CORPVS VASORVM ANTIQVORVM

RUSSIA

THE STATE HERMITAGE MUSEUM
ГОСУДАРСТВЕННЫЙ ЭРМИТАЖ

ST. PETERSBURG    САНКТ-ПЕТЕРБУРГ

ATTIC RED-Figure AND BILINGUAL DRINKING-CUPS, PART II

by

ANNA PETRAKOVA

«L'ERMA» di BRETSCHNEIDER - ROMA

RUSSIA – FASCICULE XVI

THE STATE HERMITAGE MUSEUM – FASCICULE XI
THE STATE HERMITAGE MUSEUM, ST. PETERSBURG
ATTIC RED-Figure AND BILINGUAL DRINKING-CUPS, PART II

FASC. XI
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РОССИЯ

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National Committee Corpus Vasorum Antiquorum Russia

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Plates signed RUSSIA from 965 to 1037
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This fascicule deals with Attic red-figure and bilingual drinking-cups and fragments from the last third of the 6th century BC to the end of the 5th century BC in the State Hermitage Museum in St. Petersburg. Items are generally arranged in chronological order and according to workshops and painters. The volume consists mainly of objects from archaeological excavations at ancient Pantikapaion (modern Kerch; largely finds on the slopes of Mount Mithridates made during the season 1867-68, in the ‘Pepelishche’ district – its name meaning ‘site of fire’), the archaic necropolis of Olbia and the fortified settlement of Olbia (mostly items excavated at the start of the 20th century), a Milesian colony near the island of Berezan (on the right bank of the Dnieper-Bug estuary), at Nymphaion (Geroevka, near modern Kerch, materials found in different years throughout the 20th century) and on the island of Berezan, situated in the estuary of the rivers Dnieper (ancient Borysthenes) and Bug (ancient Hypanis), which was the site of one of the earliest Greek settlements in the Northern Black Sea area. There are also several vases from the Museum’s core collection, mostly acquired from collectors or dealers in the 19th and first half of the 20th century.

This volume publishes just over a hundred cups and fragments (the number is approximate since some fragments may come from one and the same vase). Some have been published by different scholars in articles and expedition reports, the earliest featuring (without images) in a museum catalogue of vases by Ludolf Stephani (1869) and (with outline drawings or photos) in OAK, the Reports of the Imperial Archaeological Commission (published between 1859 and the October revolution of 1917). Some cups in this volume have been dated and attributed in earlier publications, in catalogues or periodicals, but in certain instances different scholars have attributed the same item to different vase-painters. I include (where possible) the numbers of vases according to the Beazley Archive Pottery Database, since this is a universally accessible and highly valuable source of data.

I would like to express my gratitude to fellow keepers at the Hermitage Museum: to Yulia Ilyina, Keeper of the Olbian archeological collection, Dr. Dmitry Chistov, Keeper of the Pantikapaion archeological collection, Olga Sokolova, Keeper of the Nymphaion archeological collection, Alexander Butyagin, Keeper of the Myrmekion archeological collection, and Dr. Sergey Solovyov, Keeper of the Berezan archeological collection, all of whom kindly allowed me to work freely with the items in their care, generously providing me with all necessary data relevant to the artefacts in this volume. As usual, other colleagues at the Hermitage have been unstinting in their professional support: Ludmila Shadricheva and Evgenia Nachinkina of the Library, Anna Pozdnyak, Olga Shuvalova, Tatyana Shlykova and Kristina Lavinskaya of the Scientific Restoration and Conservation Department, and of course my colleagues in the Department of Classical Antiquities, especially Dr. Anastasia Bukina, who read the first draft and gave me valuable advice. My thanks go to Catherine Phillips, who once again translated the text into English, and to Dr. Kleopatra Kathariou, Dr. Adrienne Lezzi-Hafter and Dr. Robert Guy, whom I consulted during work on this volume.
The Vladimir Potanin Foundation provided financial support for my work in the libraries of DAI in Rome and Berlin and translation costs of the finished volume were covered by a grant from the Hermitage Foundation UK.

