

whelmed by the hegemonic narrative of the organized resistance, Aris' story was not likely to prevail as a social text. One reason has to do with the oppositionally conflicted nature of his story. Aris in the brigand role was both loved and hated. He might slay a local village tyrant, but he also confiscated food from villagers. He might travel throughout the mountains to right the wrongs visited on the peasants, but he is himself the source of many of those wrongs.

The story of Aris cannot end with his exclusion or death, if only because the construction of this hero continued to have utility value. As Woodhouse claimed early in 1948, Aris' canonization was pursued with a religious fervor by the KKE (*Kommounistikón Komma Ellados* [Communist Party of Greece]), to whom he proved more useful dead than alive.

That posthumous eulogizing of this type should have gone on is not unexpected. One clearly, however, could not have predicted that it could have turned into popular adulation this side of divinity and lasted to the end of the century, given the parade of horrors incurred in the Greek Civil War and the quarter-century repression of the resistance movement experienced in the post-civil war period. The kind of testimony to the memory of Aris that I have examined here is the result of an interweaving of several strands of popular culture which took on a life of its own as a construction fully as ambiguous, complex, and powerful as the resistance itself.

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A Special Vase for George

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When we were fellow graduate students at Rutgers University, George and I both took a year-long course on Greek vase-painting with Christoph Clairmont. It was this course that kindled my love of the subject and led to my dissertation topic. George also developed affection for the subject, and although his research took him in another direction, an interest in Greek vase-painting was one of the things that we continued to share during our many years of friendship. It seems only appropriate, therefore, that I present him here with the first full publication of a very special, so far unique, Greek vase – one that will also be included in the volume of the *Corpus Vasorum Antiquorum* that I am preparing on the Athenian black-figure vases at The Walters Art Museum in Baltimore (Figs. 1-4).

The vase is an Attic black-figure amphora of a special spheroid shape that has been attributed to the Euphiletos Painter and dates to ca. 530-520 BC.¹ Although in nearly pristine condition, it has been poorly fired in places, most notably in the areas beneath the figured panels, under the left handle and inside the neck. Just less than 30 cm. in height,² the amphora has an echinus mouth, short curved neck atop a narrow band between two red fillets at the join to the unusual, spherical body, and a torus foot joined to the body by a flat red molding marked off at the bottom by an incised line. The handle to either side is oval in section with two parallel incised grooves on the outside giving the impression that the

