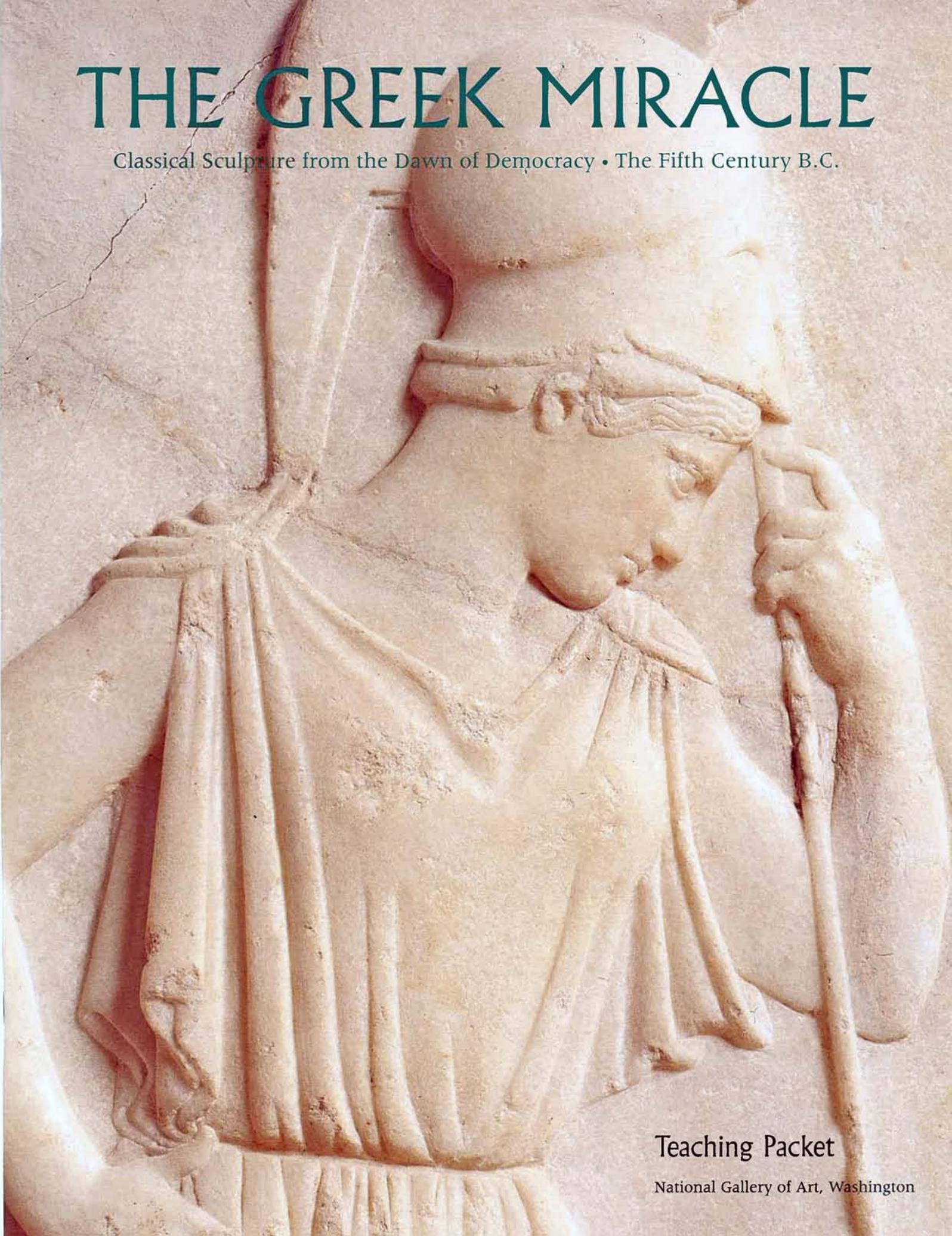


# THE GREEK MIRACLE

Classical Sculpture from the Dawn of Democracy • The Fifth Century B.C.



Teaching Packet

National Gallery of Art, Washington

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**Note to the Reader**

The transliteration of Greek terms in this packet avoids romanized spellings. All dates given are B.C. unless otherwise noted.

**Credits**

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# Contents

4	<b>List of Slides and Color Plates</b>
5	<b>Goals and Components</b>
7	<b>Greece and the Greeks</b>
	<b>A Historical Sketch</b>
9	<i>Evolution of Democracy in Athens</i>
10	<i>The Persian Wars and the Growth of Athenian Influence</i>
13	<i>The Great Peloponnesian War</i>
	<b>Introduction to Greek Sculpture</b>
14	<i>Sources of Information</i>
14	<i>Purposes and Patronage</i>
16	<i>Techniques</i>
	<b>Fifth-Century Sculpture</b>
19	<i>The Archaic Style (nos. 1–4)</i>
23	<i>The Early Classical or Severe Style (nos. 5–11)</i>
29	<i>The High Classical Style (nos. 12–13)</i>
32	<i>Classical Style after the Parthenon (nos. 14–20)</i>
37	<b>Suggested Teaching Activities</b>
41	<b>Glossary</b>
43	<b>Gods, Goddesses, Heroes, and Men: A Who's Who</b>
46	<b>Timeline</b>
48	<b>Bibliography</b>

**Slides**

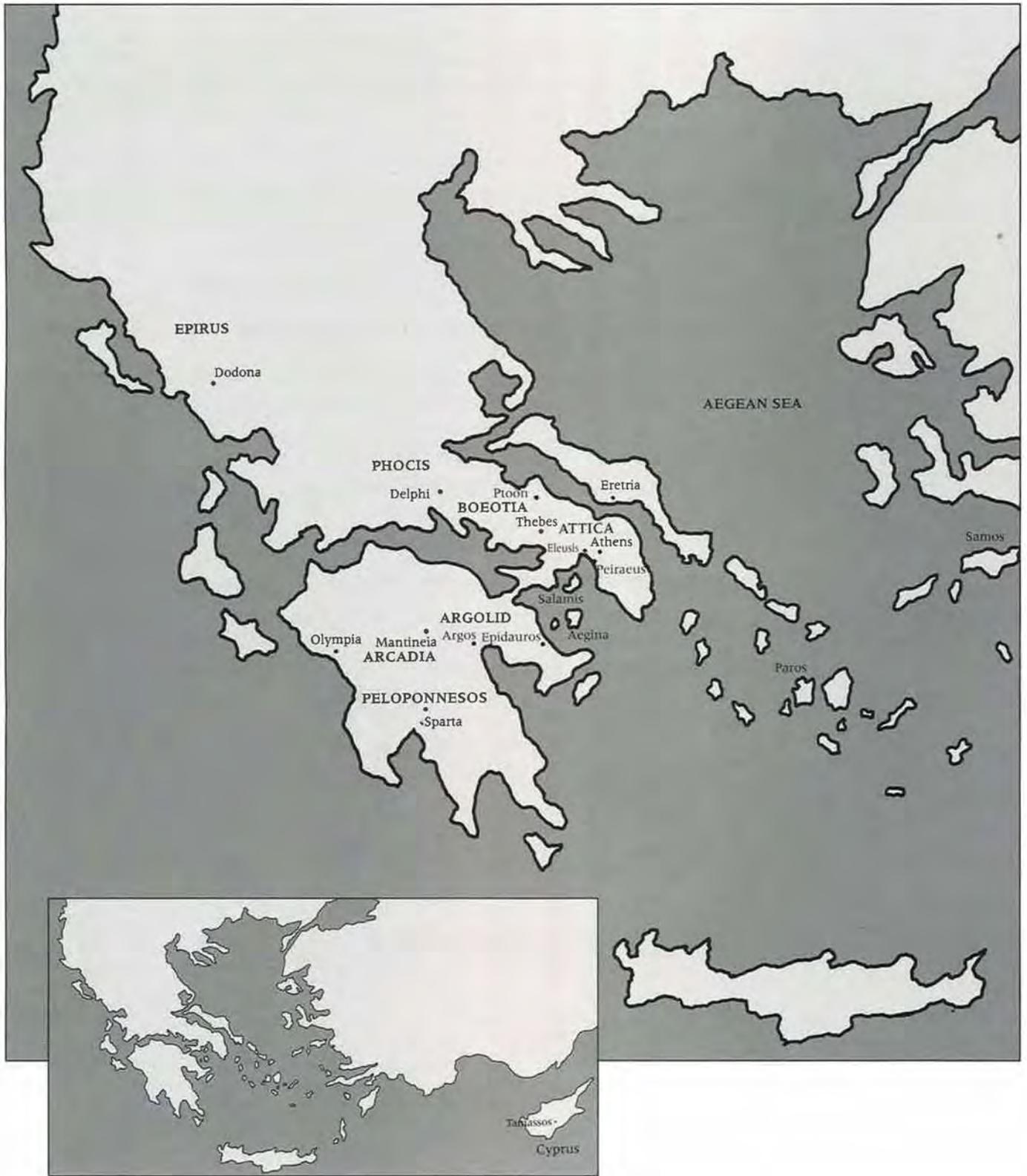
- no. 1. *Kouros*, 530–520 B.C.
- no. 2. *Running Girl*, 490–480 B.C.
- no. 3. *Head of a Warrior*, 485–480 B.C.
- no. 4. *Head of a Warrior*, 490–480 B.C.
- no. 5. *The Kritios Boy*, 480–470 B.C.
- no. 6. *Euenor's Athena*, shortly after 480 B.C.
- no. 7. *The Contemplative Athena*, 470–460 B.C.
- no. 8. *Herakles Receiving the Golden Apples of the Hesperides*, c. 460 B.C.
- no. 9. *Horse*, 470–460 B.C.
- no. 10. *Mirror*, 480–460 B.C.
- no. 11. *Herakles*, c. 460 B.C.
- no. 12. *Grave Stele of a Little Girl*, 450–440 B.C.
- no. 13. *Cavalry from the Parthenon Frieze*, 442–438 B.C.
- no. 14. *Grave Stele of Eupheros*, 430–420 B.C.
- no. 15. *Head of Nike (Victory)*, 425–415 B.C.
- no. 16. *The Cat Stele*, 420–410 B.C.
- no. 17. *Youth with a Box*, c. 420 B.C.
- no. 18. *Nike (Victory) Unbinding Her Sandal*, c. 410 B.C.
- no. 19. *Grave Stele of Hegeso*, c. 400 B.C.
- no. 20. *Statue of a Young Woman, Perhaps a Nereid*, c. 390 B.C.

This teaching packet accompanies *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, The Fifth Century B.C.* The exhibition, which brought to the United States some of the greatest works of original Greek sculpture from the classical period, was seen in 1992 and 1993 at the National Gallery of Art, Washington, and The Metropolitan Museum of Art, New York. It was presented in celebration of the 2,500th anniversary of democracy.

**Goals** These materials are intended to assist teachers of all grades and subjects in introducing to their students the sculpture of fifth-century Greece and its historical and cultural context.

**Components**

- introduction to the culture of Greece and a brief historical outline
- introduction to the uses, patronage, and techniques of sculpture in the classical period
- examination of the major stylistic phases of fifth-century sculpture with individual discussions of twenty works selected from the exhibition
- slides of those twenty works and eight color plates
- classroom activities using these images for elementary, middle, and upper grades
- glossary of terms
- who's who of historical and mythological figures
- timeline
- bibliography



# Greece and the Greeks

Greece is a mountainous land dominated by the sea. Within its borders are many islands, and the mainland itself is broken by rocky spines, deep valleys, and long bays. Because its forested peaks, narrow bands of fertile plain, and rocky coastline give way to each other in quick succession, travel and communication have always been easier by sea than overland (fig. 1). The rugged landscape is beautiful and demanding, yet able to provide a comfortable life for its inhabitants.

## Colonies East and West

From a very early period the Greeks moved beyond the Balkan Peninsula, establishing cities first in Ionia, along the coast of Asia Minor and nearby islands. Beginning in the eighth century, colonists founded new Greek cities in the northern and western Mediterranean, especially in southern Italy and Sicily. By the fifth century, "Greece" reached from Spain to the Black Sea.

## The City-State

Yet there was no Greek nation in our sense of the word. To be Greek was not to share a national homeland but a culture. A Greek's allegiance was to his own polis, or city-state, which typically included a town and its surrounding countryside. The polis was regarded by the Greeks as the natural and fitting organization for human affairs. Aristotle's famous phrase "Man is a political animal" (*Politics*, 1253a.9) is more accurately translated "man is an animal of the polis." The fractured nature of the Greek landscape undoubtedly contributed to the triumph of the polis over other forms of government but so probably did economic rivalries and a natural inclination for competitiveness.

The character of each city-state was unique. Some were urban and commercial, others rural and agricultural. Athens developed a democratic government and a free citizenry, while Sparta remained stubbornly oligarchic and was supported by an enslaved population of serfs. Relations between the city-states were governed by a complex and changing web of alliances and dependencies.

## Language and Homer

In spite of this diversity, however, all Greeks recognized shared cultural ties, especially of language and religion. To be Greek was, in large measure, to speak Greek. Everyone else, whether from a primitive civilization or a sophisticated society, was called a Barbarian, an outsider with a foreign tongue. The Greek language gave to all its speakers a common heritage in the *Iliad* and *Odyssey* of Homer, which taught an entire people about its heroes and its gods, its legendary past, and the proper way to conduct its affairs.

## The Gods

To be Greek was also to honor the gods of Olympus. Although hundreds of local deities and cults were served, respect was universally given to the twelve Olympians—Zeus, Hera, Apollo, Artemis, Athena, Poseidon, Hephaistos, Hermes, Aphrodite, Dionysos, Ares, and Demeter (fig. 2). Their important sanctuaries, including those of Zeus at



OPPOSITE PAGE: fig. 1. Map of Ancient Greece

fig. 2. *Procession of Twelve Gods and Goddesses*, marble relief. Walters Art Gallery, Baltimore

This relief probably was carved in the Hellenistic period, but its style re-creates that of archaic art of the late sixth century B.C.

Olympia and Dodona and of Apollo on Delos and at Delphi drew participants from all over the Greek world to their religious festivals.

**Oracles** In several of these sacred places, the god communicated with mankind through oracles, speaking directly through the voice of a priest or priestess, such as Apollo's priestess Pythia at Delphi, or through signs, as Zeus gave in the sacred grove at Dodona. The oracles were respected throughout Greece and in many periods wielded considerable political influence.