Without the support of my parents Evgeny and Svetlana and my sister Inna, in this as in all my undertakings, this volume would not have been possible. My father died during its preparation and I much regret that I was unable to show him the finished book.

Anna Petrakova
St. Petersburg, 2015
### ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>BAPD</td>
<td>Beazley Archive Pottery Database.</td>
</tr>
<tr>
<td>GAIMK</td>
<td>Gosudarstvennaya Akademiya Istorii Materialnoy Kultury [State Academy for the History of Material Culture], Leningrad.</td>
</tr>
<tr>
<td>JHS</td>
<td>Journal of Hellenic Studies.</td>
</tr>
<tr>
<td>LOIA</td>
<td>Leningradskoe Otdelenie Instituta Arkheologii AN SSSR [Leningrad Branch of the Institute of Archaeology of the USSR Academy of Sciences].</td>
</tr>
<tr>
<td>AGSP</td>
<td>Antichnye gosudarstva Severnogo Prichernomor'ya [Ancient States of the Northern Black Sea Area], (Arkheologiya SSSR [Archaeology of the USSR], 9), Moscow, 1984.</td>
</tr>
<tr>
<td>ARFV, classical</td>
<td>J. Boardman, Athenian Red Figure Vases: The Classical Period, Oxford, 1989.</td>
</tr>
<tr>
<td>Buitron-Oliver 1995</td>
<td>D. Buitron-Oliver, Douris, A Master-Painter of Athenian Red-Figure Vases, Mainz, 1995.</td>
</tr>
</tbody>
</table>
Cohen 1978

Cohen 2006

Delavaud-Roux 1993

Equisetti 2006

Euphrontios peintre 1990
Euphrontios, peintre à Athènes au VIe siècle avant J.C., Paris, 1990.

Fellmuth 1996
N. Fellmuth et al., *Der Jenaer Maler*, Eine Topferwerkstatt im klassischen Athen, Wiesbaden, 1996.

Gorbunova 1964

Gorbunova 1970

Greeks on the Black Sea 2007

Ilyina 2013

Ilyina 2000

Iozzo 2015

Jehasse 1973

Jaeggi, Lazenkova 2012

Jehasse 1973

Keuls 1985

Kilmer 1993

Kraiker 1931

Kunisch 1997

Lee 2005

Lejpinuskaja 2010

Lezzi-Haftner 1988
Nymphaion 1999

Nympha 2002

Paleothodoros 2003

Paleothodoros 2004

Paul 1992

Paul-Zinserling 1994

Peredolski 1928

Peredolskaya 1957
A.A. Peredolskaya [Peredolskaya], Nový zlomek Eufroniův či Listy Filologické ročník LXX/1, pp. 10-11 (Summary in English and Russian, 11).

Peredolskaya 1958
A.A. Peredolskaya, Фрагмент чаш Полион из Ольви [A Fragment of a Cup by Polion from Olbia], in SGE XIII, 1958, pp. 59-60.

Peredolskaya 1963

Peredolskaya 1967

Peredolskaya 1970

Peschel 1987

Prushevskaya 1945

Reisenberg 1989

Richter, Hall 1936

Schwarz 1996

Shapiro 2010

Silantieva 1959

Stephani 1869
L. Stephani, Die Vase-Sammlung der Kaiserlichen Ermitage, 2 vols, St. Petersburg, 1869.

Trias de Arribas 1967-68

Wiel-Marin 2005
F. Wiel-Marin, La cerámica attica a figure rosse di Adria. La famiglia Bocchi e l’archeologia, Padua, 2005.
Bilingual Cups

The following standard features apply unless otherwise noted:
All cups are of orange Attic clay with lustrous black glaze for the painting; the interior is solid black, apart from the medallion (if present); the top of the rim is black; the exterior of the foot is solid black, except for the edge; the underside of the foot (standing surface) and the interior of the stem are reserved; the exteriors of the handles are black. Side A is the side turned towards the viewer when the figures of the medallion are seen upright.
On a cup without a medallion or with a medallion lacking figures, the best preserved side is referred to as A. Handle A/B is the right handle, as seen from side A; handle B/A is the right handle, as seen from side B.
Non-adjoining fragments of the same cup (or maybe from different cups, but marked by the same inventory number) are designated by small letters in brackets. Painting on the outside is described from left to right.