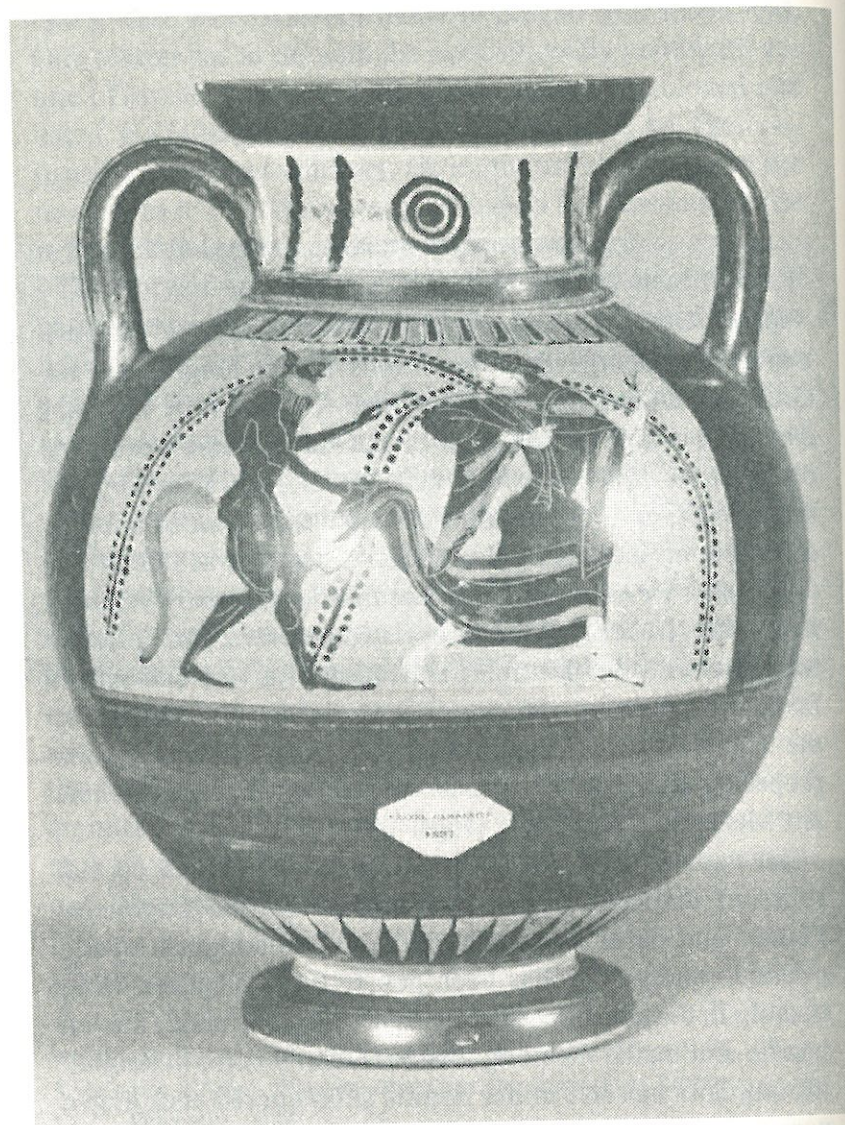


Fig. 1

Figs. 1-2 Satyrs and Maenads Cavorting. Attic black-figure amphora by the Euphiletos Painter, ca. 530-520 B.C. Baltimore, The Walters Art Museum, 48.14

