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ST. PETERSBURG САНКТ-ПЕТЕРБУРГ

ATTIC RED-FIGURE DRINKING CUPS

by

ANNA PETRAKOVA



«L'ERMA» di BRETSCHNEIDER - ROMA

National Committee Corpus Vasorum Antiquorum Russia

*Chairpersons*

Professor MIKHAIL PIOTROVSKY, Director of The State Hermitage Museum, St. Petersburg  
Member of the Russian Academy of Sciences and the Russian Academy of Arts  
Dr. IRINA DANILOVA, Pushkin State Museum of Fine Arts, Moscow

*Committee Members*

Professor GEORGY VILINBAKHOV, Deputy Director of The State Hermitage Museum, St. Petersburg  
ANNA TROFIMOVA, Head of the Department of Greek and Roman Antiquities, The State Hermitage Museum, St. Petersburg  
Professor EDUARD FROLOV, Head of the Department of Ancient Greece and Rome, St. Petersburg State University  
IRINA ANTONOVA, Director of Pushkin State Museum of Fine Arts, Moscow  
Member of the Russian Academy of Education  
Professor GEORGY KNABE, Institute of the Humanities, State Humane University of Russia, Moscow  
Dr. OLGA TUGUSHEVA, Department of the Art and Archaeology  
of the Ancient World, Pushkin State Museum of Fine Arts, Moscow

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## PREFACE

This fascicule comprises some of the Attic red-figure drinking-cups and fragments in the State Hermitage Museum in St Petersburg. The cups are arranged in chronological order. They include whole cups and fragments from the main collection acquired in the 19<sup>th</sup> century from the Pizzati (1834) and Campana (1862) collections as well as vases that arrived in the Museum from various collections in the late 19<sup>th</sup> and first half of the 20<sup>th</sup> century. Those Attic red-figure cups from these collections and others now in the State Hermitage Museum that are not included in this fascicule for various reasons will be published in succeeding CVA Hermitage volumes.

The 42 items – cups, fragments and one stemmed dish – in this volume were previously published by A.A. Peredolskaya (*Krasnofigurnye atticheskie vazy v Ermitazhe* [Red-figure Attic Vases in the Hermitage], Leningrad, 1967; various articles in SGE) but the reproductions in her publications were small and did not always show the object from all sides. Moreover, since then some vases have been restored, altering their current state and changing our perceptions about the original drawing and later additions. In a number of instances recent study has allowed us to clarify dating, to identify new groups and masters and thus change the attribution. Where dates and attributions have changed the date and artist's name are given in parentheses, with earlier opinions described in the commentary, including references to the relevant publications and an explanation of the reason behind the new dating and / or attribution.

I must express my gratitude to Anna Trofimova, Head of the Department of Classical Antiquities at the State Hermitage Museum, who has done everything in her power to facilitate work on and publication of the relevant fascicules of the Corpus Vasorum Antiquorum. I am grateful to the Keeper of the collection of Attic vases, Lubov Utkina, for making the objects available for study. I would like to thank a number of colleagues for their professional support: Ludmila Shadricheva of the Hermitage Library, Evgenia Cherepanova of the Hermitage Conservation Department, Natalia Antonova of the Hermitage Photo Studio and Catherine Phillips, who translated the text into English. Thanks are due to my colleagues in the Department of Classical Antiquities, Elena Ananich, Elena Arsenteva and Dr Anastasia Bukina, who gave me valuable advice after reading the first draft of the manuscript, and to Ludmila Nekrasova for her assistance in resolving important administrative matters. Thank you also to the Beazley Archive in Oxford and particularly to Professor D. Kurtz for making available the archive and the electronic data bases. Without the support of my parents in this, as in all my undertakings, this volume would not have been possible.

ANNA PETRAKOVA  
St. Petersburg, 2006

## ABBREVIATIONS

AA	<i>Archäologischer Anzeiger.</i>	ARV <sup>2</sup>	J.D. BEAZLEY, <i>Attic Red-Figure Vase-Painters</i> , 2 <sup>nd</sup> ed., 3 vols., Oxford, 1963.
AJA	<i>American Journal of Archaeology.</i>	BEAZLEY 1918	J.D. BEAZLEY, <i>Attic Red-Figured Vases in American Museums</i> , Cambridge (MA), 1918.
AM	<i>Mitteilungen des deutschen Archäologischen Instituts.</i>	BEAZLEY 1925	J.D. BEAZLEY, <i>Attische Vasenmaler des rotfigurigen Stils</i> , Tübingen, 1925.
BSA	<i>The Annual of the British School at Athens.</i>	BEAZLEY 1929	J.D. BEAZLEY, <i>Notes on Vases in the Castle-Asbby</i> , in BSR XI, 1929.
CIG	<i>Corpus Inscriptionum Graecorum.</i>	BEAZLEY 1931	J.D. BEAZLEY, <i>Der Pan-Maler (Bilder griechischer Vasen)</i> herausgegeben von J.D. Beazley und P. Jacobstahl, Berlin, 1931.
HASB	<i>Hefte des Archäologischen Seminars der Universität Bern.</i>	BEAZLEY 1946	J.D. BEAZLEY, <i>Hoplitodromos cup</i> , in BSA 46, 1946.
IAC	<i>Imperial Archaeological Commission.</i>	BLOESCH	H. BLOESCH, <i>Formen attischer Schalen von Exekias bis zum Ende des strengen Stils</i> , Bern, 1940.
IRAIMK	<i>Izvestiya rossiyskoy akademii istorii material'noy kultury</i> [News of the Russian Academy of the History of Material Culture], Petrograd.	BRUNN	H. BRUNN, <i>Geschichter der griechischen Künstler</i> , vol. II, Stuttgart, 1859.
JHS	<i>Journal of Hellenic Studies.</i>	CASKEY, BEAZLEY	L. CASKEY, J. BEAZLEY, <i>Attic Vase-Paintings in the Museum of Fine Arts. Boston</i> , Part I, 1931; Part II, 1954; Part III, 1963.
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i> , Zürich and München.	COHEN	B. COHEN, <i>Attic Bilingual Vases and Their Painters</i> , New York-London, 1978.
OAK	<i>Otchet Imperatorskoy Arkheologicheskoy Komissii</i> [Report of the Imperial Archaeological Commission], St. Petersburg.	<i>Die griechische Klassik</i>	<i>Die griechische Klassik. Idee oder Wirklichkeit</i> , Mainz am Rh., 2002.
RA	<i>Révue Archéologique.</i>	<i>El deporte en la Grecia antigua</i>	<i>El deporte en la Grecia antigua, la genesis del olimpismo, May 10-August 9, 1992</i> , D. Vanhove, ed., Barcelona, 1992.
SGE	<i>Soobshcheniya Gosudarstvennogo Ermitazha</i> [Reports of the State Hermitage Museum], Leningrad-St. Petersburg.	<i>Euphronios 1990</i>	<i>Euphronios peintre à Athènes au VI<sup>e</sup> siècle avant J.-C.</i> , Paris, 1990.
St.	L. STEPHANI, <i>Die Vasensammlung der Kaiserlichen Ermitage</i> , St. Petersburg, 1869.	FR	A. FURTWÄNGLER, K. REICHOLD, <i>Griechische Vasenmalerei</i> , München, 1904-1932.
W.	WALDHAUER 1914.	GERHARD	E. GERHARD, <i>Auserlesene Vasenbilder</i> , I-IV, Berlin, 1840-1858.
ZRAO	<i>Zapiski Rossiyskogo Arkheologicheskogo Obshestva</i> [Notes of the Russian Archaeological Society].	GORBUNOVA, PEREDOLSKAYA	K. S. GORBUNOVA, A.A. PEREDOLSKAYA, <i>Mastera grecheskikh raspisnykh vaz</i> [Masters of Greek Painted Vases], Leningrad, 1961.
Add	L. BURN, R. GLYNN, <i>Beazley Addenda, Additional References to ABV, ARV<sup>2</sup> and Paralipomena</i> , Oxford, 1982.	GRAEF, LANGLOTZ	B. GRAEF, E. LANGLOTZ, <i>Die antiken Vasen von der Acropolis zu Athen</i> , Berlin, 1925-1933.
Add <sup>2</sup>	T.H. CARPENTER, <i>Beazley Addenda, Additional References to ABV, ARV<sup>2</sup>. and Paralipomena</i> , Oxford, 1989.	HARTWIG	P. HARTWIG, <i>Die griechischen Meister-schalen der Blütezeit des strengen rotfigurigen Stiles</i> , Stuttgart, 1893.
Agora XXX	<i>The Athenian Agora</i> , vol. XXX, <i>Attic Red-Figured and White-Ground Pottery</i> , by M. Moore, New Jersey, 1997.	HOPPIN	J. HOPPIN, <i>A Handbook of Attic Red-Figured Vases signed by or attributed to the various Masters of the sixth and fifth centuries BC</i> , Cambridge (MA), 1919.
ALFIERI 1979	N. ALFIERI, <i>Spina. Museo Archeologico Nazionale di Ferrara 1</i> , Bologna, 1979.	Horse 2006	"Poltsartstva za konja...". <i>Loshad v mirovoj kulture</i> ["Half kingdom for the horse..."]. The horse in world culture]. exh. cat., Hermitage Museum, St. Petersburg, 2006.
ALEXANDER THE GREAT	ALEXANDR VELICIY: put' na Vostok. [ALEXANDER THE GREAT: <i>The road to the East</i> ]. Cat. exhil. S. Petersburg, 2007.		
ARFV, Archaic	J. BOARDMAN, <i>Athenian Red Figure Vases. The Archaic Period</i> , London, 1975.		
ARIAS, HIRMER	P. ARIAS, E. HIRMER, <i>A History of Greek Vase Painting</i> , London, 1962.		
Art Antique	<i>Art Antique. Collections privées de la Suisse Romande</i> , Geneva, 1975.		
ARV	J.D. BEAZLEY, <i>Attic Red-Figure Vase-Painters</i> , Oxford, 1942.		