Plate 1

1-2; Pls. 2, 1-4; 3, 1-2; Fig. 1. Fragment of an eye-cup, bilingual; fragment of bowl (slightly less than half) with one handle (B/A) and partially preserved floor with medallion. Inv. OG.19 (Ol.18204). Found at Olbia, 1968 (field number O.68/5572, excavations by E. Levi); transferred in 1987 from LOIA (act no. 546, 31.07.1987). H. pres. 6.8 cm; diam. of medallion 13.2 cm; diam. of eye 5.5 cm. Est. diam. 32 cm (with handles 40.6 cm). Assembled from pieces, missing parts made of plaster and tinted to match glaze or clay (large loss in middle of floor tinted orange inside and black outside; large loss around the handle tinted black inside and orange outside); scratches.

Interior: reserved line along the edge; black-figure medallion. Border: dilute black line. Tondo: partially preserved figure in a dress with long sleeves and trouser-legs (Scythian or Amazon?) running to right in profile in almost Knielauf run: only lower part of legs (feet, parts of left and right shin, part of right kneecap), elbow with part of right arm and battle-axe preserved. Added red: dots on sleeve and trousers. Incisions: small ovals and double strokes on sleeve and trousers for pattern, triple line for lower edge of trouser-legs, edge of sleeve (two horizontal lines with vertical strokes between); fine-drawn contours of all toes of right foot; contour of talus bone on left foot.

Exterior, A: red-figure naked woman in cap (hetaera?) walking to right in profile between large stylised reserved
eyes with three oculus rings (black, added white, black) and added red centre; large upright handle-palmettes to the sides (almost full left palmette with reserved heart, but only tips of eight petals of right palmette preserved). Legs slightly bent, left set forward with foot on ground line, right set back resting on tiptoes, under the heel – larmier of left eye; arms bent at waist level with palms up and krotala set vertically clenched in each hand. Hair is solid black with a row of thick black strokes for the fringe and along entire lower border of hair. Reserved cap decorated with solid black spots. Fine black relief line for eyebrow, entire contour of eye and iris (with dot for pupil of eye), for contour of ear and earring (circle with dot inside), for inner contour of right shoulder and entire contour of right arm, for contours of fingers on both hands, for contour of right thigh, for entire contour of band along lower part of cap, for all inner contours of krotala, for contours of stylised eyes and eyebrows, for lines between petals, for triple arc between petals and heart of left palmette. Added red: two stripes for tassel on cap. Added white (worn in places): middle oculus ring. Incisions: compass-drawn circles for contours of oculus rings, dot from compass-leg. Poorly visible traces of preliminary drawing.

Exterior, B: partially preserved right upright handle-palmette – one volute-shaped tendril, small part of heart, three full and eight partially preserved petals.

Oltos (K.S. Gorbunova).

c. 520 BC.

Attributed to Oltos by Gorbunova in an article published two years after the cup was found, before it entered the Hermitage Museum (GORBUNOVA 1970, 573-574, pl. 12.1-3). Cohen included it among ‘Early Bilingual Eye-cups: Standard II’ and set it in ‘Oltos’ earliest activity in the workshop of the potter Hischylus’ (COHEN 1978, 337, 341), calling the Hermitage cup ‘the link between Louvre F 126 (Ibid., 337-341, pl. 71.1-3) and the earliest of Oltos’ fully mature models’ (Ibid., 341), like Leipzig T 3371 (Ibid., 343-346, pl. 73.1) and Louvre F 127 (Ibid., 343-346, pl. 73.2-3).

