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In footnote 3 (p.45) of William S. Anderson's article, entitled "Corinth and Comedy," in *Corinthiaca, Studies in Honor of Darrell A. Amyx*¹⁾ we read: "A red-figured vase, seen in Rome in a private collection in 1847, preserved a prose version of the Greek proverb as follows: OY PANTOS ESTI KORINTHOS (Corinth is not for everyone). Thus, the proverb goes back at least to the fifth century. Cf. AZ 5 (1847), Beilage 2, 21-22." The same inscription has been cited recently by two other scholars, James Wiseman and J.B.Salmon.²⁾ Since, therefore, the reference seems to be gaining some currency as the earliest evidence for the famous trimeter-line οὐ παντὸς ἀνδρὸς ἐκ Κόρινθον ἐθ' ὀπλοῦς, it is important to emphasize that this reading of the inscription on the vase is quite false.

The red-figure vase in question was first described in 1847 by Th.Panofka who saw it in the Basseggio collection in Rome.³⁾ From Panofka's account it is clear that the vase is a skyphos, with four figures on either side, the principal picture showing Eos' pursuit of Tithonos. Next to the head of Eos, Panofka saw an inscription which he read as OY ΠΑΝΤΟΣ ΕΚΤΙ ΚΟΡΙΝΘΟΣ. The following year Emil Braun, who had examined the vase closely, presented a quite different interpretation of these painted letters: ΠΑΝΤΟΕΕΝΑ ΚΑΛΑ ΚΟΡΙΝΘΟΙ.⁴⁾ About this time the skyphos was acquired by the Duc de Luynes for his collection in Paris where it was noted by J. de Witte who followed Braun's reading of the inscription.⁵⁾ From the Duc de Luynes' possession the vase passed in 1863 to the Cabinet des Médailles of the Bibliothèque Nationale and was subsequently published by de Ridder in his weighty catalogue.⁶⁾

Most Attic red figured vases have been attributed by Beazley or by other scholars, and the skyphos in Paris is no exception. It is in fact one of the

1) *Corinthiaca, Studies in Honor of Darrell A. Amyx*, Mario A. Del Chiaro and William R.Biers, eds. (Columbia [Mo.] 1986), 44-49. The author of this famous trimeter is not sure. W.Anderson suggests (p.49) that it originated in Middle Comedy, though Hesychius gives it to Aristophanes, an attribution now usually disbelieved (Ar.fr.dub. 928 Kassel-Austin). However, there appears to be a variant of the trimeter, preserved in Athenaeus II.68A: "γλαῦ-κον οὐ πρὸς παντὸς ἀνδρὸς ἐστὶν ἀρτῦσαι καλῶς." Athenaeus ascribed this to Kratinos, the 5th century comic poet (fr. 336 K. -A.).

2) James Wiseman, *The Land of the Ancient Corinthians* (Göteborg 1978), 4; J.B.Salmon, *Wealthy Corinth* (Oxford 1984), 399, note 5.

3) See AdI 19 (1847) 231-233, and especially AZ 5 (1847) Beilage 2, no. 14, 21-22. It is reported to have been found at Vulci.

4) BdI 1948, 40-41. Our thanks to Nancy Winter for verifying this and the AdI references for us.

5) AZ 1850, 212-213.

6) A. de Ridder, *Catalogue des vases peints de la Bibliothèque Nationale* (Paris 1902), 496-498, no. 846, pl.23.

four works of the Pantoxena Painter, an artist who belongs to the group of Polygnotos.⁷⁾ The date must be about 440 B.C. The four figures on the obverse are all named by inscriptions, as Panofka saw: ΔΑΡΔΑΝΟC, ΗΕΟC, ΤΙΘΟΝΟC, ΠΡΙΑΜΟC.⁸⁾ Between Eos and Tithonos, in three lines, appear the words that were correctly read by Braun: ΠΑΝΤΟΞΕΝΑ ΚΑΛΑ ΚΟΡΙΝΘΟΙ. A fragment from a second skyphos by the Pantoxena Painter, today in Boston, has a similar inscription: ΠΑΝΤΟΞΕΝΑ ΚΟΡΙΝΘΟΙ ΗΟ[]ΙΑ ΚΑΛΑΙC.⁹⁾ Korinthoi has usually been taken as Κορίνθω, and Beazley was not certain whether it should be transcribed as Κορίνθω or Κορίνθοι,¹⁰⁾ but to us the latter seems more probable. In this regard, it may be relevant that ΚΑΛΑ and ΚΑΛΑΙC are Doric.¹¹⁾

In any case, Panofka's reading was quite mistaken and should be forgotten.

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7) Beazley, ARV² 1050, no.1; Paralipomena 444; Beazley Addenda (1982) 157.

8) See S.Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v.Chr.* (Bern 1979), 90, no. 173, pl.8.

9) We are most grateful to Michael Padgett at the Museum of Fine Arts, Boston, for checking the reading. He reports that between the brackets there is space for one or two letters.

10) O.Jahn, *Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München* (Munich 1854), cxxv, note 937; H.Heydemann, *Pariser Antiken* (Halle 1887), 75-76, no. 38. See also CIG IV (1877) no. 8410.

11) Doric forms occur on vases of another Attic artist, the Kadmos Painter, ARV², 1184, who was active only a little later, in the period 430-400 (see also J.D.Beazley, *Attic Vase Paintings in the Museum of Fine Arts* [Boston 1963] Part III, 83), and one of the bell-kraters of a contemporary artist, the Suessula Painter, seems to be made of Corinthian clay, ARV², 1345, no.13; S.Herbert, *Corinth VII, iv, The Red Figure Pottery* (Princeton 1977), 47-48, no.76. Dr. Herbert cites the work of the Pantoxena Painter, p.4, suggesting the vases were "...especially inscribed for a Dorian, possibly a Corinthian."