

HISTORY OF ART 141A

Mr Stewart
Fall, 2015

Archaic Greek Art

(ca. 750-480 B.C.)

This course is about the birth of Greek—and Western—art. It covers Greek architecture, sculpture, painting, and luxury crafts from the late Geometric period (8th cent. B.C.) to the Persian invasion of 480. In addition to studying the major works, we shall pay particular regard to their cultural context and to key issues such as Greece's indebtedness to the Near East; nakedness in art and life; pictorial narrative; art and politics; the symposium; gender roles in art and life; the luxury crafts; sculptural and ceramic techniques; and the emergence of the creative artist. Wherever possible we include newly discovered work and give it special attention.

1. Class Information

Classroom: 102 Moffitt
Time: TuTh 11.00-12.30

Instructor: Mr Stewart
Office hours: Tues 1.00-2.30, 412 Doe

GSI: David Wheeler
Office hours: M 1-2 at Common Grounds, Dwinelle Level G
Section times: M 3-4, in 242 Dwinelle; M 4-5 in 258 Dwinelle

Dates to remember:
Thursday, Oct. 8: midterm
Tuesday, Dec 1: term paper due in class
TBA: final examination

Required textbooks:
Carpenter, Thomas H., *Art and Myth in Ancient Greece* (New York, Thames and Hudson 2003)
Hurwit, Jeffrey, *The Art and Culture of Early Greece* (Cornell, reprinted 1988)
Pomeroy, S., Burstein, S.M., et al., *A Brief History of Ancient Greece: Politics, Society, and Culture* (Oxford UP 2004)
Whitley, James, *The Archaeology of Ancient Greece* (Cambridge UP 2001)

Reader: All supplementary readings will be posted on our bcourses site:
<https://bcourses.berkeley.edu/courses/1364185>, via your CalNet i.d. login.

Recommended:
Boardman, John, *Athenian Black Figure Vases* (New York, Thames and Hudson 1993)
Boardman, John, *Athenian Red Figure Vases: The Archaic Period* (New York, Thames and Hudson 1993)
Boardman, John, *Early Greek Vase Painting* (New York, Thames and Hudson 1998)
Boardman, John, *Greek Sculpture: the Archaic Period* (New York, Thames and Hudson 1985)
Clark, Andrew J., *Understanding Greek Vases* (Malibu, Getty 2002)
Grossman, Janet, *Looking at Greek and Roman Sculpture in Stone* (Malibu, Getty 2003)

Lawrence, A.W., *Greek Architecture* (5th. ed. by R.A. Tomlinson, New Haven, Yale UP 1996)
Osborne, R., *Archaic and Classical Greek Art* (Oxford UP 1998)
Shapiro, H. A. (ed.), *The Cambridge Companion to Archaic Greece* (Cambridge & New York: Cambridge UP 2007)

Also recommended:

Barnett, Sylvan, *A Short Guide to Writing about Art*. 9th edition. (New York: Pearson/ Longman & Co., 2008)
Pierce, James Smith, *From Abacus to Zeus: A Handbook of Art History*. 8th edition. (Englewood Cliffs: Pearson/Prentice-Hall, 2005)

2. Organization

Lectures. These are arranged in alternating chronologically- and thematically-arranged blocks. They are complemented by required reading and by discussion sections beginning with the second week of class. Because no textbook covers the period adequately, and because I have my own ideas about many monuments, objects, and problems, the content of the course is chiefly in the lectures; and because the slides are integral to the lectures, a class missed is difficult if not impossible to reconstruct by borrowing someone else's notes.

Discussion Sections. These will enrich your understanding of the material and will enable you to interact with your fellow-students and GSI. They are intended to train you in visual analysis and interpretation; to enable you to discuss selected works of art and related problems in depth; to elaborate on aspects of the lectures; to hone your study and paper-writing skills; and to help you develop your own historical and critical values. Section topics will be listed on a separate handout. Come prepared with notes to discuss each topic. Occasional quizzes may be given in section at the discretion of your GSI.

Photo Study. Although the textbooks include photos of many of the works in the course, they are necessarily small, usually in black and white only, and at best give only a relatively crude and reductive idea of the works in question. The slides used in class are the best that I can obtain. Most of them are new and many were taken specifically for this course by my photographer, Erin Babnik. They will be posted on <https://bcourses.berkeley.edu/courses/1364185> a few days before each lecture. Study them carefully before, during, and after class, since they constitute the "pool" from which the slides shown in the examinations will be taken.

Pacing. Because of the range and number of works presented, and the cumulative character of the exams, it is essential that you quickly establish a regular pattern of attendance and study. In particular, reading the assigned passages BEFORE class will both reduce misunderstandings and enable you to follow the lectures more closely. Your weekly workload should also include a review of your notes and assigned readings; study of illustrations both in the textbooks and on the website; and thorough preparation of your section topic for the following week.

3. Requirements

Grading will be weighted as follows:

Sections:	10%
Midterm:	20%

Final: 30%
Paper: 40%

You MUST complete all required assignments and exams to pass this course. Excuses or requests for deferral, for make-up exams, etc., will only be accepted if they reach either Prof. Stewart or Mr Wheeler BEFORE the paper is due or the exam begins. Make-up exams are given at Prof. Stewart's sole discretion and only for reason of serious illness or bereavement necessitating out-of-town travel. In accordance with Academic Senate guidelines (http://academic-senate.berkeley.edu/pdf/Guidelines_AcadSchedConflicts_July2006.pdf), no make-up exams will be granted for absences or conflicts due to sports or other commitments, whether personal or academic, and since this syllabus provides you with ample notice of paper deadlines, no paper extensions or incompletes will be given for these reasons either.

Readings. Required readings are listed at the beginning of each lecture. Recommended readings follow: these are optional, but will round out your knowledge and provide information for your research paper.

Exams. There will be two exams (midterm and final). They cover materials presented in the lectures, discussion sections, and readings. The material of the October 6 lecture will not be on the mid-term but will be on the final. The final will be comprehensive. All slide identifications and slide essays will be taken from the images posted on the website.

Research Paper. A handout with suggested topics and instructions will be distributed in class.

Final note. The content of your papers must be your own original work. Any statements, opinions, or ideas quoted or paraphrased from the work of others (as opposed to well-known factual material) must be footnoted, in accordance with College of Letters & Science regulations. All suspected violations of academic conduct on papers or exams (see <http://sa.berkeley.edu/conduct/integrity/definition>) will be reported to the Office of Student Conduct for adjudication.

4. Syllabus

Art and Society

1. Th, Aug. 27: Archaic Greece: A Reconnaissance
2. Tu, Sept. 1: The artist and his craft
3. Th, Sept. 3: Artist and patron

Development (1): From Geometric to Orientalizing

4. Tu, Sept. 8: The polis detected
5. Th, Sept. 10: The beginnings of narrative art
6. Tu, Sept. 15: The ancient Near East: What the Greeks saw
7. Th, Sept. 17: The Orientalizing revolution
8. Tu, Sept. 22: Orientalizing in Corinth and Athens
9. Th, Sept. 24: Early Doric architecture and its embellishment
10. Tu, Sept. 29: Early freestanding sculpture

Themes (1)

- 11. Th, Oct. 1: Nakedness in archaic Greek life and art
- 12. Tu, Oct. 6: War and the warrior
- Th, Oct. 8: **Midterm examination**
- 13. Tu, Oct. 13: The art of the symposion
- 14. Th, Oct. 15: The luxury crafts

Development (2): Sixth-century Greece and the Mediterranean

- 15. Tu, Oct. 20: Corinth and Lakonia
- 16. Th, Oct. 22: The Greek East: Samos
- 17. Tu, Oct. 27: The Western Greeks: Selinus and Caere
- 18. Th, Oct. 29: Athens: The Akropolis
- 19. Tu, Nov. 3: Attic freestanding and relief sculpture
- 20. Th, Nov. 5: Attic vase-painting (1): Black figure painters and painting
- 21. Tu, Nov. 10: Attic vase-painting (2): Red figure painters and painting

Themes (2)

- 22. Th, Nov. 12: Art and politics: In search of Theseus
- 23. Tu, Nov. 17: Women: Athens vs. Sparta
- 24. Th, Nov. 19: Olympia
- 25. Tu, Nov. 24: Delphi

Coda

- 26. Tu, Dec. 1: From archaic to classic (**Research paper due, in class**)

5. Books and Websites*Reading Strategies*

Books on this subject are legion, factual information is patchy, the objects and monuments are often fragmentary, and Greek culture is probably more unfamiliar than you think. You may find the following study guide useful:

- (a) Read Pomeroy pp.1-137 straight through now, to get the feel of the period, and keep referring to it for "background."
- (b) Read Carpenter, Hurwit, and Whitley as the course progresses, plus other required and recommended reading posted on bcourses, for continuity.
- (c) Read as widely as possible in the specialist literature between lectures.
- (d) Read the ancient literary sources. Pollitt's extracts from them are posted on

- bcourses. They are what the ancient world thought about its art, and thus require careful study.
- (e) Mythology: this provides the subject matter of most archaic Greek art. Neglect Carpenter's book on it at your peril.
- (f) Technical terms: see glossaries in Prof. Stewart's *Greek Sculpture* and the architectural history books. Also J.S. Pierce, *From Abacus to Zeus: A Handbook of Art History* (see also the recommended list).
- (g) Illustrations: study Carpenter, Hurwit, and Whitley, and the pictures posted on the course website along with your lecture notes, for revision, to sharpen up your visual memory, and to improve your "feel" for the material.
- (h) Whatever else enjoy the course!

NOTE: The bibliography below is a general/research bibliography (English only) to the entire field; the library has at best only a few copies of each book, but many items overlap, so you should be able to find what you need somewhere in the following lists.

Volumes available in paperback are asterisked

A. The Greeks

- *Andrewes, A., *The Greeks* (1967)
- *Finley, M.I., *The Ancient Greeks* (1963)
- *Starr, C., *The Ancient Greeks* (1971)

B. Archaic Greek History, Geography, and Culture

- *Boardman, J., *The Greeks Overseas* (4th ed., 1999)
- Boardman, J., ed. *Cambridge Ancient History. Volume 3.3: The Expansion of the Greek World* (1982)
- *Bury, J.B., and R. Meiggs, *A History of Greece* (4th ed., 1975)
- Finley, M.I., *Atlas of Classical Archaeology* (1976)
- *Hall, J. *A History of the Archaic Greek World, ca. 1200-479 B.C.* (2nd ed., 2014)
- *Murray, O., *Early Greece* (2nd ed., 1993)
- *Osborne, R., *Greece in the Making, 1200-479 B.C.* (2nd ed., 2009)
- *Pomeroy, S., Burstein, S.M., et al., *A Brief History of Ancient Greece: Politics, Society, and Culture* (2nd ed., 2009)
- Scullard, M.M., and van der Heyden, A.A.M., *Atlas of the Classical World* (1963)
- *Shapiro, H. A. (ed.), *The Cambridge Companion to Archaic Greece* (2007)
- *Snodgrass, A.M., *Archaic Greece: The Age of Experiment* (1980)
- *Sealey, R., *A History of the Greek City-States* (1976)
- *Whitley, J., *The Archaeology of Ancient Greece* (2001)

C. Greek Art - Archaic

- Becatti, G., *The Art of Ancient Greece and Rome* (1968)
 *Boardman, J., *Greek Art* (4th ed., 1996)
 *Boardman, J., et al., *The Oxford History of Classical Art* (1993)
 Boardman, J., et al., *The Art and Architecture of Ancient Greece* (1967)
 Charbonneaux, J., Martin, R., and F. Villard, *Archaic Greek Art* (1971)
 Demargne, P., *Aegean Art: The Origins of Greek Art* (1964)
 Hampe, R., and E. Simon, *The Birth of Greek Art* (1981)
 *Hurwit, J., *The Art and Culture of Early Greece* (1985)
 *Neer, R.T., *Greek Art and Archaeology: A New History* (2012)
 *Osborne, R., *Archaic and Classical Greek Art* (1998)
 *Pedley, J., *Greek Art and Archaeology* (5th ed., 2012)
 Robertson, M., *A History of Greek Art* (2 vols., 1975)
 *Robertson, M., *A Shorter History of Greek Art* (1981)
 *Stewart, A.F., *Art, Desire, and the Body in Ancient Greece* (1997)

D. Individual Media

(i) Sculpture

- Adam, S., *The Technique of Greek Sculpture* (1966)
 *Carpenter, R., *Greek Sculpture; A Critical Review* (1960)
 *Boardman, J., *Greek Sculpture: The Archaic Period* (1978)
 Blümel, C., *Greek Sculptors at Work* (1969)
 *Brinkmann, V, and R. Wünsche (eds.), *Gods in Color: Painted Sculpture of Classical Antiquity* (2007)
 *Grossman, J., *Looking at Greek and Roman Sculpture in Stone: A Guide to Terms, Styles, and Techniques* (2003)
 Karakasi, K., *Archaic Korai* (2003)
 Lullies, R., and Hirmer, M., *Greek Sculpture* (2nd ed., 1960)
 Richter, G.M.A., *The Archaic Gravestones of Attica* (1961)
 Richter, G.M.A., *Korai: Archaic Greek Maidens* (1968)
 Richter, G.M.A., *Kouroi: Archaic Greek Youths* (3rd. ed., 1970)
 *Ridgway, B.S., *The Archaic Style in Greek Sculpture* (2nd ed., 1993)
 Ridgway, B.S., *Prayers in Stone: Greek Architectural Sculpture ca. 600-100 B.C.E.* (1999)
 Rolley, C., *Greek Bronzes* (1986)
 *Stewart, A., *Greek Sculpture: An Exploration* (1990)

(ii) Painting

- Amyx, D.A., *Corinthian Vasepainting of the Archaic Period* (1988)
 Arias, P.E., Shefton, B., and Hirmer, M., *A Thousand Years of Greek Vase-Painting* (1962)
 Beazley, J.D., *The Development of Attic Black-Figure* (2nd ed., 1986)
 *Boardman, J., *Athenian Black Figure Vases* (1993)
 *Boardman, J., *Athenian Red Figure Vases: The Archaic Period* (1993)
 *Boardman, J., *Early Greek Vasepainting* (1998)

- Boardman, J., *The History of Greek Vases* (2001)
 *Clark, A., et al., *Understanding Greek Vases: A Guide to Terms, Styles, and Techniques* (2002)
 Coldstream, J.N., *Greek Geometric Pottery* (1968)
 *Cook, R.M., *Greek Painted Pottery* (3rd ed., 1997)
 Noble, J.V., *The Techniques of Painted Attic Pottery* (2nd. ed., 1988)
 Rasmussen, T. and N. Spivey, eds., *Looking at Greek Vases* (1991)
 Robertson, M., *The Art of Vase-Painting in Classical Athens* (1993)
 Rouet, P., *Approaches to the Study of Attic Vases: Beazley and Pottier* (2001)

(iii) Architecture and Sites

- *Coulton, J.J., *Greek Architects at Work* (1977)
 *Dinsmoor, W.B., *The Architecture of Ancient Greece* (3rd ed., 1950, reprinted 1975)
 *Lawrence, A.W., *Greek Architecture* (rev. ed. by R.A. Tomlinson, 1996)
 *Robertson, D.S., *Greek and Roman Architecture* (2nd. ed, 1969)
 Schoder, R.V., *Wings over Hellas: Ancient Greece from the Air* (1974)
 Travlos, J., *A Pictorial Dictionary of Ancient Athens* (1970)

(iv) "Minor" and Luxury Arts

- Boardman, J., *Greek Gems and Finger-Rings* (1970)
 Charbonneaux, J., *Greek Bronzes* (1962)
 Higgins, R., *Greek Terracottas* (1967)
 Higgins, R., *Greek and Roman Jewellery* (2nd ed., 1980)
 Jenkins, C.K., *Ancient Greek Coins* (1972)
 Kraay, C., *Archaic and Classical Greek Coins* (1976)
 Kraay, C., and Hirmer, M., *Greek Coins* (1966)
 Rolley, C., *Greek Bronzes* (1986)
 Strong, D.E., *Greek and Roman Gold and Silver Plate* (1966)

E. Written Sources

- *Pollitt, J.J., *The Art of Ancient Greece, Sources and Documents* (1990)

F. Mythology and Religion

- *Buxton, R. *Imaginary Greece: The Contexts of Mythology* (1994)
 *Burkert, W., *Greek Religion* (1985)
 *Carpenter, T.H., *Art and Myth in Ancient Greece* (2003)
 *Gantz, T., *Early Greek Myth: A Guide to Literary and Artistic Sources* (1993)
 *Morford, M.P.O., and R.J. Lenardon, *Classical Mythology* (7th ed., 2004)
 *Rose, H.J., *A Handbook of Greek Mythology* (6th ed., 1964)

G. Reference

- *Pierce, J.S., *From Abacus to Zeus. A Handbook of Art History* (6th ed., 2001)

The Oxford Classical Dictionary (3rd ed., 1996)
Lexicon Iconographicum Mythologiae Classicae (8 vols., 1981-1999)

Websites

The following websites are authorized for this course. You may consult any website you wish, but BEWARE! Much if not most of the information about the ancient world that is available on the Internet is misleading or just plain wrong. You may cite the following websites and any official museum website in your papers; citations from others MUST be approved by Mr Wheeler or Prof. Stewart in advance.

A. Ours

The course website is: <https://bcourses.berkeley.edu/courses/1364185>, via your CalNet i.d. login.

B. Perseus

<http://www.perseus.tufts.edu/>

This is a vast and invaluable digital library of ancient texts and images of ancient sites and museum collections. Go to "Classics," then visit its "Greek and Roman Materials: Images: Museum Photography; Perseus Site Catalogue" for images of major objects in selected collections; site descriptions, plans, and hundreds of site photos.