Both the woman’s pose and her location between the eyes (as if there is not enough space for her) are typical of early examples of red-figure vase-painting. For palmettes and eyes on exterior and for black-figure running figure in eastern dress with axe in hand in a medallion cf. for closest analogy bilingual cup Louvre F 126 (CVA Louvre 10, pls. 1.5-8, 2.1; COHEN 1978, pl. 71.1-3; BAPD 200279), attributed to Oltos by Beazley (ARV², 43 no. 72); Cohen calls the archer in medallion of this cup ‘a twin’ of the Hermitage one (COHEN 1978, 341). Cf. also for eyes and palmettes cup Leipzig T 3371 (CVA Leipzig, Antikensmuseum der Universität 3, Taf. 2.1-7; COHEN 1978, pl. 73.1; BAPD 200282) attributed to Oltos by Beazley (ARV², 55 no. 16, 43 no. 75) and cup Vatican 498 (COHEN 1978, pl. 79.3, 80.1-2; BAPD 200281) attributed to Oltos by Beazley (ARV², 43 no. 74; 55 no. 15). Cf. for woman between eyes a cup formerly Castle Ashby 63 (CVA Castle Ashby, pl. 32.1-4; COHEN 1978, pl. 82.1-2; BAPD 200284) attributed to Oltos by Beazley (ARV², 44 no. 77, 55 no. 18). Cf. also female face on cup fragment Louvre S 1396 (CVA Louvre 19, pls. 24.1-4, 25.1-4; BAPD 200343) attributed to Oltos by Beazley (ARV², 46 no. 135, 57 no. 37).

Plate 2

1-4. Fragment of an eye-cup, bilingual. Inv. OG.19.

Plate 3

1-2. Fragment of an eye-cup, bilingual. Inv. OG.19.

RED-Figure CUPS

Plate 4

1; 5; 1; 6, 3. Fragment of a cup; fragment of floor with part of medallion. Inv. OL.18181. Found at Olbia, 1927 (excavations of B.V. Pharmakovski?); acquired in 1936. Max. d. 5.5 x 9.5 cm. Small chips and scratches, especially on the part covered with coral-red glaze.

Interior: partially preserved medallion and coral-red glaze on the surrounding surface. Border: reserved line between coral-red and black background of tondo. Tondo: right foot to left in profile and part of long dress with five horizontal folds along the edge.

From the foot to left along the curve of the tondo border are letters ‘λεαγρ’ written upside down and in reverse:

![Image of letters](image)

Fine black relief line for entire contour of foot, two toes, nail on big toe, two strokes for toe-joints on lower part of big toe, contour of ankle bone (arc inside lancet arch upside down), for horizontal folds of dress, for small cross on dress in the right upper corner. Added red: letters. Visible traces of preliminary drawing.

Exterior: black.

Attributed by Peredolskaya, who noted that the same coral-red is applied to cup Monaco 8704 (J 337, 2620) attributed to Euphronios by name (Capolavori di Euphronios 1990, cat. 40; ARV², 17 no. 14); she also compared the drawing on the Hermitage fragment with feet and folds on krater Louvre G 103 (Capolavori di Euphronios 1990, cat. 8). In a later publication (Peredolskaya 1967, 26) she compared the technique with that on cup Munich 2620 (J 337) that bears the name of Euphronios (B. Cohen, ed., The Colors of Clay, Special Techniques in Athenian Vases, Los Angeles, 2006, 48-49, fig. 4.6; BAPD 200080); we should also note that the drawing of the letters ‘λεαγρ’ on Munich 2620 is very similar to that on the Hermitage fragment. Beazley agreed with the attribution to Euphronios without additional comment (ARV², 17 no. 20). For letters, feet and folds cf. also amphora Louvre G 30 (Capolavori di Euphronios 1990, cat. 24).

As regards the coral-red, it is not clear whether it was a broad band around the medallion or whether it covered the entire inner surface of the cup save the medallion. Peredolskaya suggested the letters formed part of the inscription ‘Λεαγρ [ος καλος]’ (Peredolskaya 1957, 11), which often appears on Athenian black- and red-figure vases of the last quarter of the 5th century BC and on vases attributed to Euphronios.

