

Attic Figured Mugs in the Market

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The mug (or oinochoe of shape 8¹), a “deep one-handed drinking cup of no special beauty”,² has not attracted much attention in scholarly literature.³ Yet, the fact that almost 2/3 of the 248 extant painted examples of this shape have been found in controlled archaeological contexts, or at the very least are of known provenance (Table 1), invites one to examine the ways, in which the mug was commercialized and received in Attica and abroad.

Beazley identified three main shapes of Attic mugs, but there are several variants, especially in south Italian pottery, which need not concern us here.⁴

Shape A is divided in two classes: the earlier and more numerous mugs have an outturned lip, sharply curving walls which come in slightly at the bottom, a low strap handle joining the rim and a molded underside (figs. 1. 2). The second class consists of mugs with a more sharply outturned lip and rounder walls (fig. 3).⁵ For both classes,

| Area | Shape A | Shape B | Shape C | Unknown | Total |
|-----------|---------|---------|---------|---------|-------|
| Etruria | 13 | 1 | 3 | | 17 |
| Campania | 8 | 6 | 2 | | 16 |
| S. Italy | 7 | 7 | 3 | | 17 |
| Sicily | 16 | 2 | 5 | 1 | 24 |
| Italy | 3 | 5 | 4 | | 12 |
| Attica | 15 | 3 | 9 | 3 | 30 |
| Greece | 13 | 7 | 12 | 1 | 33 |
| N. Africa | 4 | | | | 4 |
| Balkans | | 5 | 1 | | 6 |
| Black Sea | | 1 | | | 1 |
| Cyprus | | 1 | | | 1 |
| Unknown | 35 | 25 | 25 | 2 | 87 |
| Total | 114 | 63 | 64 | 7 | 248 |

Table 1: Distribution of painted mugs by type



Fig. 1: Louvre G 102. Type A mug by the Painter of Berlin 2268.



Fig. 2: Kerameikos 4003. Type A mug by the Painter of Berlin 2268.



Fig. 3: Munich 2562. Type A mug by the Group of Munich 2562.

height varies from 7 to 13 cm and the diameter of the rim is larger than the total height of the vase.

There are 114 extant examples of painted mugs of shape A, but relatively few in either black-glaze or metal.⁶ It is a red-figured shape, only occasionally encountered in the black-figure⁷ or the white-ground⁸ techniques. The origin of the form is Laconian: the production of the series of plain and glazed Laconian mugs begins in the end of the 7th century BC and continues down to the early Hellenistic period.⁹ It is tempting to associate the introduction of the shape in Attica with the political situation during those years, when Spartan soldiers occupied the Acropolis in 510 and 507 BC (Hdt. 5.64–65, 5.73). The invention of the shape should be credited to a potter of the early red-figure workshop of the Epeleios Painter, active during the closing years of the 6th and the early 5th centuries, in close collaboration with the Painter of Berlin 2268¹⁰ (figs. 1, 2), and Epiktetos in his maturity¹¹ (fig. 4), who painted most of the early type A mugs. Only a few examples date after circa 480 BC, while the shape becomes a rarity in the second half of the 5th century.

Type B, the “Pheidias mug” (fig. 5),¹² is extremely popular in black glaze from the first quarter of the 5th century onwards.¹³ Mugs of this type have a fat body, a wall with full



Fig. 4: Louvre CA 3456. Type A mug by Epiktetos.

rounded outline, a concave neck and a low handle from body to rim. Black-glazed mugs usually have a ribbed body. Although this type of decoration derives from metal ware,¹⁴ it is more tempting to trace the origin of the shape to the same potter who invented the type A mugs, since the earliest example is a red-figured mug from Padula by the Painter of Berlin 2268.¹⁵ Painted versions are not very numerous (63 examples) and mainly date to the early Classical period. This type acquires truly gigantic proportions in Attica,¹⁶ Laconia, Sicily and southern Italy¹⁷ during the late 5th and early 4th centuries.

Type C (figs. 6, 7) is contemporary to the other two versions, since a fragmentary mug of this type is attributed to the workshop of the Epeleios Painter.¹⁸ It is not common in either black-glaze¹⁹ or metal,²⁰ but is fairly represented in the repertory of vase-painters (64 examples), mostly dating around 450. Type C mugs are connected to those of type A, but are taller, less well articulated and their handle usually joins below the rim. The curve of the wall is continuous, checked at the ring-shaped and projecting foot. Hybrid forms with two handles²¹ and variants with a concave neck, wide mouth and conical foot²² also occur.



Fig. 5: Athens 1355. Type B Mug. 450 B.C.