C. The Beazley Archive

<http://www.beazley.ox.ac.uk/BeazleyAdmin/Script2/default.htm>

This is somewhat like Perseus but focused on objects. Its Dictionary is a useful illustrated glossary of several hundred mythological characters, artists, and technical terms. Its database of over 65,000 Athenian vases, with over 17,000 images, is based on Sir John Beazley's *Attic Black-figure Vase-painters* and *Attic Red-figure Vase-painters* (2nd ed.), and supplements. This is an invaluable research tool, but it's not for the fainthearted. Open and follow instructions for obtaining access.

D. Diotima

<http://www.stoa.org/diotima/>

This contains materials for the study of women and gender in the ancient world, including images, essays, and bibliography. It has the most complete online catalogue of image databases at <http://www.stoa.org/diotima/art.shtml>.

Slide Lists and Notes

The slide lists below contain details of every object illustrated in the course (though I reserve the right to make changes); they should be used in lecture to aid your comprehension of the objects, and in your study to complement your own notes. They also will serve as explanatory captions for the photos displayed on the course website.

References are given to the textbooks, but these represent only the barest minimum of reading on many subjects, and on others not even that. You **must** supplement them with other books from the bibliography. Many books from the bibliography, for instance those of Arias, Charbonneaux, Demargne, Lullies, and Osborne, are superbly illustrated with large numbers of photographs, often in color. In addition, visit the online image databases in and linked to Perseus, Diotima, etc.: the best catalogue to these databases is to be found at <http://www.stoa.org/diotima/art.shtml>.

For *architecture* and *sites* visit the following websites:

<http://www.perseus.tufts.edu/cgi-bin/perscoll?collection=Greco-Roman>, see under "Site Photography." Also:

<http://www.perseus.tufts.edu/cgi-bin/browser?object=building>
<http://www.perseus.tufts.edu/cgi-bin/browser?object=site>
http://wings.buffalo.edu/AandL/Maecenas/general_contents.html
<http://www.brynmawr.edu/library/visualresources/lanterns/lantindx.html>

For *sculpture*, *vases* and the *minor arts* visit:

<http://www.perseus.tufts.edu/cgi-bin/browser?object=Sculpture>
<http://www.perseus.tufts.edu/cgi-bin/browser?object=Vase>
<http://www.brynmawr.edu/library/visualresources/lanterns/lantindx.html>

For Athenian vases the standard reference works are J.D. Beazley's *Attic Black-figure Vase-Painters* and *Attic Red-figure Vase-Painters* (2nd ed.), with supplements (abbr. to *ABV*, *ARV²*, *Paralipomena*, and *Beazley Addenda*). Now on the web at: <http://www.beazley.ox.ac.uk/BeazleyAdmin/Script2/default.htm>. Beazley attributed about 35,000 vases (!!!) to hundreds of painters, and gives complete references to illustrations, over 20,000 of which are posted (but often at small scale) on the web. Open and follow instructions for obtaining access. To use the books:

1. If the vase is illustrated in Boardman's handbooks, look it up in his list of illustrations. He will give you the *ABV*, *ARV²*, *Paralipomena* and *Beazley Addenda* page and catalogue number.
2. If it is not illustrated in Boardman, find *ABV*, *ARV²*, *Paralipomena* and *Beazley Addenda* in Moffitt, the stacks, or room 308E Doe Library, and look up in his indexes whatever you do know of its subject, location,

publication, or painter, then turn to the appropriate page to find the rest of the information.

For *themes*, see Carpenter, who provides the basics. But for comprehensive coverage see the *Lexicon Iconographicum Mythologiae Classicae* (8 vols., 1981-1999), held in the non-circulating collection of the Art History/Classics Library in room 308E, Doe Library. This enormous undertaking, illustrated by tens of thousands of high-quality pictures, is the basic reference work to the field. Unfortunately, it is not on line. Entries, arranged alphabetically, are transliterated from Greek and Latin (e.g., “Muses” becomes “Mousai/Musae”). But BEWARE: late-arriving entries were “bounced” to subsequent volumes, so if you fail to find the one you’re looking for (e.g., “Mousai”), check the backs of the succeeding volumes until you find it. Each volume comes in two separate parts: text and plates. The text can be in any one of four languages: English, French, German, and Italian; each entry consists of an introduction, catalogue (whose numbers reappear under the pictures), and commentary/conclusions. Gods and heroes whose images run into the hundreds are organized biographically (the subject alone; then his/her birth, youth, maturity, and death). Even if you cannot read the essays, the pictures are invaluable and the catalogues (mostly proper names) are relatively easy to follow.

Abbreviations:

- Boardman: EG = *Early Greek Vase Painting*
 BF = *Athenian Black Figure Vases*
 RF = *Athenian Red Figure Vases: The Archaic Period*
 GS = *Greek Sculpture: the Archaic Period*
- Museums: Agora = Agora Museum, Athens
 AkrM = Akropolis Museum, Athens
 BM = British Museum, London
 Ker = Kerameikos Museum, Athens
 MMA = Metropolitan Museum of Art, New York
 NM = National Museum, Athens
 (Otherwise, the name of a town signifies the chief collection in it.)
- Pottery styles: PG = (Attic) Protogeometric, ca. 1050-900
 EG = (Attic) Early Geometric, ca. 900-830
 MG = (Attic) Middle Geometric, ca. 830-760
 LG = (Attic) Late Geometric, ca. 760-700
- PC = Protocorinthian, ca. 730-640
 PA = Protoattic, ca. 700-625
 BF = (Attic) Black-figure, ca. 625-480
 RF = (Attic) Red-figure, ca. 525-320
- Others: Attic = Athenian
 Attr. = attributed to

Fr(r). = fragment(s)
 Ptr. = painter
 Sgd. = signed by
 Ded. = dedicated by

1. ARCHAIC GREECE: A RECONNAISSANCE (8/27)

Required: Pomeroy 1-137.

[Recommended: A.M. Snodgrass, *Archaic Greece: The Age of Experiment* (1980); R. Osborne, *Greece in the Making, 1200-479 B.C.* (1996); Whitley 1-74]

1. Map: The Central and Eastern Mediterranean

Disaster and Recovery, 1200-700 B.C.

2. Pylos, the palace
3. Map: Mycenaean emigration
4. Vrokastro and Karphi, Crete
5. PG amphora, Ker. [Whitley 5.5]
6. Maps: Colonization of Ionia; trade with the east
7. Gold jewelry from Athens, Agora
8. LG amphora, NM [Boardman, *EG* 3; Whitley 6.6]
9. LG model of a temple from the Argive Heraeum, NM
10. Old Smyrna, ca. 700

Compare Athena's visit with Odysseus to Phaiakia in **Homer's** *Odyssey*:

"And soon, we'll arrive in the city--around it are lofty
 Walls, and a beautiful harbor lies on each side of the city,
 Making a narrow entrance. The tractable galleys are drawn up
 Right to the road, for every one of them all needs a slipway.
 There by the beautiful shrine of Poseidon a place of assembly
 Stands, strong built out of stones dragged thither and deeply embedded."
Odyssey 6. 262-67

. . . and also **Herodotos's** account of the Athenian address to the Spartans
 after the Persian sack of Athens in 480:

"Not all the gold that the earth contains would bribe us to join the Medes and help
 them to enslave our fellow Greeks. First of all, they have burned and destroyed
 our temples and our images of the gods: this act forces us to make no terms with
 the vandals, but instead to pursue them with all the hate we can muster. Second,
 there is our common brotherhood with all the Greeks: our common language, the
 altars and sacrifices that we all share, the common character that we all bear - if
 we were to betray these, we would betray our very selves. Know you now, if you
 have not known it before, that while one Athenian remains alive, we will *never*
 make an alliance with Xerxes."

Herodotos, *The Histories* 8.144

Archaic Greece: The *Poleis*

10. Map: Greek settlement in the Mediterranean by ca. 600
11. Sparta; a Spartan warrior from Dodona, Berlin
12. Arkadia
13. The "Arkesilas " cup from Sparta, Paris [Boardman, *EG* 420]
14. Corinth, view and the "diolkos"

Compare the following description written around 400 by **Thucydides**:

Corinth, planted on its isthmus, had been from time immemorial an important mercantile center, though in ancient days traffic had been by land rather than by sea. The communications between those who lived inside and those who lived outside the Peloponnese all had to pass through Corinthian territory. So Corinth grew to power by her riches, as is shown by the adjective "wealthy" which is given her by the ancient poets. And when the Greeks began to take more to seafaring, the Corinthians acquired a fleet, put down piracy, and, being able to provide trading facilities on both the land and the sea routes, made their city powerful from the revenues accrued by these means.

Thucydides, *Peloponnesian War* 1.13

15. Corinthian vases, Rhodes and Rome (Villa Giulia) [Boardman, *EG* 163ff]
16. Athens: the Akropolis
17. The "Rampin" rider, Athens (AkrM) [Boardman, *GS* 114]
18. BF Amphora sgd. by Exekias, Vatican [Boardman, *BF* 100]
19. RF Calyx-krater sgd. by Euphronios, Rome (Villa Giulia)[Boardman, *RF* 22]
20. Delos, Rheneia, and Tinos; Naxian lion on Delos
21. Ephesos, the main street (mostly Roman) and archaic temple of Artemis
22. "Wild Goat" style oinochoe from Rhodes, Boston [Boardman, *EG* 288]
23. Kouros dedicated by Ischys, Samos
24. Pythagoras's theorem
25. Selinus (Sicily): Temple C and metope with Perseus killing Medusa
26. Paestum (Italy): Temple of Hera I
27. Caeretan hydria, Vienna

Greeks, Persians, and Carthaginians

28. Map: Persia, Carthage, and the Greek world
29. Olympia, the temple of Zeus
30. Cup attr. to the Pisto Xenos painter, BM

2. THE ARTIST AND HIS CRAFT (9/1)

Required: Pollitt, *Art of Ancient Greece* pp. 181-82, posted on bcourses.

[Recommended: Boardman, *BF* 10-13; *RF* 8-10; Stewart, *Art, Desire, and the Body* 43-60, posted on bcourses.]

[Also recommended: A. Burford, *Craftsmen in Greek and Roman Society* (1974); Stewart, *GkSc* ch. 2; Sarah P. Morris, *Daidalos and the Origins of Greek Art* (1992); Osborne, *Archaic and Classical Greek Art* ch. 1]

1. Attic LG amphora, Athens NM [Boardman, *EG* 44; Whitley 6.6]
2. PA amphora attr. to the "Polyphemos" Ptr., Paris [Boardman, *EG* 208]
3. Attic BF amphora sgd by Exekias, Vatican [Boardman, *BF* 100]
4. Attic RF amphora sgd. by Euthymides "as never Euphronios [could do]," Munich [Boardman, *RF* 33]

Greece and Egypt: a contrast

5. Pectoral of Ramses II, Paris

Compare **Plato's** account of the lawgiver Solon's visit to Egypt around 590:

One of the priests, who was very old, said, "O Solon, Solon, you Greeks are but children, and there is no old man among you." Solon said, "What do you mean?" "I mean," replied the priest, "that in mind you are all young; there is no old opinion handed down among you by ancient tradition, nor any science that is hoary with age."

Plato, *Timaeus* 22B

. . . with **Hesiod's** account of Strife and rivalry (ca. 700):

So, after all, there isn't one kind of Strife alone, but all over the Earth there are two. As for the one, a man would praise her when he came to understand her; but the other is blameworthy: and they are wholly different in nature. For one fosters evil war and battle, being cruel: her no man loves; but perforce, through the will of the deathless gods, men pay harsh Strife her honor due.

But the other is the elder daughter of dark Night and Zeus, son of Kronos, who sits above and dwells in the ether, set her in the roots of the earth: and she is far kinder to men. She stirs up even the shiftless to toil; for a man grows eager to work when he considers his neighbor, a rich man who hastens to plough and plant and put his house in good order; and neighbor vies with his neighbor as he hurries after wealth. This Strife is wholesome for men. And potter vies with potter, and craftsman with craftsman, and beggar is jealous of beggar, and minstrel of minstrel.

Hesiod, *Works and Days* 11-25

. . . and with some lines on the human condition written ca. 650 by
Archilochos:

Soul, soul, torn by perplexity,
On your feet now!
Throw forward your chest to the enemy,
Keep close in attack,
Move back not an inch,
But never crow in victory,
Nor mope hangdog in loss;

Overdo neither sorrow or joy
But know what pattern governs man.

. . . and finally the following remark penned around 500 by **Xenophanes**:

Not from the beginning did the gods reveal everything to mankind,
But in the course of time men by research discover improvements.

6. Attic RF cup attr. to Epiktetos, BM [Boardman, *RF* 75]
7. Attic RF calyx-krater sgd. by Euphronios, Berlin [Boardman, *RF* 24]

The craftsman: from anonymity to individualism, ca. 750-500 B.C.

8. Detail of no. 1
9. Attic LG krater attr. to the "Hirschfeld" painter, New York [Boardman, *EG* 47]
10. PA amphora attr. to the "Polyphemos" Ptr., Eleusis [Boardman, *EG* 208]
11. PC olpe attr. to the "Macmillan" Ptr. (the "Chigi" vase), Rome (Villa Giulia) [Boardman, *EG* 178; Whitley 8.9]
12. PC aryballos sgd. by Pyrrhos, Boston
13. Kleobis and Biton sgd. by [Aga]medes of Argos, Delphi [Boardman, *GS* 70; Whitley 9.15]
14. Attic RF amphora sgd. by Euthymides "as never Euphronios [could do]," Munich [Boardman, *RF* 33]
15. Temple of Apollo, Syracuse, ded. By Kleosthenes, sgd. by Epikles as architect

The artist "comes out", from ca. 550

16. The Heraion at Samos, designed by Rhoikos and Theodoros of Samos
17. Bronze statuette of a potter or metalworker from the Akropolis, Athens NM

Compare the following anecdote from the Roman encyclopedist **Pliny** (ca. AD 70) taken from the poet **Poseidippos** (ca. 300 BC):

Theodorus . . . cast a bronze portrait of himself in Samos which, besides its reputation as a marvelous likeness, was celebrated for its great subtlety of detail. The right hand holds a file, the left a little chariot, in three fingers. The chariot is on such a small scale that the fly, another work that Theodorus made at the same time, would cover both it and its charioteer with its wings.

Natural History 34.83

18. Attic RF oinochoe with Athena modeling a horse, Berlin
19. Korē sgd by Antenor, ded. Nearchos the potter from his first fruits, AkrM [Boardman, *GS* 141]
20. See #4 and 7, with Attic RF stamnos signed by Smikros as ptr., Brussels: his self-portrait at a symposion
21. Gravestone sgd. "Alxenor of Naxos made me: just look!" Athens NM [Boardman, *GS* 244]
22. Reliefs from the Apadana at Persepolis

NB: learn the shapes of the major Greek vases from the handout.

3. ARTIST AND PATRON (9/3)

Required: Pollitt, *Art of Ancient Greece* pp. 19-43, 124-26, 181-85, 206-16, posted on bcourses (appropriate selections).

[Recommended: Boardman, *EG* 265-71; *BF* 10-13; *RF* 62, 88; Stewart, *GkSc* ch. 4; R. Osborne, *Archaic and Classical Greek Art* ch. 1; M. Gaifman, *Aniconism in Greek Antiquity* (2012); A.A. Donohue, *Xoana and the Origins of Greek Sculpture* (1988)]

The polis

1. Old Smyrna, ca. 700
2. Aigina, views and temple of Aphaia
3. *Xoanon* (wood statuette) of Hera, Samos [Boardman, *GS* 49; Whitley 9.12]

Two local Samian historians discussed the cult statue that this statuette presumably echoes:

According to Aethlios, the statue of Samian Hera was a wooden plank at first, but afterwards, when Prokles was ruler, it was humanized in form . . . And Olympichos in his *Samian History* relates that this *xoanon* of Hera at Samos was made by Smilis son of Eukleides.

Clement of Alexandria, *Protrepticus* 40-41.

4. Medusa, central figure of the pediment of the temple of Artemis, Corfu [Boardman, *GS* 187]
5. Bronze Apollo, Piraeus [Boardman, *GS* 150]; compare:
6. BF Panathenaic amphora, MMA: athletes [cf. Boardman, *BF* 298]
7. RF calyx-krater sgd. by Euphronios, Berlin: athletes [Boardman, *RF* 24]
8. Votives around Pheidias's Athena Promachos on the Akropolis, Athens
9. Gold and ivory Apollo, silver bull, ivory chest inlays, etc., Delphi

Compare **Pausanias's** account of the archaic votives in the temple of Hera at Olympia:

The Eleans say that the people of Skyllos, one of the cities in Triphylia, built the temple about eight years after Oxylos came to the throne of Elis. It is Doric in style, and is surrounded by a colonnade . . . In the temple is an image of Zeus, and the image of Hera is sitting on a throne next to him; he is bearded and wears a helmet. These are crude works of art. The figures of the Seasons next to them are made by the Aiginetan Smilis; beside them stands an image of Themis, the mother of the Seasons. It is the work of Dorykleidas, a Spartan by birth and a pupil of Dipoinos and Skyllos. The five Hesperides were made by Theokles, son of Hegylos, also a Spartan and also a student of Dipoinos and Skyllos. The Athena wearing a helmet and carrying a spear and shield is made by Medon, a Spartan too, brother of Dorykleidas and pupil of those same masters. The Demeter and Korē sit

opposite each other, as do Apollo and Artemis. Here too are dedicated Leto, Fortune, Dionysos, and a winged Victory; I can't say who the artists were, but in my opinion these figures too were very ancient. These figures are all of ivory and gold.

