

## INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.
2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

**University  
Microfilms  
International**

300 N. Zeeb Road  
Ann Arbor, MI 48106



8225009

**McNiven, Timothy John**

**GESTURES IN ATTIC VASE PAINTING: USE AND MEANING, 550-450  
B.C.**

*The University of Michigan*

**PH.D. 1982**

**University  
Microfilms  
International** 300 N. Zeeb Road, Ann Arbor, MI 48106





PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark .

1. Glossy photographs or pages \_\_\_\_\_
2. Colored illustrations, paper or print \_\_\_\_\_
3. Photographs with dark background \_\_\_\_\_
4. Illustrations are poor copy \_\_\_\_\_
5. Pages with black marks, not original copy \_\_\_\_\_
6. Print shows through as there is text on both sides of page \_\_\_\_\_
7. Indistinct, broken or small print on several pages  \_\_\_\_\_
8. Print exceeds margin requirements \_\_\_\_\_
9. Tightly bound copy with print lost in spine \_\_\_\_\_
10. Computer printout pages with indistinct print \_\_\_\_\_
11. Page(s) \_\_\_\_\_ lacking when material received, and not available from school or author.
12. Page(s) \_\_\_\_\_ seem to be missing in numbering only as text follows.
13. Two pages numbered \_\_\_\_\_. Text follows.
14. Curling and wrinkled pages \_\_\_\_\_
15. Other \_\_\_\_\_

University  
Microfilms  
International



GESTURES IN ATTIC VASE PAINTING:  
USE AND MEANING, 550-450 B.C.

by

Timothy John M<sup>C</sup>Niven

A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Philosophy  
(Classical Art and Archaeology)  
in The University of Michigan

1982

Doctoral Committee:

Associate Professor Sharon Herbert, Chairman  
Professor John Pedley  
Assistant Professor Margaret Cool Root  
Professor Waldo E. Sweet

RULES REGARDING THE USE OF  
MICROFILMED DISSERTATIONS

Microfilmed or bound copies of doctoral dissertations submitted to The University of Michigan and made available through University Microfilms International or The University of Michigan are open for inspection, but they are to be used only with due regard for the rights of the author. Extensive copying of the dissertation or publication of material in excess of standard copyright limits, whether or not the dissertation has been copyrighted, must have been approved by the author as well as by the Dean of the Graduate School. Proper credit must be given to the author if any material from the dissertation is used in subsequent written or published work.

To my parents,  
with love and thanks

## ACKNOWLEDGMENTS

I would like to thank a number of people for their help with various aspects of my work. The chairman of my committee, Sharon Herbert, has always been generous with her support and criticism. In the last six years, I have learned much from her and from each of the members of my committee; it gives me great pleasure to recognize in my work the growth that has resulted from their suggestions and questions.

My research was made possible by a teaching fellowship in the Department of Classical Studies and a Rackham Pre-Doctoral Fellowship at The University of Michigan and with support from my aunt, Mrs. Stanley Weirzbinski, and my brother, Dr. George McNiven.

The final format owes much to Charles Schell, who generously gave me the use of his word processor. This has saved me much time and effort and allowed me the luxury of updated lexicon entries. Gerald Pinkston programmed the word processor and entered much of the material, a modern example of Tom Sawyer's whitewashed fence.

TABLE OF CONTENTS

DEDICATION . . . . . ii  
 ACKNOWLEDGMENTS. . . . . iii  
 LIST OF ABBREVIATIONS. . . . . vi  
 LIST OF PLATES . . . . . viii  
 LIST OF FIGURES. . . . . xi  
 LIST OF APPENDICES . . . . . xii

CHAPTER

I. INTRODUCTION . . . . . 1

II. CODIFICATION, LAYOUT AND INTERPRETATION 24

Schema Codification  
 Construction of Entries  
 Interpretation of Meaning

III. THE LEXICON . . . . . 44

Schemata involving the Fingers (D)  
 Schemata involving the Feet (F)  
 Schemata involving the Head (H)  
 Schemata involving the Left Arm (L)  
 Schemata involving Objects (N)  
 Schemata involving the Right Arm (R)  
 Schemata involving Both Arms (T)  
 Plates

IV. THE DEVELOPMENT OF THE LANGUAGE OF GESTURES, 1:  
 The Invention of Red Figure . . . . . 167

Black-figure and Red-figure Languages of  
 gestures  
 The Invention of Red Figure  
 The Lysippides Painter  
 The Andokides Painter

V. THE DEVELOPMENT OF THE LANGUAGE OF GESTURES, 2:	
The Period of Competition . . . . .	205
The Antimenes Painter	
The Leagros Group	
The Pioneer Group	
The Red-Figure Revolution	
VI. CONCLUSION . . . . .	239
APPENDICES . . . . .	243
BIBLIOGRAPHY . . . . .	253
INDEX TO VASES NOT CITED BY BEAZLEY. . . . .	257



LIST OF ABBREVIATIONS

Citation style and abbreviations in notes and lexicon entries follow "Notes for Contributors and Abbreviations," American Journal of Archaeology 82(1978) 3-10 with additions AJA 84(1980) 83-84.

- ABFH Boardman, J. Athenian Black Figure Vases.  
Oxford: 1974.
- ABL Haspels, C.H.E. Attic Black-figured Lekythoi.  
Paris: 1936.
- ABS Beazley, J. Attic Black-figure: A Sketch.  
(Proc Brit Ac 14 [1928] 217-63)  
London: 1928.
- ABV Beazley, J. Attic Black-figure Vase-painters.  
Oxford: 1956.
- Affecter Mommsen. H. Der Affecter. Mainz: 1975.
- Arias and  
Hirmer Arias P.E., Hirmer, M., and Shefton, B., A History of  
Greek Vase-painting, London: 1962.
- ARV2 Beazley, J. Attic Red-figure Vase-painters.  
2nd. ed. Oxford: 1963.
- ARVA Boardman, J. Athenian Red-figure Vases: The Archaic Period.  
London: 1975.
- Bogen Bogen, K. Gesten in Begrüssungsszenen auf attischen Vasen.  
Bonn: 1969.
- CB Caskey, L.D. and Beazley J. Attic Vase Paintings.  
in the Museum of Fine Arts, Boston.  
Oxford: 1931-63.
- Cohen Cohen, B. Attic Bilingual Vases and their Painters.  
New York and London: 1978.
- CVA Corpus Vasorum Antiquorum, Paris and elsewhere:  
from 1922.
- Dev. Beazley, J. The Development of Attic Black-figure.  
Berkeley and Los Angeles: 1951.
- FR Furtwängler, A. and Reichold, K. et. al.  
Griechische Vasen malerei. Munich: 1904-1932.

- GG Neumann, G. Gesten und Gebärden in der griechischen Kunst.  
Berlin: 1965.
- HGA Robertson, M. A History of Greek Art.  
Cambridge: 1975.
- Lydos Tiverios, M. O Lydos kai to Ergo tou.  
Athens: 1976.
- Para. Beazley, J. Paralipomena.  
Oxford: 1971.
- PP Webster, T.B.L. Potter and Patron in Classical Athens.  
London: 1972.
- Sittl Sittl, Karl, Die Gebärden der Griechen und Römer.  
(Leipzig, 1890).
- ZB Langlotz, E. Zur Zeitbestimmung der strengrotfigurigen  
Vasenmalerei und der gleichzeitigen Plastik, (Leipzig 1920).

LIST OF PLATES

- PLATE 1 Page 151
- a. London E51: ARV2 449.4: Neumann GG, 12 fig.3.  
(D12B L31B3 R31B3)
  - b. Rome, Conservatori: no Beazley reference: Neumann GG, 26 fig.10. (D20E L31B3)
  - c. Leningrad 615; ARV2 1594.48: Neumann GG, 20 fig.7.  
(D20E R11E L33E)
  - d. Berlin 2159: ARV2 3.1: Boardman ARVA, fig.3.3.  
(D23E)
  - e. Louvre CA616: ABV 58.122: P. Devambez, Greek Painting,  
(New York, 1962) fig.77. (D45C R21B9)
- PLATE 2 Page 152
- a. Amherst College 1962.74: ARV2 1651.22bis: D. Buitron,  
Attic Vase Paintings in New England Collections, (Cambridge,  
Mass., 1972) no.45, p.91. (D45E)
  - b. New York 63.11.6: ARV2 1617.2bis: BMA 31.1 (Fall 1972)  
no.11. (D50E)
  - c. Once Basle Market: no Beazley reference: Muenzen und  
Medaillen. Auktion 55 (1975) no.155, pl.40.2. (D50E)
  - d. Munich 2301: ABV 255.4: R. Lullies, Griechische Vasen  
der reifarchaischen Zeit (Munich, 1953), pl.5. (D50E)
- PLATE 3 Page 153
- a. London B304: ABV 266.4: Beazley Dev., pl.38.3. (F10c)
  - b. New York 1972.11.10: no Beazley reference: AA (1976)  
498 fig.13. (F10c)
  - c. London B162: ABV 306.29: CVA British Museum iii, pl.28.2c  
(148). (F10v T11EY)
- PLATE 4 Page 154
- a. Munich 1493: ABV 316.7: CVA Munich vii, pl.355.1 (1569).  
(F10v)
  - b. London E159: ARV2 24.9: J. Hoppin, Euthymides and his  
Fellows, (Cambridge, Mass., 1917), pl.27. (F40t M10wR)
  - c. Wuerzburg 187: ABV 272.96: JHS 47 (1927) 73 fig.9.  
(F10t)
- PLATE 5 Page 155
- a. New York 56.171.38: ARV2 197.3: BMA 31.1 (1972) no.17.  
(H10)
  - b. New York 14.146.1: ARV2 8.9: BMA 31.1 (1972) no.12.  
(H40)
  - c. Munich 2344: ARV2 182.6: J. Marcadé, Eros Kalos  
(Geneva, 1965) 99 (H90)
  - d. Cleveland 78.59: no Beazley reference: W. Moon, ed.,  
Greek Vase-Painting in Midwestern Collections, (Chicago,  
1979) 98, no.105. (H90)

- a. New York 06.1021.69: ABV 150.2: CVA New York iii pl.7.1 (539). (L11E)
- b. Boston 01.8025: ARV2 163.6: Boardman ARVA, fig.16. (L21B9)
- c. Chicago 1892.125: ARV2 798.147: W. Moon, ed., Greek Vase-Painting in Midwestern Collections, (Chicago, 1979) 201, no.112. (L22E)
- d. Erlangen M61: ABV 278.31: CVA Munich viii, pl.423.1 (1841). (L31B3)

## PLATE 7

- a. Munich 1557: ABV 290.3: CVA Munich viii, pl. 395.1 (1813). (L31B4)
- b. New York 58.32: no Beazley reference: CVA New York iii, pl.30.2 (562). (L31B9)
- c. Copenhagen, Chr. VIII 808: no Beazley reference: CVA Copenhagen iii, pl. 108.1b (110). (L33E)
- d. Tarquinia RC6848: ARV2 60.66: M. Bernhard, Greckie malarstwo wazowe, (Wroclaw, 1966), fig. 216. (L33E)

## PLATE 8

- a. Munich 1468: ABV 315.3: K.J. Dover, Greek Homosexuality (Cambridge, Mass., 1978) B271. (M10b M10v)
- b. Vatican: ARV2 451.1: Neumann GG, 129 fig. 62. (M10br)
- c. Providence 25.088: ARV2 624.88: D. Buitron, Attic Vase Painting in New England Collections, (Cambridge, Mass., 1972) 122, no. 167. (M10br H90)
- d. Yale 163: ARV2 36,a: K.J. Dover, Greek Homosexuality, (Cambridge, Mass., 1978) R82. (M10h M10v)
- e. Vatican 350: ABV 140.1: Beazley Dev., pl.33. (M10hr)

## PLATE 9

- a. Munich 2301: ARV2 4.9: D. Strong, The Classical World, (New York and Toronto, 1965) 56, no.43. (M10kr)
- b. Munich 2646: ARV2 473.128: R. Lullies, Griechische Vasen der reifarchaische Zeit, (Munich, 1953) pl.93. (M10hr)

## PLATE 10

- a. East Berlin 2205: ARV2 383.202: Neumann GG, 61 fig.28. (M10m)
- b. Vatican: ARV2 182.3: J. Hoppin, Euthymides and his Fellows, (Cambridge, Mass., 1917) pl.39. (M10m)
- c. Paris, Cabinet des Médailles 222: ABV 152.25: G. Becatti, Art of Ancient Greece and Rome, (New York, 1967) 91 fig.80. (M10v)
- d. London E326: ARV2 534.6: Neumann GG, 11 fig.2. (M10wrL)
- e. Munich 2590: ARV2 24.12: R. Lullies, Griechische Vasen der reifarchaischen Zeit, (Munich, 1953) pl.10. (M30hr)

## PLATE 11

Page 161

- a. Louvre CA616: ABV 58.122: P. Devambez, Greek Painting, (New York, 1962) fig. 80. (N10)
- b. New York 07.286.36: ARV2 890.173: BMA 31.3 (1972) no.23. (N10)
- c. Wuerzburg 187: ABV 272.96: JHS 47 (1927) 73, fig.9. (N10)

## PLATE 12

Page 162

- a. London B163: ABV 134.28: CVA British Museum iii, pl.29.1d (149). (N10)
- b. Munich 2309: ARV2 27.4: R. Lullies, Griechische Vasen der reifarchaischen Zeit, (Munich, 1953) pl.20. (N10 N20)
- c. London E258: ARV2 54.4: CVA British Museum iii, pl.5.1c (170). (N40 M10wrR)

## PLATE 13

Page 163

- a. Munich 2406: ARV2 207.137: CVA Munich v, pl.240.3 (955). (R11E)
- b. Wuerzburg inv. H 1635: ARV2 444.246: CVA Wuerzburg ii, pl.4.3. (2205). (R21B9 M10br)
- c. Paris G175: ARV2 206.124: K.J. Dover, Greek Homosexuality, (Cambridge, Ma. 1978) R348. (R22E)
- d. Munich 2421: ARV2 23.7: CVA Munich v, pl.223.2 (938). (R31B3)

## PLATE 14

Page 164

- a. Boston 01.8019: ARV2 24.11: T.B.L. Webster PP, pl.5a. (R31B3)
- b. London B267: ABV 272.85: JHS 47 (1927) 73 fig.8. (R31B4)
- c. Once Lucerne Market: no Beazley reference: Ars Antiqua. Auktion VIII (Lucerne, 1961) no.107. (R33E)
- d. Toledo 61.23: Para. 147.5ter: W. Moon, ed., Greek Vase-Painting in Midwestern Collections, (Chicago, 1979) 111, no.67. (R32B9 D45C L31B3)
- e. Once Basle Market: no Beazley reference: Muenzen und Medaillen. Auktion 55 (1975) no.155, pl.40.1. (R31B3)

## PLATE 15

Page 165

- a. Munich 1545: no Beazley reference: CVA Munich viii, pl.427.2 (1845). (T21B9Y)
- b. Taranto: ABV 112.65: A. Johnston, The Emergence of Greece, (New York, 1976) 126. (T21B9W)
- c. London E282: ARV2 538.39: CVA British Museum iii, pl.17.1c (182). (T22EY)
- d. Munich 2407: ARV2 274.35: CVA Munich v, pl.241 (956). (T22EW)

## PLATE 16

Page 166

- a. Agora AP1044: ABV 145.19: American School of Classical Studies, The Athenian Agora, A Guide, (3rd ed., Athens, 1976). T32B4W)
- b. Kassel T674: Para. 56.31bis: CVA Kassel i, pl.23.1 (1703) (T33EY)

LIST OF FIGURES

Figure

1. Uses of a black-figure gesture, F10c.1a. . . . . 161

Figure

2. Uses of a gesture used by both black-figure and red-figure artists, L10E.1. . . . . 162

Figure

3. Uses of a red-figure gesture, M10wrR.1 . . . . . 163

LIST OF APPENDICES

Appendix

1.	Denotation of letters used in coding. . . . .	.244
2.	Gestures used by Exekias. . . . .	.245
3.	Gestures used by the Amasis Painter . . . . .	.246
4.	Gestures used by the Lysippides Painter . . . . .	.247
5.	Gestures used by the Andokides Painter. . . . .	.248
6.	Gestures used by the Antimenes Painter. . . . .	.249
7.	Gestures used by Euphronios . . . . .	.250
8.	Gestures used by Euthymides . . . . .	.251
9.	Gestures used by Phintias . . . . .	.252

## CHAPTER I

### INTRODUCTION

During the second half of the sixth and the first half of the fifth centuries B.C., Athenian vase painters developed a range of subject matter and a panoply of expressive elements that was unsurpassed in the ancient world. One of these expressive elements was gesture, which enhanced the narrative value of scenes by relating figures to each other and to the events shown. This study will examine these gestures, emphasizing three aspects. First, it outlines the repertoire of forms of gestures used by Attic vase painters. Second, it establishes the possible meanings of each gesture in the contexts in which it occurs. Finally, it investigates how uses of these gestures became standardized and formed traditions.

As an introduction, the methods used to examine these three aspects of gestures in vase painting will be discussed below, but first it is necessary to define the subject and scope of the inquiry. In this work, gesture is defined as nonverbal communication in which part of the body, an arm, hand, leg or head, is used to convey a meaning. Each gesture is therefore a combination of the form taken by the gesturing limb and the meaning which it has in its context.

Much more will be said in the following pages about the forms



of gestures and their meanings, but the general range of form and meaning to be examined here should be described. It has been my intention from the beginning to analyze the whole range of gestures. Therefore, although gestures executed with the arms and fingers constitute a major part of the work, I have not limited myself to them. An argument could be made that such a limitation would tighten the arguments presented below, but the results would be slanted thereby. Other parts of the body are used in gesturing. I have opted, therefore, to take the wide-angle view and risk inconsistency for the sake of a more complete picture.

The head, for example, is often used to gesture. Usually these gestures, especially nods, are too indistinct to be depicted in art, where the movement is frozen. Some placements of the head, however, were a part of the vocabulary of gestures of Attic vase painting. Feet are also not normally considered to be used in making gestures, but in fact they were used by Greek artists in a number of instances. A good example is provided by the metope from the temple of Zeus at Olympia showing Herakles with his foot up on the corpse of the Nemean Lion, where the gesture indicates victory over a fallen foe.<sup>1</sup>

The range of meanings possible for each form of a gesture is very great. Some gestures are psychological expressions, such as surprise indicated by the automatic raising of the hands. Others are communicative signs, such as pointing a finger to direct someone's attention in a particular direction. In sorting out possible meanings

for each form, I have included both such expressions and signs.

As can be seen from the discussion above, it is sometimes necessary to distinguish the two basic elements of any gesture, its form and its meaning. When such a distinction is necessary, the form of a gesture (the position of the limb involved) will be referred to as a schema.<sup>2</sup>

Different uses of a schema may have very different meanings, as can be seen from some of the meanings given to the right arm raised and extended out from the body.<sup>3</sup> On the funerary plaque by Lydos in Athens, a mourner raises his right arm with the hand open to indicate his participation in the valedictory song for the dead.<sup>4</sup> An entirely different meaning for this schema was employed by the Mastos Painter, who used it for the figure of a boxer giving up his match.<sup>5</sup> To distinguish between the common form and the particular meanings, the latter are here called senses, meanings of a schema based on groups of uses with a particular interpretation or shared context.<sup>6</sup> The material in this study is therefore presented as a series of schemata, each schema then being subdivided into its various senses.

In conjunction with the definition of gesture given above, there are several limitations on what will be considered a gesture for the purposes of this work.

1) To be identified as a gesture, the purpose of the movement or placement of the limb involved must be to express a meaning rather than to further the action. Thus, for instance, a figure swinging

a cup in the game of kottabos will not be considered to be gesturing with this hand. The fingers of a hand holding a lance may also make a pointing gesture, but the position of the hand has the function of holding the lance, not conveying a message.

2) Because of the special ambiguities of expression and action inherent in the movements of dancers, whether performers, komasts or Bacchic worshippers, these will not be considered here. Dance deserves independent study and would only add another variable to the discussion.

3) Gestures must also be distinguished from attributes. These are objects or animals held by or placed near a figure which establish his or her identity or class.<sup>7</sup> Athena, for example, is often identifiable by her aegis or owl. These are simple attributes: no one else has them. However, when Athena attacks a giant, holding her aegis on her leveled left arm as mortal hunters attack their prey, the attribute is involved in a gesture whose meaning it may augment.<sup>8</sup> There are cases where the holding of a trivial object constitutes a gesture. A film heroine, for example, shows by the way she waves her cigarette whether she is anxious, willing or unconcerned. This use of certain petty objects to make gestures is covered by category N.<sup>9</sup>

Several limitations on the material from which the vocabulary of gestures is drawn may also be discussed here. First of all, the core of the study is limited to Athenian vase painting. The inclusion of material from other areas of Greece or in other media would raise

the problem of the interactions of different traditions. This certainly must follow the examination of one tradition by itself.

Secondly, the study is limited to those Attic vases painted between ca. 550 and 450 B.C. The beginning date was set to coincide with the beginnings of the careers of Exekias and his contemporaries, the great generation of artists before the invention of red figure. The debt of these artists to earlier traditions will be noted where this is obvious, but no detailed attempt to elucidate that relationship will be made here. The lower boundry of ca. 450 B.C. was chosen to avoid the influence of Phidias, which so pervades all Athenian art of the second half of the fifth century that a real stylistic threshold is evident.<sup>10</sup>

The third limitation is practical. For reasons of time and expense, it has been possible to deal only with those vase paintings of which photographs have been published, in the Corpus Vasorum Antiquorum, museum catalogs, scholarly periodicals, monographs and handbooks.<sup>11</sup> Beazley's works have, of course, been crucial for tabulating and locating illustrations of the paintings attributed by him to specific hands. My documentation of works which have either appeared since Beazley's death or which were never listed by him is necessarily less comprehensive.

Even with these limits, the number of recognizable gestures from the sources used is very large.<sup>12</sup> The first step in the

investigation was therefore to establish the range of schemata that were used by Attic vase painters. This was accomplished by examining a number of volumes of the Corpus Vasorum and other vase painting publications and recording each gesture on a separate slip of paper, together with its context, the artist, approximate date and references. When the number of gestures recorded seemed sufficient to yield a representative sample, the slips were sorted into the schemata which could be recognized. These, with some additions and deletions which have since proven necessary, are the subject of this study.

There is no standard classification for the forms of gestures in use at present. Students of human behavior have attempted to produce a workable system by which gestures would be classified and recorded, but they have had little success.<sup>13</sup> This is largely due to the range of possible movements and their speed, duration and coordination, all of which must be recorded. In vase painting, gestures present less of a problem for the recorder because all movement is frozen and the range of possible positions for the gesturing member is limited by the need for clarity, the demands of composition and the force of tradition.<sup>14</sup>

To facilitate the handling of the many different schemata, the various elements recognized in the classification system were given code letters and numerals, so that each schema has an individual code consisting of from three to six symbols. The

meaning of these symbols and the codification system is explained in detail at the beginning of the next chapter.

The object of recording, classifying and coding the schemata known from Greek vases was to produce a lexicon which would define the meanings of each schema and trace the history of their usage.<sup>15</sup> In the Lexicon, each schema isolated by the classification process is listed by its code, as a word is listed in a normal lexicon by its spelling. The many examples of the use of each gesture, in different contexts and by different artists, are then listed by sense. The senses are determined by sorting the various examples into distinct groups, the members of which have the same interpretation, or at least a common context which limits the possible interpretations. The various aspects of this process are also discussed in detail in the next chapter.

In its attention to the complete repertoire of gestures used by Attic vase painters and the formation of a lexicon, this study differs greatly from previous studies of ancient Greek gesture. Many of these are specialized studies devoted to a particular type of gesture. The subject in each case dictates the treatment of the material, so that these studies, which have proved very useful in their own areas, as the Lexicon entries testify, need not be discussed here. The treatment of the material in general studies of ancient gesture, however, does deserve examination.

The oldest comprehensive discussion of ancient Greek gesture is K. Sittl's Gebärden der Griechen und Römer, publisher in 1890.<sup>16</sup> Sittl collected and discussed literary references to gestures from

Homer to Late Classical authors. Chapters are devoted to groups of gestures: expressions of emotion, mourning gestures, prayer and so on.<sup>17</sup> The portrayal of gestures in art occupies a separate chapter in which representations of the various groups of gestures are discussed, but only superficially. The compilation of Greek and Roman material together makes the treatment of any single gesture confusing. Nevertheless, Sittl presents an indispensable collection of the literary sources.

Since 1890, the subject of gestures in Greek art has been treated mainly in the arcane medium of dissertations, some of which are general studies.<sup>18</sup> The earliest of these available to me is P. Kapsalis, Gestures in Greek Art and Literature, written in 1946.<sup>19</sup> Although it is limited to Greek gestures, this work does not improve on Sittl because gestures are organized in less specific categories than in the earlier work and the only new elements are parallels from modern Greek folk practice, whose relevance needs to be proven.

R. Brilliant's Gesture and Rank in Roman Art contains a brief overview of the use of gestures in ancient Greek art, but this is necessarily pointed towards expressions of power and status.<sup>20</sup> For the earlier periods of Greek art, the author concentrates on those Hellenic characteristics (basically, organic integrity and narrative organization) which came to play a role in the sculpture and numismatics of the Romans. The Hellenistic origins of the denotation of status by pose and gesture are also discussed. The development and alteration of motifs are traced in the main body of the study, but the motivation for these changes was apparently political, in

contrast to the motifs to be considered here.

The most important study of gestures in Greek art is undoubtedly G. Neumann's Gesten und Gebärden in der griechischen Kunst.<sup>21</sup> This treats a wide spectrum of gestures in all media, from the Geometric to the Hellenistic period. The development of many gestures is traced through time, and the general evolution of the language of gestures is discussed with great insight.

There are two important differences between Neumann's study and the present one. First of all, because it is limited to a single medium, the products of a single city during a shorter length of time, this study is able to draw more specific conclusions about the use and meaning of the gestures studied here. A second major difference between the two works lies in the basic organization. Neumann separated conscious gestures from unconscious ones, a division which makes his study very readable as a whole but very difficult to consult. Except in the most unambiguous contexts, a gesture may be conscious or not or indicate a mental state rather than a reaction but this may not be immediately obvious. If initial classification is made on this basis, the gesture must be interpreted before parallel examples can be considered. Furthermore, the reader who is interested in the use of a particular schema whose meaning is unknown to him will be uncertain where it is treated by the author. Although it is much less readable, a lexicon format has the advantage that it can be consulted without great familiarity with the subject.

A lexicon format also makes it possible to trace the history of each schema. How was it first used and when? Who made it common? When were new senses developed, and who was responsible for this?



How long did each continue? By placing the examples of a schema with a particular sense in chronological order, some of these questions can be answered.

The chronological arrangement of the material to be presented is the distinguishing feature of historical dictionaries. The application of this arrangement to gestures in art, however, may require some justification. Gestures, like words alter in meaning through time, as has long been recognized.<sup>22</sup> Perhaps the most familiar example of this is the schema of extending the index and middle fingers upright. This was used in Late Antiquity as a gesture of speaking, was taken over for the preaching Christ and eventually became the canonical gesture of blessing, still used in the Roman Church today.<sup>23</sup> Even in the limited span of a century, as with the gestures treated here, such developments are visible. Changes of this type do not constitute an inevitable process of transformation. There is, rather, a series of minor alterations in the use and meaning of a motif which are consciously made to achieve new goals. This gradual shift in the traditional use of a gesture cannot be traced in detail for the preaching gesture cited above, with its long history in many media from many areas. Gestures in Attic vase painting, however, present a better opportunity for the study of such a dynamic tradition and its mechanisms than do those in works in any other medium or from any other period. Renaissance paintings present material for a much more subtle and deep discussion of the meaning of gestures, but such paintings are far rarer. Mediaeval manuscripts provide a wealth of material, but the artists, schools and relations between them are not so clear. We do not know how

much of the original production of Attic vases is now lost, but there is no doubt that no other type of figured object survives in greater numbers;<sup>24</sup> the styles of the Athenian vase painters have been defined and the great majority of known vases attributed to specific artists. The number of works is so great and the representational intent so simple that Attic vases supply a rare opportunity for a thorough investigation of the process of tradition.<sup>25</sup>

Gombrich's study of the development of the depiction of space in Western art provides the best understanding of how this series of adaptations came about.<sup>26</sup> They are the result of the basic process by which an artist produces new work. In Gombrich's view, each artist creates by taking elements of his stock of traditional forms and altering them to fit the requirements of the work at hand. There are two corollaries to this proposition. First, "art imitates art", because the artist begins with what he knows (not necessarily what he sees.) Second, the artist himself plays the crucial role because he ensures the continuation of the tradition of forms while at the same time altering its future development.

This process by which artists alter various features of their traditional vocabulary is particularly visible in Attic vase painting. There, the majority of scenes painted on vases at any given time were reworkings of earlier compositions. Some of these were replicas of earlier scenes; most were looser versions. Very few vase paintings were original compositions.<sup>27</sup> This preponderance of standardized types resulted from the practice of continuing to repeat and refine successful compositions.

Perhaps the best example of this process of adaptation is

the many versions of Exekias' great original compositions on the Vatican amphora.<sup>28</sup> On the obverse, this displays a scene of Achilles and Ajax playing a game, while the reverse shows the homecoming of the Dioskouroi. Exekias himself produced at least one other rendition of the scene on the obverse, on the fragments formerly in Leipzig, demonstrating that even a master at the height of his power reworked his own previous successes.<sup>29</sup>

Each side of Exekias' Vatican amphora was also imitated by the Lysippides Painter, the most prominent student of Exekias. On an amphora in the Villa Giulia, the Lysippides Painter presented a scene of the return of a youth which, in spite of its simplifications, is obviously borrowed from the scene on the reverse of Exekias' Vatican amphora.<sup>30</sup> Since this is the Lysippides Painter's earliest known vase, it accents the role of the workshop in the adaptation process--students gained proficiency by repeating the works of their masters until they had sufficient skill to work on their own.

Almost a decade later, the Lysippides Painter also produced a copy of the gaming scene from the obverse of Exekias' masterpiece.<sup>31</sup> The Lysippides Painter's rendition of the prototype is surprisingly lifeless, although it follows the composition of Exekias closely.<sup>32</sup> This painting would in fact be only of minor interest if it did not occupy the reverse of an amphora whose obverse is a red-figure version of the same scene, painted by the Andokides Painter.<sup>33</sup> This artist recaptured more of the Exekian spirit although he introduced several changes in the original composition. (Most interesting of these from the point of view of this study is the

substitution of a counting gesture made by one of the gaming heroes in place of the inscribed scores of Exekias.) A second black-figure attempt by the Lysippides Painter imitated this gaming scene, numbering more than one hundred and spread over the next half century, add many further alterations.<sup>34</sup>

The history of the scene of Achilles and Ajax gaming gives a clear example of the process of reworking and imitation. The result of these practices was that, consciously or unconsciously, the student absorbed the formulas of his teacher. The demands of commercial production and the small emphasis placed on originality ensured that these traditional formulas were used whenever the situation allowed. For slightly different contexts, familiar formulas were adapted and combined, and only in special cases were totally new compositions invented.<sup>35</sup>

Besides compositional arrangements, other formulas, such as decorative patterns and, of course, gestures, were handed down in this way from teacher to student. Gestures are particularly useful for tracing such traditions because gestures combine form and meaning. Since both form and meaning were passed from master to student, the tradition of gestures has two elements. This makes gestures more sensitive an indicator of the relationship between artists than many other formulas.

The final chapters of this work use gestures to focus on the relationships between artists and their placement in traditions. This is possible through an examination of the known vocabulary of gestures for each artist.

One can speak of an artist's vocabulary of gestures because

the use of gestures parallels the use of words. Each person speaks a language which, within a standard framework, nonetheless is to some degree unique to himself. This private language has a vocabulary, set of definitions, connotations and rules which are idiosyncratic.<sup>36</sup> Part of each individual's language is shared with a particular group, for example an economic stratum or the members of a profession. At all times, however, the greater proportion of the expressions of these individual and group languages is understandable to the majority of the population.

The same was apparently true of the language of gestures in Attic vase painting. Each artist had his own vocabulary, learned from his master, formed by his own needs and abilities. Although many of the gestures in each artist's language are found in the works of almost any Attic vase painter in the period, some are unique to the work of the artist himself.<sup>37</sup> Others are shared with his fellow apprentices, and some with his own students. For this reason, an artist's vocabulary of gestures demonstrates his individuality, his place within schools and within the broadest stylistic currents of his time.

The way in which vase painters shared some gestures and used others in unique ways can be seen from an analysis of the vocabularies of gestures found on the known works of Exekias and the Amasis Painter. These artists, two of the greatest painters of black figure, were chosen because their artistic personalities are so distinct. At the same time, the most important of their pupils had crucial roles in the changeover from the black-figure to the red-figure techniques, which is the subject of the final

chapters.

To analyze each artist's vocabulary of gestures, a list was made of the gestures which have been recorded from his known works. Using the Lexicon, the gestures were divided into groups according to their probable sources. Some gestures are found earlier in the works of Lydos or on Tyrrhenian amphoras.<sup>38</sup> Some will have been introduced by the Amasis Painter or Exekias himself. Exekias shared some of his gestures with the circle of his predecessors now called Group E. Many gestures will have been so common that they must be considered to have been in general use in the period. The tables which are presented here give a breakdown of each artist's vocabulary of gestures into these groups. It must be said at the outset that these figures, and the percentages of the total number of gestures given with them, can not have any statistical validity imputed to them since we do not know how the preserved sample of vases may be skewed.<sup>39</sup>

The preserved works of Exekias are relatively few, and the artist used gestures sparingly. The vocabulary of gestures which appear in the known work of Exekias therefore is comprised of only twenty gestures. These can be broken down by source as follows:<sup>40</sup>

General black-figure	5	25%
Lydos	1	5%
Painters of Tyrrhenian amphoras	1	5%
Artists of Group E	2	10%
Innovations	7	35%
<u>Unique uses</u>	<u>4</u>	<u>20%</u>
Total	20	100%

The artists or groups listed are those who used gestures before they were adopted by Exekias. There is, of course, no proof that these are Exekias' actual sources, but the pattern is sufficiently close to what is expected from stylistic analysis that it needs little justification. A connection between Exekias and Lydos, for example, has already been noticed.<sup>41</sup> The artists of Tyrrhenian amphoras show a great interest in mythological scenes and so played an important role in the development of the pictorial repertoire of mid-sixth century Attic vase painting.<sup>42</sup> That Exekias shared so few gestures with Group E, "the soil from which the art of Exekias rose", is surprising; the use of gestures may be an important difference between Exekias and Group E.<sup>43</sup> Conversely, there is no reference to Nearchos in the list above because so few of the works of that artist, usually considered to be Exekias' master, are preserved.

The gestures which Exekias repeated from the past are outnumbered by his innovations. Some 35 per cent of Exekias' preserved gestures are innovations of his which became part of the black-figure vocabulary. A large portion of the Amasis Painter's gestures were also innovations used later by other artists, so for both the Amasis Painter and Exekias these indicate an important role in creating the enlarged repertoire of scenes and figure types which is a feature of Attic vase painting in the third quarter of the sixth century. Exekias, however, also used four gestures in new ways which were not repeated subsequently. These show that, besides being very influential as a result of his many innovations, Exekias also used a language of gestures that was perhaps more personal than is usually the case.

In contrast to Exekias, the Amasis Painter was both more prolific and much more fond of extra figures, many of whom are involved in the scene by their gestures alone. For these reasons, the Amasis Painter has left a vocabulary of fifty-one gestures, a much greater total than Exekias, and each of these tends to have been used often. The breakdown of the gestures used by the Amasis Painter by source is therefore:<sup>44</sup>

General black-figure	17	33%
Lydos	3	5.5%
Painters of Tyrrhenian amphoras	6	11.5%
Little Masters	2	4%
Artists of Group E	3	5.5%
Innovations	18	35%
<u>Uncertain sources</u>	<u>3</u>	<u>5.5%</u>
Total	52	100%

The Amasis Painter, who probably began to paint earlier than Exekias, used gestures from much the same sources as that artist and in many cases derived almost the same percentage of his vocabulary from each source.<sup>45</sup> It is notable, however, that a larger proportion of the Amasis Painter's vocabulary consists of gestures which were also used by many other artists in the third quarter of the sixth century. Also, the Amasis Painter used a greater number of gestures which are found earlier on works by the Little Master cup painters, which is not surprising since the Amasis Painter himself decorated more than a dozen cups, including some of the Little Master type (band-cups).<sup>46</sup> The Amasis Painter's use of three gestures which had already appeared on works by artists of Group E demonstrates that the influence of these artists



went beyond their immediate followers.

These analyses of the vocabularies of gestures of Exekias and the Amasis Painter demonstrate the method to be followed here. Both artists stand near the beginning of the time period studied in this work, so that the evidence for their relationships to earlier artists has not been systematically collected. On the other hand, the gestures used by each artist do give a sense of the relationship between his work and that of his predecessors which coincides well with what is already known about their careers.

The relationship between Exekias and the Amasis Painter on the one hand and their students in the next generation of artists on the other is more germane to the present work. These students were responsible for many great changes in Attic pottery in the last quarter of the sixth century, of which one of the most important was the introduction of the red-figure technique. Another of these changes can be seen in the repertoire of gestures used in vase painting. In the final chapters of this work, the careers of some of these artists are examined, with a particular view to locating them within their traditions in using gestures and identifying the effect which they had on the tradition.

The first artists to be dealt with are the Andokides and Lysippides Painters. The former was probably the inventor of the red-figure technique, the latter, his collaborator and the foremost student of Exekias. Gestures are used to examine the relationship between the two artists, in particular the problem of their separate identities. Each artist's use of the past and his effect of the next generation's use of gestures is also investigated.

Second, this younger generation and its use of gestures are used to explore the revolution in drawing which happened at the end of the sixth century. While the Antimenes Painter and the artists of the Leagros Group developed black figure to its broadest level of production and expression, the red-figure artists of the Pioneer Group explored the working of anatomy and the depiction of movement in space, completely changing the development of Attic pottery and the gestures it used at the same time.

Gestures in Attic vase painting, then, are of interest beyond their simple meaning. As significant traditional motifs, they can be used in the investigation of the relationships between artists and of the broader issue of the development of the expressive powers available to Greek artists in the sixth and fifth centuries. In this way, gestures, as only one of many traditional elements in vase painting, reflect the development of Greek art as a whole. As Gombrich has suggested, with reference to a different medium:

In tracing the motifs, methods and symbols of these modest productions we not only study the pale reflections of creative art, but the nature of the language without which artistic creation would be impossible.<sup>47</sup>

Notes to Chapter I

1. B. Ashmole and N. Yalouris, Olympia (London, 1967) pl. 43; Neumann, GG, 151.
2. The plural is schemata. The ancient meaning of the word is discussed by Neumann, GG, 167, n.2. Throughout the present work, the adjective "schematic" has been avoided.
3. Codified in the Lexicon as R22E. The coding system is explained in detail later in the present chapter. From this point on, the code for any schema or sense will be given in the text so that the reader can refer to the relevant section if he wishes.
4. Athens, Vlasto Coll.: ABV 113.84; Beazley, Dev., pl.19; Boardman, ABFH, 71.
5. Panathenaic amphora, Boston 01.8127: ABV 260.28; CVA Boston 1, pl.56.3. (678).
6. The term here is lexicographical. See L. Zgusta, Manual of Lexicography, (Prague, 1971) 56-70.
7. G. Hermeren, Representation and Meaning in the Visual Arts (Lund, 1969) 100; see also S. Reinach, "L'Histoire de gestes" RA 20(1924) 64.
8. For example, in the Peisistratid pediment from the Athenian Acropolis: H. Payne and G. Mackworth Young, Archaic Marble Sculpture from the Acropolis (London, 1950) 2nd ed., pl. 35-38.  
The usual meaning of attack and self-protection is altered by the power of the aegis into something closer to the extension of power. See L22E in the Lexicon. From this example it may be seen that in some instances in the question of whether or not a certain movement is a gesture must be determined after the fact by an examination of parallel uses. A doubtful example may be accepted as a gesture if it fits into a pattern of traditional usage, though only when this pattern is built of many gestures from unambiguous contexts. Uncertain cases were therefore collected and the decision to assimilate or discard them left for later.
9. See below, the introduction to the Lexicon, for an explanation of the classification and coding system.
10. Clearly, because the dating of vase painting is stylistic, some advanced works painter before 550 and some conservative ones painted after 450 will have been included. As a practical guideline, only works listed after p. 92 in ABV ("The Tyrrhenian Group") and before p. 985 in ARV2, the last of the Early Classical chapters, have been recorded systematically. The difficulties caused by these limitations can best be seen in the case of the Achilles Painter, whom Beazley lists as Classical, although he began his career before 450.

11. The Lexicon is by no means complete. All of the volumes of the CVA have been recorded, through June 1981. The catalogs and journals cited are referred to in the index of unattributed vases. The Lexicon is therefore to be taken as reflecting the state of my research at the time of writing; much will always remain to be done in a project like this, although as time goes on this becomes more and more filling out, less rearrangement.
12. As of June 1981, I estimate that 9,000 gestures have been recorded.
13. The most elaborate attempt is probably that of R. Birdwhistell, Introduction to Kinesics (Washington, D.C., 1952). See the criticisms of this and other systems in P. Bouissac, La Mesure des gestes (The Hague, 1973).
14. The only other treatment of gestures in vase painting by form which I have encountered is G. Ahlberg's classification of mourning gestures in Prothesis and Ekphora in Greek Geometric Art (Stockholm, 1971) . Compare the treatment in K. von Amira, Die Handgebärden in der Bilderhandschriften des Sachsenspiegels (AbhMün, phil.-phil. Klasse 23, 1909).
15. My basic source for lexicography is Zgusta, supra n.6; for methods, see esp. 223-93.
16. K. Sittl, Die Gebärden der Griechen und Römer (Leipzig, 1980). The chapter on gestures in art is 262-316.
17. The full list is: Expressions of Emotion, Applause, Mourning, Greeting, Symbolic Gestures, Superstition, Legal Symbolism, Reverence, Prayer, Actors and Speakers, Sign Language, Dance and Pantomime, and Counting on the Fingers.
18. The unpublished dissertations by W. Zschietzschmann, Untersuchungen zur Gebärdensprache der älteren griechischer Kunst (Jena, 1924) and E. Petsch, Die Darstellung der emotionelle Bewegungen in der griechischen Kunst (1955), are known to me only from Neumann, GG, n. 16. A. Huber, Gebärden der Griechen, Skizze (Zürich, 1963) is superficial and aimed toward the dance.
19. P. Kapsalis, "Gestures in Greek Art and Literature" (unpublished Ph.D. dissertation, Johns Hopkins, 1946). As far as I know, this has never been referred to in the archaeological literature.
20. R. Brilliant, Gesture and Rank in Roman Art (New Haven, 1963) 11-23.
21. G. Neumann, Gesten und Gebärden in der griechischen Kunst (Berlin, 1965) with corrections in AA 80 (1965) 587-88. I would like to thank Prof. Neumann for sharing his insights on the complexities of gestures while he was in the U.S. in the fall of 1980.

22. F. Saxl, "Die Ausdrucksgebärde in der bildenden Kunst", Bericht über den 12. Kongress der Deutschen Gesellschaft für Psychologie (Jena, 1932) 13-25. Much of the discussion there is more psychological than art historical.
23. H.P. L'Orange, The Iconography of the Cosmic Kingship in the Ancient World (Oslo, 1953) 171-197.
24. See the discussion in T.B.L. Webster, PP, 170.
25. Gombrich, "Imagery and Art in the Romantic Period," Meditations on a Hobby Horse, (London, 1963) 126, discusses a parallel situation from his work with prints.
26. E. Gombrich, Art and Illusion (New York and London, 1960), 116-45.
27. For example, the Berlin Sosias cup, whose unusual interior is in strong contrast to the more conventional exterior: Berlin 2278; ARV2 21.1; CVA Berlin ii, pl. 49.
28. Vatican J44: ABV 145.13; Boardman, ABFH 81, fig. 100; Cohen, pl. 7.1. The series of Gameplayers has been studied by K. Schefold, JdI 52 (1937) 30-75; K. Schauenburg, JdI 76 (1961) 68, n.43. See also Brommer, 334-39, A. Pilali-Papasteriou, Hellenika 27 (1974) 12-38, J. Boardman, AJA 82 (1978) 18-24, M. Moore, AJA 84 (1980) 418-21.
29. Leipzig T355: ABV 145.15; AJA 84 (1980) pl. 49.2. I would not like to speculate which of these two versions is earlier, but that is unimportant to the argument here.
30. Villa Giulia 24998: ABV 255.9; Cohen, pl. 2.2; CVA Villa Giulia i, pl. 1.1-2 (5).
31. For the dating, see Cohen, 9. The gap in time makes it likely that the students of Exekias continued to have access to their master's work either in the form of pots or of pinakes made for this purpose.
- There are no physical remains of such "copy-book" pinakes, and their existence can only be postulated. It seems unlikely that Exekias kept a full set of vases decorated with his important compositions in his workshop so that he and his apprentices could refer to them later. The lack of remains of such pinakes is not surprising, since no Attic potter's shop from this period has been excavated, and the pinakes themselves may have been made of wood.
- The problem of models in vase painting is closely connected with that of replicas, scenes which are repeated on both sides of a single vase or on two or more separate vases. Replicas show the painter depending on a previous model for his compositions, even though this may have been the pot produced immediately previous to the new composition. This shows that copying was a basic working method for vase painters. The most recent discussion of replicas is K. Schauenburg, "Repliken in der Vasenmalerei," AA 92 (1977) 194-204.

32. Boston 01.8037: ABV 254.2; Cohen, pl. 7.3.
33. Boston 01.8037: ARV2 4.7; Cohen, pl. 7.2.
34. London B211: ABV 256.14; Cohen, pl. 6.1. The Lysippides Painter produced another version of the scene on London B193 (ABV 254.3) but the center of the scene is lost and its relationship to the other versions can therefore not be demonstrated. For the later history of the scene, see *supra*, n.28.
35. The amount of standardization varies in different periods and in different workshops, but in the second half of the sixth century the practice of reworking older scenes was particularly prevalent. So also J. Beazley, "Citharoedus", JHS 42 (1922) 85.
36. See the discussion of dialects and idiolects in L. Zgusta, *supra* n.6, 51.
37. Perhaps the best example of this is the work of the Affecter, who apparently made a special effort to present an idiosyncratic iconography as well as style. See Mommsen, Affecter, 39, 56-58, 82-83.
38. Because Exekias and the Amasis Painter began painting at the beginning of the period studied here, the relationship of their vocabularies of gestures to those of earlier artists should not be taken as definitive.
39. See Webster PP, 170.
40. The coded senses are listed in Appendix 2.
41. Beazley Dev., 63-4. Tiverios Lydos, 91-92, believes that Lydos learned his craft as a fellow student of Nearchos, the teacher of Exekias, and that this constituted the connection between the styles of Lydos and Exekias.
42. D. von Bothmer, "The Painters of 'Tyrrhenian' Vases," AJA 48 (1944) 164.
43. Dev. 63.
44. The coded senses are listed in Appendix 3.
45. See the chronology given by D. von Bothmer, "New Vases by the Amasis Painter," AntK 3 (1960) 80.
46. See D. von Bothmer, "Three Vases by the Amasis Painter," MadrMitt 12 (1971) 123-30.
47. Gombrich, *supra* n.25, 126.

## CHAPTER II

### CODIFICATION, LAYOUT AND INTERPRETATION

#### The Codification of Schemata

In order to organize gestures by form it was necessary to reduce the significant elements in the form of each schema to a simple code so that they could be handled efficiently. To this end, the schemata are first separated according to the parts of the body used in making gestures, plus a class for petty objects. This division produces eight classes, each of which is treated separately in the Lexicon and is signified in the code by the first (capital) letter:

Fingers	(D)
Feet and legs	(F)
Heads	(H)
Arms, left	(L)
Hands	(M)
Objects held	(N)
Arms, right	(R)
Arms, both	(T)

In the Lexicon, these classes are arranged in alphabetical order by the letter of their class. (These and all other letters used in codifying are listed in Appendix 1.)

It may be noted that schemata which involve objects form one class, those involving the head another. Schemata which involve the legs and feet are combined, since they are functionally similar and

not very expressive. Schemata of the hands, however, are separated from those of the arms, and fingers from hands, because the upper limbs are the most expressive for gesturing. Indeed, arm schemata are even divided among those executed with the left or the right arm or with both together. These last are so complex that they require special adaptations of the general system.

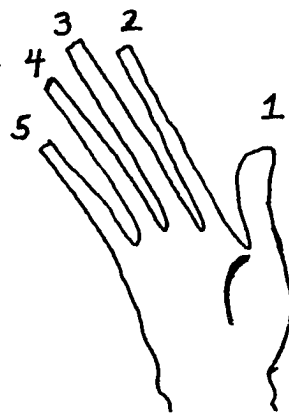
The class letter is followed by a series of numerals and letters which represent the various elements by which each schema is recognized. Although the format is consistent throughout the codification system, the nature of each limb requires that different elements be coded for each class. For this reason, the coding of each will be treated independently in the following sections. Illustrations have been provided to aid in the identification of schemata, and it is hoped that these will be of some help to the reader in clarifying what is often very difficult to put into words.<sup>1</sup>

#### Schemata involving Fingers (D)

The subdivisions of this class denote the finger or fingers involved, with numbering beginning with the thumb:

Thumb	1
Index finger	2
Middle finger	3
Ring finger	4
Little finger	5

If only one finger is involved, a zero takes the second place after the



number of the finger. When more than one finger is used to gesture, the numerals are cumulative, so that D12 signifies schemata involving



the thumb and index fingers. The next subdivision of finger schemata is the flexion of the fingers involved:

Bent	(touching)	B
Closed	(to palm)	C
Extended	(or slightly bent)	E

Since any schema which involves three of the five fingers, by necessity involves the other two in the opposite way, it is never necessary to use more than two numerals. For example, if the thumb, index and middle fingers are extended, the ring and little fingers are closed and the coding need only record the latter fact (D45C). If all five fingers are extended or closed, the whole hand is involved, for which see below.

#### Schemata involving Feet or Legs (F)

Feet are used to perform gestures by their placement; leg positions, which by nature include placement, are treated in this work in the same way. The first subdivision of this class signifies the placement of the foot or leg involved:

Raised	(usually on something)	10
Forward		20
Backward		40

A further modifier is necessary to indicate the thing upon which the foot is placed (including it's own toes):

Adversary	a
Chariot	c
Greave	g
Toes	t
Varia (steps, rocks, etc.)	v

A foot (F) set up (10) in a chariot (c) is therefore coded F10c.

(Feet are not placed on a greave, but the raising of the leg allows the greave to be placed on it.) Which foot, right or left, is involved proved to be unimportant, although the left leg predominates throughout because of the compositional tendency for main figures to face to the right.

#### Schemata involving the Head (H)

Movements of the head are too brief to be depicted in art, but some placements of the head were a part of the vocabulary of gestures in Attic vase painting. To these may be added the depiction of frontal faces. Although strictly an artistic convention, frontal faces seem to have had a meaning attached to them which allows them to be treated as gestures.

For the class of schemata which involve the head, the numerals designate position:

Thrown back	10
Bowed	30
Dorsal	40
Frontal	90

Other features proved to be dependent on composition so that no other modifiers are needed. As an example of the code for a head schema, H30 represents heads (H) which are lowered (30).

#### Schemata involving the Hands (M)

In the recording of individual uses of hand gestures, care was taken to distinguish between open and closed (fisted) hands and to note the direction which the palm faced (e.g. out of the picture, forward to someone else in the scene or backwards towards the person executing the gesture). Continued work has shown that gesturing hands are usually open and the direction the palm faces was apparently

insignificant. In very similar renditions of the same scene, a figure is often found executing the same arm schema with the hand in various positions with no discernible variation in meaning.<sup>2</sup> For this reason it was decided to classify such gestures as arm schemata. The rare exceptions in which the position of the hand affects the interpretation of an arm gesture are noted in the descriptions of the individual schemata.<sup>3</sup>

Conversely, hands were found to be consistently meaningful in relation to another part of the body, as when a hand is placed on a hip or touches the hair. If a hand is shown in relation to an object or a part of the body, this is considered a hand schema rather than an arm schema, since in such a case the position of the arm is determined by the placement of the hand.

The subdivisions of Class M therefore express relationship:

On or to (touching)	10
Over (not touching)	30

A modifier denotes the object or part of the body to which the hand is directed:

Beard or chin	b
Head or hair	h
Knee	k
Hand	m
Neck	n
Varia (arm, shoulder, etc.)	v
Waist or hip	w

There is a great deal of difference between the meaning expressed by touching a part of ones' own body and in touching part of someone else's. The coding system for hand gestures, as explained so far,

f

makes no distinction. Therefore, a lower case r, a reflexive suffix, is added as the final element of those hand schemata in which the hand is placed on part of the performer's own body. Thus, M1Ob denotes a hand which touches the chin or beard of someone else, M1Obr a hand which touches the figure's own beard or chin. In most cases, right and left hands are used indiscriminately.

#### Schemata involving Small Objects (N)

The distinction between this class and that of hand schemata is that these petty objects are held out from the body, one might almost say moved, whereas in hand schemata the hand is placed upon the few objects involved. A good example is the veil which many women hold out on black-figure vases to denote their wifely status or modesty.<sup>4</sup> There are only a few objects commonly used in this way:

Veil	10
Skirt	20
Flower	40

N20 denotes that a figure raises her skirt on the vases given as examples. No other modifiers are needed.

#### Schemata involving the Arms (L,R,T)

Arm schemata are the most complex and therefore need the most subdivisions. First of all, they are divided into three classes, those executed with the left arm (L), those with the right (R) and those which involve both arms (T).<sup>5</sup>

Second and more difficult to codify is the independent operation of the forearm and upper arm. Because these two parts of the arm can each be placed in various positions, the first subdivision of all three classes of arm schemata is by the position of the upper arm, followed by the position of the forearm.<sup>6</sup> Each of these positions is

indicated by a single numeral:

Raised	1
Level	2
Down	3

The position of the whole arm is therefore codified as two numerals. R31, for example, is the beginning of the code for those schemata where the upper arm is lowered from the shoulder while the forearm is raised from the elbow. (See Plate 7, 8, 13, 14)

A final one- or two-place modifier indicates the flexion of the elbow:

Bent (an angle of 90 degrees or less)	B
Extended (or slightly bent)	E

If the elbow is bent, the angle is indicated by a numeral.<sup>7</sup>

ca. 30 degrees or less	3
ca. 45 degrees (between 30 and 60 degrees)	4
ca. 90 degrees (60 to 100 degrees)	9

A right arm which is raised and extended (that is, both upper arm and forearm are raised) is codified R11E. A left arm of which the upper arm is held out level with the shoulder and the forearm is raised vertical so that the elbow is bent 90 degrees is codified L21B9.

When both arms are involved in a schema, the right and left arms can be set in the same position (both raised, both lowered) or in different positions (one raised, one lowered, for example). In the latter case, where different arm positions are involved, it is often possible to separate the schema into two schemata, one for each arm. This would be possible, for example, when the figure of a fleeing woman extends her right arm level (R22E) as a gesture of supplication to a potential rescuer while raising her left arm beside her body

(L31B3) to express her alarm at the situation. Sometimes, however, the right and left arms form a unit, and therefore must be treated together. Such a complex schema is therefore designated by the codes for each arm, right arm first. Between the two arm codes, a separate letter denotes the coordination of the two arms, that is, whether they are both held to the left or to the right of the scene, or if one is directed to the left and the other to the right. (Direction, to the left or right side of the scene, must not be confused with position, the raising and lowering of the forearms and upper arms.) The coordination codes are:

Wide (one arm either direction)	W
Parallel (same direction)	Y

Thus R21B9Y, L33E is the coding for the complex schema in which the right arm is raised with the upper arm level with the shoulder and the forearm vertical (R21B9), while the left arm is extended down (133E). Both arms project in the same direction.

The situation is simpler where both arms are held in the same position. These schemata form class T. The class letter is followed by the position codes as in classes L and R, but with the coordination code added at the end. Thus T22EY denotes a schema in which both arms are extended level with the shoulder in the same direction. (See pl. 15c and compare it with T22EW, pl. 15d.)

Schemata of class T are found regularly, while those of the more complex type are rare. For this reason, the latter are listed at the end of the Lexicon, after class T.

An understanding of this coding system will allow the reader to find the treatment of a schema in the Lexicon. It is also important

to understand how the material in each entry is presented in order that it may be used to its greatest advantage.

#### The Construction of Entries

The method used to articulate the description, meanings and references in any dictionary is crucial to the usefulness of the whole work.<sup>8</sup> It is important that the structure be as simple as possible while displaying clearly the necessary information as well as the judgments of the compiler concerning the interrelations among the senses. The form of the entries is therefore:

- (CODE) (Verbal description of the schema) (Plate ref.)
1. Sense #1. Interpretations, possible criteria, comments and references.<sup>9</sup>
    - a. First subcategory of linked meanings or contexts.
 

BF: Catalogued examples of uses of the gesture by black-figure in chronological order, listed by artist with Beazley's number of the relevant vase in ()<sup>10</sup>; unattributed bases indicated by M numbers (for which see index).<sup>11</sup>

RF: Catalogued examples by red-figure artists, same format as BF.
    - b. Second subcategory, same format.
  2. Sense #2, if needed, same format.

Senses are distinguished by major contrasts; the subdivisions of a sense show its variety and nuances. In some cases, the smaller units isolate possible specific interpretations that may suggest a more concrete interpretation for the examples of the schema found in less significant contexts. This can be illustrated by use of an example from the Lexicon itself. (Refer to the entry for D20E,

the extended index finger, during the following discussion.) The schema D20E has four major senses: 1) different circumstances of address, 2) pointing at something, 3) counting on one's fingers, and 4) uncertain meaning, holding objects. There is no question that these four senses are distinct. In a scene whose context is vague, it may be uncertain whether the use of the schema means, for example, pointing or counting, but these senses are certainly independent.<sup>12</sup>

On the other hand, the distinction, made only from contexts, between a mortal addressing another mortal (D20.1a) and a mortal addressing a god (D20E.1b) is much more fine, and perhaps artificial. It is interesting, however, that the use of this schema for figures addressing gods apparently began only in the early fifth century. A different situation is shown by the subdivisions in the use of this schema for pointing. It is arguable that there is no real connection between the true pointing gestures (D20E.3a) and the uses of this schema for figures leading others (D20E.3b). If this were true, these should be separate senses. However, the placement of the two together reflects my decision that they are linked.

Finally, some examples of this schema, in which a figure holds an object with his forefinger extended (D20E.5), are not gestures at all. For example, when the figure holds a bow, the extension of the forefinger is a matter of archery technique. Most of the other categories of this finger schema for hands holding objects may, however, be gestures. All are included here in order that the reader may be aware of the possibilities.



considerable amount of information about the significance of the gestures found in them.

The evidence for the interpretation of a particular example of a schema can be examined in three stages. First of all, examining the scene in which the gesture appears, it is necessary to identify the event portrayed. The overall composition along with iconographical details will indicate whether the scene depicts, for example, one of the common Amazonomachies or a rare portrayal of the madness of Salmoneus or the meeting of a few anonymous mantle-men. After the scene has been recognized, it is usually possible to identify each character or at least specify what role each figure plays in the event. Finally, one can deduce the meaning or a limited range of meanings for the gestures made by each figure from the reactions or functions suitable to his character in that context.<sup>16</sup>

In practice, this process of interpretation is rarely as straightforward as described above, and can be very complicated. The evidence for each single stage of interpretation (scene, characters and meaning of the gestures) is often important for the other areas also. It is not often possible to identify the event without knowing who at least some of the figures are. In the same way, the gestures, interpreted on the basis of strong parallels, can be important for the identification of the scene.<sup>17</sup> Despite these possible complications, the sequence of enquiry does eventually come around to the identification of the scene as a prerequisite to the naming of all the figures and then to the interpretation of gestures.

The effectiveness of the process of identifying the events portrayed on a vase depends heavily on whether the scene is narrative

## The Interpretation of Meanings

Definitions, as they are given in the lexicon, are distilled from many examples of the use of each schema in Attic vase painting. The production of a general definition from individual examples is the greatest problem in writing any lexicon.<sup>13</sup> The process is basically one of comparing the significance, connotations and contexts of the collected examples to find the common meaning and its limits. Drawing such distinctions is easier for students of contemporary gestures, since they can question living people about the use of the gesture.<sup>14</sup> For a historical study, the record of the visual arts and references in literature are all that the "informants" have left to us. Without access to fresh explanations, the interpretation of the scene in which a particular gesture appears is almost our only source for the interpretation of that gesture's significance.

Only rarely are the meanings of the gestures in a scene completely unequivocal. Inscriptions can make even the thoughts of the figures clear, as on the red-figure pelike in Leningrad showing a man and youths pointing at the first swallow of spring.<sup>15</sup> Such captions are disappointingly rare. All too often, the amount of evidence is at the other end of the scale, with nothing to indicate who the figures are or what is happening. Then, as on the works of less successful imitators of the Berlin Painter's favorite "spotlight" compositions or the reverses of innumerable fifth century kraters, the meaning of a gesture can be as undecipherable as that of a single word out of context. Fortunately, in Attic vase painting during the period covered by this study most scenes have interpretations which, while not being totally explicit, are still clear enough to give a

or genre. Narrative scenes show specific events and the artist usually attempted to make them at least identifiable. Genre scenes concentrate on typical situations, especially those of daily life. The different effect each type of scene has on the interpretation of the gestures used by the characters is significant.

Narrative scenes on Attic vases are almost exclusively mythological. That is, they usually involve the gods or heroes. Often, the events portrayed are known from literature, although narrative scenes need not depend on a written source. The artist shows by the complicated composition, the iconography and the focus on action that he is telling a story. If the event depicted in a narrative scene can be identified, the motivations and reactions of at least some of the characters will be known from the story. Reference to the Lexicon will show that the meanings of many schemata are demonstrated primarily by their uses in narrative scenes.<sup>18</sup>

It is not always possible to make a clear distinction between narrative and genre scenes. Even as part of a longer story, a narrative scene depicts a single moment. The more strongly that moment relates to a common situation or emotion, the more likely it is that the scene will become a type relating to the situation rather than the story. Thetis has the role of the warrior's mother in the story of the Trojan War, and in bringing her son the hated armor she becomes the archetypical warrior's mother. Furthermore, mythological figures can take part in genre scenes, as when Herakles is shown reclining at supper. Genre situations, however, lack the specifics of the narrative. The anonymous mother with armor, for example, can not be interpreted as having Thetis' foreknowledge of

the result of her actions. For genre scenes, therefore, interpretation of gestures will be more difficult, less clear-cut.

Even if the figures in a genre scene are given the names of actual people, the symposiast Smikros or the athlete Phayllos for example, the labels do not aid the interpretation.<sup>19</sup> The scene still depicts a general context. The context will limit the possible interpretations of the gestures made, so that, for example, a schema in a wedding scene can not be given a funerary interpretation. Such evidence, however, is limited in strength and subtlety. It is only when classification yields a large number of examples of a schema in the same situation that these contexts can be of greater value.<sup>20</sup> The range of possible interpretations which can be given these examples will be limited by the context, leaving several possible choices for the defined meaning of the schemata.

In the Lexicon, such examples from a single genre context are made into a separate subdivision of a sense of the schema to show that more than one interpretation can be put on these uses, as is indicated by the placement of the context in a particular sense of the entry. For example, in the Lexicon among the examples of the schema L31B3 (the raising of the left forearm close to the chest), many different aspects of address are grouped in sense 1. Figures who seem to be talking with one another, the least specific and therefore the most common context, are grouped together in subdivision 1a. Separated from figures in conversations are those giving greetings or making farewells (1b, 1c, 1d). The last of these contexts, farewells at the departure of a chariot (1d), are grouped separately from warrior's departures (1c) because the latter may in fact be

arrivals. The gestures made would then be greetings.

The genre contexts in which gestures are most common should be noted briefly.<sup>21</sup> 1.) Conversation. Various types of specific conversations, such as shop scenes or women at home, are covered by this rubric, as well as ambiguous groups of vacuous figures such as often inhabit the reverses of kraters. 2.) Salutes and greetings.<sup>22</sup> A salute is given to a superior, a greeting to an equal. These scenes often involve one figure approaching another. 3.) Departures.<sup>23</sup> Departure scenes can be separated into chariot departures, the departures of warriors and wedding processions. Except with the chariot departures, it is not always certain that these are not arrivals or returns, which would involve greetings. 4.) Symposia. Besides animated conversations, symposion scenes also show gestures of drunkenness and singing. 5.) Funerals.<sup>24</sup> Mourning gestures. 6.) Pursuits.<sup>25</sup> Gestures of attack and alarm. The pursuit is often a specific mythological event, e.g., Poseidon pursuing Aymone, but effectively they are all genre. 7.) Love-making. Gestures of affection and supplication.

In both narrative and genre scenes, the figure making the gesture is often only a witness to the central event. The gestures made in these cases are usually either unconscious reactions to the event or quiet reflections of the interior state of the figure.<sup>26</sup> At non-violent occasions, the witnesses are usually calm observers, attentively watching or listening; for violent events they react with alarm or delight, or show their support for one of the main figures. It is not always possible to be certain of the meaning of the gestures in these cases without explicit labels. For example, in the many

scenes showing two heroes fighting while two women look on, the women may be Thetis and Eos (watching Achilles and Memnon) or Athena and Aphrodite (watching Diomedes and Aeneas).<sup>27</sup> The convention of showing the victorious hero on the left moving right can be trusted enough to expect gestures of support from the woman on the left and gestures of alarm from the woman on the right, but too often they execute exactly the same schemata.<sup>28</sup> Are they both then alarm or support?

The great number of qualifications in this discussion of interpretations, the many examples of ambiguity and assumption, are intended to show how nebulous the apparently simple definitions of the Lexicon can be. Yet, in reviewing the actual evidence before writing the entries, I have found that there is much to be gained by gathering the uses of a schema together and separating them into meanings. There are many scenes on Attic pots whose interpretation is unclear or disputed, so that it is certain that various judgments in the following work will be questioned and could be strengthened or refuted by new evidence. New material alters the picture continuously, so that what is presented here shows the state of the research at a particular time.

