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THE NATIONAL
ARCHAEOLOGICAL MUSEUM

Photography: GIANNIS PATRIKIANOS

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NIKOLAOS KALTSAS



THE NATIONAL
ARCHAEOLOGICAL
MUSEUM



John S. Latsis
Public Benefit Foundation

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This year's publication by the John S. Latsis Public Benefit Foundation and Eurobank EFG could be construed as more of a need than a surprise, since it is dedicated to the National Archaeological Museum, the largest and oldest museum in the country. Greece's foremost museum – seen through the highly academic eyes of its Director, Mr N. Kaltsas, and presented by a distinguished publishing team – is portrayed in all its magnificence. The account of the history of the National Museum, from its foundation in 1834 to the present, is evidence of contemporary Greece's steady and constant concern for its cultural heritage. The historical photographs of the building, which has been declared a listed monument, add emphasis to its significance. Through the works selected, we are guided through Greek history and art over time, from the 7th millennium BC to late antiquity.

Located in the heart of the capital city, the National Archaeological Museum continues along the course it has followed for the past century and a half, with the unremitting support of the state, in its aspiration to become an international academic and cultural centre.

It is my conviction that this superb book will constitute a landmark publication on the ancient Greek civilisation both in Greece and abroad.

I should like to express my hearty congratulations to the publishing team for this excellent work.

The Ministry of Culture supports this significant effort to publicise our cultural heritage, as well as the great services offered by such private initiatives in promoting Greek culture.

MICHALIS LJAPIS
Minister of Culture



When we hear the word "national", all our reflexes are sensitised and our mind automatically specifies a different framework of operation. Anything national is our common ground; it is the point of convergence of the social, cultural and religious parameters that make up our nation. Seen in this light, the National Archaeological Museum is our foremost museum. This is because, in addition to its size and age, it is the only museum in the country into which so many monuments of art and masterpieces of the ancient Hellenic world, originating from all regions of Greece, have entered systematically and are exhibited in a unique manner. A tour through the National Archaeological Museum offers the visitor a singular, full and cohesive historical and cultural voyage through the length and breadth of the ancient Hellenic world, over a period of seven millennia.

The decision by the John S. Latsis Public Benefit Foundation and Eurobank EFG this year to include the National Archaeological Museum in its series of publications on seven other archaeological museums was self-evident. A high sense of responsibility and tireless efforts by all contributors characterised the period in which this book was created. I feel personally, and this expresses the feeling shared by all of us, that it was a great honour to have been given the opportunity to participate creatively in this significant publication.

Warm thanks to all those who contributed to this new book. I should like to express in particular my gratitude to the former Minister of Culture, Mr. G. Voulgarakis, who consented to our creating this book, and to the present Minister of Culture, Mr. M. Liapis, who has written the foreword and has embraced it officially and, of course, to its great creator, the author, archaeologist and Director of the Museum, Mr. Nikos Kaltsas, who for the past fifteen years has been working ceaselessly for the good of our national treasure.

MARIANNA J. LATSIS



I started working at the National Archaeological Museum in 1992, initially as archaeologist for the Sculpture Collection, well aware that I was called upon to offer my services to the first and oldest Museum in the country. But I had not yet realised its manifold significance, which was revealed to me gradually, and which I am now experiencing as Director of the National Archaeological Museum. Its magnitude, pre-eminence, and the adjectival qualifier "first" are obviously the particular, authoritative characteristics that mark the Museum's uniqueness, which as we have observed, is accepted by all. In my years of service to the National Archaeological Museum, other benefits have also been added. They include: the knowledge that grows in your mind of the additions that shaped the building stone by stone; the records of projects, each one bearing its own history; the successive re-exhibitions, behind which long stories could be written; the aura that imbues its archives; the need for improvements that do not betray tradition; and the demand that you offer nothing less than the best. It is also, on a personal level, a relationship of love, care and dedication, where you expect and ask for nothing in return.

So when the John S. Latsis Public Benefit Foundation and Eurobank EFG proposed that I write about the National Archaeological Museum in a publication that will be excellent in all respects, I deemed that it was my duty to do so. In fact, I thought it would be easy to choose the works, since their number is finite. But this selection turned out to be a painful one, like that of a parent having to choose between his children, because the National Archaeological Museum is pre-eminent in that it contains the largest number of the most significant and timeless works of Ancient Greek art and history.

Throughout the writing of these texts, I tried to combine scholarly precision with simple language and without literary effusions. I do not aspire to write poetically, but on the other hand, as an archaeologist, I understand that rigid scientific terminology may be somewhat impenetrable to the non-expert. I likewise believe that masterpieces do not need fancy language. In addition, our continuing experience of school textbooks, a large percentage of which have been enriched with works from the Museum, and, above all, our experience with the school groups that bring life to our exhibitions in the winter months, has guided us in this direction of presenting the ornate as well as the ordinary creations of Hellenic culture in a simple way. In my view, the main characteristic of the National Archaeological Museum is that it provides a panorama of the Art and History of Greece from the Neolithic Age through the years of Roman rule.

I regard it as my duty to thank all those who contributed to this publication: the John S. Latsis Public Benefit Foundation, Eurobank EFG, and in particular Mrs Marianna Latsis, who continues to make a consistent and practical contribution to culture. Special thanks are due to Mr Evangelos Chronis, General Director of the Latsis Group, for his constant support throughout the project; to Mrs Irene Louvrou, who has handled the publication with flawless professionalism, to Mr Dimitris Kalokyris, whose artistic sensitivity has permeated the pages of this book; to Mr Gianni Patrikianos, who photographed the works "live", dealing successfully with the particularities of material and form; and to Mrs Judy Giannakopoulou for the English translation of my texts. Finally, I would like to thank all those who supported and contributed to the publishing of this book.

NIKOLAOS KALTSAS



THE NATIONAL ARCHAEOLOGICAL MUSEUM AND ITS COLLECTIONS

The chronicle of its founding and development

WHEN GREECE WAS ANNEXED TO THE ROMAN EMPIRE – northern Greece as the province of Macedonia, southern Greece as Achaëa – and the ancient Hellenic sanctuaries were stripped of their treasures and monuments by Roman generals and emperors, it was neither the only time nor the last time in the history of this country that its antiquities would be plundered.

Whatever remained standing after centuries of Roman rule, then the Byzantine Empire, and finally the period of Ottoman rule, was gradually included in the designs of European travellers. By the 17th century, European travellers had begun to plunder the monuments of a country whose history was of no interest to its Ottoman rulers, with the result that a large number of ancient works of art can be found today in private collections in the capitals of Europe.

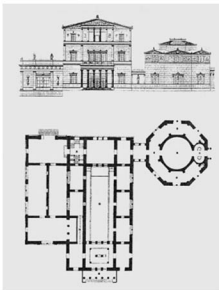
After liberation and the founding of the modern Greek State, the first Governor of Greece, Ioannis Kapodistrias, instituted measures to curtail the illegal export of antiquities, and in the summer of 1829, the Fourth National Assembly ratified Article XVIII of the constitution promulgated by the Third National Assembly at Troezen, which prohibited the buying and selling of antiquities.

The interest of this enlightened man in preserving and protecting the ancient remains culminated with the establishment on 21 October 1829 in Aegina, then capital of the state, of the first National Archaeological Museum, of which the Corfiot scholar Andreas Moustoxydis was appointed Director. In June 1830, a circular was issued setting out measures "by virtue of which this public establishment can be enriched gradually by the precious remains of antiquity, with which the classical land of Hellas is covered". Scattered artefacts, mainly sculptures, were gathered in the Aegina museum from the then liberated regions of southern Greece, and a catalogue drawn up by the archimandrite L. Kambanis.

The assassination of Kapodistrias caused a slight decline in archaeological activity. In September 1832, the Administrative Committee, which had in the meantime undertaken the governance of the state, appointed Kyriakos Pittakis Superintendent of Antiquities in Athens, which attracted interest owing to its monuments. At the same time, the Committee assigned Stamatios Kleanthis and Eduard Schaubert to draw up a master plan for Athens, which had to be "comparable to the ancient glory and brilliance of this city and worthy of the century in which we live."

The first public collections of Athens antiquities began in earnest when Pittakis gathered together the dispersed movable monuments. They were accommodated in ancient buildings, such as the Theseion, the Portico of Hadrian, the Tower of the Winds, and in the church of the Great Virgin and the offices of the General Ephorate on the Acropolis. After the establishment of the Archaeological Society and its excavation activity, the number of antiquities unearthed kept increasing and in 1858 the Society's Archaeological Collection was created, initially at the University, then at the Varvakio School and the Technical University (today NTUA).

The National Archaeological Museum as it was in 1889, in the region around Lycabettus Hill that had not been built up yet.



The first design for the National Archaeological Museum by German architect Leon von Klenze (1836).

The first archaeological Law, passed in 1834, sets out expressly in Article I the establishment and building in Athens of a *Central Public Museum for antiquities*. The initial design was drawn up by the German architect Leon von Klenze, who after designing the Glyptothek in Munich, arrived in Greece as emissary of King Ludwig of Bavaria to amend the master plan for the city that had been drawn up by Kleantes and Schaubert. As part of this mission, in 1834 Klenze created a design for a National Sculpture Gallery on the southeast corner of the Acropolis, the site on which the Acropolis Museum was later built. In 1836, however, he prepared a second, more imposing design for the museum, which he called *Pantechneton*, and designated as its site the hill of Ayios Athanasios in Kerameikos, where he had initially proposed that the palace be built. According to this design which, it should be noted, is regarded as one of the architect's best, the museum consisted of two buildings, an oblong rectangle and an octagon that were connected by a portico. Both the plan and the elevations of these structures were characterised by an asymmetry inspired by the monuments of antiquity, chiefly by the Erechtheion and the Propylaea on the Acropolis; Klenze believed that this asymmetry was the supreme artistic achievement of architecture. However, owing to the poor state finances and despite the more general desire for Athens to acquire a large museum, this plan was not implemented in the end.

In 1854, the Government began to enter items of 10,000 drachmas a year in the state budgets for building a museum, an amount that was, of course, grossly inadequate for any plan. But upon the initiative of Demetrios Bernardakis, a great benefactor from St Petersburg who, at the end of 1856, donated the sum of 200,000 drachmas, it seemed that, at last, the moment had come for the building of the much-desired museum.

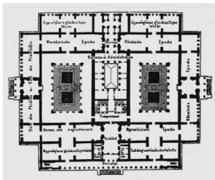
On 30 June 1858, Otto decreed the establishment of the Museum of Antiquities and at the same time an architectural competition was announced for its design, which architects had to submit within a year after the decree was issued. Despite the fact that 14 architects took part in the competition, the Royal Academy of Munich, to whose judgement the designs were submitted, did not deem any of them satisfactory and rejected them all, as failing to meet the needs of the museum and as presenting grave shortcomings. When the designs were presented to the public in



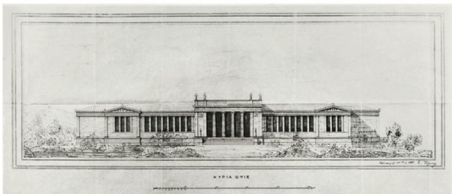
an exhibition in 1861, the design by Arturo Conti, an architect from Livorno, Tuscany, was singled out, and he was awarded the silver Cross of the Saviour.

After the failure of the competition, the German architect Ludwig Lange, professor at the Academy of Munich, who had created the successful design for the Leipzig Museum in 1855, took the initiative of drawing up plans for Greece's National Museum. As can be seen in the ground plan published in the *Leipziger illustrierte Zeitung* – the original drawings have not been preserved – the plan of the building was in the form of a cross with very short arms, and its halls were laid out around two interior courtyards. In these areas, provision was made mainly for the exhibition of sculptures and all findings from the "Heroic Age" up to the Byzantine period. On its external elevations, the appearance of the building was relatively plain, apart from the façade which had been designed as monumental with a large colonnade occupying its entire length, as per the example of the Altes Museum in Berlin.

The political problems in Greece that culminated in the overthrow of Otto in 1862, as well as the problem of finding an appropriate site, resulted in a delay of some years in implementing Lange's design and almost caused it to be forgotten. But the need for a museum was always compelling and in 1864, after a number of newspaper articles, as well as constant urgings by Stephanos Koumanoudis and other scholars, a

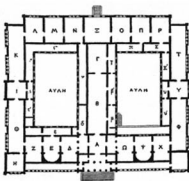


The drawings by German architect Ludwig Lange, on the basis of which the National Archaeological Museum began being built in 1886 (plan and perspective drawing of the west elevation).



The plan and façade of the Museum, as amended by Ernst Ziller.

special committee was set up to study the prize-winning design by the Italian architect A. Conti and to propose a suitable site for the museum. In the meantime, however, the committee discovered the Lange drawings in the palace library, and judging them vastly superior to those of Conti, proposed that they be implemented immediately with a few minor changes. On 24 February 1865, the Presidential Decree was issued "Re: building a National Archaeological Museum" on the Ayios Thanasios hill in accordance with the Lange design. Panagiotis Kalkos was promptly appointed on-site architect in charge of construction, with five trustees: A. Rizos Ragavis, G. Metaxas, Em. Manitakis, G. Skouzes and P. Eustratiades. In the above Decree, the museum is referred to for the first time as the National Archaeological, although



another Decree issued the following year specified that it should also bear the name of Bernardakis, in honour of the great benefactor. But, even though everything appeared to be ready, and despite the fact that digging had already begun on the foundation trenches under Zisis Sotiriou, registrar of antiquities, the foundation was never laid for the museum because once again, objections were expressed as to the site.

The solution to the problem was provided just before her death by Eleni Tossizza, who bequeathed the state her property, with a total area of 62,056.42 m², on Patission St right next to the lot she had donated in 1860 for the building of the Technical University "providing to the nation a lot for the Museum of an analogous value to the adjacent one on which the Technical University will be built, so that these two necessary Establishments for the fine arts will be together in the same part of the city." The Royal Decree dated 23 March 1866 officially stipulated that the museum be built on the lot donated by Eleni Tossizza to plans by the architects Lange and Kalkos.

Finally, on 3 October 1866, in the presence of King George, government ministers, Members of Parliament and members of the Holy Synod, the cornerstone of the museum was laid, together with a silver medal 8 cm. in diameter created by sculptor D. Kossos; on one side it bore the bust of the king with the inscription *Georgios I King of the Hellenes* and on the other, *The cornerstone of the archaeological museum of Greece was laid on 3 October 1866.*



One of the sculpture exhibition halls in the early 20th century.

By 1874, the west wing had almost been completed but without the magnificent colonnaded portico, since it had been decided to accept the change proposed by Kalkos. Construction was delayed by the problem of finding funding and by the death of Kalkos, until the architect Harmodios Vlachos was appointed and financial assistance was offered by the Archaeological Society and Nikolaos Vernardakis, son of the late Demetrios, who donated 100,000 francs. The proposal by the Hellenic State to Theophil Hansen that he undertake to complete the museum was refused because he did not like Lange's design, in replacement of which he submitted a new proposal for a museum on the south part of the Acropolis. But the proposal was not accepted, both because the site was altogether unsuitable, but also because the budget for this project amounted to the then astronomical sum of seven million drachmas.

It was finally Ernst Ziller, pupil and collaborator of Theophil Hansen, who continued and completed the National Museum; he had worked for years in Greece and had designed many buildings not only in Athens, but in a number of other cities as well. Ziller made some changes to the Lange design, the most significant being on the building's façade, by implementing a design he had created for the museum in Olympia. In place of the colonnade, which had already been abolished, he designed a monumental porch with four Ionic columns in front and two behind at the entrance, while on the right and left he created porticoes with spacious openings, which ended in a room on each side with a pedimental roof. The decoration on the fairly plain façade was supplemented by terracotta statues over the porch, a characteristic feature of Ziller's works. The building was completed in 1889, 23 years after the foundation was laid.

In 1874, 15 years before the construction works were finished, the antiquities had begun being transferred to the National Museum from the collections housed in the Theseion, the Portico of Hadrian and the Tower of the Winds; and ten years later, in 1884, the Archaeological Society antiquities started being handed over. Gradually the finds from the excavations at the Asclepeion in Athens and selected works from the provinces began to arrive. In addition, collectors started donating their collections to the museum, including Eleni Stathatou, Konstantinos Karapanos, Grigorios Empedoklis, Ioannis Dimitriou,

and others. Early in the 20th century, a large number of ancient artefacts had accumulated at the museum, all of which had to be studied and sorted, and some of them exhibited. The task of sorting out the sculptures was assigned in 1885 to the General Ephor Panagiotis Kavvadias. The contribution of Christos Tsountas was significant with respect to the Prehistoric objects, and that of Velerios Stais to the small-scale art objects. At the exhibition in the late 19th and early 20th century, the ancient artefacts were crowded, many reliefs were hung on the walls as paintings, and a multitude of others were packed into the interior courts, while the growing number of works soon made it clear that additional space was required for their exhibition and storage.

The first minor extension was designed by architect Anastasios Metaxas and built between 1903 and 1906, adding three halls along the main axis of the building at the back, i.e. on the east side, an extension that rapidly proved inadequate. It was later decided to expand the museum towards the east section of the lot; and during the seven-year period between 1932 and 1939, a new structure was added to the old building, with two internal courts, designed by architect G. Nomikos. This addition offered the museum many new exhibition venues, as well as storage areas in the basement, and facilities for various functions such as offices and workshops. But when everything was ready for the great change and a new arrangement of the exhibits, World War II broke out. The antiquities were moved for security reasons, some to hiding places in caves in the hills around Athens, the valuables to the underground vaults of the Bank of Greece, and the remainder to the basement of the new building where they were covered with sand. To hide the large sculptures, the floors of many halls in the old building were dug up, and underground hiding places were created in which the sculptures were buried.

