

EPIGRAPHY OF ART

ANCIENT GREEK VASE-INSCRIPTIONS AND VASE-PAINTINGS

EDITED BY

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To Gregory O. Hutchinson

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Abbreviations

ABL	C. H. E. Haspels, <i>Attic Black-Figured Lekythoi</i> , Paris 1936.
ABV	J. D. Beazley, <i>Attic Black-Figure Vase-Painters</i> , Oxford 1956.
Add. ²	T. H. Carpenter, with T. Mannack and M. Mendonça, <i>Beazley Addenda</i> , second ed., Oxford 1989.
Aellen 1994	C. Aellen, <i>À la recherche de l'ordre cosmique: Forme et fonction des personnifications dans la céramique italote</i> , Kilchberg/Zurich 1994.
ARV ²	J. D. Beazley, <i>Attic Red-Figure Vase-Painters</i> , 3 vols., second ed., Oxford 1963.
BAPD	Beazley Archive Pottery Datas (accessible at https://www.beazley.ox.ac.uk/pottery/).
Beekes, EDG	R.S. P. Beekes, <i>Etymological Dictionary of Greek</i> , 2 vols., Leiden 2010.
Boardman, ABFV	J. Boardman, <i>Athenian Black Figure Vases</i> , London 1974 (corrected ed. 1991).
Boardman, ARFV I	J. Boardman, <i>Athenian Red Figure Vases: The Archaic Period</i> , London 1975.
Boardman, ARFV II	J. Boardman, <i>Athenian Red Figure Vases: The Classical Period</i> , London 1989.
Boardman, EGVP	J. Boardman, <i>Early Greek Vase Painting: 11th-6th Centuries BC</i> , London 1998.
CA	J. U. Powell, <i>Collectanea Alexandrina: Reliquiae Minores Poetarum Graecorum Aetatis Ptolemaicae, 323-146 A.C.</i> , Oxford 1925.
CAVI	H. R. Immerwahr, <i>Corpus of Attic Vase Inscriptions</i> , final version 2009 (http://www.unc.edu/~hri/inscriptions/pdf).
CB	L. D. Caskey and J. D. Beazley, <i>Attic Vase Paintings in the Museum of Fine Arts, Boston</i> , 3 vols., 1931-1963.
CEG	P. A. Hansen, <i>Carmina Epigraphica Graeca saeculorum VIII-V a.Chr.n.</i> , Berlin 1983 and <i>Carmina Epigraphica Graeca saeculi IV a.Chr.n.</i> , Berlin 1989.
Chantraine, DELG	P. Chantraine, <i>Dictionnaire étymologique de la langue grecque: Histoire des mots</i> , avec un Supplément sous la direction de A. Blanc, C. de Lamberterie et J.-L. Perpillou, Paris 1999.
CIG	A. Boeckh et al., <i>Corpus Inscriptionum Graecarum</i> , 4 vols. (vol. 1, 1828; vol. 2, 1843; vol. 3, 1853; vol. 4, 1856-1877), Berlin 1828-1877.
CVA	<i>Corpus Vasorum Antiquorum</i> .
D-F	M. Davies and P. J. Finglass, <i>Stesichorus: The Poems</i> , edited with introduction, translation, and commentary, Cambridge 2014.
DGE	E. Schwyzler, <i>Dialectorum Graecarum Exempla Epigraphica Potiora</i> , Leipzig 1923.
D-K	H. Diels and W. Kranz, <i>Die Fragmente der Vorsokratiker</i> , 3 vols., sixth ed., Berlin 1951-1952.
Denoyelle/Iozzo	M. Denoyelle and M. Iozzo, <i>La céramique grecque d'Italie méridionale et de Sicile: Productions coloniales et apparentées du VIII^e au III^e siècle av. J.-C.</i> , Paris 2009.
EGF	M. Davies, <i>Epicorum Graecorum Fragmenta</i> , Göttingen 1988.
EGM	R. L. Fowler, <i>Early Greek Mythography</i> , 2 vols., Oxford 2000-2013.
Fehr, Gelage	B. Fehr, <i>Orientalische und griechische Gelage</i> , Bonn 1971.
FGrH	F. Jacoby et al., <i>Die Fragmente der griechischen Historiker</i> , Berlin 1923- (Leiden 1954-).
FR	A. Furtwängler, K. Reichhold, et al., <i>Griechische Vasenmalerei</i> , 3 vols., Munich 1904-1932.
GL	B. Graef and E. Langlotz, <i>Die antiken Vasen von der Akropolis zu Athen</i> , 2 vols. of text, 2 vols. of plates, Berlin 1925-1933.
IG	<i>Inscriptiones Graecae</i> , Berlin 1873- .
IG I ³	D. M. Lewis et al., <i>Inscriptiones Atticae Euclidis anno anteriores</i> , 3 fascicules, third ed., Berlin 1981-1998.
Jan	K. von Jan, <i>Musici Scriptores Graeci</i> , Leipzig 1895 and <i>Musici Scriptores Graeci: Supplementum</i> , Leipzig 1899.
K-A	R. Kassel and C. Austin, <i>Poetae Comici Graeci</i> , 8 vols., Berlin 1983- .
Klein, Lieblingsinschriften	W. Klein, <i>Die griechischen Vasen mit Lieblingsinschriften</i> , second ed., Leipzig 1898.

