century both in terms of shape and style by comparison with analogous Attic examples should not be a reason for underestimating or completely overlooking them. On the contrary, their stylistic analysis can tell us a lot about the artists who painted them, whereas the study of their potter-work may contribute significantly to the understanding of the organization of ceramic workshops in Boeotia. The iconography of these cups should also not be judged by the standards of Athens but by taking into consideration the local institutions, myths and cults of the Boeotian cities. All pictures on Boeotian vases cannot be dismissed as repetitive and boring; there are also some original scenes among them,²⁵ as I hope to demonstrate in a forthcoming study of the subject-matter of the painters presented here.

CATALOGUE OF THE VASES
BY THE THREE SIRENS PAINTER

Cups

1. Athens, Benaki Museum, inv. no. 31012 (figs 1-2). Donated by Mrs P. Zoumboulaki.

Height, 8.5 cm (to one handle)/8.7 cm (to the other handle); height to rim, 9-9.4 cm; diam. of lip, 22.9-23.4 cm; diam. of tondo, 13.2 cm; width across handles, 31 cm; diam. of foot, 8.4 cm.

I. A naked male moving to the right.

A. Youth's fighting a bull attended by two females.

B. Ditto.

2. Athens, Kanelopoulos Museum, inv. no. 932 (fig. 3).

Height, 7.6 cm (to one handle)/8.3cm (to the other handle); height to rim, 7.9-8.2 cm; diam. of lip, 22.9 cm; diam. of tondo, 12.8 cm; width across handles, 29.3 cm; diam. of foot, 8 cm.

Maffre 1975, 488 fig. 37.

I. A standing female shown frontally with head turned back, holding out a mirror.

A. Centauromachy: a warrior fighting vigorously against two centaurs.

B. The same.

3. Athens, National Archaeological Museum, inv. no. 647 (CC. 1103) (fig. 4), formerly in the Philemon Collection.

Height to handles, 8.4 cm; height to rim, 8.7 cm; diam. of lip, 24.7 cm; diam. of tondo, 14.5 cm; width across handles, 32 cm; diam. of foot, 8.2 cm.

*ABV*562, 547; Ghali-Kahil 1950, 57-58 text to pls IX-X,1.

I. A female moving dancingly to the right.

A. Dionysos standing to right holding a kantharos and attended by two satyrs and two maenads.

B. Ditto.

4. Athens, National Archaeological Museum, inv. no. 656 (CC. 1101) (figs 5a-d), formerly in the Philemon Collection.

Height to handles, 8.1 cm; height to rim, 8.3 cm; diam. of rim, 21.2 cm; diam. of tondo, 12 cm; width across handles, 28.5 cm; diam. of foot, 7.5 cm.

*ABV*560, 521; Ghali-Kahil 1950, 56-57 text to pl. VIII.

I. Female moving to the right.

A. Herakles fighting a lion, attended by two females, one seated on his right and another standing on his left.

B. Ditto.

5. Athens, Museum of Cycladic Art, inv. no. 381 (fig. 6).

Height, 9.2 cm; diam. of lip, 23.3 cm; diam. of tondo, 12.5 cm; width across handles, 30.6 cm; diam. of foot, 8 cm.

Marangou 1978, 263 no. 138; Marangou 1985, 92 no. 132; Kilinski 1990, 47 n. 45; 58 n. 42; Marangou 1996, 93 no. 132; K. Kathariou, *CVA* Athens, Museum of Cycladic Art 1 (Athens, in press).

I. A standing female shown frontally with her head turned back.

A. Herakles fighting a lion attended by two standing females, one on his right and one on his left.

B. Ditto.

6. Athens, Museum of Cycladic Art, inv. no. 752 (fig. 7), formerly in the L. Evtaxias Collection, inv. no. E 24.

Height, 8.8 cm; diam. of lip, 22.1 cm; diam. of tondo, 12.8 cm; width across handles, 29 cm; diam. of foot, 7.8 cm.

Marangou 1985, 94 no. 135 (L. Palaiokrassa); *Adelt*39

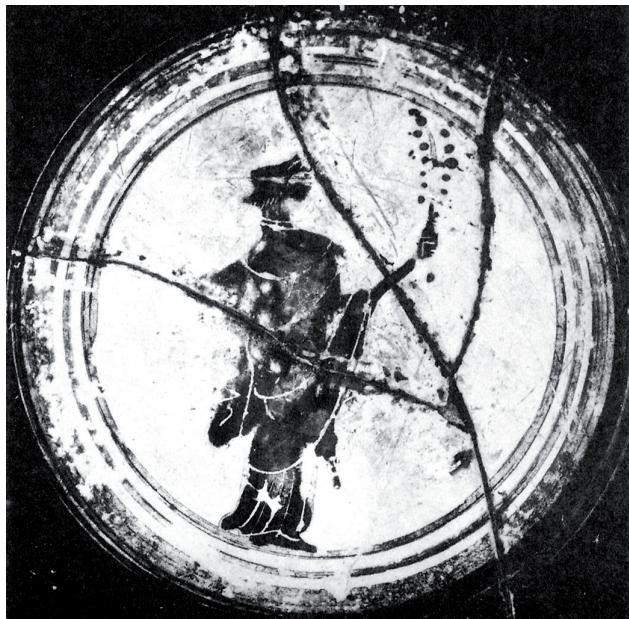


Fig. 11a-c. Cup. Paris, Louvre, inv. no. CA 74 (from: A. Waiblinger, *CVA Louvre* 17 [1974] pls 32,1.3, 33,1).