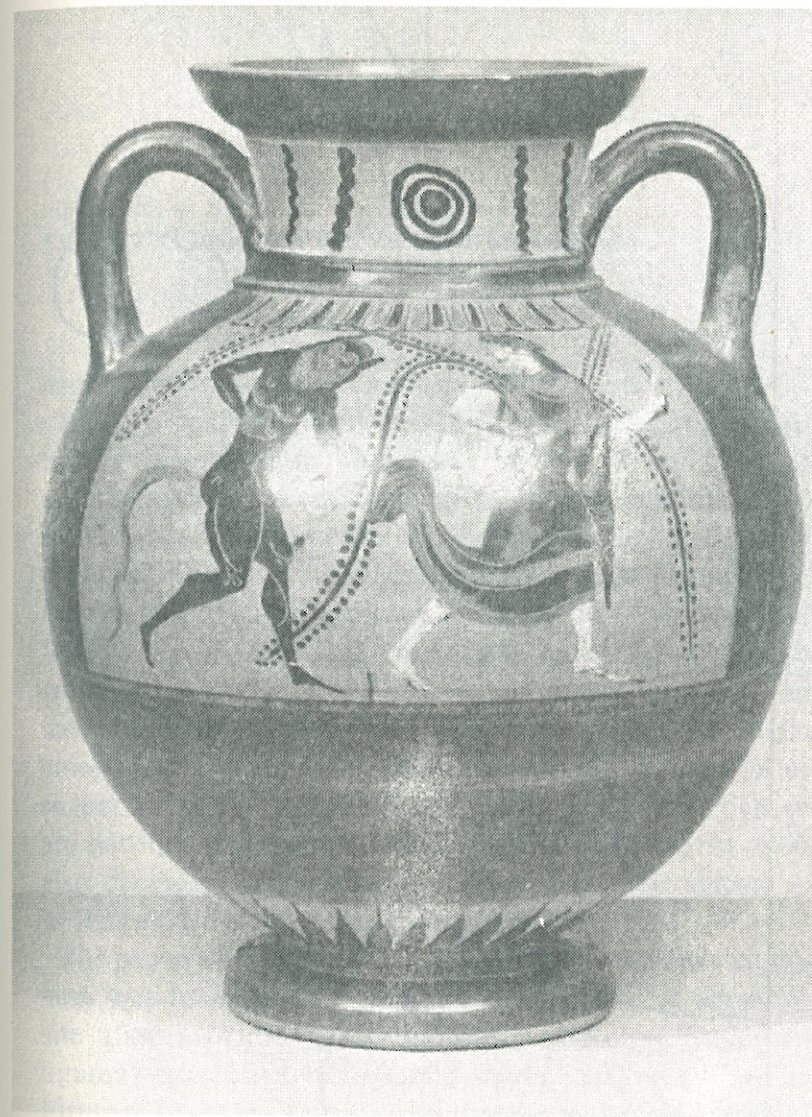


Fig. 2

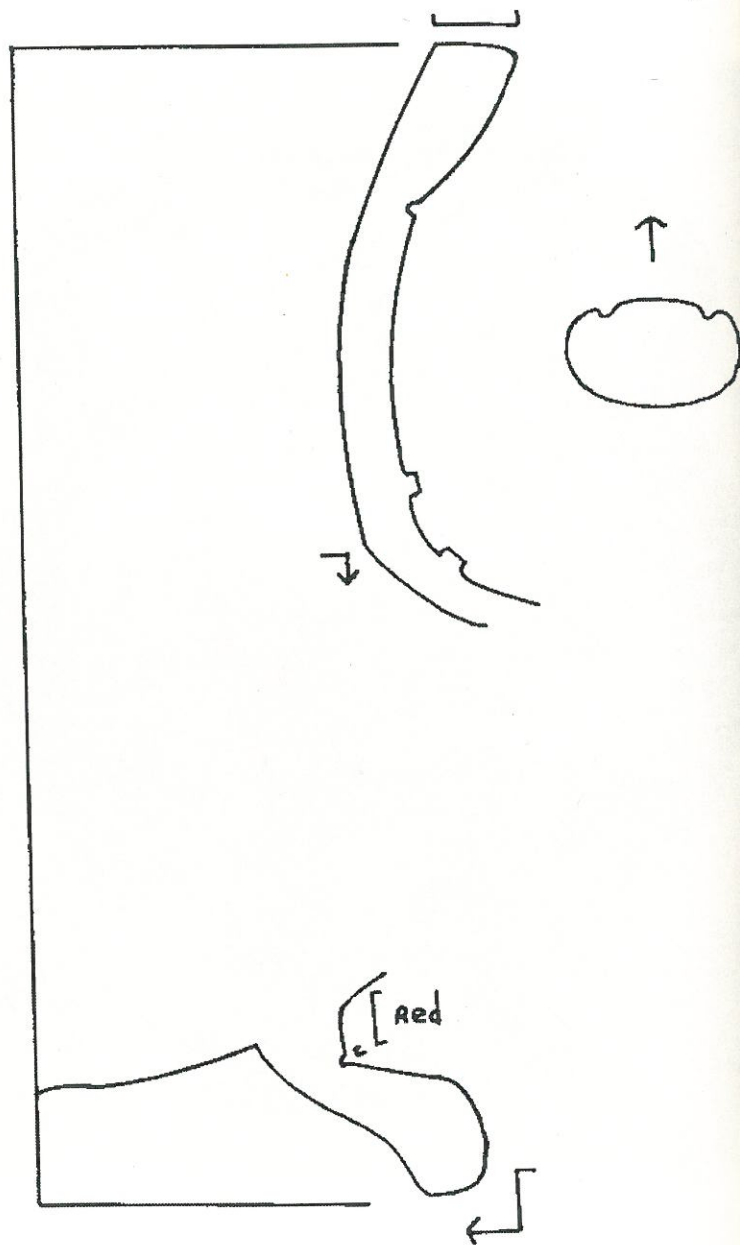


Fig. 3 Profile (1:1). Attic black-figure amphora by the Euphiletos Painter, ca. 530-520 B.C. Baltimore, The Walters Art Museum, 48.14



Fig. 4 Graffito. Attic black-figure amphora by the Euphiletos Painter, ca. 530-520 B.C. Baltimore, The Walters Art Museum, 48.14

handles are tripartite when in reality they are not.

Sir John Beazley cites an amphora in the British Museum as having the same form, but it lacks the narrow band between red fillets below the neck, and the handles are straps not oval in section, so it is not exactly the same, making the Walters vase the only one of its exact shape known.³ Both amphorae may be derived from an East Greek type.⁴

There are several other varieties of amphorae that share some features with the Walters' amphora, but they are even less similar in form than the London amphora.⁵ Notable among these are three which Beazley considered a sister shape, one of which is also by the Euphiletos Painter.⁶ These are not the only unusual shapes painted by this artist, who also decorated special types of hydriai and oinochoai, as well as a third type of special amphora.⁷