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- PANOFKA 1850 TH. PANOFKA, *Die griechischen Eigennamen mit Kalos im Zusammenhang mit dem Bilderschmuck auf bemalten Vasen*, Berlin, 1850.
- Para* J.D. BEAZLEY, *Paralipomena. Additions to Attic Black-figure Vase-painters and Attic Red-figure Vase-painters*, Oxford, 1971.
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- World of Heroes* *Mir geroev. Mif i realnost. Proizvedeniya antichnogo i zapadnoevropeyskogo iskusstva iz sobraniya Gosudarstvennogo Ermitazha* [The World of Heroes. Myth and Reality. Works of Antique and Western European Art from the Collection of the State Hermitage Museum], exh. cat., Hermitage Museum, St. Petersburg, 2005.
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## RED-FIGURE CUPS

The following standard features are not mentioned in descriptions unless otherwise noted: all the cups are of orange Attic clay and with lustrous-black glaze for painting; the interior is solid black, apart from the medallion; the top of the rim is black; the exterior of the foot is solid black, except along 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 observer when the figures of the medallion are seen upright. Handle A/B is the right handle, as seen from side A; handle B/A is the right handle, as seen from side B. The painted figures are numbered from left to right with numbers in brackets. For cup characteristics see BLOESCH 1940.

### PLATE 1

1-2; FRAGMENT OF A CUP. Inv. B.7864. Acquired in Kerch, 1866. Max. dims. 5.5 × 4.5 cm; th. 0.5-0.7 cm.

Fragment of the lowest part of body with the area where the stand was attached. Broken edges of fragment even; painting on the inside where the stand was attached has small chips in the paint layer. Lustrous-black glaze and added colours well preserved.

Inside: fragment of tondo. Border: reserved line. Medallion: fragment of a battle. Warrior facing right, head in profile, chest frontal, right hand bent and backwards, fist at thigh level, a spear in his hand. Warrior wears a helmet (lower part and fragment of crest survive), a short smooth chiton with a belt (belt has a pattern of stepped zigzags running right), a cloak (covering shoulders down to elbows and continuing behind the back) adorned with a line along the edge and over the whole surface an ornament consisting of three dots (dot rosettes); cloak tied at neck (part of knot visible). Warrior's chest partially hidden by head of a second warrior in a helmet to left (crest and front of helmet and eye visible). Both helmets have a band running along lower part of crest, band on first helmet decorated with stepped zigzags, that

on the second with ornament composed of two rows of dots. Eyes of both warriors drawn frontally although head in profile; pupil of first warrior shown as a circle painted in dilute glaze with a black dot in the centre, that of second warrior solid black with an extra line running around eye to mark opening in helmet. To left below cloak of first warrior is a sword pointing upwards, in lower right corner of fragment is part of an arm around the elbow (covering right leg of first warrior). All drawn with a fine relief line. Visible traces of preliminary drawing which does not accord with final contour of figure (thighs, back, right hand, sword).

Outside: base-rays outlined with a fine relief line; alternating black and reserved rays; at the tips of the rays and around their bases a fine relief line in black glaze.

Added red: spear. Added white: sword hilt.

Incisions: contours of the sword and a long line along the blade.

Psiax (A. Peredolskaya).  
c. 520 BC.

G.M.A. Richter compared the Hermitage fragment with cups in New York 14.146.1 (RICHTER, HALL, tab. 1; 2.1) and München 2587 (H.R.W. SMITH, *New Aspects of the Menon Painter*, Berkeley, 1929, tab. 1). There is a warrior (4) on side A of New York 14.146.1 that is close to the Hermitage warriors (the same head in a helmet with a similar eye). In the painting of München 2587 only the treatment of the armour of warrior (1) on side B is similar. Close to the heads of warriors on the Hermitage fragment is the head of the warrior (1) on side A of Cleveland 1976.89 (CVA *Cleveland, Museum of Art* 2, pl. 76.1), Psiax – the helmet and treatment of the eye, the drawing of the hair on the neck and that of the cloak (with ornament in the form of groups of three dots) are analogous to those of the left warrior on the Hermitage fragment. The large eye with its iris and pupil picked out and the pattern on the fabric in the form of groups of three dots, like those on the Hermitage fragment, are like those on the figure in the ton-



do and the figure (2) on side A of Malibu 86.AE.278 (CVA *The J. Paul Getty Museum, Malibu* 8, pls. 394.3-6, 395), 520 BC, Psiax.

G. RICHTER, *The Menon Painter – Psiax*, in *AJA* 38, 1934, 553, pl. 9; RICHTER, HALL, 15 note 6; *ARV*, 8 no. 7; *ARV*<sup>2</sup>, 8 no. 10; PEREDOLSKAYA, *Catalogue*, 11, cat. 1, pl. CLVIII,1; COHEN, pl. XXXVIII,3; *Add*, 72; *Add*<sup>2</sup>, 151.

## PLATE 2

1-3; Pl. A.1. FRAGMENT OF THE BOTTOM OF A RED-FIGURE CUP SET INTO A HELLENISTIC BLACK-GLAZED DISH. Inv. B.1528 (St. 795, W. 648). From the Campana collection, 1862. H. 3.3 cm; d. 25.2 cm; d. of base 8.7 cm. Medallion: d. 8.9 cm; tondo: d. 8.5 cm; border: w. 0.2 cm.

Fragment of the floor of a red-figure cup assembled from several pieces and set into a Hellenistic black-glazed dish. The joins plastered and tinted to match the glaze and clay; along the join passing through the body of the youth, the drapery and the wineskin the lost drawing has been renewed, the outer half of the wineskin drawn anew. The surface of the cup worn inside and outside, covered with small dents, chips and scratches.

Medallion: naked youth running to left in profile in a pose close to the kneeling run, torso in three-quarter view. Legs bent, right leg in front, knee at thigh level; left leg back, knee down; both feet have toes resting on image frame. Arms bent, right arm forward, elbow at waist level, wrist at head level, the palm open away from body, fingers up; elbow of left arm pushed back, wrist at chest level, hand holding end of a wineskin; right arm considerably longer than the left. Head slightly tilted, chin touching right shoulder. Behind the youth's back is a cloak, its ends hanging in front from shoulder to knee, partially hiding his arms and sides. Over the left shoulder a wineskin hanging behind youth's back. Fine black relief line around contours of body, drapery, wineskin, folds of cloak, inner contours of hairstyle, facial features, fingers on both hands, two curved lines on right palm. Hair black, separated from ground by a depressed reserved band; locks along inner contour drawn in weakly diluted glaze. Youth wears a wreath on his head. Around the figure are letters:

ΑΔΧΘ

Added red: wreath in the form of a band with dots along the sides; letters against the background around the figure.

Close to the Euergides Painter.

510-500 BC.

Peredolskaya dated the fragment c. 520 BC and included it among the works of the Euergides Painter without any reference to analogies. Beazley initially included the

Hermitage fragment among the painter's works (*ARV*, 64 no. 88; *ARV*<sup>2</sup>, 94 no. 96) but later rejected his own attribution (*Para*, 509 no. 4). A comparison of the Hermitage fragment with works by the Euergides Painter reveal similarities in the proportions, facial types and poses and treatment of details. The treatment of the face, arms, legs, muscles, hair and wreath on the youth's head in the Hermitage fragment are like those on the youth in the tondo of Laon 371060 (CVA *Laon* 1, pl. 47.4), 510-500 BC, Euergides Painter. In proportion and drawing the legs of the figure are close to those of the figure on Amsterdam 2232 (CVA *Amsterdam, Allard Pierson Museum* 1, pl. 6.1), c. 520 BC, Euergides Painter. Type of face and hairstyle close to those on a youth with a wineskin in his hand painted on Berlin, Antiquarium F 2265 (CVA *Berlin, Antiquarium* 2, pl. 56.1), c. 510 BC, Euergides Painter. Drawing of body, face and hairstyle close to that seen on the youth on 863.2.67 (CVA *Bourges et Tours*, pl. 10), c. 510 BC, Euergides Painter. Pose, treatment of hands and feet, face and hairstyle close to a youth (1) on side A of a cup in Cambridge (CVA *Cambridge, Fitzwilliam Museum* 2, pl. 5.2a-b), c. 510 BC, Euergides Painter. Body, face, treatment of folds, hairstyle and wreath of the youth are similar to analogous features in the painting of Munich 2607 (*Kunst der Schale*, pl. 49.2a-b), 510-500 BC, Euergides Painter. The body of the youth and drawing of the folds may be compared with the image in a tondo on München 2597 (*Kunst der Schale*, pl. 48.14), 510-500 BC, Euergides Painter. There is also, however, a similar head on fragment P 1264 (*Agora XXX*, pl. 144 no. 1521), c. 500 BC, 'compare the Group of Acropolis 96'.

*ARV*, 64 no. 88 (Euergides Painter); *ARV*<sup>2</sup>, 94 no. 96 (88) (Euergides Painter); PEREDOLSKAYA, *Catalogue*, 13, cat. 4, pls. CLVIII,3, CLXIII,3 (Euergides Painter); *Para*, 509 no. 4 (under the title 'Epiktetos' with words: 'not by the Euergides Painter').