During the Occupation, the building in no respect resembled a museum, since its spaces were occupied by various public services; the main hall, for example, accommodated the State Orchestra, the Post Office and services of the Ministry of Health. During the Civil War, space was made for holding prisoners on the upper floor of the new building with the use of interior partitions. Also during the Civil War, bombings caused widespread damage especially to the roof; and when all these misfortunes of war had ended, virtually the entire building required general repairs.

When everything seemed to have been put into some kind of order, the difficult task began of digging up the hidden antiquities and their gradual conservation. In 1946, together with the celebration of the 100th anniversary of the French Archaeological School in Greece, a small exhibition was held in three halls of the museum. The rest of the building was still being repaired, with funds allocated by the Hellenic State from the Marshall Plan, to designs by architect Patroklos Karantinos. The roof and windows on

View of the large main hall of the Mycenaean exhibition, with its elaborately decorated walls and the ceiling, as it was in the Museum's first pre-war exhibition.







Pictures of the works entailed in hiding the sculptures in the Museum basement when World War II broke out in Greece in 1940.

the north side were replaced, and the entranceway was modified by changing the position of the large Ionic columns. The floors that had been destroyed when the antiquities were buried were replaced by the mosaic of the period, while the basement areas that had been used as hiding places were converted into storage areas for the antiquities.

At the same time as the repairs that were carried out on the building, the works of conserving and re-exhibiting the ancient artefacts continued, one collection at a time. The postwar exhibition at the National Museum, the work of Christos and Semni Karouzos from 1947 to 1964, was regarded as almost pioneering, since it expressed a new viewpoint about exhibiting, different from the one hitherto applied by all museums.

This same exhibition was retained from 1964 until the end of the 20th century, even though the need for renewal had begun to be obvious in the 1980s, when European museums were employing fresh modes of exhibition in accordance with new museological precepts. The partial small-scale re-exhibition works and interventions that had taken place in virtually all collections improved the picture temporarily, but failed to resolve the problem that had to be dealt with comprehensively.

In 2001, a proposal was submitted to the Ministry of Culture for remodelling the museum and re-exhibiting its collections. With the prospect of the Athens Olympic Games in 2004, this enormous project was realised after a race against time. Within three years, the building had been renovated with the infrastructure works necessary for the operation of a modern museum, such as temperature and humidity controls in the exhibition areas, lighting, lifts, access for persons with special needs, etc. In the summer of 2004, the new exhibitions of the Prehistoric Collection and of all sculpture were officially opened and in the summer of 2005, the Collections of Pottery and Bronzes were presented to the public. The remaining smaller collections, such as that of Stathatou and the Egyptian artefacts, will open in a revitalised form in 2008, together with new groups that have never been exhibited before, such as terracotta statuettes, the Vlastos Collection, gold jewellery and silverware, glass and the Cypriot artefacts, which will be displayed in the area liberated by the removal of the Numismatic Museum to the upper floor of the building.





PREHISTORIC ERA

The Neolithic Age

BASED EXCLUSIVELY ON THE MATERIAL REMAINS OF human habitation, archaeological investigation has tried to represent and reconstruct the "history" of Prehistory, i.e. man's progress from the time he began making tools, through the period of the great civilisations and up to the historic period, when sources of information are more reliable and include written monuments. This does not, of course, mean that the picture we have of civilisation during the historic period would have been as satisfactory without the archaeological finds that supplement written records. In the case of Prehistory, however, conclusions are drawn indirectly, as direct information and direct references to man's social organisation, religion, ideology and activities are lacking.

The sciences of palaeoanthropology, palaeontology and geology have always assisted archaeological research, particularly as regards the periods of remote prehistory, from the age of *Homo erectus* to that of *Homo sapiens*, the man who stood up to nature and tried to tame it with his intelligence and the arsenal of tools that he had made.

As has been confirmed by the study of excavation data, after the long Palaeolithic or Old Stone Age, man-the-hunter, abandoning the life of hunting and gathering, made the transition to an agricultural way of life in which he domesticated animals, cultivated the land and created permanent settlements. This "productive revolution" marked the beginning of a new age that was especially important in the evolution of man, the Neolithic or New Stone Age, which in the Aegean and on Helladic territory lasted from 6800 to 3300 BC. Excavation data regarding the evolution of the way of life and the manner in which various tools were made led to the division of the Neolithic into three main periods: Early (6800-5800 BC), Middle (5800-5300 BC) and Late Neolithic (5300-3300 BC).

People in the Neolithic Age were basically farmers. It has been ascertained that they cultivated grains such as wheat, barley, oats, rye and millet, as well as certain pulses like lentils, peas, broad beans and chickpeas. They also supplemented their diet with acorns, olives, pistachios, almonds, cherries, plums, apples, grapes, mulberries and pears, which were self-sown. The second area of production was animal husbandry, which was based on domesticated cattle, sheep, goats, pigs and dogs. From their livestock, in addition to meat, Neolithic man also obtained milk to drink, wool and skins for clothing and bones to make utensils and jewellery. In addition to domesticated animals, the Neolithic diet was also supplemented by hunting wild animals such as deer, wild boar, hares, ducks and geese as well as by fishing and gathering shellfish.

Neolithic man lived either in caves or in settlements. Habitation, and indeed for long periods, has been confirmed in the caves at Franchthi in the Argolid, Theopetra near Trikala, Alepotrypa at Diros in Laconia, and elsewhere. Settlements have been unearthed even from the Early Neolithic age in many parts of Greece, especially in central Greece and the eastern Peloponnese, but also in Macedonia and Thrace. There are a few confirmed Neolithic sites on islands such as Euboea, the Sporades, Chios, Samos and Crete. Settlements were built on plains, on hills and along coasts, always near rivers or springs to ensure a source of water. In the beginning huts were built with wooden posts to support the roof; later they were constructed with stone foundations and brick walls.

Most of the finds from the Neolithic Age that are exhibited in the National Museum have come from Sesklo and Dimini on the Thessaly plain, the two most significant settlements of the period to have been

*Marble figurine of a standing female figure, from Aegina. Late Neolithic period (5300-4500 BC). * No. P8772*



Clay bowl (phiale) with a low foot. Neolithic settlement of Sesklo in Magnesia. Early Neolithic period (6500-5800 BC).
* No. P6027

m. thick, a *megaron* was found, among other buildings, that was probably the dwelling of the lord, together with the so-called "potter's workshop", the name given to the site by Christos Tsountas owing to the large amount of pottery found there.

The settlement at Dimini, which seems to have been established at the beginning of the Late Neolithic, around 5300 BC, and reached the period of its greatest prosperity between 4800 and 4500 BC, was also very close to Volos, about 4 kms away, on a natural shale hill. The settlement was spread over the top and around the hill perimetrically on terraces that were formed with the help of six successive enclosure walls.

Ceramics are the most significant and abundant artefacts from the Neolithic Age. The pottery of the Early Neolithic is usually in the shape of a broad cup with thick walls. In the early period, the surface was a reddish brown colour. Techniques gradually improved and the pottery was fired better, made of purer clay and had thinner walls; its colour varied from dark to red. Later, painted decoration began to be used with earth colours and designs copied from textiles or basket-weaving, but also incised decoration.

In the Middle Neolithic period, the techniques of making and firing pottery became more developed, with the result that it acquired very thin walls, was harder and better fired. The surface of vessels at this period was decorated with many motifs, such as triangles, lozenges, and step, flame or serrated patterns, with the use of white paint on the red surface of the pot or of red paint on a light-coloured surface. The "scraped ware" seen in Thessaly and Central Greece used the technique by which the entire white surface of the vase was covered with red paint that was then scraped in places to create a bichrome effect. Middle Neolithic pots from Sesklo, such as the *phiale* (bowl) no. 5919 bearing serrated decoration, lozenges and triangles on the rim, were all decorated in a burnished red colour, including the globular vase no. 6034 with zig-zag lines.

The ceramics of the Late Neolithic present greater variety in terms of both shape and decoration, which was polychrome in the early phase. Examples from Larissa, Arapi, Otzaki and Ayia Sofia stand out. In the Late Neolithic II (4800-4300 BC) the "classical Dimini" style prevailed, when vases were decorated with black patterns on a light-coloured ground, together with incised decoration. Monochrome pots with fine workmanship and a burnished surface co-existed with painted ones. Preference for the latter is more obvious during the Final or Chalcolithic period, in a wide variety of shapes the most prevalent of which are wide bowls (*phialae*) and scoops.

Apart from his artistic expression and skills, which we observe in the decoration of vases, Neolithic man also left the imprint of his admiration for humankind, the supreme creature of nature, on figurines, this unique genre of Neolithic plastic art. Made chiefly of clay, but also of stone and marble, Neolithic

discovered to date; a small number of equally significant finds have come from other Neolithic sites, such as Lianokladi in Phthiotis, Halae and Nea Makri in Attica.

On a low hill a short distance from the present day village of Sesklo near Volos, Christos Tsountas excavated an acropolis early in the 20th century, and D. Theocharis excavated the settlement west of the hill in the 1960s. The site was ideal for permanent settlement because it offered security on its naturally fortified high ground, water from two streams that cross the little valley and fertile soil for cultivation. The site was inhabited from the middle of the 7th millennium to the end of the Neolithic Age, in about 3200 BC. On the acropolis or citadel that occupies the flat hilltop, and was walled in the Middle Neolithic period with a fortified enclosure 1



*Deep bowls (phiale), among the most beautiful examples of "scraped ware". Lianokladi Phthiotis. Middle Neolithic period (3800-5300 BC). * Nos. P8052, P8051*

figurines as a rule depict small-sized female figures that are usually seated. There are fewer male figures and even fewer zoomorphic ones. Childbirth, the act of creation, an inexplicable and wondrous event, did not leave Neolithic man unmoved; he expressed this feeling on female figures by emphasising those points that are associated with her generative nature.

The figures are depicted nude, sometimes naturalistically and at others schematically, and anatomical features can be rendered by moulding, incising and painting. In the Early and Middle Neolithic, they are rendered naturalistically with a strongly moulded form of the parts of the body and particularly the female buttocks. On the schematic figurines the gender is indicated clearly, and on the male figures the phallus protrudes. In the Late Neolithic period, figurines are characterised by abstraction and sometimes acquire monumentality, such as the "thinker" and the *kourotrophos* (mother with child).

Smaller typological groups include that of the *sanidomorpha* (plank-shaped) figurines that feature a three-part division with a rudimentary representation of the head, the body with two protrusions indicating the upper limbs, while the lower part of the body is rendered as a solid. The abstraction is even more visible on the so-called *acroliths*, on which there is no rendering of anatomical details, although on the upper part of the stylised clay trunk, a triangular piece of stone or marble has been added in place of the head.

The stylisation of the human figure culminates in the so-called *daktylioschema* (ring-shaped) objects that must have been



*Globular clay vase. Masterpiece of Dimini ware pottery. Dimini Magnesia. Early phases of the Late Neolithic period (5300-4800 BC). * No. P5922*

worn as jewellery, which is why gold is also used in their manufacture together with stone and marble. They are circular objects with a protrusion on the upper part, usually trapezoidal in shape, under which are relief nipples. For the present, at least those with relief breasts are regarded as stylised depictions of human figures, chiefly women.

In addition to objects used for his basic needs, for everyday use and possibly for worship, Neolithic man also made and used objects to adorn the body. Certain objects which by nature had a certain shape and form, such as seashells and animal teeth, belong to one category of jewellery, perhaps the earliest. Used as they were, the only technical intervention was to make a hole by which to hang them. The second category consists of objects made by man of different materials. The most customary shapes given to them were the human form, human members, wild animals, and imitations of fruit, furniture, etc.

The use of seals indicates the existence of financial and social organisation in Neolithic settlements. Seals are of clay or stone and their seal surface bears various motifs such as wavy lines, concentric circles or Greek key patterns.

Metals such as gold, silver and copper, although rare, are not unknown in the Neolithic era and were used in making jewellery and utensils. Gold found in its native state in nature was one of the first metals used by man to make jewellery. In the Final Neolithic, man was able to make metal objects by both hammering and casting. This was the last advance made by Neolithic man, marking the end of the Stone Age and auguring the economic and social advances of the Bronze Age that followed.



Painted Dimini ware bowls (phiae). They were found in the Neolithic settlement at Dimini Magnesia and date to the Late Neolithic period (4800-4500 BC). • Nos. P5920, P12497

Clay utensils in the shape of a scoop with incised decoration. They came from the Neolithic settlement of Sesklo Magnesia, and date to the Final Neolithic period (3700-3300 BC). • Nos. P5928, P6046



Clay vases with incised decoration. The grooves created by the incising were initially filled with white slip to highlight the decoration. Neolithic settlement of Dimini Magnesia. Late Neolithic period (4800-4500 BC). • Nos. P5929, P5927



*Large painted basin with wavy rim in the Dimini ware style. Found on the floor of Chamber 3 of the double megaron at Sesklo. Late Neolithic I (5300-4800 BC). * No. P5932*



*Clay vessels in the shape of a truncated pyramid. In the view of the pioneering excavator Christos Tsountas, these vessels may perhaps have been used to support skewers in the ritual roasting of meat after sacrifices. Neolithic settlement of Sesklo Magnesia. Final Neolithic period (3700-3300 BC). * Nos. P5935, P5934*



*Globular clay pot. Neolithic settlement of Sesklo Magnesia, the potter's workshop. Last phase of the Middle Neolithic period (5800-5300 BC). * No. P6034*

*Marble figurine of a woman. The position of the arms and the head covering, in conjunction with the austerity exuded by the figure, reveal the artist's intention to create a particular female figure, perhaps a goddess. Environs of Sparta. Neolithic Age. * No. P3928*





*Marble female figurines from Sparta. The head is indicated schematically and the plump lower half of the body is emphasised. Neolithic period * Nos. P3932, P3929, P3930, P3931*





*Piece of a naturalistic clay female figurine
from Halae Locris, Middle Neolithic Period
(5800-5300 BC). * No. P8010*



*Pieces of another two clay female figurines.
The incisions highlight the emphatic plasticity of
the figures. Sesklo Magnesia, Middle Neolithic Period
(5800-5300 BC). * Nos. P5941, P5940*





*Naturalistic clay female figurines
in various stances. From Thessaly.
Early and Middle Neolithic period
(6800-4800 BC).*



The Kourotrophos. Clay figurine of a woman seated on a stool with an infant in her arms, in the last phase of preparation for nursing. Unique example of the sculpture of the Late Neolithic period (4800-4500 BC). From Sesklo. • No. P5937





Clay heads from female figurines. The various coiffures show the innate disposition to refinement on the part of the fair sex. From Thessaly. Early and Middle Neolithic period (6800-4800 BC).



*Marble head of an acrolith figurine with painted red ornamentation. From Dimini. Final Neolithic period (4500-3300 BC). * No. P5989*

*Stone and marble figurines that render the human form schematically. In the two-part treatment, the head is emphasised in particular on a disproportionately long neck. In the three-part version, they become violin-shaped. Late Neolithic period (4800-4500 BC). From Sesklo and Dimini. * Nos. P5983, P5991, P5984, P5985*



*Stylised anthropomorphic marble figurine, painted mainly with red but also black pigment. The geometric motifs may have been decorative, to provide supplementary information in depicting the human form, or with symbolic significance. From Dimini. Late-Final Neolithic period (4800-3300 BC). * No. P5936*





"The Thinker". Unique, large solid figurine of a seated man from the Final Neolithic period (4500-3300 BC) from the Karditsa region in Thessaly. The largest work of the Neolithic Age found to date, it approaches the magnitude of monumental sculpture. • No. P5894



Pendants of hammered sheet gold, that represent schematically a branch or horn, phallus and female figure. Provenance unknown. The latter two jewels may be regarded as variations of the type of the ring-shaped pendant, the difference lying in the fact that instead of one ring, there are two, joined together and suspended from a stalk with a hole to hang it from. Final Neolithic period (4500-3300 BC). * Nos. P97.35, P97.34, P97.30



Ring-shaped pendant of hammered sheet gold, from the Final Neolithic period (4500-3300 BC). Provenance unknown. It is the largest of its type that has been found to date on Greek territory. * No. P97.1



FOLLOWING PAGES: Thirty-five of the gold ring-shaped pendants from the "Neolithic Treasure" at the National Archaeological Museum, the largest collection of its kind in a Greek museum, but of unknown provenance. Variations of the type can be seen with a thin and thick sheet and one or two holes for hanging. Final Neolithic period (4500-3300 BC).