Notes to Chapter II

1. The illustrations are taken from photographs and are not intended to illustrate anything other than the schemata involved.
2. So also Bogen, 7, 50.
3. The only important exception is the hand open forward to express warding off or stopping. See L31B9.1f, in the Lexicon.
4. See the Selinus metope with Zeus and Hera: Robertson, HGA, pl.69d.
5. Separating gestures that involve right arms from those involving the left arms is generally less significant than might be thought, since the arm used often depends on whether the figure stands right or left in the scene. The left, i.e. upstage or far, arm is raised for a figure standing to the right of the scene and the right arm for one standing left. The lack of distinction is demonstrated especially well by paired figures, such as Eileithyiai standing on either side of the throne of Zeus at the birth of Athena, who make the same gestures with different arms because they face different directions. In the Lexicon, references to vases on which figures make these mirror-image gestures are marked with an asterisk to show that in those cases the artist considered the gesture to be equally significant with either arm.  
 There are cases, however, such as handshakes, where handedness is important. To indicate these, the senses in the entries for the equivalent right and left arm positions are placed in the same order. Comparing these, the reader can see where a particular sense of a schema appears executed with only one hand. Where this is not the case, comparison has shown that the right or left arm is used according to the placement of the figure in the scene, a compositional consideration unrelated to the meaning of the gesture. The complete history of that sense of the schema should therefore include the examples made with either the left or right arm.
6. Because of the way Attic vase painters drew figures, if a figure is shown frontally and gestures to the left this corresponds to the same gesture made by a figure drawn in profile left. There is therefore no need to codify the rotation of the shoulder joint, only the raising and lowering of the arm.
7. These are coarsely defined, general ranges, susceptible to photographic distortion and recording error. Such looser definitions, however, replace a much more narrowly defined system with more categories which was originally used. In checking, this was found to give only a meaningless precision. With the present definitions, the arm positions are better related to the working of the arm, with L31B3 recording a left arm raised and held close to the body while L32B9 denotes the upper arm held in the same position with the forearm projecting level with the waist. Between these two clearly defined positions, the middle field, designated by L31B4, in fact overlaps

the borders of L31B3 and L32B9 but in practice is rarely confused with them.

8. L. Zgusta, Manual of Lexicography (Prague, 1971); B.L. Hoffer, III, Linguistic Principles in Lexicography (Ann Arbor, 1968) 79-88.

9. References to the interpretations of earlier scholars are not exhaustive, but an attempt has been made to note the major discussions.

10. The chronological sequences are my own, made within the normally accepted framework; these generally coincide with the published opinions of other scholars. E. Langlotz, ZB, is still the most basic work on dating. See the discussion in Cohen, 113-16. M. Robertson's warnings about the dangers of being doctrinaire in dating are germane: "Beazley and After," MJb 26 (1976) 39-40 and HGA, xvi-xvii. While dating may always be refined, I believe the relative placement of examples in each series to be correct. There are two reasons for listing the examples of each sense collected, and in particular for referring to the artists who used them. First, it is hoped that by surveying these lists the reader can get a general idea of the chronological patterns and workshop connections in the use of any gesture here; for this reason, unattributed vases are represented among the examples so that their important testimony will not be ignored. Secondly, the recording of Beazley's numbers for attributed works allows the reader to find illustrations for any gesture, without a bulky apparatus of museum numbers and photographic references which are already available in ABV and ARV2. Although the general chronological limits of this study are 550 and 450 B.C., some examples are given from before and after, along with non-Attic material which appear in square brackets

11. Names of known artists, or those assigned by Beazley, are followed by the serial number given the vase in Beazley's list. If the vase has become known since the publication of Paralipomena (1971) or was never listed by Beazley (i.e., those unattributed), it is given an M number which relates to the list of vases at the end of this work. Where an artist used a gesture on more than one vase the reference numbers for that artist have been placed in order together. Artists and groups are cited, but I have resorted to Beazley's classes only if the artist was unknown. Because these names relate to Beazley's works, I have followed his spelling at all times.

Some references to E. Haspels, Athenian Black-figured Lekythoi (Paris, 1936), abbreviated ABL, have been used where Beazley refers to Miss Haspels' lists.

12. If it is impossible to decide in which sense an example belongs, because the scene is either too anomalous or empty of significance, that particular use is best relegated to sense number 9, which is reserved for problematic uses and ones from fragmentary contexts.

13. Zgusta, supra n.8, 26, notes that in normal dictionaries "the



data consist exclusively of concrete, different applications of words (lexical units), but the goal of the Lexicographer's work is their abstract value in the system."

14. See, for example, D. Morris, et al., Gestures. Their Origins and Distribution (New York, 1979).

15. Leningrad 615: ARV2 1594.48, Para. 507, 509; A. Peredolskaya, Krasnofigurye Vazy (Leningrad, 1967) pl.1; Neumann, GG, 20, fig. 7.

16. Bogen, 13-14, draws attention to the aid given the interpretation by the movement of the figure, the direction of the gesturing and of the gaze.

17. For example, pursuit scenes are often obvious from the gestures made by the fleeing women. Only afterwards will one refer to the pursuer to see whether he has any attributes.

18. This is why Bogen concentrates on mythological scenes, and especially the better quality ones, for her study of greeting gestures: Bogen, i.

19. See E. Vermeule, "Fragments of a Symposion by Euphronios," AntK 8 (1965) 38, for the lack of similarity in the two 'portraits' of Smikros.

20. Some care must be taken because often scenes contain smaller units, scenes within scenes, which must be treated independently. So, for example, if Apollo and Artemis are shown facing each other in a scene of Athena's departure, the gestures they make should be interpreted in relation to each other (conversation) rather than in relation to Athena (farewell).

21. Since this study makes no attempt to analyze the schemata involved in warfare, dancing or athletics, these important genre contexts are not included in this list. Observers in these contexts are recorded, however.

22. See E. Brandt, Gruss und Gebet (Waldsassen/Bayern, 1965) and Bogen.

23. See W. Wrede, "Kriegers Ausfahrt," AM 41 (1916) 221-374, for departure scenes. For weddings see most recently: I. Schwenk-Raab, "Hochzeitsbild auf einer attischen Pyxis in Mainz," Festschrift Brommer (Mainz, 1977) 277-80 and J.P. Connor, "A Marriage Procession," AA (1979) 158-61.

24. See W. Zschietzschmann, "Die Darstellungen der Prothesis in der griechischen Kunst," AM 53 (1928) 14-47, and more recently H. Gropengiesser, "Saenger und Sirenen," AA (1977) 582-610.

25. See Webster, PP, 257-58.
26. Compare the definition of a Gebärde in Neumann, GG. 3, 97, 106-108.
27. K.F. Johansen, The Iliad in Early Greek Art, 344-45, 348-51, 377-78.
28. G. Méautis, L'Âme hellénique d'après les vases grecs (Paris, 1932) 75-83; K. Schefold, AM (1962) 130ff.

CHAPTER III

THE LEXICON

### Class D: Fingers

Gestures which involve the fingers are very recognizable since they are made by bending or extending certain fingers. This is perhaps a more conscious type of gesture than are, for example, arm gestures. Also, because hands are almost details relative to the size of the body and the scene as a whole, hand gestures are not likely to be effected by the composition and must be intentionally added by the artist. It is likely, therefore, that they have a specific significance in almost every case. Unfortunately, hand gestures are also very hard to interpret because their meanings are apparently esoteric.

The coding for gestures involving the fingers can be broken down as follows:

Class	First Finger	Second Finger	Flexion
D	Thumb 1	None 0	Bent B
	Index Finger 2	(Others same numbers as for the first finger)	Closed C
	Middle Finger 3		Extended E
	Ring Finger 4		
	Little Finger 5		

The positions of only two fingers at most need be recorded on the assumption that the other three are held in the opposite way. While other arrangements are possible, they are not found in the material collected here. For a more detailed discussion of the coding of finger gestures, see pp. 25-26.

D10E Thumb extended.

Often found with fistled hands, but apparently not used as a gesture.

D12B Thumb and index fingers bent, tips touching. (Pl. 1a).

Various meanings, limited use. See Neumann, GG, 13, 15, 84.

BF: Affecter (46, 98bis); (M89b); Aegisthus Ptr. (ABV 407).

RF: Psiax (3); Antiphon Ptr. (30bis); (M109); Harrow Ptr. (17); [Boeotian rf., (424 or later; (M912)].

D12C Thumb and index finger closed to hold object, other fingers extended out stiffly.

Uncertain meaning.

BF: No examples found.

RF: Berlin Ptr. (145) thyrsos; Douris (55) oinochoë; near the Agrigento Ptr. (Para. 392).

D12E Thumb and index finger extended, others closed.

Uncertain meaning, red-figure. (D20E?).

BF: No examples found.

RF: (M342); Hermonax (101).

D15B Thumb to little finger, others extended.

Uncertain meaning, several courting scenes.

BF: Affecter (10, 11, 12, 68, 73, 76, 85bis).

RF: No examples found.

D20E Index Finger extended. (Pl. 1b, c).

1. Address. Predominantly red-figure. See Neumann, GG, 24-25, 27-28, 30-34; Bogen, 51-53.

a. General conversation.

BF: (M36); St. Audries Ptr. (1); (M670).

## D20E, continued

RF: Phintias (7); Oltos (104); (M273); Makron (144); Berlin Ptr. (140); Onesimos (93); Tarquinia Ptr. (26); Ptr. of the Yale Lekythos (3); Cat-and-Dog Ptr. (1); Tarquinia Ptr. manner (9); Orchard Ptr. (14); Altamura Ptr. (72); Penthesilea Ptr. (4) and his circle (15); Ptr. of Munich 2363 (4); Vei Ptr. (100); [Phiale Ptr. (138)].

- b. Addressing gods. Interpreted as worship by Neumann, GG, 82-3; Bogen, 12. Possible related to the Persian proskynesis: R. Frye, Iranica Antiqua 9 (1972) 102-7.

BF: (M314).

RF: Foundry Ptr. (2); Altamura Ptr. (32); Ptr. of Bologna 228 (3).

2. Signalling submission in athletics. Most are ca. 500 B.C.) See E.N. Gardiner, Greek Athletic Sports, (London, 1910) 415-6, and *ibid.*, Athletics of the Ancient World, (Oxford, 1930) 204, 212; ARV2 106.2; Neumann, GG, 40. Note that on Acropolis 633a, D45C is used for this meaning. See also sense 4.

BF: Michigan Ptr. (3); Leagros Group (212); Edinburgh Ptr. (ABL 11); [Panathenaic (425-400), (M858)].

RF: Ptr. of Bologna 433 (2); Nikosthenes Ptr. (23); Thorvaldsen Group (1); Antiphon Ptr. (63); Douris (29).

3. Pointing and leading.

- a. Pointing at something. See Neumann, GG, 18-22.

BF: [Kleitias (1); Lakonian Arkesilaos cup (M475)].

RF: Euphronios (1); (ARV2 1594.48); Ptr. of Louvre G36 (1); related to the owl skyphoi (ARV2 984.2); Penthesilea Ptr. (169); Mannheim Ptr. (1, 12).

- b. Leading. Mainly Hermes. (Pl. 1b).

BF: [Kleitias (1)]; (M804); Witt Ptr. (1); Amasis Ptr. (4); Leagros Group (126); Nikoxenos Ptr. (9).

RF: Berlin Ptr. (24).

4. Observers in athletic scenes. Could be advice, signalling or counting. For the last, see Sittl, 252-62.

BF: (ABV 375.212); Group of Louvre F314 (7).

RF: Phintias (11); Nikosthenes Ptr. (23); Syleus Ptr. (30).

## D20E, continued

5. Other fingers grasp something. Indicates conversation or merely affectation of the artist?

## a. Holding staff.

BF: Nikoxenos Ptr. (14).

RF: H.P. Ptr. (2); Douris (75, 130); Makron (14); Brygos Ptr. (62); (M344); Brygan school? (M7); Berlin Ptr. (22); Tithonos Ptr. (6); Oreithyia Ptr. (5); Ptr. of the Florence Stamnoi (4); Penthesilea Ptr. (4); Splanchnopt Ptr. (2).

## b. Holding spear.

BF: (M490); Sappho Ptr. (40bis).

RF: Triptolemos Ptr. (36bis); Berlin Ptr. (14, 42); Dutuit Ptr. (1); Ptr. of the Oxford Brygos (1); Tarquinia Ptr. (87); Niobid Ptr. (56); [Achilles Ptr. (12); Nekyia Ptr. (2)]; Ptr. of Bologna 279 (1).

## c. Extended along bowl of cup.

BF: No examples found.

RF: Skythes (17); Nikosthenes Ptr. (24); Euphronios (15); Ptr. of the Gotha Cup (1); Group of Adria 300 (1); Makron (119); Brygos Ptr. (26); (M6); Syleus Ptr. (28); Pig Ptr. (16); Leningrad Ptr. (2); Alkimachos Ptr. (55); Euaion Ptr. (51); Ptr. of Bologna 417 (142).

## d. Holding miscellaneous objects.

BF: Oltos (16) arrow; Paseas (2) tendril; (M580) skirt.

RF: Epiktetos (28) arrow; Euthymides (8) amphora; Euphronios (18) mallet; Kleophrades Ptr. (4) oinochoe: (M108) krotala; Douris (262) wineskin; (M345) piglet; Foundry Ptr. (2) mallet; Kleophrades Ptr. (11) greaves; akin to Douris, (ARV2 1565.3), strigil; Kleophrades Ptr. (107) ax blade; Pan Ptr. (9) scabbard; Tarquinia Ptr. (87) cloak; Alkimachos Ptr. (19) ax blade; Euaion Ptr. (70) halt̄er; Altamura Ptr. (41) tendril.

## e. Holding bow. Proper technique, so not a gesture.

BF: [Clazomenian (M470)]; (M781).

RF: Oltos (50bis); (ARV2 1593.37); Euphronios (6, 19); Epiktetos (14, 21); compared to the Oinophile Ptr. (ARV2 333); Brygos Ptr. (7); Berlin Ptr. (86); Providence Ptr. (55); Pan Ptr. (117, 148); Niobid Ptr. (22, 24); Villa Giulia Ptr. (73); Ptr. of Bologna 279 (3); [Klügmann Ptr. (11); (M349)].

D20E, continued

- f. Kottabos practice. Not a gesture. See J. Boardman, Studies Trendall, (Sydney, 1979) 36, pll. 8-9.

D30E Middle finger extended. Digitus Infamis? See J. Henderson, Maculate Muse, (New Haven and London, 1975) 155, no. 223, and Aristophanes, Clouds, 649-655.

BF: Edinburgh Ptr. (ABL, 11) mistakenly for D20E.1c.

RF: Dokimasia Ptr. (11ter) uncertain.

D34E Middle and Ring Fingers extended.

Uncertain meaning, various forms; very unusual. Black-figure.

Leagros Group (93) holding thyrsos (three fingers shown)

Dot-Band Class (10) tuning kithara (should be D45E)

D35E Middle and Little Fingers extended.

A unique use, perhaps an error for D45C.

Kallis Painter (1) BF, Semele holds hand to face.

D45C/D23E Ring and Little Fingers closed: Index, Middle and sometimes Thumb extended. (Pl. 1d, e).

See E. Kunze, Olympiabericht V, (1942-3, 1952) 62; E. Simon, JOAI 42 (1955) 11ff.; R. Hampe, CVA Mainz i (Germany 15) p. 47 (wishing); R. Lullies, CVA Munich v (Germany 20) p. 11 (surprise or swearing an oath); H. Gropengiesser, CVA Heidelberg iv (Germany 31), text to pl. 147; Bogen, 5, 15-18, 41, 51-53; H. Mommsen, Affecter 66.

1. Wishing good luck or averting evil (hence Agamemnon separating Ajax and Odysseus and man watching Ajax carrying the corpse of Achilles in 1b).

- a. Gods, (esp. Hermes.) (Pl. 1e Hephaistos).

BF: (M805); Lydos (8); Three-Line Group (M184); Medea Group (5) and related (ABV 321); Lysippides Ptr. manner (21, 23); Antimenes Ptr. (54bis, M105b); (M267bis); (M352); (M705); (M826); (M884); Mastos Ptr. (M568); (M308); (M379); (M894); (M46); (M66); Leagros Group (10, 71, 92).

RF: Andokides Ptr. (2); Nikoxenos Ptr. Group (10); Ptr. of Munich 2306 (2); Kleophrades Ptr. (M134).



D45C/D23E, continued

b. Mortal mythological figures. Most are observers before 500 B.C.

BF: Lydos (27); Affecter (70); Towry Whyte Ptr. (5); (M419); (M942); (M275); Leagros Group (92); (M17).

RF: Euphronios (18); Eucharides Ptr. (12).

c. Departures and returns.

BF: [ Kleitias (1) ]; Lydos (65); Affecter (39, 66, 85); Exekias (5); Swing Ptr. (62); (ABV 389); Leagros Group (206, M255, M558); Priam Ptr. (26bis); Ptr. of Boulogne 441 (2); Edinburgh Ptr. or near him (4).

RF: Niobid Ptr. manner (4).

d. Conversations (may still be good luck). Origin of later speaking gesture?

BF: Lydos (27); Affecter (64, 67); Ptr. N (ABV 221); Lysippides Ptr. manner (41); Priam Ptr. (5ter).

RF: Epeleios Ptr. (Para. 335); Douris (32); Berlin Ptr. (143); Leningrad Ptr. (10, 72); [ Italiote rf. (M583) ] .

e. Dionysiac. See Neumann, GG, 84.

BF: Affecter (6bis); Leagros Group (195); (M582); (M671).

RF: Makron (38).

f. Observers at athletics (cannot be number of falls because also appears in a boxing scene on Berlin 1833: ABV 407.1; CVA Berlin v, pl. 51.1 (2196).

BF: Psiax (Para. 128); Leagros Group (115); (M969); Acheloos Ptr. (32); Group of Louvre F314 (1); Euphiletos Ptr. (22); Ptr. of Berlin F1833 (1); Kleophrades Ptr. (9).

RF: Andokides Ptr. (1); Berlin Ptr. (10).

2. Counting. See Sittl; 252-62; J. Beazley, CB iii, p. 3 note 1.

a. Gameplayer indicating score.

BF: (ABV 671.3); (M267); (M857); (M897).

RF: Andokides Ptr. (7); (M221).

D45C/D23E, continued

b. Dickering over prices.

BF: (M825); (M278).

RF: Aberdeen Ptr. (16bis).

See Pompeian painting fragment in the J. Paul Getty Museum, 72AG82: C. Vermeule and N. Neuerburg, Catalogue (n.p., 1973) #100.

c. Morra? See ARV2 1130.9; A. Greifenhagen, Griechische Eroten (Berlin, 1957) 47 (gameplayers).

D45E Ring and Little Fingers extended, others closed. (Pl. 2a).

1. Holding something, nonfunctional. Uncertain meaning. Red-figure.

a. General, especially staffs. (good luck?).

BF: Lysippides Ptr. (14); Psiax (1).

RF: Andokides Ptr. (2, 4); Nikoxenos Ptr. (3) and his circle, (M1019); Epiktetos (65); Berlin Ptr. (109, M135); (ARV21567.13); Antiphon Ptr. (85bis); [Ptr. of Munich 2335 (6)].

b. Holding kantharos by handle (should be D50E?).

BF: Athena Ptr. workshop (84); (M117)?.

RF: H.P. Ptr. (1); Eucharides Ptr. (1).

2. Holding something functional. (not a gesture).

a. Pulling notched arrow.

BF: [Clazomenian bf., (M508)]; Lysippides Ptr. manner (29); Leagros Group (106).

RF: Andokides Ptr. (5); Euphronios manner (1).

b. Tuning kithara or lyre. (Pl. 2a).

BF: Lysippides Ptr. (16, but not 9); (M44); Leagros Group (164); Acheloos Ptr. (13).

RF: near the Ptr. of the Agora Chairias Cups (1).

## D45E, continued

- c. Holding helmet by eyeholes. (No room for more fingers?).

BF: No examples found.

RF: Skythes (12); Oltos (66).

3. Empty-handed. Most are courting scenes. (May be D12B).

BF: Affecter (25bis, 39, 67, 80, 90).

RF: No examples found.

## D50E Little Finger extended. (Pl. 2b, c, d).

1. Dionysiac?

- a. General. (Pl. 2b).

BF: No examples found.

RF: Andokides Ptr. (2bis); Smikros (2).

- b. Hand holds kantharos by handle. (Pl. 2d).

Strengthens this handle or allows pouring? Originally BF.  
See W. Amelung, JdI 42(1927)142 n. 1; Cohen, 92.

BF: Amasis Ptr. (8); Lysippides Ptr. (1, 4, 13) and in his manner (M633); Group of Würzburg 199 (23); Euphiletos Ptr. (39); (M379); Leagros Group (93); Kleophrades Ptr.? (M563); (M1043); (ARV2 421.83); Athena Ptr. (M596).

RF: Euphronios (M386); Phintias (2); Berlin Ptr. (21bis, 149, 242); manner of Onesimos (5); Diogenes Ptr. (2)?; Triptolemos Ptr. (61); Dokimasia Ptr. (16); Argos Ptr. (13); Brygos Ptr. (185); Tyszkiewicz Ptr. (8); Alkimachos Ptr. (40); Deepdene Ptr. (28); Altamura Ptr. (20); Niobid Ptr. (54); Ptr. of Bologna 228 (8); [ Barclay Ptr. (5); Kleophon Ptr. (36); Dinos Ptr. (21); (M762); Italiote (M981) ] .

2. Uncertain meaning? Red-figure? Most hold something.

- a. General.

BF: Mastos Group (26) cup; Antimenes Ptr. (52) entrails in extispicy; Priam Ptr. (22) spear; (M679), before chest.

## D50E, continued

RF: Euphronios (18) at side; Pezzino Group (3bis) himas; Berlin Ptr. (127) stick and lyre; Kleophrades Ptr. (19) javelin; manner of the Colmar Ptr. (M192), flute case; Brygos Ptr. (186) kylix; Berlin Ptr. (86) tripod; Copenhagen Ptr. (26) stick; Splachnopt Ptr. (38) stick; Amphitrite Ptr. (46) drapery; Clinic Ptr. (22) hand on hip; Ptr. of Bologna 417 (13); (M1022) drapery; [Apulian red figure (M28) ] .

## b. Holds oinochoe. (Pl. 2c).

BF: No examples found.

RF: Makron (20); Berlin Ptr. (M1034); Pan Ptr. (130); Providence Ptr. (41); Hermonax (31).

## c. Holds scepter.

BF: No examples found.

RF: Ptr. of the Munich Amphora (3); Berlin Ptr. (69); Makron (2); Tyszkiewicz Ptr. (M152).

## d. End of little finger blocks mouth of funnel. Oil selling scenes. (not a gesture).

BF: (M38); (M825); (M896).

RF: Group of Vienna 895 (1).

### Class F: Feet and Legs

Gestures which involve the feet and legs resemble poses because the position of the feet affects the whole stance of the figure. The difference between a gesture involving the feet and a pose lies in the significance which the former has as a result of the placement of a foot upon some object. Most of the gestures of this class are very old formulas. The placement of the foot on an adversary, for example, goes back to Egyptian art. The cocking of a foot back on its toes, on the other hand, seems to have been introduced by Psiax and the propping up of a foot on a "Polygnotan" hillock apparently imitates fifth century wall painting.

The coding for gestures involving the feet and legs can be broken down as follows:

Class	Position	Object
F	Up 10	Adversary a
	Forward 20	Chariot c
	Back 40	Greave g
		Toes t
	Varia v	

The coding of foot and leg gestures is discussed in more detail on pp. 26-27.

F10a Foot up on adversary. (Left foot predominates.) Conquering. See F. Matz, JdI 38 (1923) 1-27; A. Gotsmich, AA (1941)854, 863-7.

BF: Tyrrhenian Group (31, 46, 50, 54, Para. 40); Lydos (M35); Camtar Ptr. (2); manner of Lydos (a.II.9); Swing Ptr. (14, 65); Princeton Ptr. manner (2, 3); Affecter (14bis); Cock Group (M943); Nikesippos Group (2); Lysippides Ptr. manner (9); Ptr. of Berlin 1686 (6); related to Lysippides Ptr. (2); (ABV 265.1); Antimenes Ptr. (14) and related to him (7); Alkmene Ptr. (1); Leagros Group (1, 72, 86, 104, 105, 122, 141); near the Edinburgh Ptr. (1); (M806); Group of Würzburg 199 (8, 30); (M357); (Para. 151); Ptr. of Rodin 1000 (1); (M704); (M924); Red-Line Ptr. manner (6); (M756); Ptr. of Vatican G.49 (39); Diosphos Ptr. (M707); Haimon Ptr. manner (274, 630) and one Haimon Group (Para. 276); (M685).

RF: Apollodoros (7); Kleophrades Ptr. (57, 107) and workshop (58); Ptr. of the Munich Amphora (4); Troilos Ptr. (12); Antiphon Ptr. (87, 88); Gallatin Ptr. (3); Leningrad Ptr. (77); Oinokles Ptr. (18); Siren Ptr. (3); Ptr. of the Paris Gigantomachy (4); Ptr. of Louvre G231 (1); Blenheim Ptr. (2, 3); Ethiop Ptr. (3); Altamura Ptr. (44); [Polygnotos (29)]; (M782).

No subdivisions, chronological or otherwise, seem significant in this schema. Dividing uses by adversaries trampled gives: Amazons (570-450+), Gigantomachies (530-450+), combats (530-500). Only Polygnotos showed an adversary, i.e., an Amazon, with her foot on a hero. Separating uses according to the hero executing the gesture shows the expected predominance of Herakles in black figure, with Theseus reaching a height of popularity around 480 B.C. Gods are found mainly in Gigantomachies.

F10c Foot up in chariot. (Left foot predominates.) (Pl. 3a).

1. General departures.

- a. Warriors' departures and uncertain cases. See W. Wrede, AM 41 (1916) 221-374 and J. Fink, JOAI 50 (1972-73) 166-68. Black-figure.

BF: Tyrrhenian Group (22); Swing Ptr. (3bis, 62, ABV 310); Ptr. of Vatican 365? (2); Princeton Ptr. (10); Group of the Chariot Band Cups (5); Wraith Ptr. (7); (M514); (M910); (M718); Exekias (12) and manner (9bis); Lysippides Ptr. manner (1, 6ter, M613) and one related to him (ABV 265); near the Group of Rhodes 12264 (4); Affecter (92); (M509); (M724); Antimenes Ptr. (14, 17, 18, 24, 34, 95), in his manner (1, 2, 4, 57, 58) and related (8); (M331); Priam Ptr. (3, 28); (M573); (M698); (M840); Leagros Group (4, 23quater, 26, 31bis, 48, 49, M509, M724, M331, 73, 74bis, 85, 87, 265); Ptr. of the Madrid Fountain (1); Euphiletos Ptr. (28); (M202); (M721); (M863); Rycroft Ptr. (23quater); (M839); Nikesippos Group (1); (M40); (M672); (M827); Golvol Group (1, 5); (ABV 275.133); (ABV 280.55); (Para. 194.3) (M429); (M651); close to the Ptr. of Louvre C1126 (2); Ptr. of Rodin 1000 (5); (M201); (M678); (M982); (ABV 409); (ABV 429.1); Haimon Ptr. (M414, M417) and in his manner (see ABV 543); (M578).

RF: Oltos (64, 72, 77); (M23); Euthymides (3); Ashby Ptr.? (ARV2 1583.2); Epeleios Ptr. manner (8, 9); Leningrad Ptr. (2); [Hector Ptr. (12); Polygnotos (58) ] .

The motif is found in Corinthian, e.g. on Taranto 52846: ASAtene 21-22 (1959-60)229, on Louvre L63: CVA Louvre vi, pl. 13.5(397), and on the Amphiaraios krater, once Berlin 1655: M. Robertson, HGA, pl. 84b, and appears occasionally later, e.g. on a relief oinochoe, Paris, Petit Palais 386: CVA Petit Palais i, pl. 32.6 (672), and the satrap sarcophagus in Istanbul: AA (1979)169.

- b. Wedding procession departures. Some are divine weddings.

BF: (M180); Rycroft Ptr. (M1028); (M720); Priam Ptr. (25, 29); (M586); (M1047); (M770).

RF: No examples found.

- c. Harnessing scenes. See R. Zahn, FR iii, 231, n.18.

BF: Close to Exekias (Para. 62); (M493); Antimenes Ptr. (4, 5, 36), in his manner (M332) and related to him (3); Priam Ptr. (17); Rycroft Ptr. (25); Leagros Group (64); Acheloos Ptr. manner (14); (M157); (M679); (ABV 342.2).

F10c continued

RF: Pezzino Group (3); Troilos Ptr. (2).

- d. Charioteers or companions with chariot ready (i.e. not the departing warrior himself).

BF: Antimenes Ptr. (1, 3, 8) and in his manner (M929); (M520); (M767); Priam Ptr. (5ter, 27); Madrid Ptr. (1); Ptr. of London B235 (1); Rycroft Ptr. (5ter, 10, 16, M920); (M280); (M466); (M963); Leagros Group (2, 12, 30, 58, 74ter, 93, M312); Chiusi Ptr. (10); (M59); (M156); (M673); (M694); (M874); (M494); (M22).

RF: Nikosthenes Ptr. (23, 29); Epeleios Ptr. manner (9); Nikoxenos Ptr. (19); Hypsis (1).

In its early uses, this schema has the active meaning of mounting the chariot in order to depart (1a and b). Because it depicts a single moment which represents the complete event, it became a popular type. Later, it was used for figures steadying the chariot during harnessing scenes (1c). This may suggest that the schema was a gesture which the horses were trained to understand, indicating that they were to stay in place.

- e. Athena (often with Herakles in the car or in back of the horses.)

BF: Exekias (11) and his manner (M641); Ptr. of Vatican G43 (2) and near him (ABV 264); (M536); Lysippides Ptr. (10bis, 18) and manner (31ter); Ptr. of Cambridge 51 (2); (M155); Antimenes Ptr. (8ter, 16, 17, 18, 131) and in his manner (8, 9, 15, 18, Para. 124); Group of Toronto 305 (13); Euphiletos Ptr. (M424); close to the Ptr. of Berlin 1899 (ABV 330); Leagros Group (52, M143); Ready Ptr. (9); Madrid Ptr. (6) and near him (2); Chiusi Ptr. (3); (ABV 260.31); (M826); (M865); Tychios Ptr. (ABV 350); Long-Nose Ptr. (9); Priam Ptr. (4, 5, 7, 19, 26, 26bis); (M605); (M752); Rycroft Ptr. (3); (M131); (M206); (M734bis); (M743); Dikaios Ptr. (1); (M305); (M529); (M731); (M955); (ABV 281.19); (M47); (M836).

RF: (500) recalls Magnoncourt Ptr.; Troilos Ptr. (M273); Berlin Ptr. (138); Niobid Ptr. (21).

- f. Herakles. See P. Mingazzini, MemLinc. ser.6, 1(1925)419-24.

BF: (M1052); Lysippides Ptr. manner (36); (M788); related to the Lysippides Ptr. (7); (M923); Psiax (23); Antimenes Ptr. (15) and related (Para. 124); (M908); Acheloos Ptr. (26); Leagros Group (49, 110); Hoplite-Leaving-Home Group (M975bis).

RF: No examples found.



## F10c, continued

- g. Gods in Gigantomachies. Most are Zeus, often with Herakles on the chariot-pole.

BF: Exekias manner (2); Lysippides Ptr. manner (29); Ptr. of Vatican 365 (1); (M573); (M1057); Medea Group (4); (M690); Leagros Group (45).

RF: No examples found.

- h. Goddesses other than Athena (and a few gods).

BF: Antimenes Ptr. (19); Rycroft Ptr. (1, 5bis, 6, 26, 27, 29); (M875); Priam Ptr. (7) and near him (1); Leagros Group (53); (M275); (M468); (M769); (M776); (M71); (M389); (M449); (M808); (M979); Ptr. of Louvre Cl1287 (1, 2); Edinburgh Ptr. (ABL 1); Haimon Group (ABV 538-43); (Para. 300); Beldam Group (M1).

RF: Euphronios (18); Cleveland Ptr. (1); [ (M263) ] .

Important comparisons are the west frieze of the Siphnian Treasury at Delphi with Athena and another goddess mounting, and the fragmentary frieze from the Acropolis in Athens 1342. See O. Hauser, JdI 7(1892)54-67 and G. Blum in Mélanges Holleaux (Paris, 1913)43-48. Note also the Clazomenian amphora fragment, London B127: CVA London viii, pl. 13.1(594).

- i. Dionysiac Scenes (Dionysos, Ariadne, satyrs or maenads).

BF: Amasis Ptr. (19); Lysippides Ptr. manner (10); (ABV 389); Leagros Group (95, 107); Gela Ptr. (ABL A2, B5); Golvol Group (1); (M162); (M729); Priam Ptr. (16) and near him (M327); Class of Athens 581 (52); Red-Line Ptr. (36); (M751); (M813); (ABV 435); Leafless Group (148); Theseus Ptr. (Para. 260); (M309); (M535); (M537); many Haimonian.

RF: Nikosthenes Ptr. (8, Para. 510); Oltos (66); Pig Ptr. (1).

- F10g Foot (or rather, leg) raised to put on greave. (Left leg predominates.) (Pl. 3b).

Meaningful only because it typifies the arming process: Not a gesture. Mainly black-figure, as also A. Fairbanks, Athenian White Lekythoi, vol.1 (New York, 1907) 50. See also J. Beazley, Raccoltà Guglielmi (Rome, 1939) 30 to no.18. Note the Corinthian cup, Louvre L63: CVA Louvre 6, Pl.14. (397).

## F10g, continued

BF: [ Heidelberg Ptr. (8bis, 28, M1024) ] ; Amasis Ptr. (2, 23); Group of Louvre F81 (4, 5); Ptr. of Munich 1393 (4); Affecter (1, 3, 39, 48, 49, 66, 77, 86, 87); (M576); Lydos (56); (M4); Group E (16, 57); Phrynos Ptr. (6); Sakonides (ABV 172); Princeton Ptr. (14bis); (ABV445.8); (M695); (M696); (M860); Swing Ptr. (30); Taleides Ptr. (4); Group of Louvre F81 (4); (M514); (M815); (M463); FP Class (18); Three-Line Group (7); (M420); (M421); Elbows-Out (6); Ptr. of Berlin 1686 (6); Toulouse Ptr. (4); (M509); (M565); Lysippides Ptr. manner (14); Antimenes Ptr. (38bis, 66); Eye-Siren Group (7); Corchiano Class (M938); (M57); (M74); (M114); Arming Group (ABL 31); Phanyllis Group (ABL 24); Leagros Group (32, 206); Ptr. of the Nicosia Olpe (7); Group of Wlrrzburg 199 (17); (M52); (M752); (M967); (M1045); (M652); (M971); (M984); Edinburgh Ptr. (Para. 218); (ABV 275.133); (M647); (M592); (M684); (M744); (M550); Group of Brussels R309 (1); (ABV 401.2, 5); (M481); (M680).

RF: Euphronios (M610); Nikosthenes Ptr. (7); Eucharides Ptr. (11); Skythes (17); Kleophrades Ptr. (33, 82); Apollodoros (5); Colmar Ptr. (4, Para. 363); Berlin Ptr. (137) and his manner (17); Ptr. of the Oxford Brygos; Briseis Ptr. manner (6); Tyszkiewicz Ptr. (21); Bowdoin Ptr. (218); Antiphon Ptr. (80); Oedipus Ptr. (2); (M219); Telephos Ptr. (16, 17, 20); Copenhagen Ptr. (15); Tarquinia Ptr.? (Para 516).

F10v Foot up on various objects. (Left foot predominates.) (Pl. 3c, 4a).

## 1. Conquest. Cf. F10a.

- a. Herakles with foot up on Eurystheus' pithos. (Pl. 3c). See E. Kunze-Gütte, CVA Munich viii, (Germany 37) p.27.

BF: Swing Ptr. (29); Lysippides Ptr. (Para. 116) and manner (15); Antimenes Ptr. (47, 49, 50, 52, 53) and his manner (12 no.6, 17bis, 47); Group of Toronto 305 (1, 2); Group of Wlrrzburg 199 (1) and akin to it (ABV 290); (ABV 274.119); Long-Nose Ptr. (5bis); Rycroft Ptr. (18); (M779); (M831); Leagros Group (11bis, 218); (M567); (M845); (M733).

RF: Oltos (83); (M643).

- b. Musicians mounting podium to perform. (Rising to victory).

BF: Lysippides Ptr. (9, 16); Briachos Class (4); Leagros Group (121, 134, 211, 270); (M894); Ptr. of Villa Giulia M482 (10); Gela Ptr. (Para. 215); Dot-Band Class (iii, 9).

RF: Euphronios (2); Ptr. of the Yale Oinochoe (8).

F10v, continued

2. Climbing. (Not gestures).

a. Herakles with his foot up on Pholos' pithos. Cf. 1a.

BF: Long-Nose Ptr. (6bis); Priam Ptr. (7); (M17); (M277); (M11); Haimon Ptr. manner (M1031).

RF: No examples found.

b. Other pithoi.

Bucci Ptr. (7) bf, hydriaphoroi in Hades.  
Onesimos (129) boy at well.

c. Women with feet up on the steps of a fountain.

BF: Ptr. of the Madrid Fountain (1); (M700); Gela Ptr. (ABL 36); Priam Ptr. (5bis); Acheloos Ptr. (9, 19, 26) and his manner (18); (M750); Leagros Group (72, 73); Keyside Class (6); Eucharides Ptr. (31).

RF: Aegisthus Ptr. (29).

d. Various. For hills, see also 3 and M. Heinemann, Landschaftliche Elemente (Bonn, 1910). (Pl. 4a).

BF: (M1011); Three-Line Group (9bis); Leagros Group (26, 28, 153); (M708); Acheloos Ptr. (12); (M803); Theseus Ptr. (21); Gela Ptr. (Para. 216); Haimon Group (Para. 279).

RF: (ARV2 150.35); Syleus Ptr. (17); Douris (13); Kleophrades Ptr. (57, 77, 107); Gallatin Ptr. (3); Pan Ptr. (152); Orchard Ptr. (28); Boot Ptr. (4); Oinante Ptr. (1bis); Ptr. of London 1905 (1).

3. Attention? Polygnōtan hillocks. See Pausanias, 10, 30.3 and P. Jacobsthal, Die melischen Reliefs (Berlin, 1931) 190-92; Neumann, GG, 118.

BF: No examples found.

RF: Niobid Ptr. (22); Ptr. of the Woolly Satyrs (3); [ Io Ptr. (2) ]; Ptr. of Munich 2363 (4); Ptr. of Bologna 279 (1); [ Peleus Ptr. (24) ].

F40t Foot pulled back, on toes. (Left foot predominates.) (Pl. 4a). (Compare M10wR). Most figures lean on sticks. Indicates casual attention: E. Haspels, ABL, 151. Red-Figure.

BF: Gela Ptr. (ABL 36); Antimenes Ptr. (123); Michigan Ptr. (6, Para. 256); Group of Louvre F314 (2bis); Leagros Group (211); Chiusi Ptr. (10); Theseus Ptr. (20, Para. 256, M246); Eucharides Ptr. (10, 21) and near him (1); Panathenaic

F40t, continued

(M247); Edinburgh Ptr. (ABL 2) and in his manner (M313); Sappho Ptr. (Para. 247); near the Rycroft Ptr. (3); (M73); (M118); (M356); (M686); (M896); Nikoxenos Ptr. (11); near the Athena Ptr. (ARV2 690.10, M906); Red-Line Ptr. (40, 63) and connected with him (Para. 301); (M106); (M278); (M288); (M350); (M589); (M796); Emporion Ptr. (20); Haimon Ptr. (ABL 8, M548) and Group (418bis); Panathenaic (M369); (M448); Pholos Group (M415); Beldam Ptr. or his group (ABL 1, ABV 709); Ptr. of Oxford 218B (ABV 407); (ABV 401.4).

RF: Psiax (7); Ptr. of the Boulogne Horse (4); Phintias (7, 8, 9, 14); Euthymides (3); Epeleios Ptr. (18, 20) and his manner (44); Ptr. of Louvre G36 (2); Euergides Ptr. (1, 66); Group of the Paidikos Alabastra (2, 20, 23, Para. 331); Dikaïos Ptr. (4); Ptr. of Berlin 2268 (7); (M20); Kiss Ptr. (3); Antiphon Ptr. (25bis, 51, 63, 64, 80) and his manner (ARV2 1646); Onesimos (66, 105, 122, 128, 134, 258) and his manner (16, 31); Oltos (104); Berlin Ptr. (10, 52, 64, 67, 130, 143); Kleophrades Ptr. (7, 20, 72); Douris (11, 30, 32, 138, 184); Makron (2, 13, 38, 122, 144, 159, 197, 199, 249, 250, 262, 268); Brygos Ptr. (58, 61) and his workshop (M830); Foundry Ptr. (10bis, 12, 12bis, 13, 25, and ARV2 1651) and near him (ARV2 405); Ptr. of the Paris Gigantomachy (5, 34, 47, 56, 58, 83, 85); Syleus Ptr. (14, 17, 22, 28); Triptolemos Ptr. (36bis, 68); Colmar Ptr. (51, 71); Eucharides Ptr. (47); (M1004); Dokimasia Ptr. (20); Aegisthus Ptr. (6, 16, 31); (M54); (M276); (M341); (M646); (M810); Briseis Ptr. (11, 17, 32, 33); Troilos Ptr. (17); Ptr. of the Munich Amphora (4); Ptr. of Agora P42 (7); Geras Ptr. (21); Dutuit Ptr. (1); Flying-Angel Ptr. (1, 5, M954); Pig Ptr. (11, 12, 18, 23ter, 24, 32, 33); Leningrad Ptr. (70, 88bis); (ARV2 561.9); Ptr. of the Oxford Brygos; Harrow Ptr. (7, 11, 12, 17, 39, 58); Syriskos Ptr. (45, 57, 86); Ptr. of Louvre G238 (3); Tyszkiewicz Ptr. (51, 57); Ptr. of Würzburg 517 (1); Ptr. of Louvre G256 (3); Matsch Ptr. (1); Ptr. of Palermo 1108 (4); Ptr. of Munich 2676 (13); Copenhagen Ptr. (1); Bowdoin Ptr. (161); Ptr. of the Yale Lekythos (41); (M764); Agrigento Ptr. (4, 11, 12, 14, 15, 33, 74, 75, Para. 513) and his manner (6); Providence Ptr. (129); Boreas Ptr. (12); Pan Ptr. (93bis, 149); Cat-and-Dog Ptr. (1); Ptr. of the Yale Cup (12, 37); (M9); (M450); (M455); (M506); Oinokles Ptr. (27) and one connected with him (1); Splanchnopt Ptr. (2, 3, 11, 20, 24, 30, 33, 34, 38, 40bis); Tarquinia Ptr. (44, 87); Amphitrite Ptr. (3, 20, 31, 32); Euaichme Ptr. (8); Ptr. of London E99 (2); Clinic Ptr. (22, 24, 38) and near him (57); Ptr. of London E80 (5); Oinante Ptr. (2); Aischines Ptr. (225, 235, 238); Niobid Ptr. (1, 56) and his manner (4, 24); Pistoxenos Ptr. (8bis, 12); Boot Ptr. (6, 9); Curtius Ptr. (4, 5, 6, 20, 62, 70); Altamura (1); Hermonax (28, 48, 64); Ptr. of Palermo V665 (1, 2); Ptr. of Acropolis 356 (2); (M79); (M225); (M956); [Nausikaa Ptr. (8, 33)]; Penthesilea Ptr. (20, 84, 94, 130, 169) and

## F40t, continued

Penthesilean (86); Kaineus Ptr. (1); Ptr. of London E317 (1); (ARV2 801.22); (M115); (M300); (M785); Icarus Ptr. manner (8); Ptr. of London E777 (9, 14); Sabouroff Ptr. (35, 47, 120, 216); Zephyros Ptr. (Para. 436); Dresden Ptr. (14); Chicago Ptr. (23); connected with the Geneva Ptr. (ARV2 615); (M328); (M885); [Achilles Ptr. (42)]; Comacchio Ptr. (62); [Nekyia Ptr. (2)]; Ptr. of Orvieto 191A (1, 18); Group of Louvre C11000 (1); (M260); (M261); Ptr. of Bologna 279 (1).

### Class H: Heads

Most movements of the head are made in order to see in a particular direction. Gestures, such as nodding or shaking the head, are made by moving the head quickly, repeatedly or in some other way which is clearly not associated with vision. In art, where motion is frozen, it is only the last category which can be considered gestures of the head. Frontally and dorsally drawn heads are included in the belief that they represent staring (and perhaps its opposite), one gesture which does involve the eyes.

Only position of the head is involved, so that the coding of gestures involving heads is quite simple:

Class	Position
H	Thrown back 10
	Bowed 30
	Dorsal 40
	Frontal 90

See also p. 27.

H10 Head raised or thrown back. Mouth often open. (Pl. 5a).  
Singing. Many drinking contexts, so it could indicate abandon:  
Euripides, Bacchae, 864-66.

BF: Atalanta Group (5); Leagros Group (252ter); (M827);  
(M595); (M1016); (ABV 534); (M483).

RF: Kleophrades Ptr. (32); (M1020); Berlin Ptr. (3, 10, 28);  
(ARV2 325); Douris (213); Antiphon Ptr. (9, 40); Flying-  
Angel Ptr. (11) and near him (ARV2 282); Brygos Ptr. (89,  
90); (ARV2 450.23bis); (M624); Onesimos (93); Argos Ptr. (11);  
Foundry Ptr. (12); Briseis Ptr. manner (1); Leningrad Ptr.  
(70); Ptr. of Louvre G238 (4); Villa Giulia Ptr. (107);  
recalls the Ptr. of Athens 1826 (M249); Tarquinia Ptr.  
manner (9); Lewis Ptr. circle, (M148).

H30 Head lowered, but not obviously looking at something or  
facing someone.

1. Sadness (or pain, as in the Sosias Ptr. cup.)  
See Neumann, GG, 136, 141-5.

BF: Antimenes Ptr. (1) and his manner (40); near the Edin-  
burgh Ptr. or by him (4).

RF: Thorvaldsen Group (1); Sosias Ptr. (1); Kleophrades Ptr.  
(4, 39); Eucharides Ptr. (12); Nikon Ptr. (3); Deepdene Ptr.  
(11); Niobid Ptr. (63); Group of Athens 1887 (2); Chicago  
Ptr. (14).

2. Humility.

- a. Modesty or shyness.

BF: No examples found.

RF: Ptr. of Agora P24102 (Para. 510); Euthymides manner (1);  
Epeleios Ptr. (18); Berlin Ptr. (124); Onesimos (128);  
Makron (197); near the Ethiop Ptr. (2); Penthesilea Ptr. (4);  
Aberdeen Ptr. (6).

## H30, continued

## b. Honor or prayer (?).

BF: (M264).

RF: Telephos Ptr. (46); Ptr. of the Yale Oinochoe (2); [Eupolis Ptr. (10)].

## 3. Listening with concentration.

BF: Panathenaic (M764).

RF: Makron (268); Foundry Ptr. (17); Onesimos (93); Pig Ptr. (11, 16); Ptr. of the Yale Oinochoe (8); Leningrad Ptr. (3).

## H40 Dorsal heads (i.e. shown from behind). (Pl. 5b).

Uncertain meaning.

BF: No examples found.

RF: Psiax (9); Epeleios Ptr. manner (14); Brygos Ptr. (26); probably Foundry Ptr. (ARV2 404) and near him (ARV2 405); (M837); related to the Nikon Ptr. (1).

H90 Frontal heads (i.e., facing out of the picture plane.) (Pl. 5c, d). General references: J. Beazley, JHS 30 (1910) 58 (three-quarter faces); F. Studniczka, JdI 26 (1911) 163-64; E. Langlotz, ZB 22, 27; A. Greifenhagen, Eine attische schwarzfigurige Vasengattung, (Koenigsberg, 1929) 70, 73; E. Haspels, ABL 44; A. Neumayer, Kunstchronik 7 (1954) 28ff.; G. Bakalakis, Proanaskaphikes erevnes sti Thraki (Thessaloniki, 1958) 4ff.; U. Hausmann, Griechische Weihreliefs (Berlin, 1960) 21ff.; J. Beazley, Dev. 28 and n.4 on p.108 (with bibliography); J. Boardman, ABFH, 198, and ARVA, 212; A. Conrad, "The Frontal Face: A Recurrent Theme of Helplessness", paper delivered at the annual meeting of the Archaeological Institute of America, 1975. See AJA 80 (1976) 193. Three-quarter view heads in brackets. (See pl. 5d).

## 1. Apotropaic power.

a. Gorgons (see also 3c, for sleeping Medusas). See W. Hildburgh, Folk-lore 57 (1946) 154-78; F. de Ruyt, RendPontAcc 33 (1960-61) 93ff. Not a thorough listing.

BF: Tyrrhenian Group (26); (M459); Antimenes Ptr. (35, 79); Class of Athens 581 (M575).



## H90, continued

RF: Euphronios (M575); Berlin Ptr. (11); Pan Ptr. (96);  
Siren Ptr. (2).

## b. Centaurs.

BF: Tyrrhenian Group (41); (M60).

RF: Phintias (12ter); Kleophrades Ptr. (102); <M837>;  
Florence Ptr. (1).

c. Masks (including shield blazons). See W. Wrede, AM 53  
(1928) 66-80.

BF: (M900).

RF: Epiktetos (19); Villa Giulia Ptr. (33, 38); (M307);  
(M503); (M1022).

## 2. Helplessness. Intoxicated, dying or sleeping figures.

## a. Satyrs (some maenads).

BF: Tyrrhenian Group (102, 111, Para. 42); Lydos (M133);  
(M510); Affecter (25ter, 32, 34, 46, 68bis, 69, 72, 73, 80);  
Oakeshott Ptr. (1); Ptr. of Berlin 1686 (14); Amasis Ptr.  
(22, 84); Group E (4, 6, 14bis); (M325); (M812); recalls  
Princeton Group (ABV 301); Mastos Group (18, 26); Lysippides  
Ptr. manner (49); (M499); Psiax (24); Long-Nose Ptr. (4);  
(ABV 389); Group of Würzburg 199 (19); Swing Ptr. (86);  
(M688); (M743); (M1027); Class of Vatican G.47 (8); Leagros  
Group (91, 193); Theseus Ptr. (34); (M513); Beldam Ptr.  
(ABL 1).

RF: Earliest Red Figure (ARV2 11.2); near Oltos (10);  
Epiktetos (14, 101); Phintias (2); Epeleios Ptr. manner (23);  
Kleophrades Ptr. (6); Nikosthenes Ptr. (23); Troilos Ptr.  
<2>; Magnoncourt Ptr. (1); Douris (112, 132); Oedipus Ptr.  
(1); Brygos Ptr. (185); Flying Angel Ptr. (8); undetermined  
Mannerists <20>, (47); Hermonax <67>; Ptr. of the Yale  
Lekythos <95>; Ptr. of Munich 2774 (3); Ptr. of Louvre G238  
(2); (M281); Lewis Ptr. (18); Ptr. of the Woolly Satyrs <6>;  
Euaion Ptr. <11>.

## b. Mortals--komasts and symposiasts.

BF: Ptr. of Louvre E876 (1); Tyrrhenian Group (61); (M861).

RF: Euphronios (3bis, 15); Euthymides (14); Pedieus Ptr. (86a);  
Ptr. of the Gotha Cup; Ashby Ptr. (8); near Apollodoros (1);  
Brygos Ptr. (11ter, 169); Onesimos (77); Berlin Ptr. ? (M100);  
Makron (122, 206bis); Antiphon Ptr. (9); Foundry Ptr. (12bis);

## H90, continued

Euaion Ptr. (49, 51) <49, 51>; Ptr. of Bologna 417 (142);  
[Hephaistos Ptr. (26)].

## c. Dying warriors. (Pl. 5d).

BF: (M516); near the Lysippides Ptr. (M324, M569);  
Three-Line Group (3); Leagros Group (M556); Class of Cabinet  
des Médailles 218 (6).

RF: Psiax (7, 9); Brygos Ptr. (4); (M51); Tyszkiewicz Ptr.  
(62); Douris (62, 130); (M346).

## d. Dying adversaries of heroes.

BF: Group E (56); Leagros Group (16, 274); near the Haimon  
Group (Para. 289).

RF: Makron (2); Douris (130); Kleophrades Ptr. <57> (107);  
Aegisthus Ptr. (1); Siren Ptr. (3); Agrigento Ptr. (11);  
Dokimasia Ptr. (34ter); Niobid Ptr. (1, 22) <22>; Oinante  
Ptr. (1bis); Hermonax (23); Oionokles Ptr. <19>; Ptr. of the  
Woolly Satyrs <3>; Ptr. of Florence 4021 (2); Geneva Ptr.  
<1>; near the Penthesilea Ptr. (ARV2 891).

## e. Sleeping figures. (Early examples are Alkyoneus and Hypnos.)

BF: Leagros Group (M918); Priam Ptr. (22); (M149); Class of  
Athens 581 (Para. 237); Theseus Ptr. (16); Beldam Ptr.  
(1, ABV 55).

RF: Nikosthenes Ptr. (20); (M137); (M340); Makron (206bis);  
(M109); Onesimos (93); Syracuse Ptr. (3); Aegisthus Ptr.  
manner (1); (M988); Ptr. of the Woolly Satyrs (4); Villa  
Giulia Ptr. (18, 19).

## f. Alarmed and fleeing figures (looking outward for sympathy?).

BF: No examples found.

RF: Pezzino Group (1); Makron (15); (M876); Berlin Ptr. (161);  
near the Group of London E311 <ARV2 216>; Hermonax (33);  
manner of the Leningrad Ptr. (9); Villa Giulia Ptr. <66>;  
Ptr. of the Yale Oinochoe (19); Geneva Ptr. <2>.

## g. Orientals, and therefore perhaps captives?

BF: No examples found.

RF: Circle of the Triptolemos Ptr.? (M990); (M136); following  
of Douris (65).

### Class L: Left Arms

Gestures made with the arms are the most complex because the arm is made up of two segments which move independently, the upper arm and the forearm. The classification system must therefore distinguish between the various positions of the two segments of the arm and the articulation between them. The articulation of the arm with the shoulder is reflected by the position of the upper arm; the articulation of the hand and the arm is apparently not significant. The coding system for arm gestures is therefore:

Class	Upper Arm	Forearm	Flexion	Angle of Flexion
L	Raised 1	Raised 1	Bent B	ca. 30 degrees 3
	Level 2	Level 2	Extended E	ca. 45 degrees 4
	Lowered 3	Lowered 3		ca. 90 degrees 9

Gestures which involve the left arm should be compared with their equivalents made with the right arm (Class R) and with comparable gestures made with both arms (Class T). Often, which arm is used to make a gesture depends on the direction the figure is facing. That is, a gesture that involves the raising of an arm is often executed with whichever of the figure's arms is against the background so that the raised arm does not obscure the figure's face. Therefore, in the same context, a gesture of Class L executed by a figure facing to the right of the scene will often be equivalent to a gesture of Class R with the same form made by a figure standing to the left. To simplify such comparisons, the senses of the schemata in each class are arranged in the same order. In addition, vases on which a single scene shows a similar gesture made with both right and left arms are

indicated with an asterisk, to show that the painter saw no distinction between right and left arms in this case.

The gestures in which the left arm is used but the right is not are mainly those which are made by figures generally shown moving right. So, for example, when Hermes and the goddesses approach Paris to ask for his ill-fated decision, they execute gestures that have no cognates made with the right arm. (See L22E.7, L31B3.6, L31B4.5 and L31B4.1c in the Lexicon.) Similarly, attackers and hunters extend their left arms because they usually move to the right, but, even more important, they also hold their weapons in their right hands so those are not free to gesture. (See L22E.4, though noticeably this is not true for erotic pursuits, L22E.4f, where the man is often unarmed and direction varies.) Other steadfastly left-handed gestures are L11E.1f and L21B9.2d. See also the discussion of arm gestures on pp.29-32.

L11E Lift arm raised and extended out, both upper arm and forearm raised. (Pl. 6a).

1. Address.

a. General conversation.

BF: Leagros Group (52); (M894).

RF: No examples found.

b. Greetings.

BF: Amasis Ptr. (Para. 67, M611); Group E (59); Affecter (44); (M987); (M703); (M1048); (M602).

RF: Sotades Ptr. (20).

c. Farewells at departures.

BF: Lydos (Para. 45); Botkin Class, Phrynos Ptr.? (4); (M716); Affecter (51); (M581); Lysippides Ptr. (9) and manner (10); Priam Ptr. (19); Antimenes Ptr. (15, 17, M390); Leagros Group (23); (ABV 280.59); (M241); Acheloos Ptr. (10); (M201); (M836); (M286).

RF: Hermonax (15).

d. Arming Scenes. Farewells?

BF: Amasis Ptr. (2); Affecter (39); Group E (16); (M696); (M815).

RF: No examples found.

e. Prayer?

BF: No examples found.

RF: Stieglitz Ptr. (3).

f. Salute. Gods to gods (i.e., Athena to Dionysos).

BF: Affecter (69); Phrynos Ptr. (ABV 168); Taleides Ptr. (7); Princeton Ptr. (1); near the Towry Whyte Ptr. (ABV 142); Leagros Group (97); Antimenes Ptr. (65); (M154); (M157); (M373).

RF: No examples found.

g. Salute to victorious athletes.

BF: Group of Vatican G.23 (5); [Heidelberg Ptr. (27)]; Swing

L11E, continued

Ptr. (59); (M701); Leagros Group (9).

RF: Near the earliest Colmar Ptr. (ARV2 357).

2. Supplication. See Neumann, GG, 67, 70-72.

a. Victims (parallels T10EY).

BF: Group E (45, 53); Phrynos Ptr. (M258); (M67); Antimenes Ptr. (M394); Bucci Ptr. (7bis); Leagros Group (84).

RF: Triptolemos Ptr. (1); Brygos Ptr. manner (1); Ptr. of Berlin Hydria (7); Niobid Ptr. (57).

b. Submitting athletes. (See D20E).

BF: Class of London B524 (6); Leagros Group (123, 212).

RF: Antiphon Ptr. (63).

3. Encouragement.

BF: Group E (25); Karithaios Ptr. (M917); Lysippides Ptr. (22), in his manner (40) and near him (ABV 265); Class of Louvre F215bis (4); Antimenes Ptr. (27, M699) and in his manner (9, 12, 13); Alkmene Ptr. (1); Priam Ptr. (7); (M908); Leagros Group (11, 86, 129); Rycroft Ptr.? (ABV 675.2); Euphiletos Ptr. (38); Phanyllis Ptr. workshop (Para. 204); Rycroft Ptr. (8); related to the Class of Vatican G.47 (9); Edinburgh Ptr. (ABV 476); (M258); (M67); Beldam Ptr. (ABL 53).

RF: Andokides Ptr. (3); Nikosthenes Ptr. (29); Oltos (83,113); Euergides Ptr. (Para. 330); Myson (21).

4. Alarm.

BF: Swing Ptr. (30); Ptr. of Berlin 1686 (Para. 129); Ptr. of Vatican G.43 (2); Group of Toronto 305 (9); (M903); (ABV 350); Leagros Group (18, 95, 171); (ABV 607); (M440); Red Line Ptr. (5); Group of Delos 555 (1).

RF: Euphronios (2); Copenhagen Ptr. (6); Pan Ptr. (27); Hermonax (9, 61).

5. Attack. (May be reaching to grab.) (parallels L22E).

BF: Lydos (71); (ABV 164); Affecter (25bis); Antimenes Ptr. manner (10) and near him (M236); (M482); Leagros Group (127, 138, 163); (M248); Acheloos Ptr. (27); Caylus Ptr. (Para. 314); (M748); Haimon Ptr. manner (M977).

L11E, continued

RF: Syleus Ptr. (6).

6. Magical Pass (Medea).

BF: Medea Group (4); Leagros Group (42).

RF: No examples found.

L21B9 Left arm out, upper arm level with the shoulder, forearm raised vertical, elbow bent 90 degrees. (Pl. 6b). See S. Charitonidis, BCH 86 (1962) 185-92.

1. Address.

a. Conversation.

BF: Ptr. of New York 06.1021.159 (2); Sakonides (M91); [Heidelberg Ptr. (3, 28)] ; Affecter (11, 25ter, 28, 34, 52, 60, 65, 72, 74, M879); (M265); Ptr. of Würzburg 229 (6); Princeton Ptr. (14bis); [C Ptr. (128)] ; Amasis Ptr. (48, 64, 86) and his manner (M530); (M996); Ptr. N (2); (M859); Bucci Ptr. (3); (Para. 61); near the Lysippides Ptr. (M15); Exekias (19); Antimenes Ptr. (64); Ptr. of the Nicosia Olpe (8); (M747); Eye-Siren Group (1); Leagros Group (70); Priam Ptr. (1, 5bis, 15); near the Edinburgh Ptr. (16bis); (M447); (M823); (M592).

RF: Euphronios (9); Nikoxenos Ptr. (26); Thorvaldsen Group (1); near the Foundry Ptr. (ARV2 405); Douris (75); (M850); Ptr. of the Birth of Athena (10); resembles Carlsruhe Ptr. (ARV2 741).

b. Greetings.

BF: Amasis Ptr. (5, 23, 44, Para. 65); Princeton Ptr. (5, M791); Ptr. of Berlin 1686 (3ter); (ABV 135); Towry Whyte Ptr. (3); Swing Ptr. (41, 59); Affecter (25bis, 25ter); Group E? (M645); BMN Ptr. (7); (ABV135); (M717); Antimenes Ptr. (2, 43, 78); (M267bis); (M923); Group of Faina 75 (5); Three-Line Group (1); Ptr. of Boulogne 441 (3); (M146); (M393); (M855); Leagros Group (72, 128, 178); Acheloos Ptr. (26); (M66); (M602); Group of Copenhagen 114 (7); (M497); (M674); (M797); Class of Athens 581 (28).

RF: Group of London E445 (2).

c. Farewells.

BF: Ptr. of Munich 1379 (2); Princeton Ptr. (15, 15bis); Ptr. of the Nicosia Olpe (8ter); Lydos (8) and near him (M991); Group E (57); Swing Ptr. (21.6, 41); Amasis Ptr. (3);

## L21B9, continued

near Group of London B174? (ABV 141); (M702); (M713); Group of Rhodes 11941 (1); near the Mastos Ptr. (36); Lysippides Ptr. manner (6ter, M613), related to him (2, 17) and near him (ABV 265); Ptr. of Cambridge 51? (1, Para. 152); (M788); Antimenes Ptr. (1, 3, 8, 45); (M767); Leagros Group (141, M562); Priam Ptr. (5ter, 17); (M353); (M489); (M331); (M532); Eye-Siren Group (M561); Rycroft Ptr. (5ter); Euphiletos Ptr. (38); (Para. 280.58); Golvol Group (5); (M768); (ABV 409).

RF: No examples found.

- d. Warning or salute? Athena with gameplayers. See M. Moore, AJA 84 (1980) 421.

BF: (M978); Leagros Group (25bis, 30, 35, 146); Chiusi Ptr. (3); Ptr. of Boulogne 441 (2); Antimenes Ptr. (67); (M586); (M897); Eucharides Ptr. (28); (M843); near the Ptr. of Munich 1519 (9).

RF: Earliest red figure (ARV2 11.1).

## 2. Encouragement.

BF: [ Heidelberg Ptr. (45) ]; Tyrrhenian Group (126); Group E (19); Zurich Ptr. (M329); Lydos (29); Ptr. of Louvre F51 (M1015); Princeton Ptr. manner (14bis); (ABV 153.2); near Exekias (ABV 149); Amasis Ptr. (Para. 65); Swing Ptr. (24) and close to him (100); Lysippides Ptr. (9) and his circle (M186); (M820); (M999); Antimenes Ptr. (19, 27, 45, 79, 128, M570), near him (12, M570) and related to him (Para. 124); Long-Nose Ptr. (1); Affecter (37bis); (M705); (M747); (M840); Alkmene Ptr. (2); Ptr. of Würzburg 173 (2); Rycroft Ptr. (23bis); Edinburgh Ptr. (9, 11) and near him (1, 4); (M352); (M594); Leagros Group (4, 9, 10, 17, 22, 43, 84, 93, 96, 110, Para. 164); Group of Würzburg 199 (7); Class of Louvre F202 (8); Priam Ptr. (22); (M279); (M430); (M786); Golvol Group (5); Red-Line Ptr. (16); (M484); Class of the Red-Line Ptr.'s Kalpides (1); Haimon Ptr. manner (M977); near the Pholos Ptr. (ABV 572.1); (ABV 402.8).

RF: Nikosthenes Ptr. (29).

## 3. Alarm.

BF: Tyrrhenian Group (39); Lydos (24, 47); Group of the Naples Psykter-amphora (2); Swing Ptr. (65); Ptr. of Berlin 1686 (Para. 129); Three-Line Group (7); Ptr. of Munich 410 (1); Affecter (32); Group of Toronto 305 (14); (M822); Antimenes Ptr. (52); Leagros Group (39, 202); (M119); compared to the Ptr. of Villa Giulia M482 (3); (M924); (M742); Diosphos Ptr. (152).



## L21B9, continued

RF: Aegisthus Ptr. manner (1).

## 4. Leading (Hermes and heralds).

BF: Tyrrhenian Group (Para. 40); Lydos (32); (M41); (M815); compared to the Ptr. of Munich 1410 (ABV 311); Medea Group (5); (M271); Affecter (20); Eye-Siren Group (1); compared with the Class of Louvre F215bis (Para. 138); (M477).

RF: Paseas (6).

5. Warding off danger or stopping a fight. See J. Beazley, JHS 28 (1908) 316; Neumann, GG, 37-40; Bogen, 29-30, 51.

BF: Group E (55); Ptr. of Berlin 1686 (7); akin to the manner of the Lysippides Ptr. (ABV 671); (ABV 676); Antimenes Ptr. (24); (M609); near the Edinburgh Ptr. (16bis); Leagros Group (18, 296); (M749).

RF: (ARV2 1567.13); Eucharides Ptr. (30); Pan Ptr. (95); Oreithyia Ptr. (2).

## 6. Mourning. (Error for R21B9?).

BF: Red-Line Ptr. (6); very close to the Sappho Ptr. (M625).

RF: (M952).

## L22E Left arm extended out level, both upper arm and forearm level. (Pl. 6c).

## 1. Address.

## a. Conversation (including some departures).

BF: Ptr. of Munich B93 (3); Ptr. of Munich 1379 (2); Affecter (7, 62, 81); Group E (62); (M640); (M799); (M968); Antimenes Ptr. (M929); Leagros Group (164, 247); Edinburgh Ptr. (2); Gela Ptr. (9); (ABV 275.133); (M27).