The paper label below scene A on the body tells us that the vase was found in 1837 at Castel Campanile, an Etruscan site about 30 kilometers northwest of Rome. Some 18 figured vases have been found there, including those in Etruscan black-figure and red-figure, Laconian black-figure, Chalcidian black-figure, and Attic black-figure and red-figure.⁸ The graffito underneath the foot (Fig. 4), composed of two nearly parallel incised lines, is best interpreted as a numerical notation for two and may relate to the price of the

vase or some other aspect involved with capacity or trade.⁹

The pictures on each side of the Walters' amphora are in a reserve panel bordered on top by a pattern of alternating red and black tongues, and on the other three sides by a dilute glaze line that runs close to, and parallel with, the black border. Two parallel red lines run around the vase beneath the picture panel, and another set runs above the ray pattern above the foot. A similar scheme is found on some of the other special amphorae related to the Walters' vase.¹⁰ Different from all others, however, is the manner in which the neck is decorated with a dot surrounded by two concentric circles, all between two sets of zigzag lines. This pattern is the hallmark of Attic SOS transport amphorae, which were made in Athens from the late eighth to early sixth century B.C.¹¹ The motif is used later on the necks of amphoriskoi, both those with black-figure decoration and those with black bodies, but the Walters' amphora remains the only full-sized amphora known that employs it.¹²

At present, sixty-five vases have been attributed to the Euphiletos Painter, who takes his name from the *kalos* inscription found on one of his prize Panathenaic amphorae in London.¹³ This inscription, which praises the beauty of Euphiletos, runs around the wagon wheel of Athena's shield device on the vase's obverse. The Euphiletos Painter is the earliest artist to whom we can assign a large number of prize Panathenaic amphorae. These special amphorae were filled with olive oil from Athena's groves and given to the winners in various athletic events at the Greater Panathenaic games held every four years in Athens. Thirteen are now attributed to him, so he was a specialist in decorating this shape.¹⁴ Stylistically, he is very much his own man, showing some affinities with the Lysippides Painter, an important black-figure artist who may be the same as the Andokides Painter, the inventor of the red-figure technique.¹⁵ A number of younger painters, including the Long Nose Painter, worked

under the Euphiletos Painter's influence.¹⁶

There is considerable variety in the quality of the Euphiletos Painter's work. His favorite subjects on the non-Panathenaic vases are warriors departing, horsemen, chariots, Achilles, Herakles, wedding processions and Dionysiac. Besides his tendency to paint Panathenaic amphorae and the special forms of amphorae, hydriai and oinochoai that we noted earlier, he also painted standard models of these same shapes, as well as plaques and the occasional krater.

A satyr pursues a maenad on both sides of the Walters' amphora. In each case she runs right, while looking back. Her left hand is raised in fright, while in her right she carries vines. Her garments, chiton and a short mantle, are dabbled red in places, and she is wreathed. The satyr on side A pursues her in profile to the right, having already grabbed hold of her dress with his right hand. The one on side B does the same but grabs her skirt with his left hand and turns to face the viewer so that his head is shown frontally.¹⁷ The satyrs' hair and tails are painted red. The one on side A compares stylistically well with the flute-playing satyr on a hydria in London by the artist, as does the frontal face of the satyr on B with that of one on his amphorae in Munich.¹⁸

Satyrs cavorting with maenads are a common subject on Athenian black-figure vases, and it is found on other of the Euphiletos Painter's vases.¹⁹ Festive parties and cavorting with the opposite sex were things of George's and my past when we shared a house as graduate students on Townsend Street in New Brunswick, New Jersey with our friend Nick Margolis. George and Nick met their wives that year. The pictures on the Walters' amphora remind me of this time in our lives, and, as we have seen, this amphora is a unique and a special vase in many ways, just as my dear friend George Pilitsis was. I miss his presence and friendship greatly, and hope that as he looks down upon us from above, he will find joy in what I offer to his memory here.

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Abbreviations:

ABV = J. D. Beazley. *Attic Black-figure Vase-Painters*. Oxford, 1956.

BAdd² = T. H. Carpenter. *Beazley Addenda*, 2nd ed. Oxford, 1989.

CVA = *Corpus Vasorum Antiquorum*

Para = J. D. Beazley. *Paralipomena*. Oxford, 1971.

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NOTES

¹ Baltimore, Walters Art Museum 48.14: ABV 323,20 and 326; BAdd² 88; Hill 1940, 118, fig. 9 and 139, no. 7; Hill, "Classical Collection," 354, fig. 4.

² Ht. 29.7-8 cm, Diam. of rim 13.6-7 cm, Diam. of foot 12.1-5 cm, Greatest Diam. 23.1 cm. Mouth glazed inside to a depth of 6.8 cm.

³ London, British Museum 1856.5-12.10 (B 49): ABV 326 and 715; BAdd² 88; CVA British Museum 3 Great Britain 4 pl. 35,2 for a view giving the full profile and Korshak *Frontal Faces*, 138, fig. 85 for a good view of the handles.

⁴ Jackson, *Trademarks*, 71-2.