*Stone anthropomorphic pendant of black steatite. Wearing a mask or horned diadem. From Sesklo. Late Neolithic period (5300-4500 BC). * No. P5980*



*Stone plaque of steatite, very likely a pendant. A crouching human form is depicted on both sides with five critical incised lines. From Dimini. Late or Final Neolithic period (5300-3300 BC). * No. P6004.33*

Clay seal with geometric motif.
The presence of seals in Neolithic
settlements presupposes
a developed network of social
and community institutions.
From Sesklo. Middle Neolithic
period (5800-5300 BC).
* No. P6013



Stone axe heads, one of which was found
attached to a haft of animal bone. Stone tools
were the most technologically advanced implements
of the Neolithic Age. From Sesklo and Dimini in
Magnaesia. Middle Neolithic period (5800-5300 BC).
* Nos. P6002, P6008



Two bronze axe heads that were found together in the centre of
the acropolis in the Neolithic settlement of Sesklo Magnesia,
beside the wall of a house. They constituted a "hoard",
i.e. they were buried deliberately by someone who wanted
to hide them, but who subsequently forgot them or was
unable to dig them up. Metallurgy was the last achievement
of the Neolithic Age. These axes date to the Final Neolithic
period (4500-3300 BC). * No. P6021



The Bronze Age

The period from 3300 to 1100 BC is called the Bronze Age. It was a new period on Helladic land that was characterised by the introduction, dissemination and generalised use of metals, especially bronze. This period is divided into the Early (3300-2000 BC) Middle (2000-1600 BC) and Late Bronze Age (1600-1100 BC).

EARLY BRONZE AGE

During the Early Bronze Age, four cultural entities developed: on mainland Greece (Early Helladic culture), in the northeastern Aegean, in the Cyclades (Early Cycladic culture) and in Crete (the Early Minoan or Prepalatial Minoan culture).

The Early Helladic and Northeastern Aegean Cultures

The initial phase of the Early Bronze Age (3300-2700 BC) constituted a smooth continuation of the Neolithic, with an agriculture-based economy. In mainland Greece, Neolithic sites continued to be inhabited, and new settlements were established.

In the second phase (2700-2200 BC), dramatic changes took place. Major advances were made in shipping, resulting in communication between settlements that were better organised and had monumental buildings. The trade in metals, in obsidian from Melos and in pottery increased; the economy was controlled and urbanisation had become visible in the settlements. Among the most important settlements were those of Lerna in the Argolid, Orchomenos in Boeotia, Rafina, Askitarion and Ayios Kosmas in Attica and on Aegina. Finds from excavations on these sites confirmed that pottery was monochrome and very high quality. The shapes of the vessels, which frequently imitate metal models, present a large variety, with sauceboats being the most characteristic. Together with them, imported objects such as frying-pan vessels, figurines, etc. testify to relations between these settlements and the Cyclades.

In the northeastern Aegean, a significant civilisation developed, two centres of which are known to us from excavations: Poliochni on Lemnos and Troy. The excavations at Poliochni brought to light a settlement for which five phases were discerned (I-V), with cobbled streets, a sewerage system and tile-paved squares, while the discovery of large public buildings and seals testifies to the existence of a central authority and a controlled economy. The wealth and prosperity of the city have been confirmed by gold and bronze objects from Phase V. The "treasure" found in room 643, with elaborate gold earrings, necklaces, pins and bracelets, includes superb examples of the goldsmith's art and the use of granulation, filigree and embossing techniques. The most customary types of pots were jugs (*prochoi*), footed bowls (*phialae*), two handled cups (*amphikypela depata*), and modelled vessels.

Similar to the finds from Poliochni were those of Troy (phases I-V), a set of which was donated to the National Museum by Sophia Schliemann, wife of Heinrich Schliemann who discovered and excavated this site. It was pottery characteristic of the northeastern Aegean with two handled cups, jugs and anthropomorphic vessels, figurines of the Trojan type, stylised marble figurines, and bronze, bone and stone tools and jewellery from Troy II.

Gold pin with birds facing in opposite directions on the head. Exceptional example of the goldsmith's art, combining the filigree and embossed techniques. Poliochni Lemnos. (Mid-3rd millennium BC) • No. P7185

Vase with two vertical handles, two strongly raised wing-like stumps and a high bell-shaped lid. Typical pottery type from the Early Bronze Age in the northeastern Aegean and particularly in Troy. Poliochni V. Yellow Period. (Second half of 3rd millennium BC) • No. P7151



Flask-type pitcher, moulded pot in the form of a pig and small tripod amphora, typical ceramic works of the northeastern Aegean culture. Poliochni V. Yellow Period. (Second half of the 3rd millennium BC) • Nos. P7130, P7131, P7132



The thin, high cauldron-shaped cups with large symmetrical handles on each side – *deputa amphikypela*, as Heinrich Schliemann named them – were particularly popular in the settlements of the northeastern Aegean, and had spread as far as central Anatolia and the Thracian coasts of the Black Sea. Poliochni and Troy, second half of the 3rd millennium BC.
• Nos. P4452, P4425, P7127, P4400





*Odd clay vessel in the shape of a woman holding a vase.
Troy, second half of the 3rd millennium BC. Gift of Sophia
Schliemann. * No. P668*



*Anthropomorphic vase from Troy, second half
of the 3rd millennium BC. * No. 4437*

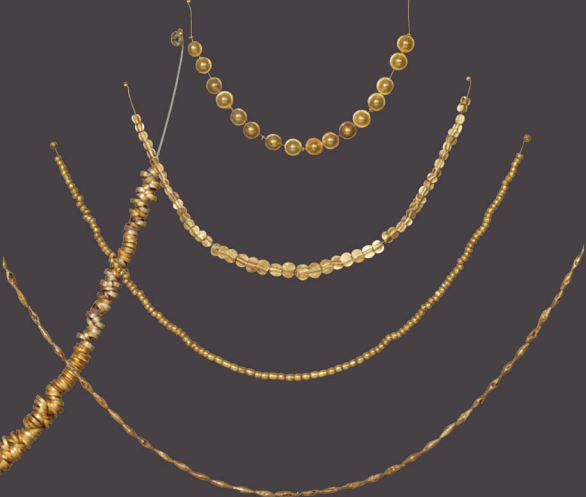


Small peculiar anthropomorphic vases. The moulded decoration renders female features: face, breasts and, in one case, the female pudenda. Troy, second half of the 3rd millennium BC. Gift of Sophia Schliemann
• Nos. P4436, P4438, P667



FOLLOWING PAGES: Necklaces
and bracelets with high aesthetics
and workmanship from the same treasure
of gold jewellery. Poliochni Lemnos,
Room 643, Yellow Period. (Middle of
3rd millennium BC) • Nos. P7171,
P7172, P7175, P7176, P7177, P7180,
P7182, P7187





Treasure of gold jewellery: elaborate gold earrings of various types, examples of sophisticated goldsmith's art using granulation, filigree and embossed techniques. Similar jewellery has come from treasures found in the city of Troy IIg, Poliochni Lemnos, Room 643, Yellow Period. (Middle of 3rd millennium BC)
* Nos. P7159-P7161, P7163, P7164, P7167





FOLLOWING PAGES: Gold necklaces with beads in various shapes (discoid, four-sided, tubular, etc.) and two splendid pairs of earrings in the shape of a crescent from "Priam's Treasure" and from other smaller "treasures", as the excavator of Troy, Heinrich Schliemann, named the unique sets of jewellery and other finds that were unearthed mainly in the second city of Troy (Ilg). (About 2300 BC). Gift of Sophia Schliemann. • Nos. P4331, P4332, P4333







Elegant clay pots including open sauce-boat jugs and one jug with an elaborately decorated handle from Askitarío Rafína (Attica). Typical shapes in the repertory of pottery in the Early Helladic II period (2300-2100 BC). • Nos. F8858, P8859, F8861, F8862, P8863



Early Cycladic Culture

The civilisation that developed in the Cyclades is called Cycladic and falls into three periods, Early Cycladic (3200-2000 BC), Middle Cycladic (2000-1600 BC) and Late Cycladic (1600-1100 BC).

The Early Cycladic period, which was the longest, is likewise divided into three phases which are conventionally named after the sites on which finds were discovered on which their special features were first seen.

In the Early Cycladic I (Grotta-Pelos phase) (3200-2800 BC), the Neolithic tradition continued with small settlements and dwellings of cheap materials. There are very few known remains of settlements from this phase and our knowledge has been enriched chiefly by grave gifts, while recent excavations, such as at Strofila on Andros, have provided abundant data about habitation in this period. The clay pots, the most common shapes being cylindrical or globular *pyxides* and *kraters*, are dark coloured with a burnished surface and incised decoration.

The artefacts that most distinguish the Cycladic civilisation are marble vases and figurines. The abundance of marble in the Cyclades gave the inhabitants of these islands the material with which to create superb works that have never ceased to be admired. Typical marble vases from this phase are conic drinking cups and large *kraters* that were called *kantiles* owing to their shape that resembled a candle. Figurines were, however, the most characteristic type of Cycladic art. In the Early Cycladic I phase, three types of figurines prevailed.

To the first belong the stylised figurines that are small in size and simply shaped to give them an abstract anthropomorphic outline. Among the many sub-categories, the most characteristic are the "violin-shaped" ones that represent a development of the Neolithic violin-types, so named because their shape resembles that of a violin.

The second type, called "Plastiras" after the cemetery on the Plastiras site on Paros, is characterised by naturalistic figurines. Here an effort was made to render the figures – chiefly female figures, male ones are more rare – in a naturalistic way. They are modelled standing with facial features rendered in relief or incised.

The third type dates to the end of this phase, the so-called "Louros type" named from the Louros site on Naxos. Female figures prevail in this type too, on which a trend to abstraction is noted, since the arms are rendered as simple horizontal stumps at the level of the shoulders, and the facial features are not indicated.

The Early Cycladic II, or Keros-Syros Phase (2800-2300 BC), is the culmination of the Early Cycladic culture. There had been great social and economic development, due to the rapid growth of shipping and trade. The population was growing and the number of settlements increasing, as shown by the extensive cemeteries with cist-graves or built tombs. Urbanisation is visible, particularly towards the end of the phase, and dwellings, which sometimes have an upper floor, are built of careful stone masonry.

In ceramics, new shapes of vessels appeared, such as beaked *phialeae* (bowls), the so-called saucers, *prochoi* (jugs), *kylikes* (drinking cups) and the typical idiosyncratic frying-pan vessels whose use remains unknown and problematic. At the same time that glossy black pottery was being produced, incised and impressed decoration was gaining ground and the grooves created in the patterns, which were usually spirals and triangles, were filled with white slip. On the frying-pan vessels there are characteristic representations of ships indicating the significance and growth of shipping and providing evidence of the form of the early Cycladic ship. This is the period in which painted decoration appears, mainly as geometric motifs rendered in dark colours on an off-white ground. Together with clay vases, the production of marble vessels continues, with *phialeae* (bowls) and *kylikes* (drinking cups) being the most prevalent shapes.

In the Early Cycladic II phase, the production of marble figurines reached its highest point, quantitatively, qualitatively and typologically. The main type was that of the standing female figure with arms crossed under the breast. The head is tilted back slightly and the soles of the feet are turned down, giving the sense that the figure is walking on tiptoes. This is the type most widespread in the Aegean. The size of these figurines varies, sometimes reaching lifesize, with the result that we have monumental works of sculpture, whose interpretation, significance and content are still unknown. There are four

variations of this type, according to how they are moulded; they are named after the site on which the first examples were found: Kapsala, Spedos, Dokathismata and Chalandriani.

The skill of Early Cycladic artists is more visible on the male figurines, which are rarer and usually represent figures in action. The conquest of the third dimension through the development of the figures in space is noteworthy and unique in the figurines of flute-players, harpists, and figures that are drinking or just seated. The symbolism and use of figurines in the Early Cycladic world generally is a field of debate and conjecture and one of the enduring enigmas of archaeology.

During the Early Cycladic III phase, the production of marble figurines is perceptibly curtailed. There are just a few schematic ones with a conic body and horizontal stumps at the shoulders to indicate arms. In ceramics, the techniques of previous phases continue to be used, i.e. dark-coloured vases burnished or with incised decoration, as well as those painted with a dark colour on a light ground. The most typical of the new shapes are the *kernoi* (vessels for multiple offerings) and the bird-shaped *askoi* (flasks). The growth of coastal settlements, such as Phylakopi on Melos, Parikia on Paros and Aya Irini on Kea, is typical of this last phase of the Early Cycladic civilisation.



*Multiple-bowled clay vessel (kernos) from Syros.
Early Cycladic II period, Keros-Syros phase (2800-2300 BC). * No. P6185*



*Cylindrical clay container (pyxis) with a lid and incised decoration. Cemetery on the Leivadi Despotiko site, grave 124, Early Cycladic I period (Grotta-Pelos phase, 3200-2800 BC). * No. P4866*



*Footed clay cup with three beaked spouts. Early Cycladic cemetery at Chalandriani, Syros. Early Cycladic II period, Keros-Syros phase (2800-2300 BC). * No. P6153*



LEFT PAGE: Cylindrical and globular clay containers (pyxides) with lids. Among the most beautiful examples of the refined pottery at this period. Early Cycladic cemetery at Chalandriani, Syros. Early Cycladic II period, Keros-Syros phase (2800-2300 BC). * Nos. P5225, P5170



Clay krater-shaped pots with incised decoration. Cemetery on the Zoubaria site at Despotiko, graves 134 and 135. Early Cycladic I period (Grotta-Pelios phase 3200-2800 BC). * Nos. P4880, P4881



Clay vases with rich incised decoration supplemented with white slip. Cemetery at Chalandriani Syros. Early Cycladic II period, Keros-Syros phase (2800-2300 BC). * Nos. P5130, P5137, P5034





*Beaked clay sauceboat with painted decoration and an elaborate clay vase from the group of three small, connecting beaked bowls on a high pedestal. From grave 10 of the Spedos cemetery on Naxos. Early Cycladic II period, Keros-Syros phase (2800-2300 BC). * Nos. P6107, P6108*



*Footed marble "candle" vases from the cemeteries of Glyphes and Panagia on Paros. Early Cycladic I period, Grotta-Pelos phase (3200-2800 BC). * Nos. P4791, P4759*





*Superb works in translucent marble: two kylikes and a beaked sauce-boat that is unique for the rendering of this shape in marble. Amorgos and Naxos respectively. Early Cycladic I and II periods, (3200-2300 BC). * Nos. P3965, P6192, P6292*



*Kylix of veined marble. On this vase, the artist treated the blue-green veins of the marble superbly, like a painting. Syros. Early Cycladic I and II periods, (3200-2300 BC). * No. P6154*



*Pyxis of grey-green steatite with a saddle-shaped lid and incised decoration of connecting spirals. Belongs to the small category of pyxides that depict small houses, shrines or granaries. From Naxos. Early Cycladic I and II periods (3200-2300 BC).
* No. P5358*



*Marble bowl (phiale), piece of solid red pigment and a conic core of obsidian, which was used to grind the pigment. Cemetery of Panagia, Paros. Early Cycladic I period (3200-2800 BC).
* Nos. P4794, P4778.3*



*Rectangular marble mortar with pestle. Cemetery of Panagia Paros. Early Cycladic I period (3200-2800 BC). * No. P4772*

Moulded clay vase. It is in the form of an animal sitting on its hind legs; holding with its front legs a deep bowl that is connected to its hollow body. Syros. Early Cycladic II period (2800-2300 BC). • No. P6176





*Diadem of sheet silver with a serrated upper edge. Three small holes at each end were used to bind it to the head. Amorgos, cemetery of Dokathismata. Early Cycladic II period (2800-2300 BC). * No. P4729*



*Spear tips and dagger blades, all of bronze. The holes were made to bind the tips to the shaft or to the wooden hilt and the mid-rib contributed to their strength. Early Cycladic II period. Keros-Syros phase (2800-2300 BC). * Nos. P4755, P16028, P9337, P16027*

Clay frying-pan vessels. The incised compositions depict car-powered ships in a foaming sea, spirals on the sun's disc or around it, and fish. On the narrow part of one surface a pubic triangle is formed and each vessel has two short legs. Syros, Chalandriani cemetery; Naxos, Louros Athalassou cemetery. Early Cycladic II period. Keros-Syros phase (2800-2300 BC).
* Nos. P5058, P4974, P6140.1, P6184





Marble violin-shaped figurine that depicts the human figure in the particular schematic way characteristic of the early period of Cycladic sculpture. Kimolos. Early Cycladic I period (3200-2800 BC). * No P3927



Two marble figurines of the naturalistic Louros type. Amorgos. Early Cycladic I period (3200-2800 BC). * Nos. P3911, P3919





Marble figurines from Naxos and of unknown provenance respectively. They bear the features of the type of a pregnant female figure with arms folded under the breast (Spedos and Dokathismata variations). Early Cycladic II period (2800-2300 BC).
• Nos. P6140.21, P9096



Marble statue from Amorgos, the largest work (1.5 m) of Early Cycladic sculpture found to date. Depicts the characteristic type of the female figure with arms folded under the breast (Spedos variation). Early Cycladic II period (2800-2300 BC). • No. P3978



Marble figurine of a male figure, warrior or hunter, with arms folded under the breast and wearing a broad strap. Special type. Syros. Early Cycladic II period (2800-2300 BC).
• No. P5380



Marble figurine of a flute-player, the only one of its kind, which belongs to the special category of Early Cycladic figurines that present a three-dimensional development in space, as does the seated figurine of the harpist. Found together on Keros. Early Cycladic II period (2800-2300 BC).
* No. P3910

RIGHT: Head of a Cycladic statue with moulded nose, mouth and ears. The eyes have been painted, and there are other traces of painting on the face. Parian marble. Found on Amorgos. Early Cycladic II period (2800-2300 BC).
* No. P3909



FOLLOWING PAGES:
Marble figurine of a harpist. Seated on a particularly elaborate throne, his right arm is resting on his thigh holding a triangular musical instrument (harp or lyre) that differs from similar contemporary instruments (e.g. that of Mesopotamia) and was created in the Cyclades. Keros. Early Cycladic II period (2800-2300 BC). • No. P3908





Middle Helladic Culture

The Middle Bronze Age covers the period from 2000 to 1600 BC. On mainland Greece, the culture of this period is called Middle Helladic. The culture of the Middle Helladic era was agrarian and the economy then was based on agriculture and animal husbandry. The increase of the population over that of the Early Helladic period resulted in the creation of new settlements, many of which have been explored, especially in the Peneios River valley and southwards as far as the Peloponnese. The picture we have of settlements at this period is fairly satisfactory, although the destruction of habitation remains is a frequent phenomenon, since many of these sites were inhabited during the Late Bronze Age as well. At the beginning of the period, when the first Greek-speaking peoples appeared to have migrated into Helladic territory, the settlements were small and the dwellings poor and cheap. It was not until the end of the period that any noteworthy prosperity was manifested, which must have been due to the development of trade with the islands; then, too, social stratification became visible with the appearance of stoutly walled settlements (Malthi, Aegina-Kolonna) and the caste of warrior-princes.

