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Menace and Pursuit: Differentiation and the Creation of Meaning*

Christiane Sourvinou-Inwood

1. Introduction

The aim of this paper is to explore some aspects of the methodologies through which we read fifth century Athenian images and to study the relationship between the iconographical theme “erotic pursuit” in which a youth with or without spears is pursuing a girl (figs. 1-2; 6) and the scenes showing Theseus pursuing a woman drawn sword in hand (figs. 3-4). The latter theme (henceforth “Theseus with a (drawn) sword”) was a central concern in my book *Theseus as Son and Stepson* (1979; hereafter: *Thes.*). The starting point of the present study was a suggestion and criticism made by Claude Bérard in his review of that book⁽¹⁾ in which he observed that I should have considered how “Theseus with a sword” relates to the representations of erotic pursuit involving a youth usually identified as Theseus. This criticism was methodologically justified, so I take the opportunity to explore this relationship here. Bérard’s suggestion was that the possibility that “Theseus with a sword” may also represent an erotic pursuit deserves further consideration — a possibility I will now investigate.

2. Methodology

Investigations in different fields, from psychology of perception to art history and literary criticism, have shown that we do not read, and create meanings out of pictures (or texts) “neutrally”, but through perceptual filters made up of sets of culture-determined assumptions and expectations⁽²⁾. Consequently, there are two basic ways of reading a picture or a text, each entailing the possibility of many variations. The first involves treating the image or text as a “floating” artefact and thus read it “directly” and “empirically”, look at it and decide what it means; that is, “make sense” of it by means of our own assumptions and expectations, which are culture-determined, and so different from those of the society which produced the text or image that concern us. This approach will produce many different readings and interpretations, by different viewers in different periods; it is legitimate, but does not lead to the recovery of the meanings which had been inscribed into the picture by the ancient artist and “extracted” by his contemporary viewers. There is, of course, a significant irreducible content in each picture — and text —, a matrix of determination which limits the freedom of reading and provides basic directions, but this does not concern us here. The second basic way of reading a picture — or text —, implicit in all endeavours of classical scholarship, involves anchoring it in its historical context and attempting to recover the meanings which the artist had inscribed in the picture and his contemporary viewers read into it. This entails more than traditional classical archaeology normally does. It is not enough to relate ancient images, read implicitly through our own filters created by our own assumptions, to ancient realities known from other evidence. We must try to reconstruct the ancient assumptions and expectations and fashion perceptual filters out of them, and to read the images through these filters: we must reconstruct the original process of signification of the time of the image’s production. Only thus we may be able to approximate a reading of fifth century Athenian images through fifth century Athenian eyes. I say approximate because all reading and interpretation is a cultural construct, dependent on the assumptions of the reading-and-interpreting culture⁽³⁾. But not all cultural constructs have the same value⁽⁴⁾, and it is possible to approximate the ancient realities to a considerable extent. For this we need a methodology capable of, first, preventing — as far as possible — our own assumptions from intruding in, and distorting, the reading and interpretation of the ancient pictures; and second, of reconstructing the fifth century Athenian assumptions and expectations and shaping fifth century perceptual filters out of them, so as to read fifth century Athenian images through fifth century Athenian eyes. Without such a methodology, we will be (implicitly) wrenching the images from their historical context and reading them as floating pictures by default; for unless they are blocked, our own filters are deployed by default — inevitably distorting the original meanings, because they bring to bear on the meaning-production alien assumptions.

We must, then, try to reconstruct these Athenian filters by recovering the assumptions and expectations which shaped them; but first we must determine what these assumptions are, and more generally, determine the process by which meaning is created. I will set out the parameters governing the production of meaning

by describing the process of signification as I see it — from a post-structuralist perspective. (A perspective, incidentally, which offers the only adequate framework in which to inscribe the — empirically observed — culture-determination of perception, reading and interpretation). The following are important properties of the sign, and characterize signification⁽⁵⁾.

First, no sign has a fixed meaning. Its value in any signifier is determined by a complex and dynamic movement of interaction between the following. 1.) The signifying “event”⁽⁶⁾, the individual element under consideration (e.g. “spear”) with its semantic field of functions, associations, connotations. 2.) The syntactical relationships of this “event” with the other signifying elements in the representation and their semantic fields in the context of the overall signifier. (The value of these other elements is also determined by the same movement of interaction involving 1.), 2.) and 3.) and 3.) The element’s relationships with the other (semantically related) elements which might have been selected in its place but were not: its value is also determined by the “traces”⁽⁷⁾ of those other elements not selected. For example, the value of the spears in scenes of erotic pursuit is also determined by the fact that they are not a sword, or a spear being brandished.

Second, signs are polysemic. Third, a related point, not all the meanings produced by the signifying elements in a signifier contribute to the production of one unified coherent meaning. Some can produce different perspectives, warring discourses, which deconstruct⁽⁸⁾ the dominant one. Thus, in some erotic pursuits the implicit connotations of violence, correlative with the violent semantic facets of the (especially sexual) relations between the sexes, are both defined (as sexual) and deconstructed through signifying elements producing an effect of consensual erotic intimacy.

In order to reconstruct the fifth century perceptual filters we must reconstruct the assumptions and expectations which shaped them. These are of two basic types. First, iconographical: the conventions, codifications and modalities of the signifying system of Greek iconography; and second semantic: the knowledge, ideas, assumptions and mentality which constitute the semantic fields inscribed in, and called up by, the images under consideration during the inscription of meanings by the painters when the images were created and during the “extraction” of meanings, the making sense of the scenes, by the viewers. The iconographical assumptions can be recovered through formal analyses of various kinds which it is not necessary for me to describe⁽⁹⁾. The semantic assumptions can be reconstructed through semantic analyses. Here I will only stress some methodological points that seem to me important. First, methodological rigour demands that we conduct the two sets of analyses, the iconographical and the semantic, separately and independently. The fact that all reconstructions and interpretations are culturally determined, taken together with the fragmentary state of our evidence, make it imperative that the investigations are conducted separately. For this, first, prevents the interpenetration of assumptions and fallacies from one set of analyses to the other, and the consequent contamination; second, it does not allow — as it “synthetic” alternative does — unconscious adjustments to make the two types of evidence fit; finally, it allows controls on our analyses through cross-checking between the two sets: if, for example, the patterns of iconographical and semantic differentiation, recovered independently, match, this will confirm the validity of the analyses and the reconstructions.

I will now signal certain dangers to which, in my view, formal analyses are vulnerable. Because their apparent objectivity is to some extent illusory, formal analyses are also vulnerable to culture-determination. Unless we are dealing with identical signifiers, even the process of comparison itself is vulnerable to the (normally implicit and unquestioned) intrusion of our own culture-determined notions of, for example, what constitutes a similarity, and whether or not an apparently minor and “insignificant” formal divergence constitutes a difference, and especially a “significant” difference. The measure of culture-determination in the recognition and assessment of formal similarities may be gauged when we consider that the recognition of resemblance between an iconic sign and the represented object is culture-dependent⁽¹⁰⁾. Moreover, cultural traditions create certain expectations, a mental set affecting significantly the perception and understanding of pictorial representations⁽¹¹⁾, and perceptual selections favour and stress the familiar as determined by the perceiver’s cultural tradition⁽¹²⁾. The danger of underestimating the importance of apparently small divergences is especially great. First, because small divergences are more immediately obvious to the members of the “cultural community” in which the images were produced⁽¹³⁾. And second, because the differences in the relevant cultural conditioning between us and the 5th cent. Athenians reinforce this tendency. For, on the one hand, in a conventionalized codification system based to a great extent on the use of codified signs like that of Athenian iconography small divergences are the means by which iconographical schemata are individualized and differentiated — and the viewers who shared the same assumptions as the painters were conditioned to read images in this way. On the other hand, our own culture-conditioning leads in the opposite direction. Living, as we do, in a representational universe which is far from being dominated by highly conventionalized artistic forms, we may disregard, or even not notice, small divergences. But apparently small divergences can sometimes signal two different signifying elements which, for the Ancients, produced significantly different meanings. Perhaps we can approximate more the perceptual cast appropriate for fifth century ceramic iconography if we think in terms of letters of the alphabet, where minor formal divergences involve radically different values.

Another consideration which should be spelt out explicitly is this: since making sense of a picture is a complex process involving continuous toing and froing between the picture and the reader’s knowledge and assumptions which were called up by it⁽¹⁴⁾, the 5th cent. Athenians did not read images only on the basis of the signifying elements’ formal characteristics alone. The interaction between image and assumptions means that an operation such as, for example, the individuation of topic⁽¹⁵⁾, which takes place during the reading of the image, generates certain expectations and directs the reading in certain ways, highlights certain elements, reduces the polysemy in certain directions. Thus, for example, during this process, what seems to us an insignifi-

cant divergence can have a crucial role and lead to the production of very different meanings from those which we may have assumed on the basis of the scene's formal similarity to other scenes. This type of culture-determination can be minimized by making the formal analyses as exhaustive as possible⁽¹⁶⁾. But this strategy is not sufficient, for the evaluation of the resulting data would still be open to culture-determined judgements based on our own culture-dependent assumptions concerning logical categories, operations and so on — which cannot be presumed, indeed are unlikely, to be the same as those of the fifth century. The intrusion of our own assumptions can be reduced significantly if (through preliminary analyses) we recover models of comparison which can help us define in fifth century terms the concepts directly relevant to the central investigation. Here, in order to evaluate the comparative analysis of the representations of erotic pursuit and of "Theseus with a sword" painted by the same artist, I will try to recover some models for comparison, recover the parameters of the concept "thematic differentiation", by considering the parameters of, first, variability within one theme, and second, variability between different themes, within the work of one artist. The first investigation will involve the comparison of representations of erotic pursuit within the work of individual artists; the second the comparison of representations of erotic pursuit to representations formally related to "Theseus with a sword" and known to represent attacks by the same artists, and also the comparison of its results to the results of the first set of comparisons. These analyses cannot themselves be wholly free of culture-determination; but if they are exhaustive they, and their proposed use, make up a strategy which allows as much freedom from culture-determination as it is practicable to expect.