⁵ ABV 325-6; BAdd² 88.

⁶ Tampa, Museum of Art 86.27: ABV 323,21 and 325; Para 142; BAdd² 88; Murray, *Collecting*, 6. For the others not by the Euphiletos Painter, see ABV 325 and BAdd² 88.

⁷ Hydriai: ABV 324,38-39 and 694; BAdd² 88. Oinochoai: ABV 325,40-41; BAdd² 88; Third type of special amphora: ABV 323,18-19; BAdd² 88.

⁸ Hill, "Castel Campanile"; CVA New York 4 USA 16, 18; and CVA Walters 1 USA 28, 27.

⁹ Johnston, *Trademarks*, 30-1.

¹⁰ For example, Berlin, Staatliche Museen, Antikensammlung Inv. 3765: ABV 259,25 and 326,4; BAdd² 67; *Jahrbuch des Deutschen Archäologischen Instituts* 43 (1928): 186, fig. 32. Brussels, Musées Royaux R 328: ABV 325,2 and 331,9; BAdd² 90; CVA Brussels 1 Belgium 1 pl. 11,5.

¹¹ Johnston and Jones, "SOS Amphora," especially 135-9 for the pattern.

¹² Beazley and Magi, *La raccolta*, 50-2 and pl. 18,56; Sparkes and Talcott, *Black and Plain Pottery*, 155-6 and n. 2 with more bibliography; Jackson, *East Greek Influence*, 71-2.

¹³ London, British Museum B 134: ABV 322,1, 666, and 694; Para 142; BAdd² 87; Bentz, *Panathenäische Preisamphoren*, pls. 16-17. The same *kalos* name is found on two other of his vases: a type B amphora – Rome, Villa Giulia 47231: ABV 323,24 and 666; a plaque – Athens, National Museum, Acr. 2517: ABV 325,43 and 666. For vases attributed to the painter, see ABV 321-6, 666, 694, and 715; Para 142-3; BAdd² 87-88; additions to these lists are available on the internet from the Beazley

Archive: <http://www.beazley.ox.ac.uk>.

¹⁴ Bentz, *Panathenäische Preisamphoren*, 128-9,

¹⁵ Brandt, "Archaeologia Panathenaica," 13-15.

¹⁶ *ABV* 325-8, 694, and 715; *Para* 143-5; *BAddP* 88-9; Kurtz, "Mr. Hattatt's Painter," especially 161-2.

¹⁷ For frontal heads, see Korshak, *Frontal Faces*.

¹⁸ London, British Museum 1849.6-20.11 (B 300): *ABV* 324,39 and 694; *BAddP* 88; Johns 1982, 81, fig. 63. Munich, Antikensammlungen und Glyptothek Inv. 8999: *CVA* Munich 9 Germany 48, plates 53, 1-2 and 58, 2.

¹⁹ For example, Rome, Villa Giulia 933: *ABV* 323,17; *CVA* Villa Giulia 1 Italy 1 pl. 6,1-3. Once London Market: *ABV* 323,16 and 326; *BAddP* 88; Kurtz, "Mr. Hattatt's Painter," 160, fig. 26. Compare the satyr and maenad on side B with the pair on side A of the Walters' amphora.

Fotios Nicholas Kontoglou: A Twentieth-Century Byzantine¹

JOHN PAPSON

Fotios Kontoglou, of blessed memory, is best known as the modern era's most accomplished iconographer, or hagiographer to use the term he preferred, and propagator of the Byzantine style. What is not widely known about this extraordinarily gifted man were the many talents he had and how well he made use of them. He was not only an hagiographer but also a prolific writer, and, in his younger years, an accomplished secular artist.

He was born in Aibali, in Asia Minor, in 1895.² In 1911 he and fellow students from his high school began a magazine called *Melissa*, for which he did the artwork. It would be the first of several periodicals he would help to found, and marked the beginning of a prolific association of his literary and artistic talents. He received advanced placement in the School of Fine Arts in Athens after high school, but remained in Athens for only one year before leaving school and traveling to Spain and then Paris, where he lived for more than four years, working for the periodical *Illustration*, and writing the novel *Pedro Cazas*, published in 1920. It was this work which served as a harbinger of his unique talent to combine the cultural and spiritual traditions of the Greek people, drawing as he did from a deep and seemingly inexhaustible well, and a fertile imagination. The novel, written with such a deep understanding of the spiritual and philosophical foundations of the Greeks, gained so much recognition that he was warmly welcomed in religious and literary