(1984) [1989] 2, 349; Kilinski 1990, 58 n. 42; Marangou 1996, 95 no. 135 (L. Palaiokrassa); K. Kathariou, *CVA* Athens, Museum of Cycladic Art 1 (Athens, in press).

I. Dionysos standing in front of a folding stool holding a kantharos.

A. Fight scene: four warriors fighting in pairs.

B. Ditto.

7. Athens, Museum of Cycladic Art, inv. no. 754 (fig. 8), formerly in the L. Evtaxias Collection, inv. no. E 26.

Height, 8.1-8.2 cm; diam. of rim, 22.5 cm; diam. of tondo, 12 cm; width across handles, 29.5 cm; diam. of foot, 8 cm.

Marangou 1985, 95 no. 136 (L. Palaiokrassa); *ADelt* 39 (1984) [1989] 2, 349; Kilinski 1990, 58 n. 42; F. Fron-tisi-Ducroux, *Le dieu-masque. Une figure du Dionysos d'Athènes* (Paris 1991) 137 n. 1; Marangou 1996², 96 no. 136 (L. Palaiokrassa); E. Manakidou, "Ιδιον δ' είναι Διονύσου: χορός και μουσική σ' έναν αττικό μελανόμορφο σκύφο στο Μουσείο Εκμαγείων του Α.Π.Θ.", *Egnatia* 9 (2005) 25 fig. 8; K. Kathariou, *CVA* Athens, Museum of Cycladic Art 1 (Athens, in press).

I. A naked reveller to the right. His garment lies on the ground in front of him and his staff behind him.

A. A flute-player surrounded by four dancing females.

B. A lyre-player surrounded by four dancing females.

8. Athens, Passas Collection, inv. no. 46.

Height, 8.7 cm; diam. of rim, 22.8 cm; diam. of foot, 8.8 cm.

M. Pipili, *CVA* Athens, Private Collections (in preparation).

I. A female moving dancingly to the right.

A. A youth fighting a bull attended by two females, both standing.

B. Ditto.

9. Dublin, University College, inv. no 113.

Height, 8-8.4 cm; diam. of lip, 22.1 cm; width across handles, 29.5 cm; diam. of foot, 8.1 cm.

Johnston 1973, 434 no. 973; A. W. Johnston – C. Souyoudzoglou-Haywood, *CVA* Ireland 1 (2000) 27-28 text to pl. 20,1-5.

I. A female standing to the right, holding wreath.

A. A youth fighting a bull attended by two females, one seated on his right and another standing on his left.

B. Ditto.

10. Mainz, Römisch-Germanisches Zentralmuseum, inv. no. 0.29215 (fig. 9), formerly in the Vogell Collection.

Height, 9.2 cm; diam. of lip, 23.3 cm.

A. Büsing-Kolbe, *CVA* Mainz 1 (1977) 74 text to pl. 35,4-7.

I. A naked reveller moving dancingly to the right. His garment lies on the ground in front of him and his staff behind him.

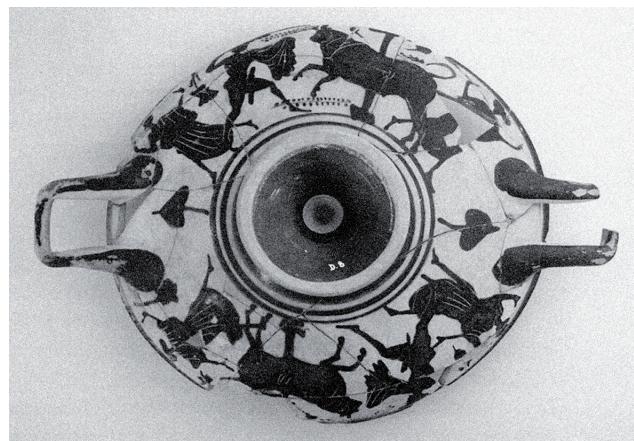
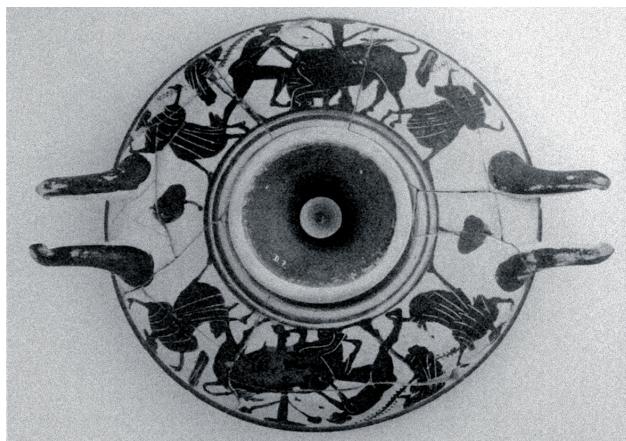