**The Olympic Games** The oldest and most revered of the Panhellenic festivals (those with participants from all over the Greek world) was held every four years at Olympia to honor Zeus with sacrifices and athletic contests. Athletes competed in footraces, chariot races, diskos throwing contests, wrestling, and other events to win individual glory and the prize of an olive wreath. Only free Greek men could participate, though there were separate races for women at a festival to Hera. The games were so important that all hostilities between warring city-states were suspended to allow athletes to participate unimpeded. Ancient historians put the date of the first Olympiad at 776 B.C. Names of winners were recorded for each four-year cycle, providing a chronology for the ancient world. The games continued for twelve centuries until they were canceled by the Christian emperor Theodosius in 394 A.D.

Other Panhellenic festivals were instituted during the sixth century in imitation of Olympia, including the Pythian games at Delphi and the Panathenaia of Athens. Athens also sponsored a festival of Dionysos, called the City Dionysia, which included dramatic contests. There playwrights, including Aeschylus, Sophocles, and Euripides, competed for prizes as they invented and perfected the forms of Greek tragedy.

**Arete and Sophrosyne** Although the Greeks competed, often fiercely, in many aspects of their lives, they aspired to common ideas. Among these was the ancient Homeric concept of *arete*, the heroic excellence of a largely aristocratic society. Greeks in later centuries adopted an ideal of more human proportion. This was epitomized by the slogans carved into the temple at Delphi: "Know thyself" and "All things in moderation." This ideal of self-knowledge tempered by restraint—the Greeks used the word *sophrosyne*—underlay some of the greatest achievements of Greek civilization, including the calm dignity of classical art and the evolution of democracy.

# A Historical Sketch

## *Evolution of Democracy in Athens*

An old aristocratic order, in which power resided with a few wealthy families, could not keep pace with changes in Greek society. By the end of the seventh century many non-aristocrats had prospered from expanded trade and had assumed greater military importance as *hoplite* soldiers. In a new type of warfare, these armed foot soldiers, marching shoulder to shoulder in the formation known as a phalanx, became the decisive factor in battles. Since victory no longer rested on the individual glory of an aristocrat on horseback, *hoplites* grew increasingly sensitive to the disparity between their military contributions and their continuing lack of political power.

### **Draco**

In Athens their discontent came to a head by about 630, when there was an attempt to establish a tyranny. In ancient Greece, tyranny was a form of government headed by a ruler who acquired power illegally by guile or force and was not necessarily a reign of terror as implied by the modern use of the word. Although the first attempt at tyranny failed, it prompted the establishment of Athens' first law code in 621. The code promulgated by the Athenian leader, Draco, is noted today for its severity, but its real importance was that laws were written down for the first time. The inequalities of society were not removed, but they did become more open to scrutiny.

### **Solon's Reforms**

Unrest continued, however, and in 594 the statesman Solon was given extraordinary powers to reform the constitution. His new system was based on property rather than birth. It divided the population into four classes according to wealth, guaranteeing to each certain rights and responsibilities. Only members of the wealthiest class could serve as public treasurers, but the archonship, which was the most important office, was open to two classes, and even the poorest citizens were entitled to sit in the public assembly.

Solon called these reforms *eunomia*, good laws. He said of them "Laws I wrote, alike for nobleman and commoner, awarding straight justice to everybody" (quoted by Aristotle, *The Athenian Constitution*, 12.1). Paradoxically, this broadening of political power made it possible for a tyrant to succeed.

### **The Tyranny of Peisistratos**

Peisistratos was a politician from an aristocratic family who allied himself with the common people of rural and urban areas, forming a new constituency among men outside the traditional centers of power. In a dramatic appearance before the popular assembly, showing wounds he said he had received from political rivals, Peisistratos was voted an armed bodyguard. Within a short time he used it to seize the Acropolis. His first tyranny was shortlived, and so was a second, but he returned a third time with a large army and a fortune in silver from mines newly discovered in southern Attica. There were no more threats to his authority, and the tyranny passed to his son Hippias in 528/527.

Athens prospered under the tyrants Peisistratos and Hippias. Their silver was turned to public projects and used to mint the first Athenian coins. Athens in the 550s was transformed by new commerce, wealth, and public monuments. Building began on the Acropolis, and the first private religious dedications appeared there. Attic pottery became one of the most widely traded and desirable commodities in the Mediterranean. To increase the city's prestige, Peisistratos transformed Athens' most important religious festival, the Panathenaia, into a Panhellenic gathering with games rivaling those at Olympia and Delphi. He also moved the festival of Dionysos from outlying Eleusis into Athens.

The end of Peisistratid rule was precipitated by the murder of Hippias' brother Hipparchos by the aristocrats Harmodios and Aristogeiton, who were later hailed as the Tyrannicides and commemorated with a public statue (fig. 3). Hippias' harsh reaction



### Kleisthenes' Democratic Reforms

provided an opening for politicians opposed to tyranny. The most important of these was Kleisthenes, an Athenian statesman, who induced a Spartan army to invade Attica and depose Hippias.

The centralization of power in the tyranny had limited the traditional influence of aristocratic families, paving the way for dramatic change. In 508 Kleisthenes presented a plan that profoundly altered the political map of Athens. He took the single most important step to democracy—the one commemorated by this 2,500-year anniversary—by establishing new, artificial tribes and making the *deme*, roughly equivalent to a township, the basic unit of political organization. Kleisthenes assigned *demes* to the tribes in such a way that each tribe drew members from the plains, the coast, and the interior. This combined men of different classes and economic interests into the same political entity. In Aristotle's phrase, he had "mixed the people" (*Athenian Constitution*, 21.2). Kleisthenes' own word for his new order was *isonomia*, equal laws.

Reactionary factions in Athens were not pleased by Kleisthenes' reforms. They again enlisted the aid of Sparta, which was more hostile to *isonomia* even than to tyrants, but this time Athenian forces repulsed the Spartan invasion. Herodotus wrote, "Thus Athens . . . showed . . . how noble a thing freedom is . . . once the yoke was flung off, they proved the finest fighters in the world." (Herodotus, trans. de Sélincourt, 5.78). Soon they would prove themselves against the formidable Persian army.

### The Persian Wars and the Growth of Athenian Influence

In the middle of the sixth century, the Persian Empire had begun to swallow up small kingdoms in western Asia. Within a few decades the Greek cities along the coast of Asia Minor also came under Persian dominion. In 494 the Persians shocked the mainland Greeks when they destroyed the city of Miletos, killing every male citizen and enslaving the rest of the population. When the Greek cities in Asia Minor attempted to revolt against Persian rule, Athens sent assistance, but the rebellion failed.

ABOVE: fig. 3. *The Tyrannicides*

The bronze statues made by Kritios and Nesiotes to commemorate the men who murdered the tyrant's brother became a popular motif.

(a) *Harmodios and Aristogeiton*, painted on a fragment of a red-figure vase, c. 400.B.C.

Museum of Fine Arts, Boston, H. L. Pierce Fund

(b) Panathenaic amphora, c. 400. Trustees of the British Museum, London. Vases like this one, filled with oil, were presented as prizes to winners in the Panathenaic games. Here the *Tyrannicides* decorate Athena's shield.

## Marathon

In 490, the Persian king, Darius, sent a large fleet and twenty thousand soldiers to punish the Athenians and to expand his empire into Europe. Though some Greek city-states capitulated, most rallied with Sparta and Athens to resist the invasion. The Athenians voted to meet the Persian force at Marathon, and a runner was dispatched to request additional soldiers from Sparta. (His long run is the origin of today's marathon race.) When the Spartans arrived the next day, they surveyed the evidence of a stunning military upset: the Athenians had turned away a force twice their size. The victory profoundly affected the Athenian psyche, instilling new confidence as well as a sense of sober responsibility.

## Themistokles' Naval Buildup

Themistokles (fig. 4), a new political leader in Athens, saw that the Persian threat had not been eliminated and channeled Athenian resources into its fleet. His vision turned Athens into a naval power and, in the process, allowed democracy to reach its fullest extension. For, just as the *hoplites* had prompted the first democratic reforms, the final stages were now driven by Athens' poorest citizens, the rowers who manned the heavy oars of navy ships and in whose hands, literally, rested the defense and future of the city. In the next decades the political system expanded to include more citizens, electing some offices by lot and even paying some officials so that every man could afford to participate in government.



## Slavery and the Role of Women

Athenian citizenship, however, was far from universal. It applied only to free adult males of Athenian parentage. Excluded completely were slaves—even the poorest farm household had at least one slave—and the many foreigners who lived in the active commercial city. Women were not only barred from government, but were afforded virtually no role in public life whatsoever. As Perikles advised them, “The best honor of a woman is to be least talked about by men, whether for praise or censure...” (Thucydides, 2.45).

## The Defeat of the Persians

In 480 Darius' son Xerxes led the Persian army back into Greece to avenge his father's defeat with the largest force the ancient world had ever seen. After the Persians conquered a small Spartan force at the narrow pass of Thermopylae, Attica became indefensible and Athens was evacuated. The Athenians took refuge in the “wooden walls” of their ships, where the Delphic oracle had said they would be sheltered, and saw the smoke rise above their city as it was sacked and burned by the Persian navy. Eventually Themistokles lured the Persian fleet into the narrow strait off Salamis, where the light, maneuverable Greek ships had the advantage and beat the Persian navy. Xerxes returned the following spring to burn Athens again. However, the Greeks routed his army at Plataea, and Xerxes quit the mainland for good.

## The Delian League

While Sparta withdrew from the effort, Athens continued the battle against the Persians. In 477 Athens organized its allies, primarily Ionian cities from the east and Aegean islands, into the Delian League, with headquarters on Apollo's sacred island of Delos. Under the leadership of Kimon, the fleet pursued the war in the east and finally succeeded in removing Persia as a threat to Greek territories.

As Athens' influence and ambition increased, so naturally did tension with Sparta and its allies in the Peloponnesos. A number of intermittent conflicts, usually referred to as the First Peloponnesian War, occupied the years between 461 and 451. In 446/445 a

fig. 4. *Themistokles*, Roman copy of a portrait of the Athenian statesman. Ostia, Soprintendenza Archeologica di Ostia

truce was negotiated that was meant to last thirty years, a full generation. Athens accepted Sparta's preeminence in the Peloponnesos while Sparta acknowledged Athens' supremacy at sea, dividing Greece irretrievably between the two powers.

### Imperial Athens

In 454 the treasury of the Delian League was transferred from Delos to Athens, and Athens' former allies were increasingly treated as subject states of an Athenian empire. They made ever-larger payments and suffered Athens' intervention in their internal affairs. First Naxos, then Thasos discovered that membership was no longer voluntary when Athens used force to prevent these islands from quitting the league.

It was in this period that **Perikles**, who is associated with the greatest achievements of Athenian democracy, rose to prominence (fig. 5). Thucydides said of Periklean Athens, "it was in name a democracy, but in reality the rule by one man" (2.65). Though he accomplished more than any tyrant, Perikles led by persuasion alone and within the limits of democracy. For nearly thirty years, his intelligent and foresighted policies guided Athens to a position of power greater than it had ever achieved before or would again. Perikles shaped not only the city's foreign policy, but its artistic personality as well. Bolstered by league funds, he embarked on an ambitious building program that transformed Athens' civic and commercial center, the Agora, and made the Acropolis, where the Parthenon was begun in 447, a monument to the city's glory (fig. 6).



ABOVE RIGHT: fig. 5. *Perikles*, Roman marble copy after a bronze of 429/425 B.C. by Kresilas. Vatican Collection, the Vatican

fig. 6. Model of the Athenian Acropolis. Royal Ontario Museum, Toronto



## ***The Great Peloponnesian War***

The truce between Athens and Sparta held only until 431, when the Greek world slipped into the Great Peloponnesian War that would exhaust its resources for nearly thirty years. In the first ten years Athens and Sparta, with their changing allies, traded victories and defeats. Peloponnesian troops marched each year into Attica, destroying crops and forcing the population to shelter inside Athens' long defensive walls. Athens, for its part, sent its fleet on annual destructive raids to the Peloponnesos. Athens maintained its position militarily despite the destruction of the Peloponnesian campaigns and the ravages of a plague in 430/429, which claimed Perikles among its victims. Following Perikles' death Athens continued the war, but was overextended and suffered serious losses. In 421 the Athenian statesman Nicias negotiated a peace, but it failed to resolve underlying tensions between the two powers.

### **The Destruction of Melos**

During this period, Athens' treatment of its allies became increasingly arrogant, culminating finally in the senseless slaughter of the residents of Melos. The island had remained independent despite Athens' repeated attempts to force its participation in the Delian League, which by then was simply a front for empire. In 416, the Athenian assembly voted to destroy Melos, kill its male citizens, and enslave its women and children. The action was so ruthless that many Athenians believed their city was acting out of the same pride (*hybris*) and blindness (*ate*) that propelled tragic characters to their fates.

### **The Sicilian Expedition**

These fears seemed realized when Athens mounted a disastrous campaign in Sicily. Alkibiades, a leader of the expedition, was suspected of having defamed the sacred rites of Demeter at the same time Athens had been shocked by a mutilation of religious statues. After sailing under the cloud of this scandal, Alkibiades was recalled to Athens but defected instead to the enemy Sparta, shattering Athenian morale. It was an even more crushing blow when Athens suffered the near-total destruction of its fleet in Sicily.

Hostilities with Sparta itself were reactivated in 413, when the Spartans established a base in Attica. Athens' access to much-needed resources was blocked and its population was forced within the city walls. The city fought for eight years, continuing the major building programs on the Acropolis in spite of the difficulties. In 411 there was an attempt to overturn democracy, which many blamed for the massacre at Melos and the Sicilian debacle, and to establish a moderate oligarchy. However, this Revolt of the Four Hundred, as it was called, failed and the legitimate democratic government was soon restored.

### **The End of the War**

Although Athens achieved some limited military success in the last years of the war, its cause was ultimately hopeless. In 404 Athens surrendered its empire and the victorious Spartans imposed an oligarchy in Athens, known as the Thirty. Acting in the manner of the worst tyrants, they reduced the citizen body of about 40,000 to only 3,000 privileged men by limiting the definition of citizenship. Their eight-month rule was a succession of political arrests and trials, confiscations and terror. At least 1,500 people were executed before Athenian citizens reasserted themselves and democracy was restored.

The two Greek powers had become exhausted in the long war, and in the fourth century other areas of Greece would rise to prominence.

# Introduction to Greek Sculpture

## *Sources of Information*

The only completely reliable witnesses to what Greek sculpture was like are the works themselves. But since so few original works survive from the classical period and many of these were excavated without careful archaeological records, scholars must often rely on other sources of information. These include descriptions given by ancient authors, Roman copies of Greek originals, and echoes of sculpture that are found in the decorative arts.