Pausanias, *Description of Greece* 5.16.1-17.3

10. Naxian votives, ca. 600-550: Colossal Apollo, oikos, and lions on Delos; sphinx at Delphi. Inscription on Apollo reads: "The Naxians to Apollo: I am the same stone, statue and base." [Boardman, *GS* 60, 100]

Votive offerings by private individuals

11. Apollo from Thebes, ded. Mantiklos, Boston. Inscription reads: "Mantiklos offers me as a tithe to Apollo of the Silver Bow; please, Phoibos, give some pleasing favor in return." [Boardman, *GS* 10]
12. Bronze statuette of Zeus, Olympia
13. Votive relief, perhaps to Helen and Menelaos, Sparta [Boardman, *GS* 253]
14. Korē of Antenor ded. by Nearchos the potter to Athena from his first-fruits (see lecture 2 #17) [Boardman, *GS* 141]
15. Nike ded. by Kallimachos to Athena, AkroM [Boardman, *GS* 167]. Inscription reads:

Kallimachos of Aphidna dedicated me to Athena,
Immortal envoy of those who dwell on Olympos.
As general-in-chief of the Athenians
He began the battle of Persians and Greeks,
But with other noble sons of Athens
Died that day on the sands of Marathon.

Art and the home

16. Vases
17. Jewelry

Death and burial

18. PA Amphora, Eleusis (see lecture 2 #9) [Boardman, *EG* 208; Whitley 9.4]
19. Korē of Phrasikleia from Merenda, Athens NM [Boardman, *GS* 108A]. Inscription reads:

"This is the *sema* of Phrasikleia. I shall be called *korē* [maiden] forever
Since instead of marriage this is what the gods have allotted me.
Aristion of Paros made it."

20. Stele of Aristion from Athens, NM; sgd by Aristokles [Boardman, *GS* 224,3; 232]
21. Stele of Dermys and Kitylos from Tanagra in Boeotia, Athens NM [Boardman, *GS* 66]. Inscription reads:

"Amphalkes erected this for Dermys and Kitylos."

4. THE POLIS DETECTED (9/8)

Required: Hurwit 33-106; Pomeroy 36-74; Whitley 78-101, 134-64; Stewart, *Greek Sculpture*, 103-110, posted on bcourses.

[Recommended: Boardman, *EG* chs 2-3; *GS* ch. 2; V.R. Desborough, *The Greek Dark Ages* (1972); A. M. Snodgrass, *The Dark Age of Greece* (1971); J. N. Coldstream, *Greek Geometric Pottery* (1968) and *Geometric Greece* (1977); Exhibition catalogue and symposium edited by Susan Langdon, and an important book by her: *From Pasture to Polis: Art in the Age of Homer* (1993); *New Light on a Dark Age: Exploring the Culture of Geometric Greece* (1997); *Art and Identity in Dark Age Greece* (2008); see also Osborne, *Archaic and Classical Greek Art* ch. 2; Boardman, *History of Greek Vases* 14-28]

Catastrophe (ca. 1200-1050)

1. Map: Greece, ca. 1200
2. Mycenae, Lion gate; and gold mask, NM
3. Map: The Mycenaean diaspora
4. Vrokastro and Karphi (Crete)
5. Lefkandi (Euboia): a casualty

Early Iron Age Athens (ca. 1050-750)

6. Submycenaean vases, Heidelberg [Boardman, *EG* 1]
7. Attic PG amphora, Ker [Boardman, *EG* 3]
8. Map: The Early Iron Age in the Mediterranean
9. Tomb of a rich lady (MG 1) from the Areiopagos, Athens Agora [Boardman, *EG* 30]
10. Attic LG amphora attr. to the Dipylon Ptr., Athens NM [Boardman, *EG* 44; Whitley 6.6]

Compare **Homer's** account of the funeral of Hektor:

And when they had brought him inside the renowned house, they laid him
Then on a carved bed, and seated beside him the singers
Who were to lead the melody in the dirge; and the singers
Chanted the song of sorrow, and the women were mourning beside them.
Andromache of the white arms led the lamentation
Of the women, and held in her arms the head of man-slaughtering Hektor.

.....

So she spoke in tears, and the women were mourning about her.
Then they harnessed to the wagons the mules and their oxen
And presently were gathered in front of the city. Nine days
They spent bringing in an endless supply of timber. But when
The tenth dawn had shone forth with her light upon mortals,
They carried out bold Hektor, weeping, and set the body
Aloft a towering pyre for burning. And set fire to it.

...

Such was the burial of Hektor, breaker of horses.

Homer, *Iliad* 24.719-804

11. Attic LG krater attr. to the Hirschfeld painter, New York [Boardman, *EG* 47]

Polis and Temple in the 8th Century

[Whitley 156-64; Lawrence, *Greek Architecture* ch. 9]

12. Map: Some major LG cities and sanctuaries
13. Old Smyrna: a reconstruction
14. LG temple model from the Argive Heraion, NM [compare Whitley 7.11]
15. The megaron, Mycenae (ca. 1250 B.C.)
16. Temple of Hera I, Samos [Whitley 7.12]
17. *Xoanon* (wood image) of Hera, Samos [Whitley 9.12; Boardman, *GS* 49]
18. Temple of Hera IA/II, Samos [Whitley 7.12]

[Whitley 134-36, 142-46, 154-55; Lawrence, *Greek Architecture* 106-07, posted on bcourses; R. A. Tomlinson, *Greek Sanctuaries* (1976); also N. Papalexandrou, *The Visual Poetics of Power: Warriors, Youths, and Tripods in Early Greece* (2005)]

19. Olympia: View of the sanctuary of Zeus
20. Votive agricultural implements, Olympia
21. LG votive bronze and terracotta animals, people, and miniature tripod caldrons, Olympia
22. Bronze charioteer, Olympia
23. LG Bronze tripod leg from Olympia with fight over tripod: Herakles and Apollo? [Carpenter 72]
24. Reconstruction of an LG tripod, Olympia [Whitley 7.6; *compare* Boardman, *GS* 8 for the horse]
25. LG bronze man and centaur group from Olympia, New York [Boardman, *GS* 13]: Herakles and Nessos?

5. The Beginnings of Narrative Art (9/10)

Required: Hurwit 106-124; Carpenter ch. 1; Whitley 195-204.

[Recommended: Essay by Hurwit and other entries in the exhibition catalogue by Susan Langdon (ed.), *From Pasture to Polis: Art in the Age of Homer*; Osborne, *Archaic and Classical Greek Art* 34-68; Boardman, *EG* 53-55, 263-267; Langdon, *Art and Identity in Dark Age Greece, 1100-700 B.C.* (2008)—chapters on Geometric narratives; E.H. Gombrich, “Reflections on the Greek Revolution,” posted on bcourses.

[Also recommended: G. Ahlberg, *Myth and Epos in Early Greek Art* (1992); Boardman, *History of Greek Vases* ch. 5; T. Gantz, *Early Greek Myth: A Guide to Literary and Artistic Sources* (2 vols, 1993); H. A. Shapiro, *Myth into Art: Poet and Painter in*

Classical Greece (1994); A. M. Snodgrass, *Homer and the Artists* (1998)—see Stewart's *TLS* review, posted on bcourses; M. Stansbury-O'Donnell, *Pictorial Narrative in Ancient Greek Art* (1999)]

1. Centaur from Lefkandi, Eretria [Boardman, *GS* 4]
2. LG man and centaur group from Olympia, New York [Boardman, *GS* 13]
3. Boeotian LG fibula, Philadelphia: Herakles and the Hydra [Carpenter 178]

Compare **Hesiod's** contemporary *Theogony*:

"Grim Echidna . . . was united with Typhaon:
 Terrible lawless brute with curly-eye-lashed nymph.
 She bore [the dogs Orthos and Kerberos, and] the baleful Hydra of Lerna,
 Who the white-armed goddess Hera fostered in her insatiable wrath
 Against the mighty Herakles. But the son of Zeus,
 Called son of Amphitryon, Herakles, slew it with merciless bronze,
 With the help of the warlike Iolaos, and the advice of Athena driver of armies."
Theogony 295-305

4. Seal from Pithekoussai (Ischia): Ajax and Achilles? *Compare*:
5. LG Bronze tripod leg from Olympia with fight over tripod: Herakles and Apollo? [Carpenter 72]
6. Ajax carries the body of Achilles, from the François Vase (Carpenter 75; Boardman, *BF* 46.2]
7. Attic LG II oinochoe from the Athenian Agora: "Siamese twins" [Boardman, *EG* 59]
8. Attic LG I krater from the Dipylon workshop, New York [Boardman, *EG* 46,2]
9. Attic LG II oinochoe with shipwreck, Munich

Compare **Homer's** account of Odysseus's shipwreck:

"When we had left the island behind us and there was no other
 Land in sight anywhere, but the sky and sea all around us,
 Then was a dark cloud raised by the great Son of Kronos and stationed
 Over the hollow ship; and the sea turned murky beneath it.
 Not much time did she keep running on, for the west wind Zephyr
 Suddenly came down shrieking and blowing a powerful tempest:
 Then from the mast a tumultuous storm gust tore off the forestays,
 Both of the ropes, and the mast fell backward, and all of the gear was
 Thrown down into the hold; at the stern of the galley the mast pole
 Crashed on the head of the steersman and instantly battered together
 All of the bone of his head, and at once he dropped like a tumbler
 Down from the deck, and his valorous spirit abandoned the bone frame.
 Zeus then thundered and hurled at the galley a bolt of his lightning:
 Struck by the lightning of Zeus, the entire ship spun in a circle,
 Brimstone filling her up, and the comrades fell from the galley.
 Then like cormorants, crows of the sea, they were carried about on
 Waves all around the black galley; the god took away their returning.
 "I kept walking about in the ship, till the surge of the waves had
 Loosened the sides from the keel; thus stripped bare the waves bore it.
 Out of the keel was the mast pole shattered, and down upon that then

Tumbled the back-stay, which was a rope strong-braided of ox-hide--
 Therefore with it I fastened together the keel and the mast pole;
 Sitting on them, I was carried ahead by the ruinous storm-winds."
Odyssey 12.403-25

10. Attic LG II stand with man and lion, Ker [Boardman, *EG* 66; Carpenter 174—but N.B. it's a tetrapod, not a tripod]

Compare **Hesiod's** *Theogony* again:

"But then Echidna, surrendering to Orthos, bore the baneful Sphinx . . .
 And the Nemean Lion, which Hera, Zeus's honored wife,
 Fostered and settled in the foothills of Nemea, an affliction for men.
 There it settled, monarch of Nemea, harassing the locals;
 But mighty Herakles' force overcame it."
Theogony 315-20

But also consider these lines from the *Iliad*:

And not even then might the Trojans and glorious Hektor
 Have broken the gates of the rampart, and the long door-bar,
 Had not Zeus of the counsels driven his own son Sarpedon
 Upon the Argives, like a lion among horn-curved cattle.
 Holding his shield in front of him, and shaking two spears,
 He went onward like some hill-kept lion, who for a long time
 Has gone lacking meat, and his proud heart is urgent upon him
 To get inside of a close sheepfold and go for the sheep-flocks.
 And even though he finds herdsmen there who are watching
 About their sheep-flocks, armed with spears, and with dogs, even so
 He has no thought of being driven from the fold without some attack made
 And either makes his spring and seizes a sheep or else
 Himself is hit in the first attack by a spear from a swift hand
 Thrown. Thus did his spirit drive on godlike Sarpedon
 To make a rush at the wall and rupture the rampart.
Iliad 12.290-308

11. LG lionhunt group, Samos (lost) [Boardman, *GS* 12]
 12. Assyrian ivory plaque from Nimrud [Whitley 9.2]
 13. Map: Europe, Africa, and western Asia in the early 7th century

6. THE ANCIENT NEAR EAST IN THE EARLY IRON AGE: WHAT THE GREEKS SAW (9/15)

(Guest lecture by Prof. Sabrina Maras, Near Eastern Studies and History of Art)

Required: Whitley 102-33.

[Recommended: Boardman, *The Greeks Overseas* (1999) chs. 3-4.]

7. THE ORIENTALIZING REVOLUTION (9/17)

Required: Hurwit 125-179; Stewart, *Greek Sculpture* pp. 103-10, posted on bcourses; Whitley 102-33.

[Recommended: Boardman, *EG* chs. 4-5; *GS* ch. 3; Boardman, *The Greeks Overseas* (1999)]

[Also recommended: W. Burkert, *The Orientalizing Revolution* (Cambridge, Mass. 1992); Osborne, *Archaic and Classical Greek Art* chs. 3-4; Boardman, *History of Greek Vases* 28-50; Ann Gunter, *Greek Art and the Orient* (2009) is misleadingly titled, since it has far more to say about the Orient than Greece. On sculpture see Ridgway, *Archaic Style in Greek Sculpture* ch. 2; on bronzes, see Rolley, *Greek Bronzes* 59-90; N. Papalexandrou, *The Visual Poetics of Power: Warriors, Youths, and Tripods in Early Greece* (2005); on the islands see esp. D. von Bothmer (ed.), *Greek Art of the Aegean Islands* (1979)]

Imports, itinerants, and imitations (ca. 850-700)

1. Maps: Europe, Africa, and western Asia, and Mediterranean trade routes in the late 9th century
2. Early Ripe Corinthian amphora, BM
3. Phoenician bronze bowl from Lefkandi, Eretria [Whitley 6.2]
4. Gold jewelry from the Tekke tholos, Heraklion
5. Temple of Hera II and wooden statuette of Hera, Samos [Whitley 7.12, 9.12; Boardman, *GS* 49]
6. Bronze griffin caldron and ivory-inlaid throne, Salamis (Cyprus)[*compare* Whitley 7.7; Boardman, *GS* 20]

Compare **Herodotos's** account of the journeys and dedication of Kolaïos of Samos:

A Samian ship, under the command of a certain Kolaïos, was forced to put in at Plateia [an island of the Libyan coast] on its way to Egypt. When it quitted the island, its crew, anxious to reach Egypt, made sail in that direction, but it was blown off course by a gale of wind from the east. The storm not abating, it was driven past the Pillars of Herakles (Gibraltar: the western entrance to the Mediterranean] and at last, with the assistance of some god, reached Tartessos [Guadalquivir, in SW Spain]. This trading town was in those days a virgin port, unfrequented by traders. The Samians, in consequence, made by their return voyage a profit greater than any Greeks before their day, excepting Sostratos son of Laodamas of Aigina, with whom none can compare. From the tenth part of their gains, amounting to six talents, they made a bronze vessel, in shape like an Argive caldron, adorned with the heads of griffins rising from its rim. This caldron, supported by three kneeling colossal figures in bronze, each ten feet high, he dedicated as an offering in the temple of Hera at Samos.

Herodotos, *Histories* 4.152

7. Anatolian (?) ivory statuette of man and lion, Delphi [Boardman, *GS* 52]
8. North Syrian ivory head of a woman from Nimrud, BM

9. Ivory girl from the Dipylon cemetery, Athens NM [Boardman, *GS* 19]
10. Assyrian ivory horse frontlet from Nimrud, BM

Corinth and the East (ca. 750-650)

[Recommended: H. Payne, *Necrocorinthia*; D.A. Amyx, *Corinthian Vasepainting of the Archaic Period*; M. Shanks, *Art and the Early Greek State* (1999)]

ca. 660 Tyranny of Kypselos
 ca. 628-588 Tyranny of Periander
 588-585 Tyranny of Psammetichos

Early PC = ca. 725-675
 Middle PC = ca. 675-650
 Late PC = ca. 650-640
 Transitional = ca. 640-625
 Early Ripe Corinthian = ca. 625-600
 Middle Ripe = ca. 600-575
 Late Ripe = ca. 575-550

11. EPC aryballoi, Syracuse and Boston [Boardman, *EG* 163-64]
12. MPC oinochoe from Kyme (Cumae), Naples [Boardman, *EG* 167]
13. MPC kotyle frr. with Bellerophon and the Chimaira, Aegina [Boardman, *EG* 173; Carpenter 163]

Compare **Hesiod's** contemporary *Theogony*:

But then Echidna bore Chimaera, who breathed invincible fire,
 A terrible great creature, strong and swift-footed.
 She had three heads: fierce lion, she-goat, and powerful serpent.
 She was killed by noble Bellerophon, mounted on Pegasos.
Theogony 306-9

14. Assyrian bronze bowl and ivory plaque from Nimrud, BM
15. Phoenician bronze bowl from Lefkandi, Eretria [#3, above]
16. Assyrian ivory plaque from Nimrud [Whitley 9.2]: lion savaging a man
17. Ivory lion from Old Smyrna, Izmir
18. Early Ripe Corinthian amphora, BM (#2, above)

The "Daedalic" style

19. Gold jewelry from the Tekke tholos, Heraklion
20. MPC aryballos, Louvre [Boardman, *GS* 41; *compare* Whitley 6.1]
21. Ivory sphinx from Perachora, Athens NM [Boardman, *GS* 38]
22. Terracotta "Astarte" plaques from Chania, Heraklion [*compare* Boardman, *GS* 23, 26]
23. Assyrian ivory plaque from Nimrud, BM (#10, above)

Miletos and Rhodes (ca. 700-600)

23. Milesian-style "Wild Goat" oenochoai, Boston and Paris [Boardman, *EG* 288]
24. Gold and electrum jewelry from Kameiros, Rhodes

8. ORIENTALIZING (2): CORINTH AND ATHENS (9/22)

Required: Hurwit 156-64; Pollitt, *Art of Ancient Greece* 211-15, posted on bcourses; Whitley 102-33, 233-43.

[Recommended: Boardman, *EG* chs. 4-5.]

[Also recommended: Boardman, *The Greeks Overseas* (1999); Boardman, *History of Greek Vases* 28-50.]