A Laconian mug in London is inscribed HEMIKOTYLION, which refers to its capacity;²³ a mug from Isthmia bears the word ΚΟΘΟΝ underneath the foot;²⁴ a painted example from the same site has ΗΙΑΡΟΣ ΠΟΣΕΙΔΟΝΟΣ inscribed on the rim. This proves that the shape's name was masculine.²⁵ Admittedly, a more general term like skyphos might have been used as well, as the graffiti SKY underneath the foot of a silver mug from Dalboki indicates.²⁶

Κώθων is now widely accepted as the name of the mug;²⁷ indeed, the shape fits more than any other the general characteristics attributed to the *kothon* in ancient sources.²⁸ Polemo described it as an one-handed ribbed vase.²⁹ Heniochus noted that the handle is short and the mouth wide.³⁰ Archilochus, Kritias and Aristophanes refer to the *kothon* as a vessel used by soldiers and mercenaries.³¹ An inscription from Epidaurus stated



Fig. 6: Athens 1655. Type C Mug. 460–450 B.C.

that a clay *kothon* had been used by a traveler.³² The *kothon* is also described as a shape suitable for dipping and pouring.³³

There are twenty vases showing soldiers, komasts, banqueters, itinerant heroes (Herakles, Orestes, Odysseus, Kephalos), travelers or hunters handling plain or ribbed mugs.³⁴ A depiction of Herakles drinking from a mug on a Paestan krater points to it being used as a cup;³⁵ on other vases, the shape appears in the context of the banquet.³⁶ Many mugs bear the names of their owners, a fact pointing to them being used as drinking vessels.³⁷ Also of relevance is the fact that several examples develop a second handle, like a *glaux*.³⁸ Iconography is relevant as well, since several mugs depict owls³⁹ or bear the motifs used for the decoration of Saint Valentine kantharoi and skyphoi.⁴⁰



Fig. 7: Athens 1495. Type C Mug. 460–450 B.C.

On a pyxis of the Sam Wide Group, Herakles fills his mug from a fountain.⁴¹ Wolfgang Schierring has postulated that the shape was especially designed for libations.⁴² Other images point to its use as a dedication in sanctuaries.⁴³ In sort, the mug could be used for a variety of purposes, “as a dipper, a measure, a taster, or as a portable drinking-cup”.⁴⁴

The commonest find-places of mugs are Attica (30 examples), the rest of Greece (33) and Sicily (24). South Italy, Campania and Etruria have yielded 16 to 17 examples, but in the latter case half come from a single site, Gravisca.⁴⁵ Elsewhere, such finds are scant: there are four from Northern Africa,⁴⁶ six from the Balkans and Thrace, and a single find each from Marion and Vani (Table 1).

Distribution by shape variant reveals some interesting aspects: of the 79 type A mugs with known provenance, 28 are from Athens and Greece, 17 from Sicily, six from southern Italy, 13 from Etruria, eight from Campania, three of probable Italian provenance and four come from North Africa. The distribution of the 38 type B mugs is more haphazard, except for the late group of huge mugs from Thrace and the Balkans. Of the 38 type C mugs with known provenance, 21 are from Greece, the rest being distributed almost equally among the different regions of Italy. Finally, of seven very fragmentary examples, four come from Greece, two from Sicily and one is of unknown provenance. To sum up, types A and B are more prominent in Italy than in Greece, while type C is almost equally represented in the two regions. In general, earlier vases tend to appear in Italy and North Africa, while later ones are more frequently found in Greece and the Balkans.

It is particularly noticeable that no finds are reported from Vulci, Cerveteri, Chiusi and Adria, and only one from Spina, respectively. The only site in Etruria that relatively favors the shape is Tarquinia (three examples);⁴⁷ apparently, the fact that nine mugs were found in Gravisca, the port of the city, must have played some role in their distribution there.⁴⁸ Another reason for the noted presence of mugs of type A in Etruria might be the fact that the Epeleios workshop and Epiktetos had strong market ties with the region, through the export of cups.

A substantial number of mugs has been found in sanctuaries, namely on the Acropolis (four), in the Theban Cabirion (three), in Olympia (nine), in Perachora (four), at Isthmia (one), in the extramural sanctuary of Demeter in Cyrene (three), in the Samian Heraion, in Neapolis in Thrace, in Gravisca (nine), in Gela and Ravanusa (one each).⁴⁹ A mug was found along with pottery dating from the 8th to the 5th century in a deposit next to an altar dedicated to an anonymous hero at the edge of a cemetery on the island of Psara.⁵⁰ All four mugs of shape A from Morgantina originate from the Acropolis, and they could therefore come from buildings with a religious function.⁵¹ Black-glazed mugs have also been discovered in the sanctuaries of Apollo and Aphaia on the island of Aegina,⁵² the sanctuary of Poseidon at Isthmia⁵³ and the Anakeion of Delos,⁵⁴ while a bronze example was excavated in Dodona.⁵⁵