- LGPN P. M. Frazer, E. Matthews, *et al.* (eds.), *A Lexicon of Greek Personal Names*, vols. I, II, IIIA, IIIB, IV, VA, Oxford 1987–2010.
- LIMC J. Boardman *et al.* (eds), *Lexicon Iconographicum Mythologiae Classicae*, vols. 1–8, Zurich 1981–1997. *Supplementum 1*, Düsseldorf 2009.
- L-P E. Lobel and D. Page, *Poetarum Lesbiorum Fragmenta*, Oxford 1955 (corrected ed. 1963).
- LCS A. D. Trendall, *The Red-Figured Vases of Lucania, Campania, and Sicily*, Oxford 1967.
- LCS Suppl. 1 A. D. Trendall, *The Red-Figured Vases of Lucania, Campania, and Sicily. First Supplement*, *BICS Supplement 26*, London 1970.
- LCS Suppl. 2 A. D. Trendall, *The Red-Figured Vases of Lucania, Campania, and Sicily. Second Supplement*, *BICS Supplement 31*, London 1973.
- LCS Suppl. 3 A. D. Trendall, *The Red-Figured Vases of Lucania, Campania, and Sicily. Third Supplement (consolidated)*, *BICS Supplement 41*, London 1983.
- LSAG L. H. Jeffery, *The Local Scripts of Archaic Greece: A Study of the Origin of the Greek Alphabet and its Development from the Eighth to the Fifth Centuries B.C.*, revised edition with supplement by A. W. Johnston, Oxford 1990.
- LSJ H. G. Liddell, R. Scott and H. S. Jones, *A Greek-English Lexicon*, ninth ed. with a revised supplement, Oxford 1996.
- M H. Maehler, *Pindari Carmina. Pars II: Fragmenta*, Leipzig 1989.
- Mae H. Maehler, *Bacchylides: Carmina cum Fragmentis*, eleventh ed., Munich/Leipzig 2003.
- Moret 1979 J.-M. Moret, “Un ancêtre du phylactère: Le pilier inscrit des vases italiotes,” *Revue Archéologique* (1979), 3–34.
- M-W R. Merkelbach and M. L. West, *Fragmenta Hesiodica*, Oxford 1967.
- Para. J. D. Beazley, *Paralipomena*, Oxford 1971.
- PMG D. L. Page, *Poetae Melici Graeci*, Oxford 1962 (corrected reprint 1967).
- PMGF M. Davies, *Poetarum Melicorum Graecorum Fragmenta*, 1 vol. to date, Oxford 1991–.
- P.Oxy. B. F. Grenfell, A. S. Hunt, *et al.*, *The Oxyrhynchus Papyri*, 79 vols. to date, London 1898–.
- RAC *Reallexikon für Antike und Christentum*, Stuttgart 1950–.
- Radt See TrGF.
- RE A. F. von Pauly and G. Wissowa, *Real-Encyclopädie der classischen Altertumswissenschaft*, Stuttgart 1894–1980.
- RLGT M. Alexiou, *The Ritual Lament in Greek Tradition*, second ed. revised by D. Yatromanolakis and P. Roilos, Lanham/Oxford 2002.
- RVAp A. D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, 2 vols., Oxford 1978–1982.
- RVAp Suppl. 1 A. D. Trendall and A. Cambitoglou, *First Supplement to The Red-Figured Vases of Apulia*, *BICS Supplement 42*, London 1983.
- RVAp Suppl. 2 A. D. Trendall and A. Cambitoglou, *Second Supplement to The Red-Figured Vases of Apulia*, *BICS Supplement 60*, London 1991 (published 1992).
- SEG *Supplementum Epigraphicum Graecum*, Leiden 1923–.
- SH H. Lloyd-Jones and P. J. Parsons, *Supplementum Hellenisticum*, Berlin 1983.
- SIG W. Dittenberger, *Sylloge Inscriptionum Graecarum*, 4 vols., third ed. (vol. 1, 1915; vol. 2, 1917; vol. 3, 1920; vol. 4, 1921–1924), Leipzig 1915–1924.
- S-M B. Snell and H. Maehler, *Pindari Carmina. Pars I: Epinicia*, eighth ed., Leipzig 1987.
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- Todisco L. Todisco, *La ceramica a figure rosse della Magna Grecia e della Sicilia*, 3 vols., Rome 2012.
- TrGF B. Snell, R. Kannicht and S. Radt, *Tragicorum Graecorum Fragmenta*, 5 vols. (Vol. 1: *Didascaliae Tragicae, Catalogi Tragicorum et Tragoediarum, Testimonia et Fragmenta Tragicorum Minorum*, second ed. 1986 [B. Snell]. Vol. 2: *Fragmenta Adespota*, 1981 [R. Kannicht and B. Snell]. Vol. 3: *Aeschylus*, 1985 [S. Radt]. Vol. 4: *Sophocles*, second ed. 1999 [S. Radt]. Vol. 5: *Euripides*, 2 parts, 2004 [R. Kannicht]), Göttingen 1971–2004.
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W²