1. Map; views of Corinth

Corinth: The 7th century

[Recommended: H. Payne, *Necrocorinthia* (1930); D.A. Amyx, *Corinthian Vasepainting of the Archaic Period* (1988); M. Shanks, *Art and the Early Greek State* (1999)]

2. MPC oinochoe from Cumae, Naples [Boardman, *EG* 167]
3. MPC aryballos, Boston: Herakles and Centaur/Zeus and Typhon [Boardman, *EG* 174; *compare* Whitley 6.1]
4. MPC kotyle frr. with Bellerophon and the Chimaira, Aegina [Boardman, *EG* 173; Carpenter 163]
5. Chest of Kypselos Kypselos at Olympia, reconstructed by von Massow
6. Ivory frr. from Delphi: Boreads chase Harpies [Carpenter 275]
7. MPC olpe ("Chigi vase") from Veii, Villa Giulia [Boardman, *EG* 178; Whitley 8.9]
8. Ivory plaque from Nimrud, BM: lion eating a man [*compare* Whitley 9.2] *Compare:*
 - a. Jacques-Louis David, *Oath of the Horatii* (1785)
9. Doric "metopes" from a temple at Thermon, Athens NM: Orion; Perseus; Chelidon and Aeidon [reconstruction, Whitley 7.14]

Athens: Late Geometric to Black Figure (ca. 725-600)

[Recommended: Sarah P. Morris, *The Black and White Style in Athens and Aegina* (1984); Osborne, *Archaic and Classical Greek Art* 57-67; on 7c Attica and its problems, Whitley 233-43]

10. LG amphora attr. to the Dipylon Ptr., Athens NM [Boardman, *EG* 44; Whitley 6.6]
11. PA amphora (Ioutrophoros) attr. to the "Anatatos" painter, Louvre [Boardman, *EG* 189]
12. PA amphora attr. to the "Polyphemos Ptr.", Eleusis: Blinding of Polyphemos and Gorgons chasing Perseus [Boardman, *EG* 208; Carpenter 149, 340; Whitley 9.4]

Compare these lines from Homer's *Odyssey*:

"So he spoke; I again poured glistening wine in the goblet;
 Thrice I brought it and gave it, and thrice he recklessly drank it.
 But when the wine had at last got into the mind of the Cyclops,
 . . . then, slumping away he fell on his back, and he lay there
 Twisting his great thick neck to one side; he was taken at once by
 Sleep, that queller of all; and the wine burst up from his gullet,
 Gobbets of man-flesh too, as he vomited, heavy with drinking.
 Then I drove the sharp stake down underneath many red embers
 Till it became very hot; and to all the companions I spoke in
 Words of encouragement, lest anyone back out in his terror.
 They then, seizing the cudgel of olive-wood, pointed and sharpened
 Thrust it into his eye, while leaning my body against it
 I kept whirling it, much as a man with a boring drill bores some
 Beam for a ship, while those underneath, gripping a leather
 Thong each side, help twist it, and it drills ever more deeply--
 Holding it thus in his eye, that stake with the fiery point we
 Twisted around, and about it the blood poured heated to seething;
 All of his eyebrows above and his eyelids were singed by the savage
 Blast of the eyeball aflame, and the eye roots cracked in the blazing.
 Dreadfully, loudly, he screamed, and around him the rocks were resounding."
Odyssey 9.360-95

13. Argive krater fragment, NM: Blinding of Polyphemos [Boardman, *EG* 216]
14. Krater from Etruria sgd by Aristonothos, Rome, Villa Giulia: Blinding of Polyphemos [Boardman, *EG* 282]
15. Amphora attributed to the "Athens Nessos Ptr.," NM: Herakles and Nessos; Gorgons [Boardman, *BF* 5; Carpenter 224; Whitley 1.1]. Compare:
16. LG bronze man and centaur group from Olympia, New York [Boardman, *GS* 13]: Herakles and Nessos?

9. EARLY DORIC ARCHITECTURE AND ITS EMBELLISHMENT (9/24)

Required: Hurwit 161-63, 171-72, 179-86; Stewart, *Greek Sculpture* 113-16, posted on bcourses; Lawrence, *Greek Architecture* 66-89, posted on bcourses; Pollitt, *Art of Ancient Greece* 184, posted on bcourses; Whitley 223-30.

[Recommended: See also the architecture books listed in section D (iii) of the Bibliography, especially Coulton; see also Osborne, *Archaic and Classical Greek Art* 69-75; B. Barletta, *The Origins of the Greek Architectural Orders* (2001). On the sculpture, Boardman, *GS* ch. 7; Ridgway, *Archaic Style in Greek Sculpture* ch. 2 and intros to chs. 7-9; Ridgway, *Prayers in Stone* (1999). See also <http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0042> for descriptions, plans, and images of sites.]

1. Map: Early Doric buildings, ca. 630-560 BC

Origins (ca. 650-600)

2. LPC sherd from Perachora, Corinth
3. Temple C, Thermon [Whitley 7.14]
4. Temple of Hera II, Samos [Whitley 7.13]
5. Lion Gate, Mycenae
6. "Treasury of Atreus," Mycenae
7. Cycladic amphora from Mykonos: Sack of Troy [Carpenter 334]
8. Anubis portico, mortuary temple of Hatshepsut at Deir-el Bahari (Egypt)

Early Doric Temples and Treasuries (ca. 600-570)

9. Temple of Hera, Olympia [Whitley 7.15]

Compare **Pausanias's** account of the temple:

The Eleans say that the people of Skyllon, one of the cities in Triphylia, built the temple about eight years after Oxylos came to the throne of Elis. It is Doric in style, and is surrounded by a colonnade. In the opisthodomos one of the two columns is of oak. The temple's length is 169 feet, it is 63 feet wide, and little short of 50 feet high . . . In the temple is an image of Zeus, and the image of Hera is sitting on a throne next to him; he is bearded and wears a helmet. These are crude works of art. The figures of the seasons next to them are made by Smilis the Aiginetan; beside them stands an image of Themis . . .

Pausanias, *Description of Greece* 5.16.1-17.1

10. Temple of Artemis, Corfu (pediments with Medusa and her children Pegasos and Chrysaor; Titanomachy; metopes with fights) [Boardman, *GS* 187; Carpenter 95, 155]. *Compare:*
11. MPC olpe ("Chigi vase") from Veii, Villa Giulia: battle scene - shield devices [Boardman, *EG* 178; Whitley 8.9]
12. Early Ripe Corinthian amphora, BM
13. Sikyonian monopteros, Delphi: metopes with the ship Argo; Europa on the Bull Lynkeus, Idas, Kastor, and Polydeukes rustling cattle; Hunt of the Kalydonian Boar; Phrixos on the Ram [Boardman, *GS* 208; Carpenter 273]

10. EARLY FREESTANDING SCULPTURE (9/29)

Required: Hurwit 186-202; Stewart, *Greek Sculpture* 103-21, posted on bcourses; Pollitt, *Art of Ancient Greece* 27-28 and 31, posted on bcourses; Whitley 213-33.

[Recommended: Boardman, *GS* ch. 4; Boardman, *Greeks Overseas* chs. 3-4, sections on the origins of Greek sculpture.]

[Also recommended: Osborne, *Archaic and Classical Greek Art* 75-85; Ridgway, *Archaic Style in Greek Sculpture*, see index under relevant works; on the bronzes see Rolley, *Greek Bronzes* 83-86, etc.]

The kouros: origins and early development (ca. 650-570)

[On kouros see in gen. G.M.A. Richter, *Kouroi* (1970); on their meaning, see Stewart, "When is a Kouros Not an Apollo?" posted on bcourses; Stewart, *GkSc* pp. 109-110, posted on bcourses]

1. Base signed by Euthykartides of Naxos, Delos; kouros, Delos A 333 [Boardman, *GS* 54, 59]; signed sub-Geometric sherd from Ischia
2. Bronze kouros, Delphi [Boardman, *GS* 57]
3. Kouros from Attica, NY [Boardman, *GS* 63]

Compare the following passage from **Diodoros** (ca. 50 BC), following an early Hellenistic source:

"Among the old sculptors who are singled out for having spent time among the Egyptians are Theodoros and Telekles, sons of Rhoikos, who made the statue of Pythian Apollo for the Samians. Of this image it is related that half of it was made by Telekles in Samos, and half at Ephesos by Theodoros, and that when the parts were fitted together they fitted so well that they appeared to have been made by one person. This type of workmanship is not practiced at all among the Greeks, but among the Egyptians it is especially common. For among them, the *symmetria* [= commensurability of parts; proportioning] of statues is not calculated according to the appearances presented to the eyes, as it is among the Greeks; but rather . . . they select a module from the smallest parts to apply to the largest. Then dividing the layout of the body into 21 parts, plus an additional one-quarter, they produce all the proportions of the living figure . . . The statue in Samos, in accordance with Egyptian technique, is divided into half by a line running from the top of the head through the groin, dividing the figure into two equal parts. They say that this statue is for the most part quite like those of the Egyptians, because its hands are suspended at its sides, and its legs are parted as if in walking."

Diodoros, *Histories* 1.98

4. Statue of Tjayasetimu from Egypt, BM
5. Kouros from the Kerameikos, Kerameikos Museum
6. Kouros from Sounion, NM [Boardman, *GS* 64; Whitley 9.14]
7. Development of the kouros [*compare* Boardman, *GS* p. 78]

Compare this elegy written around 600 by **Mimnermos**:

We are as leaves in gilded summer growing
 That open to the sunlight's quickening rays;
 So joy we in our span of years, unknowing
 If God shall bring us good or evil days.
 Two fates beside you stand; the one has sorrow,
 Dull age's fruit; that other gives the boon
 Of death, for youth's fair flower has no tomorrow
 And lives but as a sunlit afternoon.

8. "Kleobis and Biton," Delphi [Boardman, *GS* 70; Whitley 9.15]

Compare **Herodotos's** story of Kleobis and Biton:

When Solon had finished [the story of Tellos], Kroisos inquired a second time, who after Tellos seemed to him to be the happiest of men, expecting that at any rate, he would merit second place. "Kleobis and Biton," Solon answered, "They were Argives; they had enough to live on, and besides they were endowed with so much bodily strength that both had gained prizes at the Games. Also this tale is told of them: There was a great festival of Hera at Argos, to which their mother had to be driven in a wagon. Now the oxen did not come in from the fields in time; so the youths, fearful of being too late, put the yoke on their own necks, and pulled the wagon themselves which their mother rode. Forty-five furlongs [6 miles] did they pull her, and stopped before the temple. The whole throng of worshipers witnessed this deed, and then their life closed in the best possible way. Herein, too, God showed forth most clearly how much better it is for humans to die than to live. For the Argive men who stood around the wagon praised the vast strength of the two youths; the Argive women praised the mother who was blessed with such a pair of sons; and the mother herself, overjoyed at the deed and at the praises it had won, stood before the image and asked the goddess to bestow upon Kleobis and Biton, the sons who had so mightily honored her, the highest blessing to which mortals can attain. Her prayer ended, they offered sacrifice and partook of the sacred feast, after which the two youths fell asleep in the shrine. They never woke again, but passed from the earth. The Argives, looking on them as among the best of men, caused statues to be made, which they gave to the sanctuary at Delphi.

Herodotos, *Histories* 1.31

9. Breastplate from a grave at Argos, Argos Museum [Whitley 8.7]

The korē: origins and early development (ca. 650-570)

[Recommended: G.M.A. Richter, *Korai* (1968)]; K. Karakasi, *Archaic Korai* (2003); Mary Stieber, *The Poetics of Appearance in the Attic Korai* (2004).

10. Wooden Hera, Samos [Boardman, *GS* 49; Whitley 9.12]
 11. Statue dedicated on Delos to Artemis by Nikandre of Naxos, NM [Boardman, *GS* 71; Whitley 9.13]. Inscr.:

Nikandre dedicated me to the Far-Shooter of Arrows, the excellent daughter
 Of Deinodikes of Naxos, sister of Deinomenes, wife of Phraxos n[ow].

12. Mourner from an amphora attr. to the Dipylon Ptr., Athens NM
 13. Funerary korē from Thera, discovered in 1998
 14. Limestone "Auxerre" korē (probably from Crete), Louvre [Boardman, *GS* 28, 71]
 15. Nike by Archermos of Chios, from Delos, NM [Boardman, *GS* 103]. Inscr.

Far-Shooter [Apollo, receive this] fine figure
 [. . . , worked by] the skills of Archermos,
 from the Chian Mikkiades, . . . the paternal city of Melas.

11. NAKEDNESS IN LIFE AND ART (10/1)

Required: L. Bonfante, "Nudity as a Costume in Classical Art," *American Journal of Archaeology* 93 (1989): 543-70 (please download this from JStor); Stewart, *Art, Desire, and the Body* 24-42 ("Nakedness"), posted on bcourses.

For men, compare **Thucydides** (ca. 400 BC), **Dionysios of Halikarnassos** (ca. 50 BC), and **Pausanias** (ca. AD 170) on naked athletics, etc. (Orsippos's epitaph, mentioned by **Pausanias**, has been found and corroborates his reading):

It was the Spartans who first began to dress simply and in accordance with our modern taste, with the rich leading a life that was as much as possible like the life of the ordinary people. They too were the first to compete naked in the games, to take off their clothes openly, and to rub themselves down with olive oil after exercising. In ancient times even at the Olympic games athletes used to wear loincloths, and indeed this practice was still in existence not many years ago. Even today many barbarians, especially in Asia, wear these loincloths for boxing matches and wrestling bouts. Indeed one could point to a number of other instances where the manners of the ancient Hellenic world are similar to the manners of the barbarians today.

Thucydides, *Peloponnesian War*, 1.6

The first man who undertook to strip and ran naked at Olympia, at the 15th Olympiad [720 B.C.], was Akanthos the Spartan. Before that time, it seems, the Greeks had been ashamed to appear entirely naked in the games, as Homer, the most credible of all ancient witnesses, shows when he represents the heroes girding up their loins to compete.

Dionysios of Halikarnassos, *Roman Antiquities* 1.72

[At Megara] near Koroibos is buried Orsippos, who won the foot race at Olympia by running naked when all the other competitors wore loincloths according to ancient custom. They say also that Orsippos when general annexed some of the neighboring territory. My own opinion is that at Olympia he intentionally let slip his loincloth, realizing that a naked man can run more easily than a clothed one.

Pausanias 1.44

But N.B. **Plutarch's** verdict on these dates:

Chronology is hard to fix, and especially that which is based on the names of the Olympic victors, the list of which they say Hippias of Elis published at a late date [*actually, ca. 400 B.C.*]; this is not based on any trustworthy information.

Life of Numa 1.4

For women, compare **Hesiod's** account of Pandora's manufacture:

Forthwith Zeus made an evil thing for men as the price of fire
 For the renowned Limping God formed of earth
 The likeness of a shy maiden as the Son of Kronos willed.
 And the goddess bright-eyed Athena girdled and clothed her
 With silvery raiment, and down from her head she spread
 With her hands an embroidered veil, a wonder to see.
 And she put on her head a crown of gold

Which the renowned Limping God had made himself,
 Toiling with his own hands, as a favor to his father Zeus.
 On it was much curious work, wonderful to see
 For of the many creatures which the land and the sea rear up
 He put most of them upon it, wonderful things
 Like living beings with voices, and great beauty shone out from it.
Theogony 570-84

Also **Theokritos's** wedding-hymn to the Spartan princess, Helen, and **Plutarch's** account of Spartan girls' education:

You'd give birth to a great one, if he's like you, his mother.
 For we were all comrades, out there on the race-track,
 Oiling ourselves like the men by the springs of Eurotas,
 Four times sixty maidens, the flower of Spartan girlhood,
 But none of us faultless against the beauty of Helen.
Idyll 18.21-25

Lykourgos made the girls exercise in running, wrestling, discus-throwing, and javelin-throwing, in order that the fruit of their wombs might take root in vigorous bodies and might mature better, and that they themselves would remain vigorous during pregnancy and master the pangs of childbirth. He freed them from all softness and effeminacy by accustoming them no less than the boys to parade naked in processions and at certain festivals to dance and sing naked when young men were present as spectators. There they even mocked and railed good-naturedly at any youth who had misbehaved, and sang the praises of those who had shown themselves worthy, so as to inspire the young men with great ambition and ardor. . . Nor was there anything shameful in their nudity, for modesty accompanied it and wantonness was banished; instead, it inculcated habits of simplicity and an ardent desire for health and beauty of body . . . Thus when some foreign woman said to Gorgo, the wife of King Leonidas [who fell at Thermopylai in 480] "You Spartan women are the only ones who rule their men," she answered: "Yes, because only we give birth to men!" Moreover, there was great incentive to marriage in these things - I mean the appearance of the girls naked in processions and athletic contests where the young men were looking on.

Life of Lykourgos 14.1-15.1

And finally **Pausanias's** description of the Heraia at Olympia:

Every fourth year there is woven for Hera a robe by the Sixteen Women, and the same also hold games called the Heraia. The games consist of foot races for virgins. These are not all of the same age. The first to run are the youngest; then come those who are next in age; and last to run are the eldest ones. They run in the following way: their hair hangs down, they wear tunics to just above the knees, and they bare the right shoulder as far as the breast. The Olympic stadium is reserved for their games, but they shorten the track by one-sixth. The winners receive olive crowns and a portion of the cow sacrificed to Hera; they can also dedicate statues with their names inscribed on them.

Description of Greece 5.16.2-4.