RF: Nikosthenes Ptr. (11); Group of the Paidikos Alabastra (20, 23, Para. 331); Epeleios Ptr. (18); Berlin Ptr. (130); Makron (119); Douris (30); Dutuit Ptr. (9); Aegisthus Ptr. (16); Syriskos Ptr. (78); (M130); near the Deepdene Ptr. (ARV2 501); Tarquinia Ptr. (44); Boot Ptr. (6); Hermonax (50); Veii Ptr. (59).

## b. Stop! (Hand open forward.) See L31B9.1f.

BF: Leagros Group (107).

L22E, continued

RF: Thalia Ptr. (4); Aegisthus Ptr. (13),

c. Prayer.

BF: No examples found.

RF: Bowdoin Ptr. (45, Para. 514) and in his manner (11); Stieglitz Ptr. (3); Pan Ptr. (152); Oinanthe Ptr. (1bis); (M363).

2. Encouragement.

a. Athena. (Note: as old or older than sense 4c.)

BF: Lysippides Ptr. (17); Antimenes Ptr. (26) and in his manner (47); Priam Ptr. (18); Leagros Group (292); Madrid Ptr. (1); (M454); Rycroft Ptr. (2); near the Group of Bologna 16 (M567); (M193); (M430); Diosphos Ptr. (155, M612, M707); Class of Athens 581 (47, Para. 236); Ptr. of Rodin 1000 (1, 2); (M214); (M735bis); (M756); (M892); (M1039); Athena Ptr. (Para. 261); (Para. 162); Haimon Ptr. manner (485).

RF: Nikosthenes Ptr. (8); Berlin Ptr. (132); recalls Pythokles Ptr. (ARV 36).

b. Others.

BF: Group E (57); compared to the Group of Villa Giulia 3559 (ABV 196); Lysippides Ptr. (2bis); Antimenes Ptr. (12, 17, 26); Leagros Group (89, M918); near the Acheloos Ptr. (ABV 290); Class of Athens 581 (47); (M484).

RF: (ARV2 126.27) by Nikosthenes; Euergides Ptr. (1, 29); not far from the Aktorione Ptr. (ARV2 137); recalls Pythokles Ptr. (ARV2 36); Syleus Ptr. (6); Douris (29).

3. Supplication. (many rf examples = alarm).  
See Neumann, GG, 67, 70-72.

BF: Tyrrhenian Group (39); Lydos (24); Group E (55); (M587); Lysippides Ptr. manner (M633); Acheloos Ptr. manner (18); Edinburgh Ptr. (5, ABL 11); (M512); Athena Ptr. workshop, R.S. Class (2); Theseus Ptr. (Para. 257); Group of the Cracow Peleus (2).

RF: May be Ashby Ptr. (ARV2 1583.2); Oltos (66bis); Berlin Ptr. (11, 101, 124); Douris (258, 276); Makron (18); Oreithyia Ptr. (10); Pan Ptr. (108); Ptr. of Louvre CA1849 (10); (Para. 515); Euaion Ptr. (115); Boreas Ptr. (1); Altamura Ptr. (12); Ptr. of the Florence Stamnoi (1).

## L22E, continued

## 4. Threat or Attack.

## a. Gods or heroes in combat. Arm extended, bare.

BF: Tyrrhenian Group (37); Camel Ptr. (71); Princeton Ptr. manner (2); Ptr. of New York 07 (2); Affecter (27); Lysippides Painter manner (11); Antimenes Ptr. (27ter, 82); (M19); (M34); Leagros Group (77); (M924); Berlin Ptr. student (M759).

RF: Phintias (12); Oltos (47); Nikosthenes Ptr. (20); (M987); Pezzino Group (1); (ARV2 1567.13); Kleophrades Ptr. (51); Berlin Ptr. (50); (M907); Harrow Ptr.? (ARV2 277); (M619); Tyszkiewicz Ptr. (9); Dokimasia Ptr. (34ter); perhaps by the Dutuit Ptr. (ARV2 308a); Amphitrite Ptr. (37); Boreas Ptr. (1); Geneva Ptr. (1); [ Nekyia Ptr. (2) ] .

## b. Gods or heroes in combat. Arm covered with cloak or skin. (Note: Athena = sense 5c).

BF: Centaur Ptr. (1bis, 8ter, M1008); Ptr. of Vatican 480 (3); Leagros Group (87); Theseus Ptr. (57); Keyside Class (23ter); near the Pholos Ptr. (1).

RF: Euergides Ptr. (91); Euphronios' manner (1); Poseidon Ptr. (6); Makron (1); Berlin Ptr. (211); Dokimasia Ptr. (23, 34ter); Brygos Ptr. (224); Copenhagen Ptr. (9); Providence Ptr. (4, 39, M190); Geras Ptr. (23); Deepdene Ptr. (29); Siren Ptr. (3); Blenheim Ptr. (2); Hermonax (66); Niobid Ptr. (1); Altamura Ptr. (36); Icarus Ptr. (19); Ptr. of Florence 4021 (2).

c. Athena, especially in Gigantomachies, often with aegis extended. Note that none are definitely earlier than the marble pediment from the Athenian Acropolis: B. Ridgway, The Archaic Style (Princeton, 1977) 205-208. So also M. Moore and D. von Bothmer, CVA New York iv (U.S.A. 16), 67. See also sense 6.

BF: (M806); Rycroft Ptr. (M1013); (M160); Leagros Group (72); Group of London B250 (2); compared to the Ptr. of Brunswick 218 (Para. 151); (M675); (M801); (M937); recalls Sappho Ptr. (4); (M188); (M443); (M1029); Diosphos Ptr. (Para. 250) and near him (M97); (M291); (ABV 593.2); Class of Athens 581 (Para. 236); (M75); Haimon Ptr., (M374); two Haimon Group (Para. 276) and near it (2, M98); (M285); Group of Athens 14645 (2).

RF: Eleusis Ptr. (4); Syleus Ptr. (14); Niobid Ptr. (24).

## d. Hunting. Heroes and mortals charging animals, with or without cloaks.

## L22E, continued

BF: (M635); Amasis Ptr. (Para. 66, 67); circle of Exekias (M930); Centaur Ptr. (9, 19); (M528); Antimenes Ptr. (1); (M598); related to the Bucci Ptr. (ABV 316); (M111); Edinburgh Ptr. (66); (M800).

RF: Epiktetos (4, 79); Oltos (53); Epeleios Ptr. manner (52); (M69); Ashby Ptr. (4, 5); Oinophile Ptr. (2); Sotades Ptr. (9); Antiphon Ptr. (87); Nikon Ptr. (29bis); (M382); Briseis Ptr. manner (4); Providence Ptr. (98bis) and distantly connected with him (ARV2 645.2); Dokimasia Ptr. (16).

## e. Men in combat. Arm covered with cloak.

BF: (M507).

RF: Foundry Ptr. (18bis); Berlin Ptr. (207bis); Hermonax (115); Oinokles Ptr. (12, 38, 39); Ptr. of the Paris Gigantomachy (4); (M760); Tymbos Ptr. (86, 90, 92); Sabouroff Ptr. (2); related to the Sotades Ptr. (4); (M235); Carlsruhe Ptr. (71); Euaion Ptr. (76).

## f. Romantic pursuit scenes.

BF: Affecter (11); Group of Berlin 2095 (5, M211); (M105).

RF: Douris (13) and follower (ARV2 804.69); Syriskos Ptr. (41); Providence Ptr. (11, 58); Pig Ptr. (30); Persephone Ptr. (M18); Ptr. of the Yale Lekythos (M384); Hermonax (61); Ptr. of the Yale Oinochoe (11, 14); Oionokles Ptr. (13, 14); Triptolemos Ptr. circle (M990); (Para. 515); Carlsruhe Ptr. (107); Ptr. of Louvre G456 (24); Telephos Ptr. (50); Sabouroff Ptr. (116, 117); Mykonos Ptr. (7); Villa Giulia Ptr. (59); (M884); (M636).

## 5. Singing. (1 = valedictory).

BF: Lydos (81); close to Exekias (Para. 62); (M200); (M827); (M711).

RF: resembles Villa Giulia Ptr. (ARV2 627).

## 6. Athena in scenes where neither support nor attack is indicated (i.e., at birth, with other gods, etc.) Shows that the Promachos type was fully developed?

BF: (M615); (M616); Diosphos Ptr. (122, 155).

RF: Epiktetos (28); Berlin Ptr. (244); Geras Ptr. (11); Foundry Ptr. (2); Nikon Ptr. (1); Ptr. of the Birth of Athena (1); based on Villa Giulia Ptr. (ARV2 1662).

## L22E, continued

## 7. Pointing and leading.

BF: Three-Line Group (M184); Group of Bologna 16 (ABV 285); Leagros Group (153); Edinburgh Ptr. (5); Red-Line Ptr. (73ter); Leafless Group (198ter); (M266).

RF: Penthesilea Ptr. (4).

L31B3 Left arm at side, upper arm down beside torso, forearm raised with the elbow bent at an acute angle (less than 30 degrees). (pls. 1a, 1b, 6d, 14d).

## 1. Address.

- a. General conversation. Gods, shops scenes, etc. Some talking, some ambiguous (i.e., may be listening. See 2b) See Neumann, GG, 10-11.

BF: Ptr. of London B76 (9); Atalanta Group (5); Tyrrhenian Group (14\*); Affecter (8, 11, 18, 21, 25, 25ter, 29, 33, 34, 37, 39, 44, 45, 54-55, 61, 62, 65, 74bis, 76, 81, 85bis, 89); Amasis Ptr. (ABV 698, Para. 65); (M474); (Para. 193.3); Princeton Ptr. (6); near the Ptr. N (5); Swing Ptr. (73\*); Antimenes Ptr. (28, 34); Leagros Group (32, 74bis\*, 75, 108); (M2); (M781); (M825); (M965); Priam Ptr. (12, 15bis, 20); (ABV 483.5).

RF: Ptr. of the Munich Amphora (4); Harrow Ptr. (12); Antiphon Ptr. manner (92); Triptolemos Ptr. (Para. 365); Telephos Ptr. (52); Agrigento Ptr. (11); Pig Ptr. (12, 32); Group of Vienna 895 (2); Ptr. of Louvre G456 (18); Niobid Ptr. (72); Ptr. of the Florence Stamnoi (1); Penthesilea Ptr. (39, 166); -Euaion Ptr. (40).

## b. Salute or greeting.

BF: Tyrrhenian Group (130); Affecter (12, 16, 60, 64, 70); near the Xenokles Ptr. (ABV 181); Ptr. of Berlin 1686 (3); Amasis Ptr. (9, 25, Para. 65); Three-Line Group (11); Lysippides Ptr. manner (40); (M37); (M406); Group of Faina 75 (5); Antimenes Ptr. (31) and his manner (1); (M1049); (M49); (M649); Nikoxenos Ptr. (9); (M770); (M511); Gela Ptr. (29); (ABV 401.1).

RF: Group of London E445 (2); Ptr. of London E342 manner (10); Oinante Ptr. (71); Villa Giulia Ptr. (45).

## c. Farewell at warriors' departures.

BF: Ptr. of Louvre F6 (6); Swing Ptr. (2, 4); Affecter (1, 4, 9, 15, 20, 28, 47, 50, 51, 77, 84, 85, 87); near Exekias

## L31B3, continued

(Para 62); Phrynos Ptr.?, Botkin Class (4); Ptr. of Boulogne 441 (M560); Leagros Group (161); Ready Ptr. (9).

RF: Tyszkiewicz Ptr. (30bis); close to Hermonax (1); [ Duomo Ptr. (2) ]; Niobid Ptr. (21).

## d. Farewell at chariot departures. (May be arrivals.)

BF: Affecter (92); Antimenes Ptr. manner (6) and related to him (9).

RF: No examples found.

2. Encouragement. See Neumann, GG, 36-37, 90.

BF: Lydos (27); Group E (16, 53); Taleides Ptr. (1); Princeton Ptr. (7); Affecter (25bis, 83, M878); Group of Villa Giulia 3559 (1); Antimenes Ptr. (23, 26, 55); Lysippides Ptr. (17) and in his manner (12); Leagros Group (2, 23, 56, 68, 107); Ptr. of Tarquinia RC6847 (1); Eye-Siren Group (1bis, 14, M559); Group of Würzburg 199 (9); (M352); (M182); (M187); (M710); Pasikles Ptr. (4); (M229\*).

RF: No examples found.

## 3. Listening (especially to music).

BF: (ABV 139.9); Mastos Group? (M566); (M676); (M460); Group of London B460 (1); Antimenes Ptr. (M570); Leagros Group (176, 263, M364); Priam Ptr. (12\*); Panathenaic (M746).

RF: No examples found.

## 4. Surprise or delight.

BF: Amasis Ptr. (7, 24\*); Group of Vatican 347 (2); Mastos Ptr. (28); Panathenaic (Para. 124); Group of Vatican G.58 (2); Priam Ptr. (22); Pasikles Ptr. (4); (M983).

RF: Phintias (7); Syriskos Ptr. (75); Leningrad Ptr. (41); Tarquinia Ptr. manner (9); undetermined Mannerist (51bis); Euaion Ptr. (40).

## 5. Alarm. (Some are involved in the action.)

BF: Tyrrhenian Group (Para. 40); (M809); Three-Line Group (11); (M774); Leagros Group (35, 149).

RF: Ptr. of Brussels A2482 (2); Berlin Ptr. (87); Troilos Ptr. (13); Ptr. of Palermo 1108 (4); Sabouroff Ptr. (116); (M21).

## L31B3, continued

## 6. Leading.

BF: Lysippides Ptr. (18) and his manner (10); Priam Ptr. (28); (M426\*); Antimenes Ptr. (16, 19); Theseus Ptr. (17); (M872\*); (M585); Leagros Group (M311); Ptr. of Würzburg 351 (2, M303).

RF: Berlin Ptr. (149); Niobid Ptr. (21).

Note: women holding their cloaks balled in their fists (See Pl. 11c), common in the last two decades of the sixth century, are collected with women holding out their veils (N10).

L31B4 Left arm at side, upper arm down beside torso, forearm raised with the elbow bent at a 45 degree angle. (Pl. 7a).

1. Address. See Neumann, GG, 10-11.

## a. General. Conversation.

BF: Tyrrhenian Group (132); Amasis Ptr. (1, 12, 23); Ptr. of Louvre F6 (51); Affecter (5, 5bis, 7, 10, 13, 25, 29, 45, 51, 53, 74bis, 81, M446); Phrynos Ptr.?, Botkin Class (4bis); Group E (28); (M695); recalls the Swing Ptr. (ABV 310); (M670); (ABV 229.vii); Ptr. of Munich 2050 (9); Lysippides Ptr. manner (6, 21); Antimenes Ptr. (3); (M322); (M571); (M621); near the Priam Ptr.; Group of Würzburg 199 (5); Leagros Group (M255); (M316); Eucharides Ptr. (24); Diosphos Ptr.? (M964); (M970).

RF: Brygos Ptr. (96); Ptr. of Louvre G238 (3); Akestorides Ptr. (Para. 417)\*; Euaichme Ptr. (8); Pig Ptr. (42); Agrigento Ptr. (14, 15, 42, 75); manner of the Tarquinia Ptr. (9); Psitoxenos Ptr. (15); Leningrad Ptr. (2); Ptr. of Louvre G456 (19); Akestorides Ptr. (Para. 417); Splachnopt Ptr. (137); Villa Giulia Ptr. (30, 60, 66); [Nausikaa Ptr. (49)]; (M636); (M758); Syracuse Ptr. (37).

## b. Farewell at departures.

BF: (M251); Affecter (4, 9); (M514); (M515); Antimenes Ptr. (18, 105), in his manner (2, M334) and related to him (8, 18); Psiax (23); (M480); (M489); (ABV 280.59); (M536); Sappho Ptr. (6); (M376); related to the Theseus Ptr. (Para. 260); (M578).

RF: Oionokles Ptr. (47); Altamura Ptr. (33bis); Niobid Ptr. (6).

## L31B4, continued

- c. Goddesses approaching Paris (led by Hermes). (Only one cognate in class R.) See Bogen, 47-65.

BF: Witt Ptr. (1); (M715); Eye-Siren Group (3); near the Antimenes Ptr. (16); Group of Würzburg 179 (2); manner of the Antimenes Ptr. (13, 31); akin to the Group of Würzburg 199 (2); (M747); (Para. 138); Antimenes Ptr. (55); (M467); Class of Vatican G.47 (4); (M145); Ptr. of Rodin 1000 (4).

RF: No examples found.

- d. Prayer or homage. Neumann, GG, 82-84; Bogen, 12.

BF: Amasis Ptr. (Para. 65); Taleides Ptr. (7); Alkmene Ptr. (2); Athena Ptr. workshop (72); (M513).

RF: Bowdoin Ptr. Manner (1); Niobid Ptr. (8) and in his manner (3); Villa Giulia Ptr. (73).

2. Encouragement. See Neumann, GG, 36-37, 90.

BF: Tyrrhenian Group (126); Group E (59); Affecter (14, 68); (525); (M926); Antimenes Ptr. (27ter) and related to him (3); Group of Würzburg 199 (M400); Ptr. of Boulogne 441 (3); Karithaios Ptr. (M917); Rycroft Ptr. (18); near the Madrid Ptr. (2); Group of Toronto 305 (2); Leagros Group (1, 32, 43, 56, 141bis, M336); (M942); (M735bis); Ptr. of Rodin 1000 (1); (M232).

RF: Ptr. of Munich 2306 (1); Niobid Ptr. (52).

3. Attention.

- a. Listening (mainly to music). Many figures of Hermes, who could be leading. (See sense 6).

BF: Princeton Ptr. (1); Antimenes Ptr. (26, 27, 27ter, 128); Medea Group (3); (M846); Leagros Group (149); Pasikles Ptr. (1); (M518); Group of Munich 1501 (3); (M380); (M585).

RF: Andokides Ptr. (4).

- b. Watching, esp. athletics. (Support on a mortal level?)

BF: Affecter (4); (M472); (M171); Acheloos Ptr. (32); manner of the Kleophrades Ptr. (3); (M691); Emporion Ptr. (M666).

RF: Dokimasia Ptr. (8); Ptr. of London E80 (5).



## L31B4, continued

## 4. Alarm.

BF: Leagros Group (26, 39); Antimenes Group (M467); Eye-Siren Group (6); (M3); Athena Ptr. (M660); (M742); (M11); Ptr. of the Half-Palmettes (3).

RF: Oltos (91); Apollodoros (6); Hermonax (9, M317); undetermined Mannerist (46); Niobid Ptr. (8).

## 5. Leading. (Hermes, heralds and Skythians). No right arm cognates.

BF: [near the Ptr. of London B76 (M1023)]; (M804) ; (ABV 260.31); (M734bis); Group of Würzburg 199 (12bis); Leagros Group (147); (M449); close to the Pholos Ptr. (1); Sappho Ptr. circle (ABL 229); (ABV 401.1).

RF: Ptr. of the Munich Amphora (10); Syleus Ptr. (34).

## L31B9 Left arm out from the body, upper arm down, forearm raised with the elbow bent 90 degrees. (Pl. 14e).

## 1. Address.

a. General conversation. See Neumann, GG, 10-11.

BF: Atalanta Group (5); Amasis Ptr. (57, Para. 66, M692); Affecter (6, 7, 8, 9, 10, 11, 38, 40, 45); (M128); Group of Louvre F314 (1, 2bis); Ptr. of London E2 (7); Antimenes Ptr. (17, M570) and in his manner (4); (M279); (M316); (M138); (M356); (M896); Athena Ptr. (Para. 261).

RF: Kleophrades Ptr. (59); Berlin Ptr. (143); Argos Ptr. (3); Chairete Class (2); Alkimachos Ptr. (4); vaguely akin to Douris (ARV2 1565.3); Ptr. of Palermo 1108 (4); Agrigento Ptr. (Para. 513); Villa Giulia Ptr. (19); (M79); Ptr. of Bologna 417 (16); Charmides Ptr. (12); Leningrad Ptr. (72); Penthesilea Ptr. (84); Ptr. of the Florence Stamnoi (1); Chicago Ptr. (3); Lewis Ptr. (18).

## b. Greetings (esp. Judgment of Paris). See Bogen, 47-58.

BF: Witt Ptr. (1); (M475); (M476); (M904); related to the Antimenes Ptr. (18); Leagros Group (23); Class of London 495 (ABV 424).

RF: Group of the Paidikos Alabastra (7); Tyszkiewicz Ptr. (M152).

## L31B9, continued

## c. Farewells. (some greetings?).

BF: Near the Xenokles Ptr. (ABV 184); Group E (43); (M528); (M16); (M866); Antimenes Ptr. (133) and in his manner (58); Group of Würzburg 199 (25); Ptr. of Boulogne 441 (2); Eucharides Ptr. (27); Priam Ptr. (7); Leagros Group (74bis); (M823); (M727).

RF: Eucharides Ptr. (22); (M524); Pistozenos Ptr. (11); Pan Ptr. (83); Penthesilea Ptr. (20); Villa Giulia Ptr. (48); very close to Hermonax (1).

d. Stop! (hand open forward). See J. Beazley, JHS 28 (1908) 316; Neumann, GG, 37-40; Bogen, 29-30, 51.

BF: (M755).

RF: Makron (197, M377); Providence Ptr. (55).

e. Prayer in sacrifice scenes. See Neumann, GG, 82-84; Bogen, 12.

BF: (M173); (M1001); (M638); (M226); Ptr. of the Half-Palmettes (Para. 288); (M158).

RF: Epidromos Ptr. (2); Douris (185); Aischines Ptr. (170).

f. Athletes, praying or in position? See R31B4.1e.

BF: No examples found.

RF: Ptr. of Philadelphia 2449 (5).

2. Encouragement, heroic and athletic.

BF: Group E (54); Psiax? (ARV2 1617.2bis); (M792); Lysippides Ptr. manner (1); Rycroft Ptr. (23bis); Long-Nose Ptr. (5bis); (M379); Priam Ptr. (14); related to Munich 1416 (2); Group of Toronto 305 (2); (M489); (M1047); Red-Line Ptr. manner (12); Altenburg Class (9); (M215); (M257); (M892); Leagros Group (M311).

RF: Ptr. of Berlin 2268 (7); (ARV2 117.2); Pig Ptr. (5); Altamura Ptr. (12); near the Lyandros Ptr. (ARV2 835).

3. Alarm.

BF: Amasis Ptr. (Para. 66); [ Heidelberg Ptr. (7\*) ]; Ptr. of Vatican 309 (1); compared to the Group of Villa Giulia 3559 (ABV 196); Antimenes Ptr. (M699); (M438); (M797); (M497); Athena Ptr. workshop, R.S. Class (2).

83

## L31B9, continued

RF: Eleusis Ptr. (2); Brygan circle (ARV2 386); Berlin Ptr. (101); Niobid Ptr. (7); Villa Giulia Ptr. (29); Ptr. of London E489 (2); (M220).

L32B9 Left arm at side, upper arm down beside torso, forearm out level with the elbow bent 90 degrees. (Pl. 7b).  
Bogen, 49-50, notes the difficulty of deciding when this schema has significance.

## 1. Address.

a. General conversations. See Neumann, GG, 10-11.

BF: (M178); Tyrrhenian Group (126); Affecter (5bis, 9, 13, 21, 23, 24, 62, 74bis, 89); Exekias (7); (M926); (M815); Antimenes Ptr. (34, 128); Group of Würzburg 199 (10); Three-Line Group (1); Durand Ptr. (2bis); (ABV 677.5); (M821); Golvol Group (M706); (ABV 401.3).

RF: Skythes (10); Euthymides (3); Euphronios (2); Berlin Ptr. (143); Ptr. of the Paris Gigantomachy (83); Brygos Ptr. (157); Briseis Ptr. (32); Copenhagen Ptr. (14); Leningrad Ptr. (70); Stieglitz Ptr. (3); Alkimachos Ptr. (40); Providence Ptr. (87bis); Euaichme Ptr. (8); Agrigento Ptr. (15, 75); Niobid Ptr. manner (4); Sabouroff Ptr. (35, 146, M385); Ptr. of the Yale Oinochoe (4); related to the Antiphon Group (ARV2 349); Pig Ptr. (32, M365); Altamura Ptr. (3); Tarquinia Ptr. (48); Telephos Ptr. (40bis); Ptr. of Munich 2774 (2); Hermonax (64); Ptr. of Louvre G456 (18); Methyse Ptr. (6); Ptr. of Bologna 417 (16); Splachnopt Ptr. (30, 38); follower of Douris (50); Penthesilea Ptr. (1); Ptr. of London E489 (44).

## b. Farewells.

BF: Exekias (5); Affecter (15, 20, 85); Swing Ptr. (62); Ptr. of Vatican 359 (3); Antimenes Ptr. (82\*); Chiusi Ptr. (10).

RF: Dikaios Ptr. (2); Pig Ptr. (11); Agrigento Ptr. (41); Telephos Ptr. (16); Niobid Ptr. (56).

## c. Greetings.

BF: (M804); Xenokles Ptr.? (ABV 184); Affecter (29); Amasis Ptr. (5, Para. 65); Group of Würzburg 179 (2); (M747); Antimenes Ptr. manner (31, M929); Group of Würzburg 199 (12bis); circle of the Sappho Ptr. (ABL 229).

RF: Penthesilea Ptr. (173); Orchard Ptr. (80); Ptr. of Brussels R330 (104).

## L32B9, continued

## d. Prayer, libations and sacrifices.

BF: No examples found.

RF: Eucharides Ptr. (8); Makron (210); (M454); Ptr. of the Yale Lekythos (2); Ptr. of the Florence Stamnoi (3); Ptr. of the Yale Oinochoe (1); near the Telephos Ptr. (2); [ Eupolis Ptr. (10) ]; Ptr. of London E100 (4); Chicago Ptr. (16); Villa Giulia Ptr. (33).

2. Support. See Neumann, GG, 36-37, 90.

BF: Group E (11, M399); Group of Vatican 347 (1); Ptr. of Würzburg 243 (M398); Ptr. of Berlin 1686 (6, 14bis); related to Towry Whyte Ptr. (ABV 142); Lysippides Ptr. (10bis) and in his manner (27, 35); Antimenes Ptr. (31, 82, 124, M394) and in his manner (3); Affecter (31, 37, 37bis, 92); Group of Toronto 305 (10); Eye-Siren Group (4); Leagros Group (23, 121, 155, 276); Mastos Group?; (M146); (M566); Red-Line Ptr. (M142); ear the Edinburgh Ptr. or by him (4); Euphiletos Ptr. (17); Michigan Ptr. (7ter); (M588).

RF; Triptolemos Ptr. (36bis).

## L33E Left arm extended down, both upper arm and forearm lowered. (Pls. 7c, d).

## 1. Address.

## a. Conversation.

BF: Affecter (47, 51, 54, 55, 72); Amasis Ptr. (Para. 63, 65); Swing Ptr. (82); (M274); (M579); Antimenes Ptr. (1, 28, 64), in his manner (15), and related to him (6); Leagros Group (52, 73, 147); (M183); (M322); Ptr. of Munich 1519 (M396); Group of Würzburg 199 (12bis); Acheloos Ptr. (9); (ABV 344); (M316); Edinburgh Ptr. (9, ABV 477); Nikoxenos Ptr. (9); Group of Copenhagen 114 (7); (M825); Dot-Band Class (10); Gela Ptr. (ABV 77); Beldam Ptr. or his manner (ABV 709); (ABV 401.1).

RF: Oltos (66); Epeleios Ptr. (Para. 335) and related to him (1); Group of the Paidikos Alabastra (Para 331); (ARV2 1594.48); Euergidean (ARV2 104.6); Ptr. of Louvre G36 (1); Ptr. of Berlin 2268 (16); Nikoxenos Ptr. (1); related to Phintias (1); Semi-outline lekythos (3); Triptolemos Ptr. (8); Douris (29, 30, 32); Berlin Ptr. (52, 140, 143) and in his manner (2); Syriskos Ptr. (32, 57); Makron (197); Matsch Ptr. (1); Briseis Ptr. (32); Argos Ptr. (11); Foundry Ptr. (12); Ptr. of the Paris Gigantomachy (85); Flying-Angel Ptr. (1, 2); Pan Ptr. (27); Clinic Ptr. manner (20);

## L33E, continued

Stieglitz Ptr. (3); Euaion Ptr. (2, 51); Agrigento Ptr. (Para. 513); Ptr. of London E99 (2); Syleus Ptr. (22, 29); [Achilles Ptr. (14)]; follower of Douris (10, 65); Tarquinia Ptr. manner (9); Veii Ptr. (57); Cat-and-Dog Ptr. (2); Villa Giulia Ptr. (73, 88); Ptr. of the Birth of Athena (10); (M115); Harrow Ptr. (17); (M552); Splachnopt Ptr. (2); Niobid Ptr. (22); [Nausikaa Ptr. (33)]; Penthesilean (147); Lewis Ptr. (31); (M1022).

b. (Greetings--clearly handshakes. None recorded. See R33E).

c. Greetings.

BF: Ptr. of Tarquinia RC3984 (M939); (M777); Ptr. of the Vatican Mourner (2); (M719); Antimenes Ptr. (M394), and near him (16); Eye-Siren Group (3); Leagros Group (M153); Ptr. of Rhodes 13472 (5).

RF: Oltos (76); Amphitrite Ptr. (46).

d. Farewells (some may be greetings).

BF: Amasis Ptr. (21, 30); Affecter (4, 15); (M486); Antimenes Ptr. (3, 18, 80); (M727); (M895).

RF: Brygos circle (ARV2 386); Flying-Angel Ptr. (15); Berlin Ptr. (M33).

e. Prayer.

BF: (M238); Leagros Group (27).

RF: Epidromos Ptr. (7); Nikoxenos Ptr. (9); Bowdoin Ptr. (21); Pan Ptr. (152); Euaion Ptr. (142); follower of Douris (58); Sabouroff Ptr. (120); Agrigento Ptr. (3).

2. Alarm. Supplication? So Neumann, GG, 67, 70-72.

BF: [Heidelberg Ptr. (M1024)]; Tyrrhenian (33); (M742).

RF: Eucharides Ptr. (39); Dokimasia Ptr. (25); Berlin Ptr. (161); Brygan (ARV2 391, a); Alkimachos Ptr. (19); Agrigento Ptr. (11); Nikon Ptr. (M1036); Euaion Ptr. (115); Leningrad Ptr. manner (9); Penthesilea Ptr. (60); Villa Giulia Ptr. (29); (M503).

3. Encouragement. Black-figure.

BF: Lysippides Ptr. (12) and in his manner (44quater); Antimenes Ptr. (23, 46, 47, 73, 81, 116), in his manner (13, 22, 47) and related; Group of Würzburg 199 (10) and akin to it (ABV 290); Psiax (3); (ABV 274.119); (M168); (M256);

## L33E, continued

(M419); (M676); Leagros Group (9, 32, 127, 163);  
(M733); near the Ptr. of Munich 1519 (2); (ABV 402.8).

RF: Ptr. of Munich 2306 (1); Berlin Ptr. (174); Antiphon Ptr.  
(30bis); Geras Ptr. (20).

## 4. Pointing and leading.

## a. Pointing.

BF: (M146); (Para. 295); Group of Toronto 305 (ABV 692);  
(M496).

RF: Dresden Ptr. (17); Penthesilea Ptr. circle (15).

## b. Leading.

BF: Amasis Ptr. (9, 12); (M713); Psiax (10); Antimenes Ptr.  
(17, 85) and in his manner (4); Eye-Siren Group (3); Rycroft  
Ptr. (M920); Leagros Group (126, 154); Nikoxenos Ptr. (9);  
(M307); (M519); Theseus Ptr. (51 ).

RF: Ptr. of London E342 (18).

## 5. Attacking.

BF: Affecter (25bis); Leagros group (211).

RF: Epiktetos (4); Providence Ptr. (80); (M618); Nikon Ptr.  
(14); (M883); Niobid Ptr. (24).

### Class M: Hands

The class of gestures involving the hands is comprised of those gestures in which the hand is placed on or near a part of the body or an object. In this way, gestures involving the hands are distinguished from arrangements of the fingers which are to be found in Class D. Gestures involving the hands are also distinguished from general movements of the hand, which are here classified as arm gesture, i.e., with the hand fisted, or open palm upwards, downwards, forward, or out of the plane of the picture. It was therefore apparent that the way the hand was held in such cases was not significant; the movement of the arm and hand together was. The only exception to this classification is the gesture in which the open hand is held palm forward to indicate the warding off of danger. For consistency, examples of this gesture are listed according to the position of the arm although the way the hand is held helps determine the sense. (See L31B9.1d.)

The most important division of hand gestures is according to the part of the body or object on or near which the hand is placed. Besides placement and the object of that placement, there is a clear distinction in meaning between touching one's own body or possessions and touching someone else's, so that a reflexive suffix is sometimes needed. The coding for hand gestures can therefore be displayed thus:

Class	Placement	Object	Reflexive
M	On or to 10	beard or chin b	r
	Over 30	head or hair h	(optional)
		knee k	
		hand m	
		neck n	
		varia v	
		waist on hip w	

In the case of M10Wr alone, slightly different patterns of usage of

the schema made with the right and left hands were found, so that a final R or L was added to distinguish the two groups. Since this was a variation in usage, not meaning, and since the other gestures of this class show little distinction according to hand used, this division was not made throughout the schemata of this class. See also pp. 27-29.



M10b Hand to someone else's beard or chin, Sittl, 282; Neumann, GG, 67-70, (Pl. 8a).

1. Supplication. See Bogen, 4; Boardman, ABFH, 199, says "from threat of death."

BF: Lydos (24, 26); (M772); Princeton Ptr. manner (2); Amasis Ptr. (1); Edinburgh Ptr. (ABV 477).

RF: Eleusis Ptr. (1); Hermonax (5); Copenhagen Ptr. (5).

2. Affection for beloved, or supplication for favors? (Pl. 8a).

See J. Beazley ProcBritAc 33 (1947) 195-244; F. Johansen, ActaA 31 (1965) 133; Neumann, GG, 69-70; K. Schauenburg, AA (1965) 849-67; E. Vermeule, AntK 12 (1969); H. Mommsen, Affector, 56-60; K.J. Dover, Greek Homosexuality (New York, 1978) 91-92. Note also M10v.3 and R10EY L10B3, (the complex gesture.)

BF: [resembles the Heidelberg Ptr. (ABV 67)]; Tyrrhenian Group (98); Lydos (27, 28); Affector (22, 67); (M777); Group E (30, 44); Amasis Ptr. (12, Para. 65); Ptr. of Louvre F51 (5bis); Phrynos Ptr. (2, 3); Pharos Ptr. (ABV 457); Botkin Class (M1026); Ptr. of Cambridge 47 (ABV 315); Ptr. of Berlin 1686 (16); Ptr. N (3) and near him (5); (M128); (M989); Group Of Courting Cups (8, 17); Medea Group (3); Edinburgh Ptr. (ABV 477).

RF: Smikros (1); Group of the Paidikos Alabastra (2); (M951); Makron (119, 197).

3. Attacking. (Not a gesture. See Plutarch, Theseus V, 4 on Alexander's requirement that his men shave to avoid this.)

BF: Leagros Group (296).

RF: Skythes (M1032); Argos Ptr. (1); Ptr. of Goluchow 37 (1); Oreithyia Ptr. (10).

4. Prayer (supplication?).

BF: [(M282)]; (M239).

RF: (M975); Alkimachos Ptr. (29); Pan Ptr. (M444).

M10br Hand to own chin or beard. (Pls. 8b, 8c, 13b). Many subtle distinctions are made by Neumann, GG, 108-24, 128-9, 136-40; Bogen, 43, 62-63.

1. Grief, worry, puzzlement or concentration. See P. Jacobsthal, Die melischen Reliefs (Berlin, 1931) 192-98; Neumann, GG, 108-120, 123-25, 136-40 (many interpretations).

## M10br, continued

- a. Mainly standing figures, with the arm away from the torso. (Pl. 14c).

BF: Ptr. of Berlin 1686 (3); Psiax (ARV2 7.2); Leagros Group (89).

RF: Ptr. of the Boulogne Horse (4); Makron (14); Foundry Ptr. (10bis); Syleus Ptr. (36); Douris (246); Pig Ptr. (3); undetermined Mannerist (24); (M854); Agrigento Ptr. (4); Niobid Ptr. (56, 64); Ptr. of the Woolly Satyrs (4); Ptr. of Bologna 228 (13); Trophy Ptr. (6); Villa Giulia Ptr. (66, 88); [Dwarf Ptr. (14)]; Ptr. of Athens 1826 (M1037).

- b. Seated figures. The elbow often rests on knee or on the other arm in the lap. (Pl. 8b). See P. Jacobstahl, Die melischen Reliefs (Berlin, 1931) 74, 80-85; Neumann, GG, 131-36.

BF: No examples found.

RF: Douris (55); (M55); Ptr. of the Yale Lekythos (94); near the Euaichme Ptr. (2); Trophy Ptr. (6); Penthesilea Ptr. (62); Euaion Ptr. (143); resembles the Karlsruhe Ptr. (ARV2 741); Ptr. of London 1905 (1); [Io Ptr. (2)]; recalls Shuvalov Ptr. (3).

## M10h Hand to other's head. (Pl. 8d).

1. Affection. See Neumann, GG, 93-76 (consolation).

- a. Caress in kissing and lovemaking. (Pl. 8d).

BF: (M50).

RF: Smikros (1); Gales Ptr.? (a); Group of the Paidikos Alabastra (2); Ptr. of the Gotha Cup (Para. 551); Epidromos Ptr. (11); (M343); Makron (147); Briseis Ptr. (16); Trip- tolemos Ptr. (93, 94); Douris (138); Aegisthus Ptr. (18).

- b. Caressing head of corpse at prothesis. See J. Boardman, BSA 50 (1955) 62; H. Cahn, Münzen und Medaillen, Auktion 22 (1961) 75; Neumann, GG, 89, 149-50. Note also T33EY.

BF: Lydos (81); (M601); (M176); Sappho Ptr. (M763).

RF: Diogenes Ptr. (4); Syleus Ptr. (12); Ptr. of the Birth of Athena (11); Ptr. of Bologna 228 (13); (M952).

M10hr Hand to own head, (pulling hair?). (Pl. 8e, 9b).

See Neumann, GG, 86-89, 149-50; G. Ahlberg, Prothesis and Ekphora (Stockholm, 1971) 77-8, 118-20, 227, 261-67; Boardman, ABFH 199; C. Clairmont, "Studies in Greek Gravestones", Mélanges P. Collart, (Lausanne, 1976) 96.

1. Grief.

a. Mourning in presence of the corpse, one hand to head.

BF: Lydos (81, 84); Princeton Ptr. (13); Group E (66) and near it (13); (M86); Exekias (22, 23); (Para. 123.12ter); (M90); (M709); (ABV 678); Class of One-Handled Kantharoi (7, 8); (M601); (M628); (M863); (M899); (M175); (M176); (M204); (M625); (M629); (M165); (M933).

RF: Syleus Ptr. (12); (M626); (M784); Ptr. of the Birth of Athena (11); (M120); Ptr. of Bologna 228 (13); Ptr. of the Berlin Hydria (13); (M181); Sabouroff Ptr. (170, 190, 193); Inscription Ptr. (2).

b. Mourning in presence of corpse, two hands to head. See G. Ahlberg, Prothesis and Ekphora, (Stockholm, 1971) 261-67.

BF: Lydos (81); near Group E (14, 15); (M85); (M92); (M94); (M631); Ptr. of the Vatican Mourner (1, 7, 15); (M42); Exekias (22); Amasis Ptr. (M82); (M174); (M934); (M287); (M80); (M87); (M1054); Class of the One-Handled Kantharoi (8); (M76); (M83); (M95); (M102); (M121); (M169); (M175); (M176); (M254); (M292); (M601); Theseus Ptr. (5); (M354); (M29); (M30); (M107); (M112); (M933).

RF: Diogenes Ptr. (4); Kleophrades Ptr. (22); Ptr. of Florence 73140 (51); (M784); Syracuse Ptr. (21); Icarus Ptr. (85); (M125); Aegisthus Ptr. (33); Ptr. of Bologna 228 (13); (M181); Sabouroff Ptr. (190).

c. Mourning at the outcome of an event.

BF: Lydos (21, 24); Ptr. of Vatican 309 (1); Group E (34, 54, 55); (M877); Three-Line Group (7); Exekias (10); (M12); Leagros Group (18, 27, 31bis, 86, 175, 274); (M995); (M874); (M512); (M295); Theseus Ptr. (ABL 2, Para. 257, M1014); Eucharides Ptr. (31); (M484); Edinburgh Ptr. (47); (M122).

RF: Nikosthenes Ptr. (29); Euphronios (2, 17); Epiktetos (24); Oltos (66bis, 83); Berlin Ptr. (132, 151, 242); Epeleios Ptr. manner (44); Eucharides Ptr. (12); Foundry Ptr? (ARV2 1651); Kleophrades Ptr. (39); Makron (13); Brygos Ptr. manner (1); Troilos Ptr. (13); Tyszkiewicz Ptr. (9); Pan Ptr. (82, 125); near the Group of London E311 (ARV2 216.5); Leningrad Ptr. (74); Copenhagen Ptr. (6); Hermonax (28).

M10hr, continued

2. Overcome. (Parallels M30hr.)

a. Pain. Dead or dying figures. Parallels M30hr.

BF: Group E (7); (M835).

RF: Oltos (64).

b. Sleeping figures. See Neumann, GG, 149-52.

BF: Priam Ptr. (22); Class of Athens 581, ii (Para. 237).

RF: (M340); Foundry Ptr. (1, ARV2 1651); Onesimos (93); (M988).

c. Drunken figures. (Pl. 9b).

See J. Beazley, Studies D. Robinson II, (St. Louis, 1953) to pl. 26; Neumann, GG, 145-8 (absorbed in music); E. Vermeule, AntK 8 (1965) 35.

BF: Lydos (28); Lysippides Ptr. manner (17); Group of Courting Cups (1); (M24); (M905).

RF: Ambrosios Ptr. (3bis); (ARV2 150.35); Pithos Ptr. (M428); Onesimos? (Para. 511); Makron (119); Brygos Ptr. (8, 28); Antiphon Ptr. (Para. 362); Foundry Ptr. (12, 13); Oedipus Ptr. (1); Douris (53, 128, 140); Triptolemos Ptr. (51); Ptr. of the Paris Gigantomachy (22, 85); Dokimasia Ptr. (36); Pig Ptr. (14); Leningrad Ptr. (70); Harrow Ptr. (26); Tarquinia Ptr. (48) and in his manner (9); (M950); near the Splanchnopt Ptr. (15); Sotades Ptr. manner (2bis).

Note also the gesture of aposkopein: I. Jucker, Der Gestus des Aposkopein (Zurich, 1956).

M10k Supplication. Hand to other's knee.

BF: Sakonides (ABV 171); near the Towry Whyte Ptr. (ABV 142); Leagros Group (41).

RF: Sundry Pioneer Group (13bis); Syleus Ptr. (17); Tarquinia Ptr. (54); Flying-Angel Ptr. (8); Scheurleer Ptr. (7).

M10kr Hand on own knee.

1. Attention.

a. Reclining figures. (Pl. 9a).

## M10kr, continued

BF: Antimenes Ptr. (65); Group of Würzburg 199 (23); Kleisophos (ABV 186); Theseus Ptr. (6, M1038); (M391); Beldam Ptr. (ABL 43, 55).

RF: Andokides Ptr. (9); Psiax (1); Phintias (9, 12); (M137); Proto-Panaetian Group (M852); Nikoxenos Ptr. (17); Berlin Ptr. (142); Makron (1); Brygos Ptr. (184); probably Foundry Ptr. (ARV2 404); Harrow Ptr. (47); Tarquinia Ptr. (48); Ptr. of Bologna 279 (3); Pistoxenos Ptr. (19).

## b. Seated figures. Watching and listening. (Same as 2c?).

BF: Lysippides Ptr. (9); Ptr. of the Boulogne Horse (ARV2 1629.4); Leagros Group (107, 176); Group of Vatican G.57 (18).

RF: Epiktetos (47); Eucharides Ptr. (12); Penthesilea Ptr. (173); Icarus Ptr. (83); Niobid Ptr. (50).

## c. Seated figures clasping a knee in both hands. Listening with impatience?

BF: Acheloos Ptr. (8); Athena Ptr. workshop (24).

RF: Paseas (11); Eucharides Ptr. (12); Triptolemos Ptr. (102); Syriskos Ptr. (37); connected with the Oionokles Ptr. (1); near the Euaichme Ptr. (2); Hermonax (28); Pistoxenos Ptr. (8bis); Sabouroff Ptr. (206); Niobid Ptr. (22); Penthesilea Ptr. (169); Ptr. of Bologna 279 (1).

## M10m Hand to hand. (Pl. 10a, b).

1. Leading. Hand holds the hand or wrist of another. (Pl. 10a). In Greek, the phrase *χεῖρα ἐπὶ καρπῶ* refers to this gesture, particularly in weddings. See K. Sittl, 81, 278-80; A. Minto, Ausonia 9 (1919) 65-75; L. Ghali-Kahil, Les Enlèvements et les retours d'Hélène (Paris, 1955) 102-4, 114-19; Neumann, GG, 59-66; Bogen, 2317; Mommsen, Affecter, 60 and n.315; Tiverios, Lydos, 29, and n.106. See also M10v.4a. Note also Athena leading Herakles and Demophon and Akamas with Aithra.

BF: Lydos (39); (M416); Phrynos Ptr. (3); Affecter (11, 21, 44); (M126); Amasis Ptr. (34); Antimenes Ptr. (47); Leagros Group (37); (M966); Sappho Ptr. circle (ABL 229).

RF: Euphronios (18); Ambrosios Ptr. (1); Kleophrades Ptr. (102); Makron (2, 14); Foundry Ptr. (1); Berlin Ptr. (139); Brygos Ptr. (202, 219, 223); Alkimachos Ptr. (44); undetermined Mannerist (80); Syleus Ptr. (15); Hermonax (5, 7); Splachnopt Ptr. (146); Group of London E445 (2); Niobid Ptr. (1); Orchard Ptr. (73); Amphitrite Ptr. (20); Sabouroff Ptr. (75, 76); [Nausikaa Ptr. (49)]; (M70); Ptr. of Athens 1826

## M10m, continued

(M661); Ptr. of Bologna 417 (42); (M1006).

## 2. Handshake. (Pl. 10b).

Greeting (and farewell?). See K.F. Johansen, Attic Grave Reliefs of the Classical Period (Copenhagen, 1951) 55-61; Neumann, GG, 49; Bogen, 67-68. See also R33E.1b.

BF: Ptr. of Vatican 342 (3); Ptr. of Vatican 359 (3); (M816); (M182); compared to the Medea Group (M425); Antimenes Ptr. (63, 116); related to the Lysippides Ptr. (M566); Group of Würzburg 199 (24); (M48); Leagros Group (49); Theseus Ptr. (Para. 257).

RF: Oltos (64); Kleophrades Ptr. (3); Brygos Ptr. (4); Tyszkiewicz Ptr. (M775); Oinante Ptr. (1); Syriskos Ptr. (2); Harrow Ptr. (39); [Nausikaa Ptr. (8)]; (M637); Niobid Ptr. (21, 63, 64); Providence Ptr. (21); Persephone Ptr.? (ARV2 1678); Ptr. of Brussels R330 (4); [Kodros Ptr. (14); Campanian red figure (M778)].

## M10nr Hand to back of own neck.

Grief. See J. Beazley, Dev., 84 and n.45 on p.115; A. Greifenhagen, AA (1935) 488.

BF: (M94) Exekian?; (M709); (ABV 678); Leagros Group (27, 84, 175); resembles Sappho Ptr. (M629).

RF: Syleus Ptr. (12); Deepdene Ptr. (11).

## M10v Hand to various parts of someone else's body or things.

1. Hand on someone else's shoulder, or arm around neck. (Pl. 10c)  
Demonstrates affection. See Neumann, GG, 49-58, 73-74, 90 (farewell, consolation and support).

BF: Amasis Ptr. (25, Para. 65); Affecter (74bis); Botkin Class (M1026); Mastos Group (26); Antimenes Ptr. (34); Leagros Group (97); (M933); Emporion Ptr. manner (8).

RF: Phintias (2); Pedieus Ptr. (ARV2 86a); Smikros (1); Euphronios (3); Dikaios Ptr. (4); (M973); Colmar Ptr. (56); Douris (11, 97, 184); Makron (119, 122); Kleophrades Ptr. (72); Agrigento Ptr. (11); Group of London E445 (1); Hermonax (7, M317); undetermined Mannerist (M549); late manner of Douris (ARV2 449.8); (M950); Niobid Ptr. (56); Penthesilea Ptr. (94); (M181); Euaion Ptr. (40); recalls Angular Ptr. (1); Aberdeen Ptr. (9, 6); Ptr. of Bologna 279 (3); Sabouroff Ptr. (75).

## M10v, continued

2. Hand on someone else's arm. Affection or pulling.

BF: Lydos (24); Sappho Ptr. (Para. 247).

RF: Euthymides (4); Douris (11); Pan Ptr. (95); Kleophrades Ptr. (72); (M317, M366); Euaion Ptr. (49); Ptr. of Bologna 228 (13); Sabouroff Ptr. (75).

3. Hand to genitals. (Pl. 8d).  
Fondling. See M10b.1b.

BF: Lydos (28); Katapygaina Ptr. (ABV 676); (M777); (ABV135); Ptr. of Berlin 1686 (16); Group E (30); Ptr. of Louvre F51 (6); Phrynos Ptr. (2) and workshop, Botkin Class (M1026); Pharos Ptr. (ABV 457); Ptr. of Cambridge 47 (3); Ptr. N (a3); (M989); Group of the Courting Cups (17); (M128); Medea Group (3); Hanfmann Ptr.(M918bis); Class of Cabinet des Médailles 218 (7).

RF: (M782bis).

4. Hand holds edge of woman's himation. (Compare pl. 10a).  
Meaning follows M10m.1. See L. Ghali-Kahil, Les Enlèvements et les Retour d'Hélène, (Paris, 1955) 99-113.

BF; Ptr. of the Vatican Mourner (1); (M1010); Antimenes Ptr. (38, 74, 109, 110); Phanyllis Group B (Para. 205); Kleisophos (ABV 186).

RF: Douris (131, 266).

5. Hand to seat (chair, stool, ground). See Neumann, GG,132.

BF: Leagros Group (296, M918); Kleisophos (ABV 186); (M304); Diosphos Ptr. (M648).

RF: Oltos (137); Epiktetos (24); related to the Epeleios Ptr. (1); Epidromos Ptr. (10); Douris (75) and follower (77); related to the Aischines Ptr. (M123); Villa Giulia Ptr. (30, 107); Aegisthus Ptr. (8); (Para 515); (M665); Group of Naples 3169 (3); Lewis Ptr. (18); Leningrad Ptr. (76); very close to Hermonax (1); Euaion Ptr. (115); Niobid Ptr. (22, 57) and in his manner (24); Penthesilea Ptr. (62, 76); Geras Ptr. (13); Geneva Ptr. (1); [ Ptr. of Oxford 529 (1) ] .

## M10vr Hand to various parts of own body.

1. Hand on own shoulder. Uncertain meaning.

BF: No examples found.

RF: Euthymides (10); Brygos Ptr. (68); Douris (53, 140);

## M10vr, continued

Argos Ptr. (11); Tarquinia Ptr. manner (9); Deepdene Ptr. (11); Pisto Xenos Ptr. (8bis, 12); Cat-and-Dog Ptr. (2); Sabouroff Ptr. (190).

## 2. Hand on own other arm.

BF: No examples found.

RF: Recalls Epiktetos (ARV2 80.2); Sosias Ptr. (1); Berlin Ptr. (130); Leningrad Ptr. (2); Ptr. of Bologna 228 (13); (M347); Tarquinia Ptr. (4); Niobid Ptr. pupil (35).

## (3. Hand to own genitals.)

## 4. Hand holds fold of own clothing (in place).

BF: No examples found.

RF: Brygos Ptr. workshop (M830); Berlin Ptr. (142); Foundry Ptr. (10bis); Castelgiorgio Ptr. (1); Stieglitz Ptr. (3); Agrigento Ptr. (15); Amphitrite Ptr. (3); Providence Ptr. (56); compared to the Geras Ptr. (ARV2 287); Penthesilea Ptr. (84, 94); Splanchnopt Ptr. (40bis); Santa Barbara Ptr. (1); Villa Giulia Ptr. (73); Sabouroff Ptr. (M385); [Ptr. of Berkeley 8.5330 (2)].

## M10wrL Left hand on left hip. (Pl. 10d).

Follows M10wrR. Red-figure.

## 1. Address. Not talking clearly listening.

BF: Sappho Ptr. (Para. 247).

RF: Berlin Ptr. (130); near the Foundry Ptr. (ARV2 405); Triptolemos Ptr. (3, 8); Makron (144); Antiphon Ptr. manner (67); Ptr. of the Fourteenth Brygos (2); Flying-Angel Ptr. (1, 5); Syriskos Ptr. (37); follower of Douris (48); Euaichme Ptr. (3); Agrigento Ptr. (42); Telephos Ptr. (11); (M115); Ptr. of Munich 274 (M668); Veiï Ptr. (95); Ptr. of Louvre G456 (4bis); Niobid Ptr. school (25); (M163).

## 2. Attention.

## a. Watching.

BF: Beldam Ptr. (ABL 1).

RF: Kleophrades Ptr. (4, 35); Berlin Ptr. (45); Foundry Ptr. (ARV2 1651); Makron (14, 144); Douris (258); Oedipus Ptr. (2); Ptr. of Munich 2413 (1); Ptr. of London 95 (1); Villa Giulia Ptr. (8); Ptr. of Bologna 417 (205); [Ptr. of the Louvre



M10wrL, continued  
Centauromachy (102)].

b. Listening, specifically.

BF: (M933).

RF: Dikaios Ptr. (3); Berlin Ptr. (23, 45); Makron (2); Foundry Ptr. (13); Ptr. of the Würzburg Stamnos (1); Alkimachos Ptr. (12, 26) and in his manner (6); Flying-Angel Ptr. (34bis); Group of the Nikon Ptr. (39); (M455); (M506); Pig Ptr. (12); undetermined Mannerist (51bis); Alkimachos Ptr. (12); Ptr. of Bologna 228 (3); Ptr. of Louvre G456 (19); Niobid Ptr. (36); Ptr. of the Florence Stamnoi (1); Villa Giulia Ptr. (64); Curtius Ptr. (4).

c. Waiting.

BF: No examples found.

RF: (M973); Berlin Ptr. (134); Onesimos (93); Triptolemos Ptr. (16); Ptr. of London E80 (5); Penthesilea Ptr. (20).

M10wrR Right hand on own right hip. (Pl. 12c).  
General meaning of attention. See F. Studniczka, JdI 26 (1911) 164 and n.8; S. Reinach, RA 20 (1924) 65; Cohen, 295; B. Hamanaka, Aspects of Ancient Greece, G. Pinney and B. Ridgway, eds., (Allentown, PA, 1979) 210. See F40t.

1. Address.

a. General conversation.

BF: (M646); Emporion Ptr. (20) and in his manner (4); Haimon Group (M548, M369); Beldam Ptr. or in his manner (ABV 709); (ABV 401.4).

RF: Epeleios Ptr. (18, Para. 335); Group of the Paidikos Alabastra (2, 20, Para. 331); Oltos (4); Kiss Ptr. (3); Berlin Ptr. (52, 128, 130, 140, 143); Antiphon Ptr. (51) and his manner (ARV2 1646); Douris (32); Brygos Ptr. (68) and his workshop (M830); Foundry Ptr. (25) and near him (ARV2 405); Colmar Ptr. (51); Triptolemos Ptr. (8); Syleus Ptr. (28, 42bis, Para. 511); Geras Ptr. (11); Makron (197, 199, 250, 259, 268); Dokimasia Ptr. (20); Ptr. of the Paris Gigantomachy (5, 83, 85); Pig Ptr. (12, 23ter, 32) and in his manner (6); Matsch Ptr. (1); Ptr. of Louvre G238 (3); Syriskos Ptr. (21, 54, 57, 82, 86); Kleophrades Ptr. (20); Briseis Ptr. (32); Chairete Class (2); Flying-Angel Ptr. (1); Bowdoin Ptr. (161); Ptr. of Palermo 1108 (4); Castelgiorgio Ptr. (4); Leningrad Ptr. (70, 72); Clinic Ptr. (22, 24, 38) and near him (5); Agrigento Ptr. (4, 11, 14, 15, 21, 41, 42

## M1OwrR, continued

74, 75, Para. 513); Penthesilea Ptr. school (3bis); Aischines Ptr. (225, 227, 238); following of Douris (48); Euaichme Ptr. (8); Ptr. of London E99 (2); Tarquinia Ptr. (87, Para. 516); (M234); (M450); (M976); resembles Telephos Ptr. (33); Boot Ptr. (6, 8); Ptr. of the Yale Cup (12); Ptr. of Munich SL477 (3); Ptr. of Acropolis 356 (2); (M55); (M79); Pistoxenos Ptr. (8bis, 14); [ Nausikaa Ptr. (8, 23, 33)]; Sabouroff Ptr. (35, 196, M172); connected with the Oionokles Ptr. (1); related to the Providence Ptr. (M785); Ptr. of Faina 103 (3); Ptr. of Munich 2774 (2); Ptr. of Bologna 228 (3); Euaion Ptr. (70, 96, 117, 149); Ptr. of London E777 (9, 14, 16, 25); Santa Barbara Ptr. (1); Amphitrite Ptr. (32); Ptr. of Louvre G456 (3, 18); Splanchnopt Ptr. (2, 3, 11, 20, 30, 38, 136, M320); Veii Ptr. (57, 59); Niobid Ptr. (8) and in his manner (2, 3, 4); Methyse Ptr. (5); (M115); Carlsruhe Ptr. (79, 119, 148); Lewis Ptr. (31); Harrow Ptr. (17); Duomo Ptr. (2); Villa Giulia Ptr. (3, 15, 18); Dresden Ptr. (14); Ptr. of Orvieto 191A (1, 18, 19); (M63); (M946); Ptr. of London D12 (11); Ptr. of Bologna 417 (95); Penthesilea Ptr. (M245); Ptr. of Heidelberg 211 (18); Ptr. of the Berlin Hydria (6); [ Ptr. of Berkeley 8.5330 (2)]; Curtius Ptr. (4, 5, 6, 62); Aberdeen Ptr. (17); (M403); (M758); Angular Ptr. (Para. 433); [ Ptr. of Altenburg 273 (2); Nekyia Ptr. (2)].

## b. Definitely speaking.

BF: No examples found.

RF: Ptr. of Agora P42 (7); Ptr. of the Paris Gigantomachy (82); Castelgiorgio Ptr. (4); Pan Ptr. (124); Clinic Ptr. (22) and close to him (5); Tyszkiewicz Ptr. (51); Geras Ptr. (31); Amphitrite Ptr. (47).

## 2. Attention.

## a. Watching something.

BF: (M173); near the Athena Ptr. (M906); (M106); (M448).

RF: Phintias (8, 9); Epeleios Group (M191); Euthymides (3); Ptr. of Louvre G36 (1); Euergides Ptr. (15); Dikaios Ptr. (4); Ptr. of Berlin 2268 (7); Oltos (104); semi-outline lekythoi (1, 3); Kleophrades Ptr. (47); Onesimos (68); Ptr. of the Paris Gigantomachy (46, 47, 50, 58); Eucharides Ptr. (32, 47); Makron (3, 158); Antiphon Ptr. (80, M150); Berlin Ptr. (M135); Dokimasia Ptr. (8); (ARV2 350.1); Leningrad Ptr. (82) and his manner (9); Harrow Ptr. (39); near the Mykonos Ptr. (a2); Ptr. of the Florence Stamnoi (4); Hermonax (33, M956); Oinanthe Ptr. (2); Villa Giulia Ptr. (19); Telephos Ptr. (17); Boreas Ptr. (1); Veii Ptr. (10, 57); Ptr. of Bologna 228 (3); Ptr. of Munich 2413 (1); Ptr. of London 95 (1); Ptr. of Florence 4021 (1); Niobid Ptr. (22, 34); connected with the

M10wrR, continued

Geneva Ptr. (ARV2 615); Sabouroff Ptr. (245); (M885); Ptr. of Bologna 279 (1).

b. Definitely listening.

BF: Ptr. of Munich 1410 (2); near the Rycroft Ptr. (3); (M350); Panathenaic (M764).

RF: Andokides Ptr. (2); Psiax (7); Ptr. of Louvre G36 (2); Phintias (7); Euphronios (2); Dikaios Ptr. (3); Eucharides Ptr. (12); Onesimos (134); Ptr. of the Munich Amphora (4); Ptr. of Würzburg 517 (1); Douris or his school (1); Leningrad Ptr. (70); Harrow Ptr. (39); Oreithyia Ptr. (2); Pig Ptr. (11); Group of London E445 (1); (M72); Ptr. of Louvre G456 (19); Ptr. of the Berlin Hydira (12); Pan Ptr. (149); Ptr. of London E317 (1); Ptr. of London E342 (27); Ptr. of Louvre G456 (4bis, 12).

c. Waiting.

BF: No examples found.

RF: Psitoxenos Ptr. (12) and akin to him (1); Altamura Ptr. (17, 65); (M853); Leningrad Ptr. (76); Amphitrite Ptr. (20).

3. Uncertain interpretation, walking figures.

BF: Group of Courting Cups (4).

RF: Salting Ptr. (2); Berlin Ptr. (28); Antiphon Ptr. (73); manner of the Brygos Ptr. (19); Amphitrite Ptr. (20).

M30hr Hand thrown over own head, with arm wrapped around. (Pl. 10e).

1. Overcome. (Parallels M10h.3).

- a. Dead or dying. See E. Vanderpool, AM 91 (1976) 75-76; K. Clark, The Nude (Garden City, NY, 1956) 298; E. Langlotz, ZB, 22, saying that it begins ca. 525.

BF: Group E (31bis); Lydos (24); (ABV 159.1); probably Phrynos Ptr., Botkin Class (4); Swing Ptr. (21ter); Three-Line Group (7); near the Ptr. of Vatican G.43 (ABV 264); Bucci Ptr. (7bis); Leagros Group (205, M333, M556); Group of London B250 (1); Diosphos Ptr. (M283).

RF: Epiktetos (24); Euthymides (10); Ptr. of the Paris Gigantomachy (4).

- b. Asleep (esp. maenads and Alkyoneus).

M30hr, continued

BF: Theseus Ptr. (ABL 16); Beldam Ptr. (1).

RF: (ARV2 108.28); Nikosthenes Ptr. (20); Phintias (12);  
Thalia Ptr. (7); Onesimos (11); Brygos Ptr. (185); Alkimachos  
Ptr. (22).

c. Drunken symposiasts (or reacting to music?).

BF: (M714); (M149).

RF: Euphronios (3bis); related to the Epeleios Ptr. (1);  
Smikros (1); Kleophrades Ptr. (32); Antiphon Ptr. (61);  
Epidromos Ptr. (11); (M338); Makron (122); Brygos Ptr. (26,  
187); Ptr. of Munich 2774 (3); Euaion Ptr. (49); manner of  
the Tarquinia Ptr. (10); Ptr. of London D12 (6); Ptr. of  
London E489 (36); [Ptr. of the Louvre Symposion (2)].

**Class N: Small Objects**

Small objects, particularly items of clothing or personal adornment, are often used to gesture, as when a lady fingers her beads, exposing her nervousness. Such objects involved in the making of gestures are not attributes because they are held by a variety of figures in a broad range of contexts. Which hand is involved, its position and the individual form of the object have not proven significant. The schemata of this class are therefore classified only according to the few objects involved:

Class	Object
N	veil 10
	skirt 20
	flower 40

See also p. 29 for the coding of Class N.

- N10 Veil held out from face by woman. (Pls. 11, 12).  
Modesty or married state. See L. Savignoni, Ausonia 8 (1915) 161-70; Neumann, GG, 134; Ch. Karouzos, Charisterion Orlandos vol. 3, (Athens, 1966) 271-78, and MJb 20 (1969) 21-22; J. Boardman, BSA 53-54 (1958-59) 159 and n.38, and *ibid.*, ABFH, 199; M. Tiverios, Lydos, 30.

Note also the variants where the himation covers the hand held before the face (Pl. 11c, begins ca. 520) and the lifting of the himation of the sleeve of the chiton off the shoulder (these last are both red-figure: sense 4).

1. Married status (modesty, timidity, shyness?).

- a. Brides, mortal and divine. See Pausanias III, xx, 10-12. (Pl. 11a).

BF: Tyrrhenian Group (132); Amasis Ptr. (Para. 66); Group E (15, 58bis, M250, M545); Princeton Ptr. (6); Ptr. of Louvre F6 (3); Ptr. of Berlin 1686 (1, 15); (M323); (M412); (M696); (M702); Group of London B174 (1, 5); Ptr. of Louvre F42 (1); near the Swing Ptr. (M272, M1042); (M790); (M1010); Towry Whyte Ptr. (7); (M847); (M180); (M726); Lysippides Ptr. manner (30, 35); Group of Würzburg 199 (29); Mastos Ptr. (37); Leagros Group (37, 60, 85, 108, M337); manner of the Antimenes Ptr. (10) and related to him (14, 17); recalls the Madrid Ptr. (1); Euphiletos Ptr. (15, 35, M931); Rycroft Ptr. (M1028); (M728); Priam Ptr. (25, 29); Pasikles Ptr. (4); Acheloos Ptr. manner (13); (M213); (M586); (M730); (M888); (M1047); (M577); (M124); (M311); (M592); (ABV 401.3).

RF: Alkimachos Ptr. (44).

- b. Helen in recovery scenes (woman between warriors).

See L. Ghali-Kahil, Les Enlèvements et les retour d'Hélène, (Paris, 1955) 50 and *passim*; E. Walter-Karydi, Kretika Chronika 22 (1970) 316-21.

BF: Lydos (24, 39); Amasis Ptr. (7, Para, 65); Princeton Ptr. manner (1) and circle (M1010); (M14); Ptr. of the Vatican Mourner (1); Group of Leningrad 1469 (1); Group E (61); Phrynos Ptr.?, Botkin Class (4bis); Swing Ptr. (64, M916); (M10); (M608); (M622); Taleides Ptr. (M1009); Towry Whyte Ptr. (7); (ABV 310); (M126); Lysippides Ptr. manner (13, 21, 44quater); Antimenes Ptr. (38, 74, 75, 78, 98, 109, 110) in his manner (41) and near him (16); Eye-Siren Group (7, 9, M559); Ptr. of Vatican 365 (4); (M794); (M407); (M993); Rycroft Ptr. (15); Phanyllis Group B (Para. 205); near the Edinburgh Ptr. (M533); Group of Würzburg 199 (12bis); Ptr. of Oxford 1911.256 (M358); (M390); (M899); (M867); (M614); (M617); (M380); Doubleen Class (1); Group of Munich 1501 (4); (M477); (M741); (M233).