Bibl.: Peredolskaya 1957, 10-11, pl. 111; Peredolskaya 1967, 26 (mentioned); ARV², 17 no. 20; Capolavori di Euphronios 1990, 178-179, cat. 39; Euphronios peintre 1990, 195, cat. 45; E. Goemann, Euphronios Der Maler, exh. cat., Staatliche Museen zu Berlin – Preussischer Kulturbesitz. Antikensammlung; Mailand, 1991, 211, cat. 45; Greeks on the Black Sea 2007, 98, pl. 18, cat. 18; BAPD 200083 (with picture).
Fig. 2. Inv. OG 16.

Interior: black except for reserved stripe at the edge. Exterior:

a) fragment of an upright palmette (seven and a half petals) and a partially preserved naked youth walking to right in profile between partially preserved large stylised reserved eyes with three oculus rings (black, added white, black) and added red centre (left upper part and inner corner of left eye missing, only upper half of right eye preserved). The youth’s slightly bent arms are stretched forward, left arm up with palm opened outwards, right arm down, palm opened up and standing upon it a profile depiction of a kylix with high offset lip; legs slightly bent, left leg forward, lower part of legs (beneath knees) missing. Hair is solid black, separated from background by reserved stripe; row of thick black strokes along lower contour of hair for locks and fringe. Fine black relief line for eyebrow, stroke between lips, entire contour of eye and iris (pupil of eye marked with a solid black dot) of youth, for contours of right shoulder and armpit, for stroke between chest and left arm, for contours of both arms and left thigh, for line along the back, for stroke between forefinger and middle finger on both hands, for lower contour of youth’s belly, for contour of stem, foot and lower contour of bowl of the kylix in the youth’s hand, for contours of stylised eyes, lines between petals in palmette. Slightly dilute brownish line for stroke inside the youth’s ear and earlobe, for contour of genitals and for pubic hair. Added red (very bright): vine-wreath on the youth’s head. Added white (worn in places): middle oculus ring. Incisions: compass-drawn circles for contours of oculus rings, dot from compass-leg. No visible traces of preliminary drawing.

b) fragment of large stylised eye and upright palmette (eleven petals and tiny parts of two more, part of stalk) of the same type as on a); was obviously located near handle B/A of the opposite side of the bowl (part of reserved space over the handle preserved).

Early red-figure cup-painter (J.D. Beazley). Oltos or in his manner (K.S. Gorbunova). ca. 520 BC.

Gorbunova attributed the fragments to ’Oltos or in his manner’ and noted that the whole composition recalls many cups attributed to Epiktetos, despite the different drawing style (GORBUNOVA 1964, 178). Beazley placed the fragment among his additions to chapter 3 of ARV², i.e. – early red-figure cup-painters, Class I of standard eye cups, not known whether bilingual or red-figure (Para, 325 no. 144bis), not connected with the name of a specific painter. For palmettes and eyes cf. cup Altenburg 224 (CVA Altenburg, Staatliches Lindenau-Museum 2, Taf. 65.1-4, 67.3; Paul 1992, 43, no. 17; BAPD 200283) attributed to Oltos by Beazley (ARV², 44 no. 76, 55 no. 17). For youth, eyes and palmettes cf. cup Vatican AST 46 (Cohen 1978, pl. 83.1-2; BAPD 200285) attributed to Oltos by Beazley (ARV², 44 no. 78, 55 no. 19). Cf. also youth on Basel LU 33 (Cohen 1978, pl. 81.1-2; BAPD 200286) attributed to Oltos by Beazley (ARV², 44 no. 79, 55 no. 20).

Bibl.: GORBUNOVA 1964, fig. 1.2; Para, 325 no. 144bis; BAPD 352413 (no picture).
Incisions: compass-drawn circles for contours of oculus rings, dot from the compass-leg. Fine black relief line for contours of stylised eye and eyebrows, lines between petals of palmette, triple arc between petals and heart of palmette. No visible traces of preliminary drawing.