Fig. 12a-c. Cup. Montréal, Museum of Fine Arts, inv. no. 66.212 (from: Kilinski 2004, 57 figs 4,4-5, 101).

A. Herakles fighting a lion attended by two seated females, one on his right and one on his left.

B. Ditto.

11. New York, Metropolitan Museum of Art, inv. no. 57.12.5 (fig. 10).

Height, 8 cm; diam. of lip, 23.5 cm; diam. of tondo, 11.1 cm; width across handles, 30.5 cm; diam. of foot, 9.2 cm.

Para 285 middle; Kilinski 1990, 32 text to pl. 35,1-2.

I. A female standing to the right.

Fig. 13a-c. Cup. Montréal, Museum of Fine Arts, inv. no. 66.213 (from: Kilinski 2004, 55 fig. 4,1-3)

A. Three sirens playing musical instruments in a rocky seascape.

B. Ditto.

12. Paris, Louvre, inv. no. CA 74 (fig. 11).

Height, 8.4 cm; diam. of lip, 22.3 cm; diam. of tondo, 10.9 cm; width across handles, 30.8 cm; diam. of foot, 8.5 cm.

Para 285 middle; A. Waiblinger, *CVA Louvre* 17 (1974) 35 text to pls 32,1.3 and 33,1; Kilinski 1990, 32f.

I. A female standing to the right.

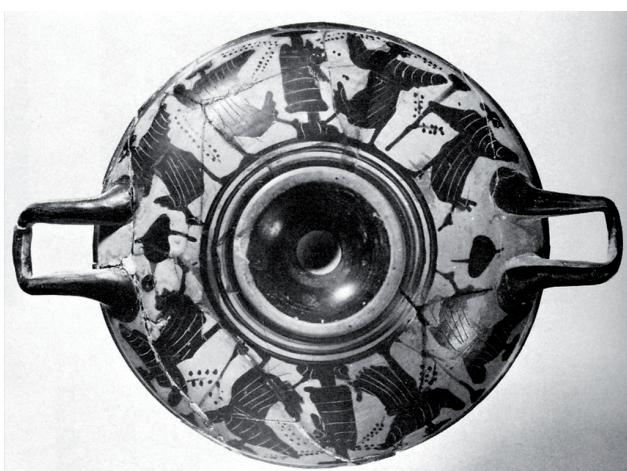
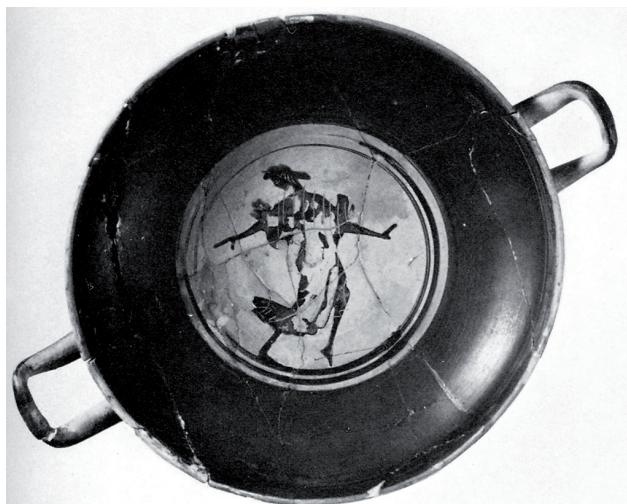


Fig. 14a-c. Cup. Uppsala, University, inv. no. 1628 (from: Simon 1976, pl. 5,1,3,5).

A. Three sirens playing musical instruments in a rocky seascape.

B. Ditto.

13. Montréal, Museum of Fine Arts, inv. no. 66.212 (fig. 12), formerly in the Diniacopoulos Collection.

Height, 9 cm; diam. of lip, 23 cm; width across handles, 31 cm.

Kilinski 2004, 57 figs 4,4-6, 101 no. 7.

I. A naked reveller moving dancingly to the right. His garment lies on the ground in front of him and his staff behind him.

A. Youth fighting a bull flanked by two females, both shown fleeing from the centre.

B. Ditto.

14. Montréal, Museum of Fine Arts, inv. no. 66.213 (fig. 13), formerly in the Diniacopoulos Collection.

Height, 9 cm; diam. of lip, 23.3 cm; width across handles, 30.5 cm.