## N10, continued

RF: Foundry Ptr. (1); Altamura Ptr. manner (11).

## c. Ariadne (some with Semele?).

BF: Lydos (71bis); (M1051); [Heidelberg Ptr. (M25)]; Amasis Ptr. (23, 81, 84); Oakeshott Ptr. (1); Ptr. of the Nicosia Olpe (8 ter); Princeton Ptr. manner (13); Ptr. of Cambridge 47 (1); (M464); compared to the Ptr. of Vatican 342 (Para. 187); Group E (7, 20); (M485); (M790); (M814); Elbows-Out (6); Ready Ptr. (5); (M185bis); (M581); Antimenes Ptr. (65); workshop of the Ptr. of Toronto 283 (M935); Pasikles Ptr. (6); Leagros Group (71); (M1044).

RF: Niobid Ptr. pupil (35).

## d. Other mythological wives or brides, e.g., Hera, Deianeira, Thetis, Hebe, Alcestis?, Niobe, (but also Briseis).

BF: [Burgon Group (2)]; Tyrrhenian Group (32); Lydos (24, 26, 71); Group E (31bis, M250); Affecter (33, 51, 65, 71, 74); Swing Ptr. (74, 81); (ABV 231.10); Ptr. of Vatican G43 (2); (M1041); (M834); Leagros Group (Para. 164, M564); (M205); (M893); Acheloos Ptr. (12); (M139); (M227); (M435); (M745).

RF: Oreithyia Ptr. (10).

## e. Women at departure scenes, therefore wives and mothers. Many have an arm raised at an acute angle from their bodies with the hand wrapped in a himation.

BF: Princeton Ptr. (15bis); Affecter (66, 86, 88); (M555); Swing Ptr. (21.6); Sakonides (ABV 172); (ABV 445.5); (M514); (M515); (M697); Ptr. of London B235 (21); (M509); Three-Line Group (1); (M53); (M531); (M848); Lysippides Ptr. (17); Antimenes Ptr. (1, 3, 18, 92, 96), in his manner (4, 12ter, 23, 33, 40, 47) and related to him (8); Group of Würzburg 179 (2); Madrid Ptr. (3); (M127); (M476); Ptr. of Louvre C11266 (M371); Group of Bologna 16 (1, 13); (M434); (M517); Group of Würzburg 199 (5) and akin to it (ABV 290); Leagros Group (2, 7); Acheloos Ptr. (3, 4bis); Ptr. of London B343 (1bis); compared to the Ptr. of Würzburg 173 (Para. 145); (M465); Dot-Band Class (M458); (M77); (M199); (M841); Ptr. of Villa Giulia M482 (3); (M553); Nikoxenos Ptr. (7bis); Class of Athens 581 (M960).

RF: Flying-Angel Ptr. (15).

## f. Women at funerals (mothers and wives?).

BF: Exekias (22); (M81); (M165); (M933).

RF: Inscription Ptr. (2).

## N10, continued

- g. One of the goddesses in the Delian triad, therefore to be identified with Leto? (See below, 3b, for definite depictions of Artemis.)

BF: Group of London B174 (7); related to the Antimenes Ptr. (20); (M571); (M241); Leagros Group (166); (M710).

RF: No examples found.

- h. Women raising himation off shoulder, though it is not veiled over head. (Pl. 12b). Same meaning and contexts as above. So also O. Haakh, Gymnasium 66 (1959) 374, but not Neumann GG, 35, 179 n.134. For this reason, I have separated them here.

BF: Haimon Group (M548).

RF: Euthymides (4); Phintias (1); Kleophrades Ptr. (9); Ashby Ptr. (9); Eucharides Ptr. (2); recalls Pythokles Ptr. (ARV2 36); Troilos Ptr. (5); Brygos Ptr. (4); Berlin Ptr. (139); Douris (266, 274); Providence Ptr. (10, 58); Pan Ptr. (153); Hermonax (46); Deepdene Ptr. (5, 11); probably by the Methyse Ptr. (5); Penthesilea Ptr. (94); Niobid Ptr. (4); connected to Geneva Ptr. (ARV2 615).

- i. Sleeve of chiton raised off shoulder. (See lh.)

BF: No examples found.

RF: Makron (2); Berlin Ptr. (24, 161); Aegisthus Ptr. (1); Ptr. of the Florence Stamnoi (4); Ptr. of Brussels R284 (1); Ptr. of the Yale Oinochoe (11, 19); Sotades Ptr. (1); undetermined Mannerist (28); Deepdene Ptr. (8); Group of Naples 3169 (3); Ptr. of Bologna 417 (197); connected to the Geneva Ptr. (ARV2 615); [ Io Ptr. (2); (M974) ] .

2. Problem contexts which may indicate that the meaning of N10 is modesty or respectability rather than married status. See Neumann, GG, 41 and n.179.

- a. Women pursued (Modesty or brides-to-be?). Thetis with Peleus, Oreithyia and Boreas, Amynone and Poseidon.

BF: Heidelberg Ptr. (55).

RF: Syleus Ptr. (33); Hermonax (5, 6, 20, M317); Providence Ptr. (58); Lewis Ptr. (26). (Note also lh, above).

- b. Goddesses. Some clearly not married, some uncertain. See Boardman, ABFH, 199. (listed individually.)



## N10, continued

BF: Exekias (10) Artemis; Ready Ptr. (9) goddess at Athena's departure; Leagros Group (52) assembly of gods; (M48), Judgement of Paris, but Hera or Aphrodite?; Ptr. of Villa Giulia M482 (ABV 590).

RF: Troilos Ptr. (6) goddess with Hermes, Dionysos and Poseidon; Penthesilea Ptr. school (87) Nike; Ptr. of the Florence Stamnoi (1) nymph.

## c. Women with men or youths. (Hetairai?)

BF: Amasis Ptr. (57); (M265); Ptr. of Louvre F6 (37); near the BMN Ptr. (1); Swing Ptr. (28); Group of Louvre 314 (2bis); Sappho Ptr. (Para. 247); (M278); (ABV 401.4).

RF: No examples found.

## d. Women at the fountain or at home (could be wives).

BF: (M1012); Antimenes Ptr. (2); Priam Ptr. (3); (M896).

RF: Two-Row Ptr. (16) and resembles him (ARV2 727); Akestorides Ptr. (Para. 417).

3. Two or more figures in one cloak. (Pl. 12a) Uncertain meaning. M. Guarducci, AM 53 (1928) 52-65; G. Lippold, DLZ (1929) 2107-08; S. Ferri, RivIst 2 (1931-32) 299-330; J. Boardman, ABFH, 206; K. Schauenburg, AA (1976) 214. Sophocles, Trachiniai 540, refers to sharing a bed, not a cloak.

## a. Women.

BF: [Corinthian (M32)]; Pharos Ptr. (1, ABV 698); Ptr. of the Nicosia Olpe (8quater); (M437); Group E (23); close to the Princeton Group (1, 2); Lydos (44); Hermione Group (1); (M89); (M623); Swing Ptr. (21ter); (M222); (M434).

RF: No examples found.

## b. Males.

BF: (M141), two women and youth; (M89), youth and man; (M167), youth and man embracing (not Attic?).

RF: No examples found.

See also the terracotta from Rhodes, Deltion 28 (1973) Chron. pl. 600; ASAtene 29-30 (1967-8) 574, fig. 42b, from Iasos; ArchClass 12 (1960) pl.11, Locrian pinax in Reggio.

- N20 Hand raises skirt. (Pl. 12b).  
 See F. Poulsen, JdI 21 (1906) 177-221; L. Schneider, Zur sozialen Bedeutung der archaischen Korenstatue (Hamburg, 1975); B. Ridgway, The Archaic Style in Greek Sculpture, (Princeton, 1977) 96, 308-09; B. Hamanaka, in Aspects of Ancient Greece, G. Pinney and B. Ridgway, eds., (Allentown, Pa., 1979) 210.

This schema has received most attention in the study of sculpture, where in Athens it represents an important development of the third quarter of the sixth century. The interpretation there is uncertain, although along with flowers and jewelry it is usually considered a sign of elegance. It is notable that in vase painting, the earliest representations of this schema, beginning ca. 530, are all made by moving figures (sense 1), where lifting the skirts has a logical function. It is possible that in sculpture this schema was also a sign of movement. Even if it reflects a change in contemporary fashion, however, this schema soon became a sign of refinement and was also used for standing figures (sense 2).

1. Graceful motion or purely functional (raising skirts to get them out of the way)?
  - a. Walking or running.

BF: Ptr. of London B235 (2); related to the Taleides Ptr. (M998); Mastos Group (35); related to the Antimenes Ptr. (M256); Leagros Group (12, M556); Priam Ptr. (15bis); (M522); (M540); (M166); (M257); (M296); (M972).

RF: Oltos (66bis, 96, 131); Euthymides (4); Euphronios (2); Epiktetos (24); (ARV2 108.29); Kleophrades Ptr. (51); Douris (266bis); Berlin Ptr. (139); Magnoncourt Ptr. (1); Tyszkiewicz Ptr. (27, 66bis); Pan Ptr. (27, 36, 96); Harrow Ptr. (11, 37); Castelgiorgio Ptr. (1); Makron (18); Oreithyia Ptr. (2, 5); Ptr. of the Yale Oinochoe (4, 14, 19); Toronto Class (1); manner of the Aegisthus Mannerist (46); follower of Douris (92); Ptr. of Brussels R284 (1); Ptr. of the Yale Lekythos (95); Altamura Ptr. (45, 54); Pistoxenos Ptr. manner (ARV2 864); Leningrad Ptr. manner (9); Penthesilea Ptr. (175); Ptr. of Munich 2413 (2); Aischines Ptr. (108, M99); Lewis Ptr. (26); (M636); Aberdeen Ptr. (10).

N20, continued

- b. Nike and other floating goddesses (Iris, "Aurai")--shows movement?

BF: (M748).

RF: Berlin Ptr. (45) and his school (35); Triptolemos Ptr. (8); Dutuit Ptr. (6); Side-Palmette lekythos (6); Syleus Ptr. (38); Brygos Ptr. (215); Nikon Ptr. (5); Sotades Ptr. (20); Briseis Ptr. (57); Boreas Ptr. (14); Oinante Ptr. (1); Niobid Ptr. (46); Providence Ptr. (28, 84); Penthesilea Ptr. workshop (87); Ptr. of London E777 (9); Ptr. of the Berlin Hydria (11); Curtius Ptr. (6); (M607) .

- c. Special cases.

BF: (M183), girl raises skirts while being measured for sandals; (M218), girl at fountain, avoiding water?; Class of Delos 547 (2), girl at fountain; (M750), girl at fountain; Leagros Group (74bis), girl at fountain; (M575), kitharist mounts podium.

RF: Euphronios (2), aulist mounts platform; Stieglitz Ptr. (1), girl at fountain.

Two interesting variants should be noted. On a cup in the Villa Giulia, Epiktetos depicted one of the companions of Busiris fleeing with the skirt of his long robe thrown over his left arm: ARV2 72.24; FA 1 (1946) 81 fig. 15. Is this simply necessitated by the long linen robe or an ethnic observation perhaps with a connotation of being "womanish"? Similar questions could be asked about the kitharist on the podium on a black-figure pelike in New York, Metropolitan Museum 07.286.72 and the aulist on Euphronios' calyx krater in Paris. (See sense 1c.)

2. Refinement. (standing figures).

- a. Arrivals, esp. wedding processions. (Some divine).

BF: Lysippides Ptr. manner (3lter); related to the Antimenes Ptr. (14); Leagros Group (108); Acheloos Ptr. manner (13); (M727).

RF: Splachnopt Ptr. (146) walking.

## N20, continued

## b. Departures. (Some may be arrivals.)

BF: (M268); Group of Würzburg 199 (22bis); Ptr. of Oxford 213 (M591); Antimenes Ptr. manner (58); Priam Ptr. (7); Red-Line Ptr. manner (7); (M201).

RF: Kleophrades Ptr. (63); Ptr. of the Florence Stamnoi (4).

## c. Women at home. (Many seem to be hetairai.)

BF: Group of Louvre F314 (3); (M525); (M646); Diosphos Ptr. (24bis); Beldam Ptr. manner (M526).

RF: Makron (144); Kleophrades Ptr. (72); Villa Giulia Ptr. (107); Ptr. of London E342 (27); Splanchnopt Ptr. (11, 56, M946); Ptr. of London E777 (14, 16).

## d. Goddesses in gatherings of gods, especially with Apollo kitharist. (Artemis and Leto very common). (See also 2a).

BF: Antimenes Ptr. (19, 27, 28, Para. 120) and in his manner (M929); Long-Nose Ptr. (5); Medea Group (3); Ptr. of Tarquinia RC6847 (1); Ptr. of London B272 (ABV 694); (M457); Nikoxenos Ptr. circle (M395); Ptr. of Munich 1519; Ptr. of London B343 (1bis); (M518); (M605); Leagros Group (150, 156, M945); (M441); (M208); (M210); (M355); Group of Copenhagen 114 (7); Altenburg Class (9); Ptr. of Würzburg 314 (3); Dikaios Ptr. (1); compared to the Group of Toronto 305 (ABV 284.2); Group of Munich 1501 (3); (M580); Diosphos Ptr. (120).

RF: Euthymides (17); recalls Bowdoin-Eye Ptr. (ARV2 168); Eucharides Ptr. (2); Makron (3); Berlin Ptr. (173, M1034); Pan Ptr. (97); Copenhagen Ptr. (2); Ptr. of the Yale Lekythos (95); Ptr. of Brussels R330 (104).

## N40 Holding flower. (Pl. 12c).

Note that flowers were sometimes painted in added red or white and therefore are now often faded. These will not have been recorded unless their presence is mentioned in the descriptions of the vases.

1. Leisure and inactivity? J. Beazley, AJA 25 (1921) 334; E. Biesalski, Antike und Abendland 11 (1962) 63-102; L. Schneider, Zur sozialen Bedeutung der archaischen Korenstatue (Hamburg, 1975) (intimation of perfume); M. Tiverios, Lydos, 67; B. Neutsch, RM 86 (1979) 170-72 (Eros).

- a. Deities. Every goddess found in vase paintings is represented, plus Hermes, Dionysos, Eros, Hephaistos, Apollo and Herakles.

## N40, continued

BF: Near the Ptr. of London B76 (M1023) ; Lydos (37, 65); Affecter (65, 70, 74); Group of London B174 (7); compared to the Xenokles Ptr. (ABV 184); Eobows-Out (6); Lysippides Ptr. manner (17); Antimenes Ptr. (78), in his manner (8) and related to him (9); (ABV 229, vii); (M37); (M705); Mastos Group (26); Class of Cambridge 49 (1); near the Priam Ptr. (M327); (ABV 139.9); (M957); (M747); (M846); (M887); (M942); (M1049); Harrow Class (Para. 304); Leagros Group (46, 150), 159, 195, 246bis, 270, 273, M945); Group of Walters 48.42 (13); near the Madrid Ptr. (2); Pasikles Ptr. (6); Paseas (2); compared to the Pittsburgh Ptr.? (ABV 630.1); (M649); (M895); Dikaios Ptr. (1); (M71); (M257); (M305); (M497); (M736); recalls Edinburgh Ptr. (M315); (M737); Diosphos Ptr. (15bis); (ABV 401.1.3).

RF: Andokides Ptr. (1, 2bis); Skythes (3); Oltos (66); near the Chelis Group (ARV2 108.27); recalls the Bowdoin-Eye Ptr. (ARV2 168); Nikoxenos Ptr. (9); Euthymides (17); (M330); Makron (3); Syleus Ptr. (38); Berlin Ptr. (M1034); Brygos circle (ARV2 386); Tyszkiewicz Ptr. (63); Siren Ptr. (2, 3); Sotades Ptr. (20); Akestorides Ptr. (Para. 417); Bowdoin Ptr. (M433); Aegisthus Ptr. (18); Group of London E445 (1); Syriskos Ptr. (67); Providence Ptr. (54, 62); Cleveland Ptr. (1); Ptr. of London E342 (18); Altamura Ptr. (41); Ptr. of Munich 2413 (1).

## b. Mortals, esp. women, mainly at leisure. (some pursuit scenes).

BF: C Ptr. manner (6) ; Affecter (88); Group E (M545); Amasis Ptr. (48, 80, M692); (M817); Antimenes Ptr. (3) and in his manner (1); (M322); (M523); (ABV 677); related to the Lysippides Ptr. (5); Group of Munich 1501 (2); Leagros Group (71, 73, 74bis); Group of Louvre F314 (4); (M750); (M832); (M723); (M45); (M538); Eucharides Ptr. (31); Red-Line Ptr. (40); (M427); Emporion Ptr. (20) and in his manner (4).

RF: Andokides Ptr. (1, 2, 4); Oltos (4, 36, 55, 131); Paseas (13); Skythes (10); (M630); Diogenes Ptr. (2); Epeleios Ptr. (18); (ARV2 1582); Makron (144, 197, 262, 270, 336, M921); Syriskos Ptr. (21, 32, 86); Brygos Ptr. (90, 191); Ptr. of Copenhagen 3830 (14); Hermonax (9); Ptr. of Munich 2676 (13); (M77); Copenhagen Ptr. (2); Ptr. of the Yale Lekythos (2); Ptr. of Philadelphia 2449 (4); Two-Row Ptr. (16); Aischines Ptr. (225, 240); Douris manner (25); Sabouroff Ptr. (35); Altamura Ptr. (32, 45, 61); Ptr. of Munich SL477 (3); Clinic Ptr. (24); (M79); (M225); Tarquinia Ptr. (55); Icarus Ptr. (61bis); Niobid Ptr. (7, 36); Boreas Ptr. (1); resembles Villa Giulia Ptr. (ARV2 627); Wedding Ptr. (1); (M884); Ptr. of Bologna 417 (194); Syracuse Ptr. (37).

N40, continued

2. Honoring by holding flowers out. Gods and mortals.

- a. To others. See K. Schefold, JdI 52 (1937) 70; J. Beazley, JHS 67 (1947) 7 n.3; Neumann, GG, 41.

BF: Close to the Princeton Group (iii.2); Affecter (86); (M702); Exekias (13); (M103); (ABV 389); Amasis Ptr. (ABV 698); Antimenes Ptr. (34) and circle; (Para. 295); (M887); Theseus Ptr. (20); (M68); Leagros Group (166); (M796).

RF: Andokides Ptr. (8); Psiax (7); Oltos (64, 73); Euergides Ptr. (1); Ptr. of Palermo 1108 (4); Clinic Ptr. (24); Splanchnopt Ptr. (40bis); Sabouroff Ptr. (76).

- b. To altar (and sacrifice scenes ).

BF: No examples found.

RF: Nikoxenos Ptr. (10); Makron (20); (M78); (ARV2 1674); Aischines Ptr. (M546); (M949).

## Class R: Right Arms

Gestures made with the right arm are classified in exactly the same way as those made with the left arm (Class L). The basic elements are the positions of the two segments of the arm and their articulation at the elbow. These are coded in sequence:

Class	Upper Arm	Forearm	Flexion	Angle (if bent)
R	Raised 1	Raised 1	Bent B	ca. 30 degrees 3
	Level 2	Level 2	Extended E	ca. 45 degrees 4
	Lowered 3	Lowered 3		ca. 90 degrees 9

As was noted above, gestures made with both the right and left arms must be treated as equivalent, since the hand used is commonly determined by the direction the figure is facing in the scene. In two cases, however, gestures made with the right arm lack equivalents made with the left arm. Since figures make these gestures with their right arms whether they stand facing right or left in the scene, it is plain that the use of the right arm is significant in itself. Figures clasping hands, first of all, always use the right, so this was clearly customary. (See R33E.1b.) Likewise, when men raise their arms in the valedictory song for the dead, the right arm is used with few exceptions. (See R11E.7 and R21B9.6.) On the other hand, symposiasts always call for wine with their right arms (R11E.2c, R22E.2b) because they are supporting themselves on their left arms. Other gestures made with the right arm but not with the left are R11E.1a, R11E.1e, R31B4.1e, and R32B9.1e. See also the discussion of arm gestures in general on pp. 29-30.

R11E Right arm raised and extended out, both upper arm and forearm raised. (Pl. 13a).

1. Address. See A. Greifenhagen, Jahrbuch der Berliner Museen 9 (1967) 22-3, n.73.

a. General conversation.

BF: Affecter (68bis, M849); Leagros Group (52); (M969); Acheloos Ptr. manner (13); Theseus Ptr. (26); Panthenaic (M1050); Edinburgh Ptr. manner (M313).

RF: Euphronios (1); Smikros (1); Epeleios Ptr. (18); Nikoxenos Ptr. (23); Makron (197); Matsch Ptr. (197); Pig Ptr. (27); Amphitrite Ptr. (31); Syleus Ptr. (22); Splanchnopt Ptr. (11); Ptr. of London E489 (22, 54); Ptr. of Bologna 417 (13); Curtius Ptr. (7); Florence Ptr. (15).

b. Greetings.

BF: Princeton Ptr. manner (ii.1); Affecter (5, 5bis, 6, 7, 10bis, 13, 25bis, 28, 40, 62, 64, 70, 80, M879); Exekias (13); (M719); Antimenes Ptr. manner (M929); (M855); (M896).

RF: Oltos (76); Sabouroff Ptr. (76).

c. Farewells at departures.

BF: Ptr. of Louvre F51 (3); Affecter (15, 63); (M541); (M817); not far from Lysippides Ptr. (ABV 265); Antimenes Ptr. manner (57) and his group (M390); Golvol Group (1); Group of Toronto 305 (11); (M672); (M995); (M223); Leagros Group (48); (M201).

RF: Foundry Ptr. (25); Niobid Ptr. (8).

d. Arming scenes. Farewells?

BF: Swing Ptr. (30); Affecter (3, 39, 48); Antimenes Ptr. manner (55).

RF: Nikosthenes Ptr. (11); Berlin Ptr. (137); Oedipus Ptr. (2).

e. Prayer.

BF: (M476); Kalinderu Group (Para. 245).

RF: Eucharides Ptr. (32); Stieglitz Ptr. (3); Pan Ptr. (152); Niobod Ptr. (8).

f. Salute. Gods to gods (i.e. Athena to Zeus).

BF: (M713).



R11E, continued

RF: No examples found.

- g. Salute to victorious athletes. See CVA Bibliothèque Nationale ii, pl.88.4 (474) with inscription.

BF: (M677); Group of Vatican G.23 (5); Michigan Ptr. (7ter).

RF: Ptr. of London E489 (27); Leningrad Ptr. (72).

2. Supplication. See Neumann, GG, 67, 70-72.

- a. Victims. (parallels T10EY).

BF: Ptr. of Würzburg 252 (3); (M587); Princeton Ptr. (16); Affecter (27); Group of Würzburg 179 (1).

RF: Euphronios (6); Magnoncourt Ptr. (1); Dokimasia Ptr. (25); Providence Ptr. (M919); Tyszkiewicz Ptr. (9); Leningrad Ptr. (88bis); Aegisthus Ptr. (8); Ptr. of Florence 4021 (2); Ptr. of Bologna 279 (1).

- b. Submission in athletics. (See D20E).

BF: Mastos Ptr. (28).

RF: Ptr. of Bologna 433 (2); Nikosthenes Ptr. (23); Pan Ptr. (3).

- c. Symposiast, calling for wine? (No left-arm cognate.)

BF: No examples found.

RF: Euphronios (3bis); Oltos (73); Apollodoros (1); Harrow Ptr. (47); Leningrad Ptr. (2); (M502); Boreas Ptr. (1); Tarquinia Ptr. (51); Ptr. of London D12 (57).

3. Encouragement. See A. Greifenhagen, Jahrbuch der Berliner Museen 9 (1967) 22-3.

BF: Ptr. of Berlin 1686 (5); Lydos (29); (M19); Amasis Ptr. (41); Affecter (5, 14bis, 31, 85bis); (M792); akin to the work of the Swing Ptr. (ABV 310); related to Towry Whyte Ptr. (ABV 142); Medea Group (5); (M820); Group of Villa Giulia 3559 (1); Antimenes Ptr. (17, 27, 34, 35, M699); (M721); (M870); recalls Rycroft Ptr. (ABV 675.2); (M308); (M889); Leagros Group (23, 68, 84, 267); Pasikles Ptr. (3); Group of Würzburg 199 (10); (M749); Diosphos Ptr. (155, M962); Edinburgh Ptr. (46).

RF: Oltos (77, 113); Ashby Ptr. (3); Bonn Ptr. (4); Agrigento Ptr. (11).

R11E, continued

4. Alarm.

BF: Affecter (1, 6, 8, 9, 10, 11, 25, 25bis, 27, 39, 91, M789); (M696); Medea Group (4); Ptr. of Berlin 1686 (6); (M410); Lysippides Ptr. (20); Priam Ptr. (28); Long-Nose Ptr. (1); (M179); (M423); Group of Toronto 305 (9); (M196); Chiusi Ptr. (8); Leagros Group (42); Golvol Group (M706); (M275); Theseus Ptr. (M1014); Group of Copenhagen 114 (8); (M953); (ABV 395.8); (M350); (M484); (M239).

RF: Nikosthenes Ptr. (29); (M953); Kachrylion (29); Dokimasia Ptr. (25); Onesimos (77); Syleus Ptr. (33, 47); Ptr. of Yale Oinochoe (4); (M837); Hermonax (5, 7); undetermined Mannerist (46); near the Group of London E311 (ARV2 216); Florence Ptr. (1); Ptr. of the Woolly Satyrs (3); [ Nekyia Ptr. (2) ].

5. Attack. May be reaching to grab. (=R33E?).

BF: Group of Naples Psykter-amphora (2); may be Ptr. of Vatican 365 (ABV 312.1); Amasis Ptr. (25); (M8); (M544); (M873); (M678).

RF: Ptr. of the Yale Oinochoe (4).

6. Magical pass (Eileithyiai). See Bogen, 31-39.

BF: (M177); Group of Vatican 347 (2); Group E (43).

RF: No examples found.

7. Mourning. Valediction. See Neumann, GG, 85; J. Boardman ABFH, 199, 213. All males, except Harvard 60.341 by the Ptr. of the Berlin Hydria.

BF: Lydos (81, 84); Exekias (22); (M928); (ABV 678); (M80); (M1054); Leagros Group (31bis); (M200); (M289); (M128); Theseus Ptr. (8, 9, ABL 74); Class of the One-Handled Kantharoi (7); (M76); (M88); (M116); (M121); (M175); (M254); (M632); Kleophrades Ptr. (ARV2 184.22); (M31); (M165); (M933).

RF: Kleophrades Ptr. (22); Diogenes Ptr. (4); Syleus Ptr. (12); Syracuse Ptr. (21); Ptr. of the Berlin Hydria (13).

R21B9 Right arm out, upper arm level with the shoulder, forearm raised vertical, elbow bent 90 degrees. (Pl. 13b).

1. Address.

a. General conversation.

## R21B9, continued

BF; [Heidelberg Ptr. (27)]; Amasis Ptr. (Para. 65); Swing Ptr. (41); Ptr. of New York 06.1021.159 (1); (ABV 677.3); Group of Louvre F314 (3); Golvol Group (1) (M316); Leagros Group (74bis); Dot-Band Class (M144); Dog Group (3); (M439).

RF: Ambrosios Ptr. (4); (ARV2 455.1); Makron (20bis, 250, 268); Ptr. of the Paris Gigantomachy (22, 83); Antiphon Ptr. (73); Colmar Ptr. (M402); Ptr. of London D12 (67, 83); Douris (140); Euaichme Ptr. (8); Splanchnopt Ptr. (82); Wedding Ptr. (19); Penthesilea Ptr. (39); Ptr. of London E489 (36); Ptr. of Bologna 417 (79).

## b. Greetings.

BF: (M474); Affecter (12, 13, 23, 25, 33, 46, 54-55, 69, 70, 89); Group E (44); Amasis Ptr. (Para. 65); Lysippides Ptr. manner (41); and related to him (i, 7); related to the Antimenes Ptr. (Para. 124); Leagros Group (49, 90, 128, M335); Priam Ptr. (15bis).

RF: Ptr. of the Munich Amphora (1); Alkimachos Ptr. (14).

## c. Farewells.

BF: (M878); (ABV 135); Phrynos Ptr. (6); Princeton Ptr. (1, 10); Affecter (4, 9, 10bis, 12, 15, 49, 51, 84, 85, M878); (ABV 301); (M536); not far from the Lysippides Ptr. (ABV 265); Antimenes Ptr. (34, 112, 133) and in his manner (4, 57); Priam Ptr. (5ter) and near him (1); Leagros Group (53, M558); (M752).

RF: Nikosthenes Ptr. (17).

Note: no figures of Athena with heroes playing board games to correspond to L21B9.1d.

## 2. Encouragement.

BF: Tyrrhenian Group (126); (M500); Group E (2, 22, 24); (Para. 57); Affecter (14bis, 32); (M593); (M999); Lysippides Ptr. manner (24, 44quater); Long-Nose Ptr. (5); Group of Würzburg 199 (29); Lysippides Ptr. (17); (M693); (M869); Ptr. of Boulogne 441 (3); Antimenes Ptr. (12, 19, 54bis); Mastos Ptr. (M568); Acheloos Ptr. (2bis); (ABV 350); Leagros Group (173); Golvol Group (M706); (M138); (M633); Athena Ptr. workshop (iv, 33); Ptr. of Sévres 100 (Para. 267); (M742).

RF: Euthymides (4); Berlin Ptr. (110).

## 3. Alarm.

BF: [Ptr. of London B76 (21)]; Tyrrhenian Group (40); Lydos

## R21B9, continued

Lydos (8, 32, 45) and in his manner (ABV 118); (M914); (M1007); Ptr. of Munich 1379 (1); Group of Hoplite-Leaving-Home (M944); (M412); Taleides Ptr. (7); (M521); Affecter (92); Medea Group (2); Honolulu Class (4); signed by Nikosthenes (6); (M807); (ABV 674.1); Theseus Ptr. (Para. 257, M1014); Edinburgh Ptr. (ABL 19); Group of Copenhagen 114 (2); (M754).

RF: Oltos (66bis); Smikros (5); Makron (13); Pig Ptr. (30); Niobid Ptr. (1).

## 4. Leading. (Especially Hermes).

BF: Amasis Ptr. (Para. 67); linked to Medea Group (ABV 321); Antimenes Ptr. (52, 55) and related to him (7); Rycroft Ptr. (2); Leagros Group (176).

RF: No examples found.

## 5. Warding off danger or stopping a fight.

BF: Swing Ptr. (27); Affecter (5, 10, 10bis, 11, 15, 16, 19, 25, 61, 75, 81, 85bis); (M864); (M989); Antimenes Ptr. (44) and in his manner (60); Leagros Group (10, 24, 35, 79, 92, 95); (M491); (M749).

RF: Andokides Ptr. (5); recalls Pythokles Ptr. (ARV2 36); Kleophrades Ptr. (107); Copenhagen Ptr. (9); Douris (246); Altamura Ptr. (43); (M712).

6. Mourning. Women reach for hair? Valediction for men. See C. Picard, Revue de l'histoire de religions 114 (1936) 137-157; Neumann, GG, 86. (Only two equivalent examples in L21B9.6).

BF: (M92); (M81); resembles Sappho Ptr. (M629); (M169); (M933).

RF: Eleusis Ptr. (1); Syleus Ptr. (12); Icarus Ptr. (85).

## R22E Right arm extended out level, both upper arm and forearm level. (Pl. 13c).

## 1. Address.

## a. Conversation. (Includes departures.)

BF: Lydos (13); Ptr. of Munich 1393 (3); Phrynos Ptr. (3); (M212); Ptr. of Vatican G.43 (2); (M816); Antimenes Ptr. (7) and in his manner (2); (M183); (M615); Leagros Group (166, 220); Group of Würzburg 199 (25); Edinburgh Ptr. (ABL 1, ABV 477); (M925); (M979); Theseus Ptr. (21); (M354);

## R22E, continued

(M825); (M896); Haimon Ptr. (ABL 8) and manner (631); Sikelos (1).

RF: Epiktetos (M911); Euergides Ptr. (50); Ptr. of Louvre G36 (2); Epeleios Ptr. (18, Para. 335); Group of the Paidikos Alabastra (1); Kleophrades Ptr. (33); Ptr. of Munich 2306 (1); Berlin Ptr. (3, 42, 130); Ptr. of the Munich Amphora (3); Antiphon Ptr. (64); Brygos Ptr. (4); (M273); (M830); not far from the Triptolemos Ptr. (1); (M810); Douris (30, 91); Flying-Angel Ptr. (M954); Briseis Ptr. (23, 33); Foundry Ptr. (10bis, 25); Clinic Ptr. (22) and near him (57); Copenhagen Ptr. (8, 26); Syleus Ptr. (28, 32); Syriskos Ptr. (37, 81, Para. 352); Sotades Ptr. (20); Nikon Ptr. (3); Ptr. of Bologna 228 (2); Providence Ptr. (M919); Ptr. of the Bowdoin Box manner (33); Telephos Ptr. (39); Ptr. of the Yale Lekythos (94); Leningrad Ptr. (10, 41); near the Pan Ptr. (11); Akestorides Ptr. (Para 417); Harrow Ptr. (8, 35, 39, 58); (M506); Tarquinia Ptr. (44); Euaichme Ptr. (8); Penthesilea Ptr. school (ARV2 1676,3bis); Pig Ptr. (6); follower of Douris (48, 65); Tithonos Ptr. (4); Ptr. of the Yale Cup (12); Boot Ptr. (6, 8, 9); Ptr. of the Yale Oinochoe (6); Ptr. of Acropolis 365 (2); Siren Ptr. (1); Pistoxenos Ptr. (12); Florence Ptr. (8, 9, 29, 39bis); Ptr. of London E317 (1); Aischines Ptr. (152); Ptr. of Munich 2413 (1); Cat-and-Dog Ptr. (2); Ptr. of Copenhagen 3830 (4); Trophy Ptr. (6); Hermonax (50, 101); (M269); Splachnopt Ptr. (2, 3, 40bis, Para. 429, M320, M496); Veii Ptr. (59, 95, 116); Ptr. of London E777 (9, 14, 49); Ptr. of London E489 (23, 36, 44); Penthesilea Ptr. (9); Altamura Ptr. (12); Karlsruhe Ptr. (148); resembles Villa Giulia Ptr. (ARV2 627); Ptr. of London D12 (11); Angular Ptr. (13); Sabouroff Ptr. (168); (M237); follower of Douris (ARV2 804.65); Ptr. of Bologna 417 (191).

b. Stop! (hand open forward). See L31B9.1d.

BF: Haimon Ptr. manner (Para. 277).

RF: Douris (266bis); Dokimasia Ptr. (46); Makron (13); Brygos Ptr. (61); Castelgiorgio Ptr. (1); Berlin Ptr. (96); Oinokles Ptr. (13); (M539).

c. Prayer. (to herms and Nikai: should be greeting?)

BF. Theseus Ptr. (21).

RF: Ptr. of Berlin 2268 (7); Group of the Paidikos Alabastra (19); Berlin Ptr. (31, 75, 134) and in his manner (1); Pan Ptr. (34); Boreas Ptr. (12); Pig Ptr. manner (7); Bowdoin Ptr. (117); Ptr. of the Yale Cup (29bis); Aischines Ptr. (235); Lewis Ptr. manner (2).

R22E, continued

2. Encouragement.

a. Athena, usually not holding aegis. Facing left.

BF: Lysippides Ptr. (19); Psiax (1); Antimenes Ptr. manner (2); Alkmene Ptr. (2); (M101); (M352); Euphiletos Ptr. (38); (M215); (M1043); Theseus Ptr. (17, 57); Golvol Group (5); Campana Ptr. (11); (M451).

RF: Harrow Ptr. (35).

b. Others. See C. Blinkenberg, Annuaire de l'Institut de Philologie et d'Histoire Orientalis II.1 (1933-34) 27-33, on the gesture of Apollo in the Olympian pediment.

BF: Group E (57); Mastos Group (M566); Rycroft Ptr. (M1013); Leagros Group (220, 274); Antimenes Ptr. (15); (M685); Acheloos Ptr. (5); near the Group of Toronto 305 (9); (M588); (M683).

RF: Phintias (12); Oltos (83); Berlin Ptr. (132, 242); Epiktetos manner (6); Pezzino Group (2); Brygos Ptr. (4\*); Antiphon Ptr. (88); Castelgiorgio Ptr. (1); Brygos circle (ARV2 386); Copenhagen Ptr. (6, 9); Oinokles Ptr. (14, 20); Siren Ptr. (3); Villa Giulia Ptr. (102); Orchard Ptr. (27); Ptr. of the Yale Oinochoe (19); Altamura Ptr. (44).

3. Supplication. See Neumann, GG, 67, 70-72.

a. Victims, esp, Minotaurs.

BF: Tyrrhenian Group (Para. 40, M140); Group of London B265 (2); Group of Bologna 16 (1); (M609); Leagros Group (93); Theseus Ptr. (ABL 2, Para 257, M1014); (M828); (M1029); Edinburgh Ptr. (ABV 477); (M405); (M589).

RF: Oltos (1, 62, 66bis, 77); Epiktetos (24); Smikros (3, 5); Euphronios (2); Berlin Ptr. (139, 151, 161, 169, 235); (M1033); Kleophrades Ptr. (51, 57, 107); (ARV2 1567.13); Myson (1); Oedipus Ptr. (1); Brygos Ptr. manner (1); Syriskos Ptr. (8, 41); Tyszkiewicz Ptr. (27, 34); Dokimasia Ptr. (23, 25); Briseis Ptr. (44); Harrow Ptr. (2); Pig Ptr. (5, 6, M948); Hermonax (9, M317); probably by the Nikon Ptr. (2); Copenhagen Ptr. (8, 15); Aegisthus Ptr. (1); Oreithyia Ptr. (5, 10); Telephos Ptr. (3); Onesimos (1); (M619); Oionokles Ptr. (12, 18, 20); Altamura Ptr. (35); near the Group of London E311 (ARV2 216.5); Ptr. of the Yale Oinochoe (11); (M270); perhaps manner of the Pistoxenos Ptr. (ARV2 864); Ptr. of the Yale Lekythos (94); Cleveland Ptr. (6); (M5); Sabouroff Ptr. (7); near the Ptr. of Athens 12778 (1); Telephos Ptr. (50); Mykonos Ptr. (7); (Para. 515); Niobid Ptr. (22, 79); Lewis Ptr. (26); [Hasselmann Ptr. (2)] ;

R22E, continued

Ptr. of Louvre G456 (24).

b. Symposiast (asking for drink?).

BF: Lysippides Ptr. manner (M633); Antimenes Ptr. (65); (M279).

RF: Nikosthenes Ptr. (176); Oltos (92); Euergides Ptr. (1); Euthymides (10); Ptr. of the Gotha Cup (1); (M973); Berlin Ptr. (63, 123); H.P. Ptr. (1); Makron (119, 122, 129, 206bis, 338); Brygos Ptr. (28, 186); Syriskos Ptr. (75); Douris (55, 140); Foundry Ptr. (34); Copenhagen Ptr. (14, 22); Toronto Class (ARV2 1537.3) ; (M342); Aegisthus Ptr. (13) and in his manner (1); Triptolemos Ptr. (Para. 365); Tarquinia Ptr. (48); Euaion Ptr. (51); Niobid Ptr. (M783).

4. Threat or Attack. (See Neumann, GG, 30-34).

a. Gods or heroes in combat. Arm extended bare.

BF: Group of Würzburg 199 (11); Leagros Group (148).

RF: Ptr. of Munich 2306 (2); H.P. Ptr. (1); Tyszkiewicz Ptr. (M775); Pan Ptr. (3, 42); Charmides Ptr. (1); (M1005).

(b. Gods or heroes in combat. Arm extended covered.)

(c. Athena, often with aegis extended.)

d. Hunting.

BF: No examples found.

RF: recalls Hermonax (ARV2 494).

e. Men in combat. Arm bare.

BF: No examples found.

RF: Agathon Ptr. (6).

f. Romantic pursuit scenes. (Early examples move left.)

BF: No examples found.

RF: Berlin Ptr. (84, 85, 124); (M284); Pan Ptr. (27, 36); Providence Ptr. (10); Group of London E311 (1); Agrigento Ptr. (15); Orchard Ptr. (27); Boreas Ptr. (M65); Dresden Ptr. circle (M375); Hermonax (M317); [ Ptr. of Munich 2332 (4) ] ; (M590); Lewis Ptr. (13); Chicago Ptr. (16); Niobid Ptr. (79); (M372); (M607).

R22E, continued

5. Singing. (some=valedictory song).

BF: Class of One-Handled Kantharoi (8); (M83); (M856); (M112).

RF: Icarus Ptr. (85); Ptr. of Bologna 228 (13); Sabouroff Ptr. (193).

6. Athena in scenes where neither support nor attack is indicated. See L22E.6.

BF: No examples found.

RF: Berlin Ptr. (76); Providence Ptr. (23).

R31B3 Right arm at side, upper arm down beside torso, forearm raised with the elbow bent at an acute angle (less than 30 degrees). (Pls. 13d, 14a).

1. Address.

- a. General Conversations. See Sittl, 285; Neumann, GG, 10, 13-15, 37-28; Tiverios, Lydos, 21.

Gods, athletes, etc., some talking, some ambiguous.

BF: Tyrrhenian (14\*); Affecter (5, 23, 25ter, 37, 46, 51, 60, 64, 65, 73, 74, 83, 87); Amasis Ptr. (4); (ABV 677.3); Lysippides Ptr. manner (M600); Swing Ptr. (73\*); Antimenes Ptr. (2, 19); (M487); Euphiletos Ptr. (35); (M203); Priam Ptr. (3); Edinburgh Ptr. manner (M381); (M157); (M554); Ptr. of Sèvres 100 (M298); Hypobibazon Class (3); Leagros Group (74bis); near the Gela Ptr. (1); Beldam Ptr. or manner (ABV 709).

RF: Epiktetos (15); Euthymides (4); Phintias (7, 11) and related to him (1); Colmar Ptr. (56); Berlin Ptr. (6, 143); Troilos Ptr. (5); near Foundry Ptr. (ARV2 405); Ptr. of Brussels A2482 (2); Syleus Ptr. (30); Syriskos Ptr. (20); Harrow Ptr. (12); Tithonos Ptr. (4); (M1004); Copenhagen Ptr. (1); Ptr. of the Yale Lekythos (3); Tarquinia Ptr. (26); Stieglitz Ptr. (3); Pig Ptr. (3) and manner (11); Akestorides Ptr. (Para. 417); Agrigento Ptr. (42); undetermined Mannerist (M455); Pan Ptr. (27, 86); Ptr. of the Yale Oinochoe (22, 155); Leningrad Ptr. (42, 65); Orchard Ptr. (14) and in his manner (ARV2 528); Euaion Ptr. (49); (Para. 515); Boot Ptr. (6, 8); Ptr. of London E356 (4); Santa Barbara Ptr. (1); Ptr. of London E777 (14); Ptr. of Bologna 417 (13); Penthesilea Ptr. (94); Hermonax (31); Niobid Ptr. (22) and pupil (35); Curtius Ptr. (20); Splanchnopt Ptr. (M319); (M1022).



R31B3, continued

b. Salute or greeting. See Neumann, GG, 41-48; Bogen, 2.

BF: Group E (45, 47, 48ter); Ptr. of Berlin 1686 (3ter, 18); Amasis Ptr. (4, 84, Para. 65, 66); (M1012); Affecter (89); Ptr. of Nicosia Olpe (2); Bateman Group (5); Antimenes Ptr. (31, 34); Mastos Ptr. (45); (M904); Group of Würzburg 199 (4); (M209); Leagros Group (50); (M68).

RF: Sosias Ptr. (1); Aegisthus Ptr. (16); Oinanthe Ptr. (1); Ptr. of the Yale Lekythos (2); Ptr. of Munich 2774 (4); Altamura Ptr. (32, 41).

c. Farewell at warrior's departures.

BF: Towry Whyte Ptr. (5); Affecter (4, 8, 12, 45, 51, 85); Ptr. of Berlin 1686 (6); (M514); Elbows-Out (6); (M480); related to Lysippides Ptr. (2, M940); Antimenes Ptr. (1, 103); (M445); (M890); Leagros Group (200); (M314).

RF: Douris or school (184); Florence Ptr. (9, 16); Agrigento Ptr. (41); Altamura Ptr. (43); Niobid Ptr. manner (3); Penthesilea Ptr. (76).

d. Farewells at chariot departures. (Some arrivals?)

BF: Taleides Ptr. (7); Swing Ptr. (56, 98); Lysippides Ptr. (10bis) and in his manner (35, 36, M726); Exekias manner (9bis); Affecter (92); (ABV 265); related to the Antimenes Ptr. (14); Leagros Group (52); Chiusi Ptr. (3); (M826); Rycroft Ptr. (5bis); (M599); (M979).

RF: Euthymides (1, 3); Oreithyia Ptr. (5); Ptr. of the Yale Lekythos (86).

2. Encouragement. See Neumann, GG, 36-37.

BF: Tyrrhenian Group (92); Group E (24, 47, 54, 55); area of the Princeton Ptr.? (M939); Ptr. of Munich 1410 (1); Affecter (54-55, 68); (M426\*); Ptr. of Tarquinia RC6847 (1); Eye-Siren Group (4); (M352); Leagros Group (12, 43); (M884); Antimenes Ptr. (23); (M872\*); (M229\*).

RF: Tyszkiewicz Ptr. (27); Pig Ptr. (32); Ptr. of Birth of Athena (1); Niobid Ptr. (8); (M880).

3. Listening (esp. to music).

BF: (M189); Amasis Ptr. (24, 31bis); (M492); Medea Group (3); Antimenes Ptr. (27ter) and related (20); (M605); Priam Ptr. (12\*); Athena Ptr. or workshop (iv, 24).

## R31B3, continued

RF: Ptr. of Louvre G.36 (2); (M273); Syleus Ptr. (29);  
Altamura Ptr. (3).

## 4. Surprise or delight.

BF: Tyrrhenian Group (14); Affecter (27, 34, 47); Amasis Ptr.  
(24, 27); Edinburgh Ptr. (2); Golvol Group (1); Class of  
London B352 (3); Athena Ptr. or workshop (iv, 43).

RF: Copenhagen Ptr. (8); Sabouroff Ptr. (146); Ptr. of Birth  
of Athena (1).

## 5. Alarm.

BF: Tyrrhenian Group (33); Lysippides Ptr. manner (35, 44bis);  
Nikesippos Group (2); (M957); Affecter (21); (ARV2 292.4).

RF: Boreas Ptr. (2, 3, 8); Hermonax (33); Group of Naples  
3169 (3); Deepdene Ptr. (11); Villa Giulia Ptr. (29).

(No leading figures like L31B3).

Note that women holding their himatia raised wrapped around  
their fists, especially common from 520-500 B.C., are to be  
found with women holding out veils, N10 , (As in pl. 11c).

R31B4 Right arm at side, upper arm down beside torso, forearm  
raised with the elbow bent at a 45 degree angle. (Pl. 14b).

## 1. Address.

- a. General conversation. See Sittl, 285; Neumann, GG, 10;  
Tiverios, Lydos, 21.

BF: Tyrrhenian (126); Group E (70); (M670); close to the  
Princeton Group (iii, 2); Amasis Ptr. (25, Para. 67);  
Affecter (9, 11, 17, 21, 25ter); (M416); Lysippides Ptr.  
manner (31ter); Antimenes Ptr. (44, 72) and in his manner  
(18); Class of Vatican 433 (1); Group of Bologna 16 (3);  
(M316); (M674); Rycroft Ptr. (26, 27); Michigan Ptr. (1);  
Ptr. of Rhodes 13472 (2); Acheloos Ptr. (14); Theseus  
Ptr. (ABL 9); (M278); (M297).

RF: (Para. 509); Pheidippos (1); Diogenes Ptr. (2); Syleus  
Ptr. (17); Makron (2); Ptr. of Palermo 1108 (3); Ptr. of  
Würzburg 517 (1); Copenhagen Ptr? (ARV2 259.1); Agrigento  
Ptr. (74, Para. 513); Ptr. of London E80 (5); Altamura Ptr.  
(17, 33bis, 42); Providence Ptr. (56); late manner of Douris  
(ARV2 449.8, 801.10); Mykonos Ptr. (3); Pig Ptr. (12);

## R31B4, continued

Hermonax (28); Boreas Ptr. (3); Aischines Ptr. (231); Eupolis Ptr. (11); Akestorides Ptr. (Para. 417\*); Splanchnopt Ptr. (38); Florence Ptr. (7, 15); Syracuse Ptr. (2); Karlsruhe Ptr. (111); Penthesilea Ptr. (20, 39, 169); Orchard Ptr. (80); Curtius Ptr. (96); Villa Giulia Ptr. (30); Aberdeen Ptr. (10); (M636); (M1022); [Nausikaa Ptr. (33)]; Ptr. of Bologna 279 (1).

## b. Farewell at departures. (some may be arrivals).

BF: (M702); Affecter (15); (M378); Lysippides Ptr. manner (6ter); Antimenes Ptr. (16, 85), in his manner (6, 40, 47, 57) and his circle (M465); Ptr. of Louvre F51 (3); Leagros Group (49); Group of Bologna 16 (3).

RF: Berlin Ptr. (69); Eucharides Ptr. (36); Ptr. of the Florence Stamnoi (4); Florence Ptr. (9); (M237).

## c. Goddesses approaching Paris, (cf. L31B4.1c).

BF: Swing Ptr. (65).

RF: No examples found.

d. Prayer or homage. See F. Cumont, MemPontAcc ser. 3.1, i (1923) 71; Neumann, GG, 78-81.

BF: Amasis Ptr. (8, 29); Leagros Group (290).

RF: Pig Ptr. (12); Ptr. of Bologna 228 (3); Penthesilea Ptr. (20); Ptr. of Bologna 279 (1); Ptr. of Yale Lekythos (86).

e. Athletes (hand partly closed, palm forward). See J. Beazley, JHS 28 (1908) 316, JHS 30 (1910) 60 and CVA Oxford i (Great Britain 3), p. 19 (athletic); B. Schroeder, Zum Diskobol des Myron, (Strassburg, 1913) 8-12 (prayer); W. Lamb, JHS 38 (1918) 31-2.

BF: No examples found.

RF: Recalls Bowdoin-Eye Ptr. (ARV2 168); Myson (52); Kleophrades Ptr. (61); late manner of Douris (ARV2 449.12).

2. Encouragement. See Neumann, GG, 36-37, 90.

BF: Tyrrhenian Group (126); Group E (20, 25, M399); compared to the Group of Villa Giulia 3559 (ABV 196); (M432); (M681); Group of London B265 (2); Antimenes Ptr. (55); Lysippides Ptr. manner (15); Eye-Siren Group (4); Rycroft Ptr. (18); Karithaios Ptr. (M917); Group of Würzburg 199 (5, M400); Leagros Group (1).

## R31B4, continued

RF: Villa Giulia Ptr. (18, 19).

## 3. Attention.

## a. Listening (esp. to music).

BF: Lysippides Ptr. (16); Group of Würzburg 199 (M400); (M517); Leagros Group (M644); Red-Line Ptr. (27).

RF: Hermonax (28); Blenheim Ptr. (3); [Ptr. of London E106 (69 or 70)].

## b. Watching (esp. athletics).

BF: [Heidelberg Group (27)]; Lydos (19); Amasis Ptr. (1, Para. 66); Affecter (60); Acheloos Ptr. (8); (M171); Leagros Group (153).

RF: Makron (14).

## 4. Alarm.

BF: (M41); Princeton Ptr. manner (5); related to the Antimenes Ptr. (16); akin to the Group of Würzburg 199 (2); Ptr. of Munich 1519 (M396); (M789); related to Lysippides Ptr. (1); Chiusi Ptr. (10); White Heron workshop (M781); (M17); (M754).

RF: Makron (14); Providence Ptr. (55, 56); Aegisthus Ptr. (1); Hermonax (7); Ptr. of the Yale Lekythos (10); undetermined Mannerist (46); Ptr. of the Yale Oinochoe (14); Leningrad Ptr. manner (9); Altamura Ptr. (12, 54); Niobid Ptr. (7, 79); Geneva Ptr. (1); [Achilles Ptr. (12, 47)].

R31B9 Right arm out from the body, upper arm down, forearm raised with the elbow bent 90 degrees. (Pl. 14e).

## 1. Address.

a. General conversation. See Neumann, GG, 10.

BF: Atalanta Group (5); (M714); (M1012); (M811); Group of Delos 547 (2); Leagros Group (42, 86); Gela Ptr. (ABL 9); Edinburgh Ptr. (ABV 477); Athena Ptr. (v, 3) and his workshop (iv, Para. 265); (M278); Aegisthus Ptr. (ABV 407); (ABV 481.1).

RF: Diogenes Ptr. (2); Argos Ptr. (1); Syleus Ptr. (17); (490); Makron (13, 119, 144, 197); Brygos Ptr. (28); Eucharides Ptr. (30); ; Briseis Ptr. manner (ii, 1); Berlin Ptr. (80, M135); Douris (55); Ptr. of the Paris Gigantomachy (85); Boreas Ptr. (1, 14, 23); Ptr. of Palermo

## R31B9, continued

1108 (1, 4); Leningrad Ptr. (2, 10, 41, 88bis); Pig Ptr. (11); Cleveland Ptr. (8); Agrigento Ptr. (12, 15, 75); Alkimachos Ptr. (41); resembles Telephos Ptr. (ARV2 810.33); Tarquinia Ptr. manner (9); Providence Ptr. (54); Euaion Ptr. (49); Niobid Ptr. (1); Orchard Ptr. manner (ARV2 528); Florence Ptr. (39bis); Ptr. of London E489 (32); Splachnopt Ptr. (2, 30, 38); Ptr. of the Birth of Athena (10); Ptr. of Brussels R330 (4); [Nausikaa Ptr. (49)]; Penthesilea Ptr. (29); Group of Vienna 895 (1); Telephos Ptr. (39); Ptr. of Bologna 279 (1).

b. Greetings. See Neumann, GG, 41-48; Bogen, 2.

BF: Affecter (29, 39, 87, 89); Madrid Ptr. (5); (M950); (M110); Priam Ptr. (26bis); Leagros Group (263).

RF: Berlin Ptr. (149); Syleus Ptr. (32); Group of London E445 (1).

## c. Farewells.

BF: Sakonides (ABV 172); Affecter (1, 9, 14, 15); Lysippides Ptr. manner (42); Antimenes Ptr. manner (9, 59); Leagros Group (49, M143); (M491); Priam Ptr. (ABV 335.7).

RF: Boreas Ptr. (39).

## d. Stop! (hand open forward). See L31B9.1d.

BF: (M306).

RF: Phintias (1); Ptr. of the Paris Gigantomachy (82); Ptr. of Louvre G231 (1).

e. Sacrifice scenes (therefore prayer?). See L. Deubner, JdI 58 (1943) 88-92; Neumann, GG, 78-79.

BF: Theseus Ptr. (15).

RF: Related to Phintias (ARV2 25.1); Berlin Ptr. (M1035); Ptr. of the Yale Oinochoe (1); Niobid Ptr. (6, 8); Splachnopt Ptr. (112).

## f. Athletes praying or in position: See R31B4.1c.

BF: No examples found.

RF: Phintias (1); Berlin Ptr. (12); Kleophrades Ptr. (20).

2. Encouragement, divine and athletic. See Neumann, GG, 36-37, 90.

## R31B9, continued

BF: Affecter (14bis, 39); Antimenes Ptr. (16, 44); (M461);  
Group of Würzburg 199 (24); Leagros Group (104).

RF: Euphronios (M610); Syleus Ptr. (29); Orchard Ptr. (28).

## 3. Alarm.

BF: [Heidelberg Ptr. (7)]; Affecter (91); Lysippides Ptr.  
manner (40); Ptr. of the Boulogne Horse (ARV2 160.1);  
Golvol Group (1); Leagros Group (44).

RF: Kleophrades Ptr. (51); Tyszkiewicz Ptr. (6bis); Brygan  
circle (ARV2 386); Hermonax (20); Syriskos Ptr. (24);  
Deepdene Ptr. (5); Berlin Ptr. manner (18); Boreas Ptr. (1);  
Oreithyia Ptr. (12); Niobid Ptr. (8); Ptr. of Bologne 279  
(1).

R32B9 Right arm at side, upper arm down beside torso, forearm  
out level, with the elbow bent 90 degrees. (Pl. 14d).  
See Bogen, 49-50 ( it often lacks meaning).

## 1. Address.

a. General Conversations. See Neumann, GG, 10.

BF: Swing Ptr. (41); Affecter (7); Courting Cups Group (Para.  
81); Antimenes Ptr. (2); (M434); Near the Edinburgh Ptr.  
(16bis); (M48); near the Rycroft Ptr. (3); Leagros Ptr.  
(75); (M1044).

RF: Phintias (11); Douris (75); Berlin Ptr. (M135); Copenhagen  
Ptr. (1); Syriskos Ptr. (45); Pan Ptr. (27, 89); Amphitrite  
Ptr. (31, 37); Florence Ptr. manner (1); Brygos Ptr. manner  
(M244); Altamura Ptr. (7, 17); compared to the Ptr. of  
Copenhagen 3930 (ARV2-724); Niobid Ptr. (46); Cat-and Dog  
Ptr. (2); [Group of Naples 3067 (2)]; Ptr. of London E342  
(7); follower of Douris (ARV2 803.48); Group of Naples 3169  
(3); Pan Ptr. (89); Class of the Czartoryski Kantharos (7);  
Ptr. of the Florence Stamnoi (1); [Ptr. of Cambridge 3.17  
(1)]; Penthesilea Ptr. (39); Euaion Ptr. (70, 105); Ptr. of  
Munich 2363 (4); Ptr. of Bologna 279 (1).

## b. Farewells.

BF: Exekias (5); Lydos (25); Affecter (15, 49); Psiax (1);  
Antimenes Ptr. (5, 43, 82); Leagros Group (M312, M562);  
(M127); (M197); (M741).

RF: Berlin Ptr. (158); Flying-Angel Ptr. (15); (M300); Veii  
Ptr. (116); Curtius Ptr. (96); Euaion Ptr. (78).

## R32B9, continued

- c. Greetings. See Neumann, GG, 41, 48; Bogen, 2.

BF: Ptr. of Berlin 1686 (18); Leagros Group (22); (M469).

RF: Geras Ptr. (11).

- d. Prayer. Women at altars. See Neumann, GG, 78-79.

BF: (M195).

RF: Group of the Paidikos Alabastra (19); Ptr. of the Yale Oinochoe (1).

- e. Gameplayers talking or giving score. No left arm cognate.

BF: Lysippides Ptr. (4).

RF: Andokides Ptr. (7); sundry early red-figure (1).

2. Support. See Neumann, GG, 36-37, 90.

BF: Tyrrhenian Group (126); Lydos (Para. 45); Ptr. of Würzburg 243 (M398); near Group E (2); Affecter (25bis, 68); related to the Towry Whyte Ptr. (ABV 142); Lysippides Ptr. manner (12); (M822); (M826); Leagros Group (92, 220); Antimenes Ptr. (M570); Group of Würzburg 199 (7); (M829); recalls Edinburgh Ptr. (M315); Altenburg Class (9).

RF: Phintias (1); Berlin Ptr. (161).

## R33E Right arm extended down, both upper arm and forearm lowered. (Pl. 14c).

1. Address.

## A. Conversation.

BF: Tyrrhenian Group (130); Amasis Ptr. (5, Para. 63, 67, M611); (Para. 204); Group E (28); Swing Ptr. (21.6, 65); Affecter (16, 47, 48, 91); Mastos Group (18); close to the Ptr. of Berlin 1899 (ABV 330); Antimenes Ptr. (1, 3, 26, 27, 27ter, 28, 34, 66) and related to him (Para. 124); (ABV 677.3); Lysippides Ptr. (8, 14); Rycroft Ptr. (23bis); Leagros Group (70, 96, 155, 159, 173); Chiusi Ptr. (3); Medea Group (3); Priam Ptr. (2); (M183); (M571); Pasikles Ptr. (5, 6); Gela Ptr. (ABL 69); Nikoxenos Ptr. (2, 7, 23); (M894); (M747); Toulouse Ptr. (2); Ptr. of Louvre F118 (1); related to the Ptr. of Munich 1416 (2); (M20); (M203); (M897); (M584); (M241); close to the Athena Ptr. (10); (M27); Edinburgh Ptr. (ABV 476); (M299); Theseus Ptr. (Para. 256).

## R33E, continued

RF; Aktorione Ptr. (1); Euphronios (1); Skythes (20); Group of the Paidikos Alabastra (20, Para. 331); Pheidippos (168); (M825); Nikoxenos Ptr. (23); Myson (3); Apollodoros (12bis); Berlin Ptr. (10, 12, 13, 14, 18, 24, 119, 158) and in his manner (3, 6); Brygos Ptr. (184) and his workshop (M830); Makron (144, 197); Antiphon Ptr. manner (67, ARV2 1646); Ptr. of the Paris Gigantomachy (83); Briseis Ptr. (17, 32); Foundry Ptr. (25); Tithonos Ptr. (6); Douris (91); Loeb Ptr. (5); Ptr. of Palermo 1108 (4); Pan Ptr. (88); Providence Ptr. (129); Ptr. of the Yale Lekythos (19); Nikon Ptr. (17bis); Persephone Ptr. (M18); Ptr. of Munich 2660 (27); Leningrad Ptr. (3, 10, Para. 513); Pig Ptr. (11, 34); Agrigento Ptr. (Para. 513); Flying-Angel Ptr. (34bis); Syriskos Ptr. (24); Cartellino Ptr. (2); (M62); (M1021); Telephos Ptr. (36) and resembles him (ARV2 810.33); Niobid Ptr. (1, 22) and in his manner (4, M64); Euaion Ptr. (49, 96) and in his manner (9, 15); Ptr. of London E342 (4, 18); Ancona Ptr. (4); near the Euaichme Ptr. (2); Boot Ptr. (4, 6, 9); Altamura Ptr. (4, 33bis); Karlsruhe Ptr. (98, 116, 119; Para. 515); Bowdoin Ptr. (M387); Ptr. of Palermo V665 (2); Pistoxenos Ptr. (15); Splanchnopt Ptr. (3, 30); (M79); Ptr. of Munich 2660 (1, 2, 7); Florence Ptr. (34) and related to him (ARV2 540); Ptr. of Louvre G456 (3, 19); Euaion Ptr. (96) and in his manner (9); Lyandros Ptr. (6); (M392); (M882); Penthesilea Ptr. (4); Ptr. of Bologna 417? (Para. 430); Providence Ptr. (17, 129); Villa Giulia Ptr. (88) and an imitator (2); Sabouroff Ptr. (206, M385); Aberdeen Ptr. (10); near the Ptr. of Munich 2676 (12); Ptr. of the Berlin Hydria (4bis, 6); Ptr. of Cambridge 28.2 (1); Ptr. of Louvre G456 (3, 4bis); (M293); (M844); (M1022); Ptr. of Brussels Oinochoai (2); Group of Athens 1591 (2); Koropi Ptr. (5).

## b. Greetings. Clear handshakes. See M10m.2.

BF: Lysippides Ptr. manner (23); Antimenes Ptr. (63, M570) and near him (M182); Priam Ptr. (20); Group of Würzburg 199 (4); Group of Toronto 305 (ABV 692); (M43).

RF: Epiktetos (97); Berlin Ptr. (140); Pan Ptr. (95); (Para 514); Hermonax (15); (M383).

## c. General greetings.

BF: BMN Ptr. (7bis); (M640); Amasis Ptr. (10, 21, 30); Lysippides Ptr. manner (21); Antimenes Ptr. (74, M394); Ptr. of the Madrid Fountain (1); (M821); Priam Ptr. (7); (M786); (M1047); Leagros Group (29); Diosphos Ptr. (120); (M674); near the Gela Ptr. (1).

RF: Berlin Ptr. (122, 139); Providence Ptr. (56); Group of London E445 (2); Boreas Ptr. (23); Pistoxenos Ptr. (1); [Achilles Ptr. (14)]; Niobid Ptr. pupil (ARV2 611.35); Villa



R33E, continued

Giulia Ptr. imitator (2).

d. Farewells.

BF: Ptr. of Louvre F6 (7); Amasis Ptr. (23); Exekias (5); (ABV 139.10); Lysippides Ptr. (10bis, 18); close to the Ptr. of Berlin 1899 (ABV 330); (M923); Ptr. of Würzburg 173 (2); Rycroft Ptr. (M1028); Antimenes Ptr. (58) and in his manner (M929); near the Group of Bologna 16 (M567); Ptr. of Boulogne 441 (2); Antimenes Group (M390); Nikoxenos Ptr. (7); Edinburgh Ptr. (Para. 217).

RF: Oinokles Ptr. (47); Alkimachos Ptr. (4); Ptr. of Bologna 228 (5); Ethiop Ptr. (6); Curtius Ptr. (96).

e. Prayer.

BF: Amasis Ptr. (Para. 63, 66); (Para. 123.12ter).

RF: Epeleios Ptr. (3); Oltos (44); Syleus Ptr. (8); Ptr. of Palermo 1108 (2); Ptr. of Florence 73140 (51); Providence Ptr. (47bis); Ptr. of the Yale Oinohcoe (1); Tarquinia Ptr. (2); near the Ancona Ptr. (ARV2 875.2); recalls Zephyros and Lewis Ptrs. (ARV2 976); Dresden Ptr. (7); Hermonax (64); Penthesilea Ptr. (20); Sabouroff Ptr. (127); Niobid Ptr. (53, 55); Bowdoin Ptr. (M655).

2. Alarm. (Supplication? See Neumann, GG, 67, 70-72.)

BF: Tyrrhenian Group (39); Ptr. of Berlin 1686 (14bis); Princeton Ptr. (7) and in his manner (6); (M807); Antimenes Ptr. (24, 81, 107); Ptr. of the Madrid Fountain (1); (M774); Leagros Group (153, M556); (M891); Red-Line Ptr. (62bis); (M451).