Early red-figure cup-painter (J.D. Beazley).

Cf. Oltos and Epiktetos (K.S. Gorbunova). ca. 520-510 BC.

Gorbunova compared the fragment with cups attributed to Oltos and Epiktetos and dated it 520-515 BC, noting that the lack of human figures excludes the attribution to either of them (Gorbunova 1964, 176). Beazley included the fragment among his additions to chapter 3 of ARV², i.e. – early red-figure cup-painters, Class I of standard eye cups, not known whether bilingual or red-figure, placing it among ‘late-hearts’ (Para, 325 no. 122bis). For palmettes, eyes and nose cf. cup Altenburg 224 (CVA Altenburg, Staatliches Lindenau-Museum 2, Taf. 65.1-4, 67.3; Paul 1992, 43 no. 17; BAPD 200283) attributed to Oltos by Beazley (ARV², 44 no. 76, 55 no. 17); cf. also palmettes on Louvre F 126 (CVA Louvre 10, pls. 1.5-8, 2.1; BAPD 200279) attributed to Oltos by Beazley (ARV², 43 no. 72). Palmette and eye look almost identical to those depicted on Basel LU 33 (Cohen 1978, pl. 81.1-2; BAPD 200286) attributed to Oltos by Beazley (ARV², 44 no. 79, 55 no. 20) and former Castle Ashby 63 (CVA Castle Ashby, pl. 32.1-4; Cohen 1978, pl. 82.1-2; BAPD 200284) attributed to Oltos by Beazley (ARV², 44 no. 77, 55 no. 18). Cf. also for palmette Hermitage OG.19 (Pl. 1-3 in this volume). Gorbunova also compared the nose and eye with those on Louvre CP 10458 (CVA Louvre 10, pl. 8.2-5; Paleothodoros 2004, pl. 6, fig. 3-4; BAPD 200266) attributed to Epiktetos by Beazley (ARV², 43 no. 6, 71 no. 11). The cup was probably bilingual (such compositions on the outer surface of cups are often typical of Oltos’ bilingual cups). Cf. also bilingual fragment Olbia, National Reserve 95-157 (Lejpunskaja 2010, pl. 84 no. B-173), with a nose between eyes on the outer surface.

Bibl.: Gorbunova 1964, fig. 1.1; Para, 325 no. 122bis; BAPD 352410 (no picture).
contours of collarbones, on the ribs; dots in dilute brown set in a circle for nipples. Hair is solid black, separated from background by reserved incised line; row of black spots along lower contour of hair for locks. Added red (very pale): wreath on head (stripe with dots above and below set in pairs), letters. No visible traces of preliminary drawing.

Exterior: plain.

Near the Bowdoin-Eye Painter (J.D. Beazley).

Epiktetos (K. Gorbunova).

520-510 BC.

Identified as near the Bowdoin-Eye Painter by Beazley (ARV², 168 no. 3) and attributed to Epiktetos by Gorbunova, although the latter also noted the resemblance of some features (such as the treatment of hair) with drawings attributed to the Bowdoin-Eye Painter (Gorbunova 1964, 179). For drawing of head, chest and legs cf. Orvieto 2581 (CVA Orvieto, Museo Civico Claudio Faina 1, pls. 1.1-2, 2.1-2; BAPD 200307) attributed to Epiktetos by signature. For head, hair, nipples in dilute glaze, drawing of legs and arms and folds cf. Louvre G 8 (CVA Louvre 10, pl. 8.6; Paleothodoros 2004, pl. 6, figs. 1-2; BAPD 200327) attributed to Epiktetos by signature. Cf. for the drawing of chin, nose, ear and hair the youth on Louvre CP 10458 (CVA Louvre 10, pl. 8.2-5; BAPD 200266) attributed to Epiktetos by Beazley (ARV², 43 no. 6). For drawing of folds and oinochoe cf. Metropolitan Museum 1978.11.21 (Paleothodoros 2004, pl. 9, fig. 6; BAPD 200498) attributed to Epiktetos by signature. For subject in medallion (running naked youth with cloak and wine vessel such as oinochoe, wineskin, skythos or krater) cf. Washington, National Museum of Natural History 136380 (Paleothodoros 2004, pl. 34, fig. 1; BAPD 200599) attributed to Beazley (ARV², 76 no. 72) and Metropolitan Museum 1978.11.21 mentioned above.