Kilinski 2004, 55 figs 4,1-3; 101 no. 8

I. Standing female figure with thyrsos.

A. Youth fighting a bull flanked by two females, both shown fleeing from the centre.

B. Ditto.

15. Thebes, Museum, fr.

ABV561, 530; Ure 1915, 126 figs 22, 23.

Diam. of tondo, 14 cm.

I. Female moving dancingly to the right.

A. Youth fighting a bull attended by two females, one seated on his right and another standing on his left.

B. Ditto.

16. Uppsala, University, inv. no. 1628 (fig. 14).

ABV560, 518; L. Deubner, Eine neue Lenäenvase, *JdI* 49 (1934), 1 ff.; M. P. Nilsson, *Geschichte der griechischen Religion* 1 (München 1955) pl. 37,3; Simon 1976, 21 text to pl. 5,1.3.5; F. Frontisi-Ducroux, Face et profil: les dieux-masques, in: C. Bérand *et al.* (eds), *Images et société en Grèce ancienne. L'iconographie comme méthode d'analyse. Actes du Colloque international, Lausanne 8-11 février 1984* (Lausanne 1987) 94, 96 fig. 10; *eadem, Le dieu-masque. Une figure du Dionysos d'Athènes* (Paris 1991) 137; 138 fig. 75a-d; 247 no. L 52.

I. Female moving dancingly.



Fig. 15a-c. Cup. Athens, Benaki Museum, inv. no. 30898 (photos: M. Mathios).

A. Females grouped around an idol of Dionysos.
B. Ditto.

I. Male sphinx seated to the right.
A. Maenad flanked by two satyrs, and another maenad.
B. Ditto.

CATALOGUE OF THE VASES
BY THE MALE SPHINX PAINTER

Cups

1. Athens, Benaki Museum, inv. no. 30898 (figs 15a-f).
Donated by Mrs P. Zoumboulaki.

Height, 8.2 cm (to one handle)/8.8 cm (to the other handle); height to rim, 8.9-10 cm; diam. of lip, 26-26.8 cm; diam. of tondo, 12 cm; width across handles, 35 cm; diam. of foot, 8.8 cm.

2. Athens, Museum of Cycladic Art, inv. no. 378 (fig. 16)
Height, 9.3 cm; diam. of lip, 27.7 cm; diam. of tondo, 10.6 cm; width across handles, 34.5 cm; diam. of foot, 10.1 cm.
Marangou 1978, 261-62 no. 137; Marangou 1980, 153; 213 no. 186; Marangou 1985, 93 no. 133; Kilinski 1990, 58 n. 42; Marangou 1996, 94 no. 133; K. Kathariou, *CVA Athens, Museum of Cycladic Art 1* (Athens, in press).

I. Male, carrying a spear, mounted on a horse galloping to the right.
A-B. A continuous horse race to the right.





Fig. 15d-e . Cup. Athens, Benaki Museum, inv. no. 30898 (photos: M. Mathios).

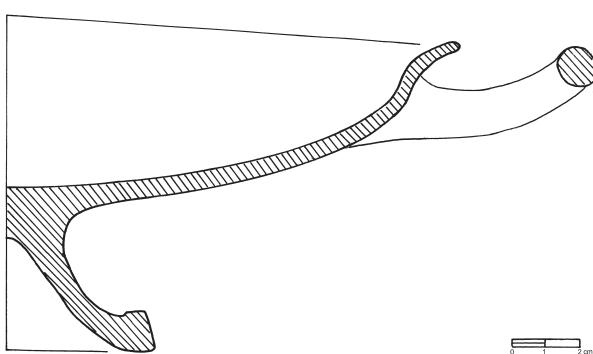


Fig. 15f. Profile drawing of cup. Athens, Benaki Museum, inv. no. 30898, scale 1:2 (drawing: K. Kathariou).



Plates

3. Tübingen, University Museum, inv. no. 1518 (fig. 17).
Diam. of rim, 11.5 cm.
Watzinger 1924, pl. 16 no. D 79; *LIMCII* (1984) 655
s.v. Artemis no. 407 (L. Kahil); E. Parisinou, *The Light of the Gods. The Role of Light in Archaic and Classical Greek Cult* (London 2000) 92 text to pl. 28; 212 no. 6.12.

I. Artemis standing to the right holding a torch and bow and arrows, with a dog.



Fig. 16a-c. Cup. Athens, Museum of Cycladic Art, inv. no. 378 (photos: Museum).



Fig. 17. Plate. Tübingen, University Museum, inv. no. 1518
(from: *LIMC II* [1984] pl. 479 s.v. Artemis no. 407).

APPENDIX 1: REALIA – ANTIQUARIA

Listed below are the various types of realia-antiquaria depicted on the vases by the Three Sirens Painter. The vases on which they occur are indicated by their catalogue numbers.