In my view, structural analyses of iconographical themes are also culture-determined, and thus vulnerable to the dangers I outlined. The iconographical schemes "Theseus with a sword" and "erotic pursuit by a youth with spears" are very similar: in both Theseus with an offensive weapon⁽¹⁷⁾ is pursuing a fleeing woman; this may be taken to mean that the two themes are semantically closely related. This hypothesis seems confirmed when another related series is brought into play, erotic pursuit by gods⁽¹⁸⁾, which appear (when seen from our present point of view) in two basic iconographical variants: one similar to that of Theseus' erotic pursuit, the other representing the divine pursuer in a threatening stance, virtually as an attacker. The structural analysis, then, could be taken to indicate that "Theseus with a sword" is also an erotic pursuit. But this hypothesis, I will argue, is a cultural construct which distorts the ancient realities. The following are some of the nodes through which our own assumptions have seeped in, and distorted the discourse⁽¹⁹⁾.

First, given especially the "economy" and conventionality of Attic ceramic iconography, the similarity of the basic iconographical matrix — which is, in any case, the same as that of attack — involves no more than a common semantic matrix "A is going after B in order to impose something (punishment, death, sexual intercourse) on him/her." Even when this becomes "Theseus, offensive weapon in hand, is going after a woman who is fleeing on order to impose something on her", it still does not tell us anything very precise about the relationship between the respective meanings of the two themes. Second, to describe both iconographical schemes as "youth/Theseus with an offensive weapon" is to make an arbitrary decision and obscure a fundamental difference. As I will show, while the drawn sword in "Theseus with a sword" is an offensive weapon used as such in an attack, the spears are definitely not; on the contrary, their character as *not* weapons in use or about to be used is often stressed. Third, the sign "fleeing woman" (when read through fifth century assumptions and expectations) belongs to the same "spacing" in the two themes, can be filled by the same codified sign, even if we assume that "Theseus with a sword" is indeed an attack and not an erotic pursuit. (Of course, each "fleeing woman" acquires different meanings in each theme, through the interactive process of meaning-production.) For even if "Theseus with a sword" represents an attack, there is a common semantic core pertaining to the two women's roles, and it is that common core that is encoded in the codified sign. The core consists in the definition of the woman in both themes as the fleeing prospective victim of the male who is going after her to impose something on her. The sign — like all signs — acquires its full meanings in context⁽²⁰⁾: the different contexts give "fleeing woman" different meanings in the different iconographical themes.

A fourth assumption I hope to prove fallacious pertains to the relationship of "god" and "hero". At this point I will only say that what may appear to us as "the same" signifier, "erotic pursuit by a god/or hero", can produce importantly different meanings, if in the sets of assumptions of the time the semantic fields "god" and "hero" were significantly different in ways affecting the concept "erotic pursuit".

This type of analysis, then, is also vulnerable to distortion through the intrusion of our culture-determined assumptions, and needs the strategies outlined above to minimize the dangers.

3. Analyses

I. Introduction

The suggestion that the scenes showing Theseus with a drawn sword pursuing a woman may represent an erotic pursuit⁽²¹⁾ can be articulated into two different hypotheses. First, the supposition that Theseus' holding the sword has exactly the same significance as his holding the spears in erotic pursuits. This in its turn may mean either that Theseus with a drawn sword does not represent an actual attack, but something similar to erotic pursuit; or that the spears in erotic pursuits also denote attack. We shall see that "Theseus with a sword" is an unequivocal attack, and "erotic pursuit with spears", is unequivocally *not* an attack. Thus neither alternative of the first hypothesis can stand. The second hypothesis supposes that "Theseus with a drawn sword", acknowledged as an attack, may "stand for" an erotic pursuit; that the latter can be

represented also through the metaphor of attack. It is here that belongs the argument that the threatening stance of some erotically pursuing gods provides support for the view that a hero's erotic pursuit can also be shown as an attack. It will be shown that this second hypothesis cannot stand either.

II. First hypothesis

a) *The iconographical schemes*

I. Theseus with a sword: the sword

As I pointed out elsewhere⁽²²⁾, the closest iconographical similarities to "Theseus with a drawn sword" are found in two themes representing an attack against a perfidious woman which did not end in murder (the subject which, on my hypothesis⁽²³⁾, was also represented in "Theseus with a sword": Odysseus attacking Circe and Menelaos attacking Helen⁽²⁴⁾). The basic elements of Theseus' stance in "Theseus with a sword" can be paralleled in other scenes of attack; I know of no instance in which the sword is being held in this way and the denotation is not attack. Moreover, the version in which Theseus is striding, left outstretched, is one of the conventionalized stances of attack in Attic iconography⁽²⁵⁾. More especially, the variant in which the outstretched left on which is thrown the chlamys is holding the scabbard⁽²⁶⁾ belongs together with, and calls up, not only other iconographical schemes of attack in which this stance is found, but also, and especially, that of Aristogeiton in the Tyrannicides group. The latter was undoubtedly the model for the codification of this particular attack-scheme, and a very potent schema in the sets of assumptions through which fifth century Athenians painted and read iconographical signs. This stance, then, carried the strong denotation "attack"⁽²⁷⁾.

The basic stance and the position of the drawn sword in "Theseus with a sword" resemble in a general way those seen in some scenes depicting Ajax attacking Cassandra⁽²⁸⁾, that is representing sacrilegious rape⁽²⁹⁾. It may be argued that this weakens my case, since here it is rape that is involved, and isn't rape just a stronger version of "erotic pursuit"? Cassandra and Ajax were sometimes represented through the "erotic pursuit" scheme, and, after all, Menelaos' and Helen's relationship was erotic, and didn't Odysseus' and Circe's become just that? This objection depends on an erroneous methodological assumption. It assumes a fixed signified "rape of Cassandra", evoked by all representations of that theme. This disregards the (relative) autonomy of the signifier⁽³⁰⁾ and the nature of the dynamic process of meaning-production. Let us consider the variant which shows Ajax and Cassandra through the scheme of erotic pursuit. The element "erotic pursuit" is dominant in the scene on the cup Leningrad Hermitage N 658 (Waldhauer) (ARV 817.3; LIMC i. pl. 263.64). Correlative with the use of this scheme is the absence of the Palladion, that is of the element denoting the sacrilegious aspect of Ajax's action. Correlative with both is the absence of the drawn sword which denoted — on my thesis which is being tested here — a serious attack. That is, the perception of Ajax's action here is different from that expressed in the Ferrara cup (n. 29). Here it is presented as "a bit of a lark" — a perfectly plausible male perception of rape. This perception is also seen in (and for the viewers reinforced through) the exaggerated jerky movement of the characters. As Touchefeu comments⁽³¹⁾: "la vivacité d'A. est presque poussée jusqu'à la caricature". Correlative with this perception of the act, and helping define it, is the absence of the sword and Palladion. The fact that the adoption of the scheme "erotic pursuit" for Ajax and Cassandra involves the exclusion of the drawn sword confirms that the latter denotes serious attack. Indeed, the drawn sword is also absent from scenes in which, though the erotic pursuit aspect is still dominant, elements of attack are included⁽³²⁾. It clearly belongs to the "serious attack" pole of the spectrum of perceptions expressed in fifth century Attic representations of Cassandra's rape, together with the motif "Cassandra kneeling on the steps of the Palladion and being dragged away by Ajax" — though, of course, the sword is not always included in these versions.

We conclude that the drawn sword held as it is held in the theme "Theseus with a sword" is represented in the role of an attacking weapon in action, and denotes serious menace and attack. It is clear from the above that the sword thus held is a highly codified sign⁽³³⁾; its codification is, of course, strongly motivated⁽³⁴⁾.

II. Erotic pursuit: the spears

I will begin with a comparison between the two iconographical types of erotic pursuit; in the first, which I call type 1, the youth is carrying spears, in the second, type 2, he is not. The two types are closely related. First, leaving aside the spears, the two schemes are almost identical, and involve the same pursuer (cf. n. 17). Second, as I will now show, the spears in type 1 do not denote attack; and the implicit connotations of violence they produced are also connoted by the iconographical scheme itself and by other individual elements. Third, Peleus' pursuit of Thetis is represented through both iconographical schemes⁽³⁵⁾, which suggests that here also the same subject is depicted in two iconographical versions. Fourth, the different versions of the two types show the same variations in the syntactical relationships between the iconographical elements (e.g.: in both types sometimes the youth grabs the girl and sometimes there is no physical contact), and also a similar appearance of other variables (e.g. presence-absence of petasos). This suggests that the painters were operating through assumptions in which the two were closely related — a hypothesis which a detailed investigation will now confirm.

One of the strategies that will allow us to assess how the painters and their public perceived the relationship between the two types consists in investigating how the representations of the two types relate to each other in the work of individual artists. In order to prevent our own assumptions from intruding in the assess-

ment of, for example, what constitutes a significant similarity or difference in the signification system of 5th cent. Athenian ceramic iconography we must try to recover the parameters of thematic differentiation in that system; — for which the parameters of differentiation within the work of individual artists is a firm foundation. I begin here with the recovery of the parameters of variability within one theme in the work of the same artist⁽³⁶⁾.

Space prevents me from setting out the detailed comparisons of the various scenes of erotic pursuit of type 1 painted by the same artist. I will illustrate the types of relationships between such scenes through the comparison of type 1 scenes by the Painter of the Yale oinochoe, whose treatment of the themes of erotic pursuit and "Theseus with a sword" on the same and on different vases will be considered below. The relationships between type 1 pursuits painted by this painter exemplify, and are characteristic of, all such relationships⁽³⁷⁾.

I shall consider the following type 1 pursuits by the Painter of the Yale oinochoe. a) Stamnos Warsaw 142353 (ex Czartoryski 51) (ARV 501.2; CVA pl. 28) side B. b) Stamnos Krefeld Inv. 1034/1515 (ARV 502.5; CVA Germany 49 pls. 37.38) side A. c) Bell-krater Leningrad 777 (St. 1786) (ARV 502.11; Peredolskaya pl. 116; here fig. 5) side B. We note the following. The stance of the youth and the position of the chlamys is very similar in all three, with the following differences. I. On a) and b) the chlamys is thrown over his extended left arm, covering it almost completely, while on c) it is thrown over the same arm like a wrap. II. On b) he has a petasos thrown at the back of his neck, while on a) and c) he has no petasos thrown at the back of his neck, while on a) and c) he has no petasos. III. On a) and b) he grabs the girl (her shoulder on a), her wrist on b), while on c) he does not. All these differences between type 1 pursuits by this painter are of the type generally found between scenes of type 1 painted by the same artist. Divergences between individual renderings by the same artist of the same type of erotic pursuit, pertain to the direction of the pursuit⁽³⁸⁾; details of dress of the type of those observed in the work of the Painter of the Yale oinochoe; small variations within definite parameters in the youth's stance⁽³⁹⁾; the presence or absence of additional characters such as the father and companions⁽⁴⁰⁾; and finally, divergence in the position of the spears, though in all the variations the latter are shown as not weapons in use or about to be used in attack. Some artists consistently use motifs which make this character of the spears explicit, others use them in some scenes and not in others. The representations of erotic pursuit of type 2 by the same artist show the same variations as those pertaining to type 1⁽⁴¹⁾.