Bibl.: ARV², 168 no. 3 (Near the Bowdoin-Eye Painter); GORBUNOVA 1964, fig. 1.3 (Epiktetos); BAPD 201541 (no picture).

Plate 7


Plate 8

1, 2; 9, 1-3; Fig. 4. Cup, type C. Inv. B.475 (Berezan fund). Found on Berezan Island, 1904, transferred from the Imperial Archaeological Commission in 1906. D. 19.2 cm; d. with handles 25.8 cm; h. 7.8 cm; d. of base 7.6 cm. Assembled from pieces, missing parts made of plaster and tinted black, joins uneven, many deep round chips inside, including on medallion; handles worn.

Exterior: plain; stem is black except for reserved stripes beneath and above the fillet on the stem; foot outside is black except for edge of base; foot inside is black except for standing surface; bottom of the cup is decorated: in
centre of reserved surface a black dot with two concentric circles (one small in dilute brown, one slightly larger in solid black) around it.

Interior: medallion. Border: reserved stripe. Tondo: naked woman (hetaira?) moving to right (dancing?) with woman’s cap on her head and artificial phalloi in her hands, legs and head in profile, body – in ¾ view. She balances on her bent left leg, her bent right leg set forward and slightly raised above the washing-bowl, standing on the ‘floor’ (right foot and right part of the bowl on the floor are missing); body bent forward, both arms slightly bent, left set forward and down, wrist beneath the right knee and partially overlapped by it, right arm set backward, fist at waist level, the phalloi in the fists with their tips almost touching the woman’s genitals. To left of the head (starting above the right elbow) is part of an inscription:

To right of the head is another part of the inscription, broken off because of the missing parts of the medallion:

Apparently – HIPARHOS KA [LOS]. All letters in added red. Head of the woman covered with a woman’s cap, only part of the hair above the forehead and right temple uncovered. A round earring in the right ear. Fine black relief line for folds on cap, outer and inner contours of ear, contour of earring, stroke for eyebrow, contour of eye, stroke for mouth, contour of chin and part of neck below, contours of each breast, entire contour of right leg, vertical stroke beneath left knee, lines separating hands from phalloi, three folds between head and stem of phallus (on both), lower contour of left foot, lines between lip and body of the washing bowl, contours of ring between the body and three feet of the bowl. Hair is solid black with the locks on the lower part drawn with a row of short vertical strokes. Thin dilute brown-orange lines for contours of nipples and aureolae. Some clearly visible traces of preliminary drawing.

Epiktetos (J.D. Beazley).
520-510 BC.