The most common destination for a mug is the tomb. There are about twenty published funerary contexts containing figured mugs: normally a single item is found in each tomb, although there are rare cases of a pair of mugs in tombs of Aegina,⁵⁶ Locri,⁵⁷ Taranto⁵⁸ and Sipka in Bulgaria.⁵⁹ Tombs in Bologna and the Kerameikos are identified as belonging to children,⁶⁰ while others belong to youths, such as the tomb from the Lucifero necropolis, where a sheet of bronze has been interpreted as an intrusive *defixio*, a second tomb from the same necropolis containing numerous black-glazed mugs, an early Classical red-figured mug, black-figured vessels apparently functioning as heirlooms, a strigil and a lyre.⁶¹ A tomb in Agrigento should be also associated with a young male, judging from a male figurine deposited there.⁶²

The elaboration of the tomb and the number of accompanying goods is considerably varied: tombs in Sicily, southern Italy and Aegina may contain a good number of figured and black-glazed vases forming banqueting sets, as well as other offerings.⁶³ A tomb in Novolo contained three vases of different shapes by the Pan Painter.⁶⁴ This is a strong indication that sometimes workshop traditions played as much a role in the distribution of mugs as the general demand for the shape. Another interesting case concerns a pair of mugs by the same workshop, apparently the work of the same potter, but decorated by different hands, found in a tomb at Taranto⁶⁵. Most often, however, the mug is part of a relatively humble assemblage of finds, especially in Greece and Sicily; usually, it is the only painted item inside the tomb, accompanied by a few other objects.⁶⁶

Domestic assemblages are rare;⁶⁷ of 20 finds in the Agora,⁶⁸ some were undoubtedly used in houses, but others have been found in public buildings and one had been used as an *ostrakon*.⁶⁹

A significant group of type A mugs depict youthful warriors (fig. 3) and Scythian peltasts (fig. 1),⁷⁰ thus prompting R. Osborne⁷¹ to argue that the shape was especially designed as a drinking vessel for young males. As we saw, such a usage was also suggested by numerous tomb contexts, especially the numerous black-glazed finds from the Thespian Polyandrion,⁷² or the finds from the sanctuary of Poseidon at Isthmia, closely connected with athletes.⁷³ There are many more images of athletes, hunters and travelers, satyrs (fig. 4), youthful komasts (fig. 7), banqueters (fig. 2), musicians, men/youths and mythological figures (fig. 5). Women, on the other hand, are far less often depicted on mugs, the shape usually belonging to the banquet or the Dionysiac realm (Table 2).⁷⁴

Another possible interpretation, not incompatible with the previous one, stems from the large number of literary references to the *kothon* and several derivative words as a deep drinking cup associated with the consumption of unmixed wine, particularly by youths.⁷⁵ A tomb context in the Kerameikos is particularly revealing in that respect: a mug (fig. 2) depicting a youthful banqueter and a psykter showing frolicking satyrs were found lying in a niche.⁷⁶ The psykter is another shape possibly symbolic of a drinking party that has broken all limits of dignity, embodying the inverted values of the aristocratic banquet. A clear example can be found in the platonic *Banquet* (213, 223b), where, among other irregularities, Alcibiades drinks unmixed wine directly from the psykter.⁷⁷

If the *kothon* is indeed connected with the ideology of aristocratic extravagance and unruly drinking, then it is easy to explain the great preponderance of satyrs, as well as the noted presence of both Scythians and youths among the painted scenes decorating the shape. I wonder whether the trend to produce mugs of truly monumental size in the late 5th century is in some symbolic way connected with sympotic excess, since these vases, by their very proportions, blur the limits between a drinking cup and a mixing bowl.

These considerations might help to explain the enthusiastic adoption of the mug by southern Italian potters and painters. The starting point is graphically underlined on

| Subject | Type A | Type B | Type C | Unknown | Total |
|--------------------|--------|--------|--------|---------|-------|
| Athletes | 13 | 7 | 10 | 2 | 32 |
| Satyrs | 11 | 15 | 18 | | 44 |
| Other Dionysiac | 3 | 3 | | | 6 |
| Peltasts | 8 | | | | 8 |
| Warriors | 14 | 1 | | | 5 |
| Komasts | 18 | | 2 | | 20 |
| Banquetters | 13 | 2 | 1 | | 6 |
| Musicians | 3 | 2 | 2 | | 7 |
| Hunters/travellers | | 2 | 2 | 1 | 5 |
| Ritual | | 3 | 4 | | 7 |
| Men/Youths | 7 | 10 | 8 | 1 | 26 |
| Eros | 6 | 4 | 2 | 1 | 13 |
| Myth and gods | 4 | 6 | 4 | | 14 |
| Women | | 3 | 1 | | 4 |
| Owls | 6 | 1 | 7 | | 14 |
| Animals | 3 | | 1 | | 4 |
| Floral | 2 | 2 | | | 4 |
| Other | 3 | 2 | 2 | 2 | 9 |
| Total | 114 | 63 | 64 | 7 | 248 |