M. L. West, *Iambi et Elegi Graeci ante Alexandrum cantati*. 2 vols., second revised ed., Oxford 1989–1992.

Wehrli

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Preface

Art and Epigraphy: Ancient Greek Vase-Inscriptions

Dimitrios Yatromanolakis

The reason the subtitle of this preface places emphasis on vase-inscriptions and does not include the dyad ‘vase-inscriptions and vase-paintings’ is that this book aims at foregrounding the urgency of establishing a thorough and epigraphically accurate database of ancient Greek vase-inscriptions as well as the scholarly desideratum of broad-ranging explorations of these inscriptions. The Attic vase-inscriptions, painted or incised on more than 8200 vessels (including fragments), have not yet been exhaustively collected, fully and consistently accurately transcribed, or comprehensively investigated in interdisciplinary syntheses—that is, investigated epigraphically, linguistically, and in light of the complex world of Attic and non-Attic iconography. Chapters 1, 3, and 5 of this book explore some of the numerous scholarly desiderata with regard to the Attic corpus of vase-inscriptions. Other chapters point to different avenues of inquiry that need to be pursued so that new generations of scholars may probe broader, complex issues about Attic and non-Attic visual discourses.

Ancient Greek vase-paintings offer wide-ranging and almost unprecedented (for the ancient world) *early* perspectives on the often intricate interplay of images and texts. Attic and non-Attic vases preserve thousands of inscriptions—letters, words, and short texts—that, if studied systematically, can shed significant light on both the art of vase-painting and on diverse sociocultural phenomena in ancient Greece. Although Henry Immerwahr’s extensive but somewhat incomplete and sometimes problematic database is now available and constitutes a first, major step toward establishing epigraphically accurate texts, substantial—both more technical and contextual—epigraphic research is still required. Older CVA volumes and other archaeological publications that include transcriptions of vase-inscriptions—on which Immerwahr’s notes are based, in many cases—often present serious uncertainties or do not reproduce all the lettering painted on vases.¹ At the same time, modern methodologies in the study of ancient Greek vase-painting have altered how most contemporary scholars approach text on images.

¹ Immerwahr’s *Corpus of Attic Vase Inscriptions (CAVI)* more often than not omits adequate epigraphic discussion and, as one would expect from a database based on brief notes collected over several decades, does not address issues related to the iconography of inscribed vases.