Cf. almost identical head and cap of woman in medallion of London E 38 (ARV², 72 no. 16; Para, 328; Paleothenodoros 2004, pl. 43, figs. 1-3; BAPD 200460) and in medallion of Villa Giulia 57912 (57684) (ARV², 1584 no. 4; Adel², 82; Paleothenodoros 2004, pl. 20, figs. 1-3; BAPD 200468), both attributed to Epiktetos by signature. Cf. almost identical profile and breasts of a woman on cup fragment Heidelberg Universitat 16 (Kraiker 1931, pl. 3; Paleothenodoros 2004, pl. 21, fig. 3; BAPD 200491) attributed to Epiktetos by Beazley (ARV², 74 no. 47). Cf. also female face, drawing of ear with earring.
and contours of breasts on fragment Louvre G 6 (CVA Louvre 10, pl. 10.2-9; ARV², 72 no. 21; BAPD 200327), attributed to Epiktetos by signature and dated ca. 520 BC. Cf. also less carefully drawn woman in medallion of Princeton 33.41 (Paleothodoros 2004, pl. 29, figs. 1-3; BAPD 200483), attributed to Epiktetos by Beazley (ARV², 74 no. 39, 80 no. 12). For pose cf. minotaur in medallion of Athens NM 2.68 (Paleothodoros 2004, pl. 35, fig. 1; BAPD 200589) attributed to Epiktetos by Beazley (ARV², 75 no. 62; Para, 83; Add², 168). Cf. also woman in medallion of Athens, Agora Museum P 24131 dated ca. 510 BC (ARV², 76 no. 80, 1584 no. 12; Agora XXX, pl. 146 no. 1554) and attributed to Epiktetos (Paleothodoros 2004, pl. 21, fig. 1; BAPD 200608) – similar pose and bowl standing on the ‘floor’, but she has boots rather than phalloi in her hands; notably the Agora cup also has the same ‘HIPARCHOS KALOS’ inscription. For inscription cf. also: Washington, National Museum of Natural History 136380 (Schwarz 1996, pl. 57, no. 43; Paleothodoros 2004, pl. 34, fig. 1; BAPD 200599) attributed to Epiktetos by Beazley (ARV², 1584 no. 11, 76 no. 72) and Copenhagen 119 (CVA Copenhagen, National Museum 3, pl. 139.2a-b; Paleothodoros 2004, pl. 22, fig. 1; BAPD 200586) attributed to Epiktetos by Klein (ARV², 75 no. 59, 1584 no. 8, 1623).

Beazley described the subject as a ‘naked woman using olishoi’ and called it also ‘μήλοςμένον’ (ARV², 75 no. 60). Ilyina gave it as ‘hetaira with phalloi squatted near a kylix’ (Ilyina 2000, 145), although to this author the vessel before the woman looks like a washing-bowl. Kilmer called it a ‘podaniptêr’ (Kilmer 1993, 146, R132*). He identified the subject as ‘naked woman with two dildos’ (Kilmer 1993, 28 note 46) and interpreted it as ‘female masturbation in the context of bath’ with the note: ‘In R132*, a cup by Epiktetos in London, ca. 520 BC, 3¼ x 2¼ in. Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Antikensammlung, inv. OG 18195, transferred from Olbia in 1958, field number O/58.494, number O/58.49 given by Gorbunova in error’. Reisenberg dates the cup 510-500 BC and defines the subject as the ‘erotic dance of a hetaera with artificial phalloi’ (Reisenberg 1989, 97 fig. 43), describing it further as a ‘hetaira waving two similar leather phalloi, with which she apparently hints at double penetration from both back and front’ (Reisenberg 1989, 98). Peschel also suggests that one ‘bubon’ is intended for the vagina and the other for the anus, but also notes that ‘The manner in which the hetaera deals with them makes clear that this is some kind of demonstration in the nature of a dance’ (Peschel 1987, 85, fig. 20). Keuls calls it ‘hetaera with two dildos and a basin’ (Keuls 1985, 83, fig. 73), stating that the woman ‘uses two of them, she is moistening one of them in a basin’ (Keuls 1985, 82).

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**Plate 9**

1-3. Cup, type C. Inv. B.475.

**Plate 10**

1. Fragment of a cup; fragment of floor with medallion. Inv. OG.10 (OL.18195). Found at Olbia, 1958 (field number O/58.494, number O/58.49 given by Gorbunova in error), transferred in 1987 from LOIA (act 547, 31.07.1987). Max. d. 3.2 x 2.8 cm.

Interior: medallion. Border: reserved stripe. Tondo: partially preserved head of a youth to right in profile with slightly opened mouth (front part of the head with forehead, nose, inner corner of the right eye missing), part of neck and back. Hair is solid black, separated from the background by a reserved stripe; row of black round spots applied along upper and lower contours of hair for locks.