

## READING GREEK VASES

Repetition and symmetry are the fundamental aesthetic principles underlying the shape and decoration of ancient Athenian vases. This book is the first comprehensive study of the role of repetition beyond its aesthetic value, as part of a code that conveys meaning to the viewer. Relying on the theoretical background provided by information theory and narratology, Ann Steiner uncovers the different kinds of meaning that painters created through the use of repetition. Using the reading of painted verbal inscriptions as a springboard, she demonstrates how repetition of imagery in multiple fields of a vase can create narration, paradigm, exploration of perceptual and ideological point of view, and parody. Steiner shows how the results of repetition on Archaic Athenian vases reiterate the activities of the elite *symposion* and the broader cultural values of elite Athenians. She provides an entirely new way to read ancient Athenian vases.

Ann Steiner is Shirley Watkins Steinman Professor of Classics, and Provost and Dean of the Faculty at Franklin & Marshall College. A scholar of Greek art, she is author of *Corpus Vasorum Antiquorum: Joslyn Art Museum* and *Joslyn Art Museum: Ancient Greek Pottery*. Her field experience includes work at ancient Torone, Corinth, and Poggio Colla where she has been Director of Research since 2002. She has received fellowships from the American Council of Learned Societies and the National Endowment for the Humanities, as well as the Lindback Award for Distinguished Teaching.

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Ann Steiner  
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ANN STEINER

*Franklin & Marshall College*



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*For Richard and Sarah*

## CONTENTS



*List of Illustrations* → ix

*Acknowledgments* → xv

*Notes* → xvii

ONE READING BEYOND AESTHETICS → 1

TWO THE MEANING(S) OF REPETITION: A PRIMER → 17

THREE REPETITION AND TYPES → 40

FOUR “READ ME”: REPETITION AS METADISCOURSE → 52

FIVE READING WRITING → 74

SIX REPETITION AND NARRATION → 94

SEVEN REPETITION AND PARADIGM → 129

EIGHT REPETITION, CHARACTER, AND PERSPECTIVE → 171

NINE REPETITION AND PARODY → 194

TEN READING EVERYTHING: SIX CASE STUDIES → 212

## CONTENTS

## ELEVEN OVER AND OVER: READING GREEK VASES IN

*SYMPOSION* → 231*Notes* → 265*Bibliography* → 311*Index of Vases Cited in Text* → 323*Subject Index* → 327*Index of Ancient Sources* → 345

## LIST OF ILLUSTRATIONS



1.1	Red-figure pelike by Euthymides and Euphronios (Robertson), ca. 510–500.	<i>page</i> 2
1.2	Side B of the pelike in Figure 1.1, ca. 510–500.	3
2.1	Little Master cup potted by Exekias, ca. 545–530.	19
2.2	Side B of the cup in Figure 2.1, ca. 545–530.	19
2.3	Black-figure neck-amphora by Exekias, ca. 545–530.	20
2.4	Side B of the neck-amphora in Figure 2.3, ca. 545–530.	21
2.5	Black-figure amphora by Exekias, ca. 545–530.	22
2.6	Side A of the amphora in Figure 2.5, ca. 545–530.	23
2.7	Black-figure amphora by Exekias, ca. 545–530.	26
2.8	Side B of the amphora in Figure 2.7, ca. 545–530.	27
2.9	Black-figure neck-amphora by Exekias, ca. 545–530.	28
2.10	Side B of the neck-amphora in Figure 2.9, ca. 545–530.	29
2.11	Bilingual cup by the Andokides/Lyssidipides Painters, ca. 530–515. Sides A and B and Interior.	33
2.12	Bilingual amphora by the Andokides/Lysippides Painters, ca. 530–515.	36
2.13	Side A of the amphora in Figure 2.12, ca. 530–515.	36
2.14	Bilingual amphora by the Andokides/Lysippides Painters, ca. 530–515.	38
2.15	Side A of the amphora in Figure 2.14, ca. 530–515.	38
3.1	Horse-head amphora, ca. 600–580.	42
3.2	Side B of the amphora in Figure 3.1, ca. 600–580.	43
3.3	Komast-dancer cup by the Falmouth Painter, ca. 585–570.	45
3.4	Side B of the cup in Figure 3.3, ca. 585–570.	45
3.5	<i>Glaux</i> skyphos, ca. 450.	48
3.6	Side B of the skyphos in Figure 3.5, ca. 450.	49