1. Kouros from Attica, NY [Boardman, *GS* 63]
2. Loutrophoros-amphora attr. to the "Analatos" painter, Louvre: dancers and procession [Boardman, *EG* 189]

3. Attic LG amphora attr. to the Dipylon Ptr., NM: prosthesis [Boardman, *EG* 47]
4. Assyrian ivory frontlet from Nimrud, BM: Mistress of the Animals
5. Narmer Palette, Cairo
6. Attic BF volute krater (the François Vase), sgd. by Kleitias and Ergotimos, Florence: Return of Hephaistos, with Silenoi (Carpenter 75; Boardman, *BF* 46]
7. Attic BF krater fr. attr. to the Pan Ptr., Louvre: 3 herms [*compare* Boardman, *RF* 330]
8. Attic RF cup attr. to the Foundry Ptr., Cambridge: bronze foundry [Boardman, *RF* 262]
9. Plaque from an Attic funerary monument attr. to Exekias, Berlin [Boardman, *BF* 105]
10. Caeretan hydria, Vienna: Herakles vs Busiris and the Egyptians [Boardman, *EG* 499; Carpenter 207]
11. Attic RF amphora sgd. by Euthymides as painter, Munich: Revelers (kômos) (Boardman, *RF* 33)
12. Electrum pendant from Kameiros, Rhodes: naked goddess
13. Attic RF cup attr. to the Foundry Painter, Berlin: symposion [Boardman, *RF* 265]
14. Attic RF kalpis attr. to the Kleophrades Ptr., Naples: Cassandra at the sack of Troy [Boardman, *RF* 135; Carpenter 335]
15. Attic Panathenaic amphora, NY: runners [*compare* Boardman, *BF* 295, 298, etc.]
16. Early Corinthian aryballos, Taranto: athlete and trainer or spectator
17. Bronze statuette from Prizren (Albania), BM: girl runner at the Heraia (Pomeroy fig. 4.2)
18. Lakonian bronze mirror and support, NY: Spartan girl athlete
19. Attic RF calyx-krater attr. to the Niobid Ptr., BM: Pandora [*compare* Carpenter 119]
20. Cycladic relief amphora, Mykonos: Menelaos threatens Helen at the Sack of Troy [Hurwit fig. 75; Carpenter 334 - but doesn't illustrate this section]
21. Ivory strippers, NY (perhaps daughters of Proitos, maddened by Hera) [Boardman, *GS* 39]

12. WAR AND THE WARRIOR (10/6)

Required: Lissarrague, "The World of the Warrior," in C. Bérard (ed.), *A City of Images: Iconography and Society in Ancient Greece* (1989) 39-52, posted on bcourses; Pomeroy 73-74 on hoplites and 122-37 on the Persian Wars; Whitley 174-88.

[Recommended: Stewart, *Art, Desire, and the Body* (1996) ch. 5.1-2; Victor D. Hanson, *The Western Way of War: Infantry Battle in Classical Greece* (1989)]

1. Attic RF amphora by Euthymides, Munich: Hektor arming; komos (Boardman, *RF* 33)

The 7th-century Spartan poet **Tyrtaios** best summarizes the Greek warrior ethic:

I would not say anything of a man unless he had a fighting spirit.
For no man ever proves himself a good man in war

Unless he can endure to face the blood and the slaughter,
 Go close against the enemy and fight with his hands.
 Here is courage, mankind's finest possession, here is
 The noblest prize that a young man can endeavor to win,
 And it is a good thing his city and all his people share with him
 When a man plants his feet and stands in the foremost spears
 Relentlessly, all thought of foul flight completely forgotten,
 And has well trained his heart to be steadfast and to endure,
 And with words encourages the man who is stationed beside him.
 Here is a man who proves himself to be valiant in war.
 With a sudden rush he turns to flight the rugged battalions
 Of the enemy, and sustains the beating waves of assault.
 And he who falls among the champions and loses his sweet life,
 So blessing with honor his city, his father, and people,
 With wounds in the chest, where the spear that he was facing has transfixed
 The massive guard of his shield, and gone through his breastplate as well,
 Why the young and the elders alike lament such a warrior,
 And his whole city goes into mourning and grieves for his loss.
 His tomb is pointed to with pride, and so are his children,
 And his children's children, and afterwards all the race that is his.
 His shining glory is never forgotten, his name is remembered,
 And he becomes an immortal, even though he lies under the ground,
 When furious Ares kills him, a brave man in battle, once
 Standing his ground and fighting hard for his children and homeland.

2. Attic MG skyphos, Eleusis [Boardman, *EG* 41]

From Melée to Phalanx

3. LPC olpe, Rome (Villa Giulia) [Boardman, *EG* 178; Whitley 8.9]

Compare **Tyrtaios's** description of the hoplite's duty:

The soldier must take a wide stance and stand up strongly against them,
 Digging both heels in the ground, biting his lip with his teeth,
 Covering thighs and legs beneath, his chest and his shoulders
 Under the hollowed-out protection of his broad shield,
 While in his right hand he brandishes the powerful war-spear,
 And shakes terribly the crest high above his helm.
 Our man should be disciplined in the work of the hoplite,
 And not stand out from the missiles when he carries a shield,
 But go right up and fight at close quarters and with his long spear
 Or short sword, thrust home and strike his enemy down.
 Let him fight toe to toe and shield against shield hard driven,
 Crest against crest and helmet on helmet, chest against chest;
 Let him close hard and fight it out with his opposite foeman,
 Holding tight to the hilt of his sword, or to his long spear.

4. Attic BF cup, Athens (Niarchos collection)
 5. North frieze of the Siphnian Treasury at Delphi: Gigantomachy [Boardman, *GS* 212; Whitley 9.23]

The Solitary Hoplite

6. Attic BF neck amphora attr. to the Amasis Ptr., Boston: Achilles arming [Boardman, *BF* 86]
7. Attic RF amphora by Euthymides, Munich: Hektor arming (#1) (Boardman, *RF* 33)
8. Attic BF amphora, Cleveland: hoplite battle
9. Attic BF neck amphora sgd by Exekias, BM: Achilles kills Penthesilea [Boardman, *BF* 98; Carpenter 321]
10. Spartan bronze hoplites from Dodona, Berlin and NM
11. Attic RF cup attr. to the Foundry Ptr., Munich: warrior [Boardman, *RF* 262]

Death and the Warrior's Code of Honor

12. Dying Trojan from the east pediment of the temple of Aphaia at Aegina, Munich [Boardman, *GS* 206]
13. BF cup type A sgd by Exekias, Munich: fight over a dead warrior [Boardman, *BF* 104]
14. Seal from Ischia: Rescue of the body of a warrior
15. François vase by Kleitias and Ergotimos, Florence: Ajax carrying Achilles' body (Carpenter 75; Boardman, *BF* 46.2)
16. Attic BF neck amphora attr. to Exekias, Munich: Ajax carrying Achilles' body
17. Attic RF calyx-krater sgd. by Euphronios, formerly MMA, now Villa Giulia: Sleep and Death carry off Sarpedon, with Hermes Psychopompos; warriors arming [Boardman, *RF* 22; Carpenter 310]
18. Attic RF cup sgd by Douris, Louvre: Eos and Memnon [Boardman, *RF* 292; Carpenter 327]
19. Attic BF amphora attr. to Exekias, Boulogne: suicide of Ajax [Boardman, *BF* 101; Carpenter 332]
20. MC cup, Basel: suicide of Ajax [Boardman, *EG* 391]

Compare Ajax's lament, written a century later by **Sophokles**:

What face can I show my father Telamon?
 How will he bear the sight of me
 If I come before him naked, without any glory,
 When he himself had a great crown of men's praise?
 This is not something that a man can bear.
Ajax 462-66

Commemoration

21. Kroisos from Finikia (Attica), NM [Boardman, *GS* 107]. Inscription reads:

Stay and mourn at the *sema* of dead Kroisos, whom raging Ares
 Destroyed one day as he fought in the foremost ranks.

Compare **Mimnermos's** contemporary elegy on a fallen soldier:

None could match the strength of him and the pride of his courage.
 Thus the tale told by my father who saw him there
 Breaking the massed battalions of armored Lydian horsemen,
 Swinging the ash-wood spear on the range of the Hermos plain.
 Pallas Athene, goddess of war, would have found no fault with
 This stark heart in its strength, when at the first-line rush
 Swift in the blood and the staggered collision of armies in battle,
 All through the raining shafts he fought out a bitter path.
 No man ever in the strong encounters of battle was braver
 Than he, when he went still in the gleaming light of the sun.

22. Stele of Aristion from Velanideza in Attica, NM [Boardman, *GS* 235; Whitley 10.23]

The Persian Wars

23. Attic RF kalpis attr. to the Kleophrades Ptr., Naples: Sack of Troy [Boardman, *RF* 135; Carpenter 335]
 24. Attic RF cup attr. to the Triptolemos Ptr., Edinburgh: Greeks and Persians [Boardman, *RF* 303]
 25. Attic RF oinochoe attr. to the Chicago Ptr., MFA: Greek and Persian

Compare **Simonides'** epitaph for the Spartan dead at Thermopylai in 480:

"Go tell the Spartans, stranger passing by,
 That here, obedient to their laws, we lie."

26. Attic RF oinochoe, Hamburg: "Eurymedon" and a Persian

13. THE ART OF THE SYMPOSION (10/13)

Required: L. Kurke, *Coins, Bodies, Games and Gold* (1999) 175-219, posted on bcourses;
 F. Lissarrague, *The Aesthetics of the Greek Banquet* (1990) 3-46, 68-86, 107-22, posted on bcourses.

[Recommended: Osborne, *Archaic and Classical Greek Art* ch. 8; C. Bérard (ed.), *A City of Images: Iconography and Society in Ancient Greece* (1989), esp. chs. 8-10]

Ambience and origins

1. Perachora: the dining room' (*andron*); reconstructions of an *andron*
2. EC krater from Caere (Cerveteri), Louvre: Herakles feasted by Eurytos [Boardman, *EG* 396; Carpenter 221; Whitley 9.8]

What went on

3. RF cup attr. to the Brygos Ptr., BM: flutegirl and symposiasts [Boardman, *RF* 253]

4. BF column-krater attr. to Lydos, MMA: : Return of Hephaistos [Boardman, *BF* 65; Carpenter 5]

Compare this elegy written around 500 by **Xenophanes**:

For now the floor is swept, and every hand and cup
 Is clean. A slave puts plaited crowns upon
 Our heads; another brings a dish of fragrant oil.
 The krater stands brim-full of party cheer,
 And other wine is ready, promising that it
 Will not run out; it's sweet and fragrant too.
 And in the midst the frankincense gives forth its scent,
 And water stands there too, cool, fresh, and pure.
 The yellow loaves lie close to hand, the table groans,
 Piled high with cheese and luscious honey-pots.
 An altar sits at center, all festooned with flowers,
 And song and feasting echo through the house.
 But merry men should first of all give praise to God
 With pious stories and pure-sounding words;
 Should pour libations, pray for power to do the right--
 For that's the foremost duty of us all.
 It's fine to drink as much as you can hold, and still
 Get home without a slave – unless you're old!
 I praise the man who even in his cups can show
 A decent memory and zeal for good.
 He marshals not those hoary tales of old, the fights
 Of Titans, Giants, Centaurs, and the like,
 Or quarrels of the past in which there's nothing worth.
 But always to respect the gods: That's best!

5. RF cup attr. to Oltos, Tarquinia: Ganymede and the gods pouring libations [Boardman, *RF* 55]
 6. RF cup attr. to the Foundry Ptr., Cambridge: kottabos [Boardman, *RF* 265]
 7. RF kalpis attr. to the Dikaios Ptr., Brussels: men and girls on the couch [Boardman, *RF* 46]
 8. RF cup attr. to the Triptolemos Ptr., Tarquinia: lovemaking [Boardman, *RF* 302]
 9. RF cup attr. to the Brygos Ptr., Würzburg: kōmos; boy being sick [Boardman, *RF* 254]

The crockery

10-19. The crockery [Whitley 9.7]

Themes

20. RF calyx-krater attr. to Euphronios, Berlin: athletes [Boardman, *RF* 24]
 21. BF cup type A sgd. by Exekias, Munich: eyes and fight [Boardman, *BF* 104]
 22. BF cup attr. to the Amasis Ptr., Boston: eye-siren and masturbating revelers [Boardman, *BF* 82]
 23. BF lip cup attr. to the Phrynos Ptr., BM: birth of Athena [Boardman, *BF* 123]:

inscr. reads “Hail and good drinking yes indeed!”

Dionysos, Lord of the Symposion

24. The François vase, sgd. by Kleitas and Ergotimos, Florence (Carpenter 75; Boardman, *BF* 46]
25. BF column-krater attr. to Lydos, MMA: Dionysos at the return of Hephaistos [Boardman, *BF* 65; Carpenter 5]
26. RF pointed amphora attr. to the Kleophrades Ptr., Munich: Dionysos and maenads [Boardman, *RF* 132]
27. RF cup attr. to the Brygos Ptr., Louvre: Dionysos and satyrs [Boardman, *RF* 255]

Compare the following couplet written around 650 by **Archilochos**:

“I know how to sing the lovely hymn of the Lord Dionysos,
the dithyramb, with my heart struck by wine.”

28. BF neck-amphora attr. to the Antimenes Ptr., Tarquinia: Dionysos mask [Boardman, *BF*, cover]

Satyrs and Maenads

29. The François vase, sgd. by Kleitas and Ergotimos, Florence: Silenoi and Nymphs (Carpenter 75; Boardman, *BF* 46]
30. BF amphora attr. to the Amasis Ptr., Würzburg: satyrs vintaging [Boardman, *BF* 89]
31. RF psykter sgd. by Douris, BM: satyrs reveling [Boardman, *RF* 299]
32. BF phallic eye cup in the manner of the Andokides Ptr., Oxford: masks, eyes, and revelers [Boardman, *BF* 177]
33. RF pointed amphora attr. to the Kleophrades Ptr., Munich: Dionysos and maenads [Boardman, *RF* 132]
34. WhG cup attr. to the Byrgos Ptr, Munich: Maenad

Fun and Fantasy

35. BF cup type A sgd. by Exekias, Munich: Dionysos at sea [Boardman, *BF* 104; Whitley 9.11]

Compare the following:

Dionysios Chalkous: “sailors of a symposion and rowers of cups”

Euripides, *Cyclops*:

“Papai!! Full of wine I rejoice in the merriment of the feast
A merchant ship full to the top of my belly!”

36. RF cup in the manner of Douris, Vatican: Herakles in the bowl of the Sun [Boardman, *RF* 300]
37. RF psykter sgd. by Euphronios, St. Petersburg: *hetairai* at a symposion

[Boardman, *RF* 27]

38. RF hydria attr. to Phintias, Munich: ditto; school scene [Boardman, *RF* 38]
39. Head kantharos sgd. by Brygos, MMA
40. Bi-facial head vase, Louvre
41. Bi-facial satyr kantharos attr. to the Foundry Ptr, Malibu
- 42-43. Satyr rhyton and donkey kantharos, BM and Louvre
44. Dog rhyton sgd. by Brygos, Villa Giulia

14. THE LUXURY CRAFTS (10/15)

Required: Pollitt, *Art of Ancient Greece* 206-16, posted on bcourses; R. T. Neer, "Ulpian's Question," posted on bcourses.

[Recommended: R. Higgins, *Greek and Roman Jewelry* (1980); many items illustrated in Roland Hampe and Erika Simon, *The Birth of Greek Art* (1981)].

Dark Age and Geometric

1. Tomb of a rich lady (MG 1), Athens Areiopagos [vase only, Boardman, EG 30]
2. Gold frontlet from the Kerameikos, Paris [vases, Boardman, EG 49-50]
3. LG amphora attr. to the Dipylon Ptr., NM [Boardman, EG 44]

Orientalizing in East and West

Kosmos: Compare the **Homeric *Hymn to Aphrodite:***

The Horai welcomed her joyfully and clothed her with heavenly garments:
 On her head they put a fine, well-wrought crown of gold,
 And on her pierced ears they hung ornaments of orichalc and precious gold
 And adorned her soft neck and snow-white breasts with golden necklaces,
 Jewels which the gold-crowned Hours wear themselves
 Whenever they go home to join the lovely dances of the gods,
 Who welcomed her when they saw her, giving her their hands.
 Each one of them prayed that he might led her home to his wedded wife,
 So greatly did they wonder at the beauty of violet-crowned Aphrodite.
Hymn to Aphrodite (6): 5-18.

Also **Hesiod's** account of Pandora's manufacture:

Forthwith Zeus made an evil thing for men as the price of fire
 For the renowned Limping God formed of earth
 The likeness of a shy maiden as the Son of Kronos willed.
 And the goddess bright-eyed Athena girdled and clothed her
 With silvery raiment, and down from her head she spread
 With her hands an embroidered veil, a wonder to see.
 And she put on her head a crown of gold
 Which the renowned Limping God had made himself,
 Toiling with his own hands, as a favor to his father Zeus.

On it was much curious work, wonderful to see
 For of the many creatures which the land and the sea rear up
 He put most of them upon it, wonderful things
 Like living beings with voices, and great beauty shone out from it.
Theogony 570-84

And **Alkman's** praise of the Spartan bride, Hagesichora, sung by a girls' choir:

Her hair blossoms like pure gold, and her face has a silver sheen:
 This is Hagesichora. What can I say to describe her?
 No quantity of purple can suffice to outshine her,
 Nor chased dragon armband of solid gold,
 Nor the Lydian crown, ornament of maidens with limpid eyes,
 Nor Nanno's tresses, nor godlike Areta, nor Thylakis and Klesithera,
 Nor would you, when visiting Ainesimbrotos's house, declare:
 "Let Astaphis be mine and Philylla look my way and Damareta
 And lovely Hianthemis." For Hagesichora stabs one's heart.
 Alkman, *Partheneion* (3) 64-77

4. Gold jewelry from the Tekke tholos, Heraklion
5. Gold brooch and fibulae from Ephesos (foundation deposit of the Artemision), BM
6. Gold necklace plaques from Kameiros, Rhodes: Centaurs
7. Gold necklace plaques from Kameiros, Rhodes: Mistress of the Animals
8. Electrum pendant from Kameiros, Rhodes: naked goddess
9. Silver-gilt belt, MMA: woman, Pholos, Herakles, Mistress of Animals, Gorgon
10. Gold belt, Malibu: Gorgon; Zeus and Typhon; Orestes, Aigisthos, and Klytemnestra; Gorgon; Athena, Perseus, and Gorgon; Theseus and Minotaur; Gorgon
11. Warrior's helmet from Metapontum in S. Italy, St. Louis
12. The Giant Kantharos from the Siphnian Treasury at Delphi
13. Shield-band from Olympia with Elektra, Orestes, Aigisthos and Klytemnestra; Theseus and Ariadne
14. Attic BF amphora attr. to the Lysippides Ptr., Cleveland: fight.
15. Engraved gems, St. Petersburg

A Lydian Feast and a Celtic Burial

[D. von Bothmer, *Metropolitan Museum of Art Bulletin*, summer 1984; Rolley, *Greek Bronzes* 144-50]

16. Silver vessels looted from a tomb at Sardis, Istanbul (formerly MMA, returned to Turkey in the 1990s)
17. Bronze krater from Vix (at Chatillon-sur-Seine, near Paris)

A Delphic Riddle

Compare **Homer's** account of Aphrodite making up Penelope for her suitors:

First she cleansed and embellished her beautiful face with a fragrant

Balm of ambrosial beauty, the sort fair-wreathed Kythereia
 Rubs on herself when she goes to the ravishing dance of the Graces;
 Also she made her taller and ampler of body to look at,
 Caused her as well to be whiter than ivory seen for a statue.
Odyssey 18.192-96

And **Pindar's** of the radiance of the gods:

"Gold, the child of Zeus" (fr. 209)

Man lives for the day. What is he?
 What is he not? A shadow in a dream
 Is man; but when god sheds a brightness
 Shining light is on men
 And life is as sweet as honey.