### **Literary Descriptions**

Pliny the Elder, killed in 79 A.D. when curiosity compelled him to sail too close to the erupting Mount Vesuvius, described sculpture though his subject was really quite different. A long chapter in his *Natural History* about bronze names the most celebrated bronze sculptors, lists their dates and students, and describes many of their works. Shorter chapters supply similar information about sculptors working in marble and terra cotta. Pausanias, who wrote a guidebook to Greece in the second century A.D., provides other useful information. He traveled to the most famous cities and sanctuaries, describing what he saw and relating what he learned from priests and local traditions. Information from Pliny and Pausanias must be used with caution because neither was primarily interested in art and because they were writing as much as six or seven hundred years after the works they described were made. Still, they are often helpful and give us a tantalizing glimpse of how much is missing.

### **Later Copies of Sculpture**

Some of the most famous works of classical sculpture, Polykleitos' *Doryphoros* (see fig. 20) for example, are known solely through Roman copies. After Roman legions overwhelmed the Greek world in the second century B.C., Rome wholeheartedly embraced Greek culture. Hundreds of statues were moved to Rome, and many others were reproduced to meet the voracious demands of Roman clients. Invention of the pointing machine in the first century had made exact mechanical reproduction of sculpture possible. However, because these were marble copies of bronze originals, supports frequently disguised as tree stumps had to be added to compensate for the greater weight of the stone. In the *Doryphoros*, for example, the stump by his right leg and the strut connecting his wrist to his thigh were not part of the original bronze. Other changes were made to satisfy the tastes of new clients and the requirements of new settings. As a result, poses were sometimes reversed, even new heads substituted. Probably the most exact copies were made while Hadrian, a student and connoisseur of Greek culture, was emperor.

### **Reflections in Other Arts**

Because some of the works of the fifth century had the status of landmarks, they often appear on coins or carved gemstones. Statues were also copied by vase painters (see fig. 3b for example) and re-created as small statuettes. In the Hellenistic and Roman periods, patrons were fond of showing off their knowledge of art, so artists quoted freely from the great works of the past. For example, several Greek statues from the fifth or fourth centuries are included as human figures in wall paintings from Pompeii of the first century A.D. Through these faint traces, archaeologists can add to their knowledge of original works.

## *Purposes and Patronage*

### **Architectural Sculpture**

Many works of Greek sculpture were made to decorate temples or other buildings within religious sanctuaries. These were civic undertakings usually financed with public

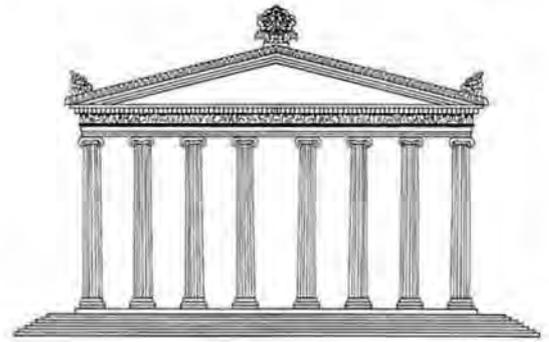
RIGHT: fig. 7. Doric and Ionic orders

BELOW: fig. 8. *Athena Parthekeion*, marble copy of the Athena Parthenos of 438 B.C. by Pheidias, National Archaeological Museum, Athens

A small-scale copy of the colossal gold and ivory Athena Parthenos, which stood almost forty feet tall inside the Parthenon



Doric



Ionic

funds. Both the Doric and Ionic orders (fig. 7) used sculpture to enrich many different parts of buildings, and architectural embellishments and statuary alike were brightly painted.

**Akroteria** were placed at the corners and top of the roof. These might be simple palmettes or more elaborately carved figures such as winged Nikai (victories) who seemed to be alighting onto the building. Many were bronze, sometimes gilded.

Marble statues stood in the triangular **pediment** below the roof, where in the earliest temples battle trophies and masks had been displayed. Some of the first pedimental sculptures were Gorgons (such as Medusa), who were thought to have protective powers and whose large heads retained a masklike quality. Soon, however, pediments became more sophisticated and their themes began to relate to their sites. To accommodate the narrowing of the pediment at the corners, early sculptors reduced the size of figures on the ends. Later they maintained a uniform scale by placing animals or crouching human figures in the corners. Pediment statues were carved individually and made fully or nearly in the round, though they are not always completely finished in the rear, usually being doweled to the background. It is often difficult to reconstruct their original placement.

Below the pediment, Doric temples were decorated with a **frieze** of alternating panels called **triglyphs** and **metopes**. Triglyphs, carved with three vertical bands, seem to have been an elaboration of the ends of wooden beams that originally provided support for the roof. Between the triglyphs are squarish slabs called metopes. On early temples these were not decorated, or if so, in paint that has since disappeared. However, toward the mid-sixth century more lavishly decorated temples began to boast sculpted metopes.

On Ionic temples a continuous relief frieze often replaced the metopes and triglyphs of Doric structures. After the middle of the fifth century, however, architects adopted a more international style, freely mixing Ionic and Doric elements. On such a building as the Parthenon, for example, which specifically attempted to draw a political connection between Athens and its eastern allies in the Delian League, the Ionic relief frieze was combined with sculpted metopes.



### Cult Statues

Most religious activities associated with a temple took place outside, in front of the building. Inside, the primary chamber, the *cella*, housed the cult statue of the temple deity. Often these were very ancient images, small and made of wood.

In the fifth century cult statues became more grand and occupied the talents of the finest artists. This was probably due to the influence of one sculptor, Pheidias, and the fame of two celebrated works. Pheidias, who acted as artistic director for the Parthenon and other projects conceived by Perikles, designed the gold and ivory statue of Athena (fig. 8) that stood almost forty feet tall inside the Parthenon. Its sheer size and extensive decoration made the Athena Parthenos enormously influential. The statue and every part of its decoration, including reliefs on the statue base, her shield, even her sandals, were still being copied on everything from stone panels to gold jewelry well into Roman

times. It is only through the survival of these copies and reflections of the Athena Parthenos in vase painting and other media that it can be recognized today.

### **Votive and Commemorative Sculpture**

Outside a temple but still within its sacred enclosure stood many statues and reliefs that were given by individuals as dedications. In the archaic period, freestanding figures of youths (**kouroi**) and maidens (**korai**) were erected as gifts that offered permanent homage to the god. The earliest male figures may have been intended to represent Apollo, but later ones often seem to embody a more generalized ideal of excellence. Dedications celebrated athletic victories or other personal triumphs and eventually assumed many forms: reliefs, columns topped by sphinxes, tripods or small statues, even elaborate groups of chariots and horses (no. 9).

Only the wealthiest people could afford such costly displays. Those of more modest means offered small bronze (no. 11) or terra cotta statuettes, jewelry, armor, vases filled with oil, and other personal objects.

Some statues served a primarily civic rather than religious purpose and were usually paid for with public funds. According to Pliny the *Tyrannicides*, depicting Harmodios and Aristogeiton, were the first such statues erected at public expense (see fig. 3), and the Athenians replaced them after the first pair were carried off by the Persians. Some of the civic dedications were very ambitious. In Delphi the Athenians set up thirteen larger-than-life bronze statues made by Pheidias to commemorate the victory at Marathon, and another large bronze group—of the ten heroes of the Attic tribes—stood on a platform in the Athenian Agora, where public notices were posted.

### **Grave Sculpture**

Some archaic kouroi and fewer korai were used as grave markers. They were not likenesses of the deceased but an idealized remembrance of that person in the prime of life.

Graves were also marked by stone slabs called *stelai*, which replaced rough-hewn boards after the seventh century. In the archaic and early classical periods *stelai* were tall and narrow, often topped by a palmette or sphinx. They were embellished with a youthful, idealized representation even if they marked the grave of an older person.

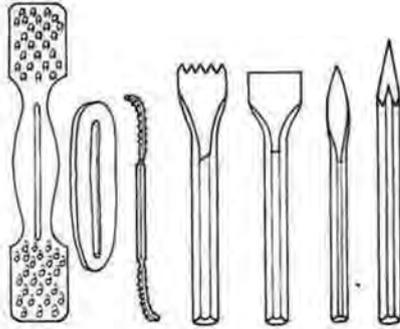
In Athens, for reasons not understood, stone *stelai* stopped being made between about 490 and 430. Their reappearance, which occurred as the city was beset by plague and war, probably expressed a need for permanent and public displays of mourning. When they were reintroduced, *stelai* had a wider shape that accommodated more than a single figure. Most show scenes of farewell, with the dead person extending his hand to a family member in a final greeting. Their tone is quiet and dignified.

## **Techniques**

### **Marble**

By the fifth century almost all large-scale stone sculpture in Greece was made of marble, which is especially well suited to convey the texture and glow of human skin. There are many sources of marble throughout Greece. The finest, which comes from the island of Paros, is exceptionally white and translucent.

It took about one man-year to create a life-size statue. The tools and techniques of carving evolved quickly and have changed little over time. All a sculptor needs is a relative handful of tools: hammers, chisels, and rasps (fig. 9). After carving was complete, surfaces were smoothed with emery or pumice. The high polish of Roman and Renaissance sculpture seems not to have been desired by the Greeks, although burial and weathering have certainly dulled the original finish of most works.



Although we are accustomed to seeing Greek marble sculpture unadorned, details such as clothing, hair, eyes, lips, and other features were originally painted in strong colors. Some details were not carved at all, but only rendered in paint. Many statues were embellished by bronze or gold attachments. Shields, helmets, wreaths, even horse trappings were often separately attached metal pieces. Almost all of these have been lost, and many times our only indication they existed are holes where they were attached.

## Bronze

Though very little survives today, the greatest fifth-century sculpture was in bronze. Because bronze can be hollow cast and has greater tensile strength than stone, it freed sculptors to experiment with daring poses and eliminated the need for struts or other supports.

Bronze casting was and still is an expensive and difficult undertaking. The techniques of hollow casting had been perfected before the end of the archaic period, and by the fifth century two different methods, direct and indirect bronze casting, were commonly employed. These methods remain essentially unchanged today.

In **direct lost-wax casting**, a model of the finished work is made in wax over a clay core, sometimes with a metal armature. The surface of the wax is modeled and carved with all the detail desired of the cast bronze. The wax model is then encased in a clay mantle and held in place by pins. When the whole assemblage is fired, the pins keep the outer mantle and core in position as the wax is melted out. Then molten bronze is poured in. Once cool, the outer mantle is broken open and the bronze removed.

In the **indirect lost-wax casting** method, piece molds are taken of a clay or wooden model. This model is set aside and the molds are assembled into units of manageable size, for example the torso or the legs. The molds are lined with wax and clay is inserted to form the core. Then this assemblage is encased in a clay mantle and the casting proceeds as in the direct method. The most important difference between the two techniques is that with the indirect method the original model is preserved and can in theory be used again. However, sculptors in the classical period seem to have used the indirect method not so much to make multiple copies but because it produced a thinner, more uniform layer of bronze and provided some insurance against catastrophic casting flaws, since the damaged part could be recast.

Bronze sculpture was finished by so-called cold working. Details were



ABOVE: fig. 9. Typical marble carving tools

RIGHT: fig. 10. *The Foundry Cup* (detail), Attic red-figure cup, c. 490-480 B.C., Staatliche Museen zu Berlin, Antikensammlung

Notice the foot molds on the wall and the separate molds for the body and head in this scene in a bronze-casting foundry.

engraved or chiseled in the surface to give greater definition to hair and garments. Separately cast pieces, long curls for example, were attached, and if the statue had been made in several parts they were welded together, often so skillfully that the joins are invisible. Finally the whole surface was scraped and polished. The color ranged from golden yellow to a coppery red, and there were men who worked as statue cleaners to keep it that way. The rich, dark patina we associate with antique sculpture is a function of age and burial and of expectations we have acquired from Renaissance sculpture. It is quite unlike the original appearance, which strove to present an illusion of reality. That illusion was enhanced by eyes and irises of inlaid stone or glass, silvered teeth, and copper alloys applied to tint the lips and nipples red. Bronze statues were also fitted out with gold weapons, helmets, jewelry, or other attachments.

### **Other Media and Techniques**

Ancient sculptors occasionally worked in other media, though less often. In some areas of the Greek world, for example, large-scale terra cotta statues were common.

The rarest and most impressive works of ancient sculpture were made of **ivory and gold**. Over a core of wood or other material, ivory was attached to represent flesh and sheets of gold for garments. The two most famous works were the colossal statues made by Pheidias for the Parthenon in Athens (see fig. 8) and the Temple of Zeus at Olympia. To reflect their golden highlights and to humidify the fragile ivory, these towering works were placed before pools of oil or water.

### **The Sculptor**

In Greece all artists were viewed as craftsmen. The men who painted Greek vases usually worked for and were paid less than the man who made the pot, and the men who carved the Parthenon frieze were paid no more than other stone masons. Most sculptors probably worked in all techniques, and some of them in other arts as well, as architects or jewelers for example. The most famous had large studios and many students. Although the names of many sculptors from the classical period are known, there is little information about their lives or careers.

About Pheidias more has been told. He seems to have been more than an artist; certainly he was an active participant in Perikles' circle. Beyond that, his reputation is mostly bad. Pheidias was accused of embezzling gold from the Athena Parthenos, an unlikely charge since it was he who devised the method by which the gold sheets could be removed for periodic weighing. He was also accused of having blasphemously inserted his and Perikles' portraits on the shield of the Parthenos, a charge harder to discount. He is reported to have stood trial and died in prison or to have been poisoned in Olympia. In recent years excavators in Olympia have uncovered his workshop and even a small cup with his name, so perhaps one day more will be learned.

# Fifth-Century Sculpture

Early Greek sculptors were following the same impulse to formalize the natural world into intelligible pattern that motivated natural philosophers in the sixth century. The Milesian philosophers, for example, who were roughly contemporary with the kouros illustrated here, looked for the single principle or material that lay behind the varied surface of things. Thales saw water, Anaximander "the infinite," and Anaximenes air. They all sought to discover kosmos—"order." The very fact that this word came to mean "universe" illustrates the extent to which they apprehended everything in terms of its pattern—just as the sculptor of the kouros understood the human body in terms of its geometric arrangement.