The comparison of type 1 with type 2 erotic pursuits by the same artist reveals striking similarities. If we leave aside the spears, the divergences are of the same type as those observed between representations of pursuit of the same type painted by the same artist. I will begin with the work of the Painter of the Yale oinochoe. Side B of the stamnos Krefeld Inv. 1034/1515 (ARV 502.5; CVA Germany 49 pls. 37.38) shows an erotic pursuit of type 2 — its side A, we saw, depicts a type 1 pursuit. I will now compare these two representations by the same painter on the same pot. Leaving aside the fundamental difference defining the two types, the presence of the spears in 1, their absence from 2, the following differences may be noted: I. On A the youth has short hair, on B long, falling on his shoulders. II. On A he is striding, on B he is running. III. On A he is grabbing the woman by the wrist, on B by the shoulder. IV. On A his stance is 3/4, on B profile. V. On B his chlamys has a black border, on A it does not⁽⁴²⁾. All these are divergences which are also observed between representations of erotic pursuit of the same type by the same artists. As to the defining difference, the presence-absence of spears, it only produces a difference in emphasis. We shall see that the meanings produced by the spears are not denotative of attack, but connotative of hints of violence. Meanings of this type are also carried by the theme of erotic pursuit itself, the spears only increase the emphasis. Moreover, the motif of capture, signified through the iconographical motif of grabbing the woman, produced the same more emphatically "violent" meanings as the spears. Both scenes considered here are "captures" of this kind. Thus the fact that on A this "violent" facet of the signified semantic field is implicitly reinforced through the spears can only produce a small difference of emphasis between the two types, not a difference of meaning. Though the grabbing of the girl does not occur in all pursuits of type 2, it does appear in a significant number of them⁽⁴³⁾. These divergences between sides A and B of the Krefeld stamnos exemplify the differences observed between pursuits of type 1 and type 2 in the work of other artists⁽⁴⁴⁾. If we leave aside the spears, the divergences are of the same type as those observed between representations of pursuit of the same type painted by the same artist.

Consequently, the comparison of types 1 and 2 in the work of artists who painted both shows that these artists were operating through assumptions in which the relationships between representations of types 1 and 2 were the same — (apart from the defining difference presence-absence of spears) — as those between representations of erotic pursuits of the same type.

This conclusion is reinforced by the existence of a third, "intermediate" type, very closely related to both: the scene on the skyphos Providence 25.072 (ARV 973.10; CVA pl. 20.1) by the Lewis Painter, in which the spears are resting on the ground, not carried by the youth; he has just put them down and is running after the girl. This, surely, is a stronger version of the type of motif depicted in type 1 pursuits, which, we shall see, make explicit the fact that the spears were not shown as weapons in action in the course of an attack. This intermediate type makes their inactive character even more explicit and emphatic; it confirms that the role of the spears was to characterize the youths, being part of their equipment, and suggests that types 1 and 2 are different segments of a continuum of signifiers signifying erotic pursuit, with variations in the emphasis put on the violent facets of that semantic field. The pursuit on the Providence skyphos is closely related to a type 1 pursuit by the Lewis Painter (skyphos Reggio 3877; ARV 974.25) and to a type 2 one in his manner

(skyphos Reggio 4134; ARV 975.3). The striking similarities between these three types, and, especially, the intermediate position of the Providence skyphos, provide further confirmation for the conclusion that in the sets of assumptions which shaped the painters' manipulation of the established iconographical schemata when individual scenes were painted, the semantic relationship between types 1 and 2 was very close, the two types signified the same semantic field, with a small difference in the emphasis put on one of its facet⁽⁴⁵⁾. For only such a context could have provided the matrix for the creation of a scene in which the youth has just put down his spears to run after the girl.

I will now consider further the role and significance of the spears in type 1 pursuits.

First, a preliminary point: the fact that the spear in attacking action is interchangeable with the sword in attacking action⁽⁴⁶⁾ does not invalidate my argument, which consists in showing that the position of the spear(s) in erotic pursuits is not that of a weapon in action. On the contrary, precisely because "spear in attack" is equivalent to "sword in attack", the spears which are simply being carried and not portrayed as an offensive weapon in action should be equivalent to a sword which is simply being carried, not being used in an attack, that is, to a sword in its scabbard. The youth in erotic pursuits does sometimes wear a sword in its scabbard, either "instead of" the spears in type 2⁽⁴⁷⁾ or in addition to them in type 1⁽⁴⁸⁾.

The spears carried by the erotic pursuers are held in a variety of positions: horizontally (or almost horizontally)⁽⁴⁹⁾, diagonally⁽⁵⁰⁾, vertically (or almost vertically)⁽⁵¹⁾, in the right⁽⁵²⁾ or in the left hand⁽⁵³⁾. But the forearm is never raised in an attacking position. These positions of the spears in erotic pursuits do not ever correspond to the positions in which spears are held when they are used as attacking weapons in scenes of combat⁽⁵⁴⁾. Furthermore, and most importantly, I will now show that this character of the spears as "not weapon in use or about to be used in an attack" is sometimes stressed iconographically through motifs which emphasize it. This, of course, entails that the signification space in which the spears thus portrayed were inscribed included the element "not attack"; and also that this character "not attack" was made explicit to viewers. The following motifs signify the character of the spears as "not weapons in use in the course of an attack in progress". First, of the fifty-seven scenes of erotic pursuit of type 1 which I have considered in detail, in twenty-six, just under half, the spears were held in the left, and not the right, hand. Obviously, the fact that the vase-painters depicted the spears held in the right about as often as they did in the left indicates that they were not treating them as weapons in action. There is no red-figure example known to me where a spear functioning as a weapon in action is held in the left⁽⁵⁵⁾. Sometimes the spears are held in the left because the vase-painter has reversed the more frequent left to right direction of the pursuit into right to left, and reversed the hand holding the spears accordingly. But even this shows that it was a matter of indifference to the painters in which hand the spears were held; and precisely this shows that they were not treating them as weapons in action to be held in the hand in which they were held when in action. For the opposite is the case with the drawn sword. In the representations of "Theseus with a sword", when the direction of the attack is reversed the sword remains in the right hand⁽⁵⁶⁾. Moreover, in fifteen out of the twenty-six cases in which the spears are held on the left the pursuit is in the more frequent left to right direction⁽⁵⁷⁾.

Second, in a few scenes the spearheads are held with the spearheads turned away from the girl, and thus also away from the direction of movement of the youth who is holding them⁽⁵⁸⁾. This is a most unnatural arrangement, especially when (as on the Ferrara oinochoe (n. 58)) the spears are held horizontally or almost horizontally. For while it may seem natural (and is paralleled in other scenes) to have the spearheads turned away when the spears are in certain diagonal positions, the arrangement is most peculiar when the spears are held horizontally. Given the codification of the "normal" arrangement, and given also that the spearheads form the attacking part of the weapon, their being turned away inevitably produced the meaning "not attack", for this is how these two facts define the value of this signifying element — through opposition.

The selection of this arrangement tells us that the artist had been thinking of, and treating, the spears, as "not weapons in use/about to be used in attack". And because the selection of each — even trivial — signifying element is determined (in an interactive process) by the "spacing" created by the other elements that come into play in the complex movement of meaning-production, we conclude that the emphasis on the spears' character as "not weapons in use in an attack" was dictated by the semantic field of the theme "erotic pursuit" and the perceived function and meaning of the spears in it. This is clear in the case of the horizontally held spears with the spearheads turned away; but even the choice of the diagonal arrangement is not without significance. For when a comparable arrangement (spears being carried diagonally) is found in scenes where context and circumstances involve hostility and (potential) attack/hostile action, the spearheads can be shown turned downwards and in the direction of the hostile presence, as in the case of Eos and Kephalos in a representation such as that on the volute-krater Bologna PU 283⁽⁵⁹⁾, where the natural direction of the spearheads would have been upwards, in the direction in which Kephalos is moving. The fact that they are turned towards Eos is correlative with the context of hostility that prevails in this theme. Kephalos' attitude towards the pursuing Eos is never friendly, and can be hostile and threatening⁽⁶⁰⁾. This type of arrangement, a selection which might have been made in our scenes but was not, and which, like all the choices that were not selected also helps give value to the signifying element which was deployed, confirms that even when the spears are held diagonally, the spearheads turned away from the girl are not so much "natural", as correlative with the (non-hostile) context and the fact that the spears are not perceived as weapons being used or about to be used in an attack. The arrangement in which the spears are held vertically, as, for example, on the stamnos Oxford 1911.619 (ARV 629.16; here fig. 1) is another motif which makes explicit that the spears in erotic pursuits are not perceived and treated as weapons in use, or about to be used, in an attack, do not denote "attack" as the drawn sword does. For the vertical position of the spears denotes

that they are being carried and not about to be used, that they are in repose. This is clear from scenes like, for example, those on the cup Harvard 1917.149 (1642.95)⁽⁶¹⁾, on the white-ground lekythos Athens N.M. 1818⁽⁶²⁾, or on the stamnos Munich, Museum Antiker Kleinkunst 2415⁽⁶³⁾. Another motif which makes explicit that the spears are not portrayed as weapons in an attack (in progress or about to take place) is that in which the spears, held horizontally in the right, are lowered, have the spearheads inclined a little towards the ground⁽⁶⁴⁾. Yet another motif with a similar meaning is that in which the spears are held diagonally in the right, resting against the crook of the youth's arm⁽⁶⁵⁾ or against his upper arm⁽⁶⁶⁾.

In these circumstances, it is clear that the spears in representations of erotic pursuit are not depicted as weapons in use, or about to be used in an attack; on the contrary, the fact that they are not in use as offensive weapons in an attack (in progress, or about to begin) is emphasized. It could be argued that I am jousting at windmills, that no one would want seriously to maintain that the spears in erotic pursuits are actually used to attack the girl; only that they add an element of menace and threat, and it is this that may be comparable to "Theseus with a drawn sword". So the fact that the spear is not shown in the position of attack tells us nothing. And there are, in fact, representations of warriors not in a position of attack, but alert and preparing for it, where the spears' position does not seem dissimilar to that of some of the spears in erotic pursuits. One such example is the scene on the kantharos Athens N.M. 1236⁽⁶⁷⁾: the Greek (Theseus) is advancing, on the alert for an attack, or the opportunity to attack, while an Amazon is represented on the other side. However, first, the position of the spear may appear to be "the same" as in some erotic pursuits, but it is not. For on the kantharos it is held by a man whose stance and context differ significantly from those of the pursuers; compare, for example, the way in which he stoops forward as he is advancing. And since each element's value is also determined by its syntactical relationships to the other elements, the value of the spear cannot be "the same" when the stance, and the overall context, are different.