The most significant settlements were at Thebes, Orchomenos and Eutresis in Boeotia; at Athens, Marathon and Eleusis in Attica; and on the Korakou site, Mycenae, Lerna, Tiryns, Asine, Olympia and Malthi (Messenia) in the Peloponnese. Buildings were long and narrow with one main room, sometimes with four sides and at others defective, with an antechamber (*prothalamo*), and an open or closed porch in front. Frequently the foundations were low and made of undressed stones and clay, while the superstructure was of mud bricks.

Considerable evidence has been drawn from excavations of Middle Helladic cemeteries. The dead were buried in narrow graves between dwellings or under the floors, while babies were buried in clay storage jars. In organised cemeteries, such as that of Eleusis, people were buried in small cist-graves built with four slabs placed vertically in the ground, the floor laid with gravel and the grave capped with large slabs. At the beginning of the period, there were no funeral gifts, but later one clay pot began being placed in graves. Gradually the grave gifts increased and towards the end of the period, metal vessels and weapons made their appearance.

The pots of the Middle Helladic period are monochrome and most of them were made on the wheel. They are called Minyan, a name given to them by Schliemann, who had associated them with the Minyans of Boeotia, since the first vases of this type were discovered in Orchomenos. The most common shapes are cups with a high foot and *kantharos*-shaped *skyphoi* (drinking cups with nearly vertical sides) with high, banded handles and sharp outlines, showing that they were imitating metal models. Initially they were of a glossy ash grey colour, but around the middle of the period, the yellow ones appeared. At the same time, there are painted vases, the so-called *amavrochroma* (dull and dark coloured), usually large jar-type pots, jugs and bowls. The upper part of the vase was initially decorated with rectilinear and later curvilinear shapes or concentric circles.

Contacts between the islands and Crete, the robust economy and the social changes that took place towards the end of the period, constituted the prerequisites for the new age and the rise of the Mycenaean civilisation.



Clay krater. Typical example of wheel-thrown Minyan ware with a sharp outline and glossy surface. Grave 28, Sesklo Thessaly, 17th century BC.
* No. P6010.9

Middle Cycladic Culture

During the Middle Cycladic period (2000-1600 BC), the coastal settlements, which were also significant ports, presented a high rate of growth. Walls were constructed for their protection and security, while houses were built closer together and separated into blocks of buildings by roads. The major developed centres of this period are Phylakopi on Melos, Ayia Irini on Keos (Kea) and Akrotiri on Thera (Santorini). The influence of Crete on the civilisation of the Cyclades at this period is obvious. Contacts and communication between the Cyclades and Crete, but also with mainland Greece, are indicated by the presence of abundant imported Middle Minoan and Middle Helladic ceramics. The typical pottery of the Middle Cycladic period features painted decoration, with black on a white ground and later, towards the end, red began to be used. Figural motifs such as plants, animals, birds and humans were added to the curvilinear designs. The most characteristic pot shape is the nipples ewer with relief, breast-like protrusions.



*Kylix and kantharoi of glossy grey clay. Typical Minoan ware. Orchomenos. Middle Bronze Age (2000-1600 BC). * Nos. P5862, P3274, P5865, P12504*

Storage jar (pithos) and multiple vessel (kernos) of clay with painted geometric decoration. The kernos consists of 17 communicating tubular cups with a common bell-shaped base and, if it had no other ritual function, it could have been used as a multiple lamp. Phylakopi Melos, city I. Early Cycladic III period (2300-2000 BC). + Nos. P5827, P833





*Globular clay jug with plant and spiral painted composition in bands, and beaked jugs with painted crocuses. Phylakopi Melos, late Middle Cycladic or early Late Cycladic period (16th century BC).
* Nos. P5818, P5769, P5949*





Part of the foot of a clay vessel. On its external surface is the representation, painted in red and black on a white ground, of a line of fishermen heading to the right. This scene is unique on a work of pottery and may have been inspired by a wall painting. Phylakopi Melos. Late Cycladic I period (c. 1600 BC). * No. P5782





*Large clay jug with painted grape decoration. Four bunches of grapes are depicted, symmetrically placed on each side of the pot. The depiction of grapes was a typical theme in Theran ceramics. Akrotiri Thera. Late Cycladic I period (c. 1600 BC). * No. Th623*



*Beaked, nipped clay jug with anthropomorphic and bird-like motifs that are moulded or painted. The dots on the neck indicate a necklace. Characteristic type of Theran pottery used for libations. Akrotiri Thera. Late Cycladic I period (c. 1600 BC). * No. Th877*

Clay pithos-shaped vase with a spout and decorative circles on its body
and a beaked jug decorated with stalks of barley, Akrotiri Thera.
Late Cycladic I period (c. 1600 BC). • Nos. Th1296, Th928





Oblong, open clay bowl (kymbe) decorated with painted polychrome wild goats in a landscape with lush vegetation →



Large-eyed clay jug decorated with painted polychrome birds. The schematic forms of the birds are full of movement and vitality. One is also impressed with the decorative approach of the Thera pottery painter that dominates the entire composition. Akrotiri Thera. Late Cycladic I period (c. 1600 BC). • No. Th1838



on one side and dolphins in a marine landscape on the other. Akrotiri Thera. Late Cycladic I period (c. 1600 BC) • No. Th3256



Clay vessel with a bull-in-strainer (ethmopyxis) decorated with white lilies on a dark ground. Akrotiri Thera. Late Cycladic I period (c. 1600 BC). • No. Th562



"Spring Fresco". This is the only wall painting at Akrotiri that was found intact and in place, decorating three walls of the same room. It depicts the rocky Thera landscape before the eruption of the volcano. The tops and sides of the rocks are covered with red lilies either in full bloom or half opened, with yellow stamens. The lilies sprout in threes on the red or grey volcanic rocks. Playful swallows, full of life, either alone or in pairs flirting in the air, lend movement to the landscape and symbolise the regeneration of nature. Room D2. Building Complex Delta. Akrotiri Thera. Late Cycladic I period (c. 1600 BC).





"Fresco of the Boxing Boys". Two youths are depicted nude with a girdle around their waist and a boxing glove each. Their heads are shaved with locks of hair left at the top of their heads and long tresses hanging down the back. Their dark coloured skin indicates that they are males. The boy on the left is distinguished for his guarded stance and is wearing jewellery, a necklace, anklet and bracelet, indicating his high social status. The antelope frescoes were found in the same room, and created by the same artist. Room B1, Building Beta, Akrotiri Thera. Late Cycladic I period (c. 1600 BC).



"Antelope fresco". A pair of antelopes is rendered in outline with strong black lines on the white plaster ground. A pair of antelopes or individual antelopes also adorned the other walls of the room. Its upper section had a decorative frieze around it with ivy vines and leaves. Room B1, Building Beta, Akrotiri Thera. Late Cycladic I period (c. 1600 BC).



Gold death mask, known by the conventional name "Mask of Agamemnon". It depicts the imposing face of a bearded man. The mask was made from a gold sheet on which the facial features were then embossed. The slits around the ears indicate that the mask was attached to the face with a thread. Mycenae, Grave Circle A, Grave V (16th cent. BC). No. P624a

The Mycenaean World

The societies of the mainland Helladic world, pre-eminently agrarian in nature, began to take on a new form around the middle of the 16th century BC. The break with the past was decisive, as love of hunting and war, with the introduction of the chariot, brought about significant social changes. Above the class of ordinary citizens appeared an aristocratic class who lived in powerful citadels, far from the agrarian population, and whose ideals included heroic games and a life of luxury at court. This class of princes, which very likely originated from peoples who are believed to have migrated to Helladic territory around 2000 BC, and were referred to as Achaeans in the Homeric epics, developed relations with Crete, were influenced by the Minoan way of life (religion, administration, fashion), and imported products, new techniques and ideas into the emerging social and residential organisation on Helladic territory.

The name Mycenaean – from mighty Mycenae, the acropolis situated on a hill in the Argolid, traditionally the seat of the royal house of Atreus – was given to this civilisation, which arose chiefly in central Greece and in the Peloponnese. The Mycenaean civilisation developed in the last phase of the Bronze Age, in the Late Helladic Period, which lasted from 1600 to 1100 BC.

Excavations in Mycenae and the finds from the royal tombs in Grave Circles A and B showed that the kings of this "state" had great power and wealth, which they had very probably acquired from their military expeditions, but also from the commercial relations and trade that they had developed with the East and with Europe to supply metals. The large quantities of amber found in Mycenae and Messenia constitute evidence of these relations.

As has already been pointed out, the Mycenaean civilisation was influenced profoundly by the Minoan. The objects of Minoan art or showing Minoan influence that were found in many Mycenaean graves and citadels indicate that Minoan technicians had settled in Greece and specifically in Mycenae.

After the eruption of the Thera volcano in about 1600 BC, and the devastation it wrought on Crete, the Mycenaean took advantage of the decline of Cretan power to gain control of the Aegean, and in about the mid-15th century, they settled at Knossos. The great prosperity of the Mycenaean palaces began then and this heyday lasted through the 14th or 13th century BC, when the radiance of the Mycenaean civilisation spread throughout the central and eastern Mediterranean. The large-scale trade with the Near East to ensure supplies of raw materials such as bronze, gold, ivory and semi-precious stones and the exchanges of royal gifts with the courts there are corroborated by finds of Mycenaean pottery on the shores of Asia Minor, Cyprus, Syria, Palestine, Egypt and Jordan, as well as by the objects of Eastern origin found in Greece, such as cylinder seals, Canaanite amphorae and Egyptian stone and faience vases.

The main feature of the Mycenaean civilisation was the presence of walled acropolises with underground springs and palaces in which all the administrative, religious and artistic life that surrounded the king was accommodated. Agricultural and livestock production, craft and artistic activities, as well as trade with centres in the East and Egypt were all under the supervision and control of the palace. The fully organised administration created the need to record palace activities, as testified by the many terracotta tablets bearing Linear B script written in an early form of the Greek language that inform us about administrative and financial activities.

Mycenaean palaces which, in contrast with Minoan, were almost always surrounded by monumental Cyclopean walls, consisted of a group of buildings including workshops, storerooms, and the dwellings of officials and priests. At the core of these groupings was the *megaron*, the seat of the king, with the hearth in the middle and a portico *in antis* adorning the entrance. Laid out around the megaron were the apartments and private quarters of the royal family, as well as those of the numerous staff members. The most important buildings were decorated with lavish wall paintings in accordance with the example set by the Minoan palaces.

In the palace workshops, skilled artisans fashioned a multitude of works of art, such as clay, metal and stone ware, jewellery and other objects of gold and ivory. The workshops of figural ceramics produced vases that were much sought after in the markets of Cyprus and the Near East. The rich and imaginative repertory of Mycenaean stone carving incorporated Minoan and other exotic influences and technicians created vessels that have been found in wealthy graves and houses on acropolises. Superb

examples of glassware, ivory work and jewellery approach sophistication and perfection.

Towards the end of the 13th century, the powerful Mycenaean citadels declined owing to the interruption of trade with the East that resulted from the damage sustained by the large commercial centres from pirate raids by the "peoples of the land and of the sea", according to a later tradition. At the end of that same century, after the Trojan expedition, many citadels were destroyed by fire, earthquake and/or hostile action and were abandoned, while others continued to be inhabited in an effort to achieve some revival of the palace grandeur.

The 12th century witnessed the gradual migration of peoples towards the coasts, the Dodecanese and Cyprus and once mighty administrative centres fell into decline. The hinterlands were virtually abandoned, the major centres dwindled and the way was paved for great changes in the Hellenic world at the dawn of a new age.

Gold necklace consisting of ten plates in the shape of a pair of eagles facing in opposite directions, most likely a symbol of power. Mycenae, Grave Circle A, Grave V (16th cent. BC) No. P689



Grave stele of brittle poros stone with the relief scene of a chariot. It has been argued that the spirals on the upper part denote waves, indicative of the place. The charioteer, standing on the chariot, pulls on the reins while a second figure, who is holding a weapon (sword?) in his left hand, stands in front of the chariot. Mycenae, Grave Circle A, Grave V (16th cent. BC). No. P1428







Bronze daggers with inlaid decoration depicting scenes of a Nile landscape (felines hunting aquatic fowl among papyrus blossoms), spiral motifs and lilies respectively. This technique, known as "painting in metal" consists of placing cutout leafs of gold and silver in shallow beds created on the bronze blade and affixing them with an amalgam of gold, silver and bronze. Dagger P764 also has a gold sheathing on the hilt and shoulders, decorated with embossed lilies. Mycenae, Grave Circle A, Grave V (16th cent. BC). Nos. P765, P744, P764

Two type A bronze swords, the first with gold sheathing on the hilt and knob and the second with gold sheathing on the hilt and (wooden) scabbard. Mycenae, Grave Circle A, Grave V (16th cent. BC)
Nos. P763, P723



Hexagonal wooden jewel box (pyxis) with gold plates attached to the sides and decorated with repeated motifs: lion hunting a deer in a landscape with palm trees and spirals. The bull's head (bucranium) with the large eyes dominates the scene. This is a unique find, in terms of both the material (wood), which rarely survives from the Mycenaean period, and the emblematic nature of the scene. Mycenae, Grave Circle A, Grave V (16th cent. BC). No. PB11





Men's death masks of sheet gold with the facial features embossed. The eyes are depicted closed. The slits around the ears indicate that the masks were attached to the face with thread. Mycenae, Grave Circle A, Grave V (16th cent. BC). Nos. P253, P254



Gold cup and gold goblet (kylix) with embossed spirals and running lions, respectively. Mycenae, Grave Circle A, Grave V (16th cent. BC). Nos. P629, P656





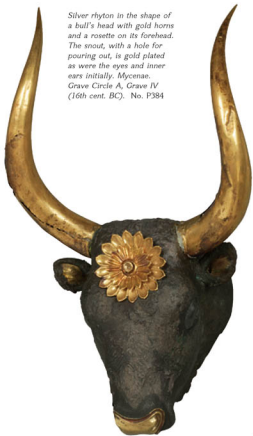


Bronze dagger with inlaid decoration, known as "painting on metal". This is a scene in which men armed with spears and bows are hunting lions; they are protected by two large tower-like shields and an eight-shaped one. One lion has already been wounded and a man is lying on the ground, while two other lions are fleeing. On the back, a lion is hunting deer. Mycenae, Grave Circle A, Grave IV (16th cent. BC). No. P394

Part of a bronze sword with hilt decorated in the cloisonné technique, which consists of creating nestlike sections that were filled, in this case, with an inlay of lazurite stone and rock crystal. The elaborate hilt has the heads of eagles or griffins as finials. Mycenae, Grave Circle A, Grave IV (16th cent. BC). No. P294

Bronze dagger decorated with inlays representing lions in a flying gallop. Mycenae, Grave Circle A, Grave IV (16th cent. BC). No. P395





Silver rhyton in the shape of a bull's head with gold horns and a rosette on its forehead. The snout, with a hole for pouring out, is gold plated as were the eyes and inner ears initially. Mycenae. Grave Circle A, Grave IV (16th cent. BC). No. P384



Silver vase in the shape of a deer with horns. There is an opening on the back for pouring liquid in, but the effort to make a hole in the snout (in a second use) to convert it into a rhyton was unsuccessful. Hittite work. Mycenae. Grave Circle A, Grave IV (16th cent. BC). No. P388

Marble ceremonial vase with elaborate handles. A small hole in the base indicates its use as a rhyton. Mycenae. Grave Circle A, Grave IV (16th cent. BC). No. P389

Hammered gold rhyton in the shape of a magnificent lion's head with highlighted features such as the snout, with an aperture for pouring out, and mane. Mycenae. Grave Circle A, Grave IV (16th cent. BC). No. P273





*Gold kantharos and kylix. Mycenae.
Grave Circle A, Grave IV (16th cent. BC).
Nos. P440, P427*



*Gold kylix decorated with embossed flowers.
The elaborate handle is attached with gold
rivets at each end. Mycenae. Grave Circle A,
Grave IV (16th cent. BC). No. P351*





Gold kylix with three strips of gold joining each handle to the base. On the rim are two doves. It has been conventionally named "Nestor's cup" from the description of a cup belonging to Nestor, king of Pylos, in the Iliad. Mycenae. Grave Circle A, Grave IV (16th cent. BC). No. P412.