## The Archaic Style, c. 650–480

Monumental sculpture had first been made in Greece in the late seventh century, when large figures of standing male nudes (kouros) and generally somewhat smaller statues of clothed maidens (korai) began to appear as dedications in religious sanctuaries and as grave markers. The form of the kouros—standing with one leg advanced, arms held down to the side, fists clenched, and looking rigidly ahead—was probably inspired by Egyptian sculpture, for their stances and proportions are very similar. But within a very short time, Greek artists had transformed the borrowed type into something new and uniquely Greek.

The Egyptian statuette of Khonsu-ir-aa (fig. 11) is probably very much like the ones that Greek sculptors first copied. Although the figure is shown striding forward, the spaces between his arms and his sides and between his legs are filled by the stone block from which he is carved, and the figure is adhered to the stone slab behind him. Thus the Egyptian sculptor conveyed a sense of permanence. The arms and legs of an early Greek kouros (fig. 12), on the other hand, are separated from the block. He stands fully in the round and seems more capable of movement.

Despite this, it is the Egyptian statue that appears more lifelike. This is because the Greek sculptor, at this early date, is more interested in pattern than appearance. The face of the kouros, for example, is a play of contrasting curves that can be traced in his eyebrows, too-large eyes, and lips. His wig, a regular series of rolled forms, is textured to contrast with the smoothness of his skin. Muscles are represented by triangular shapes that are more decorative than anatomical. They are indicated by ridges and grooves rather than by gradual swelling and receding masses.

The kouros' tight silhouette, less fleshy than Khonsu-ir-aa's, seems energetic and alert. He appears lively and eager to move, only incapable of doing so because his muscles are decorative, not functional, and because his body is trapped in a rigid stance.

As the archaic period progressed, sculptors sought to portray more than liveliness. They sought a lifelike appearance as well. Although they did not yet modify the stiff

fig. 11. Egyptian, *Statuette of Priest Khonsu-ir-aa*, c. 670–660 B.C., black granite. Museum of Fine Arts, Boston, James Fund Purchase and Contribution, August 8, 1907

fig. 12. Greek, *Kouros*, c. 590 B.C., marble. The Metropolitan Museum of Art, New York, Fletcher Fund, 1932

fig. 13. Greek, *Kroisos*, Found at Anavyssos, in Southern Attica, c. 525 B.C. National Archaeological Museum, Athens



pose of the kouros, they did present anatomy in ever more convincing ways. Compare the New York kouros with the Anavyssos kouros, made about sixty-five or seventy years later (fig. 13). The later sculptor cut away more stone: the ankles are narrower and the arms are completely separated from the torso. Both face and body are more naturalistic. The so-called “archaic smile” pushes out the cheeks of the later kouros and lends animation to his face. His features are in proper proportion to his face, and there is a feeling of bone and structure underlying them. While all the features of the New York kouros occupy the same plane, here they seem to wrap around the head. The robust physique of the Anavyssos kouros is created by gradually swelling masses of stone, in marked contrast to the etched sinews of the earlier work.

An inscription on the Anavyssos base reads “Stay and mourn at the monument for a dead Croesos, whom violent Ares destroyed, fighting in the front rank.” The epitaph captures the aristocratic nature of the kouros and its *arete*, the heroic valor of an individual. Whether used as grave markers, as this one was, or as votive dedications in a sanctuary, kouros projected an image of human excellence and unabashedly suggested that the human form was worthy homage to the gods. Kouros are found in the largest numbers where the influence of aristocrats was strongest. Eventually, after democracies were established, they became relics of an older order.

## SUMMARY

### The Archaic Style

**When** 650–480

**Mood** aristocratic *arete*: an ideal of excellence based on personal valor and honor

**Typical Work** kouros (no. 1): a standing nude male youth made as a dedication in a religious sanctuary or used as a grave marker

**Style** decoratively patterned surfaces

body is presented in terms of geometric shapes

stance is rigid, frontal, and symmetrical

“archaic smile”

sculptors experiment to increase realism, naturalism

**no. 1. Kouros**, 530–520 B.C.  
 from Mount Ptoön, Boeotia  
 marble, height 1.60 m (63 in.)  
 National Archaeological  
 Museum, Athens



Imagine a line drawn vertically down the center of the body of this kouros; the two equal halves are mirror images of each other. Notice, too, how in the side view his body retains some of the rectangular shape of the marble block from which he was carved.

This kouros seems more naturalistic than ones made earlier (compare fig. 12). His muscles have mass, even if we are not fully convinced of the structure of bone beneath.

On his abdomen the muscles are subtly modeled planes moving gradually from one into the next, not, as in the New York kouros, an engraved and artificial arrangement of lines. Notice, however, that the sculptor, so pleased with the decorative look of these rounded muscles, gave the kouros more of them than occur in nature. The kouros' face, especially, is still dominated by pattern. Try tracing it: it is much easier here than on a "real" face since the shapes fall into a neat series of curves and counter-curves around the eyes, nose, and smiling mouth. The curls that emerge from under his wig are tight spirals, no more real than the wig itself.

This statute was dedicated in a sanctuary of Apollo. It stood within the sacred enclosure to pay permanent homage and be pleasing to the god. Although some early kouroi may have depicted the god himself, it is more likely that this is an embodiment of youth and perfection.

**no. 2. Running Girl**  
 490–480 B.C.  
 from the Sanctuary of  
 Demeter at Eleusis  
 marble, height 0.65 m (25 3/8 in.)  
 Archaeological Museum, Eleusis



This sculptor has taken obvious delight in the pattern of the girl's billowing garment, yet he has also used it to show the position of her body beneath. The flat folds fan out in an elegant display that is completely unrealistic but conveys energy and motion nonetheless. Typical of the archaic style is the way her hem falls into a repeating series of heart-shaped curves and the cloth at her waist creates regular zigzags.

The slight smile on her lips and the row of snaillike curls along her forehead are also archaic, but in her heavy features—the broad smooth planes of her oval face, the square jaw, and the thick lids surrounding her eyes—we can see hints of the earliest phase of the classical style, called the "severe style." This figure stands between the decorative fussiness of a kore made about thirty or forty years earlier (fig. 14) and the quiet Athena from Olympia (see no. 8) made some twenty or thirty years later.

Since the back of this statue is not finished as carefully as the front and the pose is essentially two-dimensional, it was probably intended to decorate a pediment. The figure may represent Hekate, who led Persephone back from the underworld, lighting the way with torches. She evidently turns back to glance behind her, and the broken areas of stone at her sides may be remnants of the torches she carried. Persephone, who was Demeter's daughter, was forced to live half the year in the underworld but was allowed to return to the earth each spring, bringing renewed fertility to the land.



fig. 14. *Kore from Chios*, late sixth century B.C., marble, Acropolis Museum, Athens

**no. 3. Head of a Warrior**

485–480 B.C.

from the Sanctuary of

Aphaia on Aegina

marble, height 0.24 m (9 $\frac{3}{4}$  in.)

Staatliche Antikensammlungen und

Glyptothek, Munich



This head came from the east pediment of the Temple of Aphaia on the island of Aegina, near Athens. The head provides an opportunity to see the transition between the end of the archaic and the beginning of the severe style: the heavy eyelids and expression of intense concentration point to the future, while the bulging cheeks and slight smile are remnants of the past.

The pediments from Aegina illustrated the sack of Troy, on the east side the early attack led by Herakles, on the west the more famous assault described by Homer. This head probably belonged to a figure positioned about halfway toward the narrow corner of the pediment. The angle of his neck suggests that he may have been in a slight crouch. Perhaps he is a Trojan rushing to aid a comrade.

The head now lacks several elements that would have contributed to its original appearance, including cheekpieces for the helmet that would have been attached like flaps into the grooves near the ears. Helmets of this type often had a crest, but here there is only the faint trace of a painted net design. Holes under the neck guard in back were used to attach locks of hair that were probably made of lead and painted.

**no. 4. Head of a Warrior**

490–480 B.C.

from the Athenian Acropolis

bronze, height 0.29 m (11 $\frac{1}{4}$  in.)

National Archaeological Museum,

Athens



This head is one of the earliest surviving large-scale bronzes from Greece. Our view of Greek sculpture is skewed by the fact that few bronzes survive. The overwhelming majority of original Greek sculpture we can study today is made of stone and was intended for an architectural setting, yet the works most admired in ancient times were freestanding figures in bronze. Thus every original Greek bronze is a rare and extremely valuable glimpse of what the Greeks themselves saw as the most important form of artistic expression.

This head was found on the Acropolis, where it probably belonged to a larger-than-life figure that stood as a dedication to Athena. The angle of the neck indicates that the pose was strictly frontal. There are other traces of the archaic style in his slight smile and puffed-out cheeks and in his jutting beard and angular profile. In other details, though, such as the smoothly swelling planes of his face and the emphatic outlining around his eyes, he looks forward to the severe style.

The effects of time and burial have greatly altered the warrior's original appearance. Most of his head was covered by a helmet, and many details, engraved and chiseled after the bronze was cast, are now badly obscured by surface incrustation. The color would have been a shiny yellow. Probably the lips would have been tinged red with copper, and a fringe of bronze eyelashes would have framed the inset eyes. The left eye still shows traces of original paste inlays.

## The Early Classical or Severe Style, c. 480–450

*The effect of Pelops' action on the fates of later generations and the workings of divine will were the subjects of Aeschylus' Oresteia, a dramatic trilogy first performed in 458, about two years before the Olympia pediments were completed. The three plays tell the stories of Pelops' grandson Agamemnon and great grandson Orestes. Agamemnon, returning from the Trojan War, is slain by his wife Clytemnaestra, who is in turn killed by Orestes, acting under orders from Apollo to avenge Agamemnon's death. Orestes is hounded by the hideous Furies, the dark ancient forces who avenge blood crimes, and he finally seeks resolution in Athens before a court of Athenian citizens. With Athena casting the decisive ballot, it is decided that Orestes should be released from the Furies' miserable grasp since he was acting out of divine justice of Zeus. The Furies, complaining bitterly about the "young" gods of reason and light, are finally persuaded to adopt a new benevolent role as the Eumenides (good ones). Aeschylus' confident assurance in the triumph of divine justice and the conversion of irrational forces reflects, as do the calmly serious expression of severe-style statues, the new mood that asserted itself in Greece after the Persian Wars.*

The final break with the archaic tradition occurred at the time the Athenians accomplished the seemingly impossible defeat of the Persian army at Marathon. The young democracy's new sense of purpose is evident in the *Kritios Boy* (no. 5), the first nude body in Greek art that is convincingly human.

In acquiring greater realism, the *Kritios Boy* also assumes individuality. Where the kouros had expressed an aristocratic ideal of valor and honor, the *Kritios Boy* is motivated instead by a more internal and complex ideal of self-restraint and self-awareness.

The term "severe style" is used to describe early classical works. It conveys the figures' simple, undecorated surfaces and strong lines as well as the pensive mood expressed by parted lips and heavily lidded eyes. Outstanding among severe-style sculptures are the pediments and metopes that decorated the Temple of Zeus in Olympia. Constructed between about 470 and 456, it was the first temple dedicated to the supreme god of the Greeks in his most important sanctuary.

The metopes depict the Twelve Labors of Herakles, the legendary founder of the Olympic Games, which were held at this site. Herakles was the mortal son of Zeus and a human mother who achieved immortality through these labors. While archaic artists most often captured action, artists in the severe style chose instead moments of contemplation and introspection. Compare, for example, the depiction of Herakles' encounter with the Stymphalian birds on an Attic black-figure vase of the archaic period (fig. 15) with the Olympia metope illustrating the same myth (fig. 16). The archaic artist shows Herakles in furious action, shooting swarms of the obnoxious birds with bow and arrow. At Olympia, by contrast, the action is already in the past. The hero holds out the dead birds (these are now lost, so we rely on Pausanias' description), presenting them to Athena who draws back with mild disgust.

The pediments of the temple at Olympia, like the metopes, related specifically to the site. The east gable depicted the myth of Pelops, who won a chariot race by bribing a groom to tamper with his opponent's chariot. Pelops murdered the groom, but not before the victim put a curse on his killer's family. The moment depicted is the one immediately before the race. Perhaps, like the real-life athletes who took part in the Olympic Games and stood in front of this very scene, Pelops has just sworn an oath to Zeus to compete honestly. In the pediment only an old man (fig. 17), whose lips are

LEFT: fig. 15. *Herakles and the Stymphalian Birds* from an Attic black-figure vase, c. 520 B.C. The Trustees of the British Museum, London

RIGHT: fig. 16. *Herakles Brings Athena the Stymphalian Birds*, restored metope from the Temple of Zeus at Olympia, c. 460 B.C., marble with plaster. Musée du Louvre, Paris





parted in distress and whose forehead is lined with worry, seems to know what trouble lies ahead for Pelops and his accursed family. He is a seer, with the power to know the future and to realize how the actions he witnesses will bring suffering but ultimately also resolution in the divine justice of Zeus.

## SUMMARY

### The Early Classical or Severe Style

#### When

480–450

#### Mood

accompanies growth of confidence and sense of individual responsibility after Greek victory at Marathon

embodies *sophrosyne*: an ideal of self-knowledge and self-restraint

#### Typical Work

sculpture from Temple of Zeus at Olympia (no. 8)

#### Style

heavy, simple forms

little ornamental detail

serious pensive expressions

interest in calm, quiet narratives and psychology

faces have heavy jaws and eyelids, no archaic smile; body is more naturalistic, no longer strictly symmetrical

muscles are gradually modeled, not simply cut into the stone

drapery models forms

ABOVE: fig. 17. *Seer*, from the Temple of Zeus at Olympia, c. 460 B.C., marble. Archaeological Museum, Olympia

**no. 5. The Kritios Boy**

480–470 B.C.

from the Athenian Acropolis  
marble, height 1.167 m (46 in.)

Acropolis Museum, Athens



If we ask what distinguishes the *Kritios Boy* from the Ptoön kouros (no. 1), our immediate answer is that one is lifelike where the other is not. The kouros, for all his aliveness and rather quizzical alertness, does not seem capable, physically or emotionally, of engaging the viewer in a dialogue as does the *Kritios Boy*, in whom we sense the movement and motivation of a real person. The one symbolizes a youth, the other imitates him.

Though the poses of the two figures are very similar, their small differences are crucial. Both stand with one leg advanced, but whereas the kouros seems to place equal weight on each leg, the *Kritios Boy* appears to support his weight with the left leg alone while the right one is relaxed. We sense this because the uneven distribution of weight has been expressed by subtle asymmetry in his body: his hips slant to his right and the muscles in his torso contract slightly on the “working” (left) side of his body. The *Kritios Boy* no longer seems to be a collection of geometric shapes assembled as discrete units. His is an organic structure of muscle, bone, and connecting sinew unified by the sculptor’s subtle modeling. Muscles swell gently and are wrapped convincingly around the three-dimensional skeleton.