A more important point is that, once a radical difference has been acknowledged (here that we are not talking about the spears being represented as a weapon in action in erotic pursuits — as the sword is in the theme "Theseus with a sword"), then what is or is not comparable, and what does or does not constitute a criterion for believing that diverging iconographical schemes have "the same" meaning, is a matter of individual, culture-determined judgement. In this case there are several other, independent, arguments supporting the thesis that the two themes are semantically different. But even in purely "common-sense" culture-determined terms, there is, obviously, a very great difference between "attack" and "implicit menace of violence". Of course, the presence of the spears in the hands of the pursuer did carry implicit connotations of menace. In fact, one particular stance sometimes used for the pursuer (striding, left arm extended forward with the chlamys thrown over it, spears in the right⁽⁶⁸⁾) resembles the attacking stance and thus produces definite connotations of menace. And the choice of this stance for some pursuers indicates that the painter was thinking in terms of some kind of menace. But what is involved here is connotation of menace, not denotation of attack. For the attacking stance, like all signs, did not have a fixed meaning, but acquired its value through the complex interactive process of meaning-production; therefore, it cannot mean the same thing in scenes where it involved the drawn sword and the scabbard held in the left as in those where it involved the spears defined as "not weapons in use during an attack". In the latter case it produces the meaning "implicit connotations of menace/violence". The use of motifs stressing that the spears are not depicted as weapons in use in an attack shows that the artists perceived this character of the spears ("not weapons in action") as a significant part of their value in these scenes, and diminishes the strength of the implicit connotations of menace produced by the spears.

The fact that the spears are not represented as weapons in action in type 1 pursuits confirms the semantic equivalence of types 1 and 2. And the conclusion, reached on the basis of independent arguments, that the two types are semantically equivalent, in its turn strengthens the conclusion reached through the consideration of the role and value of the spears in type 1, that, any meanings pertaining to menace that may be produced by those spears are connotative and implicit — which implies that the meanings produced by the spears in type 1 pursuits differ only in emphasis from those produced by the spearless type 2 pursuit. Implicit connotations of violence are also produced by the iconographical scheme itself and the semantic field it activates, especially the notion "capture of the girl", which is represented in many scenes, through the motif "grabbing the girl"⁽⁶⁹⁾, which therefore is another element carrying intimations of violence; at the same time, this motif which depicts the physical contact between youth and girl at the moment of the capture which will lead to the sexual act, gives sexual colouring to that implicit violence/menace. There is a great difference between denotation of attack and connotation of violence/menace; and it is especially important when attempting to read a signification-system which we only understand imperfectly, not to blur distinctions and not to conflate diverse — if related — meanings into vaguely defined concepts.

The connotations of violence carried by this iconographical scheme representing erotic pursuit express the violence of the sexual aggression and possession⁽⁷⁰⁾. Perhaps the spears also allude directly to a part of this semantic contents: Athenian viewers, reading these scenes through assumptions and expectations telling them that the girl towards whom the horizontally held spears were pointing was captured/about to be captured and (about to be) submitted to sexual intercourse, would perhaps also read the spears, especially in some of these scenes⁽⁷¹⁾, in terms of a thrusting penis about to enter her. I do not mean that they would necessarily perceive this consciously; I am indicating a contribution to the creation of the meaning "erotic pursuit" out of this signifier through a complex interactive process. There is, then, a correspondance between the allusive representation of "violence" in these scenes and the subject's semantic connotations, the sexual act as an

act of physical domination of the woman, inherent in the notion of pursuit and capture with the purpose of abduction/rape.

Positive parallels for the spears held by the youths in erotic pursuits do exist: their various positions find their closest parallels in representations of various youths, both Theseus and generic ephebes, wearing, like the pursuers, chlamys and petasos and carrying the spears as part of their equipment. Such youths appear in various contexts, in movement, stationary and about to set out, and they are not using, but simply carrying the spears, for example, in scenes of an ephebe's departure⁽⁷²⁾.

Ephebes (whose characteristic garment was the chlamys and who also wore the petasos) carried spears as part of their equipment, and the spears played an important part in their training and activities⁽⁷³⁾. Consequently, for both Athenian artists and viewers the elements "youth", combined with "chlamys, petasos and spear(s)" made up the sign "ephebe" and/or "Theseus as ephebe". That is, the spear(s) carried by these youths, in erotic pursuits and elsewhere, were part of the iconographical scheme which represented the signified "ephebe"⁽⁷⁴⁾; and, of course, the spears are also an important element of the iconographical sign "Theseus". This role of the spears in the semantic field and sign "ephebe/Theseus" does not neutralize the connotative significance of the spears. But it provides a solid foundation for, and so confirms further, my case that the violent hints carried by the spears are implicit and connotative and not strong.

III. Conclusions

The above analyses lead us to conclude that the character and role of the spears in representations of erotic pursuit by Theseus is radically different from those of the sword on the scheme "Theseus with a sword" and produces radically different meanings.

b) Comparison of representations of "erotic pursuit" and of "Theseus with a sword" painted by the same artist.

This analysis aims at recovering the ways in which the Athenian artists thought about, and manipulated, the two iconographical schemes, in order to determine whether or not they represented the same subject.

We have already established the parameters of variability in the treatment of the same theme (of the same type and of different types) by the same artist. Now, before comparing "erotic pursuit" and "Theseus with a sword" in the work of the same artist, we must consider how "erotic pursuits" relate to representations by the same artist which are formally close to "Theseus with a drawn sword" and known to depict an attack. I will focus this comparison very precisely by considering representations painted on the same vase. This offers the most closely defined context of production for the two scenes possible and an exact context of comparison, an identical context of production for the two sets of relationships, the control relationship and that between "erotic pursuit" and "Theseus with the sword".

The calyx-krater New York 41.83 by the Persephone Painter (ARV 1012.3) represents on side A above Odysseus attacking Circe and on side A below an erotic pursuit of type 1. Leaving aside the fundamental difference between the drawn sword in the attack and the spears in the pursuit, we note the following differences. I. In the Odysseus scene the movement is from left to right, in the pursuit from right to left. II. Odysseus has the drawn sword in his right, the youth is carrying the spears in his left. III. Odysseus' non-functional left arm is covered by the chlamys and slightly bent at the elbow, the youth's non-functional right arm is extended towards the girl and uncovered. IV. Odysseus is striding, the youth is running. I., III. and IV. are differences of the type also differentiating representations of the same theme and type painted by the same artist. The two scenes, then, were differentiated from each other in the following modality. First, through the fundamental divergence "drawn sword" as opposed to "spears being carried"; this fundamental divergence is intensified through the motif of holding the spears in the left used in the erotic pursuit which stresses the character of the spears as not weapons in use in attack. And second, through a clustering of small divergences, of the type also differentiating representations of the same theme by the same painter, which underpin the central difference. The same type of divergences differentiate also the representation of erotic pursuit from that of attack on the volute-krater Bologna 269 by the Niobid Painter (ARV 599.8) side A of which shows an erotic pursuit on the neck and an Ilioupersis, including a scene of Menelaos attacking Helen on the body.

Turning to the comparison of "Theseus with a drawn sword" and "erotic pursuit", I will consider the work of the Painter of the Yale oinochoe, and summarize the results of my detailed comparisons of scenes painted by 8 others (Hermonax, the Agrigento Painter, the Geneva Painter, the Sabouroff Painter, the Penthesilea Painter, the Lewis Painter, the Painter of the Louvre Centauromachy and the Hasselmann Painter). A comparison between the two sides of Leningrad 777 (ARV 502.11; Para 513; Add 123; here fig. 5) of which A depicts "Theseus with a sword" and B "erotic pursuit", reveals the following differences⁽⁷⁵⁾. I. The fundamental divergence "drawn sword" versus "spear". II. This fundamental divergence is reinforced a little through the motif of the spearhead being slightly inclined towards the ground, which belongs to the category of motifs making explicit the character of the spear as not weapon in use in attack. III. On A Theseus has long hair with a fillet, on B the youth has short hair. IV. On A he is wearing a petasos slung at the back of his neck, on B he has no petasos. V. On A he has a chlamys thrown over his outstretched left which it covers. On B the chlamys is worn like a wrap, thrown over the left shoulder, hanging at the back, and looped over the forearm. VI. On A the chlamys has a black border, on B it does not. VII. While on both A and B the youth's left and the woman's right are extended towards each other, palm upwards, and almost meet, there is a difference in the way they relate to each other. On A the youth's hand is above the woman's. On B they are at exactly the same level and their fingertips almost meet. This produces an effect of consensual erotic contact about to take place, which both defines the erotic content of the violence implicit in the theme

as erotic, and also conflicts with, and thus deconstructs, the predominant meaning "force about to be used on the girl who is being pursued and will soon be caught". This effect distances and differentiates the erotic pursuit on B from the attack on A. With regard to the other differences, III., IV. and VI. are of the type also found between different representations of erotic pursuit by the same artist; the same is true of V., with the additional element that the arrangement of the cloak on A recalls the similar arrangement in the similar codified-attack-stance of Aristogeiton in the Tyrannicides group, and thus it reinforced visually the denotation "attack" of A. This had the effect of differentiating A from B more sharply by stressing that it belongs to the pole of serious attack; and this distancing is further intensified by the fact that on B the erotic pursuit's own inherent nature (and consequent radical thematic divergence from A) was stressed through the element of consensual eroticism produced by the arrangement of the hands, which stresses the fact that B pertains to the erotic sphere. The visual distancing between the two scenes is increased by the differentiation of the two women through details of dress, hair arrangement and gestures⁽⁷⁶⁾.

Thus the modality in which "Theseus with a sword" and "erotic pursuit" are differentiated on the Leningrad pot is the same as that in which our control erotic pursuit-attack scenes were differentiated, only stronger: the central and radical divergence "sword in attack" versus "spears being carried" (role explicated through the lowered spearheads) is doubly reinforced through elements that intensify it and distance the two scenes by stressing the attack character of the scene on A and the erotic character of the one on B. It is also underpinned by a clustering of other divergences of the type also found between different representations of the same theme by the same artist.