Pythian Ode 1.95-97

18. Chryselephantine Apollo and gold drapery, etc., Delphi [Boardman, *GS* 127]
19. Chryselephantine Artemis, Delphi [Boardman, *GS* 127]
20. Head from the Artemision at Ephesos, BM [Boardman, *GS* 217]
21. Silver bull, Delphi
22. Ivory furniture appliqués, Delphi: Boreads and Harpies; procession [Carpenter 275]

Compare these remarks of **Herodotos** around 440:

Kroisos, king of Lydia, resolved to propitiate the Delphic god with a magnificent sacrifice, and offered up three thousand of every kind of sacrificial beast, and besides made a huge pile of couches coated with silver and gold, and golden goblets, and robes and vests of purple, all of which he burnt in the hope of securing the god's favor more firmly . . . He also commissioned a statue of a lion in refined gold, 400 pounds in weight. When the temple at Delphi was burnt to the ground [548/47 BC], it fell from the ingots on which it was placed and now stands in the Corinthian treasury . . . And with it he sent two huge kraters, one of gold, another of silver, which used to stand on either side as one entered the temple. They too were moved at the time of the fire. The golden one now stands in the Klazomenian Treasury and weighs 362 pounds; the silver one stands in the corner of the pronaos and holds 600 amphorae. He also sent four silver casks . . . and two lustral basins, a gold and a silver one . . .

Herodotos 1.50-51.

15. CORINTH AND LAKONIA (10/20)

Required: Lawrence, *Greek Architecture* 79-81, posted on bcourses; Pollitt, *Art of Ancient Greece* 23-26, 29-30, 125, posted on bcourses; Pomeroy 91-109 on Sparta.

[Recommended: Boardman, *EG* chs. 4-6.]

[Also recommended: Boardman, *History of Greek Vases* 28-50, 66-68; for descriptions, plans, and images of the sites see also: <http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0042>.

Corinth

[Recommended: H. Payne, *Necrocorinthia*; D.A. Amyx, *Corinthian Vasepainting of the Archaic Period*; M. Shanks, *Art and the Early Greek State*; on the bronzes see Rolley, *Greek Bronzes* 100-103]

ca. 660	Tyranny of Kypselos
ca. 628-588	Tyranny of Periander
588-585	Tyranny of Psammetichos

1. Map and views; the Isthmus of Corinth, akropolis, and diolkos
2. Metopes from Thermon, NM: Chelidon and Aeidon; Perseus; Orion
3. Terracotta sphinx from Kalydon, NM [Boardman, *GS* 120]
4. Terracotta Athena, Olympia [Boardman, *GS* 186]
5. Terracotta warrior, Olympia
6. Tenea kouros, Munich [Boardman, *GS* 121]
7. Twin kouroi from Corinth, recovered from thieves in 2010
8. Bronze Zeus from Dodona, Munich
9. Phiale-handle from Dodona, NM
10. EPC aryballoi, Syracuse and Boston [Boardman, *EG* 163-64]
11. MPC aryballos, Boston: Zeus and Typhon [Boardman, *EG* 174; *compare* Whitley 6.1]
12. EC amphora, BM [*compare* Boardman, *EG* 377-81]
13. EC krater from Caere (Cerveteri), Louvre: Herakles feasts at the house of Eurytios [Boardman, *EG* 396; Carpenter 221; Whitley 9.8]
14. LC krater from Caere (Cerveteri), Vatican: wedding procession [Boardman, *EG* 399]
15. Temple of Apollo, Corinth

Lakonia

[Recommended: On the bronzes see Rolley, *Greek Bronzes* 107-13]

16. Views of Lakonia and Sparta
17. Sanctuary of Artemis Orthia, Sparta
18. Finds from the sanctuary of Artemis Orthia, Sparta and Athens NM
19. Bronze hoplites from Dodona and Yemen, NM and Geneva (Ortiz)
20. Bronze girl runner from Dodona, NM
21. Bronze mirrors with Spartan girl athletes, Munich and MMA
22. Sanctuary and Throne of Apollo at Amyklai
23. Lakonian cup from Vulci, Paris (Cab Méd); King Arkesilas weighing wool or silphium [Boardman, *EG* 420]
24. Lakonian cups, Louvre: hunt; Atlas and Prometheus [Boardman, *EG* 426; Carpenter 285]

25. Lakonian cup, Berlin: warriors and corpse [Boardman, *EG* 428]
26. Lakonian cup, Paris (Cab Méd): blinding of Polyphemos [Boardman, *EG* 430]

16. THE GREEK EAST: SAMOS (10/22)

Required: Hurwit 203-14; Stewart, *Greek Sculpture* 116-118 and 125-127, posted on bcourses; Lawrence, *Greek Architecture* 90-94, posted on bcourses; Pollitt, *Art of Ancient Greece* 181-82, 185, posted on bcourses.

[Recommended: Boardman, *GS* 68-71; *EG* 141ff, 146-47]

[Also recommended: Rolley, *Greek Bronzes* 121-26; Boardman, *The History of Greek Vases* 35-38, 70-72; Gunter, *Greek Art and the Orient* 124-54 on the exotic votives; N. Papalexandrou, *The Visual Poetics of Power: Warriors, Youths, and Tripods in Early Greece* (2005). For descriptions, plans, and images of the sites see also <http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0042>.]

The Early Heraion (8th-7th centuries)

1. Map and aerial view of the Heraion
2. Wooden Hera, Samos [Boardman, *GS* 49; Whitley 9.12]
3. Temples of Hera I-II, Samos [Whitley 7.13]

Orientalizing Votives: Exotic and Local

4. North Syrian bronze horse frontlet inscribed for Haza'el, probably King Haza'el of Damascus (r., ca. 845-805 BC). Samos, Vathy Museum
5. Neo-Assyrian bronze horse-shaped cheek-piece. Samos, Vathy Museum
6. Egyptian ivory lion. Samos, Vathy Museum
7. Egyptian bronze statuette of the goddess Neith. Samos, Vathy Museum
8. Babylonian bronze statuette of a man and a dog. Samos, Vathy Museum
9. Cypriot terracotta korē and bearded man. Samos, Vathy Museum
10. Griffin protomes, Samos, Chicago, and MMA [*compare* Whitley 7.7]
11. Griffin caldrons, Salamis (Cyprus) and Olympia [*compare* Boardman, *GS* 20]

Compare **Herodotos's** account of the journeys of Kolaios of Samos:

A Samian ship, under the command of a certain Kolaios, was forced to put in at Plateia [an island of the Libyan coast] on its way to Egypt. When it quitted the island, its crew, anxious to reach Egypt, made sail in that direction, but it was blown off course by a gale of wind from the east. The storm not abating, it was driven past the Pillars of Herakles (Gibraltar: the western entrance to the Mediterranean] and at last, with the assistance of some god, reached Tartessos [Guadalquivir, in SW Spain]. This trading town was in those days a virgin port, unfrequented by traders. The Samians, in consequence, made by their return voyage a profit greater than any Greeks before their day, excepting Sostratos son of Laodamas of Aigina, with whom none can compare. From the tenth part of their gains, amounting to six talents, they made a bronze vessel, in shape like an Argive caldron, adorned with the heads of griffins rising from its rim. This caldron, supported by three kneeling colossal figures in bronze, each ten feet high, he

dedicated as an offering in the temple of Hera at Samos.

Herodotos, *Histories* 4.152

“Three of the greatest works of all Greece”: Sixth-Century Temples and Public Projects

12. Temple of Hera III by Rhoikos and Theodoros, Samos. *Compare:*
13. Temple of Artemis at Corfu

Compare the following description by **Herodotos**, writing around 440:

I dwell at length on the affairs of the Samians, because they made three of the greatest works of all Greece. One is a tunnel, under a hill 900 feet high, carried entirely through the base of the hill, with a mouth at either end. The length of the cutting is seven-eighths of a mile, and its height and width are each twenty feet. Along the whole course there is a second cutting, thirty feet deep and three feet broad, whereby water is brought through pipes from an abundant spring into the city. The architect of this tunnel was Eupalinos son of Naustrophos, a Megarian. Such is the first of their great works; the second is a breakwater in the sea that goes all the way around the harbor, nearly 120 ft deep, and in length about a quarter of a mile. The third is a temple, the largest of all the temples known to us, whose first architect was Rhoikos son of Phileus, a Samian.

Herodotos, *Histories* 3.60

14. Temple of Hera IV, Samos [Whitley 9.22b]
15. Eupalinos’s water tunnel, Samos town (Pythagoreion)
16. The harbor, breakwater, and city wall, Samos town (Pythagoreion)

Sixth-Century Sculpture

17. Korai dedicated by Cheramydes, Louvre and Samos [Boardman, *GS* 87]
18. Group signed by Geneleos and dedicated by [. . .]arches, Samos: Phileia, Philippe, [??], Ornithe, and [...]arches [Boardman, *GS* 91-93]
19. Colossal kouros dedicated by Ischys, Samos; and his twin
20. Ivory furniture appliqué, Samos: Perseus and Medusa

Sixth-Century Pottery

21. Milesian “Wild goat” oinochoe, Louvre [*compare* Boardman, *EG* 325-26]
22. Samian BF cup from Italy, Louvre [Boardman, *EG* 327]

17. THE WESTERN GREEKS: SELINUS AND CAERE (10/27)

Required: Hurwit 292-94; Stewart, *Greek Sculpture* 113-16, 125-130, posted on bcourses; Boardman, *Greeks Overseas* ch. 5, posted on bcourses; Lawrence, *Greek Architecture* 82-89, posted on bcourses; Pomeroy 53-54, 65-68 on colonization.

[Recommended: Boardman, *EG* 114-17, 217-23]

[Also recommended: Boardman, *Greek Sculpture: The Late Classical Period, etc.* (1995) chs. 8-10 for the sculpture, curiously included in this volume; Ridgway, *Archaic Style in Greek Sculpture*, see index under relevant works; Rolley, *Greek Bronzes* 126-50; G. Pugliese Carratelli, D. Mertens, and G.E. Rizza (eds.), *The Western Greeks* (1996); Boardman, *History of Greek Vases* 74-78; and esp. C. Lyons (ed.), *Sicily: Art and Invention Between Greece and Rome* (2013).

Also: <http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0042> for descriptions, plans, and images of the sites.]

1. Map

Selinus (modern Selinunte) in Sicily

2. Plan and view
3. Walls and the town
4. The urban sanctuary
5. Temple C
6. Temple C: metopes in Palermo with Apollo, Artemis, Leto; Athena, Perseus, Medusa; Herakles and Kerkopes [Carpenter 154, 217]
7. Temple E (Hera)
8. Temple E: metopes in Palermo with Theseus and Antiope; Hera and Zeus; Artemis and Aktaion; Athena and Enkelados [Carpenter 130, 196]

Caere: Greek immigrants in Etruria

9. Map
10. Samian BF cup from Caere, Louvre
11. The "Northampton amphora," New York (Niarchos coll.): springtime epiphany of Dionysos [Boardman, *EG* 485]
12. Caeretan hydria, New York (Niarchos coll.): hero and *kētos* [Boardman, *EG* 496; Carpenter 159]
13. Caeretan hydria, Vienna: return of Hephaistos [Boardman, *EG* 495; Carpenter 12]
14. Caeretan hydria, Louvre: Herakles and Kerberos [Boardman, *EG* 497]
15. Caeretan hydria, Vienna: Herakles and Busiris [Boardman, *EG* 499; Carpenter 207]. *Compare:*
16. Chest from Tutankhamen's tomb and relief from mortuary temple of Ramses III,

Medinet Habu, Egypt: defeat of the Libyans

18. ATHENS: THE AKROPOLIS (10/29)

Required: Hurwit 236-44; Stewart, *Greek Sculpture* 113-16, posted on bcourses; Lawrence, *Greek Architecture* 80, 107-8, posted on bcourses; Pomeroy 110—22 on Athenian history.

[Recommended: Boardman, *GS* chs. 5 and 7; Hurwit, *The Athenian Akropolis* (1999) ch. 6.]

[Also recommended: Ridgway, *Archaic Style in Greek Sculpture* 282-91; J. Travlos, *Pictorial Dictionary of Ancient Athens* [(1971), see “Acropolis.” See also <http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0042> for a description, plans, and images.]

Events:

594/93:	Solon elected archon
566:	Panathenaic games reorganized
561/60:	Peisistratos's 1st coup d'état, seizes Akropolis
555(?):	Peisistratos's 2nd coup d'état (Phye)
547/46:	Peisistratos's 3rd coup d'état; becomes tyrant
528/27:	Peisistratos dies, son Hippias takes over
514/13:	Hippias's brother Hipparchos murdered
510/09:	Hippias expelled by Spartans
509/08:	Kleisthenes archon, establishes democracy
490:	Persian invasion; battle of Marathon
480, 479:	Persian Invasion and sack of Athens; battle of Salamis

Akropolis chronology and reconstructions:

NB:

- (1) An Attic inscription of 485/84 from the Akropolis, inscribed upon one of the metopes of the “H” architecture, lists a “temple”, a “hekatompodon”, and a great altar;
- (2) Classical inscriptions name an “Old Temple” and relate that it was partially repaired after the Persian destruction; and
- (3) Other classical sources name a “temple with the golden image” - obviously the Parthenon, which is also called the “Hekatompodon Parthenon.”

So everyone agrees that the “temple” of 485/84 = the “Old Temple” of the classical inscriptions (because it was the oldest surviving temple on the Akropolis); puts it on the “Doerpfeld Foundation” at the center of the Akropolis; identifies it with the limestone Doric display built into the post-Persian north wall of the Akropolis and the marble Gigantomachy fragments; thinks it's late archaic (but how late?); and agrees that it was badly damaged in 480 and partially

repaired afterwards. Until recently, the early 6th century poros limestone “H” architecture, associated limestone “Bluebeard” and other pedimental sculpture, and the “Hekatompedon” were the problem. Since all of the architectural and sculptural fragments were used as rubble in the southern construction terraces of the “Older Parthenon” around 490-485, showing that they were demolished by then, what went where?

This question is now settled. Recent, as yet unpublished Greek re-examination of the “H” temple fragments show that (against Boardman, Robertson, Hurwit, and others) it was too big to fit on the “Doerpfeld Foundation” at the center of the Akropolis. So it must have stood on its southern side, and included the associated limestone “Bluebeard” and other pedimental sculpture. So it must have been the “Hekatompedon” of the inscriptions and was demolished ca. 490-489 to make way for the Older Parthenon. Thus (see *American Journal of Archaeology* 112 (2008) 401-2, 601, posted on bcourses):

	North Side (beneath the Erechtheion)	Center (“Doerpfeld foundation”)	South Side (beneath the Parthenon)
560	(Ancient shrine of Athena Polias, etc.)		“Hekatompedon” (H architecture) + limestone sculpture
500		“Old Temple” + marble sculpture	
490			Older Parthenon
480	Persian Destruction	Persian Destruction	Persian Destruction

Compare the following lines by the contemporary Athenian lawgiver **Solon**:

Our city, by the immortal gods' intent
And Zeus' decree, shall never come to harm;
For our bold champion, of proud descent,
Pallas of Athens shields us with her arm.

1. Panathenaic amphora, MMA [cf. Boardman, *BF* 296]
2. The Akropolis, views, plans, reconstructions
3. Limestone Hydra pediment, AkrM [Boardman, *GS* 196]
4. Limestone temple and limestone pediment fr.: Herakles and Triton, Bluebeard; Introduction of Herakles to Olympos; Lions, Lionesses and Bulls [Boardman, *GS* 190-95; Carpenter 231]
5. The Moschophoros ded. by Rhombos, AkrM [Boardman, *GS* 112]
6. Late archaic limestone temple, marble pedimental and frieze fragments (“Old temple”): Gigantomachy; Lions and Bulls; Procession; AkrM [Boardman, *GS* 199-200]
7. The Older Parthenon
8. The Akropolis in 480

19. ATTIC FREESTANDING AND RELIEF SCULPTURE (11/3)

Required: Hurwit 17, 20, 244-55; Stewart, *Greek Sculpture* 111-13, 119-25, and 128-130, posted on bcourses; Pomeroy 110—22 on Athenian history; Whitley 258-64.

[Recommended: Boardman, *GS* chs. 5-6, 8]

[Also recommended: Ridgway, *Archaic Style in Greek Sculpture*, see index under relevant works]

Votive statues on the Akropolis

[Recommended: C.M. Keesling, *The Votive Statues of the Athenian Acropolis* (2003); Mary Stieber, *The Poetics of Appearance in the Attic Korai* (2004).]