## LIST OF ILLUSTRATIONS

3.7	Red-figure eye-cup by Epiktetos, ca. 520–490.	50
3.8	Side B of the eye-cup in Figure 3.7, ca. 520–490.	50
4.1	Siana cup by the Heidelberg Painter, ca. 565–555.	55
4.2	Side B of the cup in Figure 4.1, ca. 565–555.	55
4.3	Black-figure amphora by Lydos, ca. 560–540.	59
4.4	Side B of the amphora in Figure 4.3, ca. 560–540.	59
4.5	Black-figure cup by the Amasis Painter, ca. 550–530.	61
4.6	Side B of the cup in Figure 4.5, ca. 540–530.	61
4.7	Black-figure neck-amphora by Group E, ca. 560–540. Shoulder scene.	62
4.8	Shoulder scene on Side B of the neck-amphora in Figure 4.7, ca. 560–540.	62
4.9	Main scene on Side A of the neck-amphora in Figure 4.7, ca. 560–540.	63
4.10	Main scene on Side B of the neck-amphora in Figure 4.7, ca. 560–540.	63
5.1 and 5.2	Black-figure cup by Archikles and Glaukytes, ca. 560–540.	78
5.3	Black-figure cup by Phrynos, ca. 560–540.	80
5.4	Side B of the cup in Figure 5.3, ca. 560–540.	81
5.5	Black-figure cup by the Epitimos Painter, ca. 560–540.	82
5.6	Side B of the cup in Figure 5.5, ca. 560–540.	82
5.7	Red-figure cup by Oltos, ca. 525–500.	86
5.8	Side B of the cup in Figure 5.7, ca. 525–500.	86
5.9	Interior of the cup in Figure 5.7, ca. 525–500.	87
5.10	Red-figure neck-amphora by Euthymides, ca. 510–500.	90
5.11	Side B of the neck-amphora in Figure 5.10, ca. 510–500.	91
6.1	Black-figure amphora by the Bellerophon Painter, ca. 600–580.	98
6.2	Side B of the amphora in Figure 6.1, ca. 600–580.	99
6.3	Red-figure cup by Euphronios, ca. 520–505.	101
6.4	Side B of the cup in Figure 6.3, ca. 520–505.	101
6.5	Skyphos by the Pistoxenos Painter, ca. 480–470.	102
6.6	Side B of the skyphos in Figure 6.5, ca. 480–470.	103
6.7	Red-figure cup by Euphronios, ca. 520–505.	105
6.8	Black-figure amphora by Lydos, ca. 560–540.	108
6.9	Side B of the amphora in Figure 6.8, ca. 560–540.	109
6.10	Black-figure amphora by Group E, ca. 560–540.	111
6.11	Side B of the amphora in Figure 6.10, ca. 560–540.	111
6.12	Red-figure cup by Epiktetos, ca. 520–490.	113
6.13	Side B of the cup in Figure 6.12, ca. 520–490.	113
6.14	Interior of the cup in Figure 6.12, ca. 520–490.	114