A slight turn of the *Kritios Boy*’s head and torso frees him from the square confines of the stone block from which he was carved. Though his head was broken off from the body and apparently mended in ancient times, it is clear from the angle of his neck that he must have looked down and to the side. The subtle psychological nuance of the inclined head, the heavy jaw, full lips, and more naturally detailed eyes give the *Kritios Boy* an introspective and serious expression that embodies the new confidence that followed the Athenian victory at Marathon and the growing sense of individual responsibility that both promoted and resulted from the extension of democracy.

It is not possible to determine with certainty whether the *Kritios Boy* was made immediately before or just after the Persian sack of the Acropolis in 480/479. His body was uncovered in 1865, the head not until 1888. Because the head seems to have been mended and because statues damaged by the Persians were buried, not repaired, most scholars feel that the *Kritios Boy* must have been one of the very few works produced immediately after the Persian invasion as the Athenians were just beginning to recover from the destruction. However, it is also possible that the first steps toward the early classical style represented by the *Kritios Boy* predated the Battle of Marathon.

Several details suggest that the sculptor also worked in bronze: the polished surface, the rolled hairstyle, the finely chiseled curls at the nape of the neck and, above all, the hollow eye sockets that once held inlays of glass or colored stone. The statue is called the *Kritios Boy* because of its resemblance to replicas of the famous bronze statues of the Tyrannicides made by Kritios and Nesiotes (see fig. 3).

**no. 6. Euenor's Athena**  
shortly after 480 B.C.  
from the Athenian Acropolis  
marble, height 0.895 m (35¼ in.)  
Acropolis Museum, Athens



Athena can be recognized by the aegis around her shoulders. She was found with the column on which she stood, which identified the sculptor as Euenor and the man who dedicated the statue to the goddess as Angelitos.

She must have been made around the same time as the *Kritios Boy*. Even through her heavy costume, her body is animated by the same subtle shifts in weight. She stands on the right leg, left leg relaxed and bent at the knee, leaning against the spear she once held. In the nude body of the boy we saw this unbalanced stance cause the muscles in his torso to contract, but here it produces only a slight rise in the fold of cloth above her waist. Because her hair in back falls off center, we know that she must also have turned her head slightly. She wore a helmet like that of the *Contemplative Athena* (see no. 7).

Since female figures were not depicted nude until the fourth century, classical sculptors used drapery to reveal the activity of the body below. Here the skirt falls columnlike over Athena's weighted leg, but is allowed to break freely across her bent knee. Archaic artists had used crinkly linen garments as a canvas for elaborate patterns; compare, for example, the kore of about 520 (see fig. 14). The choice of heavier fabric here was motivated by a preference for simpler forms that would reveal the body without fussy ornamentation but also by Greek nationalism. The korai's light linen chiton was associated with the luxury of the East, and after the Persian Wars, with the enemy. The Doric peplos, on the other hand, was a garment from northern Greece.

This figure, like those from Olympia (see figs. 16 and 17 and no. 8), may have been modeled in clay before being carved in stone. This would account for the doughy texture of the drapery and, particularly, for the gouged folds above her belt that look as if they were created by pulling a stick through pliable material.

**no. 7. The Contemplative Athena**, 470–460 B.C.  
from the Athenian Acropolis  
marble, height 0.54 m (21¼ in.)  
Acropolis Museum, Athens



For years this small relief was called the "Mourning Athena" because her quiet expression and poignant repose seemed to suggest grief. Her manner, perhaps more contemplative than sad, is recognized now as typical of the early classical period. Her face, with its heavy rounded jaw and prominent eyelids, is similar to that of the *Kritios Boy*. Its very mass lends an air of gravity and introspection. The nature of the stele she contemplates remains a mystery. Perhaps it is a boundary marker for Athena's sanctuary on the Acropolis, the dedication of a victorious athlete, or the public notice of a civic decree. It is probably impossible to know exactly what purpose it served, for stelai had many public and private functions.

Whatever its nature, this is one of the finest works of early classical relief sculpture. The costume and pose are similar to *Euenor's Athena* (no. 6), and the two Athenas must be fairly close in date. Here the goddess' skirt falls in a cylindrical column of folds uninterrupted by the position of her legs beneath. The only indication of how she stands is given by her left heel, which just breaks the folds at the hem of her garment. Her skirt follows the diagonal line of her body rather than hanging vertically as gravity demands. It is on her torso that we see the sculptor's skill with drapery. The V-shaped folds at her neckline and those radiating from her belt let us read the shape of her body.

**no. 8. Herakles Receiving the Golden Apples of the Hesperides, c. 460 B.C.**

metope from the Temple of Zeus at Olympia  
marble, height 1.60 m (63 in.)  
Archaeological Museum, Olympia



This relief was one of twelve sculpted metopes placed over the interior porches at the front and rear of the Temple of Zeus at Olympia. Each depicted one of the Twelve Labors of Herakles, the mortal son of Zeus who achieved immortality through courage, strength, and perseverance.

This labor was usually considered his last before ascending to live with the gods on Mount Olympus. He went to retrieve the golden apples of the Hesperides, which grew on the tree of life located beyond the ends of the earth. Since only the giant Atlas, who supported the heavens on his shoulders, knew its whereabouts, Herakles persuaded him to obtain the apples by offering to assume Atlas' burden while he was away. Here we see the moment when Atlas has returned bearing the apples. Herakles, in the center, still supports the heavens with the aid of Athena, but the quiet triumph on his face reveals that he now sees the end of his long travail (see detail above). The choice of such quiet, contemplative moments and an indirect telling of the narrative are unique characteristics of the severe style.

The composition of this metope mirrors the square shape of the slab. The standing figures create strong vertical accents, complemented by their horizontal gestures. The arrangement is emphasized by the simple forms of the figures and smooth expanses of stone. It has often been suggested that the sculptors of Olympia used clay models, which would explain the heavy texture of the drapery and the artists' success in creating complex poses.

**no. 9. Horse, 470–460 B.C.**

from the Sanctuary of Zeus at Olympia  
bronze, height 0.228 m (9 in.)  
Archaeological Museum, Olympia



This bronze horse was dedicated by the champion in an Olympic chariot race. It was part of a group that originally included a chariot, standing charioteer, and team of four horses. Literally thousands of dedications, many life-size or larger, were erected within the Sanctuary of Zeus at Olympia, near the altar where sacrifices were made before the games began and where the athletes swore a sacred oath to compete fairly.

The most prestigious event of the games was chariot racing. Two- and four-horse teams, as well as mules, raced as far as ten or twelve miles. The four-horse race, on the second day of the games, offered the greatest honor for the victor and the most excitement among spectators. It was the chariot's owner, not its driver, who was awarded the winner's olive branch. Drivers were frequently relatives of the owner but were sometimes slaves.

Chariot racing was a sport of the rich. Some of the most famous victors were tyrants from the wealthy cities of southern Italy and Sicily, who paid large sums, equal to the cost of a ship, for the finest horses and chariots. An Olympic victory in the chariot contest was the crowning achievement of any man of wealth. Thucydides recounts, for instance, that Alkibiades' command in the Sicilian expedition, which was to have disastrous results, was voted in part because he could boast a triple Olympic victory (6.16). Pindar's first Olympic ode celebrates the victory of Hieron, tyrant of Syracuse, and his horse Pherenikos, comparing their victory to that of the treacherous Pelops with "a golden chariot and horses never weary with wings" (*Olympians* 1).

The bridle and harness of this statuette were made and attached separately. The detail on the left side suggests that this was the leftmost horse, which in four-horse teams was reined in tightly to make sharp turns and cut close to the turning posts on the course.



RIGHT: fig. 18. Kleophrades Painter, *Chariot Race*, from an Attic red-figure vase, c. 500 B.C. Museum Antiker Kleinkunst, Munich

**no. 10. Mirror**, 480–460 B.C.  
 from Kypseli, near Athens  
 bronze, height overall  
 0.365 m (14½ in.)  
 National Archaeological  
 Museum, Athens



Mirrors of this type were common items in the households of wealthy women. The figures that support the mirror disk, the vast majority of which are female, followed changes in fashion and sculptural style. This finely detailed figure has the quality of a much larger work. Just as the sculptors of larger works did, the craftsman who modeled her relied on the fall of drapery to indicate the position and balance of her body. She is animated by the slight turn of her upper body that makes her seem as if she is just poised to move. The chase of hares and foxes around the mirror's rim, however, retains the fresh imagination of archaic art.

Most mirror figures were meant to represent Aphrodite, the goddess of love, an appropriate subject. The small winged figures that flutter around her are Erotes (better known by their Roman name, Cupids), and in her outstretched hand she probably once held a dove, Aphrodite's favorite bird. Mirrors were always perfectly circular, in part because they were associated with the moon (in Thessaly witches used magic and the shiny disks of mirrors to bring the moon down from the sky). The bronze disk of this mirror, now heavily corroded, was once highly polished and may have been silvered. Glass mirrors seem not to have been used until the Roman period.

Small-scale works such as this mirror help to complete our picture of larger bronze sculpture, little of which has survived.

**no. 11. Herakles**, c. 460 B.C.  
 said to be from Mantinea in Arcadia  
 bronze, height 0.13 m (5¼ in.)  
 Musée du Louvre, Paris,  
 Département des Antiquités  
 grecques, étrusques et romaines



Herakles advances on an unknown adversary ready to wield the now-missing club that was the hero's favorite weapon. His pose is like ones that showed Poseidon prepared to hurl his trident or Zeus his thunderbolt. Several of the most famous works of the early classical period caught their subjects in similar frozen moments of time, as one movement was poised to become another. We can see, in Herakles' tensed arm and fleeting balance, that he will strike in the next instant. His body has the stored energy of a coiled spring or a pendulum photographed at full extension. The Greeks described this momentary quality by the word "rhythmos." In choral dances *rhythmos* was an exaggerated pause when the dancer froze one step before initiating the next.

Herakles' robust body is certainly appropriate for a hero who attained immortality by virtue of strength and courage, but it probably also indicates that the maker of the statuette had been influenced by Argive sculptors such as Polykleitos (see fig. 20), whose figures were noted for their heavy and somewhat blocklike musculature.

Herakles' hair and beard form compact masses, a style typical of representations of this hero. The tight curls were created by pressing a stamp into the wax model before the bronze was cast. The reddish cast of the alloy of copper applied to his nipples can still be seen.

## The High Classical Style, c. 450–430

*The Parthenon is the embodiment of classical art (fig. 19). Its harmonious proportion relies on the application of a mathematical ratio (4:9). There are, for example, eight columns on the ends, seventeen along the sides. Similar proportions control the diameter and height of the columns, the height and breadth of the facade, and so on. These conform to the Greek ideal of *symmetria*, which does not mean “symmetry,” but “commensurability,” proportional relationships between parts and the whole. It is an expression of the mathematical harmonies that underlie appearances, the near-mystical relationships that entranced the philosopher Pythagoras and his followers in the sixth century.*

*The Parthenon, however, is not constructed with perfect mathematical precision. Instead there are a number of carefully planned deviations from true right angles and plumb lines. For example, the base is slightly curved, the columns incline, and the intervals between them vary. These adjustments compensate for optical illusions, correcting for our tendency to feel that long horizontals sag in the middle, that things project forward as they rise upward, and so on. This same understanding that all knowledge is subjective and based on human perception underlies the well-known saying of the fifth-century sophist philosopher Protagoras, “Man is the measure of all things.”*

During a short period in the middle of the fifth century, Athens was at the height of its power. This was classical Athens, the Athens that produced the artists, philosophers, and playwrights whose creations and concerns have continued to inform Western civilization to the present day.

In subsequent centuries the word “classical” has come to describe art that is disciplined and restrained, ordered and somehow timeless. In Greece, the classical style came into being within the few years between about 450 and 430. Many speak of the “classical moment,” a brief equilibrium between the ideal and the real, when artists balanced the competing motivations of depicting what is seen with the eye and what is apprehended in the mind. It resulted in figures of calm grace who move effortlessly. Their faces are impassive, their perfect bodies portrayed with great naturalism and revealed through drapery that quietly models their form. They share the serene assurance of Sophokles, whose characters, despite sufferings in pursuit of self-knowledge, know the constant of divine will and the role of man in this cosmic order: “There are many wonders, but none is more wonderful than man” (*Antigone* 332).

In the fifth century, the human body became an analogue of perfect beauty. This was natural for the Greeks, who had always viewed their gods as simply more magnificent than men, not in any essential way different from them. In sculpture the classical human form was realized most perfectly by Polykleitos and Pheidias.

Polykleitos was famous in antiquity for having written a canon that described the perfect relationships of the human body. His written treatise has not survived, but his bronze statue known today only through Roman marble copies of a man carrying a spear, the *Doryphoros* (fig. 20), is believed to be a translation of his theoretical principles. Yet attempts to derive mathematical relationships from it have eluded scholars; the figure’s perfection does not rest on mathematical precision but on harmonious relationships “adjusted” for human perception. Its subtle irregularities suggest life and animation.

The pose of the *Doryphoros* is a carefully balanced play of opposites. The figure puts his weight on one leg, trailing the other behind, raises the arm opposite, and turns back to look in the direction of his working leg. The pose causes opposing muscles to flex and relax and throws the median line of his torso into a long swinging curve. This stance, which was to have a long history in the ancient and modern periods, is often described as *contrapposto* (Italian for “counterpoised”) or *chiastic* from the Greek letter *chi* (*X*).

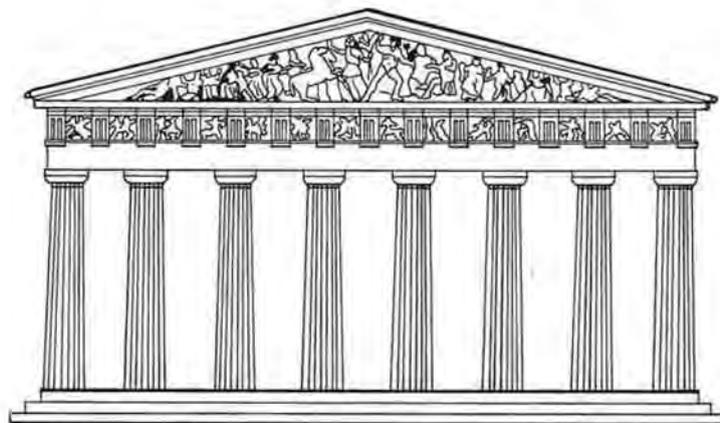


fig. 19. Facade of the Parthenon at Athens



which traces the outline of opposites in his body. Its harmony of counterbalanced forces seems poised between motion and stability, as if the figure were just ready to step forward.