1. The Moschophoros ded. by Rhombos, AkM [Boardman, *GS* 112]
2. Rampin rider, AkM [Boardman, *GS* 114]
3. Secretary, AkM and Louvre (head)[Boardman, *GS* 164, still headless]
4. Peplos korē, AkM [Boardman, *GS* 115; Whitley 9.19]
5. Korai, AkM 680, 594, 643, 674 and others [Boardman, *GS* 109f, 116ff, 141, 152-61; Whitley 9.20]
6. Dog (dedicated to Artemis Brauronia?), AkM [Boardman, *GS* 271]
7. Potter relief dedicated by [Pam]phaios, sgd. En[doios], AkM [Boardman, *GS* 137]

Funerary Sculpture

[Recommended: G.M.A. Richter, *The Archaic Gravestones of Attica* (1961), with Whitley 258-64 on the cemeteries]

8. Phrasikleia sgd. by Aristion of Paros and her brother from Merenda (Myrrhinous), NM [Boardman, *GS* 108a]. Inscr:

This is the *sema* of Phrasikleia. *Korē* I will always be called,
Since instead of marriage this is what the gods have allotted me.
Aristion of Paros made it.

9. Kroisos from Finikia (Attica)[Boardman, *GS* 107; Whitley 9.16]. Inscr:

Stay and mourn at the *sema* of dead Kroisos, whom raging Ares
Destroyed one day as he fought in the foremost ranks.

Compare a remark by Hektor in **Homer's *Iliad***:

Then will the flowing haired Achaians give him due burial
And heap up a mound upon him by the broad Hellespontine stream

And some day a man that comes by will say, as he sees it:
"This is the *sema* of a man who one day died in battle,
He was one of the bravest, and glorious Hektor killed him."
So will he speak some day, and my glory will not be forgotten.
Iliad 7.89-91

10. Gravestone from Attica, NY and Berlin [Boardman, *GS* 224(3) and 232]. Inscr.:

This is the *sema* of dear Me[gakles?]
Which his father erected for his dead son,
And his dear mother also.

11. Gravestone of Aristion sgd. by Aristokles, NM [Boardman, *GS* 235; Whitley 10.15]

20. ATTIC BLACK FIGURE: PAINTING AND PAINTERS (11/5)

Required: Hurwit 214-34, 250-72; Pomeroy 110—22 on Athenian history.

[Recommended: Boardman, *BF* chs. 1-4]

[Also recommended: J.D. Beazley, *The Development of Attic Black-Figure* (1986); H.A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989), with 1995 supplement; Shapiro, *Myth into Art: Poet and Painter in Classical Greece* (1994); M. Stansbury-O'Donnell, *Pictorial Narrative in Ancient Greek Art* (1999); Boardman, *History of Greek Vases* 50-66 and passim]

1. Amphora attributed to the "Athens Nessos Ptr.," NM: Herakles and Nessos; running Gorgons [Boardman, *BF* 5; Carpenter 224; Whitley 1.1]
2. Volute krater (the "François Vase") sgd. by Kleitias and Ergotimos, Florence [Boardman, *BF* 46; Carpenter 1, 284; Whitley 9.10]

	<i>Side A</i>	<i>Side B</i>
<i>Lip</i> :	Peleus hunts the Kalydonian Boar	Return of Theseus
<i>Neck</i> :	Funeral Games of Patroklos	Centauromachy (Theseus)
<i>Shoulder</i> :	Wedding of Peleus and Thetis	
<i>Belly</i> :	Achilles pursues Troilos	Return of Hephaistos
<i>Foot</i> :	Battle of pygmies and cranes	

Handles : Ajax carries Achilles' body; (below) Artemis as Mistress of Animals [Carpenter 75]

On Dionysos and his jar, an SOS amphora, compare the following lines from **Homer**. Odysseus speaks to the ghost of Achilles:

But then, after the flames of Hephaistos had fully consumed you,
 Early at dawn we gathered your white bones together, Achilles,
 Into the unmixed wine and the unguent--a jar had your mother
 Given of gold, two-handled; she said it had been Dionysos's
 Gift, and that it was the work of the glorious craftsman Hephaistos.
 It is in this that your white bones lie now, brilliant Achilles,
 Mingled with those of the perished Patroklos, Menoitios's scion.
Odyssey 24.71-77

[On the narrative program, see Stewart, "Stesichoros and the François Vase," in Warren G. Moon (ed.), *Ancient Greek Art and Iconography* (1984): 53-74; criticisms by T.H. Carpenter, *Dionysian Imagery in Archaic Greek Art* (Oxford, 1986) 1-12 and G. Schaus, *Echoes du Monde Classique / Classical Views* 5 (1986) 119-128; Whitley 210-11; sensible intermediate position by A. Henrichs in M. True (ed.) *Papers on the Amasis Painter and His World* (1987); A. Shapiro, *The François Vase: New Perspectives* (2013) – stimulating essays, best photos]

The "Little Masters," the Amasis Painter, and Lydos

[Recommended: D. von Bothmer et al., *The Amasis Painter and His World* (1985); M. True (ed.), *Papers on the Amasis Painter and His World* (1987)]

3. Lip cups attr. to the Phrynos Ptr., BM: Herakles and the Nemean Lion; Birth of Athena [Boardman, *BF* 123]
4. Lekythoi attr. to the Amasis Ptr., MMA: wedding procession; weaving [Boardman, *BF* 77]
5. Neck amphora sgd. by Amasis as maker, Paris (Cabinet des Médailles): Dionysos and Maenads; Athena and Poseidon [Boardman, *BF* 85; Carpenter 9]
6. Column-krater attr. to Lydos, MMA: Return of Hephaistos [Boardman, *BF* 65; Carpenter 5]
7. Amphora type A attr. to Lydos, Berlin (destroyed): redrawing of panel with Sack of Troy [Boardman, *BF* 67; Carpenter 36]

Exekias

8. Amphora type A sgd. by Exekias, Vatican: Achilles and Ajax dicing; Return of the Dioskouroi [Boardman, *BF* 100]. *Compare:*
9. Amphora, Malibu (unattributed): Achilles and Ajax dicing [*compare* Carpenter 300]
10. Amphora type B, Boulogne: Suicide of Ajax [Boardman, *BF* 101; Carpenter 332; Whitley 9.1]
11. Plaques from an Attic funerary monument, Berlin [Boardman, *BF* 105]
12. Cup type A sgd. by Exekias, Munich: Fights; Dionysos at sea [Boardman, *BF* 104; Whitley 9.11]

21. ATTIC RED FIGURE: PAINTING AND PAINTERS (11/10)

Required: Hurwit 280-92, 307-15; Pomeroy 110—22 on Athenian history.

[Recommended: Boardman, *BF* ch. 5; *RF* chs. 1-3.]

[Also recommended: Beazley, *The Development of Attic Black-Figure*, ch. 7; M. Robertson, *The Art of Vasepainting in Classical Athens* (1992), chs. 1-3; Osborne, *Archaic and Classical Greek Art* ch. 8; H.A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989), with 1995 supplement; M. Stansbury-O'Donnell, *Pictorial Narrative in Ancient Greek Art* (1999); Boardman, *History of Greek Vases* 79-91 and passim]

From Black Figure to Red Figure: The Andokides Painter

1. Attic “bilingual” amphora attr. to the Andokides Ptr., Munich: Herakles feasts on Olympos [Boardman, *BF* 161]

The “Pioneer” Group: Euphronios, Euthymides, and others

2. Attic RF calyx-krater sgd. by Euphronios as painter and Euxitheos as maker, formerly MMA, now Rome, Villa Giulia: Sleep, Death, and Sarpedon; warriors arming [Boardman, *RF* 22; Carpenter 310]

Compare the following lines from **Homer**:

But the Achaians took from Sarpedon's shoulders the armor
 Glaring and brazen, and this the warlike son of Menoitios
 Gave to his companions to carry back to the hollow ships.
 And now Zeus who gathers the clouds spoke a word to Apollo:
 "Go if you will, beloved Phoibos, and rescue Sarpedon
 From under the weapons, wash the dark suffusion of blood from him,
 Then carry him far away and wash him in a running river,
 Anoint him in ambrosia, put ambrosial clothing upon him;
 then give him into the charge of swift messengers to carry him,
 Of Sleep and Death, who are twin brothers, and these two shall lay him
 Down presently within the rich countryside of broad Lykia
 Where his brothers and countrymen shall give him due burial
 With tomb and gravestone. Such is the privilege of those dead in battle."
Iliad 16.663-75

3. Calyx-krater attr. to Euphronios, Berlin: athletes [Boardman, *RF* 24]
4. Amphora sgd. by Euthymides as painter “as never Euphronios could do,” Munich: revelers; Hektor arming [Boardman, *RF* 33]
5. Stamnos sgd. by Smikros as painter, Brussels: Smikros at a symposium [Boardman, *RF* 32]

The Second Generation: A. Pupils and Followers of Euphronios

6. Cup attr. to Onesimos, BM: hetaira and man [Boardman, *RF* 222]
7. Cup attr. to the Brygos Ptr., Würzburg: boy being sick [Boardman, *RF* 254]
8. White-ground cup attr. to the Brygos Ptr., Munich: maenad [Boardman, *RF* 218, 256]
9. Plastic kantharos sgd. by Brygos as maker, MMA
10. Plastic rhyton sgd. by Brygos as maker, Rome (Villa Giulia)
11. Cup attr. to the Foundry Ptr., Berlin: bronze foundry [Boardman, *RF* 262]
12. Cup attr. to the Foundry Ptr., BM: athletes [Boardman, *RF* 263]

The Second Generation: B. Pupils and Followers of Euthymides

13. Pointed amphora attr. to the Kleophrades Ptr., Munich: Dionysos and maenads [Boardman, *RF* 132]
14. Kalpis attr. to the Kleophrades Ptr., Naples: Sack of Troy [Boardman, *RF* 135; Carpenter 335]
15. Amphora type A attr. to the Berlin Ptr., Berlin: Hermes and satyr [Boardman, *RF* 144; Whitley 11.12]
16. Panathenaic amphora attr. to the Berlin Ptr., Würzburg: Apollo, Herakles, and the tripod [Boardman, *RF* 145]

22. ART AND POLITICS: IN SEARCH OF THESEUS (11/12)

Required: Hurwit 311-19; Carpenter ch. 7; Pomeroy 110—22 on Athenian history; Plutarch, *Life of Theseus*, posted on bspace, but NB this was compiled, albeit from earlier sources, around AD 100, at least 1500 years after the hero supposedly lived and 600 years after our period!

[Recommended: H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989), with 1995 supplement); Boardman, *History of Greek Vases* 206-8]

Events:

- 510 Spartans invade Attica, expel tyrant Hippias
 - 508 Civil strife between Isagoras and Kleisthenes; Spartans invade, blockaded on Akropolis, withdraw; Kleisthenes elected archon
Reforms of Kleisthenes
 - 506 Athenians defeat triple invasion of Spartans, Boeotians, and Chalkidians
 - 499 Ionians revolt against Persia
 - 498 Athens and Eretria send ships to aid Ionians, sack Sardis; Aegina declares permanent hostility to Athens, sends fleet to attack Attic coast
 - 494 Ionian revolt crushed; Miletos sacked
 - 493 Themistokles archon, fortifies Piraeus
 - 490 Persian expedition sacks Eretria, but Athenians defeat it at Marathon
 - 482 Silver discovered at Laurion; Themistokles persuades Athenians to build a fleet to crush Aegina
 - 480 Persian invasion of Greece and Carthaginian invasion of Sicily; battles of Thermopylai & Artemision; Athenians evacuate Athens; Persian fleet defeated at Salamis; Carthaginians defeated at Himera
 - 479 Persians defeated at Plataia and Mykale and withdraw from Greece
 - 478 Delian League founded
1. Band cup by Archikles and Glaukytes, Munich: Theseus and the Minotaur [Boardman, *BF* 116]
 2. The François vase by Kleitias and Ergotimos: Theseus and Ariadne on the beach [Boardman, *BF* 46; Carpenter 248]
 3. Map: Greece and the Aegean: locations of the mythical deeds of Theseus
 4. Cup attr. to the Manner of the Foundry Ptr., Tarquinia: Theseus jilts Ariadne
 5. Amphora type A attr. to Euthymides, Munich: Theseus abducts "Koronis" (probably a mistake for Helen, whom E. names as one of her companions) [Boardman, *RF* 34; Carpenter 258]
 6. Cup attr. to Onesimos, Louvre: Skiron, Prokrustes; Kerkyon, Bull; Theseus and Amphitrite at the bottom of the sea [Boardman, *RF* 223; Carpenter 237, 244]
 7. Theseus and Prokrustes, AkrM [Boardman, *GS* 168]
 8. Cup attr. to Oltos, BM: Theseus abducts Antiope [Carpenter 251]
 9. Pediment of the temple of Apollo Daphnephoros, Eretria: Theseus abducts Antiope [Boardman, *GS* 205; Carpenter 250]
 10. The Athenian treasury at Delphi [Boardman, *GS* 213]
 - Akroteria: Amazons dismounting
 - Pediments: battles (Amazonomachy?)
 - Metopes: Amazonomachy (E), Deeds of Theseus (S), Labors of Herakles (N), Herakles and Geryon (W)

23. WOMEN: ATHENS VS SPARTA (11/17)

Required: Pomeroy 71-73, 97-99, 107-08 on women; Stewart, *Art, Desire and the Body* 108-24 (“Going Dorian” and “Athenian Perspectives”), posted on bcourses; L. Kurke, *Coins, Bodies, Games and Gold* (1999) 175-219, posted on bcourses.

[Recommended: E. Keuls, *The Reign of the Phallus* (1985); C. Bérard, “The Order of Women,” in C. Bérard (ed.), *A City of Images: Iconography and Society in Ancient Greece* (1989) 89-108; R. Sutton, in A. Richlin (ed.), *Pornography and Representation in Greece and Rome* (1992) ch. 1; E. Fantham et al., *Women in the Classical World* (1994) chs. 1-2; E. Reeder (ed.), *Pandora: Women in Classical Greece* (1995); Stewart, *Art, Desire and the Body* ch. 8; M.R. Lefkowitz and M.B. Fant, *Women's Life in Greece and Rome: A Sourcebook in Translation* (3rd ed., 2005)]

Athens

1. Attic LG amphora attr. to the Dipylon Painter, New York [Boardman, *EG* 47]
2. Loutrophoros-amphora attr. to the Anlatos painter, Louvre: dancers and procession [Boardman, *EG* 189]
3. Korē, AkrM 674 [Boardman, *GS* 158; Whitley 9.19]
4. Phrasikleia sgd. by Aristion of Paros and her brother from Merenda (Myrrhinous), NM [Boardman, *GS* 108a]. Inscr:

"This is the *sema* of Phrasikleia. Korē I will always be called,
Since instead of marriage this is what the gods have allotted me."
Aristion of Paros made it.

Parthenoi/Maidens/Virgins

5. BF lekythoi attr. to the Amasis Ptr., MMA: wedding procession; weaving [Boardman, *BF* 77]
6. BF hydria attr. to the Priam Ptr., BM: fountainhouse [Boardman, *BF* 224]
7. RF cup attr. to Onesimos, Brussels: girl washing [Boardman, *RF* 224]

Compare the following, written a century later by **Thucydides**:

Before Theseus' time, what is now the Akropolis was the city, together with the area below it and to the south . . . And the fountain now called Enneakrounos after the tyrants renovated it, but which in antiquity . . . was called Kallirhoe, was used by the people in those days for the most important ceremonies, because it was nearby.

Thucydides, *Pelopnesian War* 2.15.3-6.

8. RF cup attr. to the Nikosthenes Ptr., BM: woman and *olisboi* [*compare* Boardman, *RF* 99]
9. RF cup attr. to Makron, Berlin: women and Dionysos [Boardman, *RF* 311]
10. RF cup attr. to Douris, Fort Worth: Maenads dismember Pentheus [Carpenter

- 134]
11. White-painted amphora attr. to the Andokides Ptr., Louvre: girls swimming and Amazons arming [Boardman, *RF* 4]
 12. RF cup sgd by Peithinos, Berlin: Peleus and Thetis; courting scenes [Boardman, *RF* 214]
 13. RF hydria attr. to the Harrow Ptr., Tampa: man visiting a woman [Boardman, *RF* 175]
 14. RF cup attr. to the Euaion Ptr., Berlin: woman spinning; girls and youths [Boardman, *RF* 370]

Sex workers: *hetairai* vs. *pornai*

15. RF cup attr. to the Brygos Ptr., BM: Flutegirl and symposiasts [Boardman, *BF* 253]
16. RF cup sgd. by Epiktetos, BM: Fluteplayer and exotic dancer [Boardman, *RF* 75]
17. RF cup attr. to Onesimos, BM: Hetaira and man [Boardman, *RF* 222]
18. RF kalpis attr. to the Dikaios Ptr., Brussels: Youths and girls on the couch [Boardman, *RF* 46]
19. RF kantharos attr. to the Nikosthenes Ptr., BM: Erotic play [Boardman, *RF* 99]
20. RF cup near the Eleusis Ptr., BM: Sex [Boardman, *RF* 219]
21. RF cup attr. to Douris, Boston: Sex [Boardman, *RF* 297]
22. RF cup attr. to the Triptolemos Ptr., Tarquinia: Sex [Boardman, *RF* 302]
23. RF cup attr. to the Pedieus Ptr., Louvre: Orgy [Boardman, *RF* 92: interior only]

Sparta

[Recommended: Rolley, *Greek Bronzes* 107-13]

24. Lakonian cups, Paris and Berlin: Boar hunt; bringing home the fallen
25. Bronze statuette of a Spartan girl runner from Dodona, NM
26. Bronze statuette of a girl runner from Prizren, BM
27. Bronze mirrors Munich, MMA, and ex-Christies (London): Spartan girl athletes

Compare **Theokritos's** wedding-hymn to the Spartan princess, Helen, and **Plutarch's** account of Spartan girls' education:

You'd give birth to a great one, if he's like you, his mother.
 For we were all comrades, out there on the race track,
 Oiling ourselves like the men by the springs of Eurotas,
 Four times sixty maidens, the flower of Spartan girlhood,
 But none of us faultless against the beauty of Helen.