## LIST OF ILLUSTRATIONS

6.15	Red-figure krater by Euphronios, ca. 520–505.	116
6.16	Side B of the krater in Figure 6.15, ca. 520–505.	116
6.17	Red-figure volute-krater by the Berlin Painter ca. 500–480.	118
6.18	Side B of the volute-krater in Figure 6.17, ca. 500–480.	118
6.19	Red-figure cup by Douris, ca. 480–470.	120
6.20	Side B of the cup in Figure 6.19, ca. 480–470.	120
6.21	Interior of the cup in Figure 6.19, ca. 480–470.	121
6.22	Black-figure cup by the Painter of Burgon Sianas, ca. 565–555.	124
6.23	Side B of the cup in Figure 6.22, ca. 565–555.	124
6.24	Red-figure cup by Onesimos, ca. 510–490.	125
6.25	Side B of the cup in Figure 6.24, ca. 510–490.	125
6.26	Interior of the cup in Figure 6.24, ca. 510–490.	126
7.1	Black-figure cup by the C-Painter, ca. 565.	133
7.2	Side B of the cup in Figure 7.1.	133
7.3	Interior of the cup in Figure 7.1.	133
7.4	Black-figure cup by the Heidelberg Painter, ca. 565–555.	134
7.5	Interior of the cup in Figure 7.4, ca. 565–555.	135
7.6	Black-figure cup by the Heidelberg Painter, ca. 565–555.	136
7.7	Side B of the cup in Figure 7.6, ca. 565–555.	136
7.8	Interior of the cup in Figure 7.6, ca. 565–555.	137
7.9	Black-figure cup by Lydos, ca. 560–540.	138
7.10	Side B of the cup in Figure 7.9, ca. 560–540.	138
7.11	(a) and (b) Black-figure amphora by Lydos, ca. 560–540.	140
7.12	Sides A and B, under handles of the amphora in Figure 7.11, ca. 560–540.	142
7.13	Black-figure column-krater by Lydos, ca. 560–540.	144
7.14	Side B of the column-krater in Figure 7.13, ca. 560–540.	145
7.15	Black-figure amphora by Group E, ca. 560–540.	146
7.16	Side B of the amphora in Figure 7.15, ca. 560–540.	147
7.17	Black-figure amphora by Group E, ca. 560–540.	148
7.18	Side B of the amphora in Figure 7.17, ca. 560–540.	149
7.19	Black-figure hydria by Psiax, shoulder detail, ca. 530–515.	151
7.20	Main scene on the hydria in Figure 7.19, ca. 530–515.	151
7.21	Red-figure psykter by Euthymides, ca. 510–500.	152
7.22	Side B of the psykter in Figure 7.21, ca. 510–500.	152
7.23	Red-figure volute-krater by Euthymides, ca. 510–500.	156
7.24	Side B of the volute-krater in Figure 7.23, ca. 510–500.	156
7.25	Black-figure cup by the Heidelberg Painter, ca. 565–555.	158
7.26	Side B of the cup in Figure 7.25, ca. 565–555.	158
7.27	Interior of the cup in Figure 7.25, ca. 565–555.	159
7.28	Black-figure amphora by Amasis Painter, ca. 550–530.	160

## LIST OF ILLUSTRATIONS

7.29	Side B of the amphora in Figure 7.28, ca. 550–530.	161
7.30	Red-figure cup by the Triptolemos Painter, ca. 480–470.	163
7.31	Side B of the cup in Figure 7.30, ca. 480–470.	163
7.32	Interior of the cup in Figure 7.30, ca. 480–470.	164
7.33	Black-figure amphora by the Amasis Painter, ca. 550–530.	166
7.34	Side B of the amphora in Figure 7.33, ca. 550–530.	167
7.35	Black-figure amphora by the Amasis Painter, ca. 550–530.	168
7.36	Side B of the amphora in Figure 7.35, ca. 550–530.	169
8.1	Black-figure cup by the Cassandra Painter, ca. 565.	174
8.2	Side B of the cup in Figure 8.1, ca. 565.	174
8.3	Interior of the cup in Figure 8.1, ca. 565.	175
8.4	Black-figure cup by the Heidelberg Painter, ca. 565–555.	177
8.5	Side B of the cup in Figure 8.4, ca. 565–555.	177
8.6	Interior of the cup in Figure 8.4, ca. 565–555.	177
8.7	Black-figure mastoid cup by the Amasis Painter, ca. 550–530.	179
8.8	Side B of the cup in Figure 8.7, ca. 550–530.	179
8.9	Black-figure amphora by Group E, ca. 560–540.	180
8.10	Side B of the amphora Figure 8.9, ca. 560–540.	180
8.11	Red-figure eye-cup by Epiktetos, ca. 520–490.	182
8.12	Side B of the eye-cup in Figure 8.11, ca. 520–490.	182
8.13	Interior of the eye-cup in Figure 8.11, ca. 520–490.	183
8.14	Red-figure amphora by Euphronios, ca. 520–505.	184
8.15	Side B of the amphora in Figure 8.14, ca. 520–505.	185
8.16	Red-figure neck-amphora by Euphronios, ca. 520–505.	187
8.17	Side B of the neck-amphora in Figure 8.16, ca. 520–505.	187
8.18	Red-figure cup by Onesimos, ca. 510–490.	188
8.19	Side B of the cup in Figure 8.18, ca. 510–490.	189
8.20	Red-figure amphora by Smikros, ca. 510–500.	191
8.21	Side B of the amphora in Figure 8.20, ca. 510–490.	191
8.22	Red-figure cup by Douris, ca. 480–470.	192
8.23	Side B of the cup in Figure 8.22, ca. 480–470.	192
9.1	Black-figure cup by the Painter of the Burgon Sianas, ca. 565–555.	199
9.2	Side B of the cup in Figure 9.1, ca. 565–555.	199
9.3	Red-figure cup by Epiktetos, ca. 520–490.	202
9.4	Side B of the cup in Figure 9.3, ca. 520–490.	202
9.5	Interior of the cup in Figure 9.3, ca. 520–490.	203
9.6	Red-figure amphora by the Dikaios Painter, ca. 510–500.	204
9.7	Side B of the amphora in Figure 9.6, ca. 510–500.	204
9.8	Red-figure amphora by Euthymides, ca. 510–500.	206
9.9	Side B of the amphora in Figure 9.8, ca. 510–500.	207
9.10	Red-figure hydria by Phintias, ca. 525–510.	209