Inscriptions often constitute a significant element of the aesthetic and semantic whole of painted vases. In certain cases, a fusion of visual representation and verbal signification takes place, where the verbal sign not only supplements and defines but also lends intriguing complexity to the visual text. But unlike such self-deconstructing ‘inscribed’ modern images as René Magritte’s *Ceci n’est pas une pipe*,² the kinds of associations and ideas—on Attic and non-Attic vase-paintings—about the depicted figures provided by words in the form of dipinti and graffiti are frequently of a more ‘definitional’ nature. The most ubiquitous and simple type of vase-inscription is the signature inscription. Many Attic black-figure and red-figure vases bear such inscriptions, in which the name of the painter or the potter or of the owner of the workshop in which they were produced appears, usually in the form [*Exekias*] *epoiesen* (‘[Exekias] made this’) or [*Exekias*] *m’ egraphsen* and [*Exekias*] *m’ epoiesen* (‘[Exekias] painted me,’ ‘[Exekias] made me’)—in the latter case, as if the vase were speaking to the viewer.³ Such instances of what we might term ‘vocality’ in vases occur in sympotic and other inscriptions: here ‘instructions’ to the viewer—‘greetings and drink well’ or ‘greetings and drink me’—are given, and, in specific cases, the idea of a more pronounced involvement of the viewer/reader in the represented reality of the vase-painting, or in the actual situational context in which the vase is used, may be playfully exploited. The largest category is of course that of tag inscriptions in representational figure-scenes. These are captions—labels identifying figures, mythical scenes, athletic occasions, and even musical instruments.⁴ *Kalos*-inscriptions for ‘handsome’ men begin to appear on vases around 550 BC and fall out of fashion around 430–420 BC. Apart from the *kalos*-inscriptions, *kale*-inscriptions appear, often lauding

² For a provocative approach to Magritte’s painting of a pipe, across which lettering provides the words ‘This is not a pipe,’ see M. Foucault, *This Is Not a Pipe*, trans. and ed. J. Harkness, Los Angeles, CA 1983.

³ Exekias sometimes signed as potter and painter at the same time: see black-figure neck-amphora Berlin, Antikensammlung 1720 (ABV 143.1, 686; *Add.*² 39; see also CEG no. 436). Parts of this paragraph reflect discussion in D. Yatromanolakis, *Sappho in the Making: The Early Reception*, Cambridge, MA 2007, 98–102.

⁴ For tag inscriptions, one may just point to the François vase (photographs in, among other publications, Boardman, *ABFV*, 42–43, fig. 46), where some 130 inscriptions of names—even names of animals and objects such as the dogs in the Kalydonian boar hunt, a fountain house, and an altar—can be found.

women. This type has so far received inadequate attention.⁵ One of the most important types of vase-inscriptions is the ‘voice inscriptions’ that are normally placed next to the mouths of depicted figures on vases to represent their speech, dialogues, or singing. Some scholars call this type of inscription ‘bubble inscriptions’ after the ‘speech bubbles’ used in modern comics and magazines, but it seems best to opt for a less culturally charged term. The inscriptional types mentioned here do not exhaust the large range of painted and especially incised inscriptions found on vases. Other major types are explored in several chapters of this book.

Considerable problems often surface when transcribing and attempting to understand vase-inscriptions. Probably the most interesting case of an inaccurate transcription that led to the proposal of imaginative approaches to a significant topic in classical archaeology—pictorial personifications of cultural concepts in classical Athens—is that of the inscriptions painted on a red-figure pyxis dated to the last quarter of the fifth century (Manner of the Meidias Painter).⁶ Were it not for its seven inscriptions, the scene would have been identified as ‘women at their toilet.’ Here Aristotle’s reminder is apt: καθάπερ τὰ τῶν ἀρχαίων γραφέων, εἰ μὴ τις ἐπέγραψεν, οὐκ ἐγνωρίζετο τί ἐστὶν ἕκαστον (‘... just as in the compositions of the early painters, if they were not inscribed, it was not feasible to comprehend what each figure represented’).⁷ One of the inscriptions crucially identifies Aphrodite. The other inscriptions ‘define’ Aphrodite’s companions: *Paidia* (personification of games and play); *Eudaimonia* (‘Happiness’); *Hygieia* (‘Health’); *Peitho* (‘Persuasion’); *Euklea* (‘Good Repute’).⁸ A sixth companion is identified with an inscription that has been persistently—and still is—read as *Aponia* (‘Leisure’) in a large number of

publications, including the final 2009 version of Henry Immerwahr’s *Corpus of Attic Vase Inscriptions*.⁹ The life of *Aponia* in scholarly discourse has been long, beginning before World War II.¹⁰ *Aponia* has been viewed as an important personification of an abstraction, ‘freedom from toil’—a personification that occurs only on this pyxis. The term ἀπονία occurs only later in classical Greek literature. Moreover, because—so the reasoning goes—a vase-painter could not have invented a personified abstraction for the first time or coined a new word,¹¹ *Aponia* must be examined in the context of late fifth-century Athenian political history. It has therefore been maintained that during the later years of the Peloponnesian War (c. 420–410 BC, when the pyxis was produced),¹² the new coinage ἀπονία (allegedly attested on the pyxis) and the appearance of the personification *Aponia* on this vase suggest that they should be associated with the apparently more pessimistic connotations that the term πόνοσ acquired at that period in terms of the adversities and hardships of a needlessly protracted war. Furthermore, it has been hypothesized that the personified abstraction *Aponia* (‘freedom from toil’) almost functions as the personification of *Eirene* (‘Peace’), and represents an anti-war sentiment that must have been predominant among Athenians after the disaster in Sicily in 413 BC. The vase-painter’s ‘message’ might have been ‘one popular again in America in the 1960’s: Make love not war.’ However, a careful examination of the inscription leads us to entirely different—and this time incontestable—conclusions.¹³ Instead of *Aponia*, the