When we compare these two scenes on the Leningrad vase with the Painter of the Yale oinochoe's treatment of "erotic pursuit" and "Theseus with a sword" on other vases we note the following. First, the arrangement of the hands which produces the effect of consensual eroticism is not found in any of the other representations of erotic pursuit by the Painter of the Yale oinochoe known to me. Instead, on the Warsaw scene and the two sides of the Krefeld stamnos⁽⁷⁷⁾ the youth is grabbing the girl, a motif denoting capture and connoting the violent facets of "erotic pursuit/abduction" and also the erotic/sexual character of that violence. But signifying elements acquire meaning in context; thus the grabbing of the woman is not confined to erotic pursuits, it is also found in "Theseus with a sword" scenes, where it has a different meaning, determined by the context which guided the reading of the individual elements. In some versions of "Theseus with a sword"⁽⁷⁸⁾ the grabbing of the woman is explicitly of the "grievous bodily harm" nature, for it takes the extreme form of "grabbing by the hair", a motif which (at least until the 4th cent.) denotes serious attack (attack with intent to kill or sacrilegious rape)⁽⁷⁹⁾. But even in "normal" versions of grabbing in "Theseus with a sword", the meanings produced, because determined by the context, are radically different from those in erotic pursuits⁽⁸⁰⁾. The fact that the Painter of the Yale oinochoe did not include the "grabbing the woman" motif in the erotic pursuit juxtaposed to "Theseus with a sword" may be correlative with the differentiating parameter which guided his manipulation of the two schemata here: that motif, by producing connotations of implicit violence, would have pulled B a little towards A, while the present choice, which produces connotations of consensual eroticism, pulls them further apart. A similar selection determined by the operation of the differentiating parameter in another element can be seen in which the erotic pursuit on B differs from the other pursuits by the Painter of the Yale oinochoe, the arrangement of the chlamys: in his other erotic pursuits, the Painter of the Yale oinochoe has the chlamys thrown over the youth's arm in a scheme similar to that of Theseus on Leningrad side A. On Leningrad B, however, it is thrown like a wrap, thus differentiating the pursuer of B from Theseus on A whose stance and arrangement of the chlamys recall Aristogeiton's, and thus reinforce the denotation "attack".

The Painter of the Yale oinochoe produced two more representations of the theme "Theseus with a sword": on the stamnos London E 446 (ARV 502.4; Thes. no 8; here fig. 4) and the neck-amphora New York 41.162.155 (ARV 502.14). All three are closely related, with a small number of minor divergences of the type which, we have seen, characterize different representations of the same theme by the same artist: Presence of petasos (Leningrad pot) — absence of petasos (the other two); direction of the movement (left to right on the Leningrad and New York scenes, right to left on the London one); two additional characters on the stamnos, none on the other two pots. There are also two other differences, two motifs which intensify the denotation "attack". On the neck-amphora Theseus is holding the scabbard on his outstretched left which has the chlamys thrown over it. The arrangement of the arm and chlamys is similar in the other two scenes, and especially on Leningrad side A; but the additional motif of the scabbard being held in the left brings this stance even closer to the Aristogeiton codified attack stance and thus strengthens the denotation "attack". On the stamnos the motif "grabbing by the hair" denotes the attack's seriousness. Thus, this painter, who regularly shows the girl being grabbed in erotic pursuits (except when desiring to pull the theme away from the connotations of violence on the Leningrad pot), when he shows the woman being grabbed in "Theseus with a sword" he adopts the most extreme, violent version of this motif, the grabbing by the hair — never deployed in "erotic pursuit".

The comparative analyses of representations of "Theseus with a sword" and of "erotic pursuit" in the work of the other eight painters I have considered produced results — which I will now summarize — similar to those pertaining to the Painter of the Yale oinochoe. The two themes are differentiated from one another in a different modality from that in which the different representations of the same type of the same theme, or of different types of the same theme, differ from each other. "Theseus with a sword" and "erotic pursuit" diverge in a way comparable to, but sharper and stronger than, that in which other attacks diverge from erotic pursuits painted by the same artist. Though the different painters vary in the strength and intensity

of their differentiation of the two themes, they share a common, composite differentiating mode, which is as follows. The fundamental divergence “drawn sword” — “spear not in use in attack”, which distinguishes the two themes and produces radically different meanings, is underpinned by a (larger or smaller, depending on the artist) clustering of other divergences, of the type also found between different representations of erotic pursuit by the same artist, and this clustering increases the visual distancing between the two themes. The fundamental divergence itself is sometimes intensified through motifs — e.g. holding the spears in the left — which stress the spears’ character as “not weapons in use in attack”. In addition to these two types of diversification, there is also a third: at least one element is deployed which differentiates the two themes more sharply than those that make up the clustering, because it underlines and strengthens the inherent nature of one or the other theme, either attack (e.g. through the adoption of the Aristogeiton stance for the attacking Theseus), or eroticism (as in the Leningrad pursuit). The fact that this consistent mode of differentiation is stronger than that differentiating other attacks from erotic pursuits must be due to the fact that the two schemes with which we are concerned have the same (mythological) male protagonist; and this, which pulls them nearer each other in one way, creates the (semiological) need to push them further and more strongly apart in others. This consistently emphatic mode of differentiation reveals that a differentiating parameter determined the manipulation of the two closely related iconographical schemes which shared a common schema-matrix; and this shows that in the sets of assumptions through which the 5th cent. Athenian painters operated, the two themes signified through the iconographical schemes “Theseus with a sword” and “erotic pursuit” were very different; and this semantic divergence gave rise to a strong differentiating parameter which entered the sets of assumptions shaping the creation of images and determined the relationships between the two iconographical themes in the various representations. There is one exception to the differentiating mode I have just described. The Hasselmann Painter differentiates only through the fundamental divergence (in its intensified form) and the clustering of smaller divergences. This shows a relative decrease in differentiating parameter resulting from the routinization of the two iconographical schemes. But even in this case, the differentiation is not smaller, but the same as, that between the pursuits and the other attacks in our control scenes. Type 2 erotic pursuits are even more strongly differentiated from “Theseus with a sword”: it is the central divergence that is very much stronger here: “drawn sword” — “absence of weapons” — except, sometimes for the sword in its scabbard which is both inactive and low-profile.

In these circumstances, we conclude that the second, independent, part of the investigation of the first hypothesis confirms the conclusions of the (independently conducted) analysis of the first part. And this shows conclusively that this first alternative articulation of the suggestion that “Theseus with a sword” may represent an erotic pursuit is untenable.

III. Second hypothesis

The second hypothesis acknowledges the fundamental difference between the iconographical themes “Theseus with a sword” and “erotic pursuit”, recognizes that the former represents an attack while the latter does not, but maintains that “Theseus with a sword” can represent erotic pursuit. It is here that belongs the suggestion that the attacking demeanour of some erotically pursuing gods⁽⁸¹⁾ provides support for the view that erotic pursuits by heroes (or mortals) can also take the iconographical form of an attack. This case depends on fallacious methodological premises. For the existence of the iconographical scheme “divine pursuer as attacker” can only provide an argument for postulating an equivalent scheme “heroic/mortal pursuer as attacker” if we assume that there is a fixed meaning “erotic pursuit” which remains unchanged even though the identity and nature of the pursuer change; or, alternatively, if we assume that in fifth century Athenian mentality the semantic field “god” had the same value as that of “hero”. The notion that the meaning of one element can remain unchanged while the composition of the others has changed is — it is clear from what was said in part 2 — untenable on semiological grounds. If it is correct — and we shall see that it is — that the value “god” is different from that of “hero”, the semantic field “erotic pursuit by a god” is necessarily also different from the semantic field “erotic pursuit by a hero”. It is not “the same” semantic field, with “only” the identity of the pursuer changed. This is a theoretical deduction, deriving from the properties of the sign and the nature of the process of signification. Its validity can also be demonstrated through an independent argument.

Since iconographical schemata are read through culture-determined assumptions and expectations, and the representations of erotic pursuits by deities activated the whole semantic field “erotic pursuit by a deity”, we must not assume that the representations of divine pursuits resembling erotic pursuits by a hero produced the same meanings as the latter. The (relative) autonomy of the signifier (cf. n. 30) entails that the meanings emphasized by this scheme were different from those produced by the “attacking erotically pursuing gods” variant. But the latter, which were part of the wider semantic field “erotic pursuit by gods” and dominant in the “attacking” variant could not be totally excluded from the reading of the other variant⁽⁸²⁾. In any case, even if we leave aside these particular polarized meanings, the fact that the sign “deity” had a different value from the sign “hero”⁽⁸³⁾ entailed that different meanings were produced in the two cases. This shows the limitations of purely formal analyses: they can only tell us that erotic pursuits by deities appear in two iconographical variants, “not-attacking” and “attacking”, while erotic pursuits by heroes are only known to us in the former; but the interpretation of this pattern is vulnerable to culture-determination. Of course, semiology should guard us against the fallacy that the meaning of erotic pursuit can be “the same” when

the nature of the pursuer changes, and thus against assuming that the existence of the two variants in one case allows us to postulate a second variant also in the other. But it is only the consideration of the relevant semantic fields and assumptions that can tell us whether or not “god” and “hero” differ in ways that affect significantly the notion of erotic pursuit; and thus whether or not the second iconographical variant of divine pursuit produces (and expresses) meanings which are contained also in the semantic field “hero’s pursuit”, and can thus be postulated for that pursuit also.

Heroes stand between men and gods, and it depends on the context towards which of the two poles they will drift⁽⁸⁴⁾. While in cultic contexts, for example, the heroes drift towards the pole “gods” as cult-recipients, in opposition to men who are cult-givers, in the context of mythological themes such as that of erotic pursuit they drift towards the pole “men”. For the erotic pursuits involved took place in the heroes’ lifetime, not after their death and heroization, and they did not involve contact with “the other world” or its powers. I am arguing elsewhere⁽⁸⁵⁾ that the theme “erotic pursuit by Theseus” functioned also as a mythological paradigm with special reference to ephebes and youths, and carried meanings pertaining to the relationship between the sexes and marriage. The implicit intimations of violence carried by this theme correspond to the “violent” aspects of these relationships.

As for the gods, the myths represent erotic contact between gods and mortals as extremely dangerous for the latter. This notion is sometimes expressed explicitly in the myths through the motif of the sexual encounter with the god leading to the girl’s death, Semele being the most explicit example⁽⁸⁶⁾. Another motif expressing the same notion that erotic contact with deities is dangerous for mortals is that in which the result of the erotic contact is that the woman loses her humanity and drifts to the other pole of animality, like Io and Kallisto⁽⁸⁷⁾. In other myths erotic contact or even simple pursuit, with the girl escaping the actual erotic contact with the god, leads to her being turned into a plant⁽⁸⁸⁾.