RF: (M807); (ARV2 1567.13); Eucharides Ptr. (8ter); Ptr. of the Paris Gigantomachy (120); Berlin Ptr. (87, 158), in his manner (6) and from his circle (1); Syleus Ptr. (36); Harrow Ptr. (10, 11); Brygos circle (ARV2 386); Dutuit Ptr. (2); Douris or his school (184); Pistoxenos Ptr. (11); Oreithyia Ptr. (2); Nikon Ptr. (29bis); Douris follower (92); Oionokles Ptr. (14); Penthesilea Ptr. (12, 20, 60, 160); Hermonax (7, 33); Ptr. of the Philadelphia 2449 (4); Pig Ptr. (32); Altamura Ptr. (32, 61); Amphitrite Ptr. (46); Lewis Ptr. (16); Aischines Ptr. (90, 108, 142, 189bis); Aegisthus Ptr. (8); Deepdene Ptr. (8); probably Ptr. of the Yale Lekythos (ARV2 662); (M207); Karlsruhe Ptr. (126); Providence Ptr. (17); Leningrad Ptr. (42); Chicago Ptr. (34); (M844); [(M404)].

3. Encouragement. Black-Figure.

## R33E, continued

BF: Group E (15); Amasis Ptr. (32); Lysippides Ptr. (8, 10bis, 22); Nikesippos Group (2); Medea Group (5); Antimenes Ptr. (24, 27, 51, 57, 66, 85bis, 119), in his manner (13) and related to him (20); Group of Würzburg 199 (29) and akin to it (ABV 290); Group of Toronto 305 (2); Priam Ptr. (M331); Leagros Group (43, 137, 155, 173, M556); (M230); (M787); Rycroft Ptr. (8); (M735bis); (M755); Class of Cabinet des Médailles 218 (D4); (M678); near the Sappho Ptr. (Para. 247); Edinburgh Ptr. (ABL 46).

RF: Providence Ptr. (55); Berlin Ptr. (161); Boreas Ptr. (2).

## 4. Pointing and leading.

a. Pointing. See Neumann, GG, 27-28 (command).

BF: (M212); Group of Würzburg 199 (10); Antimenes Ptr. (68); Leagros Group (23).

RF: Ptr. of Louvre G36 (1); (M318); Pezzino Group (2); Antiphon Ptr. (13); Douris (138, 251); Nikon Ptr. (29); Ptr. of the Yale Cup (6bis); school of Makron (5); Ptr. of Taranto 2602 (1bis); Niobid Ptr. (1); (M504); Altamura Ptr. (4); [Mannheim Ptr. (1, 2)]; Curtius Ptr. (6).

## b. Leading.

BF: Sappho Ptr. (6).

RF: Berlin Ptr. (45); Ptr. of Goluchow 37 (3); Nikon Ptr. (25).

## 5. Attacking (=R22E?).

BF: Madrid Ptr. (2).

RF: Myson (2); Berlin Ptr. (99); Alkimachos Ptr. (M547).

## Class T: Both Arms

Sometimes, both arms are used together to make a gesture. This is an embarrassment to the classification system set forth here since the number of elements to be handled is more than double that of a gesture made with a single arm and the combinations of different arm positions are seemingly endless. Fortunately, in Attic vase painting, when two arms are used to make a single gesture, they usually act in tandem and are therefore shown in the same position. Most of these gestures can therefore be treated much as gestures which involve the left or right arm alone. Such schemata are classified according to the positions of the upper arms and forearms and the articulation of the elbows. All that remains to be dealt with is whether the arms work closely together, roughly parallel, or are separated, pointing to opposite sides of the scene. In the coding of this class of gestures, therefore, a final letter to express this coordination is added to the normal code for an arm gesture:

Class	Upper Arms	Forearms	Flexion	Angle (if Bent)	Coordination
T	Raised 1	Raised 1	Bent B	ca. 30 degrees 3	Wide W
	Level 2	Level 2	Extended E	ca. 45 degrees 4	Parallel Y
	Lowered 3	Lowered 3		ca. 90 degrees 9	

In general, schemata made with both arms are used to express some of the same meanings as their counterparts made with a single arm. The doubling up may intensify the meaning. It is notable, however, that almost all schemata in which the arms are extended in opposite directions (i.e., those that end in W) have a dominant or sole

meaning of alarm, regardless of the position of the arms. Throwing the arms wide, therefore, could be the only significant element of these schemata. The only exception to this is T32B4W, whose meaning is uncertain, but clearly not alarm.

In some gestures of this class, the arms are held in different positions. In many cases, what appear to be complex gestures of this type are actually two different arm gestures, made by the same figure. Such simultaneous gestures are shown to be discrete by their different interpretations. The code for the small number of genuine complex schemata must needs include the coding for each arm, separated by the coordination code given above. The code for the right arm is given first, for example, R31B3Y, L33E.

See the discussion of coding on pp. 29-32.

T11EW Arms wide, raised and extended out, both upper arms and forearms raised. E. Bielefeld, Wissenschaftliche Zeitschrift Greifswald 4 (1954/5) 397, says this indicates divine epiphany. See F. Brein, Gnomon 41 (1969) 74.

1. Alarm.

BF: Antimenes Ptr. (119, 120); (M870); (M958); Leagros Group (86, 218); (M440); (M824); (M733); Group of the Cracow Peleus (2); Athena Ptr. (M660).

RF: Oltos (87); Epiktetos (24); Syleus Ptr. (33); Aegisthus Ptr. (19); undetermined Mannerist (65); Leningrad Ptr. manner (9); very close to Hermonax (ARV2 493.1).

2. Intervention in combat. See Neumann, GG, 34-5.

BF: Lydos (21); Amasis Ptr. (61bis); (ABV 677.3); (M442); Antimenes Ptr. (8ter, 107); Leagros Group (38); Athena Ptr. (3, ABL 8, M664); (M436).

RF: Smikros (3).

3. Grief. (Violent weeping.)

BF: (M96).

RF: Syracuse Ptr. (22).

T11EY Arms parallel, raised and extended out. (Pl. 15a).

1. Greetings (esp. to wedding processions).

BF: Affecter (45); (M586); (M500).

RF: No examples found.

2. Supplication. See Neumann, GG, 67, 72.

a. General. (Both victims and observers.)

BF: Lydos (21); Group E (55); signed by Glaukytes (2); Antimenes Ptr. (81) and in his manner (31); Medea Group (6); near the Group of Würzburg 199 (Para. 126); Leagros Group (M388); Group of Munich 1501 (1); (M739).

RF: Eleusis Ptr. (1); Ptr. of Agora P42 (7); Ptr. of Bologna 279 (1).

b. Eurystheus in his pithos.

BF: Antimenes Ptr. (50, 53) and in his manner (47); akin

## TILEY, continued

to the Group of Würzburg 199 (ABV 290); Long-Nose Ptr. (5bis); near the Group of Bologna 16 (M567); Eye-Siren Group (2bis); Mastos Ptr.; Group of Toronto 305 (2); (M845); (M779).

RF: (M643).

## c. Child asking to be taken.

BF: Group of London B174 (4); (M697); Leagros Group (22).

RF: Oinante Ptr. (2); Providence Ptr. (134); (M637); Ptr. of Munich 2413 (1); near the Mykonos Ptr. (a2); imitation of the Villa Giulia Ptr. (2).

3. Magical Pass (Eileithyiai). See Neumann, GG, 91; Bogen, 31-36.

BF: Tyrrhenian Group (14); Group E (48ter, M645); (M805); Blackneck Class (2); (M240); (M267bis); Leagros Group (41, M564).

RF: No examples found.

## 4. Mourning.

BF: (M709); Class of One-Handled Kantharoi (7, 8); (M753); (M601); (M83); (M96); (M165).

RF: Aegisthus Ptr. (33).

T21B9W Arms wide, upper arms level with the shoulder, forearms raised vertical, elbow bent 90 degrees. (Pl. 15b).

## 1. Alarm.

BF: Lydos (21); Affecter (5, 11, 15, 16, 100); Three-Line Group (7); (M1040); Swing Ptr. circle (M151); (M1012); Krokotos Ptr. (4); (M831); Antimenes Ptr. manner (12.6); Leagros Group (17, 20, 144); (ABV 607); (M540); Haimon Ptr. manner (M977).

RF: (ARV2 54.9); Tyszkiewicz Ptr. (27); Altamura Ptr. (45); Geneva Ptr. (1).

2. Intervention in a combat. See Neumann, GG, 34-5.

BF: Ptr. of Munich 1379 (1); Ptr. of Berlin 1686 (1) and recalls him (ABV 301); not far from Group E and Exekias (Para. 59); Lydos (65); Ptr. of Cambridge 51 (2); Affecter (19); Antimenes Ptr. manner (3).

T21B9Y, continued

RF: No examples found.

T22EW Arms wide, extended level with the shoulders. (Pl. 15d).  
Alarm.

BF: Amasis Ptr. (89); Edinburgh Ptr. (47); (M498).

RF: Euergides Ptr. (15); Berlin Ptr. (85, 126); Sotades Ptr. (8); Providence Ptr. (10, 58); (M113); Telephos Ptr. (3, 50); Brygos Ptr. manner (iii, 3); Copenhagen Ptr. (15); Harrow Ptr. (35); Pan Ptr. (9); Group of Athens 2025 (4); Aischines Ptr. (90bis); Sabouroff Ptr. (129); Dutuit Ptr. (1).

T22EY Arms Parallel, extended level with the shoulders. (Pl. 15c).

1. Supplication (and alarm). See Neumann, GG, 67, 72.

BF: Tyrrhenian Group (M140); Affecter (27); Lysippides Ptr. (8); Antimenes Ptr. (41, 82) and in his manner (10); Rycroft Ptr. (M920); (M104); Leagros Group (12); (M159); (M397); (M512); Gela Ptr. (M650); Theseus Ptr. (Para. 257); (M122).

RF: Euthymides circle (13bis); Berlin Ptr. (110, 162, 242); Kleophrades Ptr. (51); Eucharides Ptr. (30); Makron (13); Oedipus Ptr. (1); Castelgiorgio Ptr. (1); Tyszkiewicz Ptr. (34); Oinante Ptr. (1); Copenhagen Ptr.? (1); Oriethyia Ptr. (2); Aegisthus Ptr. (1) and in his manner (1); undetermined Mannerist (46); Group of Nikon Ptr. (39); Hermonax (10, 33); Charmides Ptr. (1); Providence Ptr. (58); Syriskos Ptr. (8); Telephos Ptr. (50); Sabouroff Ptr. (M129); Ptr. of London E470 (2); Deepdene Ptr.? (M552).

2. Reaching to clasp.

a. Pursuits.

BF: No examples found.

RF: Providence Ptr. (17, 33) and in his manner (2); Syriskos Ptr. (41); Berlin Ptr. (92); Nikon Ptr. (23); Lewis Ptr. (10, 16); Boreas Ptr. (39); Leningrad Ptr. (88bis); Providence Ptr. (17, 118); manner of the Ptr. of the Yale Oinochoe (2); Berlin Ptr. manner (18); Cow-head Group (1); compared to the Tymbos Ptr. (ARV2 759); Bowdoin Ptr. (M662).

b. Departures.

BF: Group of Toronto 305 (13); Antimenes Ptr. (17) and in his manner (12).

## T22EY, continued

RF: Castelgiorgio Ptr. (1); Brygos circle (ARV2 386); Ptr. of Munich 2676 (37); Hermonax (15); Florence Ptr. (9); Carlsruhe Ptr. (126).

T31B3W Arms wide, upper arms down beside torso, forearms raised with the elbows bent at acute angles. Alarm. See Neumann, GG, 102-5.

BF: No examples found.

RF: Undetermined Mannerist (46); Leningrad Ptr. manner (9); near the Mykonos Ptr. (a2); Boreas Ptr. (1); Villa Giulia Ptr. (48); Ptr. of the Yale Lekythos (4); Geneva Ptr. (1).

T31B3Y Arms parallel, upper arms down beside torso, forearms raised with the elbows bent at acute angles.

## 1. Address.

## a. Salute or greeting.

BF: Princeton Ptr. (5); Taleides Ptr. (M1009); Haimonian (Para. 281).

RF: Villa Giulia Ptr. (60).

## b. Farewell at Warrior's departures.

BF: (M252).

RF: No examples found

2. Supporting figures. (Alarmed?).  
See Neumann, GG, 97-102.

BF: Tyrrhenian Group (Para. 40); Medea Group (6).

RF: Berlin Ptr. (110).

## 3. Listening (esp. to music).

BF: Haimon Group (M657).

RF: No examples found.

## 4. Mourning.

BF: (M95).

RF: Ptr. of the Birth of Athena (11).



T31B4W Arms wide at sides, upper arms down beside torso, forearms raised with elbows bent at 45 degree angles.

Alarm. See Neumann, GG, 102-5.

BF: No examples found.

RF: Berlin Ptr. (158, 161); Pan Ptr. (125); Agrigento Ptr. (3, 15); Alkimachos Ptr. (46); Ptr. of the Yale Oinochoe (2); Villa Giulia Ptr. (3, 15, 19, 29, 59) and recalls him (M862); Boreas Ptr. (2); Geneva Ptr. (2); Chicago Ptr. (16); (M372); [Phiale Ptr. (M132)].

T31B4Y Arms parallel at sides, upper arms down beside torso, forearms raised with elbows bent at 45 degree angles.

1. Address.

a. Conversation. See Neumann, GG, 10 (animated speech).

BF: Keyside Class (22bis); Leagros Group (72).

RF: Villa Giulia Ptr. (64).

b. Farewells.

BF: Lysippides Ptr. manner (34); (M922); Antimenes Ptr. (80).

RF: No examples found.

c. Prayer or homage. See E. Boucher-Colozier, MonPiot 49 (1953) 71-75; Neumann, GG, 78; Bøgen, 31-36.

BF: Tyrrhenian Group (14); (M170).

RF: No examples found.

2. Encouragement.

BF: (M599).

RF: Foundry Ptr. (1).

3. Alarm. See Neumann, GG, 97-102.

BF: (M716); Antimenes Ptr. (49); Leagros Group (149).

RF: Group of Naples 3169 (3); Pan Ptr. (151); Niobid Ptr. (M783); Geneva Ptr. (2).

T31B9W Arms wide, held out from torso, upper arms down, forearms raised with elbows bent 90 degrees.

Alarm (pursuits).

BF: Affecter (14).

RF: Ptr. of the Yale Oinochoe (13, 19); Altamura Ptr. circle (M574); (M606); Niobid Ptr. (8); Villa Giulia Ptr. (8); connected to the Geneva Ptr. (ARV2 615); (M590); (M884).

T31B9Y Arms parallel, held out from torso, upper arms down, forearms raised with elbows bent 90 degrees.

1. Address.

a. Prayer.

BF: Elbows-Out (6); Theseus Ptr. (26).

RF: No examples found.

b. Farewells.

BF: Not far from the Lysippides Ptr. (ABV 265).

RF: No examples found.

c. Stop!

BF: Leagros Group (257).

RF: No examples found.

2. Support.

BF: (M161).

RF: No examples found.

T32B4W Arms wide, upper arms down, forearms level with the elbows bent 45 degrees. Most walk in one direction, turn to face back. (Pl. 16a).

W. Technau, Exekias, (Leipzig, 1936) 8 and 12, "motivated by looking back but without meaning"; H. Wiegartz, MarbWPr (1965) 53 and 64; Cohen, 104.

1. Uncertain interpretation.

a. Mortals in many types of scenes.

## T32B4W, continued

BF: Ptr. of Munich 1379 (2); Ptr. of Munich 1393 (2, 4); Amasis Ptr. (7, Para. 65, M422); Affecter (65, 66, 74bis, 88); Group E (16, 20, 42bis, 58bis, 60); Sakonides (ABV 171) and near him (ABV 172); Civico Ptr. circle (M1025); Ptr. of the Nicosia Olpe (8ter); Princeton Group (M791); Honolulu Class (3); (ABV 139.11); (M251); Group of the Naples Psykter-amphora (3); Swing Ptr. (98ter, M326); (ABV 159.1); (M528); (M861); (M1010); (M722); Ready Ptr. (4); Lysippides Ptr. manner (35); Group of Vatican G.52 (M368) and connected to it (M360); (M486); (M1046); Antimenes Ptr. (1, 8, 34, 55, 133, M409), in his manner (4, 55, 57), related to him (Para. 124) and near him (M236); Eye-Siren Group (14); Ptr. of Vatican 342 (1); Ptr. of Cambridge 51 (1, 4); (M197); (M553); Priam Ptr. (25); (M634); Group of Louvre F314 (3); Altenburg Class (8); Cock Class (41.5); Leagros Group (37, 42, 56, 87, 129); Group of Würzburg 199 (17); Group of Brussels R309 (4); Perizoma Group (M851); (M725); (M900); (M26); Theseus Ptr. (51, ABL 14, Para. 258); Class of London B352 (3); Rycroft Ptr. (22); (M226); (M478); (M638); (M871); Eucharides Ptr. (33); Cock Group (2); Dot-Ivy Group (7bis, 7ter); CHC Group (4); Ptr. of Sèvres 100 (7); Class of Athens 581 (M656); (M117); (M299); (M682); (M401); (M1050); (ABV 428.1); (M1018).

RF: Epeleios Ptr. manner (39); Ptr. of Brussels A2482 (2); Hermonax (28); Telephos Ptr. (16); (M757); Ptr. of Louvre G.456 (3).

## b. Skythian archers.

BF: Amasis Ptr. (Para. 67); (M418); (M579); Lysippides Ptr. manner (12); (M127); (M408); (M834); Antimenes Ptr. (17) and related to him (7); Rycroft Ptr. (13, 14); Group of Faina 75 (4.6); (M161); (M753); (M901); (M967); Group of Würzburg 199 (6); Leagros Group (146, M997); Golvol Group (1); (M224); (M639); (M652); (M959); (M376); (M740); (M833); Athena Ptr. (Para. 261); Group of Copenhagen 114 (2); (M477); CHC Group (15).

RF: No examples found.

## c. Hermes (many leading).

BF: Affecter (9); (M696); (M702); Group E (58bis); Group of London B174 (1, 5); (M790); (M1010); Swing Ptr. (73, 74) and near him (272); Three-Line Group (11); (M819) near the Towry Whyte Ptr. (ABV 142); Lysippides Ptr. (4, 8), in his manner (1, 13) and near him (1); (M487); (M820); Exekias (19); Antimenes Ptr. (15, 18, 19, 26, 29, 43, 44, 45, 54bis, 78, 128, 131, 135, M941), in his manner (9, 31, 52) and related to him (3, 12, 7); (M240); (M840); Ptr. of Boulogne 441 (3); Group of Toronto 305 (6); Leagros Group (12, 122, 129, 137, 180, 246bis, 267, M945); Priam Ptr. (9, 12, 13, 15bis, 16, 27) and near him (M327); Group of Faina 75 (5); (ABV 231.7); (M457);

## T32B4W, continued

(M676); (M728); (M904); (M935); Ptr. of Louvre C11266 (M371);  
 Ptr. of London B343 (1bis); Class of Vatican 440 (1); Ptr. of  
 Munich 1519 (7, M396); Chiusi Ptr. (5); (M752); (M1053);  
 Rycroft Ptr. (3, 8); Euphiletos Ptr. (22, 35); workshop of the  
 Phanyllis Ptr. (Para. 204); close to the Group of Vatican G.57  
 (M1048); (ABV 607); (M205); (M275); (M729); (M765); Lykomedes  
 Ptr. (ARV2 594); Class of Athens 581 (47, Para. 236) and Group  
 (47); Acheloos Ptr. (29); Ptr. of Villa Giulia M482 (5bis) and  
 near him (ABV 590); Ptr. of Würzburg 314 (3); Ptr. of Rodin  
 1000 (1, 5); Ptr. of Louvre F268 (2); (M198); (M232); (M290);  
 (M305); (M849); (M972); (M985); Edinburgh Ptr. (6); Class of  
 London 495 (ABV 424); (M770); Group of Oxford 216 (1); Ptr. of  
 Würzburg 351 (2); Haimon Group (M658) and manner of the  
 Haimon Ptr. (7); Diosphos Ptr. manner (M310); (M689); (M773);  
 (ABV 401.3).

RF: Nikosthenes Ptr. (29); Nikoxenos Ptr. (1); Berlin Ptr.  
 (138); Providence Ptr. (84).

## d. Dionysos and satyrs (one maenad).

BF: Towry Whyte Ptr. (8); resembles Psiax (ARV2 9.2); Leagros  
 Group (127, 134, 201, 296); near the Pittsburgh Ptr.? (M253);  
 (M431); (M571); Pheidippos (ARV2 165.6); Rycroft Ptr. (23  
 quater); Gela Ptr. (ABL A2, Para. 215); (M13); (M518);  
 Acheloos Ptr. (20); Ptr. of Louvre F118 (1); (M527); (M823);  
 Dot-Band Class (Para. 221); Keyside Class (15bis); Eucharides  
 Ptr. (21); Ptr. of Boston 01.17 (1); Ptr. of the Rhodes Pelike  
 (2); (M411); Class of Athens 581 (28); Haimon Ptr. (ABL 18,  
Para. 269) and in his manner (18, M259).

RF: (ARV2 108.28) signed by Kachrylion; early red figure (2);  
 Phintias (12); Hermonax (27); undetermined Mannerist (20).

## e. Various gods (Athena, Poseidon, Hephaistos, Apollo, etc.)

BF: [C Ptr. (13bis)]; Lydos (47); (M702); Ptr. of Berlin 1686  
 (Para. 129); Ptr. N (58); Three-Line Group (5); Antimenes Ptr.  
 (26, 53, 174) and related to him (20); Leagros Group (163bis,  
 195, M562); Class of Toronto 305 (4, 7); (M889).

RF: (M56).

## f. Herakles.

BF: Exekias (9, 11); Swing Ptr. (74); Ptr. N (39); (M482);  
 (M693); Eucharides Ptr. (28); (M58).

RF: No examples found.

T32B4W, continued

g. Iolaos.

BF: Exekias (1); Group E (11, 20); Towry Whyte Ptr. (9); (M488); Lysippides Ptr. (M1055); Antimenes Ptr. (M570); Pasikles Ptr. (7); Golvol Group (5); Class of Munich 2418 (2).

RF: Andokides Ptr. (8).

h. Warrior fleeing the rape of Cassandra.

BF: Group E (25, 34, 54); Princeton Ptr. manner (6).

RF: No examples found.

e. Paris fleeing from the approach of the goddesses.

BF: Group of Würzburg 179 (2); Antimenes Ptr. (55) and in his manner (13); Class of Vatican G.47 (4).

RF: No examples found.

j. Woman (Creusa) leading Aineas in flight (One=boy).

BF: (M834); Leagros Group (153); Class of Toronto 315 (1); near the Eucharides Ptr. (1); (M227); (ABV 451.14).

RF: No examples found.

k. Woman flees before Ajax carrying corpse of Achilles.

BF: Eye-Siren Group (M112); (M561); (M881); (M745).

RF: No examples found.

2. Unusual poses, which make the interpretation even more difficult.

a. Collapsing figures.

BF: Group E (7bis); Lydos (9); Group of Vatican 347 (1).

RF: No examples found.

b. Leaning on stick.

BF: (M170); Gela Ptr. (ABL 36); Eucharides Ptr. (10); Ptr. of Villa Giulia M482 (10); Michigan Ptr. (6).

RF: No examples found.

c. Seated figures.

BF: Exekias (9); signed by Nikosthenes (vii); Leagros Group

## T32B4W, continued

(M562); (M732); Antimenes Ptr. (68); Eye-Siren Group (M561); Nikoxenos Ptr. (14); Theseus Ptr. (M1030); recalls Edinburgh Ptr. (M315); (M243); Athena Ptr. (659).

RF: Manner of Euthymides (1); (Para. 509); Icarus Ptr. (1).

## d. Reclining figures (esp. Dionysos).

BF: (M753); (M542); Class of Vatican G.47 (23); Leagros Group (103); Golvol Group (5); near the Mariani Ptr., Light-Make Class (1); Edinburgh Ptr. (6); Group of Louvre F314 (4); (M262); (M411).

RF: No examples found.

Note also the runner stele in Athens, National Museum 1959: S.

Karouzou, Collection of Sculpture, (Athens, 1968) pl. 12.

K. Clark, The Nude (Garden City, NY, 1956) 298, interprets the schema here as a touching expression of fatigue or injury.

T32B9W Arms wide, at sides, upper arms down beside torso, forearms out level with the elbows bent 90 degrees.  
Not found; See T33EW.

T32B9Y Arms parallel, at sides, upper arms down beside torso, forearms out level with the elbows bent 90 degrees.

## 1. Address.

## a. General conversations.

BF: Ptr. of Berlin 1686 (17quater); (M915); Group of Courting Cups (4).

RF: Eleusis Ptr. (1); (M455); Agrigento Ptr. (42); (M838); Niobid Ptr. (54); Euaion Ptr. (78, 104); [near the Mannheim Ptr. (ARV2 1066a)].

## b. Farewells.

BF: Phrynos Ptr.?, Botkin Class (4); Antimenes Ptr. (90); (M604); Leagros Group (111); (M802).

RF: Epiktetos (97); Chicago Ptr. (14).

c. Prayer. See Neumann, GG, 78 (palms forward).

T32B9Y, continued

BF: (M195) Brauron krateriskos.

RF: Bowdoin-Eye Ptr. (3bis); Ptr. of the Berlin Hydria (12); Niobid Ptr. (8); (M636).

2. Encouragement, especially women at combats.

BF: Tyrrhenian Group (92, 126); [ Heidelberg Ptr. (55) ]; Group E (57); Towry Whyte Ptr.? (5); BMN Ptr. (7bis); Near Group of London B174 (ABV 141); Phrynos Ptr.?, Botkin Class (4); Ptr. of Vatican 365 (5); Medea Group (4); related to the Lysippides Ptr. (2); Affecter (19, 21); (M231); Antimenes Ptr. (53, 111); Group of Würzburg 199 (1); (M217); (M923); Eye-Siren Group (5); (M842); Bateman Group (4bis); recalls Theseus Ptr. (Para. 259).

RF: No examples found.

3. Listening (esp. to music).

BF: Antimenes Ptr. (128); (M353); (M738).

RF: No examples found.

4. Alarm.

BF: Tyrrhenian Group (50, Para. 40); (M826).

RF: (M993); [ Persephone Ptr. (7) ; Achilles Ptr. manner (8) ].

T33EW Arms wide, extended down, both upper arms and forearms lowered.

Alarm.

BF: Leagros Group (M927); (M828); Diosphos Ptr. (152).

RF: Berlin Ptr. (77, 161); Telephos Ptr. (3); Bowdoin Ptr. manner (114); follower of Douris (ARV2 804.69); Siren Ptr. (3); Oinokles Ptr. (13); Sabouroff Ptr. (116, 131); Providence Ptr. (11, 23); Group of London E311 (1); related to the Aishcines Ptr. (2); Karlsruhe Ptr. (107, 136, M986) and near him (M456); Class P.L. (17ter); Tyszkiewicz Ptr. (9); [ Achilles Ptr. (8) and in his manner (6) ]; Altamura Ptr. (7); Lewis Ptr. (15, 35); Hermonax (23); Ptr. of Louvre G456 (24); Tymcbs Ptr. (94) and his workshop (2); Villa Giulia Ptr. (59); Ptr. of London E470 (2); (M795); Class of Vienna 779 (1); [ Nekyia Ptr. (2) ]; Ptr. of Bologna 279 (1).

T33EY Arms parallel, extended down, both upper arms and forearms lowered. (Pl. 16b).

## T33EY, continued

## 1. Address in general conversation.

BF: Class of Vatican 342 (10); Swing Ptr. (65); Antimenes Ptr. (81, 90); (M705); Leagros Group (42, 71); (ABV 483); (Para. 301).

RF: Phintias (14); Bowdoin Ptr. (214).

## 2. Listening to music.

BF: Loosely related to Group E and Exekias (ABV 143); near Ptr. N (5); Antimenes Ptr. (73, M570) and related to him (9); Medea Group (3); (M208); Ptr. of Boston 01.17 (5).

RF: No examples found.

3. Supplication and alarm. See Neumann, GG, 67, 72.

BF: Tyrrhenian Group (124); Group E (31bis); Taleides Ptr. (ABV 174); Affecter (11, 16, 27, 75, M879); (M597); (M886); (M42); (ABV 441); FP Class (19); Lysippides Ptr. manner (12, 41); Antimenes Ptr. (34); Leagros Group (27); (M733); Ptr. of Munich 1519 (5); (M646); (M738).

RF: Tyszkiewicz Ptr. (12); [Persephone Ptr. (7)]; Ptr. of Louvre G238 (4); Aegisthus Ptr. (18); near the Group of London E311 (5); Boreas Ptr. (41); Sabouroff Ptr. (134).

## 4. Reaching to grab. Attack?

BF: Affecter (8); Antimenes Ptr. (24).

RF: Recalls the Zephyros and Lewis Ptrs. (ARV2 976); (M798); recalls Villa Giulia Ptr. (M862); Alkimachos Ptr. (ARV2 1658); Niobid Ptr. (M783); (M456); Karlsruhe Ptr. (127); Aischines Ptr. (M84).

Note also athletic victors with handfuls of branches: G. Giglioli, Arch Class 2 (1950) 31-45. Also athletes preparing to run or jump: W. Technau, RM 46 (1931) and J.-J. Maffie, BCH 96 (1972) 336-58.



## Complex Schemata

## R11EW

- L21B9 = comfort or alarm: BF: Affecter (M878, M879); (ABV 607).  
 L22E = attack and supplication: BF: Affecter (12).  
 L31B3 = alarm: BF: Affecter (12, 17).  
 L32B9 = alarm: BF: Affecter (25bis).  
           RF: Niobid Ptr. (7).  
 L33E = alarm: RF: Oinokles Ptr. (45).

## R11EY

- L21B9 = supplication: BF: Affecter (1) (erotic pursuit);  
           Lysippides Ptr. manner (15).  
       = alarm: BF: two Affecter.  
 L22E = alarm or supplication: BF: (M169).  
 L33E = address: BF: Amasis Ptr. (57); (M238); Three-Line Group  
       (1).  
       = chasing: RF: Douris (274).

## R21B9W

- L31B4 = alarm: RF: Ptr. of the Birth of Athena (8).  
 L33E = alarm or supplication:  
       BF: Princeton Ptr. (13) and in his manner (2); Leagros  
       Group (172).  
       RF: Ptr. of Louvre G456 (24); Cow-Head Group (1).

## R21B9Y

- L11E = supplication: BF: Rycroft Ptr. (18); Leagros Group (35).  
 L22E = support: BF: Phrynos Ptr.?, Botkin Class (4).  
 L31B4 = conversation: RF: Ptr. of Birth of Athena (8).  
 L31B9 = alarm: BF: Antimenes Ptr. (M394).  
           RF: Oltos (66bis).  
 L33E = supplication: BF: Affecter (10bis); (M321); related to  
       the Sappho Ptr. (ABV 508); Eye-Siren Group (1bis);  
       (M754).

## R21B9Y, continued

## L33E, continued

= asking to be taken (baby):

RF: Siren Ptr. (3).

= prayer?: VF: Acheloos Ptr. (4bis).

## R22EW

L11E = fleeing: BF: Group of Toronto 305 (9).

RF: Tyszkiewicz Ptr. (27).

L21B9 = alarm: BF: Leagros Group (174); (M540).

L31B3 = supplication or alarm: RF: Pig Ptr. (5).  
= address: RF: Ptr. of Bologna 417 (13).

L31B9 = fleeing: RF: Niobid Ptr. (7).

L32B9 = fleeing: RF: Ptr. of the Yale Oinochoe (11).

L33E = fleeing: RF: Dokimasia Ptr. (25); Zephyros Ptr. (1);  
Amphitrite Ptr. (46); Sabouroff Ptr. (117); Euaion  
Ptr. (135).

## R22EY

L11E = attack: BF: Affecter (91).

L21B9 = supplication or alarm: BF: Acheloos Ptr. (3).  
= alarm or support?: BF: Leagros Group (11bis); (M512).

L31B3 = excited address: BF: Golvol Group (1).

L33E = supplication: BF: Affecter (6, 39); closely related to  
Sappho Ptr. (ABV 508).

## R31B3W

L11E = alarm: RF: Ptr. of the Yale Oinochoe (2); Altamura  
Ptr. (54).

L22E = alarm: RF: Leningrad Ptr. manner (9).

L31B9 = animated conversation: RF: Brygos Ptr. (4); Leningrad  
Ptr. (42).

L32B9 = alarm: RF: Geneva Ptr. (1).

L33E = alarm: RF: Ptr. of the Birth of Athena (1); Chicago  
Ptr. (16).

## R31B3Y

- L21B9 = salute?: BF: Amasis Ptr. (23).  
 L31B4 = prayer and alarm: RF: Berlin Ptr. (109); Ptr. of the Yale Lekythos? (ARV2 662).  
 L31B9 = alarm: BF: Athena Ptr. (Para. 261).  
 L32B9 = encouragement: BF: Group E (M557); Lysippides Ptr. manner (41); (M231).  
 RF: Providence Ptr. (56); Ptr. of the Yale Oinochoe (6).  
 L33E = alarm or concern: BF: (M627); Ptr. of London B76 (13bis); (M787); near Group of Bologna 16 (M567); Three-Line Group (3); Edinburgh Ptr. (9).

## R31B4W

- L32B9 = alarm: RF: Boreas Ptr. (2).  
 L33E = alarm: RF: Boreas Ptr. (2); (M880); Niobid Ptr. (M783).

## R31B4Y

- L22E = address?: RF: Ptr. of London E342 (7).  
 L31B3 = alarm: BF: Leagros Group (20).  
 L32B9 = support: BF: Near Exekias (ABV 149); Three-Line Group (3); Edinburgh Ptr. or near him (Para. 219).  
 RF: Altamura Ptr. (17); Agrigento Ptr. (3).  
 L33E = conversation: BF: Exekias (3); Leagros Group (72); Nikoxenos Ptr. (1); (Para. 83.1).  
 RF: Ptr. of Würzburg 517 (1).

## R31B9W

Not found.

## R31B9Y

- L11E = encouragement: BF: (M627).  
 L22E = greeting:  
 BF: Theseus Ptr. (M1038).  
 RF: Epeleios Ptr. (18); Brygos Ptr. (4).  
 = encouragement: RF: Berlin Ptr. (132).

## R31B9Y, continued

L32B9 = violent farewell: Antimenes Ptr. (95).

L33E = fleeing: RF: Berlin Ptr. (76); Hermonax Ptr. (10);  
Carlsruhe Ptr. (136).

## R32B9W

Note: Because the arm is often held horizontally at the waist without expressing any meaning, most of the complex schemata which might have been placed here are listed in the class of schemata involving the left arm (L).

L21B9 = alarm: BF: Red-Line Ptr. manner (3).

## R32B9Y

L22E = alarm: BF: Group of Würzburg 210 (174).

RF: Ptr. of the Yale Oinochoe (19).

= reaching to hold another?: RF: Villa Giulia Ptr. (107);  
Inscription Ptr. (8).

L31B3 = alarm: BF: Edinburgh Ptr. (2).

= address: RF: Pan Ptr. (93bis).

## R33EW

L11E = alarm: BF: Exekias (5); Antimenes Ptr. circle (M465);  
Leagros Group (6); (M495).

RF: Geneva Ptr. (2).

= intervening in fight: BF: Amasis Ptr. (Para. 67).

L21B9 = alarm: BF: Edinburgh Ptr. or near him (Para. 219);  
(M735).

RF: Tyszkiewicz Ptr. (6bis).

L22E = alarm: RF: Berlin Ptr. (85); Aischines Ptr. (204);  
Harrow Ptr. (2); Agathon Ptr. (6).

L31B3 = fleeing: BF: Antimenes Ptr. (51).

RF: Villa Giulia Ptr. (66); Ptr. of the Yale  
Lekythos (3); Deepdene Ptr. (29); (M620); Agrigento  
Ptr. (68).

L31B4 = fleeing: RF: Mykonos Ptr. (7); Amphitrite Ptr. (46);  
Ptr. of the Birth of Athena (8).

L32B9 = alarm: RF: Deepdene Ptr. (4); Lewis Ptr. (10).

## R33EY

- L11E = alarm: BF: Exekias (5); (M216); Antimenes Ptr. (46); (M644); (M733).  
 RF: Alkimachos Ptr. (46).  
 = address: see J. Beazley, BABesch 24-26 (1949-50) 19.  
 BF: Amasis Ptr. (7); Leagros Group.  
 RF: Ptr. of Munich 2774 (34).  
 = prayer or warding off: RF: Eucharides Ptr. (2).  
 = supplication: BF: Affecter (17, 91); Edinburgh Ptr. (19).  
 L21B9 = supplication: RF: Affecter (7, 11).  
 L22E = pursuit: BF: Affecter (5, 16).  
 RF: Aischines Ptr. (189bis).  
 = prayer: RF: Carlsruhe Ptr. (44).  
 L31B3 = proposition: BF: Affecter (21, 44); (M947).  
 (=M10v.3 + M10b.1b?).  
 = greeting: BF: Amasis Ptr. (Para. 65); (M66); (M787);  
 Edinburgh Ptr. (ABL 1).  
 = support: BF: (M466); Leagros Group (M556).  
 L31B4 - proposition (See R10EY, L10B3.):  
 BF: Affecter (10bis); Group of the Courting Cups  
 (1); (M780); (M462); (M865); (M793).  
 = support: BF: related to Lysippides Ptr. (1); Leagros  
 Group (42); Acheloos Ptr. (3); (M923).  
 = address: BF: Nikoxenos Ptr. (14).  
 RF: Altamura Ptr. (17).  
 = alarm: BF: Swing Ptr. (23ter); Leagros Group (175).  
 RF: Ptr. of the Yale Lekythos (4).  
 = listening to music: BF: Leagros Group (156); Antimenes  
 Ptr. (73).  
 L31B9 = courting. (See R33EY, L31B3.)  
 BF: Affecter (6, 10, 15, 29); Group of Courting  
 Cups (4).  
 = clapping hands?: BF: (M677).

PLATE 1



a) D12 B L31B3 R31B3



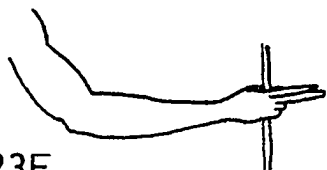
b) D20E L31B3

e) D45C R21B9



D20E  
R11E

c) L33E



d) D23E

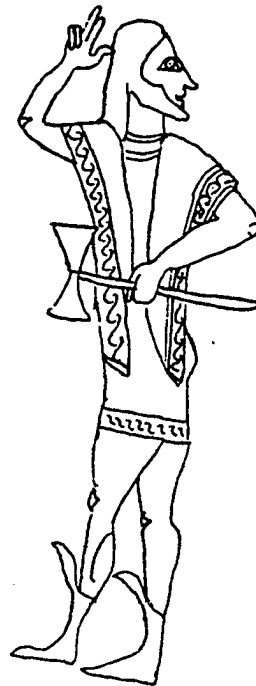


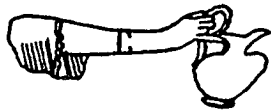
PLATE 2



a) D45E



b) D50E



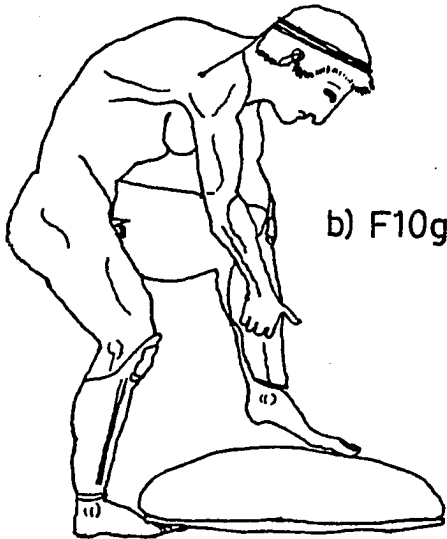
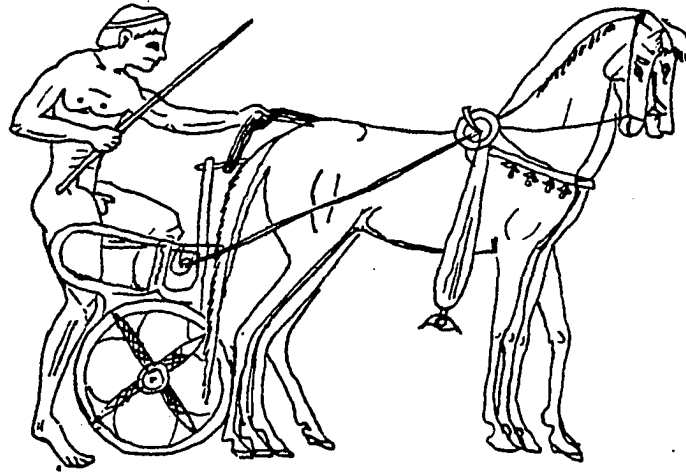
c) D50E



d) D50E

PLATE 3

a) F10c



b) F10g

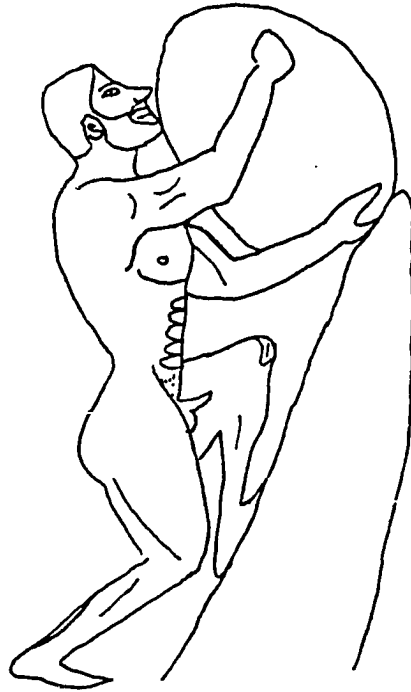
c) F10v

T11EY





PLATE 4



a) F10 v

M10wrR



b) F40t

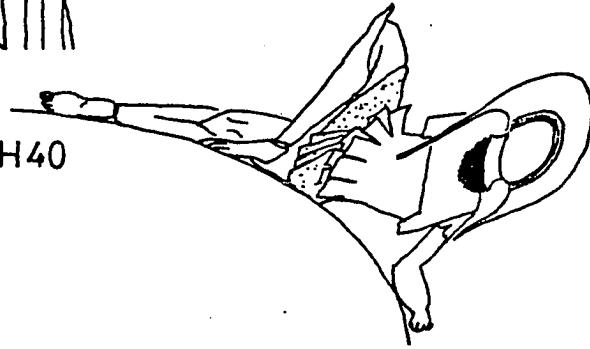


c) F10t

PLATE 5



a) H10



b) H40

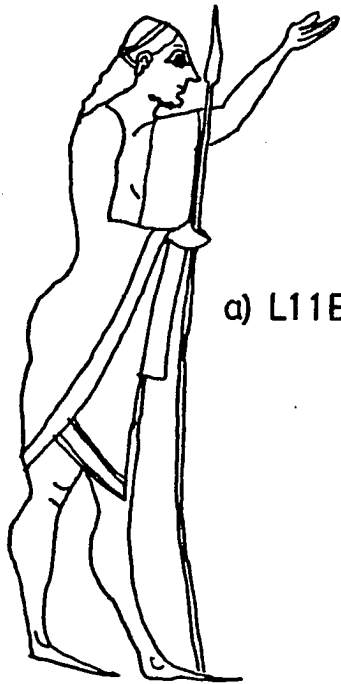


c) H90



d) H90

PLATE 6



a) L11E



b) L21B9

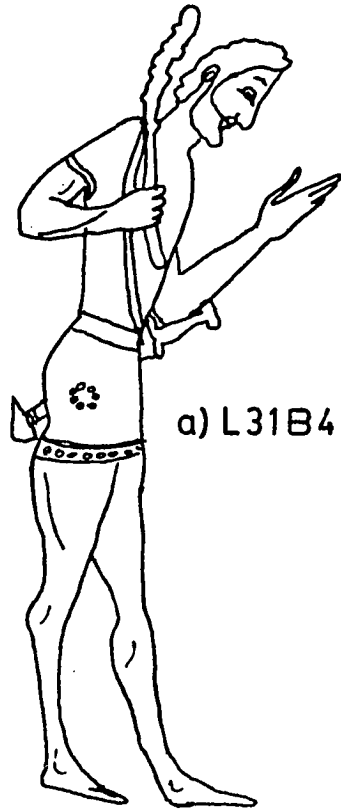


c) L22E

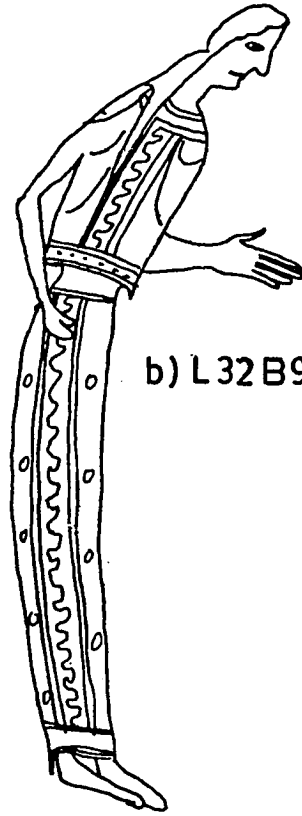


d) L31B3

PLATE 7



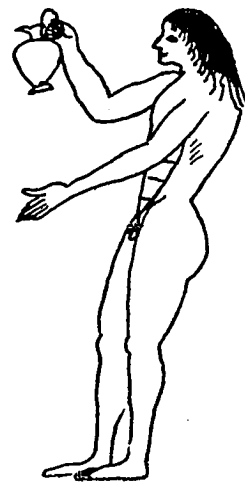
a) L31B4



b) L32B9



c) L33E

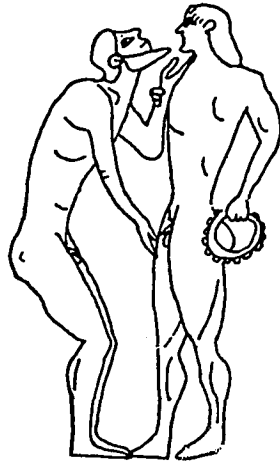


d) L33E

PLATE 8

a) M10b

M10v



c) M10br

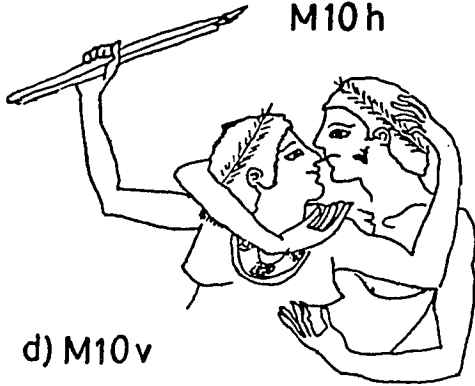
H90



b) M10br



M10h



d) M10v

e) M10hr



PLATE 9



a) M10kr



b) M10hr

PLATE 10



a) M10m



b) M10m



c) M10v



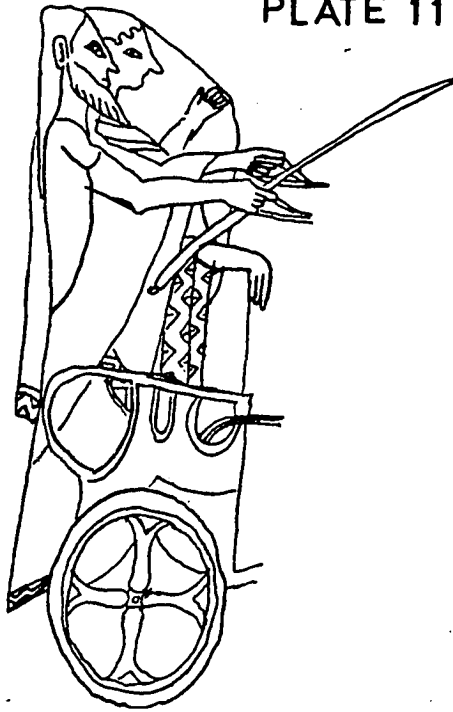
d) M10 wrL



e) M30h

PLATE 11

a) N10



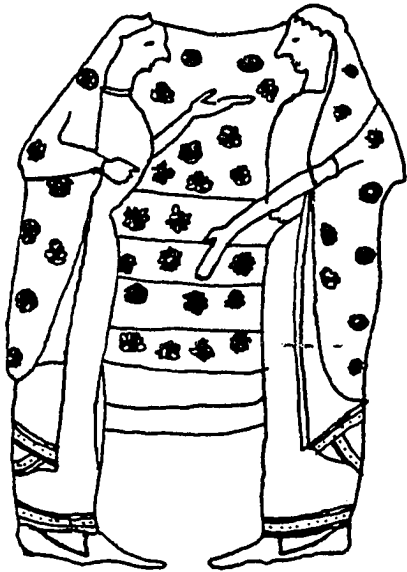
b) N10

c) N10





PLATE 12



a) N10



N10

b) N20



N40

c) M10wrR

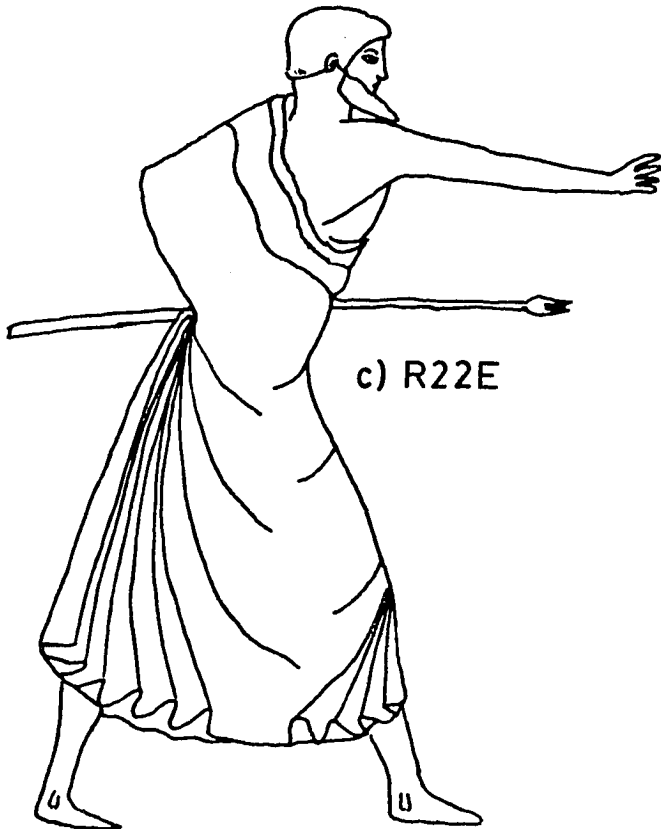
PLATE 13



a) R11E



b) R21B9 M10br



c) R22E



d) R31B3

PLATE 14



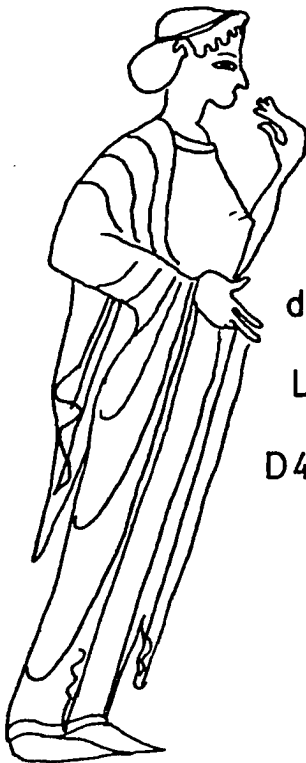
a) R31B3



b) R31B4



c) R33E



d) R31B9  
L31B3  
D45E



e) R31B9

PLATE 15

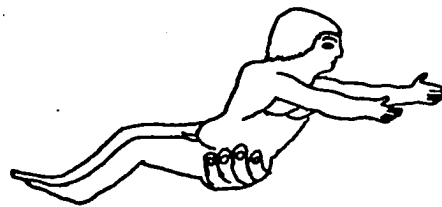
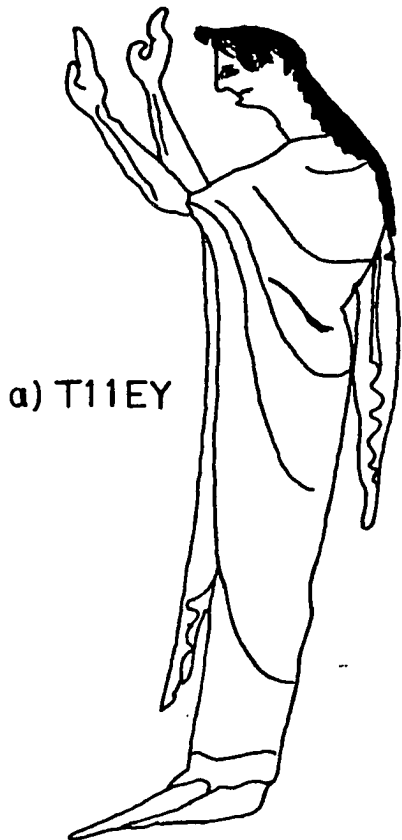


PLATE 16



a) T32B4W



b) T33EW

## CHAPTER IV

### THE DEVELOPMENT OF THE LANGUAGE OF GESTURES 1:

#### The Invention of Red Figure

The Lexicon of gestures is not an end in itself. It can be used as a simple source of comparisons for particular gestures found on pottery, but it is also a research tool which facilitates investigations into the connections between artists and the development of the language of gestures. This is the use to which the data in the Lexicon will be put in the following chapters. These discussions are not intended as complete treatments of all the artists of a given period. They are intended as demonstrations that the evidence supplied by artists' use of gestures can be valuable for the investigation of the history of vase painting.

This chapter and the next examine the effect which the introduction of the red-figure technique had on the language of gestures in Attic vase painting. In Chapter IV, I shall focus on the career of the Andokides Painter, who probably invented red figure, and that of his black-figure collaborator, the Lysippides Painter. Chapter V extends the results of this study to the next generation through the investigation of the roles played by students of these two artists, the Antimenes Painter and the artists of the Leagros Group in black

figure and the red-figure Pioneers, all of whom were important in establishing new iconographical directions for the fifth century.

The basic premise to be argued in these chapters is that the first two generations of red-figure artists developed a distinct vocabulary of gestures which broke with the traditions established by earlier black-figure artists. This red-figure vocabulary formed the basis for the language of gestures used in the fifth century. The black-figure language continued to develop down to the beginning of the fifth century, from which point it continued in perfunctory repetitions on a series of increasingly wretched lekythoi. To some extent, the two languages of gestures always overlapped because no red-figure artist limited himself only to gestures introduced by his red-figure predecessors.<sup>1</sup> On the other hand, often these traditional gestures were quickly adapted to new purposes so that they helped to expand the newer language.

In the following chapters, I will therefore examine the origins and growth of this new language of gestures against the background of the contemporary developments in the black-figure language of gestures. Before doing this, however, it is necessary to show that two separate vocabularies of gestures did exist. This is demonstrated by the patterns in the use of typically black- and red-figure gestures, which can be compared to the pattern of uses for a gesture which is used by artists of both traditions.

The pattern of use for one black-figure gesture is shown in figure 1. This is the motif of mounting a chariot with the left foot (F10c.1), well known in Greece from the time of the Late







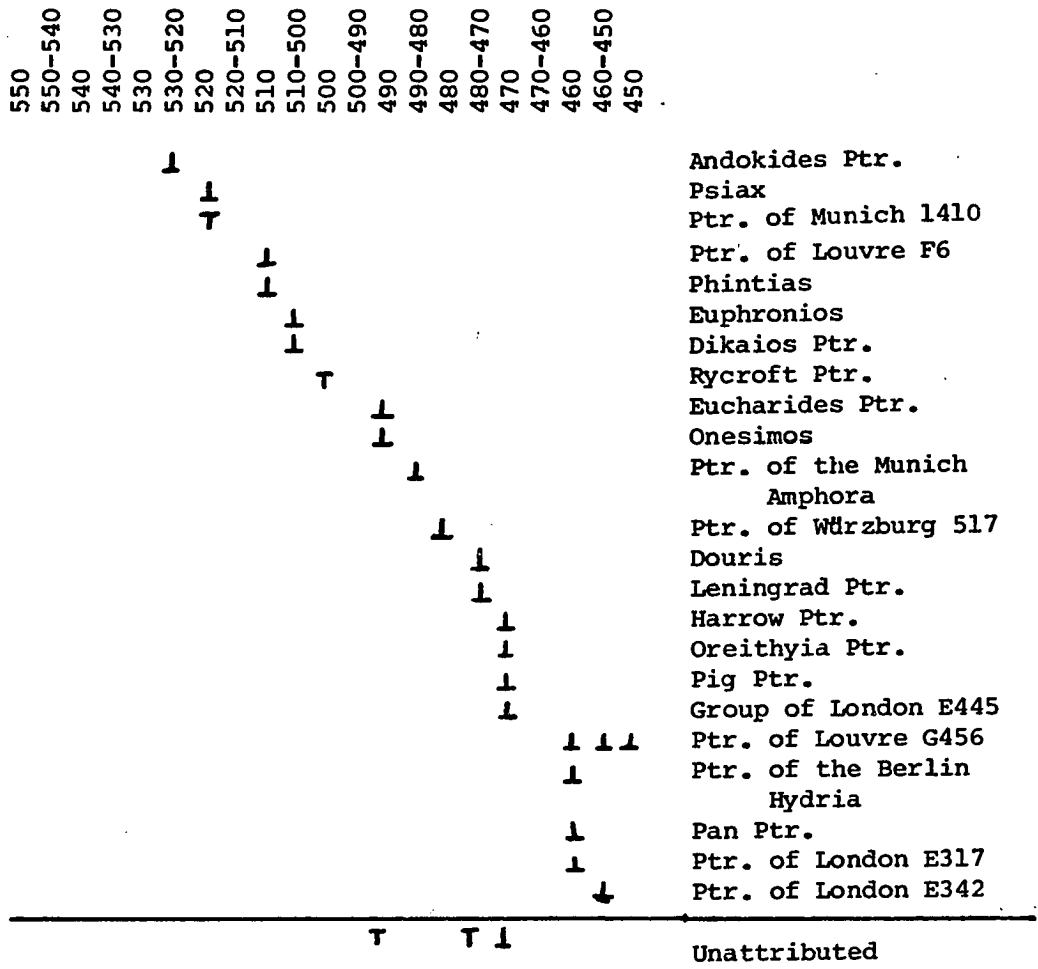


Figure 3  
 Uses of a red-figure gesture, M10wrR.2b.  
 (Black-figure uses T ; red-figure uses ⊥ .)

Corinthian Amphiaraos krater. In some ways, this is not a true gesture, since it is often a basic part of the action. Its use as a convention to indicate the moment of departure and its appearance in harnessing scenes, "steading the chariot," where action does not seem to be involved, support its inclusion here. Figure 1 shows its regular use in black figure from the middle of the sixth century until the first decade of the fifth, and its continuation afterwards on black-figure lekythoi. Only five red-figure uses, most of them in the sixth century, have been collected.

In contrast, the gesture of extending the left arm down to indicate that a figure is speaking (L33E.1) was used by both black- and red-figure vase painters. The pattern of its uses is illustrated in figure 2. This shows that the motif, fairly common in black figure, was taken over by an early red-figure artist (in this case, Oltos) and continued to be common at least to the middle of the fifth century.

Finally, the pattern of use for a red-figure gesture which only rarely appears in black figure is shown in figure 3. This is the placement of the right hand on the hip (normally made by figures who listen while leaning on sticks held under their left arms). While this became a common gesture in red figure, it is not found in vase painting earlier than the early works of the Andokides Painter and only four black-figure examples are listed here. This is the beginning of a revised language of gestures for red figure which existed alongside that used by black-figure artists in the last quarter of the sixth century and which continued after the commercial production of black figure had ceased.

The Andokides Painter, the first artist we know who worked

in red figure, can be credited with the invention of the technique. A new technique does not, however, necessitate a new repertoire of figure types, as is shown by the slow introduction of the black-figure technique in the seventh century.<sup>2</sup> That was a more gradual change accomplished over the better part of a century in many intermediate steps while iconography developed apace.<sup>3</sup> The red-figure technique, on the other hand, appeared so suddenly that it was probably an invention in the modern sense of the term.<sup>4</sup> The system of gestures used by most of the early artists employing the new technique also probably originated with the Andokides Painter. His career, therefore, will be crucial for the investigation of the new iconography.

#### The Invention of Red Figure

Any discussion of the career of the Andokides Painter must begin by examining his relationship with the black-figure artist known as the Lysippides Painter. This artist collaborated with the Andokides Painter to produce a number of "bilingual" vases, on which one side is decorated in black-figure technique and the other in red-figure. Some of these vases have the same scene painted on each side (replicas); various other works by the same painters display closely matching versions of some of the scenes found on the bilinguals. Style, composition, and even details are often the same. The question has been raised, therefore, whether the styles of the Andokides Painter and the Lysippides Painter were the result of two individuals working very closely together or two styles of the same painter, affected by the strictures of different techniques. Beazley alternated in his opinion on the question, finally deciding

for two separate individuals.<sup>5</sup> His early uncertainty is an indication of the difficulty of the question, on which scholars continue to be divided.

#### The Unitarian Point of View

An important factor in the belief that a single artist is represented by the two hands we call the Lysippides and Andokides Painters is the existence of the seven bilingual vases on which one side is painted in black figure and the other in red figure. Three of the amphoras have different scenes on each side, while the other three amphoras and the cup present the same scene on both sides.<sup>6</sup> There are varying degrees of difference, in composition and detail, between the repeated scenes on the latter group of vases, but it is clear that these replica bilinguals confuse the problem immensely. The two sides of the Boston amphora showing Herakles driving a bull, which presents the closest match between the black-figure and red-figure sides, illustrates this best.<sup>7</sup> How can details of one picture or the other be sufficiently isolated to differentiate one hand from the other?<sup>8</sup> Any such detail is immediately suspect, as Robertson noted in the most succinct statement of the unitarian viewpoint:

It seems to me that the difficulties of drawing in a new and tricky technique would be enough to distort a man's style as far as this; while to suppose them two raises problems of collaboration and training which I find more difficult than the stylistic one.<sup>9</sup>

Subsequently, Robertson is careful to point out that his reasons for equating the two artists are not stylistic ones. This is a crucial feature of unitarian arguments: they dismiss the stylistic differences. The evidence of style can therefore be subordinated

to other evidence which seems to demonstrate that there was only one artist for both groups of paintings. Consistencies between the black-figure scenes and the black-figure scenes form the main thrust of these arguments. In their simplest form, these consistencies are found on the replica bilinguals themselves and in particular on the Palermo cup.<sup>10</sup> There, although the stylistic differences can be seen in the proportions of the figures, the peculiar layout of the cup unites the black-figure and red-figure halves into a single composition. Under each handle a black-figure warrior overlaps into the red-figure zone. The transition is cleverly accomplished by a red-figure shield which is drawn in outline where it must be distinguished from the reserved ground of the black-figure half. Such a facile solution indicates a predetermined layout, which is hard to explain in terms of two artists.<sup>11</sup> In the same way, the subsidiary ornament of bilingual amphoras is by a single hand.<sup>12</sup>

Getting away from bilinguals somewhat, there are also close connections between some black-figure scenes attributed to the Lysippides Painter and some red-figure ones on works attributed to the Andokides Painter. A good example of this is the two Cerberus scenes, a black-figure one on an amphora in Moscow and the red-figure side of the Louvre bilingual.<sup>13</sup> The idiosyncratic touch of adding snakes to Cerberus' heads shows how close these two are.<sup>14</sup> More general patterns found in both black- and red-figure works, such as the penchant for scenes involving Herakles, for trees, for inventive poses and replica scenes, are also believed to unite the two artists.<sup>15</sup> In the most involved attempt to demonstrate consistency, Marwitz tried to show that the black-figure and red-

figure vases together show an internal progression which is mutually dependent and therefore most likely to be the product of a single brain.<sup>16</sup>

Another approach to the problem comes from the question of the origin of the red-figure technique.<sup>17</sup> If the Andokides Painter invented red figure, the reasoning goes, he must have learned to paint first of all in black figure. Where are these early works? The only likely possibilities are the works attributed to the Lysippides Painter. Again, this argument is not based on style, and it is to stylistic arguments that we must now turn.

#### Separatist Arguments

Beazley never published his reasons for attributing the black- and red-figure works to two different artists, but it is clear that his main interest was in distinguishing individual styles. Cohen has recently demonstrated that, treated stylistically, the vases in question leave little doubt that they were painted by two different artists. Furthermore, stylistic analysis explains the source of the confusion.

It has long been recognized that all of the purely red-figure vases and some of the purely black-figure ones attributed to the Andokides and Lysippides Painters predate the bilinguals attributed to their collaboration.<sup>18</sup> It is these early vases which show the greatest difference between the two styles. The earliest works by the Lysippides Painter are in the direct tradition of Exekias, though simplified in composition and detail.<sup>19</sup> The Andokides Painter, on the other hand, begins in a new technique with a purely personal style.<sup>20</sup> His figures are stiff and stocky. The earliest work we

have of his, the New York amphora, shows a rather unsuccessful attempt to fill in the background with black glaze, and a brush is used for the internal markings rather than the soon canonical relief line.<sup>21</sup> Also, the vase shows very little use of incision, the basic technique of a black-figure artist. All of these technical points seem to indicate that the Andokides Painter was not familiar with the techniques of ceramic decoration when he began painting vases.

With the earliest bilinguals, the styles of both artists began to change. Exekian features began to be found in the Andokides Painter's works while he himself influenced the Lysippides Painter. This is obvious in the earliest bilingual, that in Boston, which shows the Exekian composition of gameplayers.<sup>22</sup> The Andokides Painter's heroes are monumental, more monumental than those of Exekias, although less impressive, and very different from the frozen figures which appear in the Andokides Painter's early works. In comparison, the Lysippides Painter's heroes are uninteresting, already suffering from the lack of interest which was to become common in fifth century reverses. The red-figure scene has something over and above what it received from Exekias, a liveliness that is the direct result of the interlocking gazes and of the scoring gesture of the hero on the right.<sup>23</sup> The former contrasts with Exekias' self-absorbed players, while the fingers directly echo the numbers which Exekias' heroes say.<sup>24</sup> Some of the liveliness of the red-figure side of the Boston amphora, so conspicuously absent on the black-figure reverse, does show up on another amphora, the Lysippides



Painter's name vase in London which probably dates from the same time.<sup>25</sup> Here the heroes look at each other, and the one on the right extends his hand, now fully open. The Exekian wealth of engraved detail which the Lysippides Painter used on the Boston bilingual is dimmed, and the logical conclusion, reinforced by the trivialized gesture, is that the Lysippides Painter copied the Andokides Painter for this scene.<sup>26</sup> This cross-fertilization, along with the artists' proximity in the workshop of the potter Andokides, is the source of the problem of whether one painter or two was involved.<sup>27</sup> The mature period of each artist represents a blending of their individual skills--the Andokides Painter's innovations and the Lysippides Painter's Exekian training--although they still differ in the treatment of details.<sup>28</sup>

There can be little doubt that this stylistic analysis is basically correct. There are no unitarian arguments which remain to be answered. Consistencies in the two oeuvres are shown to be less important than the stylistic differences. The collaboration remains a problem; we may never know why bilinguals were made or how red figure came to be invented. At least it is certain that its inventor did not also produce the works attributed to the Lysippides Painter.