## PLATE 3

1; Fig. 1; Pl. A.2. FRAGMENT OF A CUP (TYPE B?). Inv. B.6785. From the Academy of the History of Material Culture, 1931. Acquired in Sebastopol, 1866. According to the seller it was found in Evpatoria. Max. dims. 8.5 × 7 cm; th. 0.5-0.7 cm.

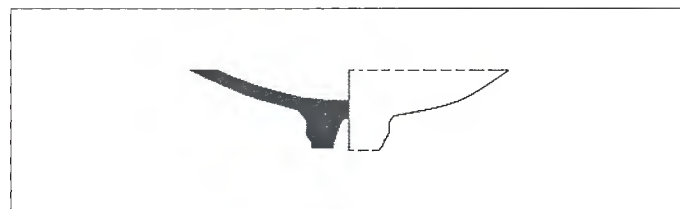


Fig. 1 - B.6785 (sc. 1:2).

Fragment of the lowest part of body with the upper part of stem. Broken edges even, straight, where the foot once was they are worn smooth. Small chips in the clay and paint layer along the edges. Lustrous-black glaze well preserved except for tiny chips over the outer surface of the fragment.

Added red almost faded.

Inside: fragment of tondo. Border: reserved line. Medallion (est. d. 5.6 cm): fragment of a male figure. Naked youth bent over hard to left; head, torso and legs in profile. In his hands a large round object (a boulder?), left arm stretched forward and down, palm upwards supporting boulder; right arm bent, palm vertical pressing into side of boulder, thumb to one side; legs bent (legs survive to mid-calf), right leg forward and up, knee supporting boulder from below. Contours of body, musculature, facial features and outline of boulder drawn with a thick black relief line. Youth has short hair painted with solid black glaze; locks running around edge of hair at temple and neck marked with several short lines of black glaze. Hair separated from black glaze ground of medallion by a reserved line. Head of youth in profile but eye shown frontally, pupil centrally placed. On youth's head a wreath of ivy leaves (four leaves, two above and two below a fine line encircling head), apparently once all painted in red but this has worn away. Above the youth's head are two red letters:

✓ 0

Close to the Euergides Painter.  
510-500 BC.

Fragment dated c. 520 BC and attributed by A. Peredolskaya on the basis of closeness in style of the drawing to that of figures on cups from the workshop of the Euergides Painter (PEREDOLSKAYA, *Catalogue*, 14) with a reference to Beazley (ARV, 59 and ff). Peredolskaya noted that the motif of the bending figure with almost rounded back, characteristic of the Euergides Painter, is found on his cups Oxford 1929.465 (CVA, *Oxford 2*, pl. 51.3), Cambridge 37.15 (CVA, *Cambridge 2*, pls. 8.4, 5.2), Castle Ashby (BSR XI, pl. 4.3), Louvre G 15 (POTTIER, pls. 89, 90), New York 09.221.47 (RICHTER, HALL, pl. 3), the closest analogy for the Hermitage fragment being the drawing inside Louvre G 96 (POTTIER, pl. 99), where just such a naked youth is lifting a boulder. Peredolskaya compared the profile on the Hermitage fragment with those on fragments found on the Acropolis in Athens (GRAEF, LANGLOTZ, Bd. II, 1, tab. 6, 163; tab. 7, 165, 159, 144) but saw the closest as the profile on the cup fragment Heidelberg 28 (KRAIKER, tab. 4, 28). In addition to the analogies cited

by Peredolskaya, the rounded back, arms, legs and drawing of the musculature and genitals are close in the tondo of cup Laon 371060 (CVA *Laon 1*, pl. 47.4), 510-500 BC, Euergides Painter. A very similar pose with rounded back and legs appear on the fragment Fogg Museum 2388 (CVA *Fogg Museum and Gallatin Collections*, pl. 17.2), c. 500 BC, circle of the Euergides Painter. A similar treatment of face and muscles is seen in the drawing of a bent youth on the fragment Braunschweig 500 (CVA *Braunschweig, Herzog Anton Ulrich Museum*, pl. 15.1), c. 510 BC, Euergides Painter. A character with rounded back and close body type (youth lifting a krater) appears on cup Berlin, Antiquarium F 2265 (CVA *Berlin, Antiquarium 2*, pl. 56.1), c. 510 BC, Euergides Painter. Two figures with a similar type of body and rounded back, but with different drawing of the face, appear on side B of a cup in Cambridge (CVA *Cambridge, Fitzwilliam Museum 2*, pl. 5.2a-b), c. 510 BC, Euergides Painter. Also close is the head of a youth on the fragment P 287 (*Agora XXX*, pl. 144 no. 1528), c. 510 BC, Euergides Painter (Beazley), but this is described as by 'not the Euergides Painter', because of the drawing of the opened mouth and hair (P. ROUILLARD, in *RA 1975*, 31-60). Also close is the youth on the fragment P 1274 (*Agora XXX*, pl. 148 no. 1572), c. 510 BC, 'manner of the Euergides Painter: the Painter of Agora P 1275' (ARV, 67 no. 4), the Group of Acropolis 96 (ARV<sup>2</sup>, 105 no. 4). A similar profile with half-opened mouth is on the fragment Oxford 1927.4075a-e (CVA *Oxford 2*, pl. 57.22), c. 510 BC, Euergides Painter.

OAK 1913-1915, 71, pl. 103; PEREDOLSKAYA, *Catalogue*, 13-14, cat. 5, pls. CLVIII,6, CLXIII,5; *Para*, 509 no. 4 ('under the title 'Epiktetos' with comment: 'not by the Euergides Painter').

#### PLATE 4

1-4; Fig. 2; Pl. A.3. CUP, TYPE C. Inv. B.2021 (B 647). Acquired in 1892. Purchased in Paris at the auction of the van Branteghem collection. Found in Arsinoia (Mari-

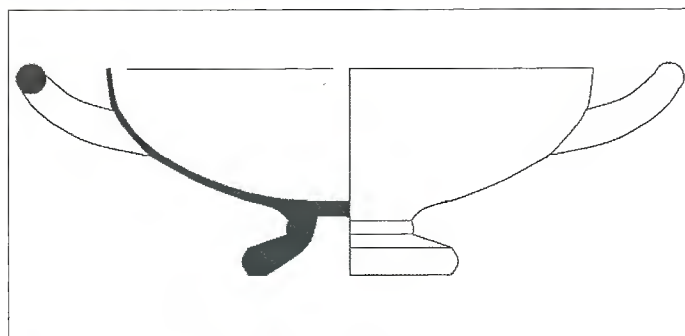


Fig. 2 - B.2021 (sc. 1:3).

ona), on Cyprus, 1886. H. 7.8 cm; d. 19.4 cm; w. with handles 26.3 cm. Foot: h. 2.8 cm; d. of base 8.1 cm; h. of fillet 0.5 cm; h. of edge 1.1 cm. Handles: d. 1.1 cm; projection 3.4 cm. Medallion: d. 10.4 cm; border: w. 0.2 cm.

Small deep cup, the body moving smoothly into a short stem separated from the base by a fillet. The base thick and heavy. Outside around the upper half of the cup the glaze has brown and greenish stains. Cup assembled from several pieces, the joins and small chips carefully filled and tinted black. Small chips in the surface of the medallion have been restored, tinted, the drawing renewed (part of the face and fringe of the figure, part of the drapery along the left side). Inside the cup the lustrous-black glaze well preserved, on the outside the glaze worn in places and with no sheen. Handles worn.

Interior: medallion turned 25° to left. In the medallion Dionysos moving right, head facing left, body slightly to right of centre of field, legs in profile, upper part of body and shoulders shown frontally. Legs bent, set wide apart, left leg forward, both legs have almost whole foot resting on frame. Arms bent, left arm forward holding a drinking horn; right arm back, hand at waist level holding stem of an ivy branch from which two long stems hang down his back (lower stem divides nearer the end), while one short stem rises up above his head. Figure wears a long chiton with a cloak over it; robes hide body so that legs visible only from mid-calf, left arm only below elbow, right arm below upper arm. Figure has long hair falling in a solid mass down the back and a long beard; he wears a wreath on his head. Inscription inside field to either side of figure:

HEPMAIOS ΕΡΘΕΣΕΝ

Fine black relief line around contours of body and drapery (apart from lower edge of chiton), folds of drapery, figure's face, contours of horn and stems. Hair and beard are black, separated from ground by a reserved band; along contour of hairstyle and upper contour of beard are black relief dots marking locks; along lower contour of beard a row of fine black relief dots marking locks; two thick wavy lines used to draw two locks of hair hanging from ear to chest; thick black line marking moustache; contour of lower edge of chiton edged with a black wavy line. Clearly visible traces of preliminary drawing, mostly according with final image. Fringe, eyebrows, eyes (except inner corner), edge of drapery along left side and part of ground in the same place have been redrawn over tinted plaster.

Added red: heart-shaped leaves along the sides of the ivy stems in the figure's hand; wreath on the figure's head (band with heart-shaped leaves to the sides); letters in the medallion.

Exterior: black. Foot black outside except for edge; inside black except for a narrow standing surface and the surface where attached to body, which are left reserved. In the centre of the round surface where attached to the body is a black dot around which are thin and thick (w. 0.15 cm) black rings.

Potter Hermaios.

Hermaios Painter (J. Beazley).

c. 520 BC.