Table 2: Iconography

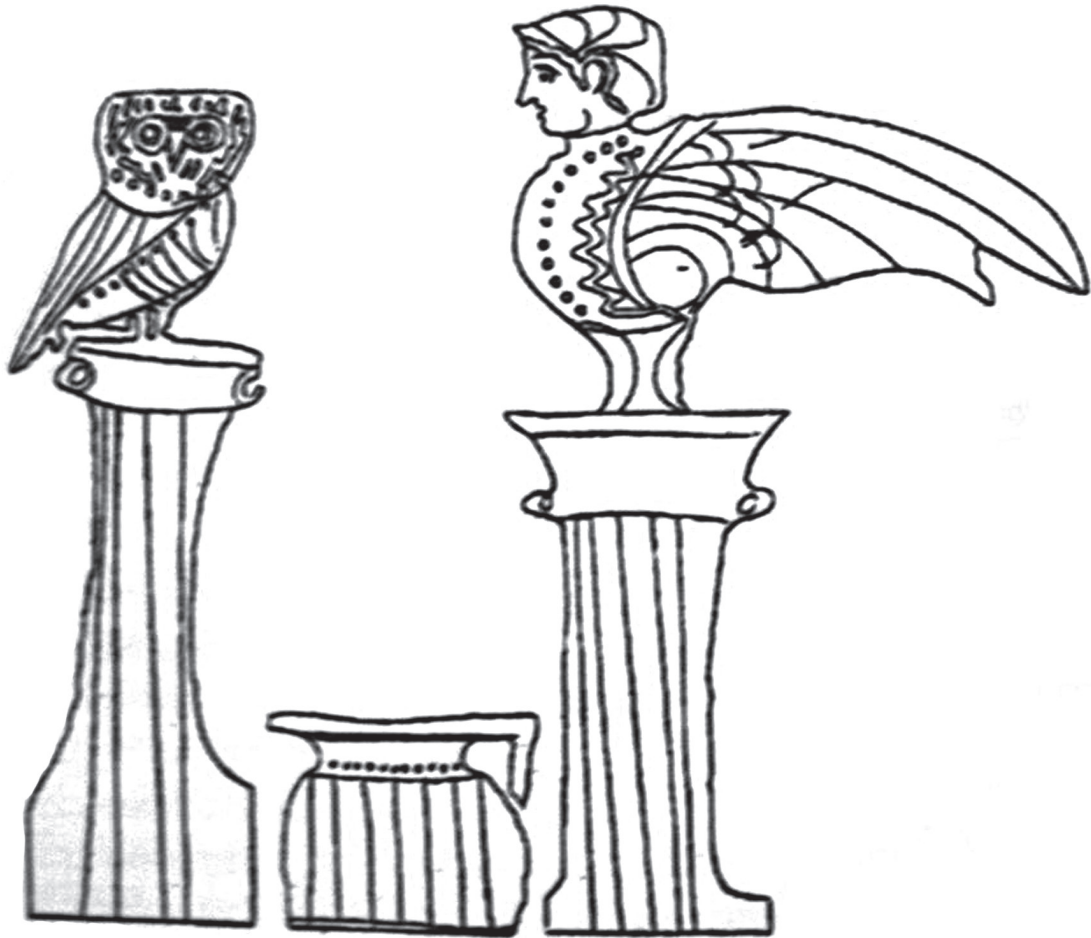


Fig. 8: St. Petersburg 319. Campanian amphora by the Owl-Pillar Group. 475–450 B.C.

a Campanian amphora of the Owl Pillar Group, showing a mug flanked by columns surmounted by the Neapolitan Siren and the Athenian owl (fig. 8).⁷⁸ The popularity of the shape in southern Italy is also indicated by its appearance on Tarentine coins of the 4th and early 3rd centuries BC.⁷⁹

The transformation of the mug, in the hands of Athenian potters and their clients, from a Laconian vessel serving travelers and soldiers to a drinking cup with complex associations to manhood and aristocratic drinking habits, contributed to the shape's conspicuous presence in the archaeological record, especially during the first half of the 5th century. These qualities seem to have been retained in Sicily and southern Italy. As far as Etruria is concerned, finds from secure archaeological contexts are quite few, and do not allow us to draw any conclusions as to the users of the shape.

Notes

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² Cambitoglou 1968, 9.