Magnificent gold diadem with leaf-shaped sections at the top, decorated with embossed circles. Mycenae. Grave Circle A, Grave III (16th cent. BC). No. P03

Splendid gold diadem with embossed rosettes and thin leaves attached to the top. Mycenae. Grave Circle A, Grave III (16th cent. BC). No. P01





Gold earrings with elaborate decoration of filigree and granulation. They are regarded as being of Minoan inspiration. It is striking that precisely the same type is depicted at Akrotiri Thera in the wall painting "Crocus-gatherers", in which young women gather saffron, dating to the 16th cent. BC. Their shape may possibly have symbolised the sun. Mycenae, Grave Circle A, Grave III (16th cent. BC). No. P61



Silver pin (perone) with a gold head: bare-breasted female deity wearing the known Minoan dress with successive flounces and crowned with tendrils and papyrus blossoms. Mycenae, Grave Circle A, Grave III (16th cent. BC). No. P75
PAGE 112: Detail of No. P75.





Cutout gold replica of a tripartite shrine crowned with horns of consecration on which birds are seated. This is the representation of a temple-like structure that could have been part of a palace complex, but could also have been an outdoor shrine. The form of the three-part shrine is prevalent in Creto-Mycenaean religious iconography. Mycenae, Grave Circle A, Grave III (16th cent. BC). No. P26



Bronze pins with rock crystal head. Mycenae, Grave Circle A, Grave III (16th cent. BC). Nos. P102, P103



Unique gold sheathing for an infant that consists of many individual sheets that covered the face and entire body. Typical detail, the hoop-type earrings hanging from the ear. A second such sheathing is simpler. Mycenae, Grave Circle A, Grave III (16th cent. BC). No. P146

Gold scales that symbolise the weighing of the soul after death (psychostasia). On the discs is the image of a butterfly (soul). Mycenae, Grave Circle A, Grave III (16th cent. BC). Nos. P81, P82, P91







Gold discs with embossed decoration: butterfly, octopus, leaf, rosette, spirals and whorl. The tiny holes on the edges indicate that most of them had been sewn as decoration onto clothing. Mycenae, Grave Circle A, Grave III (16th cent. BC). Nos. P02, P08, P10, P18, P20





Gold cup bearing an embossed decorative composition with octopuses in a marine landscape. Tholos tomb at Dendra Argolis. (Late 15th-early 14th cent. BC) No. P7341

Undecorated gold cup from the tholos tomb at Marathon. (15th cent. BC) No. P6441



Rhyton made of an ostrich-egg shell to which a silver opening was attached and decorative gold and bronze bands. Tholos tomb at Dendra Argolis. (Late 15th-early 14th cent. BC) No. P7337



Gold cup with an embossed composition of ivy leaves in a band. Grave 10 in the Mycenaean cemetery at Dendra Argolis. (Late 15th-early 14th cent. BC) No. P8743



Luxury bowl (kymbe) carved from a single piece of rock crystal in the shape of a duck, an exceptional example of Minoan stone carving for decorative purposes. Mycenae, Grave Circle B, Grave O. (16th cent. BC) No. 8638



Group of gold vessels from the "Mycenaean Treasure" and the wealthy tombs at Dendra Argolis. (Late 15th-early 14th cent. BC) Nos. P957-P960, P8743, P7341



Hammered gold kylix. The two cast handles, with finials of moulded dogs' heads biting the rim, are rendered with a naturalistic disposition. "Mycenaean Treasure". (Late 15th cent. BC) No. P960



Photograph of the full decoration and side view of the first of the two gold cups from Vapheio Laconia. Embossed technique. Depicts the capture of a bull in a narrative way which, as has been argued, is presented in three acts, according to the reading of the scene from right to left. Although the work was inspired by the Minoan metalwork tradition, it was very likely made in the Peloponnese. Vapheio, Laconia, tholos tomb. (Early 15th cent. BC) No. 1759





The second of the superb gold cups found in an unlooted pit grave in the royal tholos tomb at Vaphio Laconia, during the excavations by Christos Tsountas in 1888. From the first moment of their discovery to the present day, the two cups have been regarded as the outstanding metalwork masterpieces of the prehistoric Aegean. On the second cup an attempt to capture three bulls and the injury of two brave hunters are recorded. (Early 15th cent. BC) No. P175B





Bronze dagger decorated with inlaid gold, silver and niello (an amalgam of copper, lead and silver) adorned with nautilus in a marine landscape. Vapheio Laconia, tholos tomb. (15th cent. BC) No. 8339

Bronze swords with elaborate decoration on the hilts that are sheathed with gold, bear gold rivets and knobs of ivory or agate. Tholos tomb at Dendra Argolis. (Late 15th-early 14th cent. BC) Nos. P7316, P7326, P7325



Bronze dagger with a gold hilt, and inlaid gold and silver decoration on the blade depicting felines in a shrubby landscape. Vapheio Laconia, tholos tomb. (15th cent. BC) No. 8340



Long bronze sword with elaborate gold sheathing on the hilt that is embellished with spirals and lions' head finials on the shoulder. Griffins (imaginary animals with the head and wings of an eagle and the body of a lion) in motion are incised on the blade. Mycenae, Grave D, Grave Circle B. (17th-16th cent. BC) No. P8710

Bronze swords from the tholos tomb at Dendra Argolis (details).
Nos. P7325, P7326, P7316



Gold sheathed hilt and knob of a large sword decorated with embossed spirals and concentric circles. The gold sheets on the hilt were donated by the Society of Friends of the National Archaeological Museum (1938), while the gold sheathing on the knob was found during exploration of the grave. Skopelos, "Staphylas" grave. (15th cent. BC) No. P6444





Gold signet ring, the largest found to date in the Mycenaean world. It depicts a procession of lion-headed demons holding libation pitchers and advancing towards a female divinity seated on a throne. The goddess is wearing a long tunic and raising a ritual cup. Behind the throne is an eagle, symbol of power, and in the sky is the wheel of the sun and the crescent moon "Tiryns Treasure". (15th cent. BC) No. P6208



Gold signet ring with a composite religious scene depicting a goddess seated under a tree. She is receiving offerings of lily and poppy flowers from two women. Two smaller female figures are depicted, attendants to the goddess. Descending from the sky, in which the sun and moon shine, is another divine figure covered by an eight-shaped shield and around the edge are schematic lions' heads. "Mycenae Treasure". (15th cent. BC) No. P992



Gold signet ring with a religious scene of a procession of women heading towards a shrine. Mycenae, chamber tomb. (15th cent. BC) No. P2853



Two gold signet rings with a representation of religious rituals and ecstatic dances in outdoor shrines. Mycenae, chamber tombs. (15th cent. BC) Nos. P3180, P3179



Two gold signet rings with religious scenes. "Sacred conversation" between deities and preparation for the sacrifice of an animal. Mycenae, chamber tombs. (15th cent. BC) Nos. P2971, P3148

Three gold signet rings with imaginary creatures (griffins and sphinxes) and animals (wild goats) facing in opposite directions. Mycenae, chamber tombs. (15th cent. BC) Nos. P2970, P2854, P6513



Gold ring with bezel decorated in the cloisonné technique. Representation of an imaginary animal (griffin) with wings spread. Kapakli (Nea Ionia) Volos, tholos tomb. (15th cent. BC) No. P5606





Gold seal. On the main side is a griffin (imaginary animal with the head, wings and claws of an eagle and the body of a lion) with the wings spread and the head, which is covered by tendrils, turned to the back. Ivy-shaped earrings hang from its ears. The back of the seal surface (bezel) is decorated with relief rhomboid shapes. Pyllos Messenia, tholos tomb D (second half of 16th cent. BC). No. P7986



Three lentoid and one incomplete gold-mounted sealstone of semi-precious stones, with scenes of the Mistress of Animals and two lions, lions on an altar, a priestly figure with a griffin and an isolated griffin respectively. Chamber tombs at Mycenae, tholos tomb at Vaphelao and tholos tomb at Myrsinohori (Routsi) Messenia. (15th-14th cent. BC) Nos. P6442, P2316, P1761, P8327





Lentoid seal stone with a chariot scene and two oval ones with scenes of a priest dancing and a human figure. Semi-precious stones and gold. Tholos tomb at Vaphio and chamber tombs at Mycenae. (15th-14th cent. BC) Nos. P1770, P1789, P2446



Gold necklaces with beads in rosette and ivy leaf shapes. Tholos tomb at Dendra Argolis. (15th-14th cent. BC)
Nos. P7342, P7354



Gold earrings in the form of a rosette suspended from a hoop and a gold necklace with beads in the shape of a lily-papyrus alternating with semi-circles. Dendra Argolis, chamber tomb 10. (15th-14th cent. BC) Nos. P8745, P8748



FOLLOWING PAGES: *Splendid gold necklaces with beads in rosette, lily flower, papyrus blossom and ivy leaf shapes. Chamber tombs at Mycenae. (14th-13th cent. BC) Nos. P2791, P3087, P2291, P2847, P3194, P3186*







Gold pendant decorated with granulation in the form of a woman holding a jewel box (*pyxis*). Chamber tomb 68, Mycenae. (14th-13th cent. BC) No. P2946



Gold figurine of a bull with discs hanging from its horns. Chamber tomb 68, Mycenae. (14th-13th cent. BC) No. P2947



*Necklaces of rock crystal and amethyst.
Tholos tomb at Vaphio and tholos
tomb D at Pylos. (15th-14th cent. BC)
Nos. P1886, P7892, P7893*

*Relief ivory group, two bare-breasted seated goddesses and a young god who is leaning on their knees, the so-called Ivory triad. On the back a common mantle is shared by both women. Mycenae Acropolis, palace area. (15th-14th cent. BC)
No. P7711*



Ivory plaque with a relief bare-breasted female figure, perhaps divine, seated gracefully on a rock. Mycenae Acropolis. (15th-14th cent. BC) No. P5897



Head of a warrior wearing a helmet of ivory or hippopotamus tusks. Chamber tomb 27, Mycenae, (14th cent. BC)
No. P2468





Helmet with cheek-pieces made of boar's tusks and a double bone hook at the top. Chamber tomb 515, Mycenae. (14th cent. BC) No. P6568



Relief warrior's head wearing a boar's tusk helmet. The hole at the helmet level indicates the attachment of the plaque to a wooden or other object as decoration. Chamber tomb at Spata. (14th-13th cent. BC) No. P2055





*Ivory plaques with a seated sphinx and a lion attacking a bull. Chamber tomb at Spata. (14th-13th century BC)
Nos. P2054, P2046*



*Ivory plaque with facing sphinxes, imaginary creatures with the body of a lion and the head of a woman. It was very possibly a decorative inlay on a piece of elaborate furniture or other object. Mycenae, "House of the Sphinxes". (13th century BC)
No. P7525*



*Ivory figurine of a sphinx from the Athens Acropolis.
(14th cent. BC) No. P6533*



Ivory comb with a representation of sphinxes in two bands and a rosette in the middle. Chamber tomb at Spata. (14th-13th cent. BC) No. P2044



Marble lamp with relief petals on the rim and a small two-wick lamp of ash-green steatite with relief spirals. Mycenae, tholos tomb of the Lions and chamber tomb 102. (15th-14th cent. BC) Nos. P2921, P4924



Alabastron in workshops in Minoan Crete, and a stone bridge-spouted vase from a Minoan workshop. Mycenae, chamber tombs 68 and 102. (15th-14th cent. BC) Nos. P3080, P4922



Three-handled clay Palace style amphora decorated with high palm trees symmetrically placed on the four sides of the vase, with smaller palm trees and other plant motifs in between. It is distinguished for the quality of the clay and paint as well as for the naturalistic rendering of the motifs. From the Mycenaean cemetery at Deiras Argos. (15th cent. BC) No. P7107



Three-handled Palace style clay amphora on which three large octopuses are represented embracing the body of the vase in a marine landscape of rocks and seaweed. Work by a Mycenaean artisan based on originals in the marine style from Minoan Crete. From the Mycenaean cemetery at Prosymna Argos, grave 2. (15th cent. BC) No. P6725



Large clay krater with a scene of men in full armour (helmet, cuirass, greaves, shield and spear) who appear to be departing for war with bags tied to the tip of their spears. On the side, a woman raises her arm in a gesture of farewell or mourning. On the back, armed warriors wearing different helmets raise their spears. Around the handles are depicted birds and bucrania (schematic bull's heads). Exceptional example of the Mycenaean Pictorial style. From the house of the "Warrior Vase" on the Mycenae Acropolis. (12th cent. BC) No. P1426

Three-handled Palace style clay amphora. Decorated with splendid aquatic fowl on the shoulder. One of the earliest examples of the pictorial pottery that was created under the influence of Minoan Crete. From the Mycenaean cemetery at Deiras Argos. (15th cent. BC) No. P5650

Two clay stirrup jars (amphorae), the first with a representation of an octopus, fish and birds, and the second with a pictorial composition of a wild goat and birds in a lush foliate environment. Cemetery at Perati Attica. (Late 13th cent. BC) Nos. P9151, P9170



Special clay rhyton (pot with two holes, one to fill it and a smaller one to pour out the liquid offerings in ceremonies) in the shape of a shoe. Cemetery of chamber tombs at Voula Attica. (Late 14th cent. BC) No. P8557



"Mourners Vase", kernos-basin with four female figurines with their hands on their heads in a gesture of mourning and two attached cups for offerings. Chamber tomb 5, Perati Attica. (12th cent. BC) Nos. P9143, P9147

Clay group of two female figures and one child and a figurine of a kourotrophos (female with infant) on a throne. Cemetery of chamber tombs at Voula Attica (14th cent. BC) Nos. P11771, P12224





Wall painting of the "Mycenaean woman". The serious and stately expression on the face indicates the official nature of the moment and the authority of the goddess, who is receiving offerings from the faithful, with a slight smile at the necklace she is holding. Her garment is in two parts: a diaphanous shirt that allows her breast to be revealed and a bodice with short sleeves. She is magnificent in an elaborate coiffure and a wealth of jewellery (necklaces and bracelets).
Mycenae, Religious Centre. (13th cent. BC) No. 11670



Section of an amphora-type krater with a chariot bearing two riders. In front of the chariot a male figure is walking and holding a staff. Typical example of the imaginative pictorial pottery of the Mycenaean world that was particularly popular in the markets of the Italian peninsula and the eastern Mediterranean during the 14th and 13th cent. BC.
Mycenae Acropolis. (13th cent. BC) No. P7387



Clay leaf-shaped tablet bearing Linear B script. Cooking utensils are recorded, as can be seen from the ideograms for the pots: *phiale* (*pi-je-ra*), tripod (*ti-ri-po*), *eschara* (*e-ka-ra*), *pyravstro* (*pu-ra-u-to-ro*), *ho(s)tiria* (*ko-te-ri-ja*). Palace at Pylos. (13th cent. BC) Nos. Ta 709-712, Ta 721



Bronze tripod with legs connected to a small hoop and on the outside bearing moulded busts of horned animals (bull and goats). Pendants in the shape of pomegranates and birds hang from a large hoop. Typical Cypriot work of the 12th cent. BC. No. P6225

Unique moulded woman's head of plaster, figure of a goddess or sphinx, one of the very few examples of large-scale Mycenaean sculpture. The features of this imposing face with its strong expression are emphasised with bright red or black colour and dot rosettes distinguish the cheeks and chin. The figure is wearing a polos (head covering) and locks of hair fall on the forehead. From the region of the Religious Centre on the Mycenae Acropolis. (13th century BC) No. P4575





THE GEOMETRIC PERIOD

From palace to city

URING THE APPROXIMATELY FOUR CENTURIES that followed the collapse of the Mycenaean kingdoms in the late 12th century BC, important events shaped the new conditions that would lead to the historic period.

DThe most significant phenomena between 1125 and 800 BC were the movements of populations that had previously been living on the periphery of the Mycenaean world towards regions of the once prosperous kingdoms of mainland Greece, and also towards the coasts of Asia Minor and Cyprus.

The successive movements of Indo-European tribes into the Balkan region caused its Greek inhabitants, especially from the mountainous and barren parts of northwest Greece, to move southward towards the flat, fertile plains. At least fifteen of the thirty-two known Greek-speaking tribes took part in these population movements, the most important of which were the Thessalians, the Magnesians, the Aiolians, the Locrians, the Aitolians and of course the Dorians, who settled primarily in the Peloponnese. The result of these migration waves was the expulsion of large groups of the original inhabitants, Achaeans, Ionians and speakers of the Aeolic dialect, and the redistribution of territories throughout the Hellenic world. The only regions that were not affected by the migrations of northern tribes were Arcadia and Attica.

The migrations of Greek tribes over such a long period are regarded as a complex phenomenon with many different aspects. Generally we can speak of three categories of population movements. The first category was the migration of Greek tribes from the periphery of Greek territory, from the mountains towards the regions of the once flourishing Mycenaean civilisation. The second category included the waves of "refugees" created by the invasions of the northern tribes, while movements in the third category, towards the Aegean Sea and the coast of Asia Minor, were in the nature of colonisation.

On the basis of archaeological finds and in conjunction with the written tradition, research has come to some reliable conclusions regarding the events that took place during the approximately four centuries (11th-8th) that were known in the past as the Dark Ages precisely because of the lack of trustworthy data.

By the 8th century, however, the situation with respect to migrations had virtually stabilised. After the Greek tribes had settled on the new territories, they created a multitude of small autonomous tribal groups, a type of "tribal state", which constituted the core of the city-state in the Archaic and Classical periods. Each tribe comprised a kind of state with a leader and customary public law.

We should not fail to mention here certain major creations of the Hellenic spirit in the 8th century BC, including the Homeric epics, the Greek Pantheon, Hesiod's mythology and the invention of Greek script.

