

# Table of contents

*List of figures* [ix]

*Preface* [xiii]

The experiment: methods – images – objects [1]

## ICONOLOGY [17]

### 1 Introducing iconology [19]

- 1) What is iconology? [20]
- 2) Iconology: premises, positions, and problems [23]

### 2 Iconology in action [37]

- 1) The Karlsruhe hydria: conflict, consolation, and Athens [37]
- 2) The Pergamon frieze: culture, cosmos, and family politics [51]
- 3) The Louvre sarcophagus: why a hunter needs a sword [71]

### 3 Narratives of object and meaning [89]

- 1) Iconology as experiment: the results [89]
- 2) Iconology and ancient art scholarship [92]
- 3) Conclusions [99]

## SEMIOTICS [101]

### 4 Introducing semiotics [103]

- 1) What is semiotics? [104]
- 2) Semiotics: premises, positions, and problems [106]

### 5 Semiotics in action [118]

- 1) The Karlsruhe hydria: thresholds of desire, choice, and crisis [118]
- 2) The Pergamon frieze: thresholds of being, dominance, and the past [129]
- 3) The Louvre sarcophagus: thresholds of loyalty, conflict, and fate [140]

### 6 Narratives of sign and signification [152]

- 1) Semiotics as experiment: the results [152]
- 2) Semiotics and ancient art scholarship [157]
- 3) Conclusions [165]

|               |  |
|---------------|--|
| IMAGE STUDIES | [167]  |
| 7             | Introducing image studies [169]  |
| 1)            | What is image studies? [170]   |
| 2)            | Image studies: premises, positions, and problems [172]                         |
| 8             | Image studies in action [184]  |
| 1)            | The Karlsruhe hydria: the pot as spin doctor [184]                             |
| 2)            | The Pergamon frieze: myth outside the box [197]                                |
| 3)            | The Louvre sarcophagus: facing Atalanta [210]                                  |
| 9             | Narratives of space and perspective [224]                                      |
| 1)            | Image studies as experiment: the results [224]                                 |
| 2)            | Image studies and ancient art scholarship [226]                                |
| 3)            | Conclusions [234]  |
| 10            | The study of mythological images as threesome – assessing the experiment [236] |
| 1)            | The methods and their trajectories [238]                                       |
| 2)            | The objects through the methods [239]  |
| 3)            | Mythological images and iterative analysis: a conclusion [244]                 |
|               | <i>Bibliography</i> [246]  |
|               | <i>Index</i> [282]   |