In the heroic times in which the myths are situated, “normal” contact with the divine included social contacts with the gods. The representation of erotic contact between gods and mortals expresses a more intimate contact, the most intimate contact possible, and is thus, among many other things, a metaphor for excessive contact between gods and men. In Greek religious mentality (even leaving aside the dangers inherent in all excess) excess in the contact with the divine involves a transgression of an important principle: the limits of humanity — and is therefore negative, as is excessively low contact. Thus the mythological representation of erotic contact between gods and mortals leading to loss of the human condition, through death, or loss of humanity, is correlative with, and articulates in narrative terms, the belief that excess of contact with the divine transgresses what is the proper relationship between men and gods, and transgresses humanity’s circumscribed limits⁽⁸⁹⁾, which this representation helps express and define. It is, then, a religious representation pertaining to the relationship between men and gods, and humanity’s circumscribed limits. Of course, this is only one of the semantic facets of this polysemic mythological theme; there are others, and they also function as narrative articulators, organizing centres shaping the articulation of the mythological narratives in the various mythological versions. As a result, not all myths involving erotic contact between gods and mortals give narrative expression to the notion of danger and the mentality which underlies it. In some, which put the emphasis elsewhere (for example on the subsequent fate of the deity’s son⁽⁹⁰⁾) the danger is not articulated in narrative terms, though it is implicitly there — since it expresses an important aspect of Greek religious mentality.

This dangerous and threatening aspect of the erotic contact between deities and humans corresponds precisely to the iconographical scheme of erotically pursuing gods represented as attackers. Consequently, the latter scheme must represent this particular perception of divine erotic pursuit as dangerous and threatening. That these representations of the attacking erotically pursuing gods signify death is not a new (or *ad hoc*) hypothesis; it has already been suggested by Hoffmann⁽⁹¹⁾. I would stress that this “divine erotic pursuer as attacker” scheme is correlative with aspects of the semantic field “erotic pursuit by gods” which express important aspects of the Greek religious mentality; the representations showing the divine erotic pursuits according to the same scheme as the heroic ones put the emphasis on different facets of that semantic field, in the same way as many literary narratives do.

Consequently, the iconographical theme “erotically pursuing attacking gods” corresponds exactly with, and must be seen as signifying, a facet of the semantic field “erotic pursuit by gods” which was not, and could not be part of the semantic field “erotic pursuit by heroes” — or mortals. Thus the corresponding iconographical scheme of the divine erotic pursuit as an attack could not be used to represent an erotic pursuit by a hero — or a mortal. On the contrary, precisely because “erotic pursuit by a hero” is also determined and defined through its differentiation from other, related but different themes, in this case “erotic pursuit by a god”, we should expect a differentiating tendency in the representations, a denotation “not attack” differentiating erotic pursuits by heroes from those by gods. And this is indeed what we do find. For it is in this context that we must understand the use of motifs stressing that the spears are not represented here as weapons in use in an attack. This confirms our conclusions and demonstrates unambiguously that the fact that some erotically pursuing gods are shown as attackers not only does not provide support for the view that erotic pursuits by heroes can be represented through the metaphor of an attack, but actually helps invalidate that notion. The same differentiating parameter distancing divine and heroic pursuits operated at the level of reading. Thus (even without the explicating motifs stressing the not-attack character of the spears) the theme of erotic pursuit was understood as “not attack”. For in the fifth century assumptions, first, danger (expressed as attack) characterized divine pursuits which it differentiated from heroic ones; and second, the spears were part of the iconographical scheme “ephebe” and “Theseus as ephebe”.

Consequently, the hypothesis that heroic erotic pursuits could be represented as attacks in fifth century Attic iconography is untenable. Therefore "Theseus with a sword" which is an unequivocal attack could not possibly represent an erotic pursuit.

4. Conclusions

In these circumstances, and given that the results of our independently conducted sets of analyses coincide totally thus confirming each other's validity, we can confidently conclude that the theme "Theseus with a sword" does not represent an erotic pursuit.

There are some correlations between the two themes. In each Theseus (the Athenian hero and paradigm for Athenian male) is "confronting" and pursuing a woman who seeks to escape and whom, in one way or another, he will "defeat" — a favourite motif of Athenian men, who feared and distrusted women. Another possible semantic connection between the two themes is this. In "erotic pursuit" Theseus is confronting a future sexual partner and potential wife. If the woman attacked by Theseus is Medea as I suggested⁽⁹²⁾, in the scenes showing "Theseus with a sword" Theseus (the paradigm for Athenian ephebes) is confronting a censored version of the mother, whom (in the fifth century Athenian collective representations) every ephebe had to overcome and "defeat", in order to become fully male and join the world of men⁽⁹³⁾. It is, I think, because of this semantic facet that Medea is not shown in Oriental dress in this episode⁽⁹⁴⁾, even after that dress became a regular part of her iconography: it would have produced "noise", interference in communication, and hindered the production of this — not necessarily consciously articulated — important nexus of meanings. If I am right, Medea who is attacked and defeated by Theseus in these scenes is at the same time the mother, the (dangerous) female, and the symbol for the Persians, in a rich and polysemic process of meaning-production involving fundamental Athenian perceptions and ideas which were not necessarily all part of a coherent whole, but operated at different levels of signification. To give her Oriental dress would have entailed blocking her signification of "woman" and "mother", and reducing her — and the scene — to a monosemic propaganda symbol for the Persian wars; to put it differently, it is because in the artists' perceptions she stood also, in this episode, for "woman" and "mother", that the selection "Oriental dress" was blocked for them.

Christiane Sourvinou-Inwood

NOTES

* Pressures of space beyond my control have forced me to publish separately (forthcoming in *JHS*, 107, 1987 under the title "A series of erotic pursuits: images and meanings" — hereafter: "Erot") the detailed iconographical and semantic analysis of the theme "erotic pursuit" which had originally been part of this paper.

Acknowledgements: I would like to thank all those who made comments after the lecture; I hope I have done justice to them in the appropriate places. I am especially grateful to Dr. M. Schmidt and Professor A.M. Snodgrass, for their valuable comments. Finally, I would like to express my gratitude to Professor C. Bérard for providing both the initial inspiration for this paper and the opportunity to exploit it in the most propitious circumstances — as well as for continuous intellectual stimulation over the years. For the accompanying photographs I am indebted to Dr. I. Saverkina, Mr. Michael Vickers, Dr. John Prag and Dr. Dyfri Williams. I am also very grateful to Dr. D.C. Kurtz for her practical help in the preparation of the lecture.

⁽¹⁾ *Gnomon* 52, 1980, 616-20.

⁽²⁾ A few references to works discussing culture-determination in sensory perception and in the perception of pictorial representations: R.L. Gregory, *Eye and Brain; the psychology of seeing* (1966), *passim*; cf. especially pp. 204-19, and most particularly pp. 220-8. Gombrich has written extensively on the subject: cf. especially: E.H. Gombrich, *Art and Illusion. A study in the psychology of pictorial representation* ⁽⁵⁾ (1977) *passim* (hereafter A a I) and cf. esp. pp. 76-7, 170-203, 231; On perceptual controls in general cf. e.g. M. Douglas, *Introduction to Grid/Group Analysis*, in M. Douglas ed., *Essays in the Sociology of Perception* (1982) 1-8 (cf. esp. 1). On *Rezeptionsforschung* in art cf. also L. Schneider, B. Fehr, K.-H. Meyer, *Zeichen-Kommunikation-Interaktion*, *Hephaistos* 1, 1979, 7-41; K.H. Meyer, *Von Kunstgeschichtlicher Werkinterpretation zu Rezeptionsforschung*, *Hephaistos* 2, 1980, 7-51.

⁽³⁾ Cf. J.A. Boon, *Other tribes, other scribes. Symbolic anthropology in the comparative study of cultures, histories, religions and texts* (1982) 27-46. On the impossibility of eliminating completely cultural dependence and reconstructing precisely the ancient processes of meaning-creation through which the classical vase-painters created their images cf. also M. Schmidt, *Review of J.-M. Moret, L'Ilioupersis dans la céramique italienne* (1975), *Gnomon* 52, 1980, 753.

⁽⁴⁾ Cf. J. Derrida, *L'écriture et la différence* (1967) 414 (hereafter E.e.d.).

⁽⁵⁾ On the post-structuralist notion of the sign and process of signification: Cf. Derrida's work. Cf. e.g. J. Derrida, *Positions* (1972) 29-46, 105-130; *idem*, *Of Grammatology* (1974, 1976) *passim*, esp. 11-5, 44-73.; *idem*, *Speech and Phenomena and Other Essays on Husserl's Theory of Signs* (1973) 129-60 (hereafter Sp. and Pl.); *idem*, E.e.d. (*supra* note 4) *passim*, esp. 311-4; *idem*, *Margins of Philosophy* (1982). Cf. also J. Culler, *The Pursuit of Signs. Semiotics, Literature, Deconstruction* (1981) 41-2 (hereafter PS).

⁽⁶⁾ On the notion of event cf. e.g. J. Sturrock, *Introduction*, in: *Structuralism and Since. From Lévi-Strauss to Derrida* (1979) (hereafter SaS) 8; Culler, *SaS* 163-5.

⁽⁷⁾ On the concept of "trace" cf. Derrida, *Positions* (*supra* note 5) 37-9; *idem*, *Grammatology* (*supra* note 5) 46-73 *passim* cf. esp. 46.62.65.70-1.73; *idem*, *Sp. and Ph.* (*supra* note 5) 141-3, 154-8; cf. also *idem*, E. e.d. (*supra* note 4) 299.300.339. Cf. a brief and lucid account: J. Culler, *On deconstruction* (1983) 94-6 (hereafter Dec).

⁽⁸⁾ For a handy discussion of the multifaceted concept of deconstruction and its operation cf. Culler, Dec. (*supra* note 7) with extensive bibliography. Cf. also, very briefly: Culler in SaS (*supra* note 6) 172; *idem*, PS (*supra* note 5) IX.

⁽⁹⁾ Cf. e.g. C. Bérard, Axie taure, in: *Mélanges d'histoire ancienne et d'archéologie, offerts à Paul Collart* (1976) 61-73.

⁽¹⁰⁾ Cf. J. Lyons, Semantics (1977) 102-5; Culler, PS (*supra* note 5) 24; cf. also A. Kaplan, Referential Meaning in the Arts, in M. Weitz ed., Problems in Aesthetics. An Introductory Book of Readings (1970) 275-6. U. Eco, A Theory of Semiotics (1976) 204-5; Gombrich, AaI (*supra* note 2) pp. 73-8, 230-1.