The other great sculptor of the classical period was Pheidias, who as the artistic director of Perikles' building program exerted a greater influence on the development of classical style than any other person. The Parthenon was more lavishly decorated than any building in Greece up to that time. It had pedimental sculpture on both the east and west facades, sculpted metopes around the entire outside of the building (ninety-two in all), and a continuous relief frieze that extended for more than 450 feet around the cella walls and interior porches. It must have taken a small army of sculptors to produce all this within ten years, yet the different parts are marked by an overall unity of artistic design and thematic conception. The intelligence and artistic personality of Pheidias is given credit for this unity. It is on the frieze especially that Pheidias' classical style can be identified.

The carved relief frieze was a feature found in temples in eastern Greece that was deliberately included in the Parthenon to underscore Athens' position as leader of the Ionian Greeks. It depicts a festival celebrated every four years in the city. All the celebrants—horsemen (see no. 13), maidens, young men and old—show the same lack of emotion. Their faces are remarkably alike, impassive and calm. They have small pouting mouths with slightly downturned lips, projecting round chins, and almond-shaped eyes that are less heavily rimmed than those of earlier works and are set closer under their brows. Their perfect bodies move with effortless grace and are revealed through soft, flannellike drapery that falls into gentle ridges.

## SUMMARY

### The High Classical Style

#### When

450–430

#### Mood

accompanies golden age of Athens  
triumph of human reason and rational order  
embodies the ideal "Man is the measure of all things"

#### Typical Work

Parthenon frieze (no. 13)

#### Style

figures have calm elegance and grace  
expressions are impassive, idealized  
faces are less heavy than early classical style, have "Parthenon pout"  
and eyes close to brows  
bodies are fully naturalistic, move freely without restraint  
drapery models shape of body below, falls naturally

ABOVE: fig. 20. *Doryphoros*, Roman marble copy of a bronze of c. 440 B.C., by Polykleitos, Museo Nazionale Archeologico, Naples

**no. 12. Grave Stele of a Little Girl, 450–440 B.C.**

from Paros  
marble, height 0.80 m (31½ in.)  
The Metropolitan Museum of Art,  
New York, Fletcher Fund, 1927



This relief marked the grave of a very young girl who is shown cuddling two doves that were her pets during life. Most classical Greek grave monuments avoided overt references to death, preferring instead to present the deceased in a way the living wished to remember them.

The girl's face seems to have the same heavy fullness that characterizes earlier severe-style works such as the *Contemplative Athena* (no. 7); however, this is actually a more naturalistic indication of her baby pudginess. Her peplos falls over her body with greater fluidity and reveals it in a more convincing manner than Athena's. Notice how her calf and abdomen swell under the cloth and how the folds part to reveal the side of her body. Only young girls (see also no. 2) wore the peplos unbelted.

This stele is from the island of Paros, where the best marble was quarried and which naturally was home to many sculptors. The style of the carving, which contrasts the flannel-like softness of fabric with crisp ridges of hair, resembles the Parthenon frieze (no. 18). So does the girl's profile; like the frieze riders, her lips are downturned into a slight pout, her chin projects, and her eyes are closely set under the brow. In all likelihood the sculptor of this stele was among the many dozens who must have traveled to Athens to work on the Parthenon. Stelai such as this from outside Attica help fill in the gap between about 490 and 430, when stone grave markers seem to have stopped being made in Athens.

Several elements here would have been completed in paint, including the straps of the girl's sandals and the plumage of her pet doves. A marble finial, probably in the shape of a palmette, would have been placed at the top of the relief.

**no. 13. Cavalry from the Parthenon Frieze**

442–438 B.C.  
found on the Athenian Acropolis  
marble, height 1.02 m (40¾ in.)  
Acropolis Museum, Athens



These horsemen, part of the great Parthenon frieze, are youthful riders in the Panathenaic festival. Every four years, to celebrate the birth of Athena, the long procession of men on horseback, water bearers, soldiers and musicians, young girls, and animals to be sacrificed climbed the Acropolis to present the goddess with a new robe.

This depiction of a human event on a religious building was unprecedented in Greek art. Never before had man, rather than gods or heroes, decorated a temple. With their impassive faces and exquisite calm, however, these humans are so highly idealized that the meaning of the frieze remains debated. Is it meant to show one specific festival? Or does this represent all Panathenaic festivals in a general way, stretching from the distant past into the future? Is this the first celebration attended by legendary heroes? Or does it perhaps refer in some way to the Athenian victory at Marathon, which took place at the same time of year? In any case it is human activity that is elevated to a heroic level, projecting Athens' own confident self-assurance.

The frieze extended around the top of the cella walls and interior porches of the temple, and at least some of it was carved in place. On the west end the procession is seen gathering in preparation; it proceeds in two parallel streams along the sides of the building, ending finally at the east end of the temple (the primary entrance) where the presentation of Athena's new robe takes place in the company of gods and heroes. What we see is a progression through time, such as men experience, not a snapshot but a continuous view like a filmstrip (see fig. 21).

Within the shallow carving, less than 2¼ inches deep at its maximum, the sculptor has managed to fit three overlapping riders and their mounts. Imagine how these figures would have stood out against the original dark paint of the background. The rhythmic multiplication of their silhouettes would have compelled the entire frieze forward. Compare the tense energy of the horses with the expressionless faces of their riders. Gone now is the interest of severe-style sculptors in emotion and interior motivation; in its place is a projection of abstract perfection in human form.

### *Classical Style after the Parthenon, c. 430–400*

The year after the Parthenon pediments were completed, the truce that had maintained the uneasy peace between Sparta and Athens collapsed. For nearly thirty years most of the Greek world was drawn into the Great Peloponnesian War. The destruction and suffering it brought, especially in Athens, which was also devastated by plague, undermined the rational order that the classical style had seemed to reflect. Anxiety and irrationality reasserted themselves.

In sculpture the change was a subtle one, and it did not take place overnight. Through the worst years of the war, Athens continued to build on the Acropolis, erecting the Temple of Athena Nike and the Erechtheion, which was not completed until 406, just two years before Athens' final surrender. Artists did not abandon the naturalism of the preceding decades, nor did they swing radically away from the unperturbed faces of the Parthenon frieze to depict anguish or pain. Instead they retreated further into the ideal, concentrating their efforts on feats of technical virtuosity and concerning themselves with forms designed purely for elegance and ornamentation. The new works were pleasing to the eye but undemanding.

The clearest example of this later classical style is the Nike parapet (no. 18). The Temple of Athena Nike was completed in the 420s and shortly thereafter a balustrade was erected around it. On the balustrade six different sculptors carved scenes of Nikai (victories) presenting trophies and leading sacrificial bulls to the goddess Athena. Though the different sculptors handled drapery in very different ways, some with knife-edged folds and deep shadows, others with flat-topped ridges and shallow carving, each exaggerated its movement, ignoring what is merely realistic to achieve a decorative effect. Garments appear windblown and some of them depart from the logic of gravity and the shape of the body to follow an ornamental logic of their own. Drapery swirls out impossibly around the figures, and some of it is so transparent as to appear wet, revealing the body below as if nude. These sculptors were less influenced by the measured naturalism of the Parthenon frieze than by the more exuberant style of some of the Parthenon pediments.

Few of these flamboyant effects are found on grave reliefs made during these years, but they are felt nonetheless in the sculptors' preoccupation with elegance and technical perfection.

#### **SUMMARY**      **Classical Style after the Parthenon**

**When**      430–400

**Mood**      accompanies growing pessimism and anxiety after Peloponnesian Wars  
reassertion of irrationality

**Typical Work**      *Nike (Victory) Unbinding Her Sandal* (no. 18)

**Style**      figures have mannered elegance  
works are decorative and pleasing to the eye, frequently more charming than serious  
naturalistic effects are exaggerated beyond realism  
artificiality  
drapery follows own logic, not that of body or gravity  
windblown and “wet look” drapery

**no. 14. Grave Stele of Eupheros, 430–420 B.C.**

from Athens  
marble, height 1.47 m (57 7/8 in.)  
Kerameikos Museum, Athens



This grave stele was dedicated to a youth whose name, Eupheros, is inscribed above his head. Perhaps Eupheros was among the many victims of the plague that ravaged the city between 430 and 427. His stele was found in Athens' Kerameikos Cemetery near the grave of a boy about fifteen years old.

The horrors of the plague, which also claimed Perikles, were described by Thucydides, who noted its effects on men's outlook as they "resolved to spend money and enjoy, seeing their lives as well as their possessions were impermanent things" (2.54). Combined with the destruction of the later years of the Peloponnesian War, the plague had profound effect on the Athenian psyche, turning it away from the confidence of earlier years. The reappearance of grave markers in Athens at this time must reflect a great emotional need among survivors to mourn and commemorate the victims.

Despite this sad fact, the youth's face has the same impassive calm of the Parthenon frieze (no. 13), and like its drapery, his cloak falls softly into long continuous channeling folds. Notice how it is stretched, pulling in a few tight ripples across his body, to reveal the silhouette of his back. The technical virtuosity of the carver is evident also in the puckered selvage of the cloth.

Eupheros was an athlete, indicated by his well developed muscles and by the *strigil* he holds. This curved metal tool, usually made of bronze, was used to scrape oil and sweat from the skin after exercise.

**no. 15. Head of Nike (Victory), 425–415 B.C.**

from the Athenian Agora  
bronze, height 0.20 m (7 7/8 in.)  
Agora Museum, Athens



Recovered in the Athenian Agora from a well that was abandoned in the third century, this unusual and striking bronze head was once covered with plates of silver and gold. Traces of these metals can still be seen in the deep grooves along the hairline and down both sides of the neck, where the sheets (silver below and gold on top) were secured. They would have been carefully worked to conform to the shape of the bronze and reproduce its detail.

It has been suggested that this head belonged to one of the Golden Nikai, which were said to have been modeled on the Nike held by Pheidias' cult statue of the Athena Parthenos (see fig. 8). The plates covering the Golden Nikai were a repository for public gold, and Pheidias himself is supposed to have devised the technique whereby the precious metal could be removed and replaced. Ancient reports indicate that gold was removed from the Nikai twice, once in a financial crisis of 407/406 during the Peloponnesian War and again in the late third century after which it was not replaced.

Today the identification of this head with the Golden Nikai is often questioned. Some scholars doubt that a figure of this size could have accommodated the amount of gold that ancient sources say she did. Others point to the fact that none of these sources mention silver plating, such as she had. The Nike temple in the Agora had gilded bronze Nike akroteria, so it is perhaps possible that the head came from there. The question remains open.

In any case, this head is important as a bronze original from the classical period. Her face has the strong outlines of female faces in the fifth century. The faint lines that encircle her neck, "Venus rings" as they came to be called, would be regarded as a mark of female beauty for several centuries to come. The neck would have fit into the robes of her garment, concealing the join. The knoblike projection on top of her head was probably used to attached a separately worked hairpiece, probably a cascade of curls.

**no. 16. The Cat Stele**

420–410 B.C.

grave stele from Aegina or Salamis  
marble, height 1.09 m (42 $\frac{3}{4}$  in.)  
National Archaeological Museum,  
Athens



This youth holds a small bird in his left hand and raises his right in a gesture of farewell. Such scenes of final parting between the dead and the living are common on grave stelai. Other aspects of this relief, however, remain more mysterious. It is, in fact, not entirely clear who is the mourner and who the mourned. Is the young boy a slave, or younger brother, who mourns the passing of the older youth, or does his position against what would appear to be a grave marker suggest rather that he is the object of mourning? Is the cat on top of the small stele a living creature interested in the bird cage above its head, or does it hark back to the sphinxes that decorated stelai during the archaic period? Does the cage in front of the youth's raised arm suggest the release or the imprisonment of a soul? Each alternative is plausible.

The style of the carving is similar to that of the Parthenon frieze (no. 13). The youth's face has the same slight pout and low-set brows and conveys the same distracted air. The carving of the drapery, however, is somewhat different and suggests a slightly later date. While the texture of garments worn by the Parthenon riders is flannellike, here it is thinner. Across his legs it pulls into an irregular pattern instead of falling in soft vertical folds. Notice how crisp the edges of the fabric appear and how the pucker of the woven material is re-created along the edges.

**no. 17. Youth with a Box**

c. 420 B.C.

grave stele from Samos  
marble, height 1.72 m (67 $\frac{1}{4}$  in.)  
Archaeological Museum,  
Vathy, Samos



This fragment is from the right side of a grave stele. The youth is holding a box of rolled cloth fillets and seems to offer one to a seated older man. We can identify this figure as an old man, though it is badly damaged, because a bit of his staff is preserved. Fillets were tied on grave stelai by mourners, and the one fluttering above the youth's head may suggest that this is an imagined or symbolic meeting between the living and the dead within the cemetery.

Direct references to funeral ceremonies and practices are missing from Attic stelai, on which the living and the dead remain detached and emotionally distant. Although this stele was found on the island of Samos, off the coast of Asia Minor, it is clear that the artist was familiar with developments in sculpture on the mainland. The youth, for example, stands in the same counterbalanced pose that was used by the famous Argive sculptor Polykleitos (see fig. 20). He puts his weight on one leg, raises the arm opposite, and turns his head back again toward the working leg. We see through his torso how this shift of weight affects his muscles. They contract on one side and relax opposite. His shoulder and hips are thrown into a slant and the line of the center of his body into a long curve. Though the figure is in balance, we sense imminent movement, as if he were just ready to step forward.

The youth has the same heavy proportions as Polykleitos' athletes, but he has a soft, fleshy quality that is very different from the hard muscles preferred by Polykleitos. Probably this softness reflects the taste of Ionian patrons.

**no. 18. Nike (Victory)  
Unbinding Her Sandal**

c. 410 B.C.

from the balustrade of the  
Temple of Athena Nike  
on the Athenian Acropolis  
marble, height 1.40 m (55 1/8 in.)  
Acropolis Museum, Athens



The temple to Athena Nike, built between 427 and 424 on the site of a very ancient cult, was perched at the extreme southeast corner of the Acropolis, on an area that had been made level by filling with material left, in part, by the Persians' destruction. It was a precarious position, and a balustrade was constructed around the temple some years later. It was topped by a metal grille and decorated with a frieze that visitors would have seen as they climbed the ramps and steps leading up to the Acropolis.