The Greeks' acceptance of the Phoenician system of writing consonants was a significant landmark in the cultural history of Europe as a whole. Sometime in the 9th century BC, very possibly inspired by some personality of particular genius, a new system of writing came into being, the fully phonemic Greek alphabet, with borrowings of some consonants from the Phoenician system, but with vowels as well. Archaeological finds such as the Dipylon oinochoe and some sherds from Hymettus, show that Greek script was in use as early as the 8th century BC. Thus began the records of victors in the Olympic Games

Large Geometric Attic krater by the Hirschfeld Painter. In addition to the typical geometric decoration, a funeral procession (ekphora) is depicted between the handles. Below is a frieze with a line of ten chariots and armed charioteers. This vase, 1.23 m. in height, like all the others of the same size – kraters or amphorae – were placed to mark the graves of some Athenian nobleman in the Kerameikos cemetery, where it was found. Dates to 745-740 BC. No. 990

that were established in 776 BC, artists signed their works, and people wrote their names.

An event of significance equal to that of the invention of alphabetic script was the composition of the Homeric epics, the cornerstone of Greek literature. The two outstanding works of epic poetry, the *Iliad* and the *Odyssey*, which laid the foundations for the national consciousness of the ancient Greeks, portrayed the world of the aristocracy who were proud of their ancestors and whose ideals were action, competition and bravery in battle. The fact that these works were among the supreme achievements of Greek creation can be proved by the highly significant position they occupied in the intellectual life and education of the Greeks from the Archaic period through the Byzantine era. Homer and Hesiod, as noted by Herodotus (II, 53) created and shaped the religious world of the Greeks.

It was on this basis of a common national awareness, common religion, and common language and script that the city-state came into being in Greece in the 8th century BC. In the many tribal statelets that had resulted from the fragmentation of large tribal groups that was also favoured by the country's geomorphology, there was always a city that gave its name to the entire region, i.e. to the state. The Polis and its surrounding countryside constituted the first state administered by law in the history of Europe, since it was a social organisation whose operation was based on the law, the need for economic self-sufficiency and faith in the divine, and essentially ensured the cohesion of the citizens.

The period from 1125 to 700 BC is called the Geometric Period today because its pottery was decorated with purely geometric designs. Archaeologists have divided it into smaller periods on the basis of developments in pottery, as follows:

Sub-Mycenaean Period: 1125-1050 BC
Proto-geometric Period: 1050-900 BC
Geometric Period: 900-700 BC.

The Geometric period is also sub-divided into *Early* (900-850 BC), *Middle* (850-760 BC) and *Late Geometric* (760-700 BC).

The cultural remains of the Geometric period are chiefly terracotta pots. In addition to them, significant data have also been provided by the small clay and bronze figurines that were usually dedicated as votive offerings in sanctuaries. There are no large-scale sculptural works at all, and architectural traces are minimal.

The changes that took place in art also represent the picture of the period, reflecting its spirit and man's attitude to the world around him. Pots were decorated with plain, rigid and purely geometric motifs drawn with a ruler and compass. In the Proto-geometric period, these motifs were comparatively limited, such as concentric circles and semi-circles, chequering, crosshatched triangles and zigzag lines. Painted in black, they occupy the upper part of vases. Animal and human figures are rare.

In the Geometric period (900-700 BC) vases have a crisper tectonic structure and their decoration includes a multitude of geometric motifs, such as meanders, four-leaf or eight-leaf motifs, radial rosettes, swastikas, etc. Animal and human figures appear with increasing frequency, and in some cases there may be mythological scenes.

The human figure, portrayed in scenes on vases and by figurines, has a tectonic structure. The angular bodies, spindly limbs and small heads comprise a group of members rather than a unit. Athens held first place in the ceramics of the Geometric period. In its mature phase in particular, the trend is observed to monumental creations with large-size amphoras and kraters that are placed as markers on graves. Accompanying the geometric motifs in the decoration is the discernible presence of figural representations with friezes of animals and, above all, with unique funerary scenes depicting the *prothesis* (body laid out on a bier) and *ekphora* (funeral procession to burial ground), themes that are directly related to the purpose of these vessels. There are also remarkable scenes with processions of chariots and warriors, battles and ships; purely mythological scenes appear in the last phase, in the Late Geometric period. By the 8th century, the Geometric style had been disseminated throughout Greek territory. In addition to Attica, other significant centres of pottery production were Argos, Corinth, Sparta, Boeotia, Euboea and Crete.

In contrast to pottery with its long, continuous tradition, sculpture was limited to the production of

small bronze and terracotta figurines that were either dedicated in shrines and sanctuaries, or constituted attachments to various vessels. In the 8th century, the Peloponnese occupied first place in the production of bronze works. The most significant workshops were in Argos, Corinth and Laconia. Athens did not initially boast as rich an output as it had in ceramics, although it soon gained an important place in metalworking as well. Alongside these large, significant workshops with panhellenic prestige, there were also smaller ones all over Greece that produced equally important works in Boeotia, Thessaly, Arcadia, the islands and above all Crete.

The figurines of the Geometric period represent humans and animals; mythological creatures, such as centaurs, are encountered more rarely. Among these figurines, the dominant position was held by the male figure and the horse, symbolising power, wealth and social status. The art world in the Geometric period of the 8th century BC was the heroic world of Homer. The artisan was fascinated by the movement of the figures and portrayed man at moments of action, when he was fighting, driving a chariot, dancing or hunting.

We can confirm the ability of artisans in the Geometric period in metal works other than small sculptures. It has already been noted that many of the bronze figurines were attached to large vases to decorate their rims or handles. Such vessels, especially the tripod cauldrons (*lebetes*) that provide evidence of prosperity as well as a high artistic level, have been found in the major Panhellenic sanctuaries of Delphi, Olympia and others. Sometimes their legs are adorned with relief or incised decoration.

The jewellery of this period is limited. Most of it is made of bronze, although there is quite a lot of gold with impressed or incised decoration. Distinguished among the bronze pieces are the clasps (*fibulae*) of the so-called Boeotian type, the main part of which is a flat catch-plate on which there are incised patterns and, rarely, mythological scenes.



Bell-shaped clay female figurine with movable legs from Thebes. Boeotian workshop. (Early 7th cent. BC)



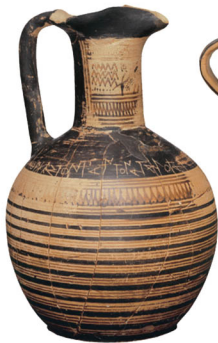
*Amphora of the Early Geometric Period from Athens.
(900-850 BC) No. 18121*



*Amphora from the Kerameikos cemetery by the Athens Painter.
Middle Geometric period (850-800 BC). No. 216*

Large Attic wine jug (oinochoe)
with a high neck and modelled bird
on the lid, by the Dipylon Painter.
From Athens. (760-750 BC) No. 811





*Small, footed krater. (760-735 BC)
No. 18020*

*Trefoil wine jug (oinochoe) with linear decoration.
One of the most ancient Greek inscriptions is incised on
the shoulder. Found in the Kerameikos cemetery in Athens near
the Dipylon Gate. (Third quarter of the 8th cent. BC) No. 192*



*Kantharos with high handles.
(760-735 BC) No. 18480*



Two Geometric wine jugs (oinochoae) with lids, from an Attic workshop; the knob on one of them is in the form of a small cup (skyphos) and on the other that of a basket-shaped pot. (735-720 BC) Nos. 189, 14412





Geometric Attic drinking cup (skyphos); on the inside is depicted a round dance with four men and nine women. A musician sets the rhythm by playing a phorminx, two other men are holding lyres, while four more women watch. Tripods are depicted on the outside, a detail that associates the vase with the Athenian festival of Thargelia which took place in the month of Thargelion (May). According to tradition, the winners of the round dance received tripods as prizes, which they dedicated to the sanctuary of Pythian Apollo. The vase was found in Athens and dates to the last quarter of the 8th cent. BC. No. 874





Amphora of the late Geometric period depicting a line of chariots. (720-700 BC) No. 184



Amphora of the late Geometric period depicting a line of chariots and warriors holding shields. The shoulder, handles and rim of the vase are decorated with moulded snakes, symbols of the underworld. From an Athens workshop. (720-700 BC) No. 894

Large monumental amphora by the so-called Dipylon Painter, from the Kerameikos cemetery in Athens. Served as a grave marker. Between the handles on the vase there is a scene of the laying out and mourning of the dead (prothesis). Late Geometric period. (760-750 BC) No. 804



Bowl for mixing wine (krater) with a high foot and four handles, typical example of the Geometric pottery of Thessaly. Found in the cemetery on the Marmariani site. (850-800 BC) No. 13747





Late Geometric krater from Mycenae. Argive workshop. (729-719 BC) No. 230

Late Geometric krater from Melos, by the Athens Painter with a representation of a man holding two horses by the reins. (730-700 BC) No. 877



*Boeotian krater from Thebes. A boxing scene is depicted on both sides of the pot.
(650-670 BC) No. 12896*





Bronze figurine of a horse from the sanctuary of Zeus at Olympia. Aetolian workshop. (Circa mid-8th cent. BC) No 16319



Bronze figurine of a mare nursing a foal, from the sanctuary of Zeus at Olympia. (8th cent. BC) No. 6199



Bronze figurine of a mare nursing a foal. Argive workshop, mid-8th cent. BC. No. 7647

Bronze figurine of a horse. Corinthian workshop, late 8th cent. BC. No. 15079





Bronze fibula of the "Helladic type" with incised decoration of concentric circles on the plate. Found at Dadi Pithiotis. (Late 8th century BC) No. 16465



Bronze eight-shaped pin from Macedonia. (8th-7th cent. BC) No. 20226

Circular handle decorated with a small horse, from a large bronze cauldron (lebes). Large bronze tripods with ornate handles were customary dedications to the major Panhellenic sanctuaries during the Geometric period. From the Peloponnese, very likely from an Argive workshop. (Circa mid-8th cent. BC) No. 7842



Bronze replica of seven nude figures holding each other's shoulders forming a dance circle (ceremonia?). Found in Olympia. Probably from an Elean workshop. (9th cent. BC) No. 6236

Bronze figurine, from the sanctuary of Zeus at Olympia, of a warrior wearing a helmet and girdle; in his right hand he must have been holding a spear. Argive workshop. (Early 7th cent. BC) No. 6178a



Bronze figurine of a warrior from Karditsa wearing a helmet and girdle. On his back hangs an eight-shaped shield of the Boeotian type. One view is that he represents the Homeric hero Achilles. (Circa 700 BC) No. 12831



Bronze male figurine from the handle decoration of a tripod cauldron (lebes). (725-700 BC) No. 7729



Two gold band diadems with repoussé decoration representing alternating deer and lionesses. From the Kerameikos cemetery in Athens. (Circa 750 BC) Nos. Chr. 1 and 1048



Five plaques from a necklace (one trapezium and four rectangles) from Eleusis Attica. They are gold plates with granulated and filigree decoration that form settings for inlays of amber. (Circa 750 BC) No. Chr. 147 (3534-3538)



Gold necklace from Spata, Attica. Consists of five plaques with settings for inlaid material, tubular beads and pendent chains with finials that suggest stylised pomegranates. (Circa 730 BC) No. Chr. 1041

Braided gold chain-necklace with snake-head finials. From Anavyssos Attica. (Circa 800 BC) No. Chr. 1517; Gold earrings from the Geometric period. Nos. Chr. 257, 296, 297, 559



NEXT PAGE: Gold bow fibula from Anavyssos. The plate bears incised decoration with a bird on one side and a swastika on the other. (Circa 800 BC) No. 1514

Two gold bow fibulae, which may be a pair, from Anavyssos. Each plate bears similar incised decoration, with a scorpion on one side and a bird on the other. (Circa 800 BC) Nos. Chr. 1515, 1516

Pair of gold earrings from Anavyssos. They are in the shape of a crescent with filigree and granulated decoration. (Circa 800 BC) No. Chr. 1519

Pair of gold earrings from Boeotia, in the form of a hoop with pendent filigree bands and pomegranate finials. No. Chr. 80





Two pairs of gold earrings from Eleusis. They are in the shape of small crescents with granulated and filigree decoration that creates hollows in which stones were set; twisted chains hang from each crescent. (Early 8th cent. BC) Nos. A 10960, 10961



Gold pendant from Anavysos Attica which consists of an oblong cylindrical bead to which two pairs of filigree spirals have been attached. (Circa 800 BC) No. Chr. 1520





ARCHAIC PERIOD

Reason prevails over Myth

IN THE LATE 8TH CENTURY BC, IN THEIR SEARCH FOR NEW PLACES and new worlds in the mythical Orient and the mysterious West, the Greeks began reaching out westward through their colonies in southern Italy and Sicily, and eastward through trade to the ports and cities of Syria, Palestine, Mesopotamia and Cilicia. In the next two centuries, Hellenic cities established colonies on all the shores of the Mediterranean to the Iberian Peninsula in the west, and to Libya and Egypt in the south. On the coasts of the Black Sea and the Sea of Marmara, just one city, Miletus, was colonised, which later founded some 90 colonies.

The economy benefited in particular from this "global" colonisation, unprecedented for the times, through the growth of commerce and crafts. Colonists would send raw materials to their metropolis and other cities and import agricultural and craft products. Cities such as Corinth, Eretria, Chalcis, Samos, Ephesus, Athens and Miletus developed into important centres of commerce. In the 7th and 6th centuries BC, the institution of the city-state spread throughout all of Greece.

There were significant developments on the political level as well. With very few exceptions, the traditional kingdom was succeeded in the 8th century BC by the rule of noble families throughout the entire Hellenic world. In this aristocratic political system, power was concentrated in the hands of a small group with privileged social and economic status, due to the fact that it possessed most of the landed property. A significant feature of this ruling class was *hipprotrophia*, i.e. the possibility of owning and maintaining horses, because it was primarily the cavalry that waged wars at that time. The broader social masses did not take part in war, nor consequently in the governance of the city, with the result that small farmers were serfs of the large landowners.

The great internal social conflicts that had been deplored by Hesiod in his poems, as well as the increased military needs that arose after the establishment of the phalanx as a tactical infantry formation in the fighting of battles, made it increasingly urgent for more citizens to serve in the army. Thus, the aristocratic polity was gradually transformed into a *timocracy*, where civil rights were no longer distributed according to "nobility" but were a function of property, i.e. of the wealth and incomes of candidate citizens, and of those who could afford weapons.

The aristocratic and timocratic regimes alike, as oligarchies, were always at risk of revolution or of tyrants rising to power. There were a number of cities in which a tyranny, i.e. one-man rule by a usurper, was established in the 6th century BC. Tyrants – as a rule individuals of noble birth who had developed political activity – usually seized power in some sort of coup. A few of the known tyrants devoted themselves to works of social benefit, such as the Cypselids in Corinth, Polycrates on Samos, Peisistratus in Athens, and others. In addition to building fortifications, ports, aqueducts, fountains and other public works, they sometimes patronised the arts, and on rare occasions took social welfare measures or limited waste and ostentation. Aristotle noted acerbically that the tyrant has no public interest at heart, but solely his own benefit.

Despite this, and even though democracy was established in Athens in the 5th century, in some cities, particularly the two largest ones, Athens and Sparta, where the dominant body was the *Ecclesia* or assembly of citizens, some democratic features can be found as early as the Archaic period. In Sparta, for example, the minimum republicanism was met by giving all adults who were free citizens the right to vote

Bronze plate from the facing on some object, perhaps a large wooden tripod, from the sanctuary of Zeus at Olympia. Visible Oriental influences can be seen on the repoussé scenes with griffins, the Mistress of Animals and the battle with the Centaurs. Possibly from a Samian workshop. (Late 7th cent. BC) No. 6444

and to participate in the Ecclesia. In Athens as well, under the constitution of Solon in 594/3 BC, civil rights were given to many citizens, in addition to other benefits, and under Cleisthenes, even more.

In any event, the entire political and social situation, the opening out of Greek cities through their colonies, the growth of commerce and the acquisition of wealth all, quite naturally, affected art and cultural life more generally.

Human, personal or public feeling, politics, pain, the rise of national awareness, and hymns to beauty and to the struggle were best expressed in the Archaic period through lyric poetry. Of particular importance in the history of Greek poetry were the iambic satires and elegies of Archilochus of Paros, with personal realism on themes from daily life. The Athenian poet and lawgiver Solon used his elegiac verses to express his political thought, together with moderation and moral order, prefiguring the Attic tragedy of the Classical Era. Most of the poems by Alkaios of Lesbos were political in content, whereas his compatriot Sappho praised the world of women. In his odes, Simonides of Keos was the first to praise the victors in the Panhellenic games, and Stesichorus of Imera, with his prosodic innovations and his epic poems, later influenced the Greek drama.

The contribution of the colonial Greeks, particularly those of Ionia, through the pre-Socratic philosophers, to the intellectual life of the Archaic period was of enormous significance. The early concerns and the initial philosophical thoughts about the beginning of the world and the changes it goes through were first expressed in Ionia and specifically in Miletus. There, concepts came into being such as matter, number, magnitude, power, time and being: concepts that were to be building blocks for a system of philosophy and knowledge. The first school of philosophy was established in Miletus by the founder of philosophy, Thales of Miletus, one of the Seven Wise Men, and his pupils Anaximander and Anaximenes from the same city. The school of the Pythagoreans was established by Pythagoras of Samos, while Xenophanes of Colophon founded the Eleatic school, and was followed by Parmenides of Elea and Zeno. In addition to these schools, independent philosophers also expressed their own theories, such as Heraclitus of Ephesus, Empedocles of Acragas and Anaxagoras of Clazomenae. These activities and the expansion of the horizons in the early 6th century BC rapidly led the Greeks to the grandeur of the Classical Age.