³ Beazley 1926, 59 f.; Schierring 1964, 169–182; Broneer 1965, 817 f.; Scheibler 1968, 390–392; Sparkes – Talcott 1970, 70–76; Green 1972, 8; Sparkes 1975, 128 f.; Schauenburg 1983a, 1983b 1985a, 1985b; Miller 1993, 133; Osborne 2000, 36 f.; Fortunelli 2006, 57–59, 2007, 111 f.; Paleothodoros 2013, 440 f.

⁴ ARV², L; Green 1972, 8.

⁵ I.e. the mugs by the group of Munich 2562 (ARV² 158.1–3) and those mentioned in n. 8.

⁶ Black-glazed (early): Agora P15919, P28077 (Sparkes – Talcott 1970, nos. 191. 192 pl. 11), Leiden S 701 (CVA 3, pl. 156.1), Germany, private (Hampe 1978, 105 fig. 2), Mainz ZRGM 01.4159 (CVA 1, pl. 41.3), Taranto 20324, 20313 (D’Amicis et al. 1997, 288 f. 302 f. nos. 81.14 and 64); Sabuccina, t. 1 (Panvini 2006, 212 pl. IV.1). Taranto, from Oria (Semeraro 1997, 143 fig. 86, n° 283). Metal: Weber 1983, 448; Tarditi 1996, 83 f. nos. 167–169, Settis – Parra 2005, 437 no. 345.

⁷ Athens 17267 (ABV 444); Naples 82448 (Schauenburg 1985a, pl. 44.1); Germany, private (Hampe 1978, 108 fig. 1).

⁸ Würzburg H 5356, Palermo 2132, 2139, Gela 34 (Wehgartner 1983, 99 nos. 1–4 pl. 33.1–2); Louvre (Once Paris Market, Christophe Kunicki: naked peltast facing panther); Gravisca 72/19060 (Huber 1999, 152 f. no. 883).

⁹ Stibbe 1994, 43 s.; Williams 1979, 140–142.

¹⁰ ARV² 153–158. On the chronology, see Ferrari 1988, 69 f.

¹¹ Basel Market, Orvieto Faina 148, Louvre CA 3456 (ARV² 77.97; 1676; Paleothodoros 2004, 170 nos. 160. 162 f. pl. L1–2); Agrigento AGS 10071 from Monte Saraceno di Ravanusa (Calderone – Tramontana 2009, 608 fig. 8.10).

¹² Named after the signed example from Olympia (Schierring 1964, 169 no. 1 pl. 64).

¹³ Sparkes 1968, 8 f.; Sparkes – Talcott 1970, 72 f.; Zimmermann 1998, 151 f. Early: Taranto 6789, 6782, 6791 from Laterza (Dell’Aglia – Lippolis 1992, 121, nos. 49.25–27); Kerameikos, t. SW 66 (Knigge 1976, pl. 34, n° 162.4). For South Italian and Etruscan, see Schauenburg 1983a; 1983b.

¹⁴ Miller 1993, 138. For examples, see Schierring 1964, 174 f.; Weber 1983, 449–452; Zimmermann 1998, 151; Platz-Horster 2003, 217–220 pl. 21–23; Mazarov 2005, nos. 100. 104. 106.

¹⁵ ARV² 157.79bis; Beazley 1961, 388 fig. 11.

¹⁶ Liverpool 42.5060 (Schauenburg 1985b, 429 fig. 41); Burgas, from Sladkite Kladenci (Para 481.6), Kavala 1937π, from Neapolis, sanctuary of Parthenos (ARV² 1691.7; Para 482), Sofia, two specimens from a Thracian tumulus near the town of Shipka in Central Bulgaria (Kitov 2005).

¹⁷ Laconian: Karouzou 1985; McPhee 1986, 155–156. Sicilian: Paleothodoros 2013, 439–440. 450. fig. 1–2. South Italian: Schauenburg 1983b.

¹⁸ Agora P 5009 (ARV² 152.1; Moore 1997, pl. 82 n° 800). See also the black-figured mug Kassel T. 571 (CVA 1, pl. 28.8–9: 500 B.C.).