Since the Lysippides Painter and the Andokides Painter were separate individuals, their individuality should be demonstrated and reinforced by their use of gestures. Each artist should have personal features to his language of gestures, and these features should distinguish his works from those of anyone else. With the Lysippides and Andokides Painters this is indeed the case.

On the basis of the forms they used alone, they are distinguishable. The preserved works of the Lysippides Painter exhibit a vocabulary of twenty schemata, thirteen of which do not appear in the known works of the Andokides Painter. Of the Andokides Painter's vocabulary of twelve schemata, in turn, five were never used by the Lysippides Painter. However it might be argued that, if the Lysippides and Andokides Painters were one artist, these vocabularies are just those found by chance on the black-figure or red-figure works. That this is not the case is shown by an examination of the actual gestures used by each artist, that is the senses in which they used their schemata. The Lysippides Painter's works yield twenty-eight senses for his twenty schemata; the Andokides Painter's scenes yield fifteen senses for the twelve schemata. Both painters use the same schema in the same sense only four times. This great a variance would be hard to explain if the Andokides and Lysippides Painters were actually the same person.

The collaboration between the Lysippides and Andokides Painters provides a rare chance to demonstrate that the two artists were actually two people. For, given identical situations, the two artists used different gestures. On the Munich bilingual with the symposium of Herakles, one of the gestures limited to each artist appears on his respective side of the vase.<sup>29</sup> In each case, the other painter could have used the same gesture with little effort, but he did not.<sup>30</sup> In the black-figure scene, Herakles holds his kantharos by the handle and extends his little finger (D50E.1b).<sup>31</sup>

In the red-figure scene, Herakles holds his kantharos firmly with all four fingers around the handle. Conversely, the red-figure Athena offers Herakles a flower (N50.2) while her black-figure counterpart extends a hand in greeting (R22E.2a). The Andokides Painter was particularly fond of the motif of holding a flower; it appears eight times in his known work, mainly on vases of his early period, before he began to collaborate actively with the Lysippides Painter.<sup>32</sup> These comparisons of the schemata used consistently by one artist and not by the other, even in the same contexts, show that the Andokides and Lysippides Painters did use different languages of gesture and offer one more piece of evidence that they were different people. An analysis of the vocabularies of gestures of the two artists will show how different they really were.

#### The Lysippides Painter

One of the most important students of Exekias, the Lysippides Painter began his career about 530 B.C., painting amphoras, hydrias and cups. His style is a plainer version of his master's, well-trained but uninspired. When he came to work for the potter Andokides is uncertain. Cohen sees his hand in the decoration of the lip of New York 63.11.6, the Andokides Painter's earliest known work, probably painted around 525.<sup>33</sup> The Lysippides Painter was certainly in the Andokides workshop before 520 B.C., when he collaborated on the cup now in Palermo, which is signed by Andokides, and on the other bilinguals.<sup>34</sup> The latest works of the Lysippides Painter reach down to 510.

The Lysippides Painter gives what is perhaps the best illustration of the process of imitation by which a student learned the

gestures of his master. As was noted above, on his earliest known vase, the amphora in the Villa Giulia, there is a scene of a young man returning home which is a pale but clear reflection of the reverse of Exekias' Vatican amphora with the return of the Dioskouroi.<sup>35</sup> Polydeukes and the slave boy have been eliminated and the father is shown seated rather than standing; Exekias' noble Leda has become a typical Athenian housewife, but her pose and gesture have been repeated, without Leda's flower. The Lysippides Painter did not duplicate his model, he reworked it to a generalization, reusing the figure of the mother in particular. Repeated many times throughout his training, imitation of this sort would leave a young artist with a whole repertoire of compositions, iconographical details and gestures.

The Lysippides Painter's relationship to his predecessors is demonstrated more explicitly by examining the demonstrable sources for his twenty-eight senses:

General black-figure	11	39%
Group E	3	11%
Exekias	2	7%
Amasis Painter	1	3.5%
Swing Painter	1	3.5%
Andokides Painter	2	7%
<u>Innovations</u>	<u>8</u>	<u>28%</u>
Totals	28	100%

(For a list of the gestures involved, see Appendix 4).

From this it should be clear that the Lysippides Painter had a very traditional vocabulary of gestures. In fact, it was probably more Exekian than these figures show, since all but one of the

gestures listed as being in general use are also commonly found in the vocabularies of Group E, Exekias, and the artists of his circle. This is not surprising, nor is the presence of links with the work of a prominent artist like the Amasis Painter or a lively one such as the Swing Painter. Likewise, the influence of the Andokides Painter would only be odd if absent.

Previously, when tables such as this one were used to demonstrate the differences in the vocabulary of gestures known from the preserved works of Exekias and the Amasis Painter, little was done with those analyses. This is because the links between the careers of those two artists and earlier painters were not sufficiently clear. Since the Lysippides and Andokides Painters were part of the next generation of vase painters, their vocabularies can be discussed more thoroughly here. Such an investigation will give a more detailed picture of each artist's use of models and innovations and at the same time demonstrate to the reader the validity of the analysis.

The basic units of investigation are the uses of gestures, the examples of the senses of the schemata used by each painter. Just as a vase painter could use or ignore a certain schema, he could also choose the meanings and contexts in which to use it. His choice depended on the scene being painted as well as his training with respect to what is fitting in a given situation. When a painter used a schema in more than one sense, as often happened, each of these can be traced to its source, giving a more precise understanding of the tradition on which the painter depended. So, for example, the

Lysippides Painter used a right arm extended downward for figures saying farewell (R33E.1d) and involved in conversations (R33E.1a), following very general traditions used by many black-figure artists of the previous generation. He also used this schema to indicate a deity encouraging a protégé (R33E.3), a usage which is known earlier only in Group E. Besides the lowered right arm used in three senses, the Lysippides Painter used six schemata in two senses, so that there is a total of eight more senses than schemata.

Three of the schemata used by the Lysippides Painter in more than one sense show the artist making innovations in the language of gesture. Each of these is used by the artist in a traditional context and then in a new one. For example, on his eye-cup in Riehen, the Lysippides Painter took over from the Swing Painter a composition showing Herakles standing with his left foot up on the rim of Eurystheus' pithos while dangling the Erymanthian boar over his unhappy cousin (F10v.1a).<sup>36</sup> This may seem too basic a part of the action to be considered a gesture. However, the meaning can be shown to go beyond the need for a secure foothold. The position of his foot indicates the hero's power over the cowardly king; thus it relates to the very old and traditional gesture of placing the left foot on a cornered adversary (F10a).

The Lysippides Painter subsequently took the process one step further and used this schema for a new composition (F10v.1b) which shows Herakles mounting the podium with his kithara.<sup>37</sup> Again, this may seem to be an action rather than a gesture. How else can the hero ascend the podium? But the Lysippides Painter tapped the power of the earlier schema, retaining the implication of superiority,

but applying it in a more mundane context. The portrayal of kitharists on a podium is probably an invention of the Andokides Painter.<sup>38</sup> If so, these scenes of Herakles playing for Athena represent, in my view, the consummate achievement of the Lysippides Painter: a fertile synthesis of the traditional forms and language with the new interest in workaday humanity.

The Lysippides Painter's uses of the schemata in which the left arm is extended down (L33E) and is extended level (L22E) also illustrate his adaptation of traditional schemata which he used elsewhere in their established contexts. The schema of the lowered left arm was used by the Lysippides Painter, apparently following the Amasis Painter, to signify that a figure was speaking. Subsequently, the Lysippides Painter also used this schema in a new way. On an amphora in the Rothschild collection, Iolaos extends his hand downward toward Herakles who wrestles the lion on the ground.<sup>39</sup> Similarly, on his Zurich amphora, the Lysippides Painter poses Athena with her left arm extended over a Herakles again occupied with the lion.<sup>40</sup> This gesture had been used previously by a member of Group E and the Lysippides Painter himself for mortal observers, but its adaptation for use by Athena herself alters its meaning from simple involvement to potent support. Both of these schemata therefore appear in the same new context in the work of the Lysippides Painter, that of supporting figures. Many scenes from the third quarter of the sixth century showed an important event attended by sets of nonentities acting as observers. The Lysippides Painter, following an Exekian trend, preferred characters who had some reason to be

present, such as Iolaos or Athena at one of Herakles' labors. Barring such specificity, he at least made his anonymous figures show their involvement in the main event.

The Lysippides Painter's uses of the right arm raised with the elbow bent 45 degrees (R31B4) and the left arm raised with elbow bent 30 degrees (L31B3) show the same type of inventive adaptation. It is possible to see how earlier artists used these forms, but the preserved work of the Lysippides Painter does not provide any uses of these schemata in traditional senses, making it impossible to trace direct sources. The Amasis and Swing Painters, along with an artist of Group E among others, used the schema of a raised right arm set at a 45 degree angle from the body to indicate conversation and to typify both surprised and praying figures. The Lysippides Painter established a variant tradition by using this schema for figures listening to music.<sup>41</sup> Similarly the schema of holding the left forearm raised at a 30 degree angle from the body was taken from the general black-figure vocabulary (having previously been used by the Amasis, Swing and Princeton Painters) and used for figures leading others, such as Hermes escorting a goddess' chariot.<sup>42</sup>

The right arm extended level (R22E.2a) was also used by the Lysippides Painter in a sense which subsequently became popular, although he himself never used it in its more traditional senses. The Lysippides Painter used this schema to indicate Athena's support for Herakles as he herds the Erymanthian boar.<sup>43</sup> The artist also introduced the left arm cognate of this gesture (L22E.2a) in a similar context and also used that schema in a traditional sense, as discussed above. This use of the right arm therefore shows the Lysippides



Painter's flexibility in adaptation.

It is not surprising that the Lysippides Painter, working so closely with the Andokides Painter, also acquired two of that painter's gestures. Both of these appear on the London version of the gameplayers, which clearly follows the Andokides Painter's rendition.<sup>44</sup> As was noted earlier, one of the Andokides Painter's innovations in the scene was the use of a counting gesture, made by the hero on the right on the red-figure side of the Boston bilingual amphora.<sup>45</sup> On the amphora in London, however, the Lysippides Painter used the same arm schema (R32B9) for the figure on the left but changed the extended index and middle fingers of the figure on the right in the red-figure version into a plain open hand, an obvious trivialization of the Andokides Painter's gesture.

The other gesture in the Lysippides Painter's vocabulary which clearly had its origins in the work of the Andokides Painter is the extension of the ring and little fingers (D45E.1a). This first appears in the early works of the Andokides Painter and it remains a red-figure gesture through the works of the Berlin Painter. The only artists who used this gesture in black figure are the Lysippides Painter and Psiax, the Andokides Painter's collaborator and student respectively. In the work of the Lysippides Painter, it again appears, significantly, in the London version of the gaming heroes.<sup>46</sup> Oddly, although the gesture comes from the Andokides Painter, and the Lysippides Painter is copying an Andokidean version of the scene in this work, the Andokides Painter does not use this gesture on his preserved versions of the gameplayers. This probably demonstrates the borrowing of a motif as opposed to the copying of one as seen above.

Another finger schema, one of the traditional black-figure ones used by the Lysippides Painter, must also be considered in the context of the relationship between the Lysippides and Andokides Painters. This is the extended little finger (D50E), the usage of which was cited above as an example of the difference between the two artists. The Lysippides Painter used this schema for figures, especially those of Dionysos, holding kantharoi by their handles (D50E.1b).<sup>47</sup> For the rest of the sixth century this tradition was maintained by black-figure artists; red-figure artists used it during the whole of the fifth century. The Andokides Painter depicted figures holding kantharoi by their handles several times but they never extend their little fingers.<sup>48</sup> The Andokides Painter did use the extended little finger for the figure of a dancing maenad (D50E.1a) on his earliest vase, however, and all of the Lysippides Painter's known uses of this schema are later than this.<sup>49</sup> The Lysippides Painter was following the usage of the Amasis Painter in this case rather than the Andokides Painter, so this shows that the Lysippides Painter was not merely imitative, following the nearest model.

The Lysippides Painter's vocabulary was very traditional, so that one would not want to call him innovative; it is in his synthesis of older sources that he was in fact creative. His compositions are varied, and while his work compares poorly with that of his master Exekias, this is also true of any other artist of that generation. The Lysippides Painter's use of schemata from the traditions outside

that of Exekias, from the works of the Swing Painter, the Amasis Painter and even the Andokides Painter, indicates a search for flexibility. By synthesizing the compositions and language of gestures of the previous generation, the Lysippides Painter made it possible for the next generation of black-figure artists to produce their numerous and facile compositions. Although these may seem a dead-end, the results of the Lysippides Painter's synthesis formed a vocabulary so rich that it affected such important red-figure artists as the Kleophrades and Berlin Painters, both of whom worked in black-figure. In this way, the Lysippides Painter's innovations became part of the subtle language of Late Archaic red figure.

#### The Andokides Painter

In contrast to the Lysippides Painter, the Andokides Painter's earliest works are strikingly un-Exekian, with marionette-like figures lined up across the panels. Vases from this early period, probably lasting from 525 to 520 B.C., are totally red-figured, and show very little influence from the black-figure tradition.<sup>51</sup> The earliest bilingual, on the other hand, carries a full-scale imitation of Exekias in its scene of Achilles and Ajax playing draughts.<sup>52</sup> From this point on, the Andokides Painter demonstrated his mastery by blending the special spirit which animated his early works with sophisticated Exekian composition and forms.<sup>53</sup> All of the preserved vases of the Andokides Painter's mature period,

lasting down to ca. 515, are bilingual.

The connection between this later phase of the Andokides Painter's production and the practice of collaborating with the Lysippides Painter is clear, and the latter artist is normally credited with familiarizing his red-figure counterpart with the works of his own master.<sup>54</sup> This can not be demonstrated by the use of gestures by the two artists. As has already been stated, the Lysippides and Andokides Painters share the use of only four gestures. Two of these (D45E.1a and R32B9.1e) apparently originated in the works of the Andokides Painter, from which they were borrowed by his black-figure collaborator. This leaves only two Exekian gestures (L11E.3, T32B4W.1g) which the Andokides Painter may have learned from the Lysippides Painter, although in neither case can a prior use of the Exekian gesture by the Lysippides Painter be demonstrated. Gestures therefore do not rule out the possibility that the Andokides Painter developed an Exekian style from the master himself.

An analysis of the demonstrable forerunners for the gestures used by the Andokides Painter yields the following results:

General black-figure	2	13.3%
Group E	1	6.6%
Exekias	1	6.6%
Lydos	1	6.6%
Princeton Painter	1	6.6%
Unattributed vases	1	6.6%
Unique uses	2	13.3%
<u>Innovations</u>	<u>6</u>	<u>40.0%</u>
Totals	15	100.0%

(See Appendix 5 for a list of the gestures.)

The black-figure tradition was noticeably less strong in the works of the Andokides Painter than in those of the Lysippides Painter. At the same time, the proportion of demonstrably Exekian gestures to gestures generally used by black-figure artists is higher here. This suggests that what the Andokides Painter knew of the tradition, he learned in the workshop of Andokides, where the influence of Exekias was strong. The links to the work of Lydos and the Princeton Painter, two older artists, are interesting and without an obvious explanation. Likewise, the existence of a gesture which can be traced in a series of scenes all of which are not attributed to any particular artist (see footnote 59) is remarkable.

An excellent example of a clearly black-figure schema used by the Andokides Painter is the positioning of the fists before the chest (T32B4W). This is extremely common in all black figure in the second half of the sixth century, and while its meaning is not clear, it is used almost exclusively for figures who walk in one direction and turn to face the other. This is true of the figure of Iolaos watching Herakles flip the Nemean lion on the Andokides Painter's amphora in London, the only place the painter uses this schema.<sup>55</sup> Pointedly, however, Iolaos is only shown with his arms in this position on vases in the Exekian tradition.

More uncertain in its origins is the schema of holding a flower (N40), either for oneself to smell or to offer to another. Such flowers appear in Attic vase painting earlier than 525, in works by Lydos, the Amasis Painter and Exekias, but they are not common.

The Andokides Painter shows seven figures holding flowers, usually observers like the elegantly dressed dandies watching athletic contests or musical performances; on the Munich bilingual, Athena offers a flower to the reclining Herakles, echoing the pose of Exekias' majestic Leda.<sup>56</sup> Except for this last, all of the Andokides Painter's uses of this schema are on vases from his early phase, when there is little visible evidence of influence from black figure, suggesting that the holding of flowers was a feature of the artist's personal language. It is notable that after 520, flowers became a common feature in both black- and red-figure scenes.

One of the traditional gestures used by the Andokides Painter appears in his work with three different senses. This is the schema of extending the index and middle fingers (D23E, collected with D45C). The Andokides Painter used this in its most common sense (D45C.1a), as a sign of good luck or the averting of evil.<sup>57</sup> He also introduced this schema into athletic scenes (D45C.1f), apparently to indicate the hopes of the spectator for the outcome of the match, on the reverse of the amphora now in Berlin.<sup>58</sup> There, an elegant young man watches two pairs of wrestlers while sniffing a flower. In his right hand he holds a judge's wand, with the index and middle fingers out. The Andokides Painter also used the same schema to indicate the score of the right-hand hero in his gaming scene in Boston, following a different tradition of black-figure scenes (D45C.2a), all unattributed.<sup>59</sup> One could also interpret this depiction of counting with the fingers as a realistic feature, reflecting the Andokides Painter's interest in drawing from life.

Besides the eight traditional schemata which the Andokides Painter used in their traditional contexts, he also used three other schemata in new contexts. One of these (L33E) is used on the Berlin amphora in the wrestling scene discussed above. In the central group of athletes, the man grappling to the right extends his left arm downward with the hand open. This is clearly not a wrestling hold, but what is it? He seems to point to the neck amphora standing behind his partner, but that is difficult to understand. This gesture could be indicating that the man concedes the match, but that is usually shown in a different way.<sup>60</sup> The use of this schema in this context is therefore a puzzling hapax.

The arm gesture (R21B9) used to indicate the score on the Boston gameplayers bilingual is a more normal use of a traditional schema in a new sense. This schema is common enough in other contexts, but the Andokides Painter used it to display the scorecounting gesture for the first time. He was followed in this practice by a black-figure artist, but, significantly, not by the Lysippides Painter, whose version of the Andokides Painter's composition has, for the figure on the right, a normal speaking gesture of an extended right arm with the hand open.<sup>61</sup>

The extended little finger (D50E) was discussed previously in relation to the Lysippides Painter. The Andokides Painter never used it in its traditional context, i.e., for hands holding kantharoi by the handle. On his earliest vase, he does show a dancing maenad with her little fingers extended as she plays the krotala; Smikros also showed maenads with this schema.<sup>62</sup> Since the early uses of this

schema are all in Dionysiac contexts, it is possible that it originated in Dionysiac ritual, but its greatest interest here lies in showing the difference between the Andokides and Lysippides Painters.

Besides new senses of traditional schemata, the Andokides Painter also introduced three totally new schemata. The extension of the ring and little fingers (D45E) has already been discussed in relation to the Lysippides Painter, who adopted it. This schema first appeared in the early works of the Andokides Painter, so that its subsequent appearance in the works of the Lysippides Painter must represent a borrowing. This schema only rarely appeared in black figure, but continued in red figure through the Archaic period. The Andokides Painter seems to have liked finger gestures since he used three of the four major finger schemata and devoted great care to the hands in his work.<sup>63</sup>

Two hand schemata were clearly introduced by the Andokides Painter. On his side of the Munich bilingual showing the banquet of Herakles, the Andokides Painter showed the hero clasping his right knee with his right hand (M10kr.1).<sup>64</sup> This schema was apparently introduced here and continued to be used into the fifth century. This is the same type of incidental observation transformed into a lasting formula as has been seen previously in the work of the Andokides Painter.

The second schema clearly originating with the Andokides Painter is the placing of the right hand on the hip (M10wR), which was never used by the Lysippides Painter and only rarely appears in black figure (fig. 3). It apparently adds a sense of listening to the



type of a man leaning on a stick. Leaning on a stick appeared only rarely in earlier vase paintings, most notably ones by the Heidelberg Painter, Lydos and his close associate the Painter of Louvre F6, but it became popular in red figure, after the Andokides Painter adopted it and moved the right hand to the hip.<sup>65</sup> Apparently Psiax was the first to complete the soon canonical figure-type by pulling one foot back (F40t), creating a standard pose that is ubiquitous until mid-fifth century, B.C. We can assume that Athenians held their arms akimbo before 525 B.C., but it took the Andokides Painter to notice that this was typical of men leaning on sticks. It is likely that the artist was unaware of the rare earlier renditions of the general pose, and re-invented it for his own use. Therefore, the idea of turning the usual featureless bystanders into interested observers and labelling them with a gesture can be seen as the result of the Andokides Painter's keen observation of life. This tendency was perhaps his most important legacy.

As has been noted, the Andokides Painter's early, precollaboration style of painting is different from that of any other earlier vase painter.<sup>66</sup> The long-legged, rather lumpy figures move inside the frames like puppets on a stage. They are wrapped in yards of lightweight, highly pleated cloth. Compositions in this early phase rarely go beyond a paratactic ordering of single figures. When all this changes suddenly to Exekian idioms in the transition to the later, bilingual phase of the Andokides Painter's production (a phase which is notable for having few gestures), the contrast between the old and the new demonstrates that the Andokides Painter did not get his original training in the Athenian Potter's Quarter, where

even the Amasis Painter had been showing the influence of Exekias for some time.<sup>67</sup> The alteration in the Andokides Painter's style shows him consciously changing to the local language, a definite sign that he was not a "native speaker".

Innovations constitute almost half of the gestures used by the Andokides Painter, a feature of his work in which he, of all the artists studied here, compares best with Exekias. Unlike Exekias, the Andokides Painter did not introduce new gestures throughout his career; they are concentrated in the artist's early works. It is therefore possible that what appear to be innovations in the Andokides Painter's language of gestures were actually standard elements from his early training. Therefore it is important for the history of the language of gestures in the rest of Attic vase painting to consider what the origins of the Andokides Painter's language were.

In the technique of these early vases, the Andokides Painter shows that he was not an experienced pot-painter when he began.<sup>68</sup> He used very little incision on the black areas, when this was the basic line of the black-figure artist. His application of glaze is sloppy, as if he did not understand the transformation of the slip into black glaze in the kiln. These technical faults, which disappear after the earliest vases, are not what one would expect from an artist who had served his apprenticeship in a potter's workshop, who would have spent years filling in unreserved areas and glazing unfigured vessels before he was allowed to produce finished painted pots. Mistakes are known, of course, and the Pithos Painter remained in business long enough to produce his seventy-odd preserved works, but the Andokides Painter was a superior artist.

His problems were not due to natural ineptness or lack of concentration, but to an unfamiliar medium.

If the Andokides Painter shows himself to be unfamiliar with the current forms and techniques of the Athens in which he began to work, where did he come from? The best proposal was made by Philadelphiaus in his study of Archaic relief bases from the Themistoklean Wall in Athens.<sup>69</sup> On these bases, the background is painted (in this case, red) while the figures were left in the color of the marble. Details on the figures were painted in. In short, these reliefs were painted in a negative technique which parallels that used in red figure. Moreover, that technique, whose sudden appearance on pottery is difficult to explain, would be natural to a relief-sculptor, whose basic working method is to remove the background from around the outlines of the figures.<sup>70</sup>

Langlotz based his chronology of sculpture and vase painting in the second half of the sixth century on the close agreement in the portrayal of drapery and anatomy found on the Siphnian Treasury at Delphi and early red-figure vases.<sup>71</sup> More recently, several scholars have found the parallels between the Siphnian Treasury sculpture and the early works of the Andokides Painter to be too strong to be explained simply as the result of contemporaneity.<sup>72</sup> The similarities are indeed great, ranging from general subject matter to details of anatomical rendering, and since the Siphnian Treasury frieze had a painted background and some details, it is possible that the Andokides Painter was a colorist, or perhaps even a sculptor, there.<sup>73</sup>

Another possibility for the origin of the Andokides Painter's

style is suggested by the artist's favorite gesture, that of holding a flower (N40). As was noticed above, this is most common in the early, i.e., non-traditional, works of the Andokides Painter, so that there is little reason to believe that the inventor of red figure learned it from the rare earlier vase paintings which use it. Holding a flower is also a prominent motif in royal Persian iconography.<sup>74</sup> Persian reliefs, like Greek ones, were painted.<sup>75</sup> Scholars have long debated whether parallel stacked pleats were originally a Greek feature taken over by the Persians or vice versa, and it is notable that the Andokides Painter is particularly detailed when dealing with drapery.<sup>76</sup> Even better than the elaborate compositions presented by the friezes of the Siphnian Treasury, the long rows of warriors and courtiers at Persepolis may find an echo in the paratactic, isolated figures of the Andokides Painter's early paintings.<sup>77</sup>

Whether he worked at Persepolis, at Delphi or just in Athens, if the Andokides Painter was a sculptor or a painter of relief sculpture, it would explain why his schematic language was significantly different from that of his more traditionally trained collaborator. The Andokides Painter would have used the language of another medium, perhaps of another area or culture. That exotic vocabulary, leavened with Exekian elements which he picked up in the workshop of the potter Andokides, was to become a distinct new language, that of red figure.

The Andokides Painter's impact on vase painting in Athens therefore went beyond the introduction of a new technique of painting. The next generation, working in that technique, imitated the Andokides Painter's practice of drawing from the observation of life. They

also inherited his new gestures, to which they added some of their own, while pruning the more fossilized and exaggerated elements of the traditional black-figure gestures. The changeover occupied a brief period within the last two decades of the sixth century, during which the black-figure repertoire of gestures grew to its greatest extent and then faded in the face of the red-figure alternative. This process, whose course is traced in the next chapter, is an example of the type of major shift in artistic direction which G. Kubler describes as,

An important component in historical sequences of artistic events . . . an abrupt change of content and expression at intervals when an entire language of form suddenly falls into disuse, being replaced by a new language of different components and an unfamiliar grammar.<sup>78</sup>

Notes to Chapter IV

1. Such cross-overs into black figure iconography are obvious when a black-figure gesture was only introduced into red figure after 490, when the black-figure workshops had converted to mindless mass production. Then, that gesture can be considered a black-figure gesture like those which never entered the red-figure repertoire at all.
2. J. Beazley, Dev., 6-12.
3. Sarah Morris, "A Proto-Attic Workshop from Aegina?," paper delivered at the 82nd General Meeting of the AIA in New Orleans, December, 1980, discussed the role of Corinthian influence in this tradition. See AJA 85 (1981).
4. R.M. Cook, Greek Painted Pottery (London, 1972) 164.
5. For a concise history of the problem, see M. Robertson, HGA, 653, n.107.
6. Different scenes are found on each side of Bologna 151, Louvre F204 and London B193. The scenes on either side of Boston 01.8037, Boston 99.638, Munich 2301 and Palermo V 650 are replicas.
7. Boston 99.538: ABV 255.6 and ARV2 4.11; Cohen, pl.35.
8. I believe that both versions must have come from an external model because otherwise, if one version had been painted on the vessel to be repeated on the other side, I do not believe that an artist could have matched the details so well while being forced to turn the vase back and forth. Cohen, 90, believes that the black-figure sides were painted first.
9. M. Robertson, JHS 85 (1965) 92.
10. K. Schauenburg, "Eine neue Amphora des Andokidesmalers," JdI 66 (1961) 61-71; M. Robertson, "A Fragment by the Nikoxenos Painter," AJA 66 (1962) 312.
11. Robertson, supra n.10, 312; Schauenburg, supra n.10, 167-8.
12. Schauenburg, supra n.10, 64; H. Marwitz, "Zur Einheit des Andokidesmalers," JOAI 46 (1961-63) 103; Cohen, 168.
13. Moskow, Pushkin Museum 70: ABV 255.8; Louvre F204: ARV2 4.11. Both are illustrated in Boardman, ABFH, figs. 162-3; Cohen, pl.19.
14. Schauenburg, supra n.10, 66-7. The Caeretan hydria, Paris, Louvre E701 (Arias and Hirmer, pl.27) should be later, and probably depended on the Andokides Painter's forms.

15. Schauenburg, *supra* n. 10, 64-6, 70-1.
16. Marwitz, *supra* n. 12. This argument fails because the material is shown to be too complexly interdependent and this is unlikely for such a small body of material made up of the survivors of a larger production. The consistencies are better explained by Cohen, for which see below.
17. Marwitz, *supra* n. 12; Boardman, ABFH, 15 and 17, ARVA, 15.
18. Cohen, 119-25, sees the Lysippides Painter's hand on the black-figure neck of New York 63.11.6, but that should not be considered a bilingual, since this frieze is not much more than decoration.
19. Cohen, 9-10, 14-16.
20. Cohen, 106-109.
21. New York, Metropolitan 63.11.6: ARV2 1617.2bis; Para. 320; Cohen, pl. 21-25; Boardman, ARVA, fig. 6.
22. Boston 01.8037, ABV 254.2 and ARV2 4.7 ; Cohen, pl. 7, illustrates both sides and Exekias' Vatican amphora.
23. Cohen, 7-8.
24. Beazley, CB iii, 5.
25. London B 211: ABV 256.14; Cohen, pl. 6. For the dating, see Cohen, 24-25.
26. Cohen, 22-24.
27. ABV 253.ii, ARV2 1.ii and 1617; D. von Bothmer, "Andokides the potter and the Andokides Painter," Bull MMA 24(1966) 201-12.
28. Cohen, 66.
29. Munich 2301: ABV 255.4, ARV2 4.9, Para. 113; Cohen, pl. 17.1 and 33.5; Boardman, ABFH fig. 161; CVA Munich iv, pl. 156.2 (534).
30. Boardman, ABFH, 105 and ARVA, 16, believes that the single artist responsible for painting both sides of the bilinguals deliberately varied the details from side to side. That seems unlikely in light of the consistent use of some of these details in the red- or black-figure scenes.
31. Note also Paris, Louvre F204: ABV 254.1; Arias and Hirmer, pl. 89; Cohen, pl. 15.2, and Munich 1478: ABV 255.13; CVA Munich vii, pl. 357.2 (1571), both by the Lysippides Painter, where the same gesture appears.

32. Cohen, 138. See Berlin F2159; ARV2 1617.2bis; Cohen, pl.1.21-25; D. von Bothmer, supra n.21, 201-12. Seriation and dating for this section follow Cohen's excellent arguments.
33. New York 63.11.6: supra n.21; D. von Bothmer, supra n.27, 201-12, and Bull MMA 31.1 (1972) no.11.
34. Palermo V 650: ABV 255.7, ARV2 5.14; Cohen, pl.1.1.1, 46.3 and 47; Boardman, ABFH fig. 160.
35. Villa Giulia 24998: ABV 255.9; Cohen, pl.2.2; CVA Villa Giulia i, pl.1.1-2 (5). Exekias, 344: ABV 145.13: Cohen, pl.2.1 and p.9-10.
36. Riehen, Hoek Coll.: Para. 116; Cohen, pl.8.3.
37. Munich 1575: ABV 256.16; JdI 76(1961) 59; CVA Munich viii, pl.363.1 (1781) and p.11, where it is noted that this is among the earliest known uses of this composition; Villa Giulia 24498, see supra, n.35.
38. See the reverses of Louvre G 1 and the amphora in Switzerland, supra, n.36.
39. Pregny, Rothschild Coll.: ABV 255.12, Para. 113; JOAI 46(1961) fig. 43; Cohen, pl.14.2.
40. Zurich: ABV 256, 17; JOAI 46(1961) 102, fig.69; Cohen, pl.16.2.
41. On Munich 1575: supra n.37. This is early and so not likely to be affected by the Andokides Painter.
42. Louvre F 294: ABV 256.18: CVA Louvre vi, pl.70, 5(409).
43. London B 492: ABV 256.19: JdI 76(1961) 67 fig.23.
44. London B 211: ABV 256.14; Cohen pl.6.
45. Supra, n.22.
46. See supra, n. 25.
47. On the amphoras, Louvre F 204 (ABV 254.1; Cohen, pl.19.1; Boardman ABFH, 162); and Munich 1478 (ABV 255.8; Cohen, pl.19.2; Boardman ABFH, 163), and also Munich 2301, supra n.29.
48. On the amphora in Bologna, 151: ARV2 4.10, ABV 255.5; Cohen, pl.15.1, and Munich bilingual, 2301: supra n.29. Cohen, 92, says that the Andokides Painter introduced this way of holding the kantharos and that the Lysippides Painter added the schema D50E, but both of these appear earlier in the work of the Amasis Painter. See n.50.
49. The amphora, New York, 63.11.6: supra n.21.



50. Cf. the obverse of Geneva I 4: ABV 150.8, Para. 63; S. Karouzou, The Amasis Painter (Oxford, 1956) pl.5.2; JdI 79(1964) 115.
51. Although the amphora in New York, 63.11.6 (supra n.21) has black-figure decoration on its rim. Cohen, 46-52, attributes one side of the rim to the Lysippides Painter and the other to Psiax.
52. Boston 01.8037: supra n.22; Cohen, pl.7.
53. W. Technau, Exekias (Leipzig, 1936) 9-11, on Exekias' compositions.
54. Cohen, 162. It is possible that Exekias was still alive and active, so that the Andokides Painter could have been influenced directly. This depends on the dating of late works like the North Slope krater: ABV 145.19; Boardman, ABFH, fig. 103, and Cohen, 13.
55. London B 193: ARV2 4.8; CVA London iii, pl.1(166); Cohen, pl.34.2; Boardman, ARVA fig.0.
56. Bilingual in Munich, 2301, supra n.29, where Athena imitates the figure of Leda on Exekias' Vatican 344.
57. For the figure of Hermes at a combat, see the amphora, Louvre G1: ARV2 3.2, 1617; CVA Louvre v, pl.25.5(363); Cohen, pl.27.1.
58. Berlin F 2159: ARV2 3.1, 1617, Para. 320; Arias and Hirmer, pl.86; not visible in Cohen, pl.25.3.
59. Boston 01.8037, supra n.22. Cohen, 8, in noting that the Andokides Painter never used inscriptions, suggests that he was illiterate and therefore used a counting gesture in place of Exekias' written scores. Black-figure gaming scenes with scoring gestures are found on the following unattributed vases:  
Rome, Conservatori 6, olpe: CVA Conservatori i, pl.28.4(1628); ABV 176 and 671.3; Para. 317.  
Copenhagen, inv. 13521, an eye-cup: CVA Copenhagen viii, pl.326.1 (329)  
Sèvres 6405, amphora type A: CVA Sèvres i, pl.15.4(544)  
Tarquinia RC 1627, amphora: CVA Tarquinia ii, pl.37.1(1186)
60. E.N. Gardiner, Greek Athletic Sports (London, 1910) 415-16.
61. London B211: supra n.25. The difference between the Andokides Painter's R21B9 and the Lysippides Painter's R33E is more a function of the more open composition on the Lysippides Painter's version, but he also omits the counting gesture.
62. New York 63.11.6, Andokides Painter: Supra n.33. See Cohen, 119-25, for the dating. Smikros, Paris, Louvre G 43: ARV2 20.2, 1619; CVA Louvre i, pl.2.2(40).

63. The other major finger schema besides D45C, D45E and D50E is D20E, which first becomes common in works by artists of the Pioneer Group. An example of the Andokides Painter's attention to hands can be seen in the careful display of fingers (following Exekias) moving pieces in the board game on the Boston bilingual amphora, 01.8037 (supra n. 22). Cf. Cohen, 138.

64. Munich 2301: supra n. 29 and n. 48.

65. Early depictions of figures leaning on sticks are:  
 Louvre F 67, Siana cup, Heidelberg Ptr. manner: CVA Louvre viii, 1.78.1(510); ABV 67.2  
 Louvre C 10637 and 8, amphoras by the Painter of Louvre F 6: CVA Louvre xi, pl.130.1 and 2(803); ABV 125.40  
 Oxford 1966.768, band-cup fr. by Lydos: Boardman, ABFH, fig. 70; ABV 113.80  
 Taranto, unattributed amphora: CVA Taranto i, pl.1.4(866); ABV 139.11; Para. 57.  
 Munich 1468, amphora, Painter of Cambridge 47: Boardman, ABFH, fig.92; ABV 315.3, Para. 136.  
 London B 171, amphora, unattributed: CVA London iii, pl.31.4b(151).

66. Cohen, 106. Compare her discussion of the Andokides Painter's early style and compositions (123-50).

67. See Karouzou, supra n. 50, 18-21; K. Staehler, JOAI 49 (1968-71) 93; Mommsen, Affecter, 7 and 33.

68. Von Bothmer, supra n. 27, 205, 212; Cohen, 106-10, 139.

69. A. Philadelphus, "Bases antiques trouvées dans le mur de Thémistocle à Athènes," BCH 46(1922) 5-6. This argument is also made by Boardman, ARVA, 14-15, and Cohen, 113-17, 154b-55.

70. Older theories about the origins of red figure have not really explained the change in technique satisfactorily. Earlier experimentations with outline technique were an end in themselves, and their apparent similarity to red figure would still not lead an artist to reverse his whole way of thinking (See S. Karouzou, supra n. 50, 23). Likewise, earlier Cretan experiments with negative painting show that Attic red figure is not unique, but they do not explain why it was invented (M. Robertson, HGA 217).

71. E. Langlotz, ZB 17-23.

72. Cohen, 116-17, 127-29 and p.114, n.35. Homer Thompson has apparently reached the same conclusion: Cohen 117, n.43. L. Watrous believes the sculptural program of the Siphnian Treasury was specifically Attic, according to a paper delivered at the AIA Meetings in New Orleans, December 28, 1980.

73. D. von Bothmer, *supra* n.27, especially, figs. 12-13; Cohen, 114. On the coloring of sculpture, see especially, G. Richter, Korai (New York, 1968); Philadelphus, *supra* n.69; G. Rodenwaldt, "Zur Polychromie der Attischen Grabstelen", AA (1922) 170-73; N. Kyparisses, Deltion 13(1930-31) 121-122.

74. M.C. Root, The King and Kingship in Achaemenid Art (*Acta Iranica* 19) (Leiden, 1979) 69 and n.70. E. Porada, "Thoughts on the Audience Reliefs of Persepolis," Studies Von Blanckenhagen (New York, 1979) 40, traces it back to Egyptian iconography. Note that the preserved Achaemenid relief sculpture dates just after the career of the Andokides Painter. Arguments for projecting the formation of the types found in the earliest preserved works back into the sixth century are presented by D. Stronach, Pasargadae (Oxford, 1970) 295; M.C. Root 32, 40, 46-58.

75. J. Lerner, Archaeology 26(1973) 116-22; Porada, *supra* n.74, 40. M.C. Root, *supra* n. 74, 69 n.68.

76. M.C. Root, *supra* n.74, 69, 77.

77. F. Hauser, FR ii, 268 and 271 and Langlotz, ZB, 27, both believed that the Andokides Painter came to Athens from the East. See now, Boardman, ARVA, 9 and 29.

78. G. Kubler, The Shape of Time, Notes on the History of Things (New Haven, 1961) 69-70.

## CHAPTER V

### THE DEVELOPMENT OF THE LANGUAGE OF GESTURES, 2:

#### The Period of Competition

The new repertoire of gestures initiated by the Andokides Painter was only one of the many innovations which began in the late sixth century in the Kerameikos. Potters introduced new shapes;<sup>1</sup> painters experimented with new techniques.<sup>2</sup> The eye-cup came to have a red figure exterior, lost its eyes and developed the frieze scenes which typified the Late Archaic cup.<sup>3</sup> Events were depicted on pots which had never been drawn before and new types of genre scenes appeared.

The new developments in the schematic language can best be followed in the works of the Antimenes Painter and the Leagros Group in black figure and in the Pioneer Group in red figure, all artists who mainly painted large pots. The Antimenes Painter and artists of the Leagros Group followed the Lysippides Painter's example in adopting gestures from other schools and combining them with the many gestures learned in their apprenticeship. This expanded repertoire of gestures allowed these artists to depict many new stories, and to establish more explicit versions of old ones, which became popular during this period. At the same time, the artists of the Pioneer Group exploited the Andokides Painter's method of drawing from the observation of life, rather than from tradition. This led them to study the depiction of the body as an organic whole and its movement in space.

The gestures which these artists used had to work as part of this organic whole, and many of the traditional black-figure gestures did not. Moreover, new types of scenes which became common at this time, pursuit scenes for example, required suitable gestures. New ones could be invented or old ones adapted, but either way the accepted canon was altered.

#### The Antimenes Painter

An investigation of the new repertoire of gestures found in the works of the generation of artists following the Lysippides and Andokides Painters should begin with the Antimenes Painter. In part, this artist is important because he was a prolific producer and the leader of a large following. Therefore, from its period, the Antimenes Group is the largest body of black-figure pots after the Leagros Group.<sup>4</sup> However, the Antimenes Painter's influence goes beyond his productivity. There are indications that he studied with both the Amasis and Lysippides Painters, so that his work combines elements of two of the most important traditions of earlier black figure. Also, the Antimenes Painter apparently began to paint earlier than the artists of the Leagros and Pioneer Groups, who were influenced by him.<sup>5</sup>

The origins of the Antimenes Painter's art have never been traced in detail. Beazley linked him, and his "brother" Psiax, to the Amasis Painter, although reasons were never given for this belief.<sup>6</sup> At the same time, Beazley saw no connection between the Antimenes Painter and Exekias, whose work was continued by the Lysippides Painter.<sup>7</sup> Yet Psiax, whose style is so near that of the Antimenes Painter that some of their figures almost duplicate each other,

certainly learned the red-figure technique from the Andokides Painter.<sup>8</sup> Moreover, Psiax painted two amphoras which bear the signature of the potter Andokides.<sup>9</sup> One of these, the unusual neck amphora until recently at Castle Ashby, has two analogues, both of which are painted by the Antimenes Painter.<sup>10</sup> Surely, then, these were also painted by the Antimenes Painter in Andokides' workshop, as one would expect since the painter's style remained so close to that of Psiax.

Indeed there are indications in the work of the Antimenes Painter that he studied the work of the Lysippides and Andokides Painters. There are many of the same busy scenes with the overlapping of figures and horses which the Lysippides Painter loved. The Andokides Painter's fondness for trees was developed into what is almost a sense of background by the Antimenes Painter, who is also very interested in drawing buildings such as the elaborate fountain on his name vase in Leyden.<sup>11</sup> The Lysippides Painter's one hydria, and several painted in his manner, have predellas below the main scene, a feature found particularly on the hydrias of the Antimenes Painter and Psiax.<sup>12</sup>

This is all circumstantial evidence that the Antimenes Painter learned composition from the Lysippides and Andokides Painters. His schematic language provides more effective arguments in this direction, while at the same time supporting Beazley's opinion that the Antimenes Painter was a student of the Amasis Painter.

Before examining this evidence, however, it is important to note the overwhelming numbers of the Antimenes Painter's preserved works. Beazley attributed more than 150 vases to the hand of the Antimenes Painter. This total, presumably only the small portion of the artist's

actual work which has come down to us, is enormous compared with any of his contemporaries in black figure.<sup>13</sup> This huge number of vases, and the Antimenes Painter's free use of gestures on them, preclude as detailed discussion of his vocabulary as was possible for the Lysippides and Andokides Painters. Examining the apparent primary sources for the ninety senses whose history is at present clear gives the following breakdown:<sup>14</sup>

General black figure	40	44%
Exekias	4	4.5%
Group E	10	11%
Lysippides Painter circle	10	11%
Amasis Painter	6	6.5%
Lydos	4	4.5%
Miscellaneous black-figure	4	4.5%
Andokides Painter	1	1%
Psiax	1	1%
<u>Innovative senses</u>	<u>11</u>	<u>12%</u>
Total	91	100.00%

It is clear from this tabulation of the senses used by the Antimenes Painter that, although Beazley found no stylistic links between Exekias and the Antimenes Painter, the latter depended on Exekias and especially on his pupil the Lysippides Painter for almost one third of his gestures.<sup>15</sup> This makes it likely that the Antimenes Painter learned his style of drawing, which differs so much from that of Exekias and the Lysippides Painter, from another artist who was his original teacher. After he joined the Andokides workshop, however, he became familiar with Exekian compositions, perhaps mainly in the form given them by the Lysippides Painter. It was at this point that the Antimenes Painter learned the complex compositions, and with them

the expanded vocabulary of gestures, developed by the Lysippides Painter.

Although the Antimenes Painter's use of some gestures indicates links between him and the Exekian school which are closer than those proposed by Beazley, gestures also suggest a connection with the Amasis Painter. A particularly good example of this is found on the Antimenes Painter's hydria in Berlin, where two komasts approach a banquet with their arms slung over each others' shoulders (M10v.1).<sup>16</sup> This seems to be a direct reference to the Amasis Painter's maenads greeting Dionysos on the amphora in the Bibliothèque Nationale.<sup>17</sup> The relationship between the Antimenes and Amasis Painters may be closer than is shown by the clearly traceable schemata, however. Many of the senses whose appearance was too common among black-figure artists to pinpoint a definite source for the Antimenes Painter's examples are found earlier in the work of the Amasis Painter. There is no proof that this is more than coincidence, of course, but it is notable that this was not the case with the Lysippides Painter, who shared very few generally popular senses with the Amasis Painter.

There is also a definite pattern in the Antimenes Painter's use of Exekian and Amasian gestures. Most of the arm schemata used by the Antimenes Painter are found in three or more different senses. In some of these senses he follows precedents set by Exekias or the Lysippides Painter, in others those of the Amasis Painter. For example, in departure scenes or where a figure gives encouragement to the main figure of a scene, the schemata usually can be found earlier in the works of Exekias; in general conversations or greeting contexts, on the other hand, the use of the same schemata often follow the



practice of the Amasis Painter. It appears, therefore, that the Antimenes Painter, using more figures in each scene and producing a greater variety of types of scenes, systematically exploited the works of his predecessors to build his vocabulary of gestures. A similar process was noted earlier in the Lysippides Painter's use of gestures from outside the Exekian tradition, but the Antimenes Painter, perhaps because he was trained in two workshops, had a much more blatantly hybrid language.

The appearance of one of the new red-figure innovations in the Antimenes Painter's work shows the strength of the Andokides Painter's new types. The Antimenes Painter followed the Andokides Painter when he created his own version of the symposium of Herakles, the subject of the Munich bilingual by the Andokides and Lysippides Painters.<sup>18</sup> In choosing to repeat the red-figure scene from this vase, the Antimenes Painter extended the hero's right arm at the level of the knee, following the Andokides Painter, although that artist showed Herakles clasping his knee while the Antimenes Painter kept the hand open. The Antimenes Painter's version is hard to understand, with the raised knee obscuring the gesture, but appears to be an attempt to alter the schema to indicate conversation between the hero and the goddess.<sup>19</sup>

With the Lysippides Painter and members of his circle, the Antimenes Painter shared 10 percent of his gestures. In two cases (L22E.2a and L33E.3), schemata were used in senses which were initiated by the Lysippides Painter himself. Again, considering his small number of innovations, this demonstrates a familiarity with the older artist's work which supports the idea that the Antimenes Painter studied with the Lysippides Painter.

It is the number of the Antimenes Painter's own innovations which is most surprising, rather than the use of gestures introduced by his predecessors. The schemata which are turned to new uses come from almost every class in the Lexicon, and the new meanings given them vary greatly.<sup>20</sup> Most notable because of the Antimenes Painter's love for chariots are two new senses for the schema of mounting a chariot (F10 c). The Antimenes Painter apparently introduces the use of this schema for goddesses other than Athena (F10c.1h) and for companions of heroes, holding the chariots ready (F10c.1d).

This willingness to introduce new usages complemented the Antimenes Painter's flexible use of varying traditions to meet the different requirements of his scenes. The result was a large and varied oeuvre in which the quality is generally good and the scenes mostly interesting. His peculiar combination of sources allowed the Antimenes Painter both to lighten Exekias' intensity without losing the meaning and to control the Amasis Painter's energy without allowing it to dissipate. The combination of narrative and genre scenes that result from the Antimenes Painter's synthesis probably made the market for his pots even greater than the production.

#### The Leagros Group

With the products of the Antimenes Painter, the vases of the Leagros Group make up the other set of black-figure pots to be considered here. These are important in the history of gestures because of the number of vases involved, the extent gestures were used on them, and the role they play in the transmission of the black-figure vocabulary of gestures to artists of the fifth century. All of these aspects will be considered below.

The number of vases which form the Leagros Group is large. There are more than five hundred pots in the main body of the group, as listed by Beazley, with associated groups and artists adding to the total. This was obviously one of the most productive workshops in the Athens of its day. Furthermore, the artists of the Leagros Group loved lively scenes and used many gestures. Perusal of the Lexicon will show how often references to the Leagros Group appear. In fact, the vocabulary of gestures which is attested on these vases involves virtually every schema in the Lexicon, with a variety of senses for each. The black-figure repertoire of gestures can therefore be said to have reached its greatest extent on the vases of this group.<sup>21</sup>

Stylistically, the artists of the Leagros Group are directly linked to the Lysippides Painter.<sup>22</sup> They began to paint later than the Antimenes Painter and his school, although these two groups generally had parallel careers.<sup>23</sup> Likewise, there were many points of contact with the contemporary group of red-figure artists called the Pioneers, who worked for some of the same potters as the Leagros Group and shared decorative patterns with them.<sup>24</sup> More important for the subsequent fate of many black-figure gestures, two of the most important red-figure artists of the early fifth century, the Kleophrades and Berlin Painters, are connected to the Leagros Group.<sup>25</sup> These artists, who both worked in black figure as well as red figure, are responsible for transferring many black-figure gestures into red figure.

It is fortunate that the importance and position of the Leagros Group in the stylistic tradition is clear, because the number of vases makes a detailed analysis impossible. This is all the more true

because of the homogeneity of the group. "One would have expected that it would be fairly easy to parcel them out among the various artists," Beazley noted in 1951, "but it proves to be difficult, and has not yet been done."<sup>26</sup> Twenty years later, Beazley had isolated eleven artists or smaller groups from the main body of the Leagros Group, but these attributions locate only a third of the total. The standardized style of this large body of material may be the result of large scale production; it certainly forces us to treat the gestures found on vases of the Leagros Group as a "dialect," a common vocabulary of schemata and meanings used by the various artists of those vases.

Previously, in dealing with the language of gesture, we have examined personal vocabularies. The relationship between an artist and a predecessor could be seen in the former's use of schemata which had been introduced into the repertoire or used in a new sense by the latter. Influence was demonstrated from individual to individual.<sup>27</sup> As was said above, nearly every schema known at the time appears somewhere in the Leagros Group. At the same time, the vases of this group were painted by a large number of individuals, some of whom have been identified and credited with certain of the vases. It would therefore be misleading to count traceable motifs with the intention of demonstrating the relationships between the number of artists who painted vases of the Leagros Group and earlier or contemporaneous artists. One can not tell if most of the gestures whose sources can be traced to the work of, for example, the Amasis Painter are to be found in the work of a single, still unrecognized hand in the mass of Leagros vases. If this were true, it would be

incorrect to note that some portion of the Leagran gesture vocabulary was Amasian, compared with some other portion that was, for example, Exekian.

The problems inherent in treating the vocabulary of gestures of the Leagros Group as a unit can be seen if one analyzes the sources for the gestures used by some of the artists whose hands Beazley did recognize in the great mass of vases. We can compare, first of all, the two painters whom Beazley placed at the heart of the group, Painter A and Painter S.<sup>28</sup> Both these artists parallel the Antimenes Painter in using many schemata in senses which follow the Lysippides Painter, who was apparently the teacher of the group; Painter A and Painter S also both use specifically Antimenean senses for some schemata. Where the two Leagrans differ, however, is that Painter A never used a gesture in a sense in which it was used by the Lysippides Painter unless it was also used in that way by the Antimenes Painter. Painter S, on the other hand, used several Lysippidean gestures not attested in the work of the Antimenes Painter. Painter A can therefore be said to be closer to the Antimenes Painter; Painter S to the Lysippides Painter.

The Antiope Group, another section of the Leagros Group, can also be recognized by characteristic features of its repertoire of gestures. The artists of this Leagran sub-group include the Antiope and Acheloos Painters and their followers. Among the vases of the Leagros Group which have been attributed to single hands or smaller groups, finger schemata are found only on vases by these artists. This suggests, first of all, that those other Leagran vases on which finger schemata appear but which are still not attributed to particular hands or

sub-groups might profitably be compared with the members of the Antiope Group. This might lead to narrower attributions for some of these vases. It will also be remembered that finger schemata were especially favored by the Lysippides and Andokides Painters. When the artists of the Antiope Group use finger schemata, they are following these artists particularly closely. The Acheloos Painter, for example, depicted an athletic trainer with his thumb, index and middle finger extended (D45C.1f), watching a jumper.<sup>29</sup> This is directly in the tradition of the Andokides Painter and Psiax. Likewise a tradition begun by the Lysippides Painter is continued by the Acheloos Painter where he shows a figure extending the ring and little fingers while tuning a lyre.<sup>30</sup> Since the artists of the Antiope Group paid attention to one area of the gesture vocabulary of the Lysippides and Andokides Painters, it is legitimate to ask whether this group of pupils is more closely connected to their teachers than the other painters of the Leagros Group.

How does all this affect the treatment of the gesture language of the Leagros Group as a whole? These two examples, the differentiation between Painters A and S on the basis of their general vocabularies of gestures and the isolation of one whole class of schemata in one wing of the Leagros Group, show how unreliable any generalizations made about the vocabulary of schemata and senses found on all five hundred odd vases would be. At the same time, since the position of the Leagros Group in the black-figure tradition is clear from the stylistic lines between the group and the Lysippides Painter, a detailed treatment of the Leagros vocabulary is less important at this point than the central fact that virtually

every black-figure gesture is found in their work.

There are two basic reasons for the use of so large a vocabulary of gestures. First of all, the artists of the Leagros Group used many new scenes and different or more explicit versions of old ones.<sup>31</sup> Gestures were adapted to fit the new contexts and the innovations of earlier artists were used to increase the gesture vocabulary, a process pioneered by the Lysippides Painter. At the same time, the artists of the Leagros Group tended to use more gestures because of their attitude towards the events they depicted. On Leagros vases, the crowded compositions of the Lysippides Painter and Exekias in his latest period were enlivened with a special energy that arises from the event depicted rather than from the composition.<sup>32</sup> In part this is because the violence of the scenes on vases of the Leagros Group shatters the organized compositions of the previous generation. This new energy is also the result of the multiplication of elements-- subsidiary figures, horses, trees, parerga--crowding the frames. These make the vases of the Leagros Group more blatantly narrative than anything that had been produced since the François vase. Where the scenes of Exekias evoke a story through their composition, line and focus, the scenes of the Leagros Group are illustrations of their stories, with all the colorful details. Very important among these details are the many gestures which tie the scenes together both visually and psychologically.

On the vases of the Leagros Group the black-figure vocabulary reaches its greatest size and expressiveness. Much of this, along with a love for lively narrative scenes, was passed on to the Kleophrades and Berlin Painters, who introduced it into fifth century red

figure. Black figure was on the decline, however, and in the fifth century most of what was produced was hack-work, with the exception of the works of illustrators such as the Theseus Painter. The breakdown of the black-figure workshops was the result of competition from red-figure artists, who by the end of the sixth century had assumed much of the production of cups and were about to take over the market for large vases as well.<sup>33</sup> The explanation for this change lies in the work of the Pioneers, the second generation of red-figure artists, who are also responsible for making the Andokides Painter's innovative gestures into a real red-figure vocabulary.

#### The Pioneer Group

While the eclectic language of gestures used in black figure was reaching its greatest growth in the works of the Antimenes Painter and the Leagros Group, the first generation of painters born to the red-figure technique were gaining skills of their own. These painters, called the Pioneer Group by Beazley, are mostly known to us by name, in contrast to the total lack of names among the black-figure artists just discussed. They share a monumental quality and more concrete features such as careful depiction of anatomy and movement in space. Although these artists have styles which are very similar in many respects, their works are generally of such high quality that their oeuvres have been well defined, in contrast to the artists of the Leagros Group. Consequently, it will be possible to discuss the use of gestures by individual Pioneers. There are three artists who are most important for our knowledge of the Pioneer Group, because of their obvious influence on some of the lesser painters in the group. These three, Euphronios, Euthymides and Phintias, will



be discussed separately below.

#### Euphronios

There can be no doubt that the greatest of the Pioneers was Euphronios. His reputation has only increased in the last decade and a half, when two new masterpieces and several lesser works of his have come to light.<sup>34</sup>

This reputation is based on many features. His skill with anatomy is most prominent and, indeed, it appears the man himself was proud of it from the way he displays it so directly in the torsoes of Antaios and Sarpedon.<sup>35</sup> Euphronios' love of pattern and texture distinguishes him from the other Pioneers.<sup>36</sup> His compositions exploit earlier successes by Exekias and the Andokides Painter, but are most vibrant when freshly conceived.<sup>37</sup> He seems to have been the inventor of the "spotlight" decoration in which a single figure is isolated against the black background of a large pot.<sup>38</sup> The harmonious agreement of these compositions, and the decorative patterns which accompany them, with the vases they decorate shows the artist's mastery of all aspects of vase painting.

Euphronios was not completely successful in all his works, however. In creating the figure of Sleep bending with the weight of Sarpedon's body on the obverse of the New York krater, the artist seems to have used a figure such as the youth pulling on a greave on the reverse.<sup>39</sup> Unfortunately the difficulties of drawing fore-shortened shoulders with wings make the demi-god appear hunchbacked. Moreover, the figures of hoplites which flank the Sarpedon scene also appear on the Munich Geryon cup, showing that this artist was also not above shortcuts.<sup>40</sup> More of these figures appear on the reverse of the

New York krater, where they are displayed within a series of upright figures.<sup>41</sup>

The origins of Euphronios' style are rarely discussed. A connection with the Andokides Painter is logical, but there is little to link Euphronios specifically with him and no point of contact in the work of the two painters to show the transition. One might, therefore, expect an indirect link, and Robertson is certainly right in seeing Oltos and Epiktetos as the transition between the red-figure "Primitives" and the Pioneer Group.<sup>42</sup> Both Oltos and Epiktetos specialized in cups but also painted large pots. The earliest known work by Epiktetos, for example, is also the earliest known red-figure calyx krater one which he painted for the potter Andokides, now in the Villa Giulia; Oltos on the other hand painted an amphora and two cups for Euxitheos, the potter of Euphronios' Sarpedon krater.<sup>43</sup> Euphronios' connection with cup-painters also explains the collections of loosely related, interestingly drawn figures already pointed out as examples of lackluster composition. Singly, these resemble nothing so much as the isolated figures which occupy the spaces between the eyes or fill the tondoes of eye-cups. Between the eyes on a bilingual eye-cup in Munich, for example, a young warrior bends over to pick up his shield in much the same pose as the young warrior on the reverse of Euphronios' New York krater.<sup>44</sup> Cups such as this may have provided red-figure vase painters with a "proving ground" for new motifs where failures would be less expensive than ones on large pots.<sup>45</sup>

Euphronios' relationship to earlier painters becomes clearer if one looks at histories of the gestures found on his twenty-eight known works.<sup>46</sup> (A list of the schemata and senses used by Euphronios

is given in Appendix 7.)

General black figure	9	41%
Exekias	2	9%
Lysippides Painter	1	4.5%
Amasis Painter	2	9%
Antimenes Painter	1	4.5%
Andokides Painter	1	4.5%
Oltos	1	4.5%
Skythes	1	4.5%
General Pioneer	1	4.5%
Innovations of Euphronios	2	9%
<u>Uncertain</u>	<u>1</u>	<u>4.5%</u>
Totals	22	100.0%

Two-thirds of the senses for schemata used by Euphronios come from black figure. This will be seen to be true with Euthymides and Phintias also, and is not surprising since the red-figure vocabulary of gestures had had little time to develop. For these black-figure gestures, Euphronios follows the tradition of the Amasis and Antimenes Painters as much as that of Exekias and the Lysippides Painter.

Euphronios shared fourteen of his twenty-two gestures with artists of the Leagros Group. It is therefore possible that these artists are the source of Euphronios' black-figure gestures, from either tradition. Hence, conclusions about the relationship of Euphronios to one or the other of the earlier traditions are dangerous.

Two points should be noted about the red-figure gestures used by Euphronios. First of all, almost a third of his schematic vocabulary is red-figure, showing that the new system of schemata and contexts was becoming firmly entrenched. The appearance of gestures

introduced by Oltos and Skythes reinforce the connection discussed earlier between Euphronios and cup painters.

Secondly Euphronios' two innovations are fewer than might be expected. This is probably because the artist paid less attention to developing new gestures than, for instance, to the portrayal of anatomy. He had an unlimited supply of gestures available from his fellow artists of the Leagros Group, if ones were needed for a particular situation. At the same time, Euphronios used gestures as more of a backdrop than as central elements of scenes. So, on the Louvre krater, gestures are executed by the fleeing women in the back plane, behind Antaios and Herakles; only Hermes gestures on the obverse of the New York krater. New motifs which Euphronios introduced tend to be observations from life, such as the youths folding their cloaks on the Berlin krater.<sup>47</sup>

Euphronios' direct contribution to the red-figure vocabulary of gestures, therefore, was small. How his work came to affect the system of gestures used on vases as a whole is tied in with the work of the other major Pioneers, whose careers must be examined before this alteration of the schematic language is discussed.

#### Euthymides

Euthymides is perhaps more famous for the comment he made on one of his amphoras in Munich than for his excellent painting.<sup>48</sup> On that vase, bordering a scene of three dancing komasts, Euthymides inscribed, "As never Euphronios," a tag-line which has been interpreted as a strong insult or a friendly ribbing or even just a proud statement of identity.<sup>49</sup> The scene on which this comment was made shows a particularly successful attempt at foreshortened, three-

quarter view in the central figure, who is shown from behind. In fact, Euthymides seems as fond of displaying his skill in foreshortening as Euphronios was with anatomy.<sup>50</sup> Euphronios' attempts at foreshortened rear views are equally adventurous but not equally successful. The youth on the Berlin krater, for example, who balances himself by placing his hand on top of a slave boy's head while the boy checks the youth's raised right foot, is a marvellous study of pose and poise but hardly the equal to the Munich komast.<sup>51</sup> Euthymides was probably justly proud of his ability to portray volume with line.

The style of Euthymides clearly derives from Epiktetos.<sup>52</sup> Euthymides' use of the larger field of the belly amphora and his love for paratactic compositions of three or more large upright figures seem to go back to Psiax and ultimately to the Andokides Painter, though the larger and more rounded figures both fill the frame and create a space for themselves better than did Psiax's red-figure silhouettes or the Andokides Painter's puppets.<sup>53</sup>

The gestures used by Euthymides show a general pattern in the amount of black- and red-figure gestures similar to that of Euphronios, but with significant differences in the sources. (See Appendix 8).

General black figure	7	50%
Antimenes Painter	1	7%
Psiax	1	7%
Epiktetos	1	7%
General Pioneer	3	21%
<u>Innovations</u>	<u>1</u>	<u>7%</u>
Totals	14	100%

The absence of any definitely Exekian or Amasian gestures from Euthymides' vocabulary is surprising. Only the Antimenes Painter gives a clear antecedent and then for only one of Euthymides' gestures. At the same time, Euthymides used one of the innovations of Psiax, who is also believed to have been a pupil of the Amasis Painter, but none of the innovations of the Andokides Painter. (See, however, the Lexicon entries for M10wrR.2a and 2b.) Euthymides shared half of his gestures with Oltos and Epiktetos, but only one-fifth (three total) with the Leagros Group.

There is only one innovation made by Euthymides in the Lexicon, and, significantly, it is one which reflects the new consciousness of the flexibility of the torso. This is the schema of placing one hand on one's own opposite shoulder, with the arm bent before the chest (M10vr.1). Euthymides introduced this for a figure of a vomiting symposiast on the neck of his krater excavated at Morgantina.<sup>54</sup> This shows the artist's observation of nature as does his use of the warrior fastening on a linen corslet, a figure type which replaces the old black-figure schema of pulling on a greave in arming scenes from this point on.<sup>55</sup>

#### Phintias

The painter Phintias stands out among the Pioneers because his earliest known work, a cup in Munich, is "pre-Pioneer."<sup>56</sup> That is, there is little of the carefully articulated anatomy, staggered drapery folds or the rendering of space which typify the Pioneers. Were it unsigned, it might never have been recognized. Yet even at this early stage, Phintias shows the great attention to details which is one characteristic of his style, for fingernails and tiny

curls are drawn even in the small field of the cup.

The Munich cup by Phintias is most important because of the transfiguration of the artist's skills and goals which is revealed by the differences between this early work and his developed style. The figures change from the silhouettes of the early style to modeled solids which move in space. Drapery becomes palpable. Traditional poses, such as the satyr running in Knielauf on the interior of the Munich cup, are replaced with varied poses drawn from observation. Phintias is the only Pioneer in whose work this change can be seen at present.

At the height of his career, Phintias must have worked alongside Euthymides, as is indicated by two amphoras, one by Euthymides in Munich and one by Phintias in Paris.<sup>57</sup> Both show mythical rapes, Phintias depicting Tityos seizing Leto with her children to either side, while Euthymides shows Theseus carrying off Helen. Each scene shows the woman lifted onto her captor's shoulder while he is being seized by a defender. In Euthymides' scene, Perithoos moves right towards Helen's rescuer, but turns back left to the other girls hurrying up on the reverse. Phintias, whose reverse has no connection with the scene, placed Artemis on the right of Tityos and Leto to balance the attacking Apollo. The two scenes are not replicas, but both amphoras are of Type A and are decorated with the same patterns. The similarities are so great that they may have once formed a set. With two painters working together this closely, it is easy to see how the artists of the Pioneer Group developed so consistent a style. Phintias was a master of genre scenes: groups of athletes, a music lesson, boys at the fountain. On the pots with large fields,

his love of detail runs in two directions. For nude figures such as athletes, he puts great care into outlining small muscles, knuckles, and fingernails; dressed figures come from a draper's fantasy, with rows of tiny folds and columns of pleats. Phintias' compositions are neither avant garde nor ordinary, just well thought out. Often, they recall the large vases of Psiax.<sup>58</sup>

In total, we know of seventeen vases from the hand of Phintias.<sup>59</sup> The senses of schemata used on these reflect Phintias' varied career. (See Appendix 9).