The end of the Archaic period was marked by the Persian Wars, the battles fought by Greek cities to defend themselves against the Persians, which concluded with the triumph of the Hellenes at the battle of Marathon (480 BC), the naval battle of Salamis and the battle of Plataea (479 BC), and the humiliating defeat of the Persians.

The art of the Orientalising period: The Greeks' acquaintance with the Orient

The contacts of the Greeks with the peoples of the East exerted a strong influence on the art of the 7th century BC. For this reason, the period from circa 700 to 630 BC is known as the Orientalising Period. Together with the need to learn about new worlds, Greek colonists or merchants were essentially seeking new paths and new art forms that were to play a significant role in the course of ancient Greek art.

From these peoples of the East, the Greeks first of all learned certain techniques that were hitherto unknown to them, such as the technique of making statuettes using a mould and the technique of carving ivory. In the works created by the peoples of the Orient, they saw new animal and plant forms, such as the winged goddess of animals, the lion, the sphinx, the griffin, lotus blossoms and palmettes, and patterns such as rinceau, guilloche and others. All these motifs were borrowed by Greek artists who used them in their works, adapting them to their own artistic needs, origins and knowledge and to the Geometric tradition. But in addition to borrowings of specific forms, the influence of the Orient can be observed in artists' modes of expression more generally. The austere geometric patterns that had prevailed to date began to be replaced by freer forms, curved and luscious, and by motifs placed freely in space, without the strict geometry earlier required.

The Eastern influence is most visible in ceramics. The creation of the Orientalising style is attributed by most scholars to Corinthian potters who, by the late 8th century BC, were using innovative elements such as the technique of the outline in decorating their vases. Products of Corinthian workshops, with their characteristic yellow clay, flooded the markets of all Greek cities. The presence of Corinthian pottery

in the colonies of the West has been especially important to research, as these vases could be dated in relation to the date the colonies were founded; this helped to date the remaining pottery as well as sculpted works.

Corinthian vases, truly elegant artefacts, are usually small in size, decorated with friezes of animals around the perimeter separated by black bands. Figural representations are rare. The most typical shapes are the *aryballoi* (scented oil bottles), which are initially globular and later ovoid, *alabastra* (small vases), *kytyleae* (deep cups), *oinochoae* (wine pitchers) and *olpae* (round-mouthed jugs).

Corinthian artisans specialised in the art of miniature painting, as the surface to be decorated was small and the demands for detailed rendering of figures great. In circa 660 BC, black-figure scenes became polychrome through the use of added paint such as red, white and brown, making these vases especially striking, many of which were undoubtedly works by great artists. From 630 BC on, even though Corinthian pottery continued to be produced on a large scale, their decoration became standardised. Being more of a decorative art, Corinthian pottery painting, unable to find other outlets, was led to decline and disappearance. But its contribution to Greek pottery painting was enormous, since in the workshops of Corinthian ceramicists, the black-figure technique was created, which Athenian pottery painters borrowed and with which they achieved greatness in the 6th century BC.

The Oriental influences and new currents also influenced the art of Attica. In contrast to Corinth, however, the Geometric production and tradition here were so strong that new trends did not displace the earlier features of Attic pottery painting. In Athens, Oriental motifs were merged and assimilated with existing ones in the best possible way. The horse, the human figure and processions of chariots continued to occupy a dominant position in the decoration of vases, as it had in the Geometric period, but with a different substance and content. In contrast to the small Corinthian vases, Athenian potters made large-scale vessels, such as *loutrophoroi* (ritual water-carrying vessels), *amphorae* (two-handled carrying jars), *hydriae* (water jars), *lekanides* (shallow basins), and the large *skyphos kraters* (bowls) characteristic of the cemetery at Vari, with a knob on the lid and a high conic stand.

The Attic vases of the Orientalising period have been conventionally named Protoattic. On their large surfaces, painters have plenty of room to develop figures that are rendered in curved outlines and not as a synthesis of geometric shapes. Mythological scenes are now clearly recognisable and motifs of Oriental origin are used as supplementary decoration. At this period, great painters can be identified, to whom researchers have given conventional names, since we do not know their real ones. The Analatos Painter, the Polyphemus Painter and the Ram Painter can be singled out.

Workshops in other Greek regions that were influenced by Oriental trends charted their own paths.

In eastern Greece, in the Ionian regions of Miletus, Ephesus, Samos and Chios, and also in Aeolis and Rhodes, a decorative style was developed, featuring mainly friezes of animals and monsters, that has been called the "wild goat style" after the animal most frequently depicted on these vases. The most characteristic shapes are the *oinochoe* (wine pitcher), fruit bowl, *lebes* (cauldron), plaque and Chian calyx. Another group characteristic of these regions are the kylikes with a low foot decorated with birds, called bird bowls. Both wild goat style vases and bird bowls have been found in many parts of the ancient Hellenic world, in the Eastern Mediterranean, in the Black Sea and in the colonies to the West.

On the islands of the Cyclades in the 7th century, a richly decorated style prevailed that influenced other regions such as Athens and Magna Graecia. The most impressive of these vases are the so-called "Melian" *pithamphoreis* (large storage jars), which recent research has proved to have been made on Paros. An abundant selection of motifs including whorls, palmettes, animals and monsters, hoplites and mythological scenes are rendered on a ground of yellow slip by outlines and incision together with the use of white and purple-red paint.

In Euboea, and particularly in the workshops of Eretria, a more provincial style of painting prevailed. Vases are usually *pithamphoreis* decorated with human figures and animals or monsters, using the technique of the outline and the intensive use of purplish-red colour. Also provincial is the style of Boeotian pottery painting in which, apart from painted vases, there was also a considerable output of large vases, mainly amphorae, with relief decoration.

Although the influence of the Orient may have been strongest in pottery painting, it was visible in other forms of art as well. Sculpture in Greece up to the 8th century BC had been limited to the production of small bronze and terracotta figurines. The Greeks' acquaintance with the monumental sculpture of the

Eastern peoples, and particularly that of Egypt, must have impressed them and prompted them to construct large sculptural works. Thus, in about the middle of the 7th century BC, large-scale monumental sculpture was born in Greece. Its early phase is called "Daedalic" from the myth of Daedalus who, according to tradition, was the first to create statues with the legs positioned as though they were walking, with arms hanging freely and eyes open. The figures in works of the Daedalic style that we know today appear to be fairly static, with no movement whatsoever. They are characterised by strict frontality and a lack of depth, their heads are small with a triangular face and their abundant hair is arranged in horizontal layers, creating a graded coiffure like an Egyptian wig. The vast majority of statues from the Daedalic period are females with richly decorated clothing, whereas male figures are mainly found in the form of bronze statuettes. The very few sculptural works that we know from this period allow us, for the present, to confirm that the Cyclades, Crete and the Peloponnese all played a significant role.

The Orientalising style is obvious also in works of art used in daily life, especially small items such as jewellery, utensils, weapons, figurines and other objects, mainly of metal. Typical of this style are the bronze *protomes* (busts) of griffins and sirens that adorn the bronze cauldrons which were dedicated with tripods in the major sanctuaries. Shields and cuirasses with incised or embossed decoration representing animals, monsters and mythological scenes, gold and bronze jewellery, plaques with relief scenes from the facing on chests and furniture, and various small objects in ivory provide us with abundant evidence on which to judge the ability of the artisans in processing the material and the rich array of motifs under the influence of the East.

Amphora by a Naxian workshop, from Thera, with scenes of griffins and two lions on the neck in a heraldic composition. (Early 7th cent. BC) No. 11708





Amphora from Thera with elaborate pierced handles, geometric and plant decoration. (Circa mid-7th cent. BC) No. 11707

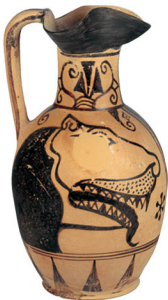
Boeotian pithamphora from Thebes with the representation of a lion. (670-660 BC) No. 228



Boeotian pithamphora from Thebes with a representation of the Mistress of Animals between two lions. (680-670 BC) No. 220



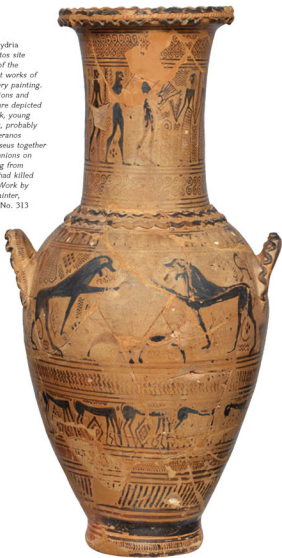
Cycladic krater from Melos. On the neck of the vase, Homeric combat is depicted, and on the body, the return of Apollo from the land of the Hyperboreans. Artemis welcomes her brother who is arriving on a chariot drawn by winged horses, accompanied by two Hyperborean Virgins or Muses. Typical work of 7th cent. BC Cycladic art, most likely from a Parian workshop. (640-630 BC) No. 911



Protoattic trefoil oinochoe.
(Middle 7th cent. BC) No. 322



Loutrophoros-hydria from the Analatos site in Attica, one of the most significant works of Protoattic pottery painting. On the body, lions and other animals are depicted and on the neck, young people dancing, probably the mythical Geranos danced by Theseus together with his companions on Delos, returning from Crete after he had killed the Minotaur. Work by the Analatos Painter, circa 700 BC. No. 313



Trefoil oinochoe from Rhodes. The decoration with deer, birds, wild goats and lotus blossoms is typical of the Orientalising period and the so-called Wild Goat style. (Circa 625 BC) No. 12717



Protome (bust) of a griffin that decorated the shoulder of a dedicatory bronze lebes. Found in Olympia. (7th cent. BC) No. 6159



Two bronze figurines of griffins from Olympia. (Mid-7th century BC) Nos. 6186, 6187



Large bronze fibula of the "Attic-Boeotian type" from the Idaean Cave in Crete. On one side of the plate a ship is depicted with two archers; on the other, one of the oldest mythological scenes: Heracles fighting the Siamese twins, the Molionids or Actorionids. (First quarter of the 7th cent. BC) No. 11765

Pair of gold earrings in the shape of an inverted cone on which stands the Mistress of Animals with two lions, and a pendant with two facing sphinxes. Typical examples of the Orientalising period. Found in a grave at Argos. (3rd quarter of the 7th cent. BC) Nos. St. 309, 310



Gold pendant from the Ideean Cave in Crete. Consists of two parts: above is a rectangular plate on which are three relief female figures and felines; below is a snake forming a circle and biting its own tail. Cretan work with strongly Oriental influences from the early 7th century BC. No. Chr. 674



Pair of gold earrings from Melos. (Second half of the 7th century BC) No. Chr. 746



Five gold six-leaved rosettes that were probably attached to a band of some organic material, perhaps leather, as a kind of diadem. They consist of cutout sheets with filigree and granulated decoration. Three of them have bulls' and lions' heads in the centre with smaller rosettes on the petals of the rosette; while the other two have a bee and a griffin in the centre and bees alternating with griffins on the petals of the rosette. From Melos. (Second half of the 7th cent. BC) Nos. Chr. 1177-1181



The culmination of Archaic art

The influx of Oriental elements into Greek art in the 7th century BC proved to be particularly fertile, as artisans soon assimilated all these elements and adapted them to their own measure and to the demands of conditions in Greece at that period. These figures, which in the Orient served Myth and unreality, in Greek life had to serve Reason and the concept according to which the divine was the image and likeness of man.

In the last quarter of the 7th century BC, there were particularly significant developments. Architects created the first monumental peripheral temples in which were erected cult statues of the gods that were purely human in form. Early in the 6th century, such temples, decorated with monumental sculptural compositions on their pediments and metopes, began to appear in sanctuaries in all Greek cities and colonies. Athenian pottery painters, borrowing the black-figure technique from Corinth, created Attic black-figure vases on which they painted the myths and exploits of the heroes of the epic past. Reference has already been made to the contribution of Corinth to ceramics in the 7th century BC. In addition to the black-figure technique, the column krater, a shape that was also to influence Athenian potters, was created in Corinthian workshops.

The first true black-figure vases were produced at the end of the 7th century, and their most important representative was the Nessos Painter, thus named from the scene of Heracles wrestling with the centaur Nessos that is painted on the neck of a monumental amphora in the National Museum. On this work we have all the characteristic features of black-figure art: the use of the dark purplish-red colour and incising to render the details. Continuing in the footsteps of this artist were the Gorgon Painter and Sophilos (580-570 BC), the first painter to sign his works, using the phrase "Sophilos painted me". In the second quarter of the century, four great painters became known: Kleitias, Acropolis Painter 606, Nearchos and Lydos. The name of Kleitias is known from his signature on the large volute krater known as the François Vase, which was signed by Ergotimos as the potter. Nearchos is distinguished for his lucid drawings and love of detail, while Lydos, one of his most productive contemporaries, is famed for the bold movements and gestures of his figures. At the same period, a new vase shape came into fashion, the kylix of the Siana type, with a high foot and rim and scenes painted on the bowl outside and on the bottom inside. In fact some painters were engaged almost exclusively in the decoration of kylikes.

The activity of two top creators of the black-figure style, the Amasis painter and Euekias, cover the second quarter of the 6th century BC. The works of the former are distinguished for the delicacy and precision of the draughtsmanship, and show a preference for Dionysian motifs and themes from daily life. With Euekias, Attic black-figure pottery painting reached its highest point. He was the greatest of all black-figure technique artists, who, in addition to his abilities in drawing and the composition of scenes, gave his figures and scenes interior content and feeling. Technically, the black-figure style under Euekias had evolved to such a degree that it could go no further. He introduced the new shape of the calyx krater and the type A kylix, which is typically decorated with two eyes on the outside. On Euekias' pottery, for the first time, we encounter the "ΚΑΛΟΣ" inscriptions by which the beauty of Athenian aristocratic youths is praised, a custom that continued into the 5th century BC.

With the establishment of the Great Panathenaia festival, most likely by Peisistratus, in about 560 BC, as Athens' official feast in honour of its patron goddess, a new type of vase was introduced, the Panathenaic amphora, that was given, full of oil, as the prize awarded to the winners of contests held during the Panathenaia. These are large vessels that contained about 38 kg of oil, had a specific shape and formal decoration. On one side, the goddess Athena was depicted in the type of Promachos, between two columns with an inscription reading ΤΩΝ ΑΘΗΝΑΙΩΝ ΑΘΛΩΝ (Of the games in Athens). On the other side of the vessel was a painted scene related to the contest whose winner would receive the amphora. For religious reasons, the Panathenaic amphorae continued to be decorated in the black-figure technique to the end. From the 4th century BC on, the name of the eponymous archon in the year of its production was also inscribed and thus precise dates can be established for these vessels.

Head of a kouros found at Merenda Attica (ancient deme of Myrrineus) together with the statue of the kore Phrasikleia. (540-530 BC). No. 4890

It is interesting that black-figure vases were also produced in Laconia. Laconian pottery in the 6th century was of very high quality and distinguished for its decorative and narrative qualities. Usually these pots were painted over off-white slip. The most characteristic shape was a kylix with a high foot and decorated on the outside with plant motifs, while the entire inside of the bowl was taken up by scenes that can in some cases be admired for their bold composition and vitality.

Black-figure pottery in Boeotia and Euboea was characterised by a strong Attic influence, and is it very likely that Athenian pottery painters worked both in Boeotia and Euboea. The most important Euboean centre, Eretria, had a noteworthy output, primarily of large pots like *pithamphoresis* (large storage jars) and *lebetes* (wedding cauldrons).

In Eastern Greece, there were important centres producing black-figure vases, although not of the highest quality, such as Samos, Rhodes with its typical "Vroullia" type pottery, and Chios. At Clazomenae, in addition to vases with unusual decoration featuring quite a lot of added white colour, painted terracotta sarcophagi were also produced and exported to many places. This genre, at the end of the 6th century, became an object of output by other neighbouring cities in Eastern Greece.

Potters from Greece appear to have moved to Etruria in Italy, perhaps from the eastern regions, and worked producing a specific type of vase, of very high quality, the so-called Caeretan *hydriae*, named after the city of Caere in which most of the examples have been found.

In about 530 BC, red-figure vases were invented in an Athenian pottery workshop, since black-figure art had by then exhausted all its potential and painters were experimenting with various new techniques. The new discovery is usually attributed to the Andokides Painter, since the oldest red-figure vases that have been found to date are works by this artist, who also painted bilingual vases that were decorated in the black-figure style on one side and in the red-figure on the other.

In the red-figure technique, the painter applies the reverse method to that of the black-figure: i.e. instead of painting the figures in black, he leaves the red colour of the clay for the figures and fills the rest of the surface with black. Incision is replaced by fine lines, either in relief with thick black paint, or flat using diluted brown. The colours added to the black-figure vases, purplish-red and white, are used only minimally in the new style or not at all. The red-figure technique is a purely Attic creation and most of its best examples were made in Athens. Much later, and always under the influence of Attica, limited numbers of red-figure vases were produced in workshops in other regions as well, such as in Magna Graecia, Corinth, Boeotia, Laconia, Euboea, Crete and elsewhere. In Athens red-figure pottery painting lasted for about two centuries, from 530 BC to 320 BC, and many stages can be observed in its evolution.