This relief was part of the parapet decoration, which depicted winged figures of Nikai (victories) erecting trophies and leading bulls to sacrifice. On each of the parapet's three sides there was also an image of Athena, the recipient of these offerings. The Nikai seem to go about their tasks with a kind of desultory indifference; this one pauses to undo her sandal. Their aimlessness is in marked contrast to the purposeful progression of figures on the Parthenon frieze. The sculptors' main interest here is ornamental and decorative. In the last years of the fifth century, artists seem to have sought refuge from the exhaustion and prolonged destruction of the Peloponnesian War by escaping into a kind of disembodied beauty and elegance.

Six individual sculptors worked on the parapet, concentrating on the decorative possibilities of drapery. The Nike's elegant body is seen through cloth that is transparent. It clings to her as if wet. The long, linked chains of folds that stretch across her legs form a pleasing repetition of pattern and seem to stabilize her unbalanced pose.

**no. 19. Grave Stele of Hegeso,**

c. 400 B.C.

from the Kerameikos Cemetery  
in Athens  
marble, height 1.58 m (62 1/8 in.)  
National Archaeological Museum,  
Athens



One of the most celebrated of all Greek reliefs, this grave stele shows the seated Hegeso, identified by the inscription, in an intimate household scene with her maid. The slight inclination of their heads lends poignancy but no overt emotion to their everyday activity. Hegeso holds out a necklace, once painted in gold no longer visible, that she has selected from the jewelry box offered by her maid. The scene would probably have suggested to people passing by the grave that Hegeso is dressing in preparation for a journey to another world.

The stele's wide shape, which accommodates Hegeso's seated pose and the additional figure of the maid, appeared at the end of the Peloponnesian War as the human toll exacted by the prolonged conflict intensified. Compare the narrower shape of earlier stelai (nos. 12, 14).

The carving of Hegeso's drapery is extremely fine. Notice how carefully the sculptor differentiated the various textures of her light dress, the heavier cloak bunched in her lap, and the transparent veil over the back of her head. Under their garments, we see clearly the graceful bodies of the two women. Although the relief is quite shallow, the sculptor has achieved the illusion of depth by bringing certain elements of the composition, such as chair legs and back and the servant girl's shoulder, forward of the architectural frame. In the next century sculptors used this technique with great effect to enhance the sense of recession and space, and also made their figures more three dimensional, carving them almost in the round.

**no. 20. Statuette of a Young  
Woman, Perhaps a Nereid**

c. 390 B.C.

from the Athenian Agora  
marble, height 1.25 m (49 $\frac{1}{16}$  in.)  
Agora Museum, Athens



The rushing pose and windblown and wetly clinging drapery of this figure suggest that she may represent a Nereid, one of the fifty sea-nymph daughters of Nereus, a god of the sea. Nereids, like Nikai, were often used at the end of the fifth century as akroteria, the freestanding sculptures placed at the corners and apex of a temple roof. Their garments seemed tossed by wind and dampened by the spray of waves. Their light, unweighted poses—they do not seem to stand so much as hover—gave them the appearance of just alighting onto the buildings they decorated. However, the large size of this figure and her flat, unfinished back make it more likely that she stood in front of some secular rather than religious monument in the Agora, the commercial and civic center of Athens.

The thin, nervous ridges of the figure's drapery appear to be pressed against her body by wind. The fabric clings to her skin as if wet, revealing her abdomen as if she were nude. (Not until forty years later would Greek sculptors carve fully nude female figures.) In other places, however, across her thigh and under her breast, the cloth bunches into a sinuous mass that divides her body visually into three separate areas: her right leg; her left leg, torso, and right shoulder; her left shoulder. These folds do not respond to gravity or the effect of form below, but follow an ornamental logic for its own sake.

# Suggested Teaching Activities

Teachers are encouraged to choose from the following assignments according to their level of difficulty and the nature of the class' curriculum.

## *Sculpture*

Greek sculptors worked in stone, especially the marble found in many parts of Greece, to create reliefs and statues in the round. The most celebrated Greek sculpture, however, was made of bronze, and very few examples of it remain today.

- elementary** 1. How is marble formed? Where is it found in the Mediterranean world? By what process is it extracted from the earth to use for buildings and sculpture?
- elementary** 2. Examine the sculpture tools illustrated in fig. 9, deciding how each is used in creating a finished marble statue. If possible, visit a foundry to observe how bronze is cast or view a film about the process.
- advanced** Research and compare marble and bronze as artistic materials and the processes of carving and casting. What are the drawbacks and advantages of each material and process?
- elementary** 3. Discuss the difference between sculpture in the round and relief sculpture. Examine the reproductions of relief sculpture (color plates of nos. 7, 13, 14, 18) to compare depth of carving and complexity. Arrange the reproductions in order from the most shallow to the deepest relief.
- intermediate** Make a simple relief of clay. Then create a mold of this relief using plaster of paris.
- elementary** 4. Photocopy reproductions of a relief and a freestanding statue. Use colors to decorate the sculpture the way it might once have looked.
- elementary** Photocopy the reproduction of the cavalry relief (color plate of no. 13). Point out the holes in the marble where metal attachments were once secured and draw what might have been there originally.
- advanced** 5. Draw a statue from two different sides, showing how light and shadow affect a sculpture and change with one's point of view. Discuss how the sculptor uses light to describe different textures: hair, skin, cloth, metal.

## *Architecture*

Much of the Greek sculpture that has survived was designed originally to decorate buildings, especially temples. The form of the temple itself has been adapted by Western architects for many uses, particularly for civic structures.

- elementary** 1. Using fig. 7, compare Doric and Ionic buildings. Find examples of each style in photographs of modern buildings.
- elementary** 2. Using fig. 7, discuss the Greek temple form, including these features: column, pediment, akroterion. Draw the facade of the Parthenon and label its significant features.



- intermediate** 3. Discuss how sculpture was used to decorate Greek temples. Using the color plates of nos. 2, 3, 8, 13, and 18 and fig. 21 as examples, plan the decorative sculpture for a new public building, such as a school, courthouse, or sports stadium. Before selecting a design, consider what subjects will convey the building's purpose. (American history or legend, today's ideals or issues are possible sources.) Decide how the scene will physically fit the shape of the building (a triangular pediment, a long frieze wrapping around the building). Then draw and color the designs.
- intermediate** 4. Discuss why such words as "clarity," "strength," "restraint," and "stability" are so often applied to classical buildings. Identify buildings in the community that reflect the classical style. What functions do these buildings serve? Why was this style of architecture chosen for a building with this purpose?
- advanced** 5. Research periods in American history when classical-style architecture has been popular (include federal, Georgian, Greek revival, Beaux-Arts, postmodern).

### *Excellence and Competition*

The concept of *agon*, or competition, motivated many aspects of Greek society. It was exemplified by the Olympic Games and the importance given athletics.

- elementary** 1. The ancient Olympics lasted for 1,200 years. Find out when the modern games began. If today's Olympics last as long as the ancient Olympics, in what year will they end? What new contests can you envision?
- elementary** 2. Define the Olympic ideal. Choose a modern Olympic hero and explain how he or she embodies the Olympic ideal.
- elementary** 3. Research the ancient Olympic Games to find out when and under what circumstances they took place. Who was eligible to compete? What contests took place, and which of these, if any, are part of the modern Olympics?
- elementary** 4. Research the role athletics played in Greek education as a whole.
- elementary** 5. Research other ancient statues or vase paintings that show athletes or athletic contests. Discuss how the artist has depicted and memorialized the event and how the scenes of athletes were used. Why do you think artists might have chosen a sporting event or athlete as a subject?
- intermediate** Discuss your findings and the two works in this packet that have athletic subject matter (color plates of nos. 9, 14).

ABOVE: fig. 21. Horsemen from the Parthenon Frieze, 442–438 B.C., marble. Trustees of the British Museum, London

## *The Human Figure*

The ideal human figure was the most important subject of Greek artists. During the course of the fifth century, sculptors perfected naturalistic representations of anatomy and used the fall of drapery to reveal the body beneath clothed figures.

- elementary** 1. Arrange several of the reproductions in order from the figure that looks the most still to the one most active. Discuss what factors contribute to a sense of movement in the figures.
- elementary** 2. Compare the texture of drapery on several of the figures and analyze how it shows or does not show the position of the body beneath it.
- intermediate** 3. Compare the kouros (color plate of no. 1) with the *Kritios Boy* (color plate of no. 5). Using photocopies, draw a line through the center of each sculpture from top to bottom. How do the two halves compare? Does the figure appear more natural if it is symmetrical or asymmetrical? Why?
- intermediate** 4. Ancient sculptors developed rules of proportion that described ideal relationships between the different parts of the body. Demonstrate a proportion by measuring a classmate to determine the ratio of his head to his total height. Compare that to the ratio of the kouros (color plate of no. 1) and the *Kritios Boy* (color plate of no. 5). Compare these ratios to those of fashion models in magazine advertisements. Discuss whether there is an ideal figural proportion today and what it might be for men and for women.
- advanced** 5. Discuss which of the figures in the slides meets your ideal of beauty. List the characteristics of your ideal of beauty and compare the ancient Greek standards with other cultures' ideals of beauty. Analyze how ideals of beauty change over time.

## *Gods, Goddesses, and Heroes*

The Greeks worshiped many local and "private" deities, but public homage was given primarily to the twelve great Olympian gods.

- elementary** 1. In the two carvings depicting Athena (no. 6, color plate of no. 7) find a symbol or attribute for her as warrior goddess (helmet). Research the stories and attributes of the other Olympians.
- intermediate** Discuss the Olympian pantheon and its importance for Greek society and religion.
2. Heroes occupied a place in Greek mythology between the mortal and the divine. Many had one divine parent and benefited from the protection of a god or goddess. They were endowed with great courage and overcame adversity to perform bold exploits. Discuss Herakles and how he fits the model of a hero. Using the relief from Olympia (color plate of no. 8), explain his exploits and the role of Athena as his protector.
- elementary** Discuss: Are heroes important? Do they encourage us or thwart us in reaching high goals or in thinking beyond the ordinary? Who are our heroes? What have they done that is heroic?

**intermediate** 3. Explain the role of Atlas (shown in the relief from Olympia, color plate of no. 8) in supporting the heavens. Draw a picture of Atlas holding the heavens, and create narrative scenes of “before and after” this picture.

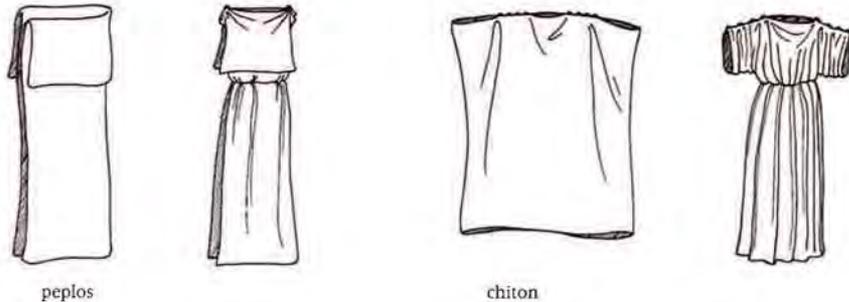
**intermediate** 4. Discuss the many ways names of Greek gods have been used (planets, cities, products). List words and symbols from Greek and Roman myths found today in products and advertising.

### *Daily Life*

The scenes on grave stelai and small objects of household use provide a glimpse of daily life in fifth-century Greece, especially of the private world of women who did not generally participate in public affairs.

**elementary** 1. Show and discuss the various types of dress worn by ancient Greeks, using fig. 22 below. What kind of material was the clothing made of: heavy or light, linen or wool?

**elementary** Using a sheet, tablecloth, or blanket, drape the material on another student according to the illustration to make a peplos or a chiton.



**intermediate** Research how cloth was made and the role of women in making cloth and clothing.

**intermediate** 2. Using the slides, find objects in daily use: mirror, *strigil*, jewelry box, chair. Looking at each object, ask how was it used? Who would have used it? Does it look the same as a comparable object today?

**intermediate** Why did the sculptors choose to show Hegeso's (no. 19) and Eupheros' (color plate of no. 14) everyday activities on their grave markers? What ordinary activity would describe you and your interests? Design a grave marker depicting yourself in an activity by which you would want to be remembered.

**intermediate** 3. Point out the birds shown in the Grave Stele of a Little Girl (no. 12) and the Cat Stele (no. 16). Although the birds were pets of the young man and girl during life, how can they be symbolic of death?

**advanced** 4. Look at the bronze horse (color plate of no. 9). In the fifth century the price of a good chariot and team of horses was the same as a medium-size merchant vessel. How is the horse valued in our society today? What is the cost of a race horse today? Discuss how things other than horses have become symbols of wealth and status in our time.