⁽¹¹⁾ Gombrich, AaI (*supra* note 2) *passim*; cf. esp. 53-78.

⁽¹²⁾ Cf. also Gombrich, The Image and the Eye (1982) 36-7; M. Douglas, Implicit meanings (1975) 51-2.

⁽¹³⁾ Cf. Gombrich AaI (*supra* note 2) 53.

⁽¹⁴⁾ Cf. U. Eco, The Role of the Reader (1979) 3-43 on reading texts.

⁽¹⁵⁾ On this cf. Eco, *op. c.* (*supra* note 14) 24-7.

⁽¹⁶⁾ The desirability of exhaustive analyses which do not neglect any of the elements of the representation is now also urged by P. Schmitt-Pantel and F. Thelamon, Image et histoire. Illustration ou document, in: F. Lissarrague and F. Thelamon eds., Image et céramique grecque. Actes du Colloque de Rouen (1983) 17.

⁽¹⁷⁾ I am discussing the identity of the protagonists in detail in "Erot.", and arguing that when there is one pursuer and the scene is mythological, in the absence of an additional sign specifying a different identity, the pursuer is Theseus. On the non-mythological versions of the theme and the relationship between the mythological and the non-mythological versions cf. "Erot.", forthcoming in JHS, 107, 1987.

⁽¹⁸⁾ On erotic pursuits by gods cf. S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jhs. v. Chr. (1979). Cf. also K. Scheffold, Wort und Bild (1975) 87-94.

⁽¹⁹⁾ K. Scheffold, Oineus, Pandions Sohn, RA 1982, 233 warns of the danger that the fine distinctions between erotic pursuits by heroes and erotic pursuits by gods may be overlooked.

⁽²⁰⁾ Cf. also Gombrich, *op. c.* (*supra* note 12) 86.

⁽²¹⁾ Cf. Bérard Gnomon 52 (*supra* note 1).

⁽²²⁾ Thes. 41 and nn. 147-50 on p. 70, with references.

⁽²³⁾ Cf. Thes.; cf. also *infra* part 4.

⁽²⁴⁾ For references to relevant representations cf. Thes. nn. 147. 149.

⁽²⁵⁾ Cf. e.g. Theseus and the Minotaur: skyphos New York X. 22.25 (GR 585): ARV 559.150; the death of Argos: column-krater Oxford 527 side A (CVA Oxford 1 pl. 23.3).

⁽²⁶⁾ Cf. e.g. the neck-amphora New York 41.162.155 (ARV 502.14).

⁽²⁷⁾ On the Tyrannicides' statues cf. S. Brunnsaker, The Tyrant-slayers of Kritios and Nesiotes: a critical study of the sources and restorations⁽²⁾ (1971). On the Tyrannicides' imagery and its ideological functions cf. most recently C. Bérard, Iconographie-Iconologie-Iconologique, EL 1983, 4, 27-31.

⁽²⁸⁾ On this iconographical theme cf. O. Touchefeu LIMC i. s.v. Aias II; Moret (cf. *supra* note 3) 11-26.

⁽²⁹⁾ Cf. e.g. the cup Ferrara T. 264 (ARV 1280.64; Add. 178) side A.

⁽³⁰⁾ On the relative autonomy of the signifier: J. Kristeva, Le langage, cet inconnu (1969/1981) 267; for this concept in the work of structuralist and post-structuralist thinkers: Sturrock, *op. c.* (*supra* note 6) 15; M. Bowie, Jacques Lacan in: SaS (*supra* note 6) 127-8; Culler PS (*supra* note 5) 189-90.

⁽³¹⁾ LIMC i.pl. 344, no 64.

⁽³²⁾ Cf. e.g. LIMC i. pl. 263 no 65.

⁽³³⁾ On codification cf. P. Guiraud, Semiology (Engl. transl. 1975) 24-5.

⁽³⁴⁾ On motivation cf. Guiraud (*supra* note 33) 25-7.

⁽³⁵⁾ Cf. e.g.: for type 1: pedestal of lebes gamikos in the Robinson Collection (CVA Robinson Collection 2 pl. 51 a-c); for type 2: stamnos Villa Giulia 5241 (ARV 484.9).

⁽³⁶⁾ I concentrate on the youth, since, we saw, the similarities in the female figure are far less significant, given her passive role and the character of the sign "fleeing woman". Further on the fleeing woman in "Erot." *op. c.* (*supra* note 17).

⁽³⁷⁾ The differences between the Painter of the Yale oinochoe's representations of type 1 pursuit are fewer than those we find in some other painters' work; but such differences are never many.

⁽³⁸⁾ Compare, for example, in the work of the Phiale Painter the left to right direction of the pursuit on the Nolan amphora Bonn 77 (ARV 1015.12) with the right to left direction in the Nolan amphora Yale 134 (ARV 1015.13).

⁽³⁹⁾ Compare, for example, in the two scenes by the Phiale Painter (cf. note 38) the striding youth of Bonn 77 to the running pursuer of Yale 134.

⁽⁴⁰⁾ Compare, for example, in the work of the Shuvalov Painter the oinochoe Bologna 346 (ARV 1207.21; Add. 169) with a fleeing companion to the oinochoe Ferrara sequestro Venezia 2505 (ARV 1206.3. Paral 463; Add 169) which shows the father instead, and to the neck-amphora Mykonos 1424 (ARV 1209.54) without additional characters.

⁽⁴¹⁾ Compare, for example, in the work of the Phiale Painter, the Nolan amphora Syracuse 20537 (ARV 1015.16) to the lekythos Laon 37.951 (ex Lambros) (ARV 1021.106).

⁽⁴²⁾ The visual differentiation is increased by the divergences pertaining to the two women: the one on B is wearing a diadem and her hair is falling on her shoulders.

⁽⁴³⁾ Cf. e.g. the pelike Leningrad 728 (St. 1633) (ARV 843.131; Paral 516; here fig. 6).

⁽⁴⁴⁾ Compare, for example, the cups Carlsruhe 59.72 (ARV 883.60; 1673) (type 1) and Philadelphia, American Philosophical Society (ARV 880.3) (type 2) by the Penthesilea Painter. Or, in the work of the Saboureff Painter, the type 1 pursuit on the Nolan amphora Warsaw 142334 (ex Czartoryski 52) (ARV 842.117) and the type 2 one on the pelike Leningrad 728 (St. 1633) (ARV 843.131; Paral 516; here fig. 6).

⁽⁴⁵⁾ There are also further variations in emphasis (e.g. a consensual element brought in, or left out) within each type, and the same variations cut across types; i.e. the same range of variations was applied to, and served for, both, which confirms further their close semantic similarity.

⁽⁴⁶⁾ Cf. e.g. the cup Louvre G 22 (ARV 151.52, sides A and B).

⁽⁴⁷⁾ E.g.: Louvre G 423 (ARV 1064.6).

⁽⁴⁸⁾ Cf. e.g. Leningrad 709 (ARV 487.61; Paral 512).

⁽⁴⁹⁾ Cf. e.g. the bell-krater Leningrad 777 (St. 1786) (ARV 502.11; here fig. 5).

⁽⁵⁰⁾ Cf. e.g. calyx-krater Geneva MF 238 (ARV 615.1; Paral. 397).

⁽⁵¹⁾ Cf. e.g. the stamnos Oxford 1911.619; ARV 629.16; here fig. 1.

⁽⁵²⁾ Cf. e.g. the stamnos Krefeld Inv. 1034/1515 (ARV 502.5; CVA Germany 49, pls. 37.1; 38.1.).

⁽⁵³⁾ Cf. e.g. Oxford 1911.619; fig. 1.

⁽⁵⁴⁾ A few random examples of spears used as offensive weapon in the course of fighting: neck-amphora London E 285 (ARV 530.25); oinochoe Louvre C 10729 (ARV 1160.2; Add. 166); calyx-krater New York 08.258.21 side A, below (ARV 1086.1); volute-krater Palermo Museo nazionale G 1283 (ARV 599.2.1661); cup Louvre G 115 (ARV 434.74); volute-krater London E 468 (ARV 206.132; Add. 96). And cf. also a paradigmatic stance of attack with spear: that of the statue of a striding warrior being made in the foundry on the cup Berlin 2294 (ARV 400.1.1651.1706; Add. 114). The similarity between some marginal and inactive figures in a few mythological collective hunt scenes and some of our pursuers does not invalidate this. For example, on the volute-krater Louvre G 343 (ARV 600.17; La Cité des images (1984) fig. 98) the figures in question (one on the extreme left, the other on the extreme right (on the arrangement of the figures cf. J.-L. Durand et A. Schnapp, *Boucherie sacrificielle et chasses initiatiques*, Cité *op. c.* 65-6)) are not taking part in the attack, nor will they do so, since the animal has been transfixed by spears, which signifies death; thus they are not shown attacking the animal, but approaching the action. The same is true of the second youth on the left, whose non-participation in the actions is shown by the fact that he is holding two spears and a club in his left, all parallel to the ground. The stance of the two youths attacking the animal and the position of the spears have some similarities with that of the pursuer in some scenes — due primarily to the fact that the hunters have been represented in the heroic codified stance of attack recalling Aristogeiton in order to stress their heroic status (cf. Cité *op. c.* 65-6); but their meanings, determined also, and mainly, through their relationship to the animal were radically different.

⁽⁵⁵⁾ Professor A.M. Snodgrass kindly tells me that in some very early representations of combat (cf. H.L. Lorrimer, *The hoplite phalanx with special reference to the poems of Archilochus and Tyrtaeus*, BSA 42, 1947, 95, cf. 97 fig. 8; I owe this reference to Professor Snodgrass) the spear can be inferred as being held on the left, but this is motivated by compositional considerations or sheer confusion.

⁽⁵⁶⁾ Cf. e.g. the stamnos London E 446 (ARV 502.4; here fig. 4).

⁽⁵⁷⁾ Cf. e.g. neck-amphora Berne 12214 (ARV 1148).

⁽⁵⁸⁾ Cf.: Chicago University hydria fragment by the Agrigento Painter (ARV 579.86); pelike once Coghill near the Phiale Painter (ARV 1024.1); oinochoe Ferrara sequestro Venezia 2505 from Spina by the Schuvalov Painter (ARV 1206.3; Paral 463; Add 169.); Lekane fragment in Leningrad (Compte rendu de la commission impériale archéologique 1877 pl. 5b). Thanks to the generosity of Dr. I Saverkina I am able to publish a photograph of this fragment in "Erot." *op. c.* (*supra* note 17); Cup Louvre C 10932 (ARV 837.6).