Askos 3

Band 7, 11(?)

Bird(s) flying 6

Bow 4, 5, 10

Branch 2, 12

Branches of ivy 1, 7, 10

Bull 1, 8, 9, 13, 14, 15

Club 4, 10

Dolphin 12

Doric column 1, 3, 4, 5, 6, 7, 8, 9, 13, 14, 15

Drinking horn 3

Flutes, double 3, 7, 11, 12
Flute-case 3, 7(?), 11(?)
Folding stool 4, 6, 9, 10, 14

Garland hanging 8, 9

Helmet(s) 2, 6
Himation folded 1, 4, 5, 7, 8, 9, 10, 13

Idol of Dionysos 16

Kanthalos 3, 6
Krotala 3, 7, 11, 12

Leaves of ivy 1, 4, 6, 7, 8, 9, 10, 13, 14
Lion 4, 5, 10
Lyre 7, 11, 12

Mirror 2

Palmettes hanging 1, 5, 10
Palm-tree 4, 5, 10

Quiver 4, 5, 10

Rock(s) 2, 11, 12

Shield 2, 6

Skyphos 3, 7

Spear(s) 2, 6

Staff 1, 7, 10, 13

Sword in scabbard 2, 4, 5, 6, 10, 14

Thyrsos 3, 14, 16

Tree, 1, 8, 9, 13, 15

Wreath(s) 1, 4, 5, 9, 10

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ABBREVIATIONS

ABV: J. D. Beazley, *Attic Black-figure Vase-painters* (Oxford 1956).

Add.: T. H. Carpenter, *Beazley Addenda* (Oxford 1989²).

Cheliotis 1978: Th. K. Cheliotis, A Haimonian Kylix from Tower Compound 1, *Thorikos* VII (1978) 130-41.

Ghali-Kahil 1950: L. Ghali-Kahil, Coupes à figures noires du Musée National d'Athènes, *BCH*74 (1950) 54-61.

Johnston 1973: A. J. Johnston, A catalogue of Greek vases in public collections in Ireland, *Proceedings of the Royal Irish Academy*. Section C 73 (1973) 339-506.

Kilinski 1990: K. Kilinski II, *Boeotian Black Figure Vase Painting of the Archaic Period* (Mainz am Rhein 1990).

Kilinski 2004: K. Kilinski II, Attic Influences on Boeotian Cups, in: J. M. Fossey – J. E. Francis (eds), *The Diniacopoulos Collection in Québec: Greek and Roman Antiquities* (Montréal 2004) 53-61.

Maffre 1975: J. J. Maffre, Collection Paul Canellopoulos, 8. Vases bœotiens, *BCH*99 (1975), 409-520, esp. 487-91.

Marangou 1978: Chr. Doumas – L. Marangou, *Benaki Museum, N. P. Goulandris Collection, Ancient Greek Art, Cycladic Civilization, Historic Period*. Part II, *Art of the Protohistoric and Historic Periods* (Athens 1978).

Marangou 1980: Chr. Doumas – L. Marangou, *The Ancient Greek Art of the Aegean Islands from the N. P. Goulandris Collection, 26 August - 19 October 1980. The National Museum of Western Art* (Athens 1980).

Marangou 1985: L. I. Marangou, *Ancient Greek Art: The N. P. Goulandris Collection* (Athens 1985).

Marangou 1996: L. I. Marangou, *Ancient Greek Art: The N. P. Goulandris Collection* (Athens 1996²).

Papadopoulou-Kanellopoulou 1989: Ch. Papadopoulou-Kanellopoulou, *Συλλογή Κάρολον Πολίτη* (Athens 1989).

Para: J. D. Beazley, *Paralipomena* (Oxford 1971).

Simon 1976: E. Simon, Ein Nordattischer Pan, *AntK* 19 (1976) 19-23.

Ure 1915: P. Ure, Μελανόμορφοι κύλικες εκ Ρειτσώνας της Βοιωτίας, *AEphem* (1915) 114-27.

Watzinger 1924: C. Watzinger, *Griechische Vasen in Tübingen* (Reutlingen 1924).

NOTES

* I am most grateful to Dr M. Pipili who is charged with the preparation of a *CVA*-fascicule with the black-figured vases of the Benaki Museum for inviting me to publish these vases. I am also particularly indebted to the curator Mrs E. Papageorgiou for facilitating my research at the Museum in the most effective way possible. I should also like to thank Dr C. Avronidaki for our discussions. The photographs of the Benaki Museum pieces were prepared by M. Mathios while the drawings are mine; the rest of drawings included in this study were made by Mrs A. Dringopoulou. I also wish to thank Prof. J. M. Fossey, Mrs M. Geivanidou, Dr C. Haywood, Prof. J. Hemelrijk, Dr S. Hemingway, Prof. A. W. Johnston, Mrs A. Kardianou, Prof. K. Kilinski, Dr A. Mantis, Prof. J.-J. Maffre, Dr N. Malagardis, Dr N. Papadimitriou, Mrs E. Stasinopoulou and Dr A. Zarkadas for providing information about the vases discussed here and their help in collecting the rest of the photographs included in the present article.