- ¹⁹ Sparkes – Talcott 1970, 71 f.
- ²⁰ Oxford 1948.104 (Weber 1983, 453); Sofia, private (Mazarov 2005, no. 85). Sparkes – Talcott 1970, 71 f.
- ²¹ Malibu 86.AE.242 (CVA 7, pl. 367, 370.5–6); Castelazzo (Leonard 1980–1981, 946 f. pl. 244 fig. 4); once Athens market (ARV² 1676).
- ²² Agora P 17971 (Moore 1997, pl. 82 n° 802) and P 30046 (Oakley – Rotroff 1992, pl. 7 n° 25).
- ²³ London F 595 (Schauenburg 1983a, pl. 11.5).
- ²⁴ Isthmia IP 2047a (Broneer 1959, 335 no. 9, pl. 70i).
- ²⁵ Isthmia IP 335 (Broneer 1955, 139 pl. 52a, n° 19). Note also the mug from Syracuse bearing the inscription HIAROS ARTAMITOS FERAIAS (Paleothodoros 2013, 440 f. 450 fig. 1–2).
- ²⁶ Oxford 1948.104 (n. 20).
- ²⁷ Broneer 1965, 817; Scheibler 1968; Green 1972, 8; Lazzarini 1973–1974, 365; Davidson 1997, 66; Fortunelli 2006, 57–59; Paleothodoros 2013, 441 f. Sparkes – Talcott 1970, 79, consider the inscription on the Isthmia mug as a possible reference to its owner’s name. Earlier opinions connect the term with the pilgrim’s flask (Mingazzini 1967; Colonna 1973–1974, 141 f.), the *lakaina* (Kirsten 1957; Ross 1970) or the *exaleiptron* (contra, Scheibler 1964; Brommer 1980).
- ²⁸ Mingazzini 1967, 354–361; Lazzarini 1973–1974, 365–369.
- ²⁹ Athenaeus 11.67.
- ³⁰ Athenaeus 11.66.
- ³¹ Archilochus, fr. 4 Bergk and Kritias, *Constitution of the Lacedaemonians*, apud Athenaeus, 11.66, Aris-tophanes, *Knights* 599–600.
- ³² IG IV, 951, l. 79–89. See also Theopompus, fr. 242 Meineke, apud Athenaeus 11.66 and Hesychius, s.v. *kotha*. *Kothones* dedicated to sanctuaries: IG ii/iii², 1416, l. 10; 1425 B, l. 393; 1524 B, l. 242–243; 1544, l. 53 (Athens); IG VII, 303, l. 56; 3498, l. 9 (Oropos); IG XI.2, 154 B, l. 55; 162 A, l. 49; 199 B, l. 88; 203 B, l. 31 (Delos).
- ³³ Xenophon, *Cyropedia* 2.8. The Etruscan loanword *qutun/qutum* refers to a pitcher: Biondi 1997.
- ³⁴ Green 1972, 15, n. 69; Schauenburg 1986, 147; Fortunelli 2006, 58, n. 36.
- ³⁵ Naples, private (Schauenburg 1986, pl. 36. 37.1).
- ³⁶ On the cup Tarquinia 704 (Ferrari 1988, pl. 44. 45, n° 31) the bell-krater London E 506 (Green 1972, pl. IVD) and the Apulian lekanis Ancona 25046 (Fabrini 1984, 60 f. n° 21).
- ³⁷ Apart from the examples from the workshop of Pheidias in Olympia (Schierring 1964, 173–174), see the red-figured mug of Timoxenos from Taranto (ARV² 385.227), the South Italian black-glazed mug of Kalleas (Schierring 1964, 175 fig. 51), the mug of Xymmachos from the Kerameikos, t. HW 66 (Knigge 1976, pl. 34 n° 162) and the mug of Lakon from a tomb in Athens (ArchDelt 28, B1, 1973, pl. 20b). Note also the mysterious Dadaleme on a silver mug from Duvanli (Platz-Horster 2003, 265 pl. 23.1). A mug from Knidos was a gift by Antimenes to an unknown recipient (Chaviaras 1912, 532–533 no 14).
- ³⁸ Shape C mugs: n. 21. Shape A, with two vertical, kantharos-like handles: Laon 37.1028 (ARV² 804.73). Huge shape B mug with two handles: Liverpool 42.5060 (n. 16).
- ³⁹ Gela 34 (n. 9), Capua 222, once Munich Preyss, Olympia K 4584, Halle 13, Sofia and Paris Market (ARV² 983.10-17), Castelazzo (n. 21), Gravisca (Fortunelli 2007, 115 f. nos. C144 and C146), Samos K 2271 (Kreutzer 2017, 75 no. 80 pl. 26, 33). A mug of shape C in the Louvre (CA 2192) depicts an owl with spear, shield and helmet (ARV² 983.14).