## LIST OF ILLUSTRATIONS

9.11	Main panel of the hydria in Figure 9.10, ca. 525–510.	209
10.1	Black-figure neck-amphora by Psiax, ca. 530–515.	214
10.2	Side B of the neck-amphora in Figure 10.1, ca. 530–515.	215
10.3	Red-figure cup by Epiktetos, ca. 520–490.	216
10.4	Side B of the cup in Figure 10.3, ca. 520–490.	217
10.5	Interior of the cup in Figure 10.3, ca. 520–490.	217
10.6	Red-figure psykter by Oltos, ca. 525–500.	219
10.7	Red-figure stamnos by the Kleophrades Painter, ca. 505–475.	222
10.8	Side B of the stamnos in Figure 10.7, ca. 505–475.	222
10.9	Red-figure krater by Euphronios, ca. 520–505.	224
10.10	Side B of the krater in Figure 10.9, ca. 520–505.	225
10.11	Red-figure amphora by the Berlin Painter, ca. 500–480.	228
10.12	Side B of the amphora in Figure 10.11, ca. 500–480.	229
11.1	Red-figure cup by Douris, ca. 480–470.	241
11.2	Red-figure cup by Onesimos, ca. 510–490.	242
11.3	Side B of the cup in Figure 11.2, ca. 510–490.	242
11.4	Interior of cup in Figure 11.2, ca. 510–490.	243

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## NOTES



To consult images of vases that are not illustrated in the figures here, readers may rely on the full references to Beazley (*ABV*, *ARV<sup>2</sup>*, *Addenda<sup>2</sup>*, *Para*) provided in the Endnotes. For unattributed vases, at least one reference to a published photo is provided.

Inscriptions on pottery are provided as close to their actual appearance as possible, with spelling uncorrected and letters upper-case. Spacing replicates the original as closely as possible. *Heta* appears as *h*. The following standard epigraphical symbols are used, after Immerwahr (1990):

- a* dot under letter: the letter, if taken by itself, is uncertain, usually incompletely preserved.
- [ ] letters lost in original and restored.
- .[.] dot outside bracket: an indeterminate trace of a letter. Dot inside bracket: a lost letter assumed to have stood in the original, if the number of lost letters is known.
- [- -], [- - -] hyphens in bracket: an indeterminate number of letters lost.
- ⟨ ⟩ letters omitted in original and restored.
- ( ) letter misshapen or misunderstood by the writer of the inscription. Also endings supplied by editor.
- { } letters added in error in the original and to be deleted.
- | line-break in the original.