⁵ See chapter 3 in this volume.

⁶ G. Ferrari, ‘The End of Aponia,’ *Metropolitan Museum Journal* 30 (1995), 17–18; Attic red-figure pyxis New York, Metropolitan Museum 09.221.40 (ARV² 1328.99; *Add.*² 364).

⁷ *Topica* 6.2.140a.21–22. Note that much later, Aelian (*Historical Miscellany* 10.10) offers a somewhat ironic view about the use of inscriptions on early paintings: Ὅτε ὑπῆρχετο ἡ γραφικὴ τέχνη καὶ ἦν τρόπος τινὰ ἐν γάλαξιν καὶ σπαργάνοις, οὕτως ἄρα ἀτέχνως εἴκαζον τὰ ζῶα, ὥστε ἐπιγράφειν αὐτοῖς τοὺς γραφέας· τοῦτο βουῶς, ἐκεῖνο ἵππος, ἐκεῖνο δένδρον.

⁸ On such personifications in Meidian painting, see L. Burn, *The Meidias Painter*, Oxford 1987, 33. On *Eudaimonia* on this vase, see J. D. Beazley, ‘Some Inscriptions on Vases. V,’ *American Journal of Archaeology* 54 (1950), 320, and Smith 2011 (see below), 168. On personifications in ancient Greek art, see V. Papadaki-Angelidou, Αἱ Προσωποποιήσεις εἰς τὴν ἀρχαίαν ἐλληνικὴν τέχνην, Diss., Athens 1960; C. Aellen, *À la recherche de l’ordre cosmique: Forme et fonction des personnifications dans la céramique italienne*, Kilchberg/Zurich 1994; O. Tzachou-Alexandri, ‘Personifications of Democracy,’ in J. Ober and C. W. Hedrick (eds), *Demokratia: A Conversation on Democracies, Ancient and Modern*, Princeton, NJ 1996, 149–155; R. Osborne, ‘The Art of Personification on Athenian Red-Figure Pottery,’ *Apollo* 152 (2000), 9–14; B. E. Borg, *Der Logos des Mythos: Allegorien und Personifikationen in der frühen griechischen Kunst*, Munich 2002; W. Messerschmidt, *Prosopopoiia: Personifikationen politischen Charakters in spätklassischer und hellenistischer Kunst*, Cologne 2003; and A. C. Smith, *Polis and Personification in Classical Athenian Art*, Leiden 2011.

⁹ *Attic Vase Inscriptions (AVI)*, updated by R. Wachter (see chapter 9, note 4), still provides the reading ΑΠΟΝΙΑ. CAVI includes a special note discussing *Aponia* and its possible political meaning.

¹⁰ See, among other publications, B. E. Borg, ‘Eunomia or ‘Make Love Not War’? Median Personifications Reconsidered,’ in E. Stafford and J. Herrin (eds), *Personifications in the Greek World: From Antiquity to Byzantium*, Aldershot 2005, 193–210, esp. pages 193–194, 198, 203–204; R. Rosenzweig, *Worshipping Aphrodite: Art and Cult in Classical Athens*, Ann Arbor, MI 2004, 25; Borg 2002 (above, note 8), 189; E. Stafford, *Worshipping Virtues: Personification and the Divine in Ancient Greece*, London/Swansea 2000, 162 and 170. No references to Ferrari 1995 (above, note 6) occur in these publications, perhaps because it was published in a museum journal. *Aponia* also appears in S. Schmidt’s excellent book *Rhetorische Bilder auf attischen Vasen: Visuelle Kommunikation im 5. Jahrhundert v. Chr.*, Berlin 2005, 147.

