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<b>Nota di contenuto</b>	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 Chrysippus 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-painting Chapter 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

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### 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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