The early red-figure period (530-500 BC) began, as noted earlier, with the Andokides Painter whose works are distinguished for their experimentation, without as yet demonstrating all the capabilities of the new technique. In the last two decades of the 6th century, a group of remarkable painters went ahead very rapidly to develop new means of expression. They made up the so-called Pioneer Group, as scholars have called them, among whom were some of the most important names in Attic pottery painting, such as Euphronios, Euthymides, Phintias, Smikros, the Sosias Painter, and others. The rendering of human bodies from various different angles, such as from the front or back or with the trunk turned, the rendering of anatomical details with great precision, the sense of the volume of the figures and exceptional draughtsmanship are the features characteristic of works by the Pioneers. They usually painted large vases, such as Type A amphorae, kraters and *stamnoi*, while among the smaller vases, preference is shown for kylikes, the main drinking cup used at symposia.

During the late Archaic period in Attic pottery painting (500-480 BC) the red-figure technique gained ground, chiefly in terms of the more naturalistic rendering of figures and clothing. In the flowing curved lines, one can distinguish facility in drawing, and the capabilities for depicting figures in all stances have increased. Two names stand out among the painters of large vessels at that period: The Kleophrades Painter whose figures are distinguished for their vigorous movement, intensity and passion, and the Berlin Painter, who created figures full of elegance and grace. Other noteworthy artists who painted mainly kylikes included Onesimos, the Brygos Painter and Makron.

In no other realm of art was the spirit of the Archaic period expressed with greater power than in sculpture. The late 7th century was the first time Greek art had given such magnitude to the human as well as the divine form. The focal point of sculpture was man and the humanised divine figure.

Admiration for the human body provided new stimuli to artists who were to create works full of human substance and divine magnificence and beauty. Archaic sculpture is divided into three stages: *Early* (620-580 BC), *Middle* (580-530 BC) and *Late Archaic* (530-480 BC).

There are two basic types of sculpture in the Archaic period, the *kouros* (pl. *kouroi*, young man) and the *kore* (pl. *korai*, maiden). Together with these, works such as seated statues, mythical beings like sphinxes and lions, as well as architectural sculptures and funerary monuments constitute a unique group.

The oldest type of monumental sculpture was perhaps the seated female figure. Seated female figures were in use as early as the 7th century BC in Crete to embellish sacred structures and may very probably represent deities, such as those of Gortyn and Prinia in the Herakleion Museum. Generally speaking, the seat, whether a throne or a simpler form of chair, signifies authority, power, sacredness and a distinctive social status in general. During the Archaic period, the princes of Ionia, like the figures of the so-called Branchides on the sacred way leading from Miletus to the sanctuary of Apollo at Didyma, Aiaces the father of Polykrates of Samos, deities such as the Athena of Endoios on the Acropolis and the Dionysus in the National Museum, but also the Acropolis clerks, as persons of authority, were all portrayed seated.

The image of the young man full of vigour and beauty is rendered by the *kouros* who is represented standing, nude, in a frontal stance, with his arms either straight down by his side or slightly bent. He is not, however, immobile or inactive, but has one foot forward, usually the left one, ready to take a step and set out on the great and joyous journey of life. The female counterpart of the *kouros* is the *kore*, the quintessence of female beauty, modesty and grace that mirrors the female social ideal of the times. Dressed sometimes in the heavy Doric *peplos*, and at others in the Ionian fashion, wearing a light *chiton* (tunic) and *himation* (mantle), she gave artists an opportunity to test their skills in rendering a richly pleated garment and its decoration.

Kouroi and *korai* were either erected at graves or constituted dedications to sanctuaries. As funerary monuments, these statues marked the graves of members of aristocratic families, especially in Attica, in order to remind passers-by of the beauty of the dead person when alive. In some cases, funerary epigrams have been incised on their base, some of which have been preserved. The epigram of Kroisos praises the bravery of the young man who fell in battle, while that of Phrasikleia is full of sadness at her untimely death and of her lament that the gods destined her to die before tasting the joys of marriage.

The sculptor in the Archaic period was aware of his creation and signed his works with pride. While contributing to the immortality of the dead person through the beautiful image he created, at the same time he sought immortality for his work and his name. Signatures such as *Aristion of Paros made me*, or *Philergos made me*, or *work by Aristocles*, or *Euthycratides commissioned me*, the *Naxian* are typical. We know many names of sculptors from the Archaic period, either from the written tradition or from their signatures on the bases of works. From Eastern Greece, which produced many noteworthy sculptures, we know the names of Archermos of Chios, Eudemos and Terpsicles who worked at Didyma near Miletus, and Geneleos from the famous group of six figures dedicated to the sanctuary of Hera on Samos. The best known of all, however, is Theodoros of Samos who collaborated with Rhoikos in building the temple of Hera and who, according to information from Pausanias, was the first to cast a bronze statue, while according to Diodorus, it was he who, together with Telecles, used the Egyptian canon in the creation of statues.

In Attica, sculpture developed greatly throughout the 6th century, and from mid-century on, it appears to be ahead of all other regions. Indeed, in the last quarter of the century, many sculptors from eastern Greece and the islands, primarily the Cyclades, moved to the city of Pallas Athena to work. Many of the names found in the sources are also known from the artists' signatures on bases, such as that of Endoios, Phaidimos, Aristion of Paros, Philergos, Aristocles, Antenor and others. Samos, Miletus, Naxos, Paros, the Peloponnese and Boeotia were also important centres for the production of sculptural works in the Archaic period, each with its special traits.

The early *kouros* – such as the colossus of the Naxians at Delos, the *kouros* from the sanctuary of Poseidon at Sounion or the *kouros* of Samos – were larger than life; later, though, they became lifesize or smaller, but always in the same form and with the same stance. In addition to the moulding that replaced the linear rendering of muscles and the anatomy, development can be observed in the movement of the arms, which in time bend more and are liberated from the flanks. The evolution of the *kouros* can



be observed clearly in the Attic kouroi, both because Attica was one of the most significant production centres for sculptural works in the Archaic period, but also because we have a full series of Attic kouroi covering the entire Archaic period from the late 7th century, with the kouroi of Dipylon and Sounion, to the late 6th century with the Aristodikos kouros, the last in the series of Attic kouroi.

In contrast to the kouroi, the type of the kore was not strictly determined. Apart from the typical standing, frontal pose and the extension of the hand in which they are holding some offering, the korai present a wide variety, particularly in terms of the form of the garment and how they are wearing it, and in terms of their jewellery and the movements of their arms, which are sometimes in front of the breast, at others holding out the offering, and yet others drawing aside their draped garment.

The heavy Doric *peplos* and likewise heavy *epiblema* (cloak) were abandoned early in the 6th century and replaced by a light Ionic *chiton* (tunic); and in about 560 BC, a small, light Ionic *himation* (mantle) was added diagonally. The differentiations in the rendering of the drapery and pleats on these garments, together with the elaborate coiffures and jewellery (wreaths, necklaces, earrings, armbands, etc.) worn by the korai lent interesting morphological diversity to these statues. We can follow this diversity and evolution with the korai more easily than we can with the kouroi, both chronologically and geographically, as we have more examples of the former, dating from the 7th century to the first quarter of the 5th century BC from many different regions. Apart from the statues of korai and kouroi, there are also works that present human figures of other types, showing that sculptors' abilities were not confined solely to these two types of statues. In addition to the seated figures cited above, there were also statues of dedicators carrying their offering to the gods, such as the calf-bearers and ram-bearers, standing draped male figures, bending figures, warriors and horsemen. Together with the human figures, other creatures such as sphinxes, lions, sirens, Victories etc, some superb examples of which have been preserved, also engaged the sculptors of the Archaic period.

Whether cult statues were in the form of a kouros or kore cannot be concluded from excavation data. Cult statues existed in the large stone temples that were already being built, but we do not know what form they had, even though later authors usually described them as *xoana* (wooden idols). It is possible that they were wooden aniconic statues dressed in lavish clothing, and perhaps they retained this form for many years owing to its sacredness, since people believed that they were sent by the gods.

Notwithstanding the fact that no marble cult statues have been preserved from the Archaic period, some excellent marble or poros stone sculptures adorned the magnificent stone temples. Pedimental compositions, friezes and relief metopes have been found from Eastern Greece to Sicily and southern Italy, representing myths of the Olympian gods, the feats of heroes or legendary monsters.

It has already been pointed out that some of the statues of kouros and korae were funerary in nature. Marking graves was a custom known as early as the Mycenaean period from *stelae* (tombstones) found in Grave Circle A at Mycenae. In the Geometric period in Attica, large amphorae and kraters were erected as grave markers. From the early 6th century BC, i.e. with the development of monumental sculpture, it became customary to place a *stèle* on graves. The evolution of the grave stèle can be followed better in Attica than anywhere else, where these works decorated the graves of the Athenian aristocracy. The early stelae are high, up to a height of 4 metres, rectangular, narrowing towards the top and surmounted by a capital, initially in the shape of a cavetto and later in the form of an upside-down lyre on which a sphinx is sitting. From 530 BC on, under the influence of Ionia, the stèle became smaller in size and the sphinx finial was replaced by a palmette. On the body of the stèle there is often a relief scene with the figure of the dead person in profile, mainly looking to the right. The deceased is usually depicted as a young man, a hoplite or athlete, holding some sport-related object (discus, javelin, aryballos). In the Late Archaic period we also have incised or painted scenes. The lavish grave stelae in Attica were usually very costly monuments, and for this reason Cleisthenes instituted a law prohibiting their use, according to Cicero. Thus, in the late 6th century BC, the output of grave stelae in Attica ceased, although in many other regions, they continued to be produced.

In the Archaic period, the production of works in metal increased, most of which were dedications by the faithful to sanctuaries. The creation of large bronze vessels continued, which were usually decorated with human figures, animals or monsters (warriors, griffins, sirens, etc.) and were mainly used to adorn handles, as per the example of Geometric vessels. Exquisite statuettes of divinities, mortals and animals, which were exclusively for votive purposes, were likewise produced, as were utensils related to daily life, such as smaller pots, water jars, drinking cups, mirrors, etc.

Samos, Athens, Sparta, Corinth, Arcadia and northern Greece were all significant centres producing bronze works. Each region had its own distinguishing features and sometimes even specific workshops could be identified. Many bronze objects have been found a long way from the site on which they were produced, having been brought by the faithful to Panhellenic and local sanctuaries. There, visitors would place their votive offerings, on which were frequently inscribed the name of the dedicator and the divinity to whom it was offered.



Page 188: Marble statue of Artemis from Delos, one of the earliest life-size stone statues representative of the Daedalic style. As we are informed by the inscription incised on the left thigh boustrophedon (in lines reading from left to right and then right to left), the work was dedicated to Apollo by the Naxian woman Nicandra, daughter of Deinodikos and wife of Phraxos. (Circa 650 BC) No. 1

Lower in cost, and for this reason accessible to many more people, were the terracotta figurines that usually represented deities but also types from daily life. Multitudes of figurines have been found both in excavations of sanctuaries and in graves where they had been placed as funeral gifts. Attic, Corinthian and Boeotian workshops were the most significant, without suggesting that such works were not produced in other regions as well.

The timelessness of female interest in her appearance is expressed by jewellery in the Archaic period too. In the creation of jewellery, in addition to bronze, gold was used and silver to a more limited extent, materials that indicated the financial and social status of the person wearing it. The most customary gold jewellery in the Archaic period included clasps, necklaces, armlets, earrings and rings. The vast majority of the jewellery we have in museums today comes from graves, since jewellery, a symbol of wealth, coquetry and vanity, often accompanied its usually wealthy owner into the Underworld. The techniques used to make gold jewellery were known from the Prehistoric Era, to which the technique of casting was now added.

Fragment of a poros stone relief. Found on the acropolis at Mycenae and represents a female figure, very likely a goddess. Work from the last phase of the Daedalic style, perhaps from a Corinthian workshop. The use of relief is problematic. Together with this, pieces from other reliefs were found and it is speculated that some may have been metopes from the temple of Athena, while others belonged to the decoration of some other building. (Circa 630-620 BC) No. 2869



The Sounion kouros. Colossal work (height 3.05 m.) of the early Archaic period that was dedicated to the sanctuary of Poseidon at Cape Sounion in Attica. (Circa 600 BC) No. 2720



*Statue of a kouros from Thera.
(590-570 BC) No. 8+5295*



Head of a larger than life-size kouros. Found in the Kerameikos cemetery near the Dipylon Gate. (Late 7th cent. BC) No. 33720

Early black-figure amphora from Athens or Piraeus depicting two chariots with charioteers. By the Piraeus Painter. (640-620 BC) No. 353



Early black-figure amphora from tumulus A in the cemetery of the ancient deme of Anagyrous near present-day Vari. Bellerophon is depicted on one side with Pegasus, and on the other a Chimaera. By the Bellerophon Painter. (625-600 BC) No. 16391



Large Attic black-figure amphora by the Nessos Painter. Portrayed on the neck is the fight between Heracles and the centaur Nessos; on the body is the pursuit of Perseus by the headless Medusa and her sisters the Gorgons. Found in the Kerameikos cemetery in Athens. (620-610 BC) No. 1002





Black-figure oinochoe from the cemetery of tumuli in the ancient deme of Anagyrous near Vari Attica. Perseus among sphinxes, a panther and a lion. By the Gorgon Painter. (600-590 BC) No 19159



Black-figure Corinthian amphora depicting a chariot and two men fighting. By the Athens Painter. From Kerameikos. (600-575 BC) No. 317



Black-figure Corinthian trefoil oinochoe found in Corinth. By the Dodwell Painter. (600-575 BC) No. 262



*Attic black-figure amphora depicting a winged daemon, perhaps Boreas.
From the region of Plato's Academy, Athens. (Circa 570 BC) No. 21032*



Attic black-figure amphora with the representation of a helmet wreathed with myrtle branches.
From Phaleron. (575-550 BC) No 558





*The kouros of Volomandras. (LEFT)
(560-550 BC) No. 1906*

*Stature of a kouros. Found in the sanctuary
of Apollo on Mt Ptoos in Boeotia.
Work by a Cycladic workshop dating
to the mid-6th cent. BC. No. 10*

*Black-figure drinking cup (skyphos) with revellers.
By the "KX Group". (Circa 575 BC) No. 22609*



*Fragment of an Attic black-figure
cauldron (dinos) painted by Sophilos,
showing a scene at the hippodrome with
spectators in stands. The inscription specifies
that it depicts the funeral games held in honour
of Patroclus. From Palaiastro Pharsala.
(580-570 BC) No. 15499k*







The kouroi of Merenda and the kore Phrasikleia. These statues were found buried together in a shallow repository in the cemetery of the ancient deme Myrrinous (today's Merenda Attica). One was erected on the grave of the young woman Phrasikleia, who died a maiden, as the inscription incised on the base informs us. Work by the sculptor Aristion from Paros. (Circa 550-540 BC) The kouroi marked the grave of a youth from an aristocratic family and may also have been a work by Aristion, created a little later than that of Phrasikleia. (Circa 540-530 BC) No. 4890



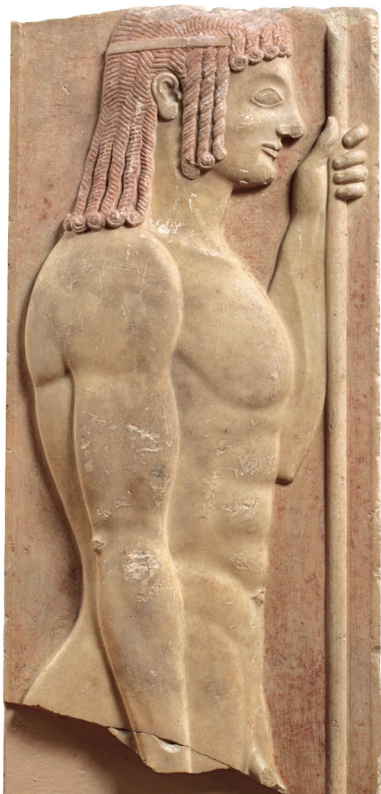


Statue of a funerary sphinx from Spata Attica. (570-550 BC) No. 28

Statue of a kouros, typical work of a Cycladic workshop and specifically from the island of Melos, where it was found. (Circa 550 BC) No. 1558



Statue of Nike from Delos. (Circa mid-6th century BC) No. 21





Piece of a grave stele. Found built into the Themistoclean wall. The face of a young man holding a discus has been preserved. (Circa 550 BC) No. 38

Piece of a large grave stele depicting the figure of a young javelin-thrower. From Athens. (550-540 BC) No. 7901

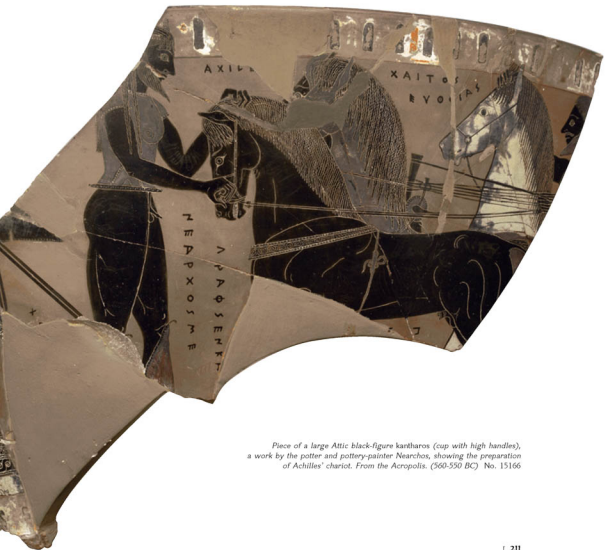


*