⁽⁵⁹⁾ ARV 260.8; Boardman, ARV fig. 203.

⁽⁶⁰⁾ Cf. e.g. cup formerly in the Basle market Kaempf-Dimitriadou (*op. c. supra* note 18) no 93 pl. 7.3, p. 84; calyx-krater London E 466 Kaempf-Dimitriadou no 117, pl. 9.1-2 p. 86. Cf. also Kaempf-Dimitriadou p. 18. The hostility, fear and resistance of the youths/boys pursued/abducted by Eos are correlative with the fact that this abduction signifies — among other things — death (cf. C.R. Roberts, *The Attic pyxis* (1978) 179-80).

⁽⁶¹⁾ ARV 402.16; Add 114.

⁽⁶²⁾ ARV 998.161; Paral 438; Add 152.

⁽⁶³⁾ ARV 1143.2; Paral 455; Add 164.

⁽⁶⁴⁾ Cf. e.g. side B of the volute-krater Oxford 525 (ARV 1562.4; here fig. 2); Stamnos Krefeld Inv. 1034/1515 (ARV 502.5; CVA Germany 49, pls. 37.1.38.1; calyx-krater in the Lucerne market in the manner of the Niobid Painter (ARV 1661); Neck-amphora London 1928.1-17.58 (ARV 1010.5; CVA pl. 59.3).

⁽⁶⁵⁾ Cf. volute-krater Bologna 275 (ARV 1029.18).

⁽⁶⁶⁾ Cf. cup Ferrara from Spina T. 264 (ARV 1280.64; 1689; Add. 178).

⁽⁶⁷⁾ ARV 1213; Add. 172.

⁽⁶⁸⁾ Cf. e.g. the hydria Florence 4014 (ARV 1060.144).

⁽⁶⁹⁾ Cf. e.g. pelike Leningrad 728 (St. 1633) (ARV 843.131; Paral 516; here fig. 6).

⁽⁷⁰⁾ For the semantic analysis of the theme "erotic pursuit" cf. "Erot." *op. c.* (*supra* note 17).

⁽⁷¹⁾ Cf. a few examples: Nolan amphora Warsaw 142334 (ex Czartoryski 52) (ARV 842.117); calyx-krater New York 41.83 (ARV 1012.3); pelike Naples RC 155 (ARV 1079.3); Nolan amphora Munich 2334 (J. 257) (ARV 1081.9); oinochoe fragment Louvre 11029 (ARV 1167.113; Add 166).

⁽⁷²⁾ Cf. e.g.: for Theseus: the fragment of an hydria Malibu S80.AE.185 (M. Robertson, *The Berlin Painter at the Getty Museum and Some Others, Occasional Papers on Antiquities, 1, Greek Vases in the J. Paul Getty Museum 1, 1983, 65 fig. 17*); for ephebes: Calyx-krater Oxford 1924.929 (ARV 1056.88); oinochoe Marseille Mus. no 2093 (inv. Roberty 3593) (REA 42, 1940, pls. ID. II); bell-krater Louvre A 488 (ARV 1067.2); the lekythoi Oxford 1938.909 and 1920.104 (ARV 993.93-4).

⁽⁷³⁾ Cf. Ch. Pelekidis, *Histoire de l'éphébie attique* (1962) 231-2.

⁽⁷⁴⁾ Dr. M. Schmidt kindly mentioned that she also thinks that the pursuers are holding spears in erotic pursuits simply because they are part of their equipment and characterize them.

⁽⁷⁵⁾ I am, again, concentrating on the youth.

⁽⁷⁶⁾ The woman on A is far more majestic, which would fit well with her being Medea (cf. part 4), a (somewhat older) queen, differentiated from the nubile girl on B. Perhaps the difference between the two women, and, especially, divergences II. and III. between the youths, pertain to the identity of the latter; while on A the petasos, sword and long hair are part of the characterization of the youth as Theseus, the absence of these elements from the scene on B may be correlative with a conception of the pursuer as "primarily" (cf. *supra* note 17) a generic youth. This suggestion, which lack of space had prevented me from including in the preliminary paper, was made independently by Dr. H. Hoffmann in the discussion. If it is correct, the erotic pursuit here represents not the mythological paradigm, but the genre version.

⁽⁷⁷⁾ Cf. *supra* 3. II. a. II.

⁽⁷⁸⁾ Thes. nos. 8 (on which cf. *infra*) and 33; here fig. 4.

⁽⁷⁹⁾ On the motif of grabbing by the hair in archaic and classical Greek iconography cf. Moret, (cf. *supra op. c.* note 3) 191-225.

⁽⁸⁰⁾ Compare for example the grabbing on fig. 3 (Pelike Manchester III. I. 41; ARV 486.42) and on fig. 6 (pelike Leningrad 728; ARV 843.131; Paral 516.).

⁽⁸¹⁾ Cf. e.g. the Nolan amphora London E 313 (ARV 202.87; Add. 96 (Zeus); Column-krater New York 96.19.1 (ARV 536.5; Add. 125 (Zeus); Lekythos New York 17.230.35 (ARV 1020.100) (Poseidon); hydria in the Peiraeus Archaeological Museum, AR for 1981-2, 11 fig. 14 (Zeus). On the iconographical scheme of erotically pursuing gods in an attacking pose cf. also Kaempf-Dimitriadou *op. c.* (*supra* note 18) 22.

⁽⁸²⁾ Cf., for a related approach to the reading of such images: Schefold *op. c.* (*supra* note 18) 94 on the hydria London E 170 (ARV 1042.2; Add 156) which represents Apollo pursuing Daphne.

⁽⁸³⁾ Different deities had different values; but this does not concern us here.

⁽⁸⁴⁾ On this concept of drift cf. H. King, *Bound to bleed: Artemis and Greek women*, in: A. Cameron and A. Kuhrt, eds., *Images of Women in Antiquity* 110-1.124-5.125 n. 2.

⁽⁸⁵⁾ "Erot." *op. c.* (*supra* note 17).

⁽⁸⁶⁾ Cf. e.g. Koronis, Ariadne in one of the versions of her myth (cf. e.g. Hom. Od. 11.321-5), Leukochoe. On mortal men's sexual encounters with goddesses leading to their death cf. Od. 5.118-28; to other harm: Hom. H. Aphr. 189-90. Possibly already in the fifth century some representations of divine abductions may have been perceived as signifying also death: on the abduction of youths and boys by Eos signifying death: Roberts *op. c.* (*supra* note 60) 179-80; on Boreas' abduction of Oreithyia signifying death as well as marriage: Roberts 179; with bibl. to which add. E. Simon, *A&A* 13, 1967, 117. On the association between erotic contact with gods and death cf. also Kaempf-Dimitriadou *op. c.* (*supra* note 18) 25.175 n. 65.

⁽⁸⁷⁾ These myths are complex, and it is beyond my scope to discuss them here (I am discussing them in another essay, at present in preparation); here I only want to mention that, of the many themes which interact and articulate narratively the myths in their various variants, the theme of erotic contact with a god is correlative with abnormality, animality and death. On Kallisto cf. e.g. the recent discussions in: L. Bodson, *Contribution à l'étude de la place de l'animal dans la religion grecque ancienne* (1978) 136-9 with bibliography; Ph. Borgeaud, *Recherches sur le dieu Pan* (1979) 48-55.60-1.

⁽⁸⁸⁾ Cf. e.g. Daphne, Pitys, Syrinx (On Pitys and Syrinx cf. Borgeaud, *op. c.* (*supra* note 87) 123-5).

⁽⁸⁹⁾ On this type of transgression of humanity's limits cf. R.G.A. Buxton, *Blindness and limits: Sophokles and the logic of myth*, *JHS* 100, 1980, 34-5.

⁽⁹⁰⁾ Cf. e.g. the story of Iamos' birth in Pind. Ol. VI. 35ff; or indeed the myth of Heracles. Another narrative articulator may, for example, be the image of the rape of a woman by a god as an image of divine possession (see R. Padel, *Women: model for possession by Greek daemons* in: Cameron and Kuhrt eds., *op. c.* (*supra* note 84) 12-4.16. This motif is not unrelated to the semantic facet of this theme discussed here in which the rape of the woman is also seen as a metaphor for the invasion of the human by the divine.

⁽⁹¹⁾ *Gnomon* 52, 1980, 748-9.

⁽⁹²⁾ *Thes. passim*.

⁽⁹³⁾ On this see I.F. Zeitlin, *The dynamics of misogyny: myth and myth-making in the Oresteia*, *Arethusa* 11, 1978, 149-84.

⁽⁹⁴⁾ The criticism that if she had been Medea, and if — as I have argued — "Theseus with a sword = Theseus attacking Medea" symbolized the Athenian victories over the Persians, she would have been shown in Oriental dress, was made against my hypothesis by Bérard *op. c.* (*supra* note 1) 620 and F. Brommer, *Theseus: die Taten des griechischen Helden in der antiken Kunst und Literatur* (1982) 134 note 21.

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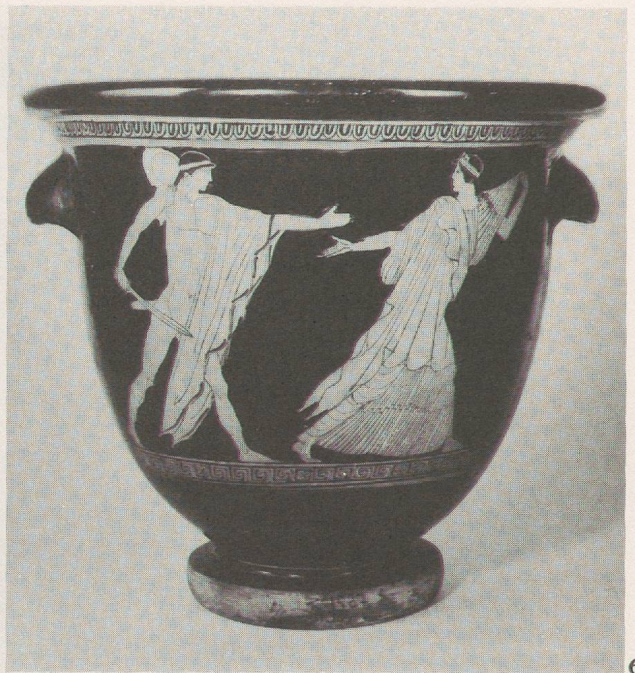
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