Idyll 18.21-25

Lykourgos made the girls exercise in running, wrestling, discus-throwing, and javelin-throwing, in order that the fruit of their wombs might take root in vigorous bodies and might mature better, and that they themselves would remain vigorous during pregnancy and master the pangs of childbirth. He freed them from all softness and effeminacy by accustoming them no less than the boys to parade naked in processions and at certain festivals to dance and sing naked when young

men were present as spectators. There they even mocked and railed good-naturedly at any youth who had misbehaved, and sang the praises of those who had shown themselves worthy, so as to inspire the young men with great ambition and ardor . . . Nor was there anything shameful in their nudity, for modesty accompanied it and wantonness was banished; instead, it inculcated habits of simplicity and an ardent desire for health and beauty of body . . . Thus when some foreign woman said to Gorgo, the wife of King Leonidas [who fell at Thermopylai in 480] "You Spartan women are the only ones who rule their men," she answered: "Yes, because only we give birth to men!" Moreover, there was great incentive to marriage in these things - I mean the appearance of the girls naked in processions and athletic contests where the young men were looking on . . .

Life of Lykourgos 14.1-15.1

24. OLYMPIA (11/19)

Required: Whitley 134-36, 142-46, 154-55, 279-82; Lawrence, *Greek Architecture* 106-7, posted on bcourses; Pollitt, *Art of Ancient Greece* 21-22, 30-33, posted on bcourses.

[Recommended: N. Yalouris, *The Eternal Olympics* (1976); J. Swaddling, *The Ancient Olympic Games* (2nd ed., 1999); S.G. Miller, *Ancient Greek Athletics* (2004). Architecture: R.A. Tomlinson, *Greek Sanctuaries* (1976); on the bronzes see Rolley, *Greek Bronzes* chs. 2-3. See also <http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0042> for a description, plans, and images.]

1. Map, views, plan, and model [Whitley 7.10]

The Beginnings (9th-8th centuries)

2. Agricultural votives, Olympia: farm equipment
3. Bronze and terracotta animals, Olympia [Whitley 7.5; *compare* Boardman, *GS* 8]
4. Bronze tripod leg, Olympia: Two warriors fighting over a tripod
5. Bronze warriors, Olympia [Boardman, *GS* 5, 46]
6. Reconstruction of a bronze tripod, Olympia [Whitley 7.6]
7. Bronze chariot and charioteer, Olympia
8. Attic Panathenaic amphora, NY: runners [*compare* Boardman, *BF* 295, 298, etc.]

Orientalizing and Archaic Votives (ca. 700-480)

9. Bronze head from Olympia, Karlsruhe [Boardman, *GS* 37]
10. Bronze griffin heads and siren attachments from caldrons, Olympia and MMA [Boardman, *GS* 22; *compare* Whitley 7.7]
11. Bronze sheet, Olympia: warrior leaving home
12. Bronze shield band, Olympia: Orestes and Klytaimnestra; Theseus and Antiope
13. Attic BF amphora attr. to the Lysippides Ptr., Cleveland: fight
14. Bronze shield band, Olympia: Ajax and Achilles [Carpenter 331]
15. Bronze shield band, Olympia: suicide of Ajax [Carpenter 331]
16. Bronze "Corinthian" and "Illyrian" hoplite helmets, Olympia [Whitley 8.8]
17. Bronze "Corinthian" helmet dedicated by Miltiades, Olympia
18. Bronze Persian helmet dedicated by the Athenians, Olympia
19. Bronze offering-dish or *phiale* handles, Olympia: topless girl (Atalanta?)

Temples and Treasuries [plan, Whitley 7.10]

20. The Heraion [Whitley 7.15]
21. Limestone "Hera" head from the Heraion, Olympia [Boardman, *GS* 73]. Compare:
22. Bronze statuette of a Spartan runner from Dodona, NM
23. Model of the Altis, Olympia: The Treasuries and Zanes
24. Treasury of Gela

25. Megarian treasury: limestone pediment with Gigantomachy [Boardman, *GS* 215]

Compare **Pausanias's** account of the treasury:

The Megarians also built a treasury and dedicated in it offerings, small cedar-wood figures inlaid with gold, representing the fight of Herakles with Acheloos. The figures include Zeus, Deianeira, Acheloos, Herakles, and Ares helping Acheloos. There was once also an image of Athena, as an ally of Herakles, but it now stands by the Hesperides in the Heraion. On the pediment of the treasury is carved the war between the gods and the giants, and above the pediment is dedicated a shield, its inscription declaring that the Megarians dedicated the treasury with spoils taken from the Corinthians.

Pausanias, Description of Greece 6.19.12-13

26. The stadium

Victor statues

27. Bronze runner, Olympia; inscr. "I am Zeus's."

Compare **Pausanias's** account of early victor statues:

The first athletes to have their statues dedicated at Olympia were Praxidamas of Aigina, victorious at boxing in the 59th festival (544 BC) and Rhexibios the Opuntian, a successful pankratiast at the 61st festival (536 BC). These statues stand near the pillar of Oinomaos and are made of wood, Rhexibios of fig wood and the Aiginetan of cypress, and his statue is less decayed than the other.

Description of Greece 6.18.7

28. Bronze statuette of a girl runner from Prizren (Albania), BM

Compare **Pausanias's** account of the Heraia:

Every fourth year the Sixteen Women weave a robe for Hera, and hold games called the Heraia. The games consist of foot races for maidens. They are of different ages: The first to run are the youngest, then come the next in age, and the last to run are the oldest of the maidens. They run in the following way: their hair is loose, they wear a tunic reaching to a little above the knee, and they bare their right shoulders to the breast. These too have the Olympic stadium reserved for their games, but the track is shortened by a sixth. To the winners they give crowns of olive and a portion of the cow sacrificed to Hera. They may also dedicate statues with their names inscribed on them.

Description of Greece 5.16.3

25. DELPHI (11/24)

Required: Pollitt, *Art of Ancient Greece* 184, 206-8, posted on bcourses; Lawrence, *Greek Architecture* 94-96 and 99, posted on bcourses; Stewart, *Greek Sculpture* 115, 128-33, posted on bcourses.

[Recommended: R.A. Tomlinson, *Greek Sanctuaries* (1976). Sculpture: Ridgway, *Archaic Style in Greek Sculpture* see index under relevant works; on the bronzes see Rolley, *Greek Bronzes* chs. 2-3. See also <http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0042> for a description, plans, and images.]

1. Map, views, and plan before the 547 fire
2. Plan and reconstruction: between the 547 fire and ca. 480
3. Attic RF cup by the Kodros Ptr., Berlin: Themis and Aegeus

Early Delphi, until the fire of 548/7

4. Bronze vessel attachments
5. Griffin head from a caldron [*compare* Whitley 7.7; Boardman, *GS* 22]
6. Gold plaque with griffin
7. Bronze kouros [Boardman, *GS* 57]
8. "Kleobis and Biton" [Boardman, *GS* 70; Whitley 9.15]
9. Naxian sphinx, Delphi [Boardman, *GS* 100]
10. Sikyonian treasury, with a monopteros and tholos built into its foundations
11. Sikyonian monopteros: metopes with the ship Argo; Europa on the Bull Lynkeus, Idas, Kastor, and Polydeukes rustling cattle; Hunt of the Kalydonian Boar; Phrixos on the Ram [Boardman, *GS* 208; Carpenter 273]

After the 548/7 fire

12. Chryselephantine cache: Apollo, Artemis, Boreads, and the silver bull
13. View of the terraces, with the findspot of the cache
14. The Siphnian Treasury [Boardman, *GS* 211-12; Carpenter 114, 309]

Akroteria: Nikai and a kouros (Apollo?)

East pediment: Herakles and Apollo struggle for the tripod

Friezes:

W: Apotheosis of Herakles; Artemis kills Orion or Tityos on Delos

S: Rape of Helen (or Persephone)

E: Gods in council; Achilles and Memnon fight over the body of Antilochos

N: Gigantomachy [Whitley 9.23]

Compare **Herodotos's** account, written about a century later, of the treasury:

The Samians who had fought against Polykrates, when they knew that the Spartans were about to abandon them, left Samos and sailed to Siphnos. They

happened to be short of cash, but the Siphnians at that time [525] were at the height of their greatness, no islanders having such wealth as they. There were mines of gold and silver in their island, and of so rich a yield, that from a tithe of the ores they built a treasury at Delphi that was on a par with the grandest there. What the mines yielded was divided year by year among the citizens . . . Then a battle was fought, and the Siphnians lost, and many of them were cut off from the city by the Samians, who demanded a hundred talents' ransom

Herodotos, *The Histories* 3.57

. . . and **Pausanias's**:

The Siphnians too made a treasury, for the following reason. Their island contained gold mines, and the god ordered them to pay a tithe of the revenues to Delphi. So they built a treasury, and continued to pay the tithe until greed made them omit the tribute; the sea then flooded the mines and hid them from sight.

Pausanias 10.11.2

15. The temple of Apollo [Boardman, *GS* 203]
 E. pediment: Introduction of Apollo to Delphi, with Phoebe, Themis, Ge;
 Delphos, Erichthonios, Erechtheus
 W. pediment: Gigantomachy
 Metopes: heroes fight monsters

Compare these two slightly different accounts by **Herodotos** (ca. 430) and **Philochoros** (ca. 300):

When Hippias was tyrant and bitter against the Athenians on account of the death of Hipparchos [in 514], the Alkmeonids, an Athenian family banished by Peisistratos, tried together with the other Athenian exiles to return by force, but were unsuccessful and suffered greatly in their attempt to free Athens. They then fortified Leipsidrion, north of Paionia, and (using every means to fight the Peisistratids) made a contract with the Amphiktyons to build a temple at Delphi. Being both wealthy and renowned, they made the temple more beautiful than its model, for among other things whereas they had agreed to build it out of poros limestone, they finished its façade in Parian marble.

Herodotos 5.62

It is said that when the Pythian temple burned [in 548] . . . the Alkmeonids undertook to rebuild it, and receiving money and gathering their power, [in 513] they attacked the Peisistratids. When [in 510] they were victorious they rebuilt the temple to the god with greater gratitude, fulfilling their earlier vow to him.

Philochoros fr. 115

And on the sculpture see these lines from plays by **Aischylos** (ca. 460) and **Euripides** (ca. 410), both set on the temple terrace:

PRIESTESS: "First in my prayer, of all the gods I reverence
 Earth, first author of prophecy; then Earth's daughter,
 Themis, who, legend tells, next ruled this oracle;
 The third enthroned, succeeding by goodwill, not force,
 Phoibe - herself another Titan child of Earth -
 In turn gave her prerogative, a birthday gift,

To her young namesake, Phoibos. From Delian lake
 Ringed with high rocks he came to the craft-crowded shores
 Of Pallas; thence to Parnassos and this holy seat.
 And in his progress bands of Attic worshippers,
 Hephaistos' sons, builders of roads, escorted him
 Taming for pilgrims' passage ground untamed before.
 So Phoibos came to Delphi; people and king alike
 Paid him high honor; Zeus endowed his prescient mind
 With heavenly wisdom, and established him as fourth
 Successor to this throne, which he, as Loxias,
 Interprets to mankind his father's word and will."

Aischylos, *Eumenides* 1-17.

CHORUS: "Apollo's temple has twin pediments, like brows on a smiling face!

- Look, look here! The Lernaian snake, killed by Herakles with his golden blade.
 Look here!

- Yes, yes I see.

But who stands next to him waving a flaming torch? Is it the man
 Whose adventures we're told at weaving-time, the brave Iolaos
 Who went with Herakles to his Labors and stayed with him to the bitter end?

- Oh and look here: Bellerophon astride his winged horse
 Killing the monster with three bodies and fire belching from its nostrils!

- I look eagerly from every side! See, carved on the marble wall,
 The Giants overcome by the almighty Gods in battle!

- Yes, we can see it from over here. Ah! But behold her there, brandishing
 Her golden shield over Enkelados -

- I see her, my own Pallas Athene!

- And the thunderbolt, fiery, irresistible, which Zeus brandishes from heaven!

- I see huge Mimas fiercely raging, charred with the thunderbolt's flames.

- Here's yet another earth-born giant, destroyed by Dionysos with no weapon
 But his thyrsos wreathed in ivy."

Euripides, *Ion* 190-218

16. The Athenian Treasury [Boardman, *GS* 213; Carpenter 183]

Akroteria: Amazons

Pediments: fights

Metopes:

E: Amazonomachy

S: Deeds of Theseus

N: Labors of Herakles

W. Herakles and Geryon

26. FROM ARCHAIC TO CLASSIC (12/1)

Required: Hurwit 292-301 and ch. 7; Pollitt, *Art of Ancient Greece* 32-43, posted on bcourses; Stewart, *Greek Sculpture* 128-40, posted on bcourses; Pomeroy 122-37 on the Persian Wars; Whitley 269-93; Stewart, "The Persian and Carthaginian Invasions of 480 and the Beginning of the Classical Style," posted on bcourses.

[Recommended: Boardman, *GS* chs. 6-7]

[Also recommended: Osborne, *Archaic and Classical Greek Art* 128-31, 157ff; Ridgway, *Archaic Style in Greek Sculpture* 291-97, 343-46, 392-95.]

The Persian Invasion of 480 and the sack of Athens in 479

1. Maps: The Persian Empire and the Persian Invasions
2. Athens: The Akropolis in 480

Reoccupation, cleanup, and reconstruction, 479-476

3. View of the Akropolis with the korē deposit found in 1886
4. Korai (AkrM 670, 672-3, 677-8, 680-82) and the Nike of Kallimachos, AkrM 690, from the korē deposit; korē (AkrM 671) from the North Wall
5. Bronze statuettes of Athena from the deposit
6. Inscriptions, etc., from the korē deposit
7. Coin hoard and loutrophoros by Phintias from the korē deposit
8. Gravestones, etc., from the Themistoklean City Wall of 479-478; kouros and other sculptures from the Kerameikos

N.B. **Thucydides'** account of the refortification of Athens in the winter of 479/78:

[Themistokles stalls the Spartans while the city walls are rebuilt]. In this way the Athenians refortified their city in a very short time. Even today one can see that the building was done in a hurry. The foundations are made of different sorts of stone, sometimes not cut to fit but laid down just as each was delivered to the site. There are many pillars taken from tombs and fragments of sculpture mixed in with the rest.

The Peloponnesian War 1.93

9. Tyrannicides by Kritios and Nesiotes (477/6): *Roman copies in Naples and plaster reconstruction

Kouroi, athletes, etc.

10. Aristodikos, NM [Boardman, *GS* 145]
11. Ballplayer base from the Kerameikos, NM [Boardman, *GS* 242]. *Compare:*
12. Amphora sgd. by Euthymides as painter, "as never Euphronios could do", Munich:

revelers [Boardman, *RF* 33].

N.B. **Cicero's** account of Athenian funerary legislation, presumably passed around 500-490:

Somewhat later [than Solon, *archon* in 594-592], on account of the enormous tombs that are visible in the Kerameikos, a law was passed "that no one should build a tomb that required more than three days work for ten men." It was forbidden, too, to adorn a tomb with stucco and to place on it the so-called herms. Eulogies of the deceased were also forbidden, except at public funerals and by publicly appointed orators. Crowds of mourners were even forbidden, in order to limit the lamentation, for a crowd increases grief.

de Legibus 2.64-65.

13. Jumper from the Akropolis, NM [Boardman, *GS* 140]
14. Runner, Olympia
15. Findspots of the Kritios and Blond Boys, Anghelitos's Athena, etc.
16. Kritios boy, AkrM [Boardman, *GS* 147]

Goddesses and korai

17. Nike of Kallimachos, AkrM [Boardman, *GS* 167]. Inscr. on the supporting column

Kallimachos of Aphidna dedicated me to Athena,
I, the deathless messenger of those who inhabit the broad sky.
As commanding general of the Athenians he began the battle of Persians and Greeks,
But with other noble sons of Athens died that day on the sands of Marathon.

18. Korē, AkrM 680
19. Korē dedicated by Euthydikos, AkrM 686 [Boardman, *GS* 160]
20. Athena dedicated by Angelitos, AkrM [Boardman, *GS* 173]

Aigina

21. The temples of Aphaia [Boardman, *GS* 206; Whitley 9.20-21]
22. Pottery from the foundation deposits of the fifth-century temple
23. The pediments:

E. pediment: First sack of Troy, by Telamon and Herakles
W. pediment: Second sack of Troy, by the Greeks under Agamemnon

Compare **Pindar's** ode for Phylakidas of Aigina, victor in the pankration at Isthmia in 480 or 476:

In the Vineland are honored the high hearts
And tempers of Aiakos and his children.
Twice they sacked the Trojan's city in battle,
First in the train of Herakles,
And then with Atreus's sons.

. . .

To them the lips of men assign

As fatherland Aigina, that surpassing island.
Long ago it was built as a tower,
With walls for lofty prowess to climb.
My word-ready tongue has many arrows
To proclaim them aloud.
Now again in war the city of Ajax can testify
That it has been set upright by its sailors,

At Salamis, in the murderous storm of Zeus,
In the hail of blood of men past counting.
Isthmian Ode 5.34-50

24. Aiginetan-style bronze head from the Akropolis, NM [Boardman, *GS* 207]
25. Wounded warrior from the E. pediment and the Blond Boy from the Akropolis,
AkrM

ΤΕΛΟΣ