General black figure	6	27%
Group E	1	4.5%
Lysippides Painter	2	9%
Amasis Painter	3	14%
Andokides Painter	2	9%
Psiax	1	4.5%
Nikosthenes Painter	1	4.5%
General Pioneer	1	4.5%
Innovations	3	14%
<u>Uncertain</u>	<u>2</u>	<u>9%</u>
Totals	22	100.00%

Phintias used more red-figure gestures than Euphronios or Euthymides. In part this is because he drew more on his red-figure predecessors than the other Pioneers examined. (Notably, Phintias' innovations involve schemata which had been long in use but which he adopted for new contexts.) The gesture borrowed from the Nikosthenes Painter, the hand thrown over the head to indicate a sleeping figure (M30hr.1b), appears, not surprisingly, on the early Munich cup, which has been attributed to the Nikosthenic workshop on the basis of shape.<sup>60</sup> As was noted above, the influence of Psiax is visible in



Phintias' compositions. Actually, Phintias shares five gestures with Psiax, including both of the Andokides Painter's schemata in the table above, so that it is possible that Phintias got these gestures second-hand from Psiax.

#### The Red-Figure Revolution

The amount of gesture language added by Euphronios, Euthymides and Phintias seems very slight in contrast to the Antimenes Painter's enormous number of schemata and senses. In fact, they do illustrate the gradual development of the red-figure vocabulary, which was also growing in other workshops, as is shown by the Nikosthenes Painter's new schema mentioned above. By the nature of their work, however, the Pioneers, and to a lesser extent their red-figure contemporaries in other workshops, were bringing about a major change in the way Attic vase painters used gestures, a change which spelled the end to large parts of the black-figure repertoire of gestures as it did to a great part of black-figure production.

Since the earliest works of the Andokides Painter, red-figure artists tended to draw from observation at least as much as from tradition. This inspiration from life rather than from art parallels the new interest these artists had in anatomy, culminating in Euphronios' "flayed" abdomens, and in foreshortening and three-quarter views, of which Euthymides could brag. These achievements, the rendering of anatomy, foreshortening and movement in space, became standard elements of red figure. Black-figure artists borrowed them rarely and then with little success.

It is often stated that red figure replaced black figure as the dominant technique in Attic vase painting because the relief and

dilute-glaze lines laid on the red ground allowed the artist greater fluency and subtlety than incision and added color against black.<sup>61</sup> This is to some extent true, but it does not really explain the changeover. Black-figure artists occasionally used one of the new red-figure poses successfully in the older technique, but such adaptations are rare.<sup>62</sup> On the other hand, when red-figure artists later executed the reverse of a black-figure Panathenaic amphora, they had no trouble with anatomy or foreshortening.<sup>63</sup> It is not, therefore, that black-figure artists lacked the ability to render the new developments in drawing, nor that the technique does not allow it. The only explanation for the lack of foreshortened and anatomically detailed figures in black figure is that the artists who worked in that technique did not choose to use such sophisticated displays of the body and its movement.

For a black-figure artist, content with vase painting as it had been, there were innumerable fine compositions to execute, some going back to Exekias. The market was established, the technique simple and familiar. It may even be that the great disparity in the number of pots produced by the Leagros Group and the Pioneer Group was due to the established subjects and methods favored by the black-figure painters. The real question, then is not "Why did the black-figure artists not adapt?" but "Why did the red-figure vase painters change?". A possible solution to this question lies far afield.

It has long been recognized that the knowledge of anatomy and the experimentation with foreshortening and twisted poses found in the works of the Pioneer Group parallel closely the contemporary developments in major sculpture.<sup>64</sup> It was suggested in the previous

chapter that the Andokides Painter was possibly a sculptor or painter of sculpture, as is seen from the parallels between his work and the reliefs of the Siphnian treasury at Delphi. Euthymides named himself the son of Pollias, probably the sculptor of that name, on three of his vases.<sup>65</sup> Two painted terracotta plaques from the Acropolis in Athens have also been attributed to Euthymides.<sup>66</sup> One of these, showing Athena, was dedicated by Pollias. The other, a large slab 65 cm. high showing a running warrior, is in a technique distinctly different from red-figure.

If Euthymides painted large scale works as well as vases, there are indications that his companions went farther from the medium of vases. The head of a boy on a painted marble stele from Sounion for example, can be attributed to Oltos.<sup>67</sup> Compared to the features of a young athlete on a psykter in New York, the line of nose, lips and chin and the general proportions of the head are the same.<sup>68</sup> The shapes of the eye and ear also match those found on the stele.

The painted stele of Lyseas, on the other hand, is very close to Euphronios.<sup>69</sup> This shows a bearded man standing right, wrapped in a himation, with sheaves of wheat in his raised left hand and a kantharos in his lowered left hand. The stacked folds of the man's himation and the swallow-tail corner of it behind his back are closely matched by the folds of Hera's skirt and himation on the fragmentary cup by Euphronios from the Acropolis.<sup>70</sup> The straight edged knuckles and turned out thumb with carefully drawn nail can also be compared to the same figure. The loss of most of the head of the figure on the stele is unfortunate, since that would prove or disprove the attribution.

The cat-and-dog base in Athens offers a better possibility for stylistic identification, even though it is decorated with reliefs.<sup>71</sup> The similarity of this work to vase-painting has often been noticed and its dark red background was used earlier to demonstrate how the Andokides Painter could have gone from painted reliefs to the negative technique of red figure.<sup>72</sup>

The figures of this base exhibit many details which, if rendered on a vase, would allow an attribution to be made. Most obvious are the wavering lines in the folds of the himation of the two figures with the dog on the left. These crinkly folds are typical of the works of Euthymides and Phintias, though they appear only occasionally in the works of the latter.<sup>73</sup> The radiating creases in the broad areas of drapery such as the upper torso of the youth standing on the right in the relief are also typical of these two artists. Euthymides, however, also draws them with a wavering line, which is not the case on the relief. Euthymidean stacked folds are drawn with double-curved edges which usually meet at obtuse angles. On the relief, the stacked folds have straight edges and meet at acute angles. This is paralleled closely by the drapery of Phintias, for example on his hydria with a music lesson in Munich.<sup>74</sup>

The anatomy of the nude athletes on the front (pentathlon) and left (ball players) sides of the base also compare with ones drawn by Phintias. The akontist to the right of the front side has only one exact parallel, a youth on Phintias' hydria now in Boston.<sup>75</sup> The abdominal musculature of the athletes on the base coincides with that drawn by Phintias: the two sections of the upper abdomen are divided by the linea alba into four equal circles.<sup>76</sup>

Finer details such as facial features, on which an ironclad attribution would have to rest, can not be compared because of the difference in medium. The eyes on the relief are rendered as flat ovals, perhaps originally for painting. The ears, on the other hand, are carefully modelled on the relief, much more so than is true on vase paintings in this period. The general shape, size and placement agree with those of Phintias' athletes, however.<sup>77</sup> It seems likely, therefore, that Phintias was the sculptor of the ball player base in the National Museum at Athens.<sup>78</sup>

The reason for this long excursus on vase painters as painters of marble stelai and sculptors of relief bases in a treatise on the development of the language of gesture is that such cross-overs had a very important effect on all aspects of Attic vase-painting. If vase painters themselves were also sculptors and painters of large scale works, it is no coincidence that vase-painting was in step with the advances being made in other media at the end of the sixth century.<sup>79</sup> Also, if the Pioneers were working in other media this explains both their low level of production of vases and the high quality of those produced. Even more important for the purposes of this study, the Pioneers' involvement in other arts, if accepted, explains their extraordinary progress in the depiction of functional anatomy and organic movement in the short period of two decades. Working on a large scale, and possibly in three dimensions, altered the way vase painters viewed their objectives. One of the elements affected by this was the use of gestures.

Gestures in black figure before 500 B.C. are not organic, nor is there any reason for them to be, since the figures are portrayed in

an unrealistic manner;<sup>80</sup> each limb, and therefore each gesture, is treated as an independent element, not an interactive part of the body system.<sup>81</sup> Gestures are added, like any iconographical detail, to further the narrative or typify the situation. With the revolution, which the Andokides Painter began with his interest in observation and the Pioneers brought about through their study and experiment, the black-figure language of gestures was doomed just as it reached its peak. It continued relatively untouched, but the next generation of black-figure artists produced mainly skyphoi and lekythoi, showing that they had lost the market for large pots.

Many black-figure gestures were salvaged by the Kleophrades and Berlin Painters and introduced to red figure, but only those which fit the new realistic ideal. Schemata such as raising an arm out from the body with the elbow bent 90 degrees (L21B9, R21B9) quickly disappear after 500, because people do not normally hold their arms in those positions in life. At the same time, new demands were made on the gesture language; for example the newly popular pursuit scenes required alarm gestures for the fleeing figures.<sup>82</sup> Likewise, with the early classical period, the increasing awareness of the psychological side of man led to the development of schemata which expressed this internal activity.<sup>83</sup>

All of this change is visible in the vase painting of the last two decades of the sixth century. The enormous number of black-figure scenes, active, even noisy, with gestures, are almost balanced by the beauty and power of the new red-figure idea. Once red figure had gained its momentum, with Onesimos, the Berlin Painter and the Kleophrades Painter, with Makron and Douris and the Brygos

Painter, black figure and its outdated vocabulary of gestures could remain only where religious and funerary conservatism created an artificial environment.

Notes to Chapter V

1. Boardman, ABFH, 185-92; H. Bloesch, "Stout and Slender in the Late Archaic Period," JHS 71 (1951) 31 and 39.
2. The introduction of red figure, which can be considered one of these new techniques, was discussed in the previous chapter. The Six technique of added white on a completely black background and the use of white ground both began in this period: J. Mertens, Attic White Ground (New York and London, 1977) 13 and 28.
3. See Cohen, 242-303, on the development of the bilingual eye-cup, and H. Bloesch, Formen Attischen Schalen (Bern, 1940) 54-80, for its later development.
4. ABV 266-91, 691-92; Para. 117-27.
5. The earlier start for the Antimenes Painter is implicit in Beazley's division of the works of the Antimenes Painter into those with straight-edged folds and those with double-curved fold edges; which parallel the Leagros and Pioneer Groups: J. Beazley, ABS, 238. J. Boardman, JHS 47 (1927) 80.
6. ARV2 6; J. Beazley, ABS, 238. J. Boardman, ARVA, 17-18, explains the connection between Psiax and the Amasis Painter as being due to the former's attempts at translating features of red figure into black figure.
7. Beazley, supra n.4, 91; ABS, 238.
8. See the discussion in W. Gross, Würzburger Festgabe H. Bulle, (Stuttgart, 1938) 47-53, on the connection between the Antimenes Painter and Psiax. The connection between the latter and the Andokides Painter is clear: see Cohen, 197-203.
9. ABV 292-94 (nos. 7 and 24); ARV2 6. Cohen, 199-203, attributes one side of the neck of New York 63.11.6, which is also signed by the potter Andokides, to Psiax.
10. ABV 274, nos. 120-21, 293.7. See BSR 11 (1927) 11.
11. Leyden xv e 28: ABV 266.1; JHS 47 (1927) pl.11.
12. Predellas are rare on hydrias of the Leagros Group, whose style is connected with the Lysippides Painter, so the predella may be a chronological indicator. Predellas from the Exekian circle can be found on hydrias by painters at the outskirts of Group E (ABV 313-15), the Lysippides Painter (ABV 256.18) and from his circle (ABV 260.31-39). See the discussion of predellas: Beazley, Dev., 82; Boardman, ABFH, 110; Robertson, HGA, 221; Cohen, 17-18.



13. ABV 266-75; Para. 117-21. Only the Swing Painter (ABV 304-10; Para. 132-35) and the Affecter (ABV 238-48; Para. 110-12; Mommsen, Affecter, 84-115) top one hundred. Note, however, the ease with which the works of either of these painters can be recognized: Boardman, ABFH, 63.
14. The Antimenes Painter used more than fifty different schemata in more than one hundred senses. See Appendix 6.
15. In fact, if the Exekian senses which were also used by the Lysippides Painter were credited to that artist, his total would more than double.
16. Berlin 1890: ABV 269.34; JHS 47 (1927) pl.14.
17. Paris, Cabinet des Médailles 222: ABV 152.25; Boardman, ABFH, fig. 85. Note also Basel, Kae 420: Para. 65; Boardman, ABFH, fig. 89.
18. Tarquinia RC 1635: ABV 270.65; CVA Tarquinia i, pl.12.1 (144).
19. Compare the earlier version on the bilingual amphora, Munich 2301: ARV2 4.9, ABV 255.4; CVA Munich iv, pl. 156 (534); Boardman, ABFH, fig. 161.
20. The Antimenes Painter used a finger schema (Class D) only once--the extended little finger (D50E), which appears on his amphora in Brussels, R291: ABV 270.52; CVA Brussels 1, 8.1a.
21. Charioteers appear on the shoulders of the hydria in Leyden, PC 63: ABV 266.1; CVA Leyden 1, pl. 14.2 (108), in London, B336: ABV 267.8; CVA Florence 5, pl.21.1 (1885). Demeter mounts a chariot on Würzburg 308: ABV 267.19; E. Langlotz, Griechische Vasen (Munich, 1932) pl. 95.
22. Beazley, *supra* n.4, 81.
23. ABV 388; Para. 166; Boardman, ABFH, 110.
24. Dev. 81-82; Bloesch, *supra* n. 1:
25. Kleophrades Painter, ABV 354; Berlin Painter, Para. 165.
26. Beazley, Dev. 86 and *supra* n.4, 81; See also Boardman, ABFH, 111.
27. G. Hermerén, Influence in Art and Literature (Princeton, 1975) esp. 16-18, where it is noted that even if the work of art is the intermediary, influence is a relationship between personalities.
28. ABV 354.
29. On his lekythos, Munich 1892: ABV 385.32; E. Haspels, ABL, pl.15.3 The comparisons are, Berlin 2159: ARV2 3.1; Arias and Hirmer, pl.86 (Andokides Painter) and Louvre 11295: CVA Louvre xii, pl.199.3 (872) (Psiax).

30. On Würzburg 216 (Acheloos Painter): ABV 383.13; E. Langlotz, supra n.22, pl.50, imitating Munich 1575: ABV 256.16; CVA Munich viii, pl.363.1 (1781).
31. Beazley, Dev., 82; Boardman, ABFH, 111.
32. On Exekias' latest phase, especially the North Slope krater (Agora: ABV 145.19: Hesperia 6 [1937] 469-86.), see Cohen, 38.
33. Boardman, ABFH, 109, 146, 150.
34. New vases by Euphronios are: 1) calyx krater with the dead Sarpedon in New York, Metropolitan 1972.11.10: not in Beazley's lists; Metropolitan Museum Bulletin 31.1 (1972) no.15; AA (1976) 485-512. 2) fragmentary calyx krater with a symposion in Munich, inv. 8935: ARV2 1619.3bis, 1705; Para. 322; AntK 8 (1965) pl. 11-12; MJb 22 (1971) 229-36; AA (1976) 503-7. 3) cup with an Amazon in Munich, inv. 8953: not in Beazley's lists; MJb 25 (1974) 7-26. 4) cup with the dead Sarpedon, formerly in the European art market (Copenhagen?): not listed by Beazley and unpublished: mentioned MJb 25 (1974) 21 n.8 and AA (1976) 511. M. Tiverios, ArchEph (1977) also attributed Acropolis 177 to Euphronios, which seems likely in comparison with the New York krater, but there is very little left.
35. On Louvre G 103: ARV2 14.2; Boardman, ARVA, fig. 23; CVA Louvre; 43-44, pl.4-5, and New York 1972.11.10, supra n.34. J. Maxmin's evaluation of the artist's zeal for anatomy (AAA 6 [1973] 299-301) hits the mark, although it is impossible to support her contention that Euphronios' less-than-successful depiction of frontal greaves with accented peroneal muscles are frontal lower legs shown from behind. Compare the lower legs of the Kroisos kouros, Athens 3851: G. Richter, Kouroi (London and New York, 1960), figs. 395-97. F. Villard's note that the linea alba should not be continued below the navel is also incorrect: MonPiot 47 (1953) 42-3.
36. Boardman, ARVA, 30, sees this as a connection to the Andokides Painter or black figure.
37. The composition of Sarpedon lifted by Sleep and Death was apparently invented by Euphronios for the still unpublished cup: D. von Bothmer, AA (1976) 511. The spring-locked pyramid of Herakles and Antaios on the Louvre krater (supra n.35) was developed to balance the Nemean lion wrestled to the ground on its probable companion, Louvre G110: ARV2 14.3; MonPiot 45 (1951) figs. 1-2 and 47 (1953) pl.1. Cf. Robertson, HGA 222 and M. Wegner, Euthymides und Euphronios (Muenster, 1979) 18-19.
38. F. Villard, MonPiot 47 (1953) 44-45; Boardman, ARVA, 32 (and by Euthymides, 34).
39. New York 1972.11.10, see supra n. 34.
40. Munich 2620: ARV2 16.17; AA (1976) 509, figs. 28 and 29.

41. For example the warrior arranging his baldric (on the far left) or the other picking up his shield (second from the right) on the reverse of New York 1972.11.10: supra n.34. A similar series of isolated characters occupies the whole of the Berlin krater, 2180: ARV2 13.1; AA (1976) 500-501, figs. 17-20; Boardman, ARVA, fig. 24.
42. Robertson, HGA, 218. Cf. Boardman, ARVA, 57.
43. Epiktetos and Andokides: ARV2 9.2; 41.39; AJA 10 (1895) pl. 22; Cohen, 349-50 and pl.75. The reverse is inscribed "Psiax," but the painting is not clearly by him. See also the later cup by the Hischylos Painter also in Munich, 2588: ARV2 162.2; FR iii, 240; Boardman, ARVA, fig. 86.
45. On the relationship between Euphronios and cup painters see ARV2 313; Webster, PP, 134; H. Bloesch, supra n. 3, 70-80; Robertson, HGA, 228.
46. ARV2 13-17. and supra n. 34. Wegner, supra n. 37, 15, shows, with the confirmation of B. Philippaki, that the Acropolis sherds, 176 (ARV2 17.12), come from two different cups.
47. See note 4
48. Munich 2307: ARV2 26.1; Boardman, ARVA, fig. 33; M. Wegner, supra n. 37, pp. 1 and 3.
49. Insult: J. Hoppin, Euthymides and his Fellows (Cambridge, Mass., 1917) 35 and others cited by Beazley, ARV2 26. Friendly rivalry: Beazley, ARV2 26; Boardman, ARVA, 33. Identity: Günter Neumann, AA (1977) 39 and M. Wegner, supra n. 37, 1.
50. Besides Munich 2307, supra n. 48, they appear on Warsaw 14332 (ARV2 26.8; Wegner, supra n. 37, pl.8; Boardman, ARVA, fig. 37) and Turin 4123 (ARV2 28.11; Hoppin, supra n.49, pl.4).
51. Berlin 2180: supra n. 41.
52. Hoppin, supra n. 49, 25 and 40.
53. See also Hoppin, supra n. 49, 38; Robertson, HGA, 220.
54. ARV2 28.10 (Serra Orlando); AJA 63 (1959) pl. 434, fig. 26.
55. See Munich 2307, supra n. 48, and Munich 2308 (ARV2 26.2). Wegner, supra n. 37. illustrates the two together.
56. Munich 2590: ARV2 24.12; Hoppin, supra n. 49, pl.25; Boardman, ARVA, fig. 42. Beazley called it "pre-Pioneer," ARV2 22.
57. Munich 2309 by Euthymides: ARV2 27.4; Hoppin supra n. 49, Boardman, ARVA, fig. 34. Louvre G 42 by Phintias: ARV2 23.1; Hoppin, supra n. 49, pl.31; Boardman, ARVA, fig. 41.1.

58. Especially the obverse of the Tarquinia amphora, RC 6843: ARV2 23.2; Hoppin, supra n. 49, pl.26; Boardman, ARVA, fig. 40.1. Compare the Madrid amphora by Psiax, 11008: ARV2 7.2; ABV 294.23; CVA Madrid 1, pl. 23.1 (41).
59. ARV2 22-25, 1620, 1700, Para. 323.
- 60 H. Bloesch, supra n. 43, 32 n. 65. For Phintias' cup, see supra n. 56. The schema appears, used in the same sense, on Leningrad inv. 4508: ARV2 108.28, Para. 509, signed by Kachrylion and attributed to the Nikosthenes Painter by A. Peredolskaya, Krasnofigurye Vazy, (Leningrad, 1967) no. 8, though this was not accepted by Beazley. A later cup by the Nikosthenes Painter with this gesture is in Melbourne, 1730.4: ARV2 125.20; JdI 77 (1962) 178, fig. 29.
61. For example, P. Corbett in World Ceramics, R. Charleston, ed. (Secaucus, NJ, 1976) 33.
62. Cf. Dev. pl.40. by an artist of the Leagros Group.
63. Dev. pl. 45-48.
64. M. Robertson, Greek Painting (Geneva, 1959) 90-95; ibid., HGA, 226-27.
65. ARV2 26, nos. 1, 2, 17; Cf. Siegfried Laufer "Zu den Altattischen Weihinschriften," DLZ 55(1934) 314 (Pollias), AM 62 (1937) 106-109. Robertson, HGA, 226; Boardman, ARVA, 34.
66. Acropolis 1037 and 2590: ARV2 1598; J. Boardman, JHS 76 (1956) 20-22; ibid., ARVA, 36, figs. 52-53; Robertson, HGA, 225-26; Cohen, 227, argues for an attribution to Psiax, which seems less likely.
67. Berlin 734: BCH 8 (1884) 459 pl.14; Boardman, ARVA, fig. 1.3.; C. Bluemel, Berlin Museen Katalog, vol. 2, (Berlin, 1940)pl. 19, #A18.
68. New York, Metropolitan 10.210.8: ARV2 54.7; Metropolitan Museum Bulletin 31.1 (1972) no. 14. Comparisons can also be made with Oltos' Briseis on London E 258: ARV2 54.4; CVA London iii, pl.5 (170) (detail); Boardman, ARVA, fig. 57.1.
- 69 Athens, National Museum 30: AM (1879) pl.1. Karouzou, supra n. 12, 15-16; Langlotz, ZB 67-8, placed it very near Euthymides.
70. Acropolis 176: ARV2 17.18; B. Graef and E. Langlotz, Akropolisvasen II, (Berlin, 1911) Pl. 8; good details in Wegner, supra n. 37, pl.13.
71. Athens, National Museum 3476: J. Travlos, Pictorial Dictionary of Ancient Athens, (New York, 1971) figs. 401-3.
72. Since its first publication, A. Philadelpheus, BCH 46, (1922) 5; Robertson. supra n. 64, 94, compares it to Euthymides; Karouzou, supra n. 17, 31-2, with Euphronios.

73. Hoppin, *supra* n. 49, 45.
74. Munich 2421: ARV2 23.7: Hoppin, *supra* n. 49, pl.28; Boardman, ARVA, fig., 38.2.
75. Boston 01.8019: ARV2 24.11; Hoppin *supra* n. 49, pl. 32.33. J. Beazley, CB ii, 4, notes that the relief is the only exact parallel for the akontist on the psykter.
76. Compare, for example, the youths on the hydria, London E 159: ARV2 24.9; Hoppin, *supra* n. 49, pl. 27. A good detail of the musculature on the relief can be found in G. Becatti, The Art of Ancient Greece and Rome (New York, 1967) fig. 103.
77. See the detail of one head in J. Boardman, Greek Sculpture, The Archaic Period (New York and Toronto, 1978) fig. 138. On p. 82, Boardman attributes the base to Endoios, seeing similarities with the Potter Relief. The lips and shape of the head, however, are too different.
78. Though not of its replica, Kerameikos Pl002; Travlos, *supra* n. 71, 404-5, which may be by the sculptor of Acropolis 381: B. Ridgway, The Archaic Style (Princeton, 1977) fig. 66.
79. It is not necessary to postulate the influence of "major" art on "minor" arts in this case. Euphronios' compositions unite so well with the shape and decoration of the vases on which they were painted that there is no reason to expect that the designs were derivative.
80. I use the word here in the sense given it by H. Groenewegen-Frankfort, Arrest and Movement (London, 1951) 1-11, who uses it to describe the nonrealistic portrayal typical of Egyptian art.
81. See also N. Himmelmann, Erzaehlung und Figur in der Archaischen Kunst (Wiesbaden, 1967) 77-80.
82. Webster, PP 257-8.
83. Neumann, GG, 157-58.

## CHAPTER VI

### CONCLUSION

I have had two goals in producing this study. First, I wished to produce a lexicon of the gestures used in Attic vase painting which would facilitate the interpretation of those gestures and ultimately aid in the interpretation and appreciation of the scenes of which they are a part. The compiling of the Lexicon suggested another use for such a lexicon, for it quickly became evident that different artists used particular gestures in idiosyncratic ways and were imitated in this usage by their students. The second goal is therefore a demonstration of the effectiveness of gestures as another source of information on the connections between vase painters. At the same time, as a third goal, I have traced part of the history of the use of gestures as an expressive element in vase painting by examining how each succeeding generation used gestures, expanding their vocabulary, increasing the subtlety of the meanings expressed or eliminating exhausted forms.

The methods used to gain these ends differ in each case. The Lexicon was compiled using the methods of normal lexicography. Individual uses of gestures were collected and classified by their forms, for example, the various positionings of the fingers or of an arm. The examples of each form were divided into groups which shared a common interpretation. The individual examples were then

listed in chronological order, displaying the history of the use of that gesture.

The way particular artists used gestures was studied by examining the gestures to be found on their preserved works. The history of each gesture in an artist's vocabulary was traced using the Lexicon. For popular gestures, this indicated little about the artist because these gestures formed part of the common artistic heritage of the period. Some gestures, however, were used mainly by artists of a single school. The use of such a gesture suggests that the artist had some contact with the school in which it was used. The appearance of a number of such gestures from a particular school in an artist's work indicates that a closer relationship existed. The histories of all of the gestures in an artist's repertoire, taken together, indicate major and minor influences on his work.

The choices made by artists about which gestures from the past they would continue to use and the new gestures which were introduced to complement the traditional ones show the development of the use of gestures as an expressive element in vase painting. While it might be possible to discuss this in terms of gestures used in successive periods, I have dealt with this problem in terms of individual artists and their effect on the use of gestures. I feel that this is justified because examining the history of particular gestures highlights the roles of individual artists as innovators and of schools as sources of traditional motifs.

Each of these levels of examination has yielded results of a

particular kind. The Lexicon itself is the product of the collection and interpretation of gestures. It provides a list of possible interpretations for each schema, references to discussions of them and a list of the examples collected. The use of the material collected in the Lexicon is demonstrated by its application to the careers of artists involved, first of all, in the invention of the red figure technique and, second, in the new ways of drawing which were invented by the second generation of red-figure artists.

The gestures used by the Lysippides and Andokides Painters demonstrate the individuality of the two artists, making it clear that the inventor of the red-figure technique did not learn his trade as a black-figure artist. The different ways in which these two artists worked is also visible in their use of gestures. These differences were the beginning of a separate red-figure repertoire of gestures which reflects the Andokides Painter's interest in drawing from observation and his avoidance of many old formulas. The practice of creating new formulaic gestures from an observation of nature continues in the next generation with the red-figure Pioneers. Their black-figure contemporaries, the Antimenes Painter and the painters of the Leagros Group, on the other hand, were more interested in the extension of traditional formulas to cover the new situations which they were inventing. The vocabularies of both black- and red-figure artists were therefore growing at the end of the sixth century, however, red-figure artists took the lead from that point on and most of the black-figure workshops ended production fairly soon afterwards.



Much work on gestures in vase painting remains to be done. There are still many vases that have not been examined for this study published in less readily available sources. Monographs on fifth century artists, in particular have been neglected because the works of these artists came after the period of the development of red figure, which is the main focus of the analytical portion of this work. It is, of course, unrealistic to hope that even the published material produced between 550 and 450 B.C. can be completely recorded, and the unpublished material is even more inaccessible. It is also desirable that the traditions of gestures in Attic pottery be traced back to the Geometric period and beyond the middle of the fifth century down to the end of vase painting. Other wares, such as Corinthian black figure and South Italian red figure and the various minor wares in either technique, could be treated in the same way as Attic is treated here, and it is likely that similar results would be obtained. Insights might be gained concerning the relationships between Corinthian and Attic black figure and Attic and South Italian red figure wares. Finally studies of the gestures of other two-dimensional artforms, such as gravestones and terracottas, could take the study even farther afield.

**APPENDICES**

## APPENDIX 1

## Denotations of letters used in coding

## Upper case

B.....Bent  
C.....Closed  
D.....Finger (digit)  
E.....Extended  
F.....Foot or leg  
H.....Head  
L.....Left Arm  
M.....Hand (manus)  
N.....Object (noun)  
R.....Right Arm  
T.....Both Arms (two)  
W.....Wide  
Y.....Parallel

## Lower case

a.....adversary  
b.....beard or chin  
c.....chariot  
g.....greave  
h.....hair or head  
k.....knee  
n.....neck  
r.....reflexive  
t.....toes  
v.....varia  
w.....waist or hip

## APPENDIX 2

## Gestures used by Exekias (by source)

General BF:	D45C.lc; L21B9.la; M10hr.lc; N40.3a; R11E.lb.
Lydos:	M10hr.lb.
Tyrrhenians:	F10c.la.
Artists of Group E:	M10hr.la; T32B4W.lc.
Innovations:	F10c.le; L32B9.lb; R31B4Y, L33E ; R32B9.lb; R33E.le; T32B4W.2c; T32B4W.1f; T32B4W.lg.
Unique uses:	H90; L32B9; N10.2b; N10.1f.

## APPENDIX 3

## Gestures used by the Amasis Painter (by source)

General BF:	D20E.3b; F10g; H90.2a; L31B3.1a; L21B9.1c; L21B9.2; L21B9.4; M10b.1; N10.1a; N40.1b; N40.3a; R31B3.1a; R31B4.1a; R33E.1a; R33E.1c; R33E.1d; T32B4W.1a.
Lydos:	N10.1b; N10.1c; T11EW.2.
Tyrrhenians:	L31B4.1a; L31B3.1b; L31B9.1a; M10m.1; R31B3.1a R31B3.1b.
Little Masters:	L21B9.1a; L32B9.1c.
Artists of Group E:	L31B9.2; R11E.5; R33E.3.
Innovations:	D50E.1b; F10c.1i; L11E.1d; L21B9.1b; L22E.4d; L31B3.4; L31B4.1d; L31B9.3; L33E.1a; L33E.1d; L33E.4b; N10.2c; R21B9.1a; R31B3.4; R31B4.1d; R33E.1e; T32B4W.1b; R33EY; L31B3.
Uncertain:	R11EY, L33E; R31B3Y; L21B9; R33EW, L22E.

## APPENDIX 4

## Gestures used by the Lysippides Painter

General BF:	L11E.1c; L21B9.2; L31B3.2; L32B9.2; N10.1e; R11E.4; R21B9.2; R31B3.1d; R33E.1a; R33E.1d; T32B4W.1c.
Group E:	L11E.3; L22E.2b; R33E.3.
Exekias:	F10c.1e; T32B4W.1g.
Amasis Painter:	D50E.1b.
Swing Painter:	F10v.1a.
Andokides Painter:	D45E.1a; R32B9.1e.
Innovations:	D45E.2b; F10v.1b; L22E.2a; L31B3.6; L33E.3; M10kr.1b; R22E.2a; R31B4.3.

## APPENDIX 5

## Gestures used by the Andokides Painter

General BF:	N40.1; R21B9.5.
Group E:	L11E.3.
Exekias:	T32B4W.1g.
Lydos:	D45C.1a.
Princeton Painter:	L31B4.3a.
Unattributed vases:	D45C.2a.
Innovations:	D45C.1f; D45E.1a; D50E.1a; M10kr.1a; M10wrR.2b; R32B9.1e.
Uncertain:	L32B9; L33E.

## APPENDIX 6

## Gestures used by the Antimenes Painter

General BF:	F10a; F10c.1a; F10g; F10v.1a; H90.1a; L21B9.1a; L21B9.1b; L21B9.1c; L21B9.2; L22E.4a; L22E.4d; L31B3.1b; L31B3.2; L31B4.1a; L31B9.3; L32B9.1a; L32B9.1b; L32B9.1c; L33E.1a; M10m.1; N10.1b; N10.1c; N10.1e; R11e.2b; R21B9.1c; R31B3.1a; R31B3.1b; R31B3.2; R31B4.1a; R32B9.1a; R32B9.1b; R32B9.2; R33E.1a; R33E.1d; R33E.2; R33E.3; T21B9Y.1; T32B4W.1a; T33EY.1.
Group E:	L11E.3; L22E.2b; L32B9.2; M10v.4; R22E.2b; R31B4.2; R32B9.1a; T11EY.1; T33EY.2; T33EY.3.
Exekias:	F10c.1c; F10c.1e; R31B3.2; T21B9Y.1.
Lysippides Painter and his circle:	F10c.1f; L22E.3a; L31B3.3; L31B3.6; L33E.3; M10m.2; R31B4.1b; R33E.1b; T22EY.1; T31B4Y.1b.
Amasis Painter:	L11E.1b; L31B9.3; L33E.4b; M10v.1; R31B3.3; T11EW.2.
Lydos:	L33E.1d; R21B9.1c; R22E.1a; T11EY.2a.
Miscellaneous BF artists:	L31B4.1c (Witt Painter); L31B4.3a (Princeton Painter); L31B9.1b (Witt Painter); T33EY.1 (Swing Painter).
Andokides Painter:	M10kr.1a.
Psiax:	F40t.
Innovations:	F10c.1d; F10c.1h; H30.1; L31B4.1b; R31B9.2; R33E.1b; R33E.4a; T11EW; T22EY.2b; T31B4Y.3 T32B9Y.3.



## APPENDIX 7

## Gestures used by Euphronios

General BF:	D45C.1b; F10c.1h; F10g; H90.1a; L21B9.1a; L21B9.1b; N20.1a; R22E.2a; R33E.1a.
Exekias:	L11E.4; M10hr.1b.
Lysippides Painter:	F10v.1b.
Amasis Painter:	M10v.1; M10m.1.
Antimenes Painter:	R31B9.2.
Andokides Painter:	M10wrR.2b.
Oltos:	R22E.3a.
Skythes:	D20E.5c.
General Pioneers:	H90.2b.
Innovations:	M30hr.1c; N20.1c.
Uncertain:	D20E.2a.

APPENDIX 8

Gestures used by Euthymides

General BF:	F10c.1a; L32B9.1a; N20.1a; N40.1a; R21B9.2; R31B3.1a; R31B3.1d.
Antimenes Painter:	N20.2d.
Psiax:	F40t.
Epiktetos:	D20E.5d.
General Pioneers:	H90.2b; M10wrR.2a; N10.1h.
Innovations:	M10vr.1.

## APPENDIX 9

## Gestures used by Phintias

General BF:	H90.2a; L22E.4a; R31B3.1a; R32B9.1a; R32B9.2; T33EY.1a.
Group E:	T32B4W.1d.
Lysippides Painter:	R22E.2b; R22E.3b.
Amasis Painter:	D50E.1b; L31B3.4; M10v.1.
Andokides Painter:	M10kr.1a; M10wrR.2b.
Psiax:	F40t.
Nikosthenes Painter:	M30h.1b.
General Pioneers:	N10.1h.
Innovations:	M10wrR.2a; R31B9.1d; R31B9.1f.
Uncertain:	D20E.1a; H90.1b.

**SELECT BIBLIOGRAPHY**

## BIBLIOGRAPHY

- Ahlberg, Gudrun. Prothesis and Ekphora in Greek Geometric Art. Stockholm, 1971.
- Beazley, John D. "The Antimenes Painter." Journal of Hellenic Studies 47 (1927) 63-92.
- \_\_\_\_\_. Attic Black-figure Vase-painters. Oxford, 1956. (ABV)
- \_\_\_\_\_. Attic Black-figure, a Sketch (from Proceedings of the British Academy 14 (1928) 217-63). London, 1928. (ABS)
- \_\_\_\_\_. Attic Red-figure Vase-painters. 2nd ed. Oxford, 1963. (ARV2)
- \_\_\_\_\_. The Development of Attic Black-figure. Berkeley and Los Angeles, 1951. (Dev.)
- \_\_\_\_\_. Paralipomena. Oxford, 1971. (Para.)
- Boardman, John. Athenian Black Figure Vases. Oxford, 1974. (ABFH)
- \_\_\_\_\_. Athenian Red Figure Vases: The Archaic Period. London, 1975. (ARVA)
- Bogen, Kathrin. Gesten in Begrüssungsszenen auf attischen Vasen. Bonn, 1969. (BG)
- Bothmer, Dietrich von. "Andokides the potter and the Andokides Painter". Bulletin of the Metropolitan Museum of Art 24 (1966) 201-12.
- \_\_\_\_\_. "Der Euphronios Krater in New York". AA (1976) 485-512.
- \_\_\_\_\_. "New Vases by the Amasis Painter". Antike Kunst 3 (1960) 71-80.
- Brilliant, Richard. Gesture and Rank in Roman Art. New Haven, 1963.
- Cohen, Beth. Attic Bilingual Vases and Their Painters. New York and London, 1978.
- Gombrich, Ernst H. Aby Warburg, an Intellectual Biography. London, 1970.

- \_\_\_\_\_. Art and Illusion. New York and London, 1960.
- \_\_\_\_\_. "Ritualized Gesture and Expression in Art".  
Philosophical Transactions of the Royal Society in London,  
series B. 251, no. 772 (1966) 393-401.
- Groenewegen-Frankfort, H.A. Arrest and Movement. Chicago, 1951;  
reprint eds. New York, 1972, 1978.
- Gross, Walter H. "Menonmaler und Psiax." Würzburger Festgabe  
für H. Bulle, 47-69. Stuttgart, 1938.
- Hermerèn, Goeran. Representation and Meaning in the Visual Arts.  
Lund, 1969.
- Himmelmann-Wildschuetz, Nicholas. " hlung und Figur in der  
archaischen Kunst". Abhandlungen der Akademie der  
Wissenschaften, Mainz (1967) #2.
- Hoffer, B.L., III. Linguistic Principles in Lexicography.  
Ann Arbor, Michigan, 1968.
- Hoppin, Joseph C. Euthymides and His Fellows. Cambridge,  
Massachusetts, 1917.
- Kapsalis, Peter T. "Gestures in Greek Art and Literature."  
Ph.D. dissertation, Johns Hopkins University, 1947.
- Karouzou, Semni. The Amasis Painter. Oxford, 1956.
- Langlotz, Ernst. Zur Zeitbestimmung der strengrotfigurigen  
Vasenmalerei und der gleichzeitigen Plastik.  
Leipzig, 1920. (ZB).
- L'Orange, H.P. Studies on the Iconography of the Cosmic  
Kingship in the Ancient World. Oslo, 1953.
- Marwitz, Herbert. "Zur Einheit des Andokides malers".  
Jahreshefte der oesterreichischen archaeologischen  
Instituts 46 (1961-63) 73-104.
- Méautis, Georges. L'Âme Hellénique d'après les vases grecs.  
Paris, 1932.
- Mommson, Heidi. Der Affecter. Mainz, 1975.
- Morris, Desmond, Collett, Peter, Marsh, Peter and O'Shaughnessy,  
Marie. Gestures, Their Origins and Distribution.  
New York, 1979.
- Neumann, Gerhard. Gesten und Gebärden in der griechischen  
Kunst. Berlin, 1965. (GG).

- Reinach, Salomon. "L'Histoire de Gestes". Révue Archéologique 20 (1924) 64-79.
- Robertson, Martin. "Beazley and After". Münchener Jahrbuch der bildenden Kunst 26 (1976) 29-46.
- \_\_\_\_\_. Greek Painting. Geneva, 1959.
- \_\_\_\_\_. History of Greek Art. Cambridge, 1975. (HGA).
- Saxl, Fritz. "Die Ausdrucksgebärde in der bildenden Kunst." Bericht über den 12. Kongress der Deutschen Gesellschaft fuer Psychologie, 13-25. Jena, 1932.
- Schauenburg, Konrad. "Repliken in der Vasenmalerei." Archaeologischer Anzeiger 92 (1977) 194-204.
- \_\_\_\_\_. "Eine neue Amphora des Andokidesmalers." Jahrbuch des deutschen archaeologischen Instituts 66 (1961) 61-71.
- Sittl, Karl. Die Geba der Griechen und Roemer. Leipzig, 1890.
- Technau, Werner, Exekias. (Bilder griechischer Vasen, 9) Leipzig, 1936.
- Tiverios, Michael. O Lydos kai to Ergo Tou. Athens, 1975.
- Villard, François. "Deux nouvelles œuvres d'Euphronios au Musée du Louvre." Monuments et Mémoires, Fondation Piot 45 (1951) 1-13.
- \_\_\_\_\_. "Fragments d'une Amphore d'Euphronios au Musée du Louvre." Monuments et Mémoires, Fondation Piot 47 (1953) 35-46.
- Webster, T.B.L. Potter and Patron in Classical Athens. London, 1972.
- Wegner, Max. Euthymides und Euphronios (Orbis Antiquis 30) Muenster, 1979.
- Wittkower, Rudolf. "El Greco's Language of Gesture." in Allegory and the Migration of Symbols, 148-158. Boulder, Colorado, 1977.
- Zgusta, Ladislav. Manual of Lexicography. Prague, 1971.

INDEX TO VASES  
NOT CITED BY BEAZLEY



Abdera, Museum

1. AMK 1789A, bf lekythos: Deltion 19(1964) Chron., pl.4416.

Adolphsheck, Schloss Fasanerie

2. 7, bf pelike: CVA i pl.11.1 (489).
3. 15, bf olpe: CVA i pl.14.3 (492).
4. 46, bf hydria: CVA i pl.10.1 (488).

Adria, Museo Civico

5. B260, rf cup: CVA i pl.17.1 (1265).
6. B1330, rf cup: CVA i pl.24.12 (1272).
7. S.N. 12, rf cup: CVA i pl.18.2 (1266).
8. No #, bf amphora: AA (1941)354 fig. 8.

Aegina, Museum

9. No #, bf lekythos: Deltion 19(1964) Chron. pl.75a.

Altenburg, Staatliches Museum

10. 187, bf oinochoe: CVA i pl.36.2 (821).
11. 193, bf lekythos: CVA i pl.41.1-3 (821).
12. 203a, bf olpe: CVA i pl.34.1-2 (819).
13. 205, bf oinochoe: CVA i pl.31.3 (816).
14. 210, bf olpe: CVA i pl.35.2 (820).
15. 216, bf hydria: CVA i pl.30.2 (815).
16. 227, bf cup: CVA i pl.40.1 & 4 (825).
17. 236, bf amphora: CVA i pl.24.1 (809).
18. 277, rf Nolan amphora: CVA ii pl.50.1 & 2 (835).
19. 802, bf amphora: CVA i pl.17.1 (802).

Amsterdam, Allard Pierson Museum

20. 21, rf cup: CVA ii pl.7.2 (78).
21. 471, rf oinochoe: CVA i pl.1.1 (35).
22. 568, bf lekythos: CVA i pl.5.8 (29).
23. 1382, rf cup: BA Besch 16(1941)26 fig. 4.
24. 2113, bf calyx drater: CVA ii pl.6.2 (75).
25. 2133, bf Siana cup: BA Besch 49(1974)109 fig. 8.
26. 2178, bf skyphos: CVA ii pl.6.7 (75).
27. 2575, bf skyphos: CVA ii pl.6.3 (75).
28. 2581, rf Apulian calyx krater: JdI 95(1980)182 fig. 20 b & c.
29. 3507, bf loutrophoros neck: CVA i pl.3.3 (27).
30. 3507, bf loutrophoros: CVA i pl.3.4 (27).

31. 3507, bf loutrophoros: CVA i pl.3.4 (27).
32. 2032-4, Corinthian krater: AA (1922)233 fig. 25.  
Ann Arbor, University of Michigan
33. 475, rf Nolan Amphora: 77.7.1.
34. 414, bf amphora: 79.1.1.  
Argos, Museum
35. No #, bf cup: M. Tiverios Lydos (1976) pl.100a.  
Athens, Acropolis Collection
36. 590a, bf dinos: Graef, pl.27.
37. 615a & g, bf calyx krater: Hesperia 9(1940) 154, fig.9.
38. 681d, bf pelike: Graef. pl.46d.
39. Vacat.
40. 654a, bf volute krater neck: AM 94(1978) pl.22.3.
41. 725, bf hydria: Graef. pl.47.
42. 779, bf fr.: Graef. pl.47.
43. 823, bf panel amphora fr.: Graef. pl.51.
44. 836g, bf amphora fr.: Graef. pl.56.
45. 887, bf fr.: Graef. pl.54.
46. 900, bf amphora fr.: Graef. pl.56.
47. 1151, bf loutrophoros fr.: Graef. pl.68.
48. 1174, bf loutrophoros fr.: Graef. pl.67.
49. 1220, bf fr.: Graef. pl.67.
50. No #, bf fr.: Graef. pl.36.
51. No #, rf cup fr.: JHS 14(1894) pl.2.  
Athens, Agora
52. P1254, bf lekythos: Hesp. 7(1938)399 fig. 36.
53. P1256, bf olpe: Hesp. 7(1938)386 fig. 22.
54. P2574, rf cup: Hesp. 15(1946) pl.32.40.
55. P4952, rf kantharos fr.: Hesp. Suppl. 4(1940) fig.95p. 128.
56. P5113, white grd. bobbin fr.: Hesp. 5(1936)334 fig. 1.
57. P5463, bf oinochoe: Hesperia Suppl. 4 (1940) 29 fig.21.
58. P10333, bf lekythos: Hesperia 32 (1963) pl.36, A9.
59. P13013, bf amphora: Hesperia 8 (1939) 232 fig.29.
60. P13126, bf amphora fr.: Hesperia 8 (1939) 233 fig.30.
61. P17,531, rf cup fr.: Hesperia 17 (1948) pl.68.2.

62. P18538. rf pelike fr.: Hesperia 17 (1948) pl.68.
63. P21349, rf bell krater: Hesperia 22 (1953) pl.24a.
64. P21352, rf bell krater: Hesperia 22 (1953) pl.23.
65. P21859, rf amphora: Hesperia 22 (1953) pl.21a.
66. P24104, bf lekythos: Hesperia 24 (1955) pl.29a.
67. P24123, bf column krater: Hesperia 24 ((1955) pl.29b.
68. P24677, bf amphora: Hesperia 25 (1956) pl. 21b.
69. P25978, rf volute krater fr.: Hesperia 27 (1958) pl.45b.
70. P29670, rf bobbin fr.: Hesperia 42 (1973) pl.67a.
71. No #, bf stand: Hesperia 7 (1938) 342.
72. No #, rf fr.: Hesperia 7 (1938) 344, fig.27.

Athens, Excavations

73. Academy, Grave 10, bf lekythos: Ergon (1958) 11, fig.7-8.
74. Menidhi tomb, bf fr.: JdI 14 (1899) 109, fig.12.
75. Panepistimiou 11-13, bf lekythos: BCH 96 (1972) 613, fig.60.
76. Royal Stables, bf loutrophoros fr.: Deltion 9 (1924-5) Suppl., 71, fig. 5.
77. Christokopidou 21, rf alabastron: Deltion 19 (1964) Chron. pl.47-48.
78. No # , rf lekythos: Deltion 22 (1967) Chron. pl.98a.
79. No # , rf cup: Deltion 27 (1972) Chron. pl.78d.

Athens, Kerameikos Museum

80. 677, bf pinax: JdI 61-62 (1946-47) pl.1.1.
81. 690, bf pinax: AA (1935) 295, fig. 22.
82. 1681, bf loutrophoros: AM 78 (1963) Beil. 47.1.
83. 2523, bf loutrophoros: AM 78 (1963) Beil. 52.1.
84. 8352, rf lekythos: U. Knigge, Kerameikos 9 (1976) pl.36.7.
85. No #, bf plate: JdI 61-62 (1946-47) pl.2.6.
86. No #, bf egg: JdI 61-62 (1946-47) pl.11.39.
87. No #, bf phormiskos: JdI 61-62 (1946-47) pl.14.45.
88. No #, bf pyxis fr.: JdI 61-62 (1946-47) pl.14.50.
89. No #, bf pyxis fr.: JdI 61-62 (1946-47) pl.15.51.
90. No #, bf pyxis fr.: JdI 61-62 (1946-47) pl.15.52.
91. No #, bf lekythos: JdI 61-62 (1946-47) pl.15.53.
92. No #, bf loutrophoros fr.: JdI 61-62 (1946-47) pl.20.72d.

93. No #, bf loutrophoros fr.: JdI 61-62 (1946-47) pl.20.74.
94. No #, bf loutrophoros fr.: JdI 61-62 (1946-47) pl.21.71.
95. No #, bf fr.: JdI 61-62 (1946-47) pl. 23.78.
96. No #, bf lebes gamikos fr. JdI 61-62 (1946-47) pl.23.79.
97. No #, bf lekythos: U. Knigge, Kerameikos 9 (1976) pl. 23.6.
98. No #, bf lekythos: U. Knigge, Kerameikos 9 (1976) pl. 31.3.
99. No #, white lekythos: U. Knigge, Kerameikos 9 (1976) pl.62.4.
100. No #, rf fr.: AA (1979) 181, fig.5.  
Athens, National Museum ( see above for Acropolis Coll.)
101. 416, bf skyphos: JHS 75 (1955) pl.6.1.
102. 450, bf loutrophoros: CVA i, pl.8.1 (16).
103. 458, bf lekythos: CVAi, pl. 6.5 (14).
104. 486, bf lekythos: CVA i, pl. 7.4 and 5 (15).
105. 498, bf skyphos: CVA i, pl. 4.3 (12).
106. 1002, bf lekythos: AM 30 (1905) 206, fig.1.
107. 1153, bf loutrophoros: CVA i, pl.8.3 (16).
108. 1357, rf cup: CVAi, pl.3.1 (25).
109. 1584, rf pyxis: CVAi, pl.6.3 (28).
110. 12626, bf skyphos: JHS 75 (1955) pl.5.4.
111. 12627, bf skyphos: JHS 75 (1955) pl.7.2.
112. 12947, bf loutrophoros-hydria: CVA i, pl.9.1-2 (17).
113. 13111, rf hydria: CVAi, pl.7.1 and 8.1 (29-30).
114. 15929, bf louterion stand: D. Callipolitis-Feytmans, Louteria (1965) pl.20.
115. 17302, rf cup: CVA ii, pl.13.3-4 (71).
116. 17872, bf loutrophoros fr.: AM 78 (1963) Beil. 49.1.
117. No #, bf lekythos: JHS 13 (1892) pl.2.
118. No #, bf lekythos: Hesperia Suppl. 8 (1949) pl.52.2.
119. No #, bf lekythos: Deltion 9 (1924-25) 5, fig.3.  
Athens, Various Collections.
120. Archaeological Society, bf pyxis: AM 15 (1890) pl. VIII.
121. Benaki Museum 76, bf loutrophoros: AM 78 (1963) Beil. 50-51.
122. British School, bf lekythos: JHS 14 (1894) pl.9.
123. Kannellopoulos Museum, rf lekythos: BCH 95 (1971) 611, fig.13.
124. Vlasto, bf pyxis: Boardman ABFH, 267.

125. Private, white lekythos: Fairbanks AWL i(1907) 96, fig.31.
126. Private, bf pyxis: Hesperia 7 (1938) 410, fig.48.
127. Iolas, bf amphora: Deltion 25 (1970) Chron. pl. 451.  
Barcelona, Museo Arqueologico
128. 420, bf eye cup: CVA i, pl.9.1a (107).
129. 582, rf cup: CVA i,pl.21 and 22.1 (119-120).
130. 4201, rf cup: CVA i,pl. 17.3 (115).  
Bari, Museo Civico
131. 4302, bf column krater: JdI 88 (1973) 17, fig.17.  
Basle, Antiken Museum
132. BS 404, rf lekythos: AM 83 (1968) pl.73.
133. BS 424, bf amphora: Tiverios, Lydos, pl.96.
134. No #, rf krater: Wort und Bild (1975), pl.8.2.
135. No #, rf dinos: Wort und Bild (1975), pl.7.3.
136. loan, rf calyx krater: W. Ekschmitt, Der Aufstieg Athens  
(1978) to p.64.  
Basle, Private Collection
137. No #, rf cup: JdI 77 (1962)139. fig.10.
138. 8.3853, bf amphora: CVA i, pl.22.1a (203).  
Berlin, Staatliche Museen
139. 1672, bf cup: Olympia Bericht 2(1938)75, fig.48.
140. 1702, bf amphora: CVA v, pl.17.1(2162).
141. 1741, bf lekythos: AA (1976)217, fig.5.
142. 1853, bf amphora: CVA v, pl.33.2 (2178).
143. 1854, bf amphora: CVA v,pl.37.2 (2182).
144. 1880, bf amphora: CVA v,pl.44.3 (2189).
145. 2005, bf lekythos: JdI 21(1906)48, fig.2.
146. 2057, bf eye cup: JdI 77(1962)164, fig.18-19.
147. 2177, rf hydria: AA (1932)14, fig.1.
148. 3219, rf skyphos: CVA iii, pl.142.2(1071).
149. No #, bf skyphos: G. Mylonas O Protoattikos Amphoreus (1957)  
45, fig.20b.  
Bern, Private
150. No #, rf cup: AA (1968)642, figs.2-3.
151. No #, bf hydria fr.: AA (1969)73, fig.4.
152. No #, rf stamnos: AA (1975)15, fig.1-2.

153. No #, bf amphora: AA (1976)51, fig.1.  
Bologna, Museo Civico
154. 4, bf amphora: CVA ii, pl.6.1-2 (305).  
155. 5, bf amphora: CVA ii, pl.6.3 (305).  
156. 6, bf amphora: CVA ii, pl.9.1-2 (308).  
157. 7, bf amphora: CVA ii, pl.7.3-4 (306).  
158. 24, bf amphora: CVA ii, pl.14.2 (313).  
159. 36, bf amphora: CVA ii, pl.20.3 (319).  
160. 43, bf amphora fr.: CVA ii, 22.4 (321).  
161. 60, bf volute krater fr.: CVA ii, pl.29.1 (328).  
162. 60bis, bf column krater fr.: CVA ii, pl.29.2 (328).  
163. 270, rf volute krater: CVA v, pl.108.3 (1482).  
164. Pall59, white lekythos: F. Vian, Origines des Thèbes  
(1963) pl.2.1.
165. PU190, bf phormiskos: CVA ii, pl.24 (323).  
166. PU193, bf amphora: CVA ii, pl.5.3-4 (304).  
167. PU239, bf pyxis lid: CVA ii, pl.44.3 (343).  
Bonn, University
168. 38, bf amphora: AA (1935)439, fig.24.  
169. 39, bf amphora AA (1935)446, fig.28-29.  
170. 43, bf amphora: AA (1935)455, fig.31-32.  
171. 44, bf amphora: AA (1935) 427, fig.15.  
172. 73c, rf cup: CVA i, pl.7.5 (7).  
173. 464, bf amphora fr.: AA (1935)439, fig.25.  
174. 667, bf phormiskos: AA (1935)486, fig.61.  
175. 846, bf egg: AA (1935)486, fig.62.  
176. 1002a, bf loutrophoros fr.: AA (1935)458, fig.34a.  
177. 2205, bf amphora fr.: AA (1935)422, fig.8.  
178. No #, bf lekythos: AA (1935)465, fig.41.  
Boston, Museum of Fine Arts
179. 80.621, bf amphora: CVA i, pl.40.1 (662).  
180. 89.562, bf hydria: AA (1977)19, fig.7.  
181. 95.46, white lekythos: Fairbanks AWL ii (1914) pl.2.  
182. 97.205, bf amphora: CVA i, pl.41.1-2 (663).  
183. 01.8035, bf amphora: CVA i, pl.37.1-2 (659).  
184. 01.8059, bf amphora CVA i, pl. 38.1-2 (660).

## Boston, continued

185. 23.220, bf amphora: CVA i, pl.11.3-4 (633).  
 185bis. 36.631, bf fragment: CVA i, pl.58.7 (680).  
 186. 68.46, bf amphora: CVA i, pl.13.2 (635).  
 187. 1970.69, bf amphora: CVA i, pl.42.2 (664).

Braunschweig

188. 218, bf amphora: CVA i, pl.8.1 (154).  
 189. 240, bf amphora fr.: CVA i, pl.6.2 (152).  
 190. 257, rf amphora: CVA i, pl.20.3 (166).  
 191. 503 & 530, rf cup fr.: CVA i, pl.14.3-2 (160).  
 192. 538, rf cup fr.: CVA i, pl.12.7 (158).  
 193. 560, bf fr.: CVA i, pl.8.3 (154).

Brauron, Museum

194. vacat.  
 195. No #, bf krateriskos fr.: BCH (1963)705, fig.8.  
 196. Myrrhinous, bf lekythos: Ergon (1960)36, fig.50a.

Brussels, Musees Royaux

197. A199, bf amphora: CVA iii, pl.23.3 (117).  
 198. A713, bf amphora: CVA i, pl.11.4 (24).  
 199. A910, bf lekythos: CVA ii, pl.21.14 (61).  
 200. A1013, bf phormiskos: CVA iii, pl.27.3 (121).  
 201. A1329, bf lekythos: CVA ii, pl.1.9 (62).  
 202. A1375, bf pyxis: CVA i, pl.12.3 (25).  
 203. A2100, bf plate: CVA ii, pl.15.2 (55).  
 204. A2101, bf plate: CVA ii, pl.15.3 (55).  
 205. A3089, bf amphora: CVA iii, pl.26.2 (120).  
 206. A3090, bf amphora: CVA iii, pl.26.1 (120).  
 207. A3267, rf mug: CVA ii, pl.20.3 (73).  
 208. R240, bf olpe: CVA ii, pl.18.5 (58).  
 209. R242, bf hydria: CVA ii, pl.16.3 (56).  
 210. R257, bf olpe: CVA ii, pl.18.3 (58).  
 211. R268, bf kyathos: CVA i, pl.3.2 (16).  
 212. R279, bf amphora: CVA ii, pl.16.5 (56).  
 213. R288, bf oinochoe: CVA i, pl.6.2a (19).  
 214. R290, bf lekythos: CVA ii, pl.21.15 (61).  
 215. R298, bf oinochoe: CVA i, pl.5.7b and 6.6 (18-19).

216. R306, bf amphora: CVA i, pl.11.2 (24).
217. R317, bf amphora: CVA i, pl.8.3 (21).
218. R346, bf hydria: CVA ii, pl.16.1 (56).  
Bryn Mawr, University
219. P-205, rf cup: CVA i, pl.10.4 (590).
220. P-213, rf hydria: CVA i, pl.36.3-4 (616).
221. P-976, rf hydria: CVA i, pl.30.2 (610).  
Bucharest, Museum
222. 0491, bf lekythos: CVA i, pl.20.12-13 (20).  
Budapest, Museum of Fine Arts
223. 50.732, bf amphora: JdI 87(1972)79, fig.7.  
Caltanissetta, Museo
224. No #, bf column krater: Arch Cl. 20(1968) pl1.61.2 and 62.2.  
Cambridge, University
225. 2.23, white lekythos: CVA i, pl.31.3 (269).
226. 5.17, bf amphora: CVA i, pl.15.1b (253).
227. 8.17, bf amphora: CVA i, pl.14.2a (252).
228. 19.17, bf amphora: CVA i, pl.11.2a (249).
229. 54, bf hydria: CVA i, pl.16.2 (254).
230. 57, bf hydria: CVA i, pl.17.4 (255).
231. T2 (Trinity College), bf amphora: JHS-AR 17(1970-71)82, fig.8.
232. UP112A, bf krater fr.: JdI 76(1961)51, fig.4.  
Capua, Museo Campano
233. 153, bf amphora: CVA ii, pl.4.4 (1067).
234. 220, rf skyphos: CVA ii, pl.14.2 (1089).
235. 7527, rf hydria: CVA ii, pl.8.1 (1083).
236. 7556, bf amphora: CVA ii, pl.1.1 (1064).
237. 7566, rf column krater: CVA ii, pl.22.1-2 (1097).
238. No #, bf amphora: NSc (1954)279, fig.9.
239. No #, bf pelike: CVA ii, pl.7.3-4 (1070).  
Carlsruhe, Badisches Landesmuseum
240. B1, bf amphora: CVA i pl.7.1-3 (305).
241. B25, bf amphora: CVA i, pl.8.3 (306).
242. B28, bf lekythos: CVA i, pl.12.5 (310).
243. B298, bf amphora: CVA i, pl.8.6 (306).



244. 1960.91, rf oinochoe: AA (1960)101, fig.29.  
Castellon, (Spain)
245. No #, rf cup: MadrMitt 20(1979) pl.28a.  
Catania, Museo Civico
246. No #, bf skyphos: NSc (1952)338-9, figs. 11-12.  
Catania, Asmundo Collection
247. No #, bf amphora: RM 15(1900)259, fig.4.  
Cervetri, Museo
248. No #, bf fr.: NSc (1955)99, fig.63.  
Christ church, N.Z., University of Canterbury
249. 3.53, white lekythos: A. Trendall, Logie Collection (1971)  
pl.30.
250. 43.57, bf amphora: A. Trendall, Logie Collection (1971)  
pl.18b and 19.
251. 23.645, bf amphora: CVA i, pl.6 (686).
252. 26.241, bf amphora CVA i, pl.12.1 (692).
253. 26.514, bf eye cup: CVA i, pl.1.20.3 and 22.1 (700, 702).
254. 27.145, bf loutrophoros: CVA i, pl.1.15-16 (695-96).
255. 29.134, bf lekythos: CVA i, pl.1.18.1 (698).
256. 70.16, bf amphora: CVA i, pl.1.13 (693).  
Como, Museo
257. 22, bf amphora: CVA i, pl.1.1.1 (2086).
258. 26, bf kyathos: CVA i, pl.2.1 (2087).
259. 29, bf lekythos: CVA i, pl.6.3 (2091).
260. 41, rf cup: CVA i, pl.4.2 (2096).
261. 42, rf cup fr.: CVA i, pl.4.3 (2096).  
Compiègne, Musée Vivienel
262. 1033, bf oinochoe: CVA i, pl.10.5 (108).  
Copenhagen, Ny Carlsberg Glyptothek
263. 731, rf pyxis lid: CVA iv, pl.163.1 (165).
264. 3241, bf amphora: CVA iii, pl.102.2 (104).
265. 4734, bf pyxis: CVA iii, pl.120.6 (122).
266. 6571, bf skyphos: CVA iii, pl.119.9 (121).
267. 13521, bf eye cup: CVA iii, pl.326.1 (329).
- 267bis. ABc 979, bf likythos: CVA iii, pl.123.6 (125).
268. Chr. VIII, 3, bf amphora: CVA iii, pl.106.2 (108).

269. Chr. VIII, 286, rf column krater: CVA iv, pl.148.2 (150).
270. Chr. VIII, 294, rf pelike: CVA iv, pl.152.1 (154).
271. Chr. VIII, 522, bf amphora: CVA iv, pl.108.2 (110).
272. Chr. VIII, 754, bf column krater fr.: CVA viii, pl.322.3 (325).
273. Chr. VIII, 805, rf clayx krater: CVA iii, pl.127.1 (129).
274. Chr. VIII, 808, bf amphora: CVA iii, pl.108.1 (110).
275. Chr. VIII, 809, bf hydria: CVA iii, pl.123.4 (125).
276. Chr. VIII, 810, rf pelike: CVA iii, pl.133.1 (135).
277. Chr. VIII, 948, bf lekythos: CVA iii, pl.111.18 (113).
- Corinth, Museum
278. C-64-312, bf epinetron fr.: Hesperia 37(1968) pl.92d.
- Cracow, Czartoryski Museum
279. 1077, bf stamnos: CVA i, pl.6.4 (60).
280. 1083, bf column krater: CVA i, pl.4.1 (58).
281. 1226, rf cup: CVA i, pl.8.2 (62).
282. 1227, bf cup: CVA i, pl.4.3 (58).
283. 1253, bf amphora: CVA i, pl.3.11 (57).
284. 1451, rf amphora: CVA i, pl.11.2 (65).
- Cracow, University
285. 137, rf lekythos: CVA i, pl.8.11 (81).
286. 288, bf lekythos: CVA i, pl.7.6 (80).
- Dresden, Albertinum
287. 814, bf pinax; AA (1891) 169.19.
288. ZV2776, white alabastron: AA (1925)110, fig.12.
289. No #, bf situla: AA (1925)109, fig.11.
- Eleusis, Museum
290. No #, bf thymiaterion: Deltion 13 (1930-31) Suppl. 25, fig.10.
291. Thebes St. grave, bf lekythos: BCH 96(1972)625, fig.88.
- Eretria, Theophanes Collection
292. No #, bf frr.: AAA 7(1974)230, fig.2.
293. No #, rf lekythos: AAA 7(1974)247, fig.20.
294. T441, bf oinochoe: CVA ii, pl.28.3 (2153).
295. T475, bf oinochoe: CVA ii, pl.9.1 (2134).
296. T488, bf oinochoe: CVA ii, pl.11.1 (2136).
297. T1160, bf oinochoe: CVA ii, pl.15.5 (2140).
298. T1359, bf oinochoe: CVA ii, pl.22.1 (2147).

299. T17D VP, bf amphora: CVA, pl. 2.4-5(2127).  
 300. T55 VP, rf column krater: CVA i, pl. 36.4-5(1680).  
 301. T173C VP, rf bell krater: BICS Suppl. 14(1962) pl.1a.  
 302. T217B VP bf oinochoe: CVA ii, pl. 28.2(2153).  
 303. T380B VP, bf oinochoe: CVA ii, pl. 12.3-4(2137).