- ⁴⁰ Agrigento C 908 (ARV² 985; Schauenburg 1983a, pl. 11.4). New York 50.152 (Howard – Johnston 1954, 196 no. 2).
- ⁴¹ London E 814 (Scheibler 1968, 391 fig. 2).
- ⁴² Schierring 1964, 172f. This usage appears on the skyphos Tübingen F2 and the hydria Munich 3266 (Schierring 1964, 173 fig. 48, 49), the Lucanian amphora Ipswich L.R. 1921.120 (Cook 1997, pl. 54), a statuette from Pieria (ArchDelt 23, B2, pl. 286c–d) and 4th century staters of Kroton (SNG Danish National Museum 3, nos. 1800–1803).
- ⁴³ See the Arcadian statuette N. York 43.11.3 (Richter 1944, 6 fig. 11–15) and the Ninnion tablet from Eleusis (Athens 11036: LIMC IV, pl. 591, Demeter 392).
- ⁴⁴ Beazley 1926, 60.
- ⁴⁵ Huber 1999, 140 nos. 777–779; 152f. no. 883; Fortunelli 2006, pl. IId; 2007, 113–116, nos. C139, C141, C144, C146.
- ⁴⁶ Naucratis: Oxford 1928.25 (ARV² 157.80). Cyrenaica: McPhee 1997, pl. 33, nos. 78–80.
- ⁴⁷ Tarquinia RC 3245, 710 (ARV² 157.73-4; Ferrari 1988, pl. 30); Berlin 2319 (ARV² 157.78; CVA, pl. 144.1-3, 7).
- ⁴⁸ One should be cautious, however, in drawing rapid conclusions, since many unprovenanced mugs in European and American Museums were most probably found in Etruria and Campania.
- ⁴⁹ Acropolis: three examples by the Painter of Berlin 2268 (ARV² 157.79, 158) and Acr. F130.1 (Langlotz – Graef 1925, pl. 41 n° 544). Olympia: K 10327, K 10098, K 10210, K 10279, K 10287, K 10288 (M. Bentz, pers. com.), K 10320 (Schierring 1964, 249f. pl. 80.1), K 4584 (n. 39), K 1890 (Mallwitz 1999, pl. 6.2). Isthmia: n. 25. Cabirion: Athens 10460, 10452 (ARV² 156.65, 779.1; Wolters – Brunn 1940, 58 pl. 22.3. 40.1–3) and K734, 850, 2384 (McPhee 1986, 156, n. 23). Perachora: Payne – Dunbabin 1963, pl. 146 nos. 3834. 3835. 3836. 3838. Samos: n. 39. Neapolis: n. 16. Gela: n. 8. Ravanusa: n. 11. Naucratis and Cyrene: n. 46. Gravisca: n. 45.
- ⁵⁰ Vlachopoulos 2005, 139 fig. 183 (satyrs kneeling: by the Painter of Berlin 2268).
- ⁵¹ Aidonai 61–207. 59–1887. 90–187. 90–150 (J. Neils, pers. com.).
- ⁵² Margreiter 1988, nos. 234–238 pl. 21; Williams 1987, nos. B3–11.
- ⁵³ Gebhard 1998, 111 f.
- ⁵⁴ Delos B 10577, dedicated by Xenokydes to the king Anios (Prost 2002, 327 fig. 9).
- ⁵⁵ Weber 1983, 450 no. C II.13.
- ⁵⁶ Pharos, chamber-tomb XV (niche containing a type A and a type C mug depicting satyrs and various black-glazed vases: ArchDelt 1979 B1, 69 pl. 20Fb).
- ⁵⁷ Lucifero necropolis, T754 (Elia 2010, 410 f. 421 fig. 29.7–9),
- ⁵⁸ Taranto I.G. 4549–4550 (ARV² 263.53; D'Amicis et al. 1994, 318 f. n° 102.1–2).
- ⁵⁹ Above, n. 16.
- ⁶⁰ Bologna, Balli t. 5bis, containing two silver fibulae, a mug by the Painter of Berlin 2268 (ARV² 156.51), bucchero and plain vases (Grenier 1907, 343–345 fig. 6); Kerameikos, t. 619 (child tomb containing a black-glazed lekythos, a bowl and a mug of shape C showing a youth turned to the left: Kunze-Götte, Tancke – Vierneisel 1999, 151 pl. 97.2).
- ⁶¹ T. 996 (Elia 2010, 411 f. 420 fig. 29.2–6).
- ⁶² Contrada Pezzino T 238 (Dell'Orto – Franchi 1988, 348).

⁶³ Sabuccina, W. Necropolis, t. 44 (red-figured mug, Nolan amphora, olpe, column-krater and lekythoi, black-figured lekythos, various plain pots, Attic black-glazed drinking vessels, bronze vessels, a strigil and an iron knife: Panvini 2005, 43), Policoro, Chiaramonte S. Pasquale t. 227 (mug of shape B depicting Eros, red-figured Nolan amphora, head-kantharos, white-ground and patterned lekythoi, black-glazed krater and other shapes, local pottery, a transport amphora, bronze utensils, a kottabos stand, a bronze helmet and weapons: Bianco et al. 1996, 164, n° 2.30), Rutigliano, Purgatorio, t. 23/1976 (mug of type B showing a satyr, red-figured column-krater, three Attic black-figured cups, black-figured chous, two cup-skyphoi, black-glazed cup, stemless cup, dish, olpe, skyphos, local oinochoe and one-handlers, pyxis, bronze vessels and amber pendants: Greiner 2003, 142, fig. 144), Ruvo (Corso Catagno, tomba a semi-camera with a mug of shape B depicting a woman, a column-krater by the Leningrad Painter, gold ornaments and later vases including the name-piece of the Pronomos Painter, a hydria, a cup and an oinochoe: Montanaro 2007, 502–522); Locri, Lucifero t. 754 (n. 57) and 996 (n. 61), Aegina, Pharos (n. 56).