1. Attic black- and red-figured vases donated by Peggy

Zoumboulaki to the Benaki Museum have already been presented in previous issues of the journal *Μονοείο Μπενάκη*: see M. Pipili, Athletes, trainers and a victor: two new Siana cups in the Benaki Museum, *Μονοείο Μπενάκη* 3 (2003) 9-21; V. Sabetai, Red-figured vases at the Benaki Museum: reassembling *fragmenta disiecta*, *Μονοείο Μπενάκη* 4 (2004) 15-37. For the history of the formation of the Benaki Museum and detailed information about its enrichment by private donations see more recently, V. Sabetai, *CVA Athens, Benaki Museum* 1 (2006) 9-12.

2. Height, 8.5 cm (to one handle)/8.7 cm (to the other handle); height to rim, 9-9.4 cm; diam. of lip, 22.9-23.4 cm; diam. of tondo, 13.2 cm; width across handles, 31 cm; diam. of foot, 8.4 cm.

3. Beazley's suspicion that these cups were Boeotian imitations was confirmed by D. von Bothmer: see *Para* 285 middle. For these cups and their artist see Kilinski 1990, 32-33.

4. A. Büsing-Kolbe, *CVA* Mainz 1 (1977) 74: "...Eine Schale gleicher Form und gleicher Malerhand mit nahezu identischer Darstellung auf der Außenseite *BCH* 74 (1950) Taf. 8,2 (=ABV 560, 521), ferner ähnlich im Stil: *BCH* a.O. Taf. 9 und 10".

5. Ghali-Kahil 1950, 57: "...Cette coupe est très semblable à une coupe trouvée en Béotie; la figure du médaillon est identique à celle de notre vase; le revers qui représente Héracles luttant contre le taureau est également d'une technique très voisine".

6. Kilinski 1990, 58 n. 42.

7. Kilinski 2004, 58-59.

8. Kilinski 2004, 56.

9. See for example the ones on side B of the cup Athens 647 (no. 3): Ghali-Kahil 1950, pl. X,1.

10. The author of the text in the *CVA*-catalogue (n. 4) interprets the male as being old because of his fat stomach. But his hairstyle is that of a young man.

11. Cf. also the stomachs of the warriors on cup no. 2.

12. This is also true of the dots like letters in the field which imitate inscriptions (e.g. no. 4; fig. 5a).

13. Boeotian black-figure cups made their appearance in the second quarter of the 6th c. but became particularly popular in the early 5th c. B.C. See e.g. L. Ghali-Kahil 1950; Johnston 1973, 473, 476 nos 1319-1320; Maffre 1975, 487-504; Simon 1976, 19-23; Marangou 1985, 91; Kilinski 1990, 32-33, 47, 58; Marangou 1996, 92; Kilinski 2004, 53-61. Boeotian examples of the specific type as the cup in the Benaki Museum, inv. no. 31012 are discussed by A. Waiblinger, *CVA* Louvre 17 (1974) 35; Maffre 1975, 491-99 nos 22-23; Kilinski 2004, 56.

14. The profile drawings of nos 5 and 6 are included in: K. Kathariou, *CVA* Athens, Museum of Cycladic Art 1 (Athens, in press) figs 25-26.

15. For Type E cups see Ure 1915, 124-27; H. Bloesch, *Formen attischer Schalen von Exekias bis zum Ende des Strenge Stils* (Bern 1940) 21-22; Ghali-Kahil 1950, 60-61; P. N. Ure – A. D. Ure, *CVA* Reading 1 (1954) 16-17 text to pl. 9,6-9; Maffre 1975, 490 text to no. 21; Simon 1976, 19 n. 6; Cheliotis 1978, especially 137-41; V. Sabetai, *CVA* Thebes 1 (2001) 49 text to pl. 39; P. Valavanis, *CVA* Marathon (2001) 43 text to pls 21-22.

16. The use of Ure's E1 and E2 terms seem to be preferable, whereas A, sub-A and B terms as in Beazley's catalogues may

sometimes be confusing: see selectively A, special variety (e.g. ABV631), A or sub-A (e.g. ABV632), full Type B with jog (e.g. ABV561-62), B without jog (e.g. ABV647), sub-A jogged at mid-stem (e.g. ABV564), sub-A, but with a jog as in Type B (e.g. ABV564).

17. There are many well-known Attic examples decorated by painters of the Haimon and the Leafless Groups.

18. Height, 8.2 cm (to one handle)/8.8 cm (to the other handle); height to rim, 8.9-10 cm; diam. of lip, 26-26.8 cm; diam. of tondo, 12 cm; width across handles, 35 cm; diam. of foot, 8.8 cm.