The cup was found in a burial along with two others, a cup with a hetaira, British Museum E 34, also with the signature of the potter Hermaios (HOPPIN, vol. II, 16), and Boston 95.33 with a maenad, from the workshop of the potter Kachrylion (CASKEY, BEAZLEY, vol. I, pl. 3.11; HOPPIN, vol. I, 150). Beazley attributed all three cups to the Hermaios Painter. As Peredolskaya noted, in its heavy proportions, large head, kneeling run scheme, the treatment of the chiton, particularly lower edge of the hem, the drawing of the ear and legs, the Hermitage figure of Dionysos is closest to the figure of a maenad on Boston 95.33. She also noted that the Hermitage cup belongs to an earlier period than the cups by the Hermaios Painter of 515-510 BC that also bear the surviving signatures of the potter Hermaios as owner of the workshop – British Museum 96.10-22-1 (HOPPIN, vol. II, 17; KRAIKER, 1923, 171) and Boston 03.844 (CASKEY, BEAZLEY, vol. I, pl. 3.10; HOPPIN, vol. II, 15). We can add to the analogies cited by Peredolskaya. Close treatment of the face, drawing of the eye, ear, hair and beard on a figure in a medallion on Berlin F 2274 (CVA *Berlin* 1, pl. 5.2), 515-500 BC, Hermaios Painter (?). Close treatment of hair, beard, moustache, arms and fingers on the satyr on Berlin F 2267 (CVA *Berlin* 1, pl. 6.1-3), 510-500 BC, Hermaios Painter. Close treatment of hair with long locks, ear, feet, border of chiton on the warrior in a tondo on Bucharest 18811 (CVA *Bucarest* 2, pl. 24), Hermaios Painter. Almost identical treatment of the arms and folds of cloak hanging down the sides of the body, close drawing of the body and treatment of the edges of the hair on a tondo on fragment Oxford 1919.26 (CVA *Oxford, Ashmolean Museum* 1, pl. 1.4), 520-510 BC, Hermaios Painter. Image of Dionysos almost identical in composition, but differing in the drawing and the content of the inscription, adorns the

medallion of a cup (type B), Amsterdam 8208 (CVA *Amsterdam, Allard Pierson Museum* 1, pl. 7), 510-500 BC, unattributed.

KLEIN 1887, 221; W. FROEHNER, *La collection van Branteghem vente*, Paris-Brussels, 1892, pl. 3.3; HOPPIN, vol. II, 18.4; NICOLE, 85 (3); BEAZLEY 1918, 14; KRAIKER 1923, 170; BEAZLEY 1925, 48 (2); KRAIKER, 15 (No. 36); GORBUNOVA, PEREDOLSKAYA, 38, pl. 20; ARV 77 no. 2; ARV<sup>2</sup>, 110 no. 2 (2) (Hermaios Painter), 1626; PEREDOLSKAYA, *Catalogue*, 12-13, cat. 3, pls. III,2,4, CLXIII,4; *Para*, 509 no. 2 (Hermaios Painter); ARFV, *Archaic*, pl. 110; *Add.*, 85 no. 110.2 (Hermaios Painter).

### PLATE 5

1-2; Pls. 6, 1-2; 7, 1-4; Fig. 3; Pl. A.4. CUP, TYPE B. Inv. B.1540 (St. 828, W. 646). From the Campana collection, 1862 (Ser. IV, no. 665). H. 12.1-12.2 cm; d. 32 cm; w. with handles 40.5 cm. Foot: h. 6 cm; d. of base 11.5 cm; d. of top 3.5 cm; h. of edge 0.7 cm. Handles: d. 1.2 cm; projection 4.3 cm. Medallion: d. 15 cm; tondo: d. 14.3 cm; border: w. 0.2-0.3 cm.

Large shallow cup, the body moving smoothly into the stem, the stem into the base. In the middle of the base a small drop in height. Base flat, thin, the edges profiled. Cup assembled from numerous fragments, the joins carefully plastered and tinted to match the colour of glaze or clay. Two large missing fragments (in left and right part of side A, and beneath handle A/B) in the middle part of the cup and two small missing fragments on the bottom by the foot have been filled with plaster and tinted, the drawing not restored (the repainted parts described in PEREDOLSKAYA, *Catalogue*, 15 was

washed away during the restoration). The bodies of the figures on B are worn, the face of the fourth warrior on A is almost totally worn away.

Interior: reserved line just below rim; medallion (turned 25° to right). Border: reserved line. Tondo: man and youth facing each other. Naked bearded man standing facing right in profile, torso in three-quarter view. Legs slightly bent, left leg set slightly forward, feet on ground-line, right toes touching left heel. Left arm bent, hand forward at chest level, holding a skythos. Right arm slightly bent, pushed back and down holding a vertical short knotted stick pointing down. Cloak over man's shoulders, its ends hanging along body. Drawing lost on stomach, chest and thighs. Naked youth standing facing left in profile, torso in three-quarter view, head bent forward. Legs bent, both feet on ground-line; right leg forward, foot almost totally hidden by man's left foot. Left leg set back. Right arm slightly bent, pushed forward and down, hand at thigh level holding a short knotted stick pointing upwards. Left arm bent, elbow pushed backwards, hand by chest clasping neck of a wineskin tossed over left shoulder and hanging down youth's back. Edge of wineskin cut off by tondo frame. Cloak over youth's arm, its ends hanging along body. Drawing on thighs, stomach and middle part of right arm lost. Black relief line used to mark contours of figures and objects (except where their surfaces touch frame), to draw muscles, facial features and folds of drapery. Both hairstyles black, separated from ground by a broad reserved line; along upper edge of the hair are black dots, along lower edge short black strokes

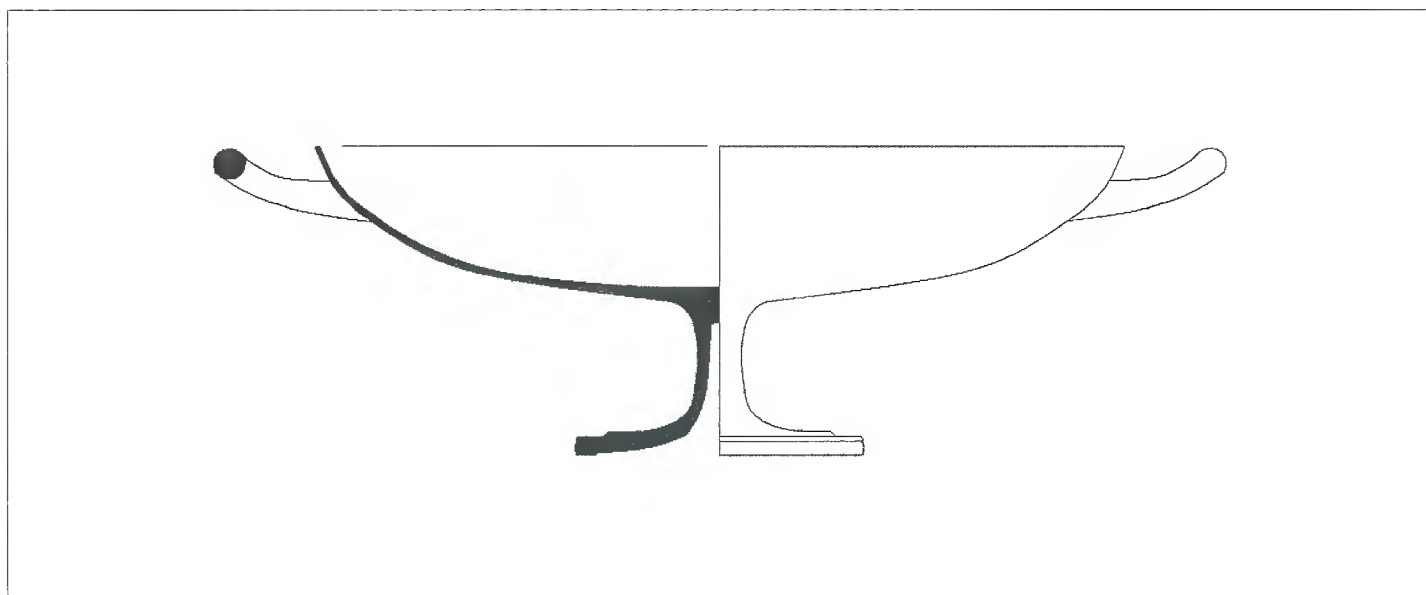


Fig. 3 - B.1540 (sc. 1:3).

marking locks. Both have wreaths in the hair. Man's beard black, separated from ground by a reserved line; along lower edge a row of black relief lines marking locks of hair. Fine circles in dilute glaze used to draw youth's nipples. Eyes of both figures shown frontally.

Added red: wreaths of both figures.

Exterior, A-B: battle scenes (five figures and two horses on each side), the side figures encroaching on the handle zone, all warriors beardless. Beneath the band with figures is the ground-line drawn in dilute glaze and beyond that a reserved band with black-figure garland of seven-petalled palmettes framed above and below by lines of dilute glaze. Palmettes alternately oriented upwards and downwards. Palmettes linked by fine stems; to the sides of each palmette are two black dots.

