

Summary

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The Image of Medea in Greek vase painting from the seventh to the fourth century B.C. based on the on archaeological evidence in the area of Etruria, Attica and Μεγάλη Ἑλλάς.

The myth of Medea is one of the most popular tales in the ancient Greece. The history of the Kolchian sorceress has permanently become a part of the art, which abounds in various themes of the myth, presented by artists in a unique way. My dissertation is devoted to the image of Medea in Greek vase paintings from the seventh to the fourth century B.C.

The dissertation consists of six chapters, the first of them was devoted to the Greek literary sources for the myth of Medea. The second chapter discusses the oldest ceramics like *amphora ceretana* and *olpe bucchero* with the image of Medea in the seventh century B.C. from Etruria. In the next part of my dissertation I distinguished three motives of the Medea's myth, which would be repeated on the Attic vases between 530 and 470 B.C. Chapter fourth presents the Attic vase painting with motives from the voyage of the Argonauts where Medea has also been a part. Chapter fifth discusses the Apulian vase painting between 415 and 310 B.C. where the artists used the topos of the Argo expedition, so far unknown in the Attic vase painting. The last chapter is dedicated to the representation of Medea on vase painting in the time of the second half of the fifth century up until the end of the fourth century in Attica and Megale Hellas. The occurrence of motives in these both areas was conditioned by the dramas of Euripides - *Aigeus* and *Medea*. The final part of my dissertation is the Summary which collects all information and verifies the objectives set in the Introduction.

The dissertation discusses the following goals: first of all illustrating the character of Medea in Greek vase painting over 400 years, based on preserved and accessible archaeological materials from Etruria, Attica and Μεγάλη Ἑλλάς. The development of changes in the presentation of the myth of Medea on the Greek vase painting. The isolation of the mythological topos repeated from the seventh century up until the end of the fourth century B.C. and also their analysis. An attempt to

answer the question about the reason for choosing such and no other motive associated with Medea on ceramic vessels in a given period. Identification of the attributes and characteristics of the representation on the ceramic material that allow to identify the Medea's character.

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