⁶⁴ Portaccio t. 2: a pattern lekythos, a black-glazed cup, a Nolan amphora, a large lekythos and a mug (Manino 2006, 99–101).

⁶⁵ Taranto I.G. 4449–4550 (the tomb also contained a skyphos from the workshop of the Pistoxenos Painter: D’Amicis et al. 1994, 318f. n° 102.1–3).

⁶⁶ Agrigento, (n. 61), Gela (via Tucidide t. 1: mug by the Painter of Berlin 2268, two black-figured lekythoi and a black-glazed cup: Panvini – Sole 2009, 348 no. VI/413), Bologna and Kerameikos (n. 60), Pontecagnano (t. 1240, containing a mug by the Painter of Berlin 2268 and a black-figured lekythos: Pontrandolfo – D’Agostino 1990, pl. 6 fig. 9), Monte Bubbonia (t. 10/1955, with a mug by the Painter of Berlin 2268 and a small metallic object: ARV² 156.63; Panucci – Naso 1992, pl. 31).

⁶⁷ Himera 72.54 (Allegro et al. 1976, pl. 44.16); Naxos, inv. 1062 (NSc 1984–1985, 235 fig. 47 no. 144).

⁶⁸ Moore 1997, nos 793–808 pl. 82; Oakley – Rotroff 1992, nos. 23–25 pl. 7.

⁶⁹ ARV² 157.82.

⁷⁰ ARV² 156.52–54, 57bis, 58, 59; Louvre (n. 8), Stuttgart KAS 117 (CVA, pl. 29.4, 10).

⁷¹ Osborne 2000, 38.

⁷² Schilardi 1977, pl. 7. 16–21 nos. 2. 54–106 (a boeotian red-figured and 73 black-glazed mugs).

⁷³ See n. 24. 25. 53.

⁷⁴ Banquet and komos: a flute-player accompanying a naked youth dancing (Boston 00.339: ARV² 385.226), a naked woman reclining and playing the kottabos (Copenhagen Abc 1014: CVA 4, pl. 158.12), a barbitos-player (Caltanissetta, inv. 1867: Panvini 2005, 43 no I 41). Maenads: Athens 17267 (ABV 444) Palermo (Adriani – Manni 1971, 188f. pl. 46 n° 13), Kavala, Sofia and Sipka (n. 16). Other female figures include Nike (Gravisca inv 76/1708: Huber 1999, 140 n° 778; Lipari 9621a: Bernabò Brea et al. 2001, pl. CLXXII.2), a woman with a man holding a stick (Adolphseck 63: CVA, pl. 41.7) and a woman holding a flower (Oxford 1927.66, from Ruvo: Montanaro 2007, 508 fig. 413).

⁷⁵ Davidson 1997, 66–69.

⁷⁶ T. HS 90 (Banou – Bournias 2014, 137. 301). Dr. M. Padgett thinks that both the mug and the psykter might have been decorated by the Painter of Berlin 2268 (pers. com.).

⁷⁷ See also Menander, *Chalkeia*, fr. 443 (Körte). Davidson 1997, 48f.

⁷⁸ St. Petersburg 319 (Pontrandolfo 1996, 106 fig. 9). One may note the joking interplay between the vertical flutes of the column and the ribs on the body of the mug.

⁷⁹ SNG Euelpides 1, no. 178; SNG München 3, no. 794; SNG Oxford 1, no. 593 f./SNG Lockett Coll. 1, no. 309 (I am indebted to Prof. M. Steinhart for these references).

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Fig. 1: Courtesy Réunion des Musées Nationaux, France. Photo: Chuzeville. – Fig. 2: Courtesy of DAI Athen. – Fig. 3: Courtesy of München, Antikensammlungen. – Fig. 4: Courtesy of Réunion des Musées Nationaux, France. Photo: Chuzeville. – Fig. 5: Courtesy of Greek Ministry of Culture and Sport, National Museum of Athens. Photo: El. Galanopoulos. – Fig. 6: Courtesy of Greek Ministry of Culture and Sport, National Museum of Athens. Photo: El. Galanopoulos. – Fig. 7: Courtesy of Greek Ministry of Culture and Sport, National Museum of Athens. Photo: El. Galanopoulos. – Fig. 8: Drawing after Pontrandolfo 1997, 106 fig. 9.

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