A: (1) Warrior walking left in profile, back shown frontally turned to viewer. Legs slightly bent, left leg forward, whole foot resting on ground-line; right leg set back, toes resting on ground-line. Left shoulder set forward, a round shield on the shoulder. Figure of warrior does not fit into band with figures and his shoulder comes up against right part of handle B/A, so painter could find only enough room to show upper part of shield and shoulder. Right arm back, apparently holding a spear, but only shoulder survives: arm lost. Shield shown in profile; part of emblem in the form of a black ring is visible. Warrior wears a short chiton with armour over the top. On his head a helmet with cheek-pieces, a high crest and a pattern of dots where crest joins head-piece. Upper part of crest cut off by cup edge. Locks of hair visible from beneath helmet. (2) Warrior walking right in profile, chest depicted frontally. Legs slightly bent, left leg set far forward, whole foot resting on ground-line; right leg back, toes resting on ground-line between legs of warrior (1). Left arm straight, set forward and slightly down, arm totally hidden by a round shield, shield shown in three-quarter view from the back; part of emblem visible, in the form of two black rings, each with a dot inside; straps inside shield also visible. Right arm bent, set back and up, elbow at shoulder level, hand by back of head holding a short spear aimed at rider; spear running horizontally aimed right. Upper part of torso naked, middle part lost, above the knees a fragment of clothing with folds. Figure wears same helmet as warrior (1), curly locks emerging from beneath helmet onto back. Greaves on the shanks. (3) Rider-youth (half the size of other warriors) moving left in profile, back to viewer. Horse also shown in profile, back legs on ground-line, front legs raised in the air, front right leg slightly higher; head raised, mouth half-open. Horse's bridle adorned with reserved dots. Youth

seated with body leaning backwards; whole of left leg visible, knee by horse's neck; right leg not visible. Left arm slightly bent, set forward and down, reins held in hand at level of horse's neck. Right arm straight, set back, hand at level of back of neck holding a short spear running horizontally, blade hidden by youth's head. Short cloak over youth's shoulder, hanging down his back. Cloak adorned with zigzags mixed with bands of dots, framed above and below by double lines. Youth's hair black, separated from ground by a reserved line; over the hair a fillet. Along upper edge of hair are locks marked with relief black dots, along lower edge with dots of dilute glaze. (4) Warrior walking energetically (almost in the kneeling run pose) to left in profile, body frontal, head facing right in profile. Legs bent, right leg set far forward, whole of foot resting on ground-line (foot between horse's legs); left leg set far back, resting on tips of toes (foot between legs of warrior (5)), knee almost touching ground-line. Left arm straight, stretched back and slightly down, arm totally hidden by a round shield shown in three-quarter view from behind, shield's inside straps visible. Right arm bent, set forward and up, elbow at shoulder level, hand above head holding a spear directed to right. Warrior wears a short chiton with armour over the top; greaves on the legs, on his head a helmet like that of warrior (1). Drawing of head and upper part of warrior's body almost totally worn away. (5) Warrior slightly resting on one leg, leading a horse; horse and warrior shown facing left in profile. Horse's front legs raised in the air, right leg slightly higher (back legs probably standing on ground-line), legs partially covering left thigh of warrior (4). Horse's head and neck almost totally worn away. Middle and left part of figure of warrior (5) lost. We can see his legs, slightly bent, tips of toes standing on ground-line; right leg forward, left leg back. Left arm set back and up, with a round shield shown frontally; on the shield an emblem in the form of a black silhouette of an animal (a dog?). Visible from beneath shield is a horizontal spear held in warrior's same hand. Only hand of right arm visible, holding reins by horse's neck. Warrior's body thrown backwards as if he is pulling horse back, digging his feet into the ground. Armour visible on his chest, on his head the same helmet as worn by the others. Black relief lines around contours of all figures, objects and drapery. Black used for emblems on shield and zigzags on cloak. Black relief dots for pattern on horses' bridles and on helmets where crest joins head-piece. Dilute glaze used for locks of hair emerging from beneath helmets of warriors (1) and (2), for pattern on chiton of warrior (1), wavy line in upper part of

youth's cloak. Eyes of all drawn frontally, pupil shifted towards inner corner. Visible traces of preliminary drawing.

B: (1) Warrior analogous to warrior (1) on side A, but without dot pattern on helmet. (2) Warrior analogous to warrior (2) on A, except that he has a single ring on his shield, he wears a chiton and armour, and over his back a short cloak, its ends fastened at the neck with a round buckle. (3) Warrior leading a horse by its reins, apparently analogous to warrior (5) on A, except that emblem on shield is a boucranium and there are no straps drawn inside shield. (4) Warrior analogous to warrior (4) on A, except that right arm bent with a spear is at waist level and not above the head, and emblem on shield is in the form of two black circles. (5) Warrior leading a horse by the reins, analogous to warrior (3), except that emblem on shield is a flying bird and there are no straps drawn inside shield. On all warriors except (4) the upper part of helmet crest is cut off by cup edge. Drawing of bodies of warriors (1) and (2) very worn. Contours of bodies, clothes and objects of warriors (1) and (2) drawn with a relief line in brown glaze, of remaining warriors in black glaze. Wavy lines of dilute glaze used to draw locks of hair falling from beneath helmets onto necks of warriors (1), (2) and (4). Eyes of all drawn in profile, pupil shifted towards inner corner.

Added red, A-B: reins of all horses, fillet of the rider-youth.

Beneath each handle a single reserved large ivy leaf on a short stem oriented upwards. Foot and base black outside, except for the edge of the drop in height and the base; inside of foot reserved, base black, except for a narrow reserved band around the edge (w. 0.6 cm). Around the reserved edge of the base an inscription in black letters:

ΠΑΜΦΑΙΟΣ ΕΡΟΙΓΕΝ

Potter Pamphaios.  
Nikosthenes Painter (J. Beazley).  
520-510 BC.

As was noted by Peredolskaya, with reference to Beazley (*ARV*, 98 and ff.), most of the cups from the workshop of Pamphaios painted by the Nikosthenes Painter are of large size and adorned with black-figure ornament (on similar late bilingual elements see COHEN, 513 and ff.). Peredolskaya names as the closest analogies for the Hermitage cup Louvre G 4 (HOPPIN, vol. II, 115), Louvre G 4 bis (HOPPIN, vol. II, 117) and a cup in Montauban (L. KAHIL, *Vases Grecs inédits du Musée*

*de Montauban*, in *Révue du Louvre et des Musées de France* 1961, no. 2, 50, pls. 2-5). There are black-figure palmettes on British Museum E 12 (HOPPIN, vol. II, 291). We can add several analogies to those cited by Peredolskaya. The rider-youth type, his horse and the other horses, including the drawing of all the details, are extremely close to the image on a cup at Castle Ashby (CVA *Castle Ashby*, pl. 35), 520-510 BC, Nikosthenes Painter. Warrior (3) on side B of the Hermitage cup is extremely close – including the drawing of face and helmet, the shield with its emblem in the form of a boucranium silhouette – to the far right warrior on side B of the cup at Castle Ashby. Identical features of the warriors on both cups: drawing of the muscles, armour, folds of the chiton. Warrior (5) on side B of the Hermitage cup has the same shield with an emblem in the form of a flying bird as has the far right youth on side A of the cup at Castle Ashby. Very close to the Hermitage horses in drawing and type are those on a cup formed of the fragments Amsterdam 2779 and Washington 136.385 (CVA *Amsterdam, Allard Pierson Museum* 1, pl. 6.4), c. 510 BC, Nikosthenes Painter. Close to the bearded man in the tondo on the Hermitage cup, in treatment of the body and the muscles of the chest and neck, as well as in treatment of the face and hair, is the man in the tondo of Cambridge 1/27 (CVA *Cambridge, Fitzwilliam Museum* 1, pl. 25.3), c. 520 BC, Nikosthenes Painter. Similar helmets and faces of the warriors appear on fragment Agora P 7900a (*Agora XXX*, pl. 129 no. 1405), c. 510-500 BC, 'connected with Chelis Group'. L. Utkina has suggested that the painting of side A may be interpreted as showing the story of Achilles and Troilus (*Schliemann – Petersburg – Troy*, 216).

BRUNN, 723, no. 9; KLEIN 1886, 312, no. 48; KLEIN 1887, 93, no. 17; NICOLE, 62, no. 16; HOPPIN, vol. II, 304, no. 18; BEAZLEY 1918, 23; BEAZLEY 1925, 44 (11); *ARV*, 98 no. 8 (Nikosthenes painter); *ARV*<sup>2</sup>, 125 no. 14 (8) (Nikosthenes Painter); PEREDOLSKAYA, *Catalogue*, 14-15, cat. 6, pls. IV; V, 1; CLXIV, 1; *Para*, 510 no. 14 (Nikosthenes Painter); *Schliemann – Petersburg – Troy*, 216-217, cat. 56, pls. on pp. 115, 216; *Horse* 2006, 185, cat. 120, pl. on p. 77.

#### PLATE 6

1-2. CUP, TYPE B. Inv. B.1540

#### PLATE 7

1-4. CUP, TYPE B. Inv. B.1540

## PLATE 8

1-2; Pls. 9, 1-2; 10, 1-4; Fig. 4; Pl. B.1-4. CUP, TYPE B. Inv. B.3385. From the Stieglitz collection, 1924 (No. 488). Gift to the Stieglitz Museum in 1886. Formerly in a collection in Canino. Found at Vulci. H. 11-13 cm; d. 32.2 cm; w. with handles 40.6 cm. Foot: h. 6.7 cm; d. of base 11.7 cm; d. of top 4.4 cm; h. of edge 0.9 cm. Handles: d. 1.1 cm; projection 4.3 cm. Medallion: d. 12.5 cm; tondo: d. 12.1 cm; border: w. 0.2 cm.

Large flat cup on a thin stem of average height. Foot broken off and re-attached crookedly as a result of which the cup tilts towards handle A/B (difference in height 2 cm). Cup assembled from numerous pieces, several pieces missing. Missing fragments made from plaster: two large pieces in the upper part of the body in the middle of side A, two large pieces in the upper part of the body on side B (left of centre on side B and by the handle on B/A), large piece of the floor (in the lower part of the tondo) and two small pieces (in the upper part of the tondo), a small piece by the base of handle A/B. Joins and fragments infilled with plaster tinted to match the glaze or clay. Joins not very even, the pieces do not always fit together well: some fragments project a little from the overall surface of the assembled cup, the fragments of drawing in some cases do not quite match up. Over the surface of the cup inside and out are small chips and flaking of the glaze; scratches on the outside of the lower part of the cup. Drawing of the medallion very damaged.