ABOVE: fig. 22. Peplos and chiton

# Glossary

acropolis (ah CRAW po lis)	fortified hill in a city, for example the Athenian Acropolis
aegis (EE gis)	the scaly cloak decorated with Gorgon's head and a fringe of snakes that was worn by Athena to frighten enemies and protect friends
agora (ah go RAH)	the commercial and civic center of a city, where shops were located and public business conducted
akroteria (ack roe TEE ree ah)	sculptural decorations placed on the roof ridge and corners of a building
archaic	describing the historical period from approximately 650 to 480 B.C. and the art it produced
archon (ARE con)	term used for all holders of public office, but frequently used to signify the highest office
<i>arete</i> (ARE eh tay)	excellence, especially an aristocratic and heroic conception involving a person's personal dignity, glory, and honor
<i>ate</i> (AH tay)	the blindness that prevents tragic characters from understanding the import and consequences of their prideful actions
Attic (AT tic)	describing persons and things from Attica, the region surrounding Athens
black-figure	a vase painting technique used in the archaic period in which figures appear as black silhouettes and interior details are etched into the red body of the vase. See also red-figure
cella (CELL ah)	inner chamber of a temple
chiton (KYE tahn)	light, crinkly linen garment worn by men and women, with origins in the east (see fig. 22)
chiasitic (KEY as tic)	describing counterpoised posture, derived from the greek letter <i>chi</i> ( <i>X</i> ). See also <i>contrapposto</i>
classical	describing the historical period from approximately 480 B.C. to the rule of Alexander the Great in the late fourth century and the art of those years, especially the naturalistic but emotionally reserved style of the Parthenon
contrapposto (con tra POSS toh)	Italian for "counterpoised," describing the counterbalanced pose of figures standing on one leg, raising the arm opposite, and looking back to the working side (see fig. 20)
Corinthian (co RIN thee an)	the third architectural order, which did not come into use until the fourth century (see also Ionic and Doric)
deme (DEEM)	a local political subdivision within Athens that formed the basic organizational unit of Athenian democracy
Delian League (DEE lee an)	name given the Athenian-led alliance formed to combat the Persians, which became the tool of Athenian imperialism in the fifth century
Dionysia (die oh NEE see ah)	festivals where dramatic performances and contests took place, especially the Great or City Dionysia in Athens
Doric (DOOR ick)	one of the three primary linguistic and ethnic groups of the Greek population, with origins in the northwest and concentrated during the classical period in the Peloponnesos; also, one of the three principal architectural orders (see fig. 7, also Ionic and Corinthian)
Erechtheion (air EK thee on)	building on the Athenian Acropolis dedicated, in part, to legendary King Erechtheios
ethos	inner motivation as opposed to reaction to external forces
helot (HELL ot)	Spartan serf bound to the land
<i>hoplite</i> (HOP lite)	an armed foot soldier
hybris (HUE bris)	overweening pride that is the downfall of tragic characters

Ionic (eye ON ic)	one of the three primary linguistic and ethnic groups of the Greek population, concentrated in the East and Attica; also, one of the three principal architectural orders (see fig. 7, also Doric and Corinthian)
Kerameikos (care ah MIKE os)	area of potters' quarters and the primary cemetery in Athens
kore (CORE ay)	a maiden; also, archaic statue of a maiden, pl. korai (CORE eye)
kouros (COOR os)	a male youth; also, archaic statue of a standing, nude male youth, pl. kouroi (COOR oye)
metope (MEH toe pee)	squarish panel that alternates with triglyphs in the frieze of a Doric building, often painted or sculpted
Panathenaia (pan ath e NAY a)	festival celebrated in Athens in July/August to commemorate Athena's birthday with games, sacrifices, and a procession to the Acropolis
Parthenon (PAR thuh non)	temple on the Athenian Acropolis dedicated to the goddess Athena
pediment (PED e ment)	the triangular area of the gable below the roof (see fig. 7)
peplos (PEP los)	dress of heavy woolen material, worn exclusively by women, which was wrapped around the body and pinned at the shoulders (see fig. 22)
polis (POE lis)	city-state
propylaia (pro pa LAY ah)	monumental gateway, as for instance to the Athenian Acropolis
red-figure	vase painting technique invented c. 530 in which the figural details are painted black against the red body of the vase, allowing greater detail and fluidity of line than the earlier black-figure technique
severe style	art from the early classical period, 480-450 B.C., characterized by its simple, heavy forms and an interest in emotion and psychological content
sphinx	a mythological creature with the head of a woman, body of a lion, and wings of a bird
sophist	a professional teacher, especially in the art of rhetoric, who in the fifth century challenged traditional morals and religion
<i>sophrosyne</i> (soph roe SUE nay)	an ideal of self-restraint, discipline, and balance
stele (STEEL ee)	stone marker, often decorated with carved reliefs, used for civic commemorations and grave markers, pl. stelai (STEEL aye)
<i>strigil</i> (STRE jil)	curved metal instrument used by athletes to scrape dust, sweat, and cleansing oil from the skin
<i>symmetria</i> (sim eh TREE ah)	commensurability, the proportional relation between parts and the whole
triglyph (TRY glif)	vertically grooved blocks that alternated with metopes in the frieze of Doric buildings
tyranny	rule of an individual who seized power illegally by force or by guile
tyrannicides (te RAHN ne sides)	Athenian aristocrats Harmodios and Aristogeiton who precipitated the end of tyranny in Athens by murdering the brother of the tyrant; also the sculptural group commemorating them

# Gods, Goddesses, Heroes, and Men

## A Who's Who

Aeschylus (ESS ke los)	tragic poet (c. 525–456) whose surviving plays include the <i>Oresteia</i> trilogy ( <i>Agamemnon</i> , <i>The Libation Bearers</i> , <i>The Eumenides</i> ); the themes of these plays concern the triumph of order and divine justice over irrationality and violence
Agamemnon (ag a MEM non)	legendary Mycenaean king who led the Greeks against Troy
Alkibiades (al seh BYE ah dees)	Athenian general and politician (450–404) who was brilliant but ambitious and unscrupulous
Amazons	mythical tribe of female warriors who lived in Asia Minor
Anaximander (ah nax ee MAN der)	Milesian scientist/philosopher (c. 610–540) who held that the origin of all things was “the infinite”
Anaximenes (ah nax ee MEN ees)	Milesian scientist/philosopher (c. 610–540) who held that the origin of all things was air
Aphrodite (a fro DITE ee)	one of the twelve Olympian deities, goddess of love
Apollo (ah PALL oh)	one of the most important of the twelve Olympian deities, worshiped especially by young men; god of light and prophecy, healing, music, and archery, representing the forces of reason and order. Important sanctuaries were located in Delphi and on Delos
Ares (AIR ees)	one of the twelve Olympian deities, god of war
Aristogeiton (ah rist o GITE on)	one of the tyrannicides who murdered the tyrant Hippias' brother and brought about the end of tyranny in Athens
Aristophanes (a ri STOF an nees)	comic playwright (c. 445–385) whose plays include <i>The Frogs</i> , <i>The Knights</i> , and <i>The Clouds</i> ; his ribald comedies were vehicles of biting social and political satire
Aristotle (AIR eh stot el)	Greek philosopher (384–322) interested in man and all aspects of the physical world; Aristotle's works the <i>Politics</i> and the <i>Athenian Constitution</i> provide valuable information about the formation of democracy in Athens
Artemis (AR te miss)	one of the twelve Olympian deities, goddess of the hunt
Athena (ah THEEN ah)	one of the twelve Olympian deities, goddess of war, but also of wisdom and crafts, the patron of Athens. Her epithet Parthenos means maiden
Atlas (AT lus)	one of the older generation of gods overthrown by Zeus; Atlas' task was to hold up the sky
Darius (da RYE us)	Persian king (521–486) who directed the Persian invasion against Greece that was repulsed at Marathon
Demeter (dem e ter or de MEET er)	one of the twelve Olympian deities, goddess of grain and of agricultural fertility, mother of Persephone
Dionysos (dye o NYE sos)	One of the twelve Olympian deities, god of wine and associated with the theater and with the fertility of the earth
Draco (DRAY ko)	Athenian lawgiver who first wrote down laws in 621
Euripides (you RIP e dees)	tragic poet (480–405) whose surviving plays include <i>Medea</i> , <i>the Trojan Women</i> , <i>the Bacchae</i> . His characters have realistic human emotions; acting out of passion and often irrationally, they are uncomforted by traditional religion
Hades (HEY dees)	deity of the underworld
Harmodios (har MO dee os)	one of the tyrannicides who murdered the tyrant Hippias' brother and brought about the end of tyranny in Athens
Hekate (heck a tee)	a deity who was thought to accompany the souls of the dead and was associated with Demeter and Persephone

Hephaistos (heh FAIS tos)	one of the twelve Olympian deities; god of the forge, metalworking, and crafts
Hera (HAIR ah)	one of the twelve Olympian deities; the wife of Zeus and protector of women and marriage
Herakles (HAIR ah klees)	the greatest mortal hero of the Greeks who, through superhuman effort, courage, and strength in achieving the Twelve Labors, was raised to the level of the gods
Hermes (HER mees)	one of the twelve Olympian deities, messenger of the gods and bringer of good luck, protector of travelers and thieves
Herodotus (hair ODD oh tos)	historian of the Persian Wars (c. 480–425). Called “the father of history,” he was the first to approach the past as a subject of systematic inquiry. He was interested in human destiny and saw historical figures in tragic terms as victims of their own greed or pride
Hesiod (HEH see odd)	epic poet and farmer (c. 750–700) whose <i>Theogony</i> provides a basic outline of Greek gods and myths and whose <i>Works and Days</i> gives practical advice
Hipparchos (hip ARE kos)	brother of the Athenian tyrant Hippias whose murder by the tyrannicides Harmodios and Aristogeiton led to the end of tyranny in Athens
Hippias (HIP ee as)	son of Peisistratos who succeeded him as the last tyrant in Athens
Homer (HO mer)	epic poet (c. 750–700) credited as author of the <i>Iliad</i> and <i>Odyssey</i>
Kimon (KYE mon)	Athenian statesman and general (died c. 450) who commanded Delian League fleet against Persia
Kleisthenes (KLEIS the nees)	Athenian statesman (c. 565–500) who introduced the city’s most important democratic reforms
Medusa (me DUE sa)	one of the Gorgons, who were terrible monsters with serpent hair; gazing on Medusa would turn men to stone, and thus her face was used as a protective device
Nike (NYE key)	a winged, female mythological figure of victory, pl. Nikai (NYE kay)
Olympus (oh LIM pis)	mountain in northern Greece regarded as home of the gods
Pausanias (paw SANE ee us)	writer of the second century A.D. who described his travels in Greece
Pelops (PEE lops)	grandfather of Agamemnon; his family was cursed because Pelops cheated in a competition
Peisistratos (pie SIS tra tos)	Athenian tyrant (d. 527) whose long rule weakened the grip of aristocratic power and strengthened the city
Perikles (PEAR e klees)	Athenian statesman (c. 495–429) who oversaw the period of the city’s greatest power and prestige, was responsible for the ambitious building program on the Acropolis
Persephone (per SEF ah nee)	daughter of Demeter who spent half the year with Hades in the underworld
Pheidias (FID ee as)	Athenian sculptor (born c. 490), designer of the Parthenon, under whose influence the high classical style was developed and spread to all of Greece
Pindar (PIN dar)	choral poet (c. 520–c. 440), known especially for his grave and exalted odes celebrating athletic victories
Plato (PLAY toe)	Athenian philosopher (428–347) concerned with ideal forms
Pliny (PLEN ee) the Elder	Roman naturalist and author (23–79 A.D.) whose <i>Natural History</i> is an important source of information about now-lost works of Greek art

Polykleitos (po lee KLYE tos)	Argive sculptor (active c. 450–430); along with Pheidias the leading sculptor of the classical period. Polykleitos wrote a canon of proportions for the human figure and was known for figures in contrapposto
Poseidon (pos EYE don)	one of the twelve Olympian deities, god of the seas, earthquakes, and horses
Protagoras (pro TA gor us)	early sophist philosopher (c. 485–c. 415)
Pythagoras (pie THAG or ass)	mathematician and philosopher (born c. 580)
Pythia (PIE thee ah)	oracular priestess of Apollo at Delphi
Socrates (SOCK rah tees)	Athenian philosopher (469–399) whose methods of discourse are described by Plato
Solon (SO lon)	Athenian poet and statesman (c. 640–c.558), regarded as the father of democracy, who widened participation in the popular assembly and established new courts
Sophokles (SOPH oh klees)	Athenian tragedian (c. 460–406) whose plays include <i>Oedipus the King</i> , <i>Antigone</i> , <i>Electra</i> . His characters powerfully express the dignity and suffering of men in pursuit of self-knowledge but also the serene assurance of divine will and order
Thales (THAY lees)	Milesian scientist/philosopher (c. 610–540) who held that the origin of all things was water
Themistokles (the MIST oh klees)	Athenian statesman (c. 525–460) who prepared the city against the Persians by strengthening the navy
Thucydides (thu SID e dees)	Athenian historian (c. 460–400) of the Peloponnesian Wars; an eyewitness to many events, his overriding interest was in the effects and workings of power
Xerxes (ZERK zees)	Persian king (ruled 486–465) who led the second Persian invasion against Greece
Zeus (zoose)	chief of the Olympian deities whose most important sanctuary was at Olympia

# TIMELINE

## Political Events

- 776** first Olympiad, starting point for traditional Greek dates
- 621** Draco gives Athens its first written laws
- 594** Solon's reforms in Athens
- 556** Peisistratos' tyranny firmly established at Athens
- 545** Persians begin conquest of Ionian Greeks
- 514** the Tyrannicides kill the tyrant Hippias' brother, setting in motion the end of tyranny in Athens
- 508** Kleisthenes lays groundwork for Athenian democracy
- 499** Ionian Greeks revolt against Persian rule
- 494** Persians sack Miletus, suppress Ionian revolt
- 493** Themistokles begins naval buildup
- 490** Greeks repulse Persian invasion at Marathon
- 480** Athens sacked in second Persian invasion of Greece
- 479** Greeks defeat Persian army at Plataea and fleet at Mycale
- 477** Kimon establishes Delian League under Athenian leadership
- 467** final removal of Persian threat from Greece
- 461** Perikles begins rise to power in Athens
- 461–445** First Peloponnesian War between Athens and Sparta
- 454** treasury of Delian League moved to Athens
- 431** start of the Great Peloponnesian War
- 429** death of Perikles from plague
- 416** Athens enslaves Melos
- 404** Sparta defeats Athens, imposes tyranny
- 403** restoration of democracy in Athens

## Literature

- 750–700** the poet Homer active
- 725–675** the poet Hesiod active
- 585–c. 540** Milesian philosophers Thales, Anaximander, Anaximenes active
- 582** Pythian games established in Delphi
- 566** Panathenaic festival reorganized in Athens
- 534** first tragedy performed in the City Dionysia in Athens,
- 530–495** the mathematician/philosopher Pythagoras active
- 484–456** the playwright Aeschylus active
- 476–446** Pindar's Olympian odes
- 468–406** the playwright Sophokles active
- 455–406** the playwright Euripides active
- 445–426** the historian Herodotus active
- 439–399** the philosopher Socrates active
- 431–395** the historian Thucydides active
- 427–385** the comic playwright Aristophanes active

## Art

### 650–480 The Archaic Style

**625–595** Corinthian pottery achieves wide market

**610–630** black-figure pottery in Athens

**530** red-figure pottery technique introduced

**530–520** *Kouros*

**490–480** *Running Girl*

**480–470** *Kritios Boy*

### 480–450 The Early Classical (Severe) Style

**c. 460** *Herakles Receiving the Golden Apples of the Hesperides*

**450–440** *Grave Stele of a Little Girl*

**447** building of the Parthenon begun

**442–438** Parthenon frieze

**430–420** *Grave Stele of Eupheros*

### 450–430 The High Classical Style

**421–406** building of the Erechtheion

### 430–400 Late Fifth-Century Style

**410** *Nike (Victory) Unbinding Her Sandal*

**c. 400** *Grave Stele of Hegeso*

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