19. We chose this particular name for the artist who painted the Benaki cup because there is already a Protocorinthian artist known as the Sphinx Painter.

20. This plate was noted by Watzinger 1924 as well as by L. Kahil, *LIMC* II (1984) 655 s.v. Artemis no. 407 as Attic.

21. Exceptionally, the heads of some of the horses depicted on the outsides of the Goulandris cup are shown in frontal or three-quarter view.

22. The hair of one female figure on side B of the Benaki cup, if not unsuccessfully rendered, could be considered as cropped short.

23. The profile drawing of the cup in the Museum of Cycladic Art, inv. no. 378 (Fig. 16) is illustrated in: Kathariou (n. 14) fig. 23.

24. As for the dotted band which frames the tondo of the Benaki cup inv. no. 30898 (figs 15a-b) it must be noted here that similar examples decorate the tondi of cups painted by the Campana Painter. On this artist see ABV653-54; *Para* 315; S. Bonomi, *CVA* Adria 2 (1991) 48-49 text to pls 45,3-4, 45,5, 45,6, probably also 46,1; F. Giudice – S. Tusa – V. Tusa, *La collezione archeologica del Banco di Sicilia* (Palermo 1992) II, 151-52 no. D238; O. Cavalier (ed.), *Silence et fureur. La femme et le mariage en Grèce. Les antiquités grecques du Musée Calvet* (Avignon 1996) 196-97 fig. 76; R. Panvini – F. Giudice (eds), *TA ATTICA: Veder Greco a Gela. Ceramiche attiche figurate dall'antica colonia* (Rom 2004) 464 nos pF75-pF76; B. Fellmann, *CVA* Munich 13 (2004) 114-15 text to pl. 72.

25. Apart from those painted by the Male Sphinx Painter and some by the Three Sirens Painter, cf. also those discussed by Ghali-Kahil 1950, 54-56; Maffre 1975, 491-96 no. 22; 499 no. 23; Simon 1976, 19-23; B. Freyer-Schauenburg, *CVA* Kiel 1 (1988) 18 text to pl. 3,1-4; Kilinski 2004, 61.

ΚΛΕΟΠΑΤΡΑ ΚΑΘΑΡΙΟΥ

Δύο νέες βοιωτικές κύλικες στο Μουσείο Μπενάκη: κεραμείς και αγγειογράφοι

Οι δύο βοιωτικές κύλικες που παρουσιάζονται ανήκουν στην ίδια κατηγορία και χρονολογούνται στο β' τέταρτο του 5ου αι. π.Χ. Δωρήθηκαν στο Μουσείο Μπενάκη από την Πέγκυ Ζουμπουλάκη. Στην παρούσα εργασία συζητούνται θέματα σχετικά με τους κεραμείς που τις έπλασαν και τους αγγειογράφους που τις διακόσμησαν.

Η πρώτη κύλικα (αρ. ευρ. 31012) μπορεί να αποδοθεί στον Ζωγράφο των Τριών Σειρήνων. Στο εσωτερικό απεικονίζεται γυμνός νέος κωμαστής που κρατά διπλωμένο ψάθιο και βακτηρία να κινείται προς τα δεξιά. Στις εξωτερικές όψεις παριστάνεται η πάλη ενός νέου με έναν ταύρο παρουσία δύο γυναικείων μορφών. Πίσω από τον νέο διακρίνεται δέντρο, στα κλαδιά του οποίου βρίσκεται τοποθετημένο το ψάθιό του. Πίσω από το σώμα του ταύρου διακρίνεται ένας δωρικός κίονας. Στο βάθος της παράστασης αναγνωρίζονται επίσης δύο ανεστραμμένα ανθέμια, φύλλα κισσού και μελανές στιγμές που παραπέμπουν σε επιγραφές.

Κατά την άποψή μας, στο χέρι του Ζωγράφου των Τριών Σειρήνων μπορούν να αποδοθούν συνολικά 16 αγγεία, μεταξύ των οποίων και δύο του Ζωγράφου του Fossey. Για να επιβεβαιωθεί μια τέτοια υπόθεση, κρίνεται απαραίτητο να σχολιαστούν προσεκτικά όλα εκείνα τα στοιχεία που συνθέτουν την καλλιτεχνική προσωπικότητα του Ζωγράφου των Τριών Σειρήνων. Πιο συγκεκριμένα, μελετώνται οι εικονογραφικοί τύποι που χρησιμοποιεί, οι τρόποι που επιλέγει να αποδώσει τα φυσιογνωμικά χαρακτηριστικά, τις ανατομικές λεπτομέρειες και την πτυχολογία των μορφών του, όπως και τα αντικείμενα με τα οποία κοσμεί το βάθος των παραστάσεων των αγγείων του. Γενικά, για την απόδοση των μορφών του επαναλαμβάνει συγκεκριμένους εικονογραφικούς τύπους, γεγονός που καθιστά εύκολη την αναγνώριση του χεριού του. Χαρακτηριστικός για τον συγκεκριμένο καλλιτέχνη είναι και ο τρόπος με τον οποίο αποδίδει τα άνω άκρα των γυναικείων μορφών που κινούνται, καθώς και τις απολήξεις των ενδυμάτων τους. Σε ό,τι αφορά τα αντικείμενα που διακρίνονται στο βάθος των παραστάσεων των αγγείων του, συχνά εικονίζονται δωρικοί κίονες, δέντρα, διπλωμένα ενδύματα, στεφάνια και ανεστραμμένα ανθέμια. Ελάχιστα (ή καθόλου) διαφοροποιημένες αποδίδονται και οι μορφές των ζώων.