Interior: reserved line in upper part, medallion: tondo with border (reserved line). In the tondo a naked youth facing right in profile, torso in three-quarter view, slightly bent forward. Youth seated on a wineskin (or sack?), legs bent, wineskin beneath his legs, left leg almost invisible, right leg pressing to front of wineskin, side of foot to end of wineskin, heel up. Arms slightly bent, left arm forward with hand firmly clasping neck of wineskin; right arm back, drawing around the hand damaged but hand probably would have clasped back edge of wineskin. Youth's head tilted towards left shoulder. Drawing of shoulders, lower part of arms and face, front and back of wineskin all lost, rough outlines of all these parts indicated with wash. In surviving parts of image contours of figure and its parts and contours of wineskin all drawn with a fine black relief line. Hair black, separated from ground by a fine incised wavy line. Along lower edge of hairstyle are locks drawn against clay ground using dots of black glaze, against black ground using a row of incised short lines. Along upper edge of hairstyle a row of black relief dots (clearly visible only when looked at from the side). On the youth's head a wreath.

Added red: wreath on the youth's head (in the form of a fillet with drop-shaped spots along the sides); beneath the neck of the wineskin – the letter O or a circle.

Exterior, A-B: komos (all youths are naked); beneath the frieze with the komos a band or ornament serving as ground-line. Ornament: between two reserved lines a

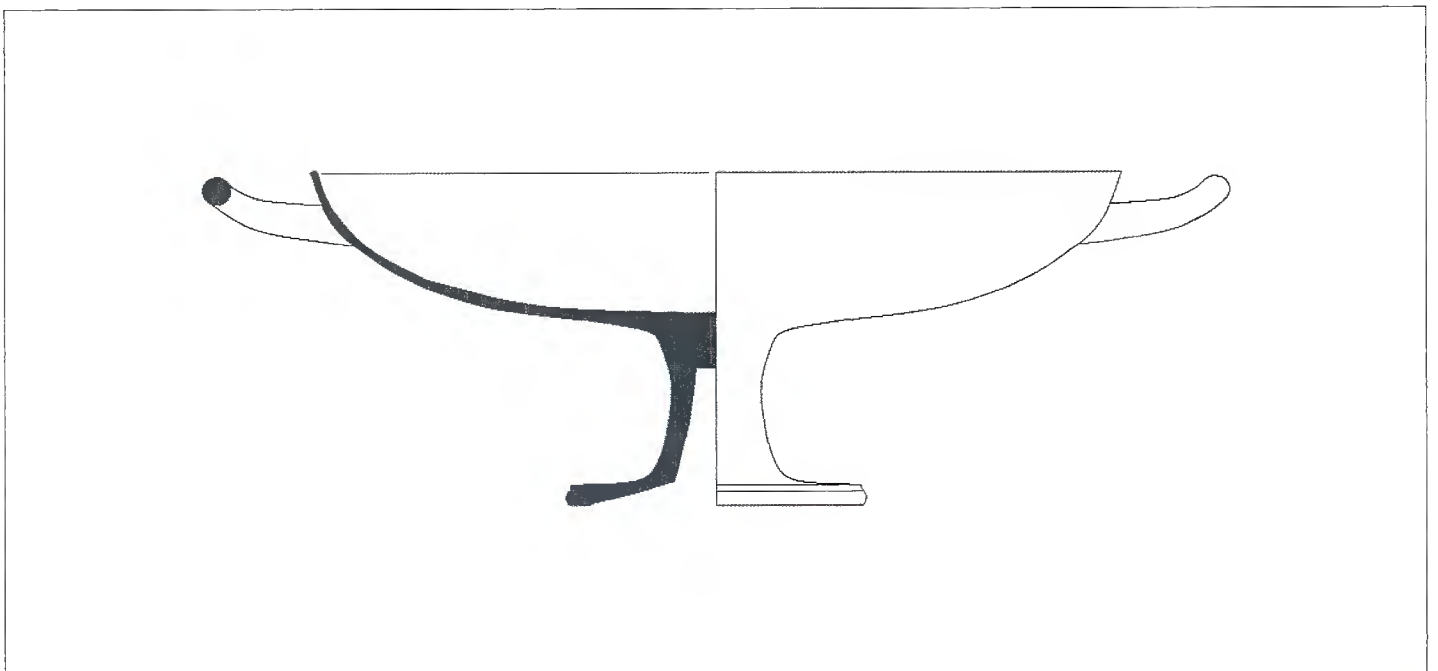


Fig. 4 - B.3385 (sc. 1:3).

chain of reserved rhombuses stretched out along the horizontal. Contours of rhombuses outlined with a fine black relief line. A: (1) Youth facing left in profile, torso frontal. Legs slightly bent, left leg forward, whole foot resting on ground-line, right leg back, heel lifted off ground-line. Straight right arm stretched forward, fingers up, palm facing away; left arm bent, pushed back, hand at waist level, holding a skythos supported by youth's thumb. Chin almost touching right shoulder. Cloak over youth's shoulders, its ends hanging down covering shoulders, central part hangs in an arc down his back. (2) Youth facing right in profile, torso frontal. Legs slightly bent, left leg forward, whole foot resting on ground-line; right leg backward, heel lifted off ground-line. Left arm straight, stretched forward (part of arm from elbow to hand is lost), cloak over shoulder, ends hanging down on either side of arm. Right arm bent, pushed back, hand at waist level, palm upwards, fingers down. Head tilted, chin on left shoulder. (3) Youth facing right in profile (back and back of head are lost), body strongly tilted forward. Legs slightly bent, left leg forward, both feet on ground-line. In front of youth a large column-krater that hides his left knee and end of his left foot. Youth stands leaning towards column-krater, arms straight, stretched out in front, right arm lower than left, right hand inside column-krater (not visible), left hand lost. (4) Profile image of legs (rest of body has been lost) turned left, drawing severely damaged. Legs slightly bent, right leg forward, whole foot resting on ground-line (knee and foot hidden behind column-krater), heel of left foot lifted from ground-line. (5) Youth moving right in profile, torso frontal, head turned left in profile. Left leg bent, set forward, whole foot resting on ground-line. Right leg slightly bent, pushed far back, toes resting on ground-line. Left arm bent, pushed out to right, elbow forward; hand at chest level holding a curved drinking horn. Whole of right arm together with shoulder, whole of face and top of head have been lost. Fine black relief line around contours of bodies, muscles, fingers and toes, facial features, contours and folds of cloaks, contours of other objects. Hair black, separated from ground by a wavy scratched line. Locks of hair drawn along upper edge of hairstyle: against the clay ground using a row of elongated black spots, against the glaze using a row of short scratched lines. All figures wear wreaths on their heads. Faces in profile but eyes shown frontally, the pupil shown as a black spot in centre of eye. Above right elbow of youth (1) the letter

H

above left elbow an

O

above right shoulder of youth (2) a letter

P

B: (1) Youth facing right in profile, torso frontal. Legs slightly bent, left leg forward, whole foot resting on ground-line, right leg back, only toes resting on ground-line. Right arm bent and pushed back, hand at waist level, in the palm a skythos supported by youth's thumb. Left arm almost totally lost but to judge by placing of elbow it was pushed forward. Cloak over shoulders, its straight ends hanging down, central part hanging down back in an arc. Head tilted onto chest, chin resting on left shoulder. (2) Legs and left arm of youth in profile turned right. Legs bent, left leg forward, whole foot resting on ground-line, heel of right foot lifted off ground-line. Left arm bent, stretched forward, hand at chest level holding a skythos supported by youth's thumb. (3) Youth facing right in profile, torso in three-quarter view. Legs slightly bent, left leg forward, whole foot resting on ground-line, heel of right foot lifted off ground-line. Left arm slightly bent, stretched forward and up, palm away from body, fingers up. Right arm bent, pushed back, hand at stomach level, in the palm a skythos supported by youth's thumb. Back curved, head tilted, chin on left shoulder. (4) Youth facing left in profile, torso frontal. Left leg slightly bent, set forward, foot hidden by left leg of youth (3). Right leg bent, set back, toes resting on ground-line. Right arm straight, stretched forward (lost from shoulder to wrist), palm to viewer, fingers down. Left arm bent, pushed back, hand at chest level, in profile, palm down. Fingers disproportionately long. Chin on right shoulder. (5) Legs, part of body and back of a youth facing right in profile. Legs slightly bent, left leg forward, whole foot resting on ground-line (drawing damaged around ankle), right leg back, only toes touching ground-line. Back rounded, upper part of back hidden by arc of cloak. One end of cloak hangs down to right of figure, hiding stomach, genitals and right thigh. Surviving image of the bottom of a sharp-bottomed amphora which the youth was probably carrying in his hands. Fine black relief line around contours of bodies, muscles, fingers and toes of all youths, facial features, contours and folds of cloaks, contours of all objects. Hair black, separated from ground by a scratched wavy line. Locks of hair drawn along lower edge of hairstyle: against the clay ground using a row of elongated black spots, against the glaze using a row of scratched short lines. Wreaths on heads of all youths. Faces shown in profile but eyes frontal, the pupil shown as a black spot in centre



of eye. Above right shoulder of youth (1) the letter

H

above left shoulder of youth (4) the letter

E

Added red, A-B: wreaths on youths' heads (of the same type as in the tondo); letters.