¹¹ But cf., e.g., H. R. Immerwahr, *Attic Script: A Survey*, Oxford 1990, 10, no. 16, for a linguistically intriguing case; and G. M. A. Richter, ‘An Aryballos by Nearchos,’ *American Journal of Archaeology* 36 (1932), 274, J. D. Beazley, ‘Groups of Mid-Sixth-Century Black-Figure,’ *Annual of the British School at Athens* 32 (1931–1932), 21, and J. D. Beazley, ‘Some Inscriptions on Vases. III,’ *American Journal of Archaeology* 39 (1935), 485, 487.

¹² The pyxis has, more specifically, been dated to c. 410–400 (see Smith 2011 [above, note 8], 168, no. VP 49) or perhaps 420–410 (G. M. A. Richter and L. Hall, *Red-Figured Athenian Vases in the Metropolitan Museum of Art*, New Haven, CT 1936, 202–203, no. 161).

¹³ Ferrari 1995 (above, note 6). The quotation (from ‘message’ to ‘make love not war’) comes from A. Shapiro, ‘Ponos and Aponia,’ *Greek, Roman and Byzantine Studies* 25 (1984), 110. See also *idem*, ‘Aponia,’ in *LIMC* vol. II (1984), 465; *idem*, *Personifications in Greek Art*, Zurich 1993, 32–33; and *idem*, ‘Aponia,’ in *LIMC Supplement* 2009, 83; cf. D. Metzler, ‘Eunomia und Aphrodite: Zur Ikonologie einer attischen Vasengruppe,’ *Hephaistos* 2 (1980), 73–88, especially pages 74–75 and 82.

inscription actually reads *Eunomia* ('Good Order,' 'Good Governance'): there is no alpha and pi before the letters OMIA. Epsilon, upsilon, and nu (EYN) are clearly visible.¹⁴ Moreover, *Eunomia* is a well attested companion of Aphrodite in Attic vase-painting. The epigraphic autopsy of vase-inscriptions at different museums and archaeological collections worldwide—a demanding process that requires expertise in epigraphy and the area of ancient Greek vase-painting—is as essential as the autopsy of Greek papyri. It is also a process relying on international scholarly collaboration. The Aponia phantom—an almost unparalleled, *ex nihilo* invention of a new ancient personified abstraction—alerts us to the intricacies involved in the study of Attic and non-Attic vase-inscriptions¹⁵ and to the urgency of establishing a thoroughly researched and epigraphically accurate database.

This book project began in late 2011. Most chapters were completed in late 2013, and the remaining chapters in the spring and the fall of 2014. Minor final revisions were made in the spring of 2015. By bringing together an international group of experts in classical art and archaeology, this book investigates both epigraphic technicalities of Attic and non-Attic inscriptions, and aspects of their broader—iconographic and sociocultural—significance. Its ten chapters attempt

to highlight the outstanding but not fully examined importance of the area of vase-inscriptions for current research in a number of fields, including art history, historical linguistics, and classics. Complementary methodological perspectives on diverse kinds of inscriptions and paintings are combined in this book to cover a broad temporal and thematic spectrum. The book begins and ends with material from the archaic period; different chapters focus almost exclusively on the classical period. I should like to express gratitude to those many archaeologists and museum curators who sent us photographs and facilitated our research on vase-inscriptions in diverse museums in Europe and beyond. A special debt is owed to my colleagues in the Department of Anthropology and the Humanities Center for their invaluable encouragement and help with this demanding book project. My work on Attic and non-Attic vase-painting and inscriptions has benefited over the years from the observations or help of many people, including Ada Cohen, Burkhard Fehr, Gloria Ferrari Pinney, Guy Hedreen, the late Henry Immerwahr, Ursula Kästner, Dimitrios Pandermalis, the late Christiane Sourvinou-Inwood, Cornelia Weber-Lehmann, and the late Martin L. West. Thanks are owed to Dr. David Davison and Archaeopress, Oxford, for their unstinting encouragement and superb work on the manuscript. The book is dedicated to Gregory O. Hutchinson, former tutor and mentor at Exeter College, University of Oxford.

¹⁴ Ferrari 1995 (above, note 6), with new photograph that clearly shows the letters EYN before OMIA. See also G. Ferrari, *Figures of Speech: Men and Maidens in Ancient Greece*, Chicago, IL 2002, 28, 46, 262.

¹⁵ Among other comparable cases, see R. Wachter, *Non-Attic Greek Vase Inscriptions*, Oxford 2001, 196 (ETR 3) and 280. An examination of CAVI and other archaeological publications shows that there are numerous cases where available readings of vase-inscriptions may lead to approaches—linguistic, epigraphic, iconographic, and sociocultural—that are not borne out of the evidence.