Στη συνέχεια, μελετάται το σχήμα της συγκεκριμένης

κύλικας και η παραπληρωματική της διακόσμηση. Στο σύνολο των 16 κυλίκων που αποδίδουμε στον Ζωγράφο των Τριών Σειρήνων εντοπίστηκαν άλλες εννέα του ίδιου σχήματος. Οι τέσσερις από αυτές που σχεδιάστηκαν αποκαλύπτουν το χέρι του ίδιου κεραμέα. Το γεγονός μάλιστα ότι και οι υπόλοιπες πέντε έχουν τις ίδιες σχεδόν διαστάσεις και οι λαβές τους είναι ανάλογα τοποθετημένες με αυτές που σχεδιάστηκαν, καθιστά δελεαστική την υπόθεση ότι όλες πλάστηκαν από τον ίδιο τεχνίτη.

Όσον αφορά την παραπληρωματική τους διακόσμηση, παρατηρείται ότι τα φύλλα κισσού που κοσμούν τον χώρο κάτω από τις λαβές, όπως και οι γραμμές που οριοθετούν τις παραστάσεις, είναι εκτελεσμένες με τον ίδιο τρόπο, γεγονός που υποδηλώνει ότι ο Ζωγράφος των Τριών Σειρήνων εκτέλεσε όχι μόνο τις παραστάσεις αλλά και την παραπληρωματική διακόσμηση των αγγείων που του αποδίδονται.

Τη δεύτερη κύλικα (αρ. ευρ. 30898) την αποδίδουμε στον Ζωγράφο της Αρσενικής Σφίγγας. Στο εσωτερικό απεικονίζεται αρσενική σφίγγα να κάθεται με την κεφαλή της στραμμένη προς τα πίσω. Στις εξωτερικές όψεις απεικονίζεται η επίθεση που δέχεται μια μαινάδα από δύο σατύρους, με μια δεύτερη κοντά στην αριστερή λαβή να σπεύδει σε βοήθεια. Στο βάθος των παραστάσεων αναγνωρίζονται σχηματοποιημένα κλαδιά κισσού.

Κατά την άποψή μας, στο χέρι του Ζωγράφου της Αρσενικής Σφίγγας μπορούν να αποδοθούν δύο ακόμη αγγεία. Εξαιτίας του περιορισμένου αριθμού των μέχρι στιγμής γνωστών του έργων, είναι αδύνατον να σχολιαστεί η προσωπικότητά του τόσο αναλυτικά όσο εκείνη του Ζωγράφου των Τριών Σειρήνων. Για τον λόγο αυτό παρουσιάζονται μόνο όσα χαρακτηριστικά του είναι αναγνωρίσιμα. Γενικά, οι μορφές του είναι ισχνές και θυμίζουν καρικατούρες. Δεν φαίνεται να προτιμά την επανάληψη εικονογραφικών τύπων στην έκταση του Ζωγράφου των Τριών Σειρήνων, αλλά να επιδιώκει την ποικιλία. Ένα επιπλέον σημαντικό χαρακτηριστικό του αποτελεί η εκτεταμένη χρήση βραχέων γραμμών τοποθετημένων σε πυκνή διάταξη.

Στη συνέχεια, μελετάται το σχήμα της συγκεκριμένης κύλικας και η παραπληρωματική της διακόσμηση. Παρατηρείται ότι και στην περίπτωση του Ζωγράφου της Αρσενικής Σφίγγας οι δύο κύλικες που μπορούν να του

αποδοθούν πλάστηκαν από το χέρι ενός και πάλι κεραμέα, όπως διαπιστώθηκε ότι συμβαίνει και στην περίπτωση των κυλίκων του ίδιου τύπου που αποδίδονται στον Ζωγράφο των Τριών Σειρήνων, οι οποίες σχεδιάστηκαν.

Η μελέτη, τέλος, του παραπληρωματικού διακόσμου των δύο αυτών κυλίκων αποκαλύπτει το χέρι του Ζωγράφου της Αρσενικής Σφίγγας που εκτέλεσε και τις μορφές των παραστάσεων.