Beneath the handles are five-petalled palmettes with petals set wide apart; to right of the palmettes runs a stem with a scroll-shaped twist at the end (that beneath handle B/A is larger and much more tightly furled). Petals, scrolls and hearts of palmettes outlined with a fine black relief line.

Stem and base of foot black, base edge, standing surface and stem inside (and also where attached to the body) reserved. Along the edge relief inscription in black glaze:

ΓΑΝΘΑΙΟΣ ΕΠΟΙΕΣΕΝ

Nikosthenes Painter (J. Beazley).  
520-510 BC.

The same rare ornament below the figurative band on the outside is found on a cup at Castle Ashby (CVA *Castle Ashby*, pl. 35), 520-510 BC, Nikosthenes Painter. These two vases are also close in their simplicity of poses and viewpoints, and the nature of the working up of the musculature. Both were attributed to the Nikosthenes Painter by Beazley, who was first to note the rare ornament (BEAZLEY 1929, 17, pl. VI). Amongst analogies Peredolskaya cites a kantharos Hermitage B.3386 (PEREDOLSKAYA, *Catalogue*, cat. 10; ARV, 100 no. 22), the komastes inside Louvre G 4 bis (HOPPIN, vol. II, 116) and the group inside Hermitage B.1540 (see Plate 6), noting that the subject of the komos is found rarely in the work of this master and was possibly inspired by Epiktetos. The motif of a youth seated on a wineskin is repeated on a fragment, close in style, from Acropolis 227 (GRAEF, LANGLOTZ, Bd. II, 1, pl. 12, no. 227). We can

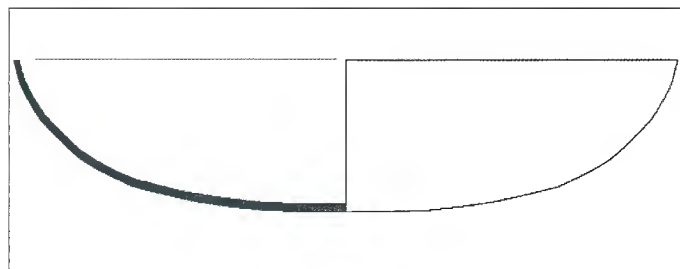


Fig. 5 - B.4508 (sc. 1:3).

add to Peredolskaya's analogies. Close to the drawing of the profile, eyes and ears of the youths on the Hermitage cup is a youth on a cup formed of fragments Amsterdam 2779 and Washington 136.385 (CVA *Amsterdam, Allard Pierson Museum* 1, pl. 6.4), c. 510 BC, Nikosthenes Painter. Close to the Hermitage cup in treatment of the bodies, muscles, faces and hairstyles are the youths on Cambridge 1/27 (CVA *Cambridge, Fitzwilliam Museum* 1, pl. 26.1a-b), c. 520 BC, Nikosthenes Painter.

TH. PANOFKA, *Der Vasenbildner Pamphaios*, Berlin, 1848, 221, no. 8; BRUNN, 723, no. 7; KLEIN 1886, 313, no. 49; KLEIN 1887, 93, no. 15; HOPPIN, vol. II, 304, no. 19; BEAZLEY 1918, 23. BEAZLEY 1925, 44 (13); BEAZLEY 1929, 17; ARV, 98 no. 7. ARV<sup>2</sup>, 125 no. 14 (7) (Nikosthenes Painter; 'the border below the exterior has the same diamond-pattern as in the Castle Ashby cup (no 7); the only other examples of it are on cup-fragments in Berlin University (on A, a foot remains and part of the handle-floral) and in Athens, Acr.89). PEREDOLSKAYA, *Catalogue*, 15-16, cat. 7, pls. V,2, VI, CLX-IV,2; *Para*, 510 no. 13 (Nikosthenes Painter).

#### PLATE 9

1-2. CUP, TYPE B. Inv. B.3385.

#### PLATE 10

1-2. CUP, TYPE B. Inv. B.3385.

#### PLATE 11

1-2; Pls. 12, 1-3; Fig. 5; Pl. C.1-11. FRAGMENT OF A CUP. Inv. B.4508. From the collection of M.P. Botkin, 1928. Preserved h. 5.4-6.1 cm; d. 26.4-26.7 cm. Medallion: d. 11 cm; tondo: d. 10.6 cm; border: w. 0.2 cm.

Peredolskaya published the cup in her catalogue as a whole form with handles and foot. Later the cup collapsed along the glued joints and during restoration in 2005 the remade handles, stem and base were removed. New fragments were removed from the bowl, the painting cleaned of numerous repaintings. Bowl of cup assembled from pieces, missing pieces recreated from plaster and tinted to match the glaze or clay: large fragment in the centre of the floor (almost the whole of the tondo), large fragments where the handles are attached, two fragments in the upper part and one in the middle of side A, a fragment in the upper part to right on side B. Painting not recreated in the lost areas. Surviving parts of drawing in the medallion are worn, on the outside the drawing also worn in places, with scratches in the black glaze in the lower part of the cup.

Interior: reserved line just below rim; medallion. Border: reserved line. Tondo: running or dancing naked youth in the kneeling run pose facing right in profile. Legs bent, both feet with toes resting on frame; left leg forward, right pushed back, knee behind left foot. Right hand bent, pushed back and up, elbow at chest level, hand at stomach level. Whole of middle part of figure lost, only right leg, left leg below knee, back of head, right arm from shoulder to hand survive. Hair black, separated from ground by a thin scratched line. On his head the youth wears an ivy (?) wreath. Black relief line used to mark contours of surviving parts of body and of toes. Letters to left of youth in a semicircle running top to bottom:

ΕΓΙΕΥΕΝ

To right of youth part are letters running from knee to toes reading top down:

ΛΥΙΟΠ

Peredolskaya reproduced the inscription in reverse (PEREDOLSKAYA, *Catalogue*, pl. CLXV,1).

Added red: wreath; letters of inscription.

Exterior, A-B: komos of maenads and satyrs, beneath the feet a fine line in dilute glaze, beneath which a reserved line.

A: Dionysos dancing in the centre, to each side a maenad and a satyr, arranged symmetrically as mirror reflections of each other around Dionysos; they seem to be running towards him. (1) Fragment of figure of a satyr walking right in profile, torso frontal. Legs slightly bent, left leg forward, whole foot resting on ground-line, right leg back resting on its toes. Left arm stretched forward and slightly down, hands lost, but beneath the hand a wineskin held by either satyr or maenad walking on front of him. Beneath hand the letters:

ΗΘ

Right hand probably bent and pushed back, only hand survives by waist, holding a fragment of an object (a horn?). Of head only tip of beard survives. (2) Fragment of figure of a maenad walking with broad steps to right in profile, torso in three-quarter view. Legs bent, left leg forward, whole of foot resting on ground-line, right leg set far back, toes resting on ground-line, covering satyr's left foot. Left arm slightly bent, stretched forward at shoulder height, hand lost, only part of krotala below it survive. Beneath right elbow the letters:

ΟϚ

Drawing of torso and left arm lost, of head only part of fillet above left shoulder survives. Maenad wears a long chiton with sleeves, hiding body down to ankles; over the chiton an animal skin. (3) Standing Dionysos, legs facing right in profile, torso curving backwards, chest turned to viewer, head facing left in profile, resting on right shoulder. Legs slightly bent, left leg forward, both feet on ground-line. Arms bent, left arm forward, elbow and hand at waist level holding a long ivy (vine?) stem that continues behind Dionysos's back and beyond to maenad (2). Beneath left hand the letters:

ΚΑ

Right arm pushed back, elbow up, hand at mid-thigh level clasping a drinking horn with wide end facing left, arranged horizontally. Dionysos wears a long chiton covering body to ankles, a long cloak over his shoulders, its ends hanging down his sides, also to ankles. On his head an ivy (vine?) wreath. (4) Maenad striding widely to left in profile, torso turned to viewer. Legs bent, right leg forward, whole of foot on ground-line, left leg back resting on toes. Right arm slightly bent, projected forward and up, elbow at shoulder level, hand at forehead level, holding krotala. Left arm slightly bent, set back and down, elbow at chest level, hand at buttock level, holding krotala. Maenad wears a long chiton with sleeves hiding body to ankles, a skin over the chiton. On her head a fillet. Back of maenad's head and left shoulder lost, face almost totally erased. Between left thigh and hand are letters:

ΟϚ

In all but details maenad (4) is a mirror image of maenad (2). (5) Naked satyr with erect phallus moving left in profile, torso frontal. Legs slightly bent, right leg forward, whole of foot on ground-line; left leg back, lost below knee. Right arm straight, stretched forward at shoulder level, lost below elbow. Left arm bent, pushed back and up, elbow at shoulder level, hand by thigh holding drinking horn arranged horizontally, opening to left. Satyr's long hair falling down his back, over the hair an ivy (vine?) wreath. Eye drawn frontally, pupil in the centre. Between right arm and leg letters running top down:

ΝΑΙ

between legs the letter:

Χ

To right of head the letter:

Ϛ

Thick black relief line used for contours of figures, clothing and objects, folds of drapery and chest muscles. Hair of all figures black, separated from ground by a fine scratched line; lower edge of hairstyle wavy. Beards of satyrs and Dionysos black, curls of hair marked along lower edge with fine black short relief lines.

Added red: fillets on heads of maenads; wreaths on heads of Dionysos and satyr (5); small leaves along the sides of the tendrils of ivy held by Dionysos; letters of inscriptions.

