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Note generali	"This volume contains the papers presented at the international conference Athenian Potters and Painters III held at the College of William and Mary in Virginia on September 11- 14, 2012 (http://www.wm.edu/as/classicalstudies/athenian-conference/). The study of Athenian pottery, the most important fine ware in the Mediterranean during the Greek Archaic and Classical periods, is a rich subject, and this is the third conference devoted to it, the first in the USA. The two previous ones were held in Athens, Greece at the American School of Classical Studies at Athens in 1994 and 2007."
Nota di contenuto	Cover; Dedication Page; Title Page; Copyright Page; Contents; Foreword; Chapter 1: Fallen Vessels and Risen Spirits: Conveying the Presence of the Dead on White-ground Lekythoi; Chapter 2: Under the Tuscan Soil: Reuniting Attic Vases with an Etruscan Tomb; Chapter 3: Regional Variation: Pelops and Chrysippos in Apulia; Chapter 4: Baskets, Nets and Cages: Indicia of Spatial Illusionism in Athenian Vase-painting; Chapter 5: Red-figured Cups in the Kerameikos; Chapter 6: Smikros and Epilykos: Two Comic Inventions in Athenian Vase-painting Chapter 7: Facing West: Athenian Influence on Isolated Heads in Italian

Red-Figure Vase-paintingChapter 8: The Gigantomachy in Attic and Apulian Vase-painting. A New Look at Similarities, Differences and Origins; Chapter 9: Plates by Paseas; Chapter 10: Some Greek Vases in the Museum of Mediterranean Archaeology at Nir David (Gan Hashlosha), Israel; Chapter 11: Trade of Athenian Figured Pottery and the Effects of Connectivity; Chapter 12: Beautiful Men on Vases for the Dead; Chapter 13: The View from Behind the Kline: Symposial Space and Beyond

Chapter 14: Chariots in Black-figure Attic Vase-painting: Antecedents and RamificationsChapter 15: "Whom are You Calling a Barbarian?" A Column Krater by the Suessula Painter; Chapter 16: Good Dog, Bad Dog: A Cup by the Triptolemos Painter and Aspects of Canine Behavior on Athenian Vases; Chapter 17: A Scorpion and a Smile: Two Vases in the Kemper Museum of Art in St. Louis; Chapter 18: Demographics and Productivity in the Ancient Athenian Pottery Industry; Chapter 19: An Amazonomachy Attributed to the Syleus Painter

Chapter 20: Democratic Vessels? The Changing Shapes of Athenian Vases in Late Archaic and Early Classical TimesChapter 21: A Kantharos in the Museum of Fine Arts, Boston and the Reception of Athenian Red-figure in Boeotia; Chapter 22: Oikos and Hetairoi: Black-figure

Departure Scenes Reconsidered; Chapter 23: The Robinson Group of Panathenaic Amphorae; Chapter 24: Guess Who's Coming to Dinner? Red-figure Komasts and the Performance Culture of Athens; Chapter 25: Menelaos and Helen in Attic Vase Painting

Chapter 26: Attic Black-figure and Red-figure Fragments from the Sanctuary of Apollo at Mandra on DespotikoChapter 27: The Attic Phiale in Context. The Late Archaic Red-figure and Coral-red Workshops; Color Plates

Sommario/riassunto

Athenian Potters and Painters III presents a rich mass of new material on Greek vases, including finds from excavations at the Kerameikos in Athens and Despotiko in the Cyclades. Some contributions focus on painters or workshops - Paseas, the Robinson Group, and the structure of the figured pottery industry in Athens; others on vase forms - plates, phialai, cups, and the change in shapes at the end of the sixth century BC. Context, trade, *kalos* inscriptions, reception, the fabrication of inscribed painters' names to create a fictitious biography, and the reconstruction of the contents of an *Et*

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