Fiesole, Costantini Collection

304. No #, bf amphora: CVA i, pl. 12.1(2524).  
 305. No#, bf amphora: CVA i, pl. 13.1-2(2525).  
 306. No #, bf amphora: CVA i, pl. 15.1(2527).  
 307. No #, bf amphora: CVA i, pl. 16.2(2528).  
 308. No #, bf amphora: CVA i, pl. 18.2(2530).  
 309. No #, bf amphora: CVA i, pl. 19.1(2531).  
 310. No #, bf stamnoid amphora: CVA i, pl. 19.4(2531).  
 311. No #, bf hydria: CVA i, pl. 23.1-2(2535).  
 312. No #, bf hydria: CVA i, pl. 24.1(2536).  
 313. No #, bf hydria: CVA i, pl. 25.2(2537).  
 314. No #, bf column krater: CVA i, pl. 28.1-2(2540).  
 315. No #, bf lekythos: CVA i, pl. 31.3-5(2543).  
 316. No #, bf eye cup: CVA i, pl. 34.1-2(2546).  
 317. No #, rf stamnos: CVA i, pl. 39-40(2551-52).  
 318. No #, rf cup: CVA i, pl. 45.3(2557).  
 319. No #, rf cup: CVA i, pl. 46.1(2558).  
 320. No #, rf cup: CVA i, Pl. 47.2-3(2559).

Florence, Museo Archeologica Etrusco

321. 3792, bf hydria: CVA v, pl. 18.2(1882).  
 322. 3793, bf hydria: CVA v, pl. 19.2(1883).  
 323. 3799, bf hydria: CVA v, pl. 8.2(1872).  
 324. 3803, bf hydria: CVA v, pl. 27.1(1891).  
 325. 3809, bf hydria: CVA v, pl. 11.2(1875).  
 326. 3825, bf hydria: CVA v, pl. 13.1(1977).  
 327. 3866, bf hydria: CVA v, pl. 31.1-2(1895).  
 328. 12132, rf cup: CVA iv, pl. 145.1-2(1717).  
 329. 70994, bf hydria: CVA v, pl. 5.1(1869).  
 330. 81600, rf cup: CVA iv, pl. 118.2(1690).  
 331. 94318, bf hydria: CVA v, pl. 25(1889).  
 332. 94326, bf hydria: CVA v, pl. 23.1(1887).

333. 94335, bf hydria: CVA v, pl. 40.2(1904).  
 334. 94337, bf hydria: CVA v, pl. 24.2(1888).  
 335. 94339, bf hydria fr.: CVA v, pl. 37.1(1901).  
 336. 94340, bf hydria fr.: CVA v, pl. 40.4(1904).  
 337. 94345, bf hydria: CVA v, pl. 39.5(1903).  
 338. 1 B 31, rf fr.: CVA i, pl. 1.20(376).  
 339. 5 B 29, rf cup fr.: CVA i, pl. 5.67(380).  
 340. 7 B 8, rf cup fr.: CVA i, pl. 7.95(382).  
 341. 7 B 45, rf cup fr.: CVA i, pl. 7.133(382).  
 342. 9 B 25 & 9 B 26, rf kotyle fr.: CVA i, pl. 9.167(384).  
 343. 9 B 43, rf cup fr.: CVA i, pl. 9.177(384).  
 344. 11 B 57, rf cup fr.: CVA i, pl. 11.198(386).  
 345. 13 B 43, rf fr.: CVA i, pl. 13.235(388).  
 346. 14 B 10, rf fr.: CVA i, pl. 14.223(389).  
 347. 14 B 12, rf kotyle fr.: CVA i, pl. 14(389).  
 348. 20 B 72, rf cup fr.: CVA i, pl. 20(395),  
 349. Populonia, rf krater fr.: NSc (1908)227, fig. 35.  
 350. Populonia, bf pelike: NSc (1934-35)423, fig. 78.  
 351. No #, rf krater fr.: JdI 47(1932)49, fig. 1.  
Frankfurt, Museum für Kunsthandwerk  
 352. WM 015, bf amphora: CVA i, pl. 28(1200).  
 353. WM 016, bf amphora: CVA i, pl. 29(1201).  
Frankfurt, Liebieghaus  
 354. 560, bf eschara: CVA ii, pl. 46.4-5(1937).  
Frankfurt, Museum für Vor- und Frühgeschichte  
 355. B 289, bf amphora: CVA i, pl. 31.2(1203).  
 356. B 304, bf lekythos: CVA ii, pl. 49.1 & 3(1440).  
 357. B 393, bf amphora: CVA ii, pl. 43.1(1434).  
Gand, University  
 358. 10, bf amphora: Ant Cl 22(1953) pl. IV.  
Gela, Museo Civico  
 359. 11, bf lekythos: CVA iii, pl. 11.3(2388).  
 360. 17, bf lekythos: CVA iv, pl. 13.1 and 6(2478).  
 361. 40, bf lekythos: CVA iii, pl. 13.1-2 and 14.1(2390-91).  
 362. 43, bf lekythos: CVA iii, pl. 16.5 (1393).  
 363. 60, rf lekythos: CVA iii, pl. 41.7(2418).

364. 107 B, bf lekythos: CVA iii, pl. 2.2(2379).
365. 114 B, rf pelike: CVA iii, pl. 35.2(2412).
366. 115 B, rf lekythos: CVA iii, pl. 32.2-3(2409).
367. 116, bf lekythos: CVA iii, pl. 11.1 and 12.1(2388-89).
368. 153 B, bf amphora: CVA iv, pl. 12(2477).
369. 220 B, bf lekythos: CVA iii, pl. 20.2-4(2397).
370. 221 B, bf lekythos: CVA iv, pl. 30.9(2495).
371. 328 B, bf column krater: CVA iv, pl. 6.2, 7(2471).
372. 2329, rf column krater: NSc (1971) Suppl., 116-17.
373. No #, bf lekythos: NSc (1956) 326, fig. 12.
374. No #, bf lekythos: NSc (1960) 146, fig. 11a.
375. No #, rf amphora: NSc (1960) 146, 241-42, figs. 27-28.
- Genoa, Museo Civico
376. 1182, bf amphora: CVA i, pl. 1.3(903).
- Gotha, Museum
377. 1, rf cup: CVA i, pl. 44.2(1168).
378. Ahv. 30, bf hydria: CVA i, pl. 28(1152).
379. Ahv. 31, bf amphora: CVA i, pl. 33(1157).
380. Ahv. 33, bf amphora: CVA i, pl. 37.2(1161).
381. Ahv. 36, bf hydria: CVA i, pl. 30.1(1154).
382. Ahv. 62, rf hydria: CVA ii, pl. 52.1(1383).
383. Ahv. 62, rf hydria: CVA ii, pl. 54.2(1385).
- Graz, University
384. 29, rf amphora: AA (1974) 244, fig. 6.
385. 621, rf amphora: AA (1972) 42.
- Greenwich, Conn., Bareiss Collection
386. No #, white cup: Mertens, White Ground (1972) pl. 16.1.
- The Hague, private collection
387. No #, rf oinochoe: BA Besch, Suppl. 1 (1974), pl. 42, 103.
388. No #, bf amphora: BA Besch, Suppl. 1 (1974), pl. 41, 100a.
- Hamburg, Museum für Kunst und Gewerbe
389. 1908.253, bf hydria: AA (1928) 315, fig. 36.
390. 1917.472, bf amphora: CVA i, pl. 16.3-4(1982).
391. 1917.1023, bf cup skyphos: CVA i, pl. 47.1(2013).
392. 1962.124, rf chous: AA (1969) 355, fig. 39.

## Hamburg, Museum für Kunst und Gewerbe, continued

393. 1970.99, bf cup: CVA i, pl. 42.2(2008).

Hannover, Kestner Museum

394. 752, bf amphora: CVA i, pl. 10.1-2(1642).  
 395. 753, bf amphora: CVA i, pl. 12.2(1644).  
 396. 754, bf amphora: CVA i, pl. 13.1-2(1645).  
 397. 755, bf lekythos: CVA i, pl. 21.3-5(1653).  
 398. 1936.107, bf amphora: CVA i, pl. 7.1-3(1639).  
 399. 1962.78, bf amphora: CVA i, pl. 8.1(1640).  
 400. 1964.9, bf amphora: CVA i, pl. 11.1-2(1643).  
 401. 1966.38, bf cup: CVA i, pl. 30.3(1662).  
 402. 1966.99, rf cup: CVA i, pl. 34.2(1666).  
 403. 1968.93, rf lekythos: CVA i, pl. 44.3(1676).

Harvard University, Fogg Museum

404. 1925.30. (Hoppin), rf skyphos: CVA Hoppin i, pl. 16.1-2(16).  
 405. 1925.30. (Hoppin), white lekythos: CVA Hoppin i, pl. 19.1-3(19).  
 406. 1958.108, bf amphora fr.: CVA i, pl. 9.1(347).  
 407. H. Bell loan, bf lekythos: CVA i, pl. 11.7(349).

Heidelberg, University

408. 228, bf amphora fr.: CVA i, pl. 34.13(468).  
 409. 239, bf amphora fr.: CVA i, pl. 37.11(471).  
 410. 270a, bf fr.: CVA i, pl. 41.5(475).  
 411. inv. 58.5, bf amphora: CVA iv, pl. 145.1-2(1484).  
 412. inv. 72.1, bf hydria: AA (1977) 15 and 29.  
 413. L 25, bf lekythos: CVA iv, pl. 175.5(1514).  
 414. L 26, bf lekythos: CVA iv, pl. 174.4-6(1513).  
 415. L 28, bf lekythos: CVA iv, pl. 176.5(1515).  
 416. L 54, bf lekythos: CVA iv, pl. 169.1-4(1508).  
 417. L 64, bf lekythos: CVA iv, pl. 174.2(1513).  
 418. S 21, bf fr.: CVA iv, pl. 146.8(1485).  
 419. S 64, bf oinochoe: CVA iv, pl. 147.4(1486).  
 420. S 118, bf eye cup: CVA iv, pl. 159.8(1498).  
 421. S 174, bf amphora fr.: CVA i, pl. 33.8(467).

Hillsborough, Calif., Hearst Collection

422. 2, bf oinochoe: I. Raubitschek (1969) figs. 10.2a, 13.2c.

## Hillsborough, Calif., Hearst Collection, continued

423. 6, bf hydria: I. Raubitschek (1969) fig. 27.6a.  
 424. 8, bf amphora: I. Raubitschek (1969), fig. 35.8c.  
 425. 9, bf amphora: I. Raubitschek (1969), fig. 39.9c.  
 426. 10, bf hydria: I. Raubitschek (1969), fig. 42.10a.  
 427. 14, bf lekythos: I. Raubitschek (1969), fig. 56.14a.

Histria Excavations

428. V 691, rf cup: Alexandrescu, Histria IV, pl. 59.506.  
 429. V 19524, bf hydria: Alexandrescu, Histria IV, pl. 35.317.

Kassel, Landesmuseum

430. T 683, bf hydria: CVA i, pl. 25.1(1705).  
 431. T 718, bf olpe: CVA i, pl. 28.2(1708).

Kavalla, Museum

432. Parthenos sanctuary, bf krater fr.: Deltion 19(1964) Chron., pl. 425a.

Kiel, Antikensammlung

433. B 350, rf lekythos: AA (1974) 151, fig. 1.

Kiel, Private

434. No #, bf amphora: AA (1976) 214, fig. 1-2.

Knossos, Stratigraphical Museum

435. No #, bf column krater: BSA 68(1973) pl. 22.76.

Laon, Musée

436. 37.891, bf lekythos: CVA i, pl. 13.4(885).  
 437. 37.970, bf lekythos: CVA i, pl. 14.2(886).  
 438. 37.971, bf hydria: CVA i, pl. 9.2(881).  
 439. 37.975, bf olpe: CVA i, pl. 11.5(883).  
 440. 37.978, bf pelike: CVA i, pl. 9.4(881).  
 441. 37.979, bf amphora: CVA i, pl. 8.4(880).  
 442. 37.982, bf band cup: CVA i, pl. 21.1 and 6(893).  
 443. 37.1003, bf skyphos: CVA i, pl. 24.8 and 10(896).  
 444. 37.1023, rf amphora: CVA i, pl. 26.1 and 27.1(898-99).  
 445. 37.1545, bf amphora fr.: CVA i, pl. 8.2(880).

Larnaka, Cyprus, Pierides Collection

446. No #, bf amphora fr.: Mommsen, Affecter, pl. 27.21.

Lecce, Museo Provinciale

447. 558, bf lekythos: CVA i, pl. 4.2(151).  
 448. 561, bf cup: CVA i, pl. 1.4(148).  
 449. 565, bf lekythos: CVA i, pl. 4.5-7(151).  
 450. 610, rf calyx krater: CVA i, pl. 10.1(161).

Leningrad, Hermitage

451. 116, bf skyphos: AA (1914) 34, fig. 2.  
 452. 234, bf lekythos: JdI 77(1962) 201, fig. 56.  
 453. 898, rf squat lekythos: A. Peredolskaya (1967) pl. 102.3.  
 454. B 4245, rf column krater: A. Peredolskaya (1967) pl. 64.2.  
 455. B 6783, rf pelike: A. Peredolskaya (1967), pl. 76.3-4.  
 456. No #, rf cup: A. Peredolskaya (1967), pl. 109.1.

Leyden, Rijksmuseum van Oudheden

457. PC 2, bf hydria: CVA i, pl. 7(101).  
 458. PC 20, bf amphora: CVA i, pl. 39.3(133).  
 459. PC 29, bf amphora: CVA i, pl. 34.1-2(128).  
 460. PC 40, bf amphora: CVA i, pl. 27.2(121).  
 461. PC 48, bf hydria: CVA i, pl. 8(102).  
 462. I 1955.12.1, bf skyphos: Hommages Déonna (1957) pl. 38.1-2.  
 463. I 1958.1.1, bf hydria: CVA i, pl. 17.1(111).  
 464. I 1965.11.1, bf amphora: CVA i, pl. 23.1-2(117).

Limoges, Musée

465. 80-58, bf amphora: CVA i, pl. 6.1-2(1025).

Lipari, Castle excavations

466. No #, bf dinos fr.: JHS-AR 13(1966-67) 46, fig. 28.

Lisbon, private collection

467. No #, bf hydria: BA Besch 42(1967) 80, fig. 3.  
 468. No #, bf column krater: BA Besch 42(1967) 81, fig. 4.

London, British Museum

469. B 62, white oinochoe: E. Strong, Cat. Melchett (1928)43, fig.21.  
 470. B 115.1, Clazomenian bf fr.: CVA viii, pl. 3.3 (584).  
 471. B 127, Clazomenian bf amphora fr.: CVA viii, pl. 13.1(594).  
 472. B136, bf amphora: CVA i, pl. 3.1b(27).  
 473. B 154, bf amphora: G. Mylonas, O Protoattikos Amphoreus (1957)44.  
 474. B 157, bf amphora: CVA iii, pl. 26.3c(146).  
 475. B 166, bf amphora: CVA iii, pl. 30.3b(150).



## London, British Museum, continued

476. B 171, bf amphora: CVA iii, pl. 31.4(151).  
 477. B 173, bf amphora: CVA iii, pl. 45.1(165).  
 478. B 179, bf amphora: CVA iii, pl. 32.2a(152).  
 479. B 180, bf amphora: CVA iii, pl. 45.3a(165).  
 480. B 183, bf amphora: CVA iii, pl. 33.2b(153).  
 481. B 189, bf amphora: CVA iii, pl. 45.7a(165).  
 482. B 190, bf pelike: CVA iii, pl. 44.4(164).  
 483. B 192, bf pelike: CVA iii, pl. 44.1a(164).  
 484. B 196, bf amphora: JHS 26(1906), pl. 5.  
 485. B 204, bf amphora: CVA iii, pl. 43.1b(163).  
 486. B 207, bf amphora: CVA iv, pl. 47.1b and d(192).  
 487. B 230, bf amphora: CVA iv, pl. 56.4b(201).  
 488. B 233, bf amphora: CVA iv, pl. 54.3b(199).  
 489. B 246, bf amphora: CVA iv, pl. 60.2(205).  
 490. B 249, bf amphora: CVA iv, pl. 61.1a(206).  
 491. B 252, bf amphora: CVA iv, pl. 62.2(207).  
 492. B 260, bf amphora: CVA iv, pl. 64.1a(209).  
 493. B 273, bf amphora: CVA iv, pl. 67.3a (212).  
 494. B 294, bf amphora: CVA iv, pl. 71.3d(216).  
 495. B 298, bf lebes gamikes stand: Boardman, ABFH, 293.  
 496. B 308, bf hydria: CVA vi, pl. 78.1(337).  
 497. B312, bf hydria: CVA vi, pl. 79.1 and 81.3(338-40).  
 498. B349, bf hydria: CVA vi, pl. 97.3(356).  
 499. B427, bf eye cup: CVA ii, pl. 20.2a(78).  
 500. B 600.20, bf amphora: JHS 49(1929) pl. 17.3.  
 501. D 3, white ground cup: JHS 30(1960) pl. 17.  
 502. E 166, rf hydria: CVA vi, pl. 84.1(359).  
 503. E 246, rf hydria: CVA vi, pl. 100.2(375).  
 504. E 307, rf amphora: CVA v, pl. 55.1b(305).  
 505. E 314, rf amphora: CVA v, pl. 57.2(307).  
 506. E 326, rf amphora: CVA v, pl. 63.1a(313).  
 507. 64.10-7.277, bf hydria: CVA vi, pl. 98.3(357).  
 508. 88.2-8.112a, Clazomenian bf amphora: CVA viii, pl. 3.3(584).  
 509. 93.7-12.12, bf band cup: CVA ii, pl. 17.1(75).

London, British Museum, continued

510. 1914.3-17.6, bf band cup: JHS 49(1929) pl. 16.9.  
 511. W.T. 220, bf amphora: CVA iii, pl. 45.6b(165).  
 512. No #, bf lekythos: JHS 31(1911)6, fig. 6.  
 513. No #, bf skyphos: JHS 31(1911), 4, fig. 4.  
 514. No #, bf band cup: JHS 18(1898)293, fig. 4.  
 515. No #, bf kantharos: JHS 18(1898)293, pl. 16.  
 516. No #, bf kantharos: JHS 18(1898)293, pl. 17.1.

Los Angeles, County Museum

517. 50.8.4, bf amphora: CVA i, pl. 9.2-3(849).  
 518. 50.8.20, bf amphora: CVA i, pl. 10.3(850).  
 519. 50.9.44, bf amphora: CVA i, pl. 13.2-4(853).  
 520. 51.25.1, bf hydria: CVA i, pl. 16.1(856).

Madrid, Museo Arqueologico Nacional

521. 10919, bf hydria: CVA i, pl. 9.1(27).  
 522. 10923, bf amphora: CVA i, pl. 16.2(34).  
 523. 10924, bf hydria: CVA i, pl. 12.2(30).  
 524. 11117, rf oinochoe: CVA ii, pl. 13(70).  
 525. 19493, bf alabastron: CVA i, pl. 29.4c(47).

Mainz, Romanisch-Germanisches Zentral museum

526. 0.15419, bf lekythos: CVA i, pl. 34.5(2048).  
 527. 0.28658, bf oinochoe: CVA i, pl. 31.4(2045).  
 528. 0.35997, bf band cup: CVA i, pl. 32.4(2046).

Mainz, University

529. 71, bf lekythos: CVA i, pl. 37.6(730).  
 530. 87, bf oinochoe: CVA i, pl. 38.3(731).

Mannheim, Reiss-Museum

531. 4, bf amphora: CVA i, pl. 13.1 and 14.1(599-600).  
 532. 38, bf eye cup: CVA i, pl. 17.3(603).  
 533. 218, bf amphora: CVA i, pl. 13.3(599).

Marathon, Vrana Museum

534. ex Athens 1014, bf lekythos: CVA Athens i, pl. 11.9(19).  
 535. ex Athens 1029, bf lekythos: CVA Athens i, pl. 11.5(19).  
 536. ex Athens 1040, bf pyxis: CVA Athens i, pl. 10.7-8(18).  
 537. ex Athens 1892, bf lekythos: CVA Athens i, pl. 11.8-9(19).

Marathon, Vranā Museum

538. ex Marathon tumulus, bf pyxis: AM 18(1893) pl. IV.3.

Mazzarino, Siciliano Collection

539. No #, rf lekythos: Kokalos 8(1962) pl. IX.3.

Megara, Excavations

540. No #, bf lekythos: ArchEph 72(1933)124 and 127.

Megara Hyblaea, Excavations

541. 7.407, bf band cup: MelRome Suppl. I.2, pl. 92.3.

542. 7.551, bf amphora: MelRome Suppl. I.2, pl. 93.5.

543. 7.756, bf krater: MelRome Suppl. I.2, pl. 96.7.

544. No #, bf amphora: FA 6(1951)160, fig. 54.

Melbourne, National Gallery of Victoria

545. No #, bf amphora: AA (1979)159, fig. 1.

Metaponto, Museo Civico

546. 100667, rf lekythos: NSc (1966)229, fig. 90.

Milan, Civico Museo Archeologico

547. 260, rf lekythos: CVA i, pl. 11.1(1391).

Milan, Collection H.A.

548. C331, bf cup skyphos: CVA ii, pl. 4.3-4(2271).

549. C354, rf column krater: CVA ii, pl. 5.1(2276).

550. No #, bf oinochoe: CVA ii, pl. 2.2(2269).

551. vacat.

552. No #, rf skyphos: CVA ii, pl. 6.2(2277).

Moskow, Museum of Art

553. 75, bf amphora: AA (1927)311.12.

Münster, private collection

554. No #, bf lekythos: Brommer Festschrift (1977) pl. 82.3.

Munich, Museum antiker Kleinkunst

555. 1400, bf amphora: CVA i, pl. 33.1(127).

556. 1415, bf amphora: CVA i, pl. 45.2 and 46.2(139-40).

557. 1473, bf amphora: CVA vii, pl. 348.1(1562).

558. 1484, bf amphora: CVA viii, pl. 417(1835).

559. 1496, bf amphora: CVA viii, pl. 406.1-2(1824).

560. 1505, bf amphora: CVA viii, pl. 396.1(1814).

## Munich, Museum antiker Kleinkunst, continued

561. 1537, bf amphora: CVA viii, pl. 405.1(1823).  
 562. 1539, bf amphora: CVA viii, pl. 402.1-2(1820).  
 563. 1540, bf amphora: CVA viii, pl. 429.2(1847).  
 564. 1545, bf amphora: CVA viii, pl. 427.1(1845).  
 565. 1553, bf amphora: CVA viii, pl. 370.2(1788).  
 566. 1556, bf amphora: CVA viii, pl. 393.1-2(1811).  
 567. 1561, bf amphora: CVA viii, pl. 411.1(1829).  
 568. 1562, bf amphora: CVA viii, pl. 376.1(1794).  
 569. 1563, bf amphora: CVA viii, pl. 365.1(1783).  
 570. 1576, bf amphora: CVA viii, pl. 390.1-2(1808).  
 571. 1685 WAF, bf hydria: Das Alttertum 18(1972) cover #4.  
 572. 1745, bf oinochoe: BA Besch 34(1959)25, fig. 24.  
 573. 2238, bf band cup: JdI 86(1971)85, fig. 7.  
 574. 2686, white ground cup: AntCl 5(1936) pl. 25.  
 575. 8953, rf cup: MJb 25(1974)10, fig. 5.

Mykonos, Museum

576. K2 1134, bf hydria: AA (1971)171, fig. 14.

Mytilene, Museum

577. No #, bf fr.: Deltion 28(1973) Chron., pl. 486b.

Naples, Museo Nazionale

578. 2447, bf hydria: CVA i, pl. 40.4(984).  
 579. 2457, bf cup: CVA i, pl. 28.1 and 33.4(974 and 977).  
 580. 2539, bf hydria: CVA i, pl. 40.1(984).  
 581. 2730, bf amphora: CVA i, pl. 2.5(946).  
 582. 2773, bf cup: CVA i, pl. 30.2(974).  
 583. 3255, Italiote rf krater: JdI 57(1942)117, fig. 11.  
 584. 3415, bf amphora: CVA i, pl. 1.3(941).  
 585. Stg 10, bf hydria: CVA i, pl. 36.2(980).  
 586. Stg 32, bf hydria: CVA i, pl. 39.2(983).  
 587. Stg 116, bf amphora: CVA i, pl. 1.3-4(945).  
 588. Stg 126, bf cup: CVA i, pl. 32.1(976).  
 589. inv.111609, bf lekythos: JHS 19(1899)228-29.  
 590. inv.146720, rf bell krater: NSc (1935) pl. 15.1.

New York, Metropolitan Museum

591. 96.9.178, bf amphora: CVA iv, pl. 32.1(760).  
 592. 98.8.9, bf amphora: CVA iii, pl. 23.3-4(555).  
 593. 02.90.2139, bf eye cup: RM 86(1979) pl. 37.  
 594. 06.1021.78, bf amphora: CVA iv, pl. 37.4(765).  
 595. 07.286.72, bf pelike: Pinney-Ridgway, Aspects, 61, no. 27.  
 595bis. 07.286.73, bf column krater: Brommer Festschrift (1977)  
 pl. 17.2 and 18.1.  
 596. 08.258.28, bf lekythos: Mertens, White Ground (1972) pl. 37.3.  
 597. 09.221.39, bf eye cup: CVA ii, pl. 26.40a.  
 598. 20.250, bf cup: CVA ii, pl. 31.47.  
 599. 21.88.76, bf amphora: CVA iii, pl. 23.1-2(555).  
 600. 23.160.60, bf amphora: CVA iv, pl. 33.1(761).  
 601. 27.228, bf loutrophoros: Noble, Techniques, fig. 168.  
 602. 41.162.2, bf amphora: CVA iv, pl. 49.1(777).  
 603. 41.162.29, bf lekythos: Mertens, White Ground (1972) pl. 36.1c.  
 604. 41.162.171, bf amphora: CVA iv, pl. 28.1 (756).  
 605. 41.162.174, bf amphora: CVA iii, pl. 34.2-3(566).  
 606. 41.162. , rf lekythos: CVA Gallatin ii, pl. 58.5(406).  
 607. 41.162. , rf lekythos: CVA Gallatin ii, pl. 59.3(407).  
 608. 44.11.1, bf eye cup: CVA ii, pl. 25.39b.  
 609. 56.171.23, bf amphora: CVA iv, pl. 36.1(764).  
 610. 1972.11.10, rf clayx krater: MMBull 31.1(1972) no. 15.  
 611. 180961.60, bf aryballos: MadrMitt 12(1971) pl. 29.2.  
 612. x.21.15, bf amphora: CVA iv, pl. 50.2(778).  
 613. x.21.26, bf amphora: CVA iii, pl. 20.1-2(552).  
 614. x.21.31, bf amphora: CVA iv, pl. 35.3(763).

Orvieto, Museo Faina

615. 46, bf column krater: JdI 52(1937)76, fig. 1.  
 616. No #, bf mastoid: Ausonia 5(1911)78, fig. 4.

Oxford, Ashmolean Museum

617. 210A, bf amphora: CVA ii, pl. 21.2(636).  
 618. 278, rf amphora: CVA i, pl. 15.5(107).  
 619. 527, rf column krater: CVA i, pl. 23.3(115).  
 620. 566, rf oinochoe: CVA i, pl. 42.1(134).

Oxford, Ashmolean Museum, continued

621. 568, bf hydria: CVA iii, pl. 40.1(655).  
 622. G 137.54, bf amphora fr.: CVA ii, pl. 3.1(404).  
 623. G 137.56, bf lekythos: CVA ii, pl. 3.2(404).  
 624. 1911.630, rf amphora: CVA i, pl. 19.6(111).  
 625. 1914.13, bf loutrophoros: CVA iii, pl. 25.7(640).  
 626. 1914.14, rf loutrophoros: CVA i, pl. 50.3(142).  
 627. 1925.14, bf amphora: CVA ii, pl. 6.2(407).  
 628. 1928.574, bf loutrophoros: CVA iii, pl. 26(641).  
 629. 1929.164, bf loutrophoros: CVA iii, pl. 25.6(640).  
 630. 1929.168, rf cup fr.: CVA ii, pl. 57.10(421).  
 631. 1930.619, bf loutrophoros fr.: CVA iii, pl. 25.9(640).  
 632. 1936.609, bf loutrophoros fr.: CVA iii, pl. 25.8(640).  
 633. 1974.344, bf eye cup: AA (1976)285.

Oxford, Mississippi, University (ex Robinson)

634. No #, bf skyphos: CVA Robinson i, pl. 22 and 23(155-56).  
 635. No #, bf skyphos: CVA Robinson i, pl. 24.1a(157).  
 636. No #, rf lebes gamikos: CVA Robinson ii, pl. 50-51(293-94).

Padula, Museo

637. No #, rf column krater: FA 14(1959) pl. 16.36.

Paestum, Museo

638. No #, (Heraion), bf volute krater: JHS 59(1939)226, fig. 10.  
 639. No #, bf lekythos: NSc (1951)138, fig. 3.  
 640. No #, bf hydria: NSc (1951)139-40.  
 641. No #, bf amphora: FA 9(1954)167, fig. 45.

Palermo, Museo Nazionale

642. V 696, rf lekythos: CVA i, pl. 24.7(681).  
 643. V 786, rf column krater: CVA i, pl. 40.1(697).  
 644. 1460, bf amphora: AA (1978)506, fig. 8.  
 645. No #, bf amphora: ArchCl 18(1966) pl. 67.  
 646. No #, bf pelike: AA (1978)509, fig. 15.

Palermo, Bank of Sicily Collection

647. 25, bf lekythos: CVA i, pl. 9.5(2219).  
 648. 28, Six technique lekythos: CVA i, pl. 1.1(2243).  
 649. 97, bf lekythos: CVA i, pl. 7.3-5(2217).

## Palermo, Bank of Sicily Collection, continued

650. 107, bf lekythos: CVA i, pl. 8.8(2218).  
 651. 111, bf lekythos: CVA i, pl. 9.1(2219).  
 652. 113, bf lekythos: CVA i, pl. 5.5(2215).  
 653. vacat.  
 654. 159, bf lekythos: CVA i, pl. 15.1(2225).  
 655. 291, rf lekythos: CVA i, pl. 1.6(2244).  
 656. 295, bf lekythos: CVA i, pl. 11.11(2221).  
 657. 300, bf lekythos: CVA i, pl. 2.5-6(2232).  
 658. 303, bf lekythos: CVA i, pl. 12.7-8(2222).  
 659. 307, bf lekythos: CVA i, pl. 18.1-3(2228).  
 660. 308, bf lekythos: CVA i, pl. 19.2-3(2229).  
 661. 310, white lekythos: CVA i, pl. 6.4(2336).  
 662. 336, white lekythos: CVA i, pl. 5.5(2235).  
 663. 386, bf lekythos: CVA i, pl. 6.6(2216).  
 664. 675, bf lekythos: CVA i, pl. 18.5(2228).  
 665. 722, rf lekythos: CVA i, pl. 1.5(2244).  
 666. 769, bf lekythos: CVA i, pl. 3.4(2233).  
 667. 809, bf lekythos: CVA i, pl. 5.6(2215).  
 668. 873, white lekythos: CVA i, pl. 6.1(2336).

Paris, Bibliothèque Nationale

669. 189, Lakonian bf cup: CVA i, pl. 20.1(304).  
 670. 206, bf amphora: CVA i, pl. 34.1 and 8(318).  
 671. 210, bf cup fr.: CVA ii, pl. 82.10(468).  
 672. 213, bf cup fr.: CVA ii, pl. 83.12(469).  
 673. 214, bf cup fr.: CVA ii, pl. 83.24(469).  
 674. 223a, bf amphora: CVA i, pl. 44.3-4(328).  
 675. 225, bf amphora: CVA i, pl. 40.4(324).  
 676. 231, bf amphora: CVA i, pl. 42.3-4(326).  
 677. 243, bf amphora: CVA ii, pl. 88.4 and 89.1(474-75).  
 678. 251, bf stamnos: CVA ii, pl. 78.1(464).  
 679. 264, bf oinochoe: CVA ii, pl. 65.2(451).  
 680. 270, bf oinochoe: CVA ii, pl. 66.6(330).  
 681. 277, bf lekythos: CVA i, pl. 46.6(330).  
 682. 278, bf lekythos: CVA i, pl. 46.8(330).

## Paris, Bibliothèque Nationale

683. 284, bf lekythos: CVA ii, pl. 80.5(466).  
 684. 296, bf lekythos: CVA ii, pl. 79.7(465).  
 685. 300, white lekythos: CVA ii, pl. 85.7-8(471).  
 686. 312, bf alabastron: CVA ii, pl. 81.3(467).  
 687. 314, bf cup: CVA i, pl. 45.3-4(329).  
 688. 319, bf olpe: CVA i, pl. 48.7(332).  
 689. 338, bf skyphos: CVA ii, pl. 70.8(456).  
 690. AVH 3392, bf amphora: CVA i, pl. 41.2(325).  
 691. H 2985, white lekythos: CVA ii, pl. 84.5(470).

Paris, Louvre

692. A 479, bf cup: CVA ix, pl. 92.1(633).  
 693. A 481, bf amphora: CVA iv, pl. 29.4(195).  
 694. C 10345, bf cup fr.: CVA x, pl. 110.4(745).  
 695. C 10543, bf amphora fr.: CVA xi, pl. 131.5(804).  
 696. C 10651, bf hydria fr.: CVA xi, pl. 135-36(808-809).  
 697. C 10656, bf hydria: CVA xi, pl. 139.1(812).  
 698. C 10663, bf hydria fr.: CVA xi, pl. 143.4(816).  
 699. C 10676, bf hydria: CVA xi, pl. 146.6(819).  
 700. C 10679, bf hydria: CVA xi, pl. 147.2(820).  
 701. C 11244, bf dinos: CVA xii, pl. 154.3-5(827).  
 702. C 11260, bf column krater: CVA xii, pl. 166.7 and 168.2(839,841).  
 703. C 11271, bf column krater: CVA xii, pl. 175.2(848).  
 704. C 11280, bf column krater: CVA xii, pl. 180.1(853).  
 705. C 11281, bf column krater: CVA xii, pl. 181.2(854).  
 706. C 11291, bf volute krater: CVA xii, pl. 192.1-2(865).  
 707. CA 598, bf lekythos: Boardman, ABFH, 270.  
 708. CA 792, bf skyphos: JHS 75(1955) pl. 8.2.  
 709. CA 1325, bf loutrophoros fr.: CVA viii, pl. 73.1(505).  
 710. CA 1671, bf amphora: CVA v, pl. 56.5(354).  
 711. CA 1924, bf cup: AA (1942)71, fig. 3.  
 712. CA 2515, white alabastron: Mertens, White Ground (1972) pl. 19.3.  
 713. E 733, bf amphora: JdI 88(1973)19, fig. 19.  
 714. F 2, bf amphora: CVA iii, pl. 10.1(147).  
 715. F 13, bf amphora: CVA iii, pl. 11.4(148).



## Paris, Louvre, continued

716. F 14, bf amphora: CVA iii, pl. 11.5-8(148).  
 717. F 34, bf amphora: CVA iii, pl. 14.7(151).  
 718. F 46, bf hydria: CVA vi, pl. 66.4(405).  
 719. F 48, bf hydria: CVA vi, pl. 66.2(405).  
 720. F 56, bf amphora: CVA iv, pl. 29.1-2(195).  
 721. F 62, bf dinos: CVA ii, pl. 1.2(73).  
 722. F 77, bf cup: CVA ix, pl. 82.9(623).  
 723. F 114, Six technique amphora: CVA iv, pl. 37.9-12(203).  
 724. F 145, bf cup: CVA ix, pl. 88.4(629).  
 725. F 148, bf plate fr.: CVA vii, pl. 79.14(511).  
 726. F 205, bf amphora: CVA iii, pl. 21.1(158).  
 727. F 207, bf amphora: CVA iii, pl. 22.1(159).  
 728. F 208, bf amphora: CVA iii, pl. 23.4(160).  
 729. F 210, bf amphora: CVA iii, pl. 25.4(162).  
 730. F 214, bf amphora: CVA iii, pl. 23.1-5(160).  
 731. F 220, bf amphora: CVA iv, pl. 40.7(206).  
 732. F 225, bf amphora: CVA v, pl. 57.2(355).  
 733. F 229, bf amphora: CVA iv, pl. 43.2-7(209).  
 734. F 230, bf amphora: CVA iv, pl. 43.3-8(209).  
 734bis. F 233, bf amphora: CVA iv, pl. 45.1(211).  
 735. F 234, bf amphora: CVA iv, pl. 45.2(211).  
 735bis. F 236, bf amphora: CVA iv, pl. 46.2-3(212).  
 736. F 252, bf amphora: CVA iv, pl. 51.3(217).  
 737. F 253, bf amphora: CVA iv, pl. 51.1(217).  
 738. F 255, bf amphora: CVA iv, pl. 52.2-7(218).  
 739. F 257, bf amphora: CVA v, pl. 53.1(351).  
 740. F 260, bf amphora: CVA v, pl. 54.4(532).  
 741. F 261, bf amphora: CVA v, pl. 54.5(352).  
 742. F 266, bf amphora: CVA v, pl. 57.12-15(355).  
 743. F 267, bf amphora: CSCA 2(1969) pl. 6.1-4.  
 744. F 269, bf amphora: CVA v, pl. 57.5(355).  
 745. F 270, bf amphora: CVA v, pl. 56.8(354).  
 746. F 282, bf amphora: CVA v, pl. 2.5(358).  
 747. F 287, bf hydria: CVA vi, pl. 69.4-6(408).  
 748. F 291, bf hydria: CVA vi, pl. 70.4(409).

## Paris, Louvre, continued

749. F 293, bf hydria: CVA vi, pl. 70.3(409).  
 750. F 296, bf hydria: CVA vi, pl. 71.5(410).  
 751. F 303, bf hydria: CVA vi, pl. 72.6(411).  
 752. F 304, bf column drater: CVA ii, pl. 3.3-6(75).  
 753. F 303, bf column krater: CVA ii, pl. 3.5-8(75).  
 754. F 307, bf column krater: CVA ii, pl. 4.1-4(76).  
 755. F 312, bf column krater: CVA ii, pl. 5.3(77).  
 756. F 386, bf amphora: AA (1971)173, fig. 17.  
 757. G 183, rf stamnos: CVA ii, pl. 15.5(85).  
 758. G 191, rf stamnos: CVA ii, pl. 22.1(92).  
 759. G 204, bf amphora: CVA vi, pl. 37.8 and 38.1(416-17).  
 760. G 357, rf column krater: CVA iv, pl. 24.2(224).  
 761. L 63, Corinthian bf cup: CVA vi, pl. 13.1(397).  
 762. M 11, rf pelike: CVA viii, pl. 48.4(528).  
 763. MNB 905, bf plaque: BSA 50(1955)62, no. 28.  
 764. Inv. Éleonte 84, bf amphora: CVA v, pl. 4.5(360).  
 765. Inv. Éleonte 193, bf eye cup: CVA x, pl. 112.1(747).

Paris, Musée Rodin

766. 149, bf lekythos: CVA i, pl. 19.7(707).  
 767. 957, bf amphora: CVA i, pl. 11.3-4(699).  
 768. 958, bf amphora: CVA i, pl. 10.3(698).

Paris, Petit Palais

769. 304, bf amphora: CVA i, pl. 19.7(707).  
 770. 309, bf lebes gamikos: CVA i, pl. 9.1-3(649).  
 771. 386, Cumaean? relief oinochoe: CVA i, pl. 32.6(672).

Paris, private collections

772. Niarchos, bf stamnos: Philippaki, Stamnos (1967) pl. 1.1.  
 773. R.P., bf oinochoe: Studies Robinson ii (1953) pl. 24a.

Parma, Museo Nazionale di Antichita

774. 2, bf amphora: CVA i, pl. 3.1 and 4.3(2004-5).  
 775. 3, rf amphora: CVA i, pl. 1 and 2.1(2021-22).  
 776. 45, bf amphora fr.: CVA i, pl. 7.3(2008).  
 777. 120, bf amphora: CVA i, pl. 2.2(2003).  
 778. Campanian rf amphora: Antike und Abendland 10(1961) pl. 22.

Patras, Sarmas Collection

779. 49, bf alabastron: BCH 96(1972)681, fig. 224.  
Philadelphia, Penn., University Museum
780. MS 2497, bf cup: Pinney and Ridgway, eds., Aspects (1979)49.
781. MS 5481, bf skyphos: JHS 75(1955) pl. 9.1.
782. 99-204, rf stamnos: Die Antike 17(1941)218, fig. 6.  
Philia (Thessaly)
- 782bis. No #, rf cup fr.: BCH 91(1967)706, fig. 7.  
Pitchvnari, USSR, Excavations
783. No #, rf calyx krater: BCH 98(1974)919, fig. 9a.  
Prague, University
784. 60.30, rf loutrophoros fr.: CVA i, pl. 35.6(35).  
Princeton, N.J., University Art Museum
785. 64.107, rf lekythos: Pinney and Ridgway, Aspects (1979)93.  
Providence, R.I., School of Design
786. 22.212, bf amphora: CVA i, pl. 10.2(63).
787. 25.083, bf amphora: CVA i, pl. 10.1(63).
788. 29.140, bf column krater: CVA i, pl. 11.1(64).  
Reggio Calabria, Museo Nazionale
789. No #, bf hydria fr.: Historia 2(1928)421, fig. 4.  
Reggio, Vitrioli Collection (destroyed)
790. No #, bf amphora: Ausonia 4(1910)130-132.  
Rennes, Musee
791. D.08.2.31a, bf amphora: CVA i, pl. 16.1-4(1299).  
Rhodes, Museum
792. 1347, bf hydria: CVA i, pl. 9.1(Italy 441).
793. 1350, bf olpe: CVA i, pl. 13.5(Italy 433).
794. 10604, bf amphora: CVA i, pl. 1.2(Italy 433)
795. 10787, white squat lekythos: CVA ii, pl. 2.6(Italy 500).
796. 12149, white alabastron: CVA ii, pl. 1.2-4 (Italy 499).
797. 12330, bf amphora: CVA i, pl. 8.3(Italy 440).
798. 12905, rf lekythos: CVA ii, pl. 8.2(Italy 505).
799. 12937, bf pyxis: CVA i, pl. 7.3(Italy 439).
800. 13351, bf olpe: CVA i, pl. 10.5(Italy 442).
801. 13415, bf amphora: CVA i, pl. 3.2(Italy 435).

Rome, Conservatori

802. 1, bf olpe: CVA i, pl. 29.2(1629).  
 803. 5, bf olpe: CVA i, pl. 33.2(1633).  
 804. 59, bf hydria: CVA i, pl. 25.2(1625).  
 805. 65, bf hydria: CVA i, pl. 26.2(1626).  
 806. 69, bf amphora: CVA i, pl. 21.2(1621).  
 807. 87, bf olpe: CVA i, pl. 29.1(1629).  
 808. 89, bf olpe: CVA i, pl. 33.3(1633).  
 809. 158, bf hydria: CVA i, pl. 26.3(1626).  
 810. 377, rf cup: CVA ii, pp. 6-7(drawings).  
 811. 492, bf eye cup: CVA i, pl. 40.1(1640).  
 812. Campana, bf hydria fr.: Ausonia 9(1919) pl.5.3.  
 813. Castellani, rf cup: JHS 4(1883) to p. 252.

Rome, Vatican Museums

814. 316, bf cup: Albizzati, pl. 34.  
 815. 325, bf cup: BA Besch 49(1974)108, fig. 7.  
 816. 343, bf cup: Albizzati, pl. 38.  
 817. 345, bf amphora: Albizzati, pl. 43.  
 818. 346, bf amphora: Albizzati, pl. 43.  
 819. 351, bf amphora: Albizzati, pl. 45.  
 820. 355, bf amphora: Albizzati, pl. 46.  
 821. 379, bf amphora: Albizzati, pl. 60.  
 822. 387, bf amphora: Albizzati, pl. 55.  
 823. 397, bf amphora: Albizzati, pl. 58.  
 824. 401, bf amphora: Albizzati, pl. 59.  
 825. 413, bf pelike: Albizzati, pl. 61.  
 826. 420, bf hydria: Albizzati, 192, fig. 137, and pl. 64.  
 827. 421, bf hydria: Albizzati, 192, fig. 138, and pl. 64.  
 828. 425, bf hydria: Albizzati, pl. 65.  
 829. 441, bf olpe: Albizzati, pl. 60.  
 830. 591, white ground cup: AntCl 5(1936) pl. 4b.

Rome, Villa Giulia

831. 814, bf column krater: CVA ii, pl. 15.3(52).  
 832. 857, bf amphora: CVA i, pl. 5.2(9).  
 833. 860, bf oinochoe: CVA ii, pl. 14.9-11(51).  
 834. 911, bf amphora: CVA ii, pl. 13.1-2(50).

## Rome, Villa Giulia, continued

835. ~~3549~~, bf column krater: CVA ii, pl. 16.3(53).
836. 3555, bf cup: CVA iii, pl. 43.1-2(127).
837. 3577, rf psykter: CVA i, pl. 3.2-3 and 4.1-3(19-20).
838. 3591, rf cup: CVA ii, pl. 33.2(72).
839. 5198, bf hydria: CVA iii, pl. 55.1(139).
840. 14216, bf amphora: CVA i, pl. 1.3-4(5).
841. 15535, bf amphora: CVA i, pl. 4.5(8).
842. 24247, bf amphora: CVA i, pl. 9.4(13).
843. 24999, bf amphora: CVA i, pl. 3.4(7).
844. 25007, rf bell krater: CVA ii, pl. 20.3(59).
845. 43044, bf amphora fr.: CVA i, pl. 7.3(11).
846. 44314, bf amphora: CVA iii, pl. 18.1(102).
847. 50757, bf hydria: AA (1977)19, fig. 6.
848. Nepi, bf amphora: NSc (1910)210, fig. 9.
849. No #, bf amphora: ArchCl 6(1954) pl. 26-27.
850. No #, rf column krater: Antike und Abendland 10(1961) pl. 14.
851. No #, bf stamnos: Philippaki,Stamnos (1967) pl. 11.3.
- Salerno, Museo Nazionale
852. Elea, rf cup: RM 86(1979) pl. 38 and 41.
- Samothrace, Museum
853. 39.261A, rf calyx krater: Hesperia 47(1978) pl. 53.2b.
854. 62.583+, rf clayx krater: Hesperia 47(1978) pl. 55.4.
- San Francisco, De Young Memorial Museum
855. 63.4, bf amphora: CSCA 2(1969) pl. 5.1.
- Selinus, Excavations
856. No #, bf lekythos: JHS-AR 13(1966-67)40, fig. 19.
857. 6405, bf amphora: CVA i, pl. 15.4(544).
- Staniza Elisawetinskaja, USSR, Excavations
858. No #, bf amphora: Das Altertum 6(1960)142.
- Stuttgart, Museum
859. KAS 69, bf skyphos: CVA i, pl. 18.7-8(1230).
860. KAS 75, bf lekythos: CVA i, pl. 19.6(1231).
861. KAS 76, bf lekythos: CVA i, pl. 19.4(1231).
862. KAS 115, rf alabastron: CVA i, pl. 30.1-3(1242).

Sybaris, Excavations

863. No #, bf amphora fr.: NSc (1969)73, fig. 64b.

Sydney, University, Nicholson Museum

864. 33, bf amphora: JHS 71(1951) pl. 39b.

Syracuse, Museo Nazionale

865. 9762, bf amphora: CVA i, pl. 4.1-2(809).

866. 19845, bf amphora: CVA i, pl. 5.4(810).

867. 21054, bf amphora: CVA i, pl. 2.2(807).

868. 21926, bf amphora: CVA i, pl. 5.3(810).

869. 21947, bf amphora: CVA i, pl. 6.2(811).

870. 21962, bf amphora: CVA i, pl. 7.2(812).

871. 24509bis, bf amphora: CVA i, pl. 6.1(811).

872. 36321, bf amphora: CVA i, pl. 3.3(808).

873. 52397, bf amphora: NSc (1954)84, fig. 4a.

874. No #, bf volute krater: NSc (1903)529.

875. No #, bf amphora: NSc (1943)65, fig. 24.

876. No #, rf skyphos: NSc (1943)103, fig. 66.

Taranto, Museo Nazionale

877. 52155, bf cup: CVA iii, pl. 25.1(1568).

878. 117234, bf amphora: Mommsen, Affecter (1975) pll. 57-58, no.50.

879. 117235, bf amphora: Mommsen, Affecter (1975) pll. 60-61, no.51.

880. 8.8.1934, rf pelike: NSc (1936) pl. 14b.

881. 14.8.1935, bf lekythos: CVA i, pl. 13.1(879).

882. Pisticci, rf amphora: NSc (1902)313, fig. 1.

883. Pisticci, rf hydria: NSc (1902)314, fig. 2b.

884. No #, rf bell krater: NSc (1904)197, fig. 2.

885. No #, rf clayx krater: NSc (1904)199, fig. 4.

886. No #, bf amphora: ASAtene 17-18(1955-56)34, fig. 34.

Tarquinia, Museo Nazionale

887. 640bf amphora: CVA ii, pl. 31.5(1180).

888. 646, bf amphora: CVA ii, pl. 39.1(1188).

889. 654, bf amphora: CVA i, pl. 14.2(1146).

890. 670, bf amphora: CVA ii, pl. 35.2(1184).

891. 671, bf amphora: CVA ii, pl. 27.1(1176).

892. 675, bf amphora: CVA ii, pl. 39.3(1188).

893. 679, bf amphora: CVA i, pl. 12.3(1144).

## Tarquinia, Museo Nazionale, continued

894. 681, bf amphora: CVA i, pl. 11.3-4(1143).  
 895. RC 982, bf amphora: JdI 87(1972)80, fig. 11.  
 896. RC1063, bf pelike: CVA ii, pl. 36.1-2(1185).  
 897. RC1627, bf amphora: CVA ii, pl. 37.1(1186).  
 898. RC1632, bf kyathos: CVA ii, pl. 41.4(1190).  
 899. RC1646, bf amphora: CVA ii, pl. 32.2-3(1181).  
 900. RC2450, bf amphora: CVA ii, pl. 38.3(1187).  
 901. RC3454, bf amphora: CVA i, pl. 9.2(1141).  
 902. RC4194, bf lip cup: CVA i, pl. 21.5(1170).  
 903. RC5652, bf amphora: CVA ii, pl. 41.1(1190).  
 904. RC5660, bf amphora: CVA i, pl. 1.2(1133).  
 905. RC6823, bf psykter: CVA i, pl. 22.3(1171).

Thasos, Limenas Museum

906. 199 pi, white lekythos: Études Thasiennes 7(1960) pl. 39.127.  
 907. 850 pi, rf oinochoe fr.: Études Thasiennes 7(1960) pl. 48.71.  
 908. 907 pi, bf volute krater fr.: Études Thasiennes 7(1960) pl.38.111.  
 909. 991 pi, bf lekane fr.: Études Thasiennes 7(1960) pl. 40.132.  
 910. 1115 pi, bf volute krater fr.: Études Thasiennes 7(1960) pl.38.109.  
 911. No #, rf cup fr.: BCH Suppl. 5(1979)64, fig. 37.

Thebes, Museum

912. No #, Boeotian rf.: BCH 92(1968)603, fig. 58.

Thera, Museum

913. Sellada, bf cup: Ergon (1961)209, fig. 224.  
 914. Sellada, bf hydria: Ergon (1968)100, fig. 119.  
 915. Sellada, bf eye cup: Ergon (1971)208, fig. 254.

Toledo, Ohio, Museum of Art

916. 23.3123, bf amphora: CVA i, pl. 3.2(784).  
 917. 50.261, bf hydria: CVA i, pl. 22.2(802).  
 918. 52.66, bf lekythos: CVA i, pl. 27.2(807).  
 918bis. 66.10, bf lekythos: CVA i, pl. 30.2(810).  
 919. 9.369, bf lekythos: CVA i, pl. 44.2(824).  
 920. 72.54, bf amphora: CVA i, pl. 4.1-2(784).  
 921. 72.55, rf cup: CVA i, pl. 54.1(834).

Toronto, Royal Ontario Museum

922. 299, bf amphora: Robinson and Harcum (1930)115, pl. 34.  
 923. 301, bf amphora: Robinson and Harcum (1930)115, pl. 36.  
 924. 314, bf amphora: Robinson and Harcum (1930)115, 137, pl. 48.  
 925. 319, bf oinochoe: Robinson and Harcum (1930)141.  
 926. 633, bf amphora: Robinson and Harcum (1930), 278, pl. 104.

Tübingen, University

927. 2451, bf amphora: CVA ii, pl. 38.1(2139).  
 928. 5552, bf loutrophoros: CVA iii, pl. 14.6(2259).  
 929. 6211, bf volute krater: CVA iii, pl. 7.2-4(2252).  
 930. H. 10.1202, bf amphora fr.: CVA iii, pl. 6.1(2251).  
 931. H. 10.1205, bf hydria fr.: CVA iii, pl. 22.5(2267).  
 932. S. 10.1481, bf loutrophoros: CVA iii, pl. 47.2(2292).  
 933. S. 10.1500, bf loutrophoros fr.: CVA iii, pl. 14.4(2259).  
 934. S. 10.1294, bf lekythos: CVA iii, pl. 47.2(2292).  
 935. S. 10.1511, bf plate: CVA iii, pl. 33.4(2278).  
 936. S. 10.1520, bf amphora fr.: CVA iii, pl. 5.1(2250).  
 937. S. 12.2454, bf amphora: CVA ii, pl. 40.1(2141).  
 938. S. 688, bf lekythos: CVA iii, pl. 40.9(2285).  
 939. S. 702, bf ampnora: CVA ii, pl. 36.2-3(2137).  
 940. S. 726, bf amphora: CVA iii, pl. 2.1(2247).

Turin, Museo di Antichita

941. 4101, bf amphora: CVA ii, pl. 5.1(1789).  
 942. 4102, bf amphora: CVA ii, pl. 9.1 and 10.2(1793-94).  
 943. 4105, bf lekythos: CVA ii, pl. 15.4(1799).  
 944. 4109, bf lekythos: CVA ii, pl. 15.5(1799).  
 945. 4116, bf amphora: CVA ii, pl. 12.1 and 13.2(1796-97).  
 946. 4118, rf cup: CVA ii, pl. 7.1-2(1809).

Verona, Museo Civico

947. 18, bf amphora: CVA i, pl. 2.1b(1517).

Vienna, Kunsthistorisches Museum

948. 634, rf amphora: CVA ii, pl. 52.4(52).  
 949. 772, rf amphora: CVA ii, pl. 62.2(62).  
 950. 824, rf column krater: CVA ii, pl. 89(89).  
 951. 1627, rf pelike: CVA ii, pl. 72.2(72).  
 952. 3441, rf loutrophoros fr.: CVA iii, pl. 149.1(149).



Vienna, Kunsthistorisches Museum, continued

953. 3722, rf amphora: CVA ii, pl. 51.1(51).  
 954. 3724, rf amphora: CVA ii, pl. 52.1-2(52).  
 955. 4404, rf cup: CVA ii, pl. 99.2(99).

Vienna, University

956. 631d, rf stamnos fr.: CVA i, pl. 16.4(Germany 210).

Vulci, Museo del Castello

957. No #, bf hydria: ArchCl 23(1971) pl. 35.  
 958. No #, bf amphora: ArchCl 23(1971) pl. 37.

Warsaw, National Museum

959. 139539, bf lekythos: CVA i, pl. 28.5(157).  
 960. ex Binental, bf lekythos: CVA iii, pl. 2.3(109).  
 961. ex Branicki, rf skyphos: CVA iii, pl. 1.9(113).  
 962. ex Goluchow 11, bf amphora: CVA Goluchow i, pl. 13.2b(13).  
 963. ex Goluchow 14, bf amphora: CVA Goluchow i, pl. 11.2a(11).  
 964. ex Goluchow 15, bf amphora: CVA Goluchow i, pl. 12.3b(12).  
 965. ex Goluchow 16, bf amphora: CVA Goluchow, pl. 11.1b(11).  
 966. ex Goluchow 165, bf pyxis: CVA Goluchow i, pl. 16.1a(16).  
 967. ex Goluchow, No #, bf amphora: CVA Goluchow i, pl. 10.3a(10).  
 968. ex Sekutowicz, bf oinochoe: CVA iii, pl. 13(128).

Winchester, College

969. No #, bf skyphos: JHS 75(1955) pl. 9.4.

Winterthur, Archäologische Sammlung

970. 289, bf amphora: CVA Ostschweiz i, pl. 17.4(219).  
 971. 448, rf cup fr.: CVA Ostschweiz i, pl. 18.5(220).

Würzburg, University

972. Ha 166a, bf dinos: CVA i, pl. 44.5-6(1926).  
 973. No #, rf hydria: AM 30(1905) pl. 15.  
 974. No #, rf pyxis: JdI 54(1939)154, fig. 9.  
 975. No #, rf cup: AA (1941)857, fig. 4.  
 975bis. 2474, bf lekythos: CVA i, pl. 18.1(60).

Zürich, various collections

976. 2494, bf lekythos: CVA i, pl. 20.2-3(62).  
 977. 2495, bf lekythos: CVA i, pl. 20.6-8(62).

Zürich, Eidgenössische Technische Hochschule

978. 10, bf amphora: CVA i, pl. 11.5(53).

Vases once in various collections, present location uncertain.

979. Arndt, Munich, bf lekythos: Ausonia 7(1913) pl. 1.  
 980. Hauser, Stuttgart, rf cup: JdI 11(1896)193, no. 40.  
 981. Oppenheimer, London, Italiote rf kotyle: JHS 47(1927)227.  
 982. Philimon, where?, bf lekythos: JdI 6(1891)34, fig. 23.  
 983. Schliemann, Athens, bf loutrophoros: AM 78(1963) Beil. 52 and 53.  
 984. Von Matsch, Vienna, bf lekythos: CVA i, pl. 5.1 (Germany 231).  
 985. Von Matsch, Vienna, bf oinochoe: CVA i, pl. 6.3 (Germany 232).  
 986. Von Matsch, Vienna, rf lekythos: CVA i, pl. 8.2 (Germany 234).  
 987. German private, rf cup: AM 86(1971) pl. 30.  
 988. Swiss private, rf cup: AM 90(1975) pl. 35.1.  
 989. Swiss private, bf cup: AA (1965)854, fig. 3.  
 990. Private collection, rf oinochoe: AM 90(1975) pl. 35.1.  
 991. Private collection, bf pyxis: AA (1978)534, fig. 55.  
 992. Where?, bf Clazomenian sarcophagus: Ausonia 5(1911)79, fig. 6.  
 993. Where?, from Olbia, bf olpe: AA 28(1913)204, fig. 49.  
 994. vacat.

Vases once in the market, present location unknown.Athens, various

995. Martinos, bf amphora: Deltion 25(1970) Chron. pl. 449.  
 996. Where?, bf amphora: AAA 8(1975)113, fig. 12.  
 997. Where?, bf amphora: AAA 8(1975)106, fig. 3.

Basle, Münzen und Medaillen AG

998. 22.131, bf eye cup: MMAuktion 22(1961) no. 131.  
 999. 22.137, bf hydria: MMAuktion 22(1961) no. 137.  
 1000. vacat.  
 1001. 22.160, rf pelike: MMAuktion 22(1961) no. 160.  
 1002. 22.158, rf amphora: MMAuktion 22(1961) no. 158.  
 1003. 22.165, rf amphora: MMAuktion 22(1961) no. 165.  
 1004. 22.166, rf pelike: MMAuktion 22(1961) no. 166.  
 1005. 22.170, rf kalpis: MMAuktion 22(1961) no. 170.  
 1006. 22.177, rf skyphos: MMAuktion 22(1961) no. 177.  
 1007. 26.96, bf hydria: MMAuktion 26(1963) no. 96.  
 1008. 26.98, bf cup: MMAuktion 26(1963) no. 98.  
 1009. 26.101, bf amphora: MMAuktion 26(1963) no. 101.

## Basle, Münzen und Medaillen AG, continued

1010. 26.102, bf amphora: MMAuktion 26(1963) no. 98.  
 1011. 26.103, bf amphora: MMAuktion 26(1963) no. 101.  
 1012. 26.107, bf hydria: MMAuktion 26(1963) no. 102.  
 1013. 26.108, bf amphora: MMAuktion 26(1963) no. 103.  
 1014. 26.114, bf skyphos: MMAuktion 26(1963) no. 114.  
 1015. 34.124, bf amphora: MM Auktion 34(1967) no. 124.  
 1016. 34.138, bf pelike: MMAuktion 34(1967) no. 138.  
 1017. 34.139, bf lekythos: MMAuktion 34(1967) no. 139.  
 1018. 34.140, bf kyathos: MMAuktion 34(1967) no. 140.  
 1019. 34.150, bf column krater: MMAuktion 34(1967) no. 150.  
 1020. 34.152, rf cup: MMAuktion 34(1967) no. 152.  
 1021. 34.165, rf stamnos: MMAuktion 34(1967) no. 165.  
 1022. 34.166, rf pelike: MMAuktion 34(1967) no. 166.  
 1023. 51.118, bf hydria: MMAuktion 34(1967) no. 118.  
 1024. 51.119, bf cup: MMAuktion 34(1967) no. 119.  
 1025. 51.122, bf cup: MMAuktion 34(1967) no. 122.  
 1026. 51.123, bf amphora: MMAuktion 34(1967) no. 123.  
 1027. 51.129, bf amphora: MMAuktion 34(1967) no. 129.  
 1028. 51.131, bf clayx krater: MMAuktion 51(1975) no. 131.  
 1029. 51.133, bf skyphos: MMAuktion 51(1975) no. 133.  
 1030. 51.134, bf skyphos: MMAuktion 51(1975) no. 134.  
 1031. 51.137, bf lekythos: MMAuktion 51(1975) no. 137.  
 1032. 51.149, rf cup: MMAuktion 51(1975) no. 149.  
 1033. 51.150, rf lekythos: MMAuktion 51(1975) no. 150.  
 1034. 51.153, rf kalpis: MMAuktion 51(1975) no. 153.  
 1035. 51.155, rf kalpis: MMAuktion 51(1975) no. 155.  
 1036. 51.160, rf lekythos: MMAuktion 51(1975) no. 160.  
 1037. 51.169, white lekythos: MMAuktion 51(1975) no. 169.  
 1038. No #, bf column krater: Mertens, White Ground (1972) pl. 11.2.  
 1039. ex Elgin, bf cup: JdI 76(1961)53, fig. 5.  
 1040. No #, bf hydria: AA (1969)74, fig. 5.

Beverly Hills, Summa Galleries

1041. 5.5, bf amphora: Summa Galleries Catalog 5(1979) no. 5.  
 1042. 5.6, bf amphora: Summa Galleries Catalog 5(1979) no. 6.

London, ex Castle Ashby

1043. 7, bf amphora: CVA i, pl. 13.1(668).  
 1044. 14, bf amphora: CVA i, pl. 18.3-4(673).  
 1045. 16, bf amphora: CVA i, pl. 18.7(673).  
 1046. 19, bf amphora: CVA i, pl. 20.1-2(675).  
 1047. 20, bf column krater: CVA i, pl. 20.3-4(675).  
 1048. 39, bf kyathos: CVA i, pl. 25.3(680).

London, Sotheby's

1049. No #, bf hydria: Art at Auction 1972-73, 236.

Lucerne, Ars Antiqua

1050. 3.97, bf amphora: AA Auktion 3(1961) no. 97.

New York, Andre Emmerich, Inc.

1051. 9, bf hydria: Masterpieces (1964) no. 9.  
 1052. 15, bf amphora: Masterpieces (1964) no. 15  
 1053. 18, bf amphora: Masterpieces (1964) no. 18.  
 1054. 19, bf pinax: Masterpieces (1964) no. 19.

New York, unspecified

1055. No #, bf amphora: Cohen, pl. 20.1.

Rome, unspecified

1056. No #, bf amphora: AA (1978)517, fig. 28.

Where?

1057. No #, bf band cup: JdI 86(1971)89, fig. 13.

List of Sources Cited in the Index

In addition to periodicals and the books listed in the Bibliography, the following works are cited in the Index.

- C. Albizzati. Vasi antichi dipinti del Vaticano. Rome, 1925-39.
- P. Alexandrescu et. al. Histria IV. La céramique d'epoque archaïque et classique. Bucharest, 1978.
- André Emmerich Gallery, Inc. Masterpieces of Greek Vase Painting. New York, 1964.
- Ars Antiqua. Auktion Katalog 3. Lucerne, 1961.
- D. Callipolitis — Feytmans. Les "louteria" attiques. Athens, 1965.
- W. Ekschmitt. Die Aufstieg Athens. Munich, 1978.
- A. Fairbanks. Athenian White Lekythoi (two volumes). New York, 1907 and 1914.
- L. Ghali — Kahil. Études Thasiennes VII. La céramique grecque Paris, 1960.
- B. Graef et. al. Die antiken Vasen von der Akropolis zu Athen. Berlin, 1901-25.
- U. Hückman and A. Krug, eds. Festschrift für F. Brommer. Mainz, 1977.
- U. Knigge. Kerameikos 9. Der Südhugel. Berlin, 1976.
- J. Mertens. Attic White-Ground. New York, 1977.
- Münzen und Medaillen. Auktion 22. Basle, 1961.
- Münzen und Medaillen. Auktion 26. Basle, 1963.
- Münzen und Medaillen. Auktion 34. Basle, 1967.
- Münzen und Medaillen. Auktion 51. Basle 1975.
- G. Mylonas. O Protoattikos Amphoreus. Athens, 1957.
- G. Mylonas et. al. Studies presented to D.M. Robinson. St. Louis, 1953
- J. Noble. The Techniques of Painted Attic Pottery. New York, 1965.
- A. Peredolskaya. Krasno-figurie Atticheskie Vasie. Leningrad, 1967.
- B. Philippaki. The Attic Stamnos. Oxford, 1967.
- G. Pinney and B. Ridgway, eds. Aspects of Ancient Greece. Allentown, PA., 1979.
- I. Raubitschek. The Hearst Hillsborough Vases. Mainz, 1969.
- D. Robinson and C. Harcum. A Catalogue of the Greek Vases in the Royal Ontario Museum. Toronto, 1930.

- Sotheby's. Art at Auction 1972-73. New York, 1974.
- E. Strong. Catalogue of the Greek and Roman Antiquities ... of Lord Melchett. Oxford, 1928.
- Summa Galleries. Catalog 5. Beverly Hills, 1979.
- A. Trendall. Greek Vases in the Logie Collection. Christchurch, N.Z., 1971.
- F. Vian. Origines des Thebes. Paris, 1963.
- K. Schefold. Wort und Bild. Basle and Mainz, 1975.