B: Group of five characters; at the centre a masturbating satyr, on both right and left of whom are a maenad and satyr couple engaged in sexual games. (1) Maenad half-crouching, legs to left in profile, body frontal, head to right in profile. Legs bent, right leg slightly forward, lower part of legs lost. Torso bent hard forward. Right arm bent, pushed out to left, elbow forward, hand by breast, holding krotala. Between right elbow and knee the letter:

31

Left arm straight, pushed out to right and up, elbow up, holding krotala (?). Above left arm the letters:

DS

Maenad wears a long chiton with sleeves that hides the body. Hair short, a fillet on the head. (2) Naked satyr walking left in profile, body bent hard forward. Satyr's legs slightly bent, right leg forward, feet not visible. Between legs the letters:

NA

Both arms straight, stretched forward and down, right arm slightly higher. Satyr grasps maenad by folds of drapery on her thighs, pulling her buttocks towards his erect phallus. Head bent down, chin hidden by left shoulder, back of head hidden by maenad's left arm. Between satyrs (2) and (3) letters written horizontally:

NAIX

(3) Naked masturbating satyr standing frontally in half-crouching pose, head to left in profile. Satyr's legs bent and pushed out to sides, both feet flat on ground-line. Arms bent, pushed out to sides with elbows out, right hand grasping end of phallus, left hand stroking it with open palm. Head tilted towards right shoulder, an ivy (vine?) wreath over the long hair. To right of head the letter:

I

(4) Naked satyr crouching down, facing right in profile. Left leg set slightly forward, whole of foot resting on ground-line; heel of right foot beneath right buttock, resting on toes, knee crossing left leg above the calf.

Body bending forward. Right arm slightly bent, stretched forward, holding maenad lying in front by the waist to left. Head bent towards maenad's genitalia. Above satyr's back are letters written horizontally:

KAC

(5) Large maenad lying on a rock (?). Body turned to viewer, legs apart, right leg bent and raised above head of satyr (4), toes up, heel down. Left leg hidden by satyr's leg. Arms bent, right arm thrown up above the head, open hand by left shoulder with fingers down; left arm hanging down, half-open hand touching ground-line. Head shown in profile, face down, tilted towards left shoulder. Maenad clothed to the waist, with short sleeves, body naked below waist. Above maenad's body are letters arranged horizontally:

OPAIS

To right of rock the letters:

KAL

Thick uneven black relief line around contours of figures, clothing and objects, drapery folds, musculature and facial features. Hair of all figures black, separated from ground by a fine wavy incised line. Maenads have short hair, satyrs have long hair. Along lower edge of hair on forehead of maenads and satyr (3) and along whole contour of hair of satyrs (2) and (4) curls are marked with black relief dots. Long wavy lines of dilute glaze used to draw locks of hair falling down the back of satyrs (2) and (3). Beards of satyrs black, along lower edge curls marked with fine short relief lines. Moustaches of satyrs drawn with a row of short black relief lines. Eyes of all figures drawn frontally, pupil at the centre.

Added red: fillet on the head of maenad (1); wreath on the head of satyr (3); letters of inscriptions.

Potter Kachrylion.  
Nikosthenes Group.  
c. 510 BC.

According to Peredolskaya the Hermitage cup 'belongs to the late group painted by the Nikosthenes Painter; very coarse and careless work' (PEREDOLSKAYA, *Catalogue*, 16). Beazley does not include the cup among the works of the Nikosthenes Painter. Closest to this cup in terms of compositional devices and carelessness of drawing, and particularly in the type of satyr with characteristic hairstyles with long locks of hair, beards, eyebrows, eyes and noses of identifiable form, is a cup in Cambridge (CVA

*Cambridge, Fitzwilliam Museum 2*, pls. 6.2a-b, 8.5), c. 510 BC, Nikosthenes Group. Similar satyrs appear on Würzburg HA 425 (CVA *Würzburg, Martin von Wagner Museum 2*, pls. 1-2), c. 510 BC, 'verbunden mit dem Nikosthenes Painter'. Satyrs and maenads, drawing of drapery and hair are close to those on side B of Laon 371054 (CVA *Laon 1*, 20, pl. 46.4), 510-500 BC, manner of Epeleios Painter. Left arm of reclining maenad on side B of the Hermitage cup is close to the right arm of the youth with a lyre on side A of Karlsruhe 63/104 (CVA *Karlsruhe, Badisches Landesmuseum 3*, pls. 26-27), c. 510 BC, Phintias. Drawing of the nose, mouth, ear and beard of satyr (3) on side B of the Hermitage cup close to that of the same features on a satyr on side B of the cup in Germany.

CASKEY, BEAZLEY, vol. II, 96 (5); ARV, 84 (a); PEREDOLSKAYA, *Catalogue*, 16, cat. 8, pls. V.3, CLXV.1; *Para*, 509 no. 28 ('Kachrylion, potter' with the words: 'not by the Nikosthenes Painter'), 510 no. 29 ('I cannot attribute this cup to the Nikosthenes Painter').

## PLATE 12

1-3. FRAGMENT OF A CUP. Inv. B.4508

## PLATE 13

1-2; Pls. 14, 1-2; 15, 1-4; Fig. 6; Pl. D.1-7. CUP, TYPE B. Inv. B.3375. Gift of A.P. Botkina, 1923. H. 12.5 cm; d. 32.9-33.2 cm; w. with handles 39.8 cm. Foot: h. 6 cm; d. of base 10 cm; d. of top 5.4 cm; h. of edge 0.4 cm.

Handles: d. 1.4 cm; projection 3.4 cm. Medallion: d. 16 cm; border: w. 0.2 cm.

Large, broad, flat, thin-walled cup, body passing smoothly into stem, stem into base until the middle of the base, which has a drop in height. Stem slender and high; base small. Cup assembled from pieces, the joins filled with plaster and tinted to match the colour of glaze or clay. Large fragment of body with handle B/A has been lost (fully restored with plaster, the handle attached is Antique but it is not clear if it comes from this cup or from another, although it was clearly chosen to match the surviving handle). Also restored with plaster and tinted are four fragments on side A, a fragment in the upper part of the body above handle A/B and a small fragment beneath the same handle, a large fragment in the upper side of the body on B, a fragment in the middle part of the body on B, a small fragment of the floor (part of the ground and right side of the woman in the tondo). All fragments restored with plaster have been tinted to match the clay or glaze, the lost drawing not recreated. To either side of the joins inside and outside of the body we see traces of cramps or staples used to attach those fragments during repair in Antiquity. Surface of the glaze and clay very worn in places. Foot broken off and re-attached (it is possible it was not originally from this cup). Until 1959 the images had been much repainted but restoration undertaken in that year removed overpaintings, the blank areas tinted to match the glaze or clay.

Interior: medallion turned 10° to right. Naked woman (PEREDOLSKAYA, *Catalogue*, 16 – 'hetaira') walking right

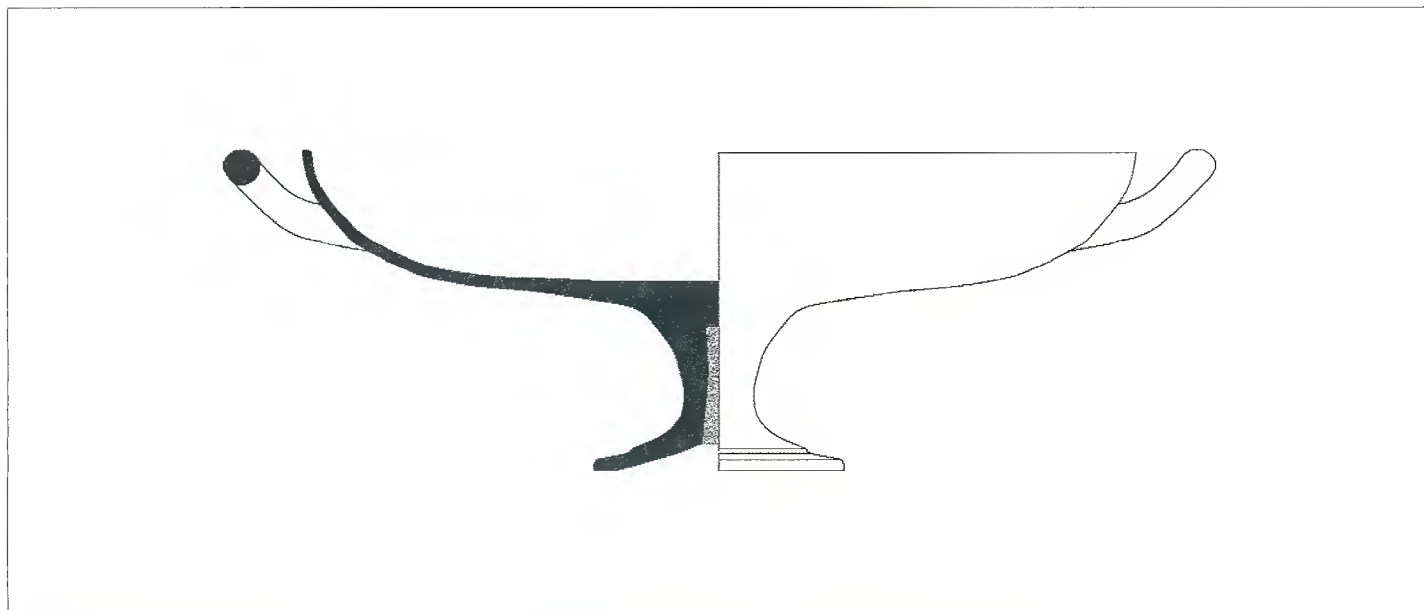


Fig. 6 - B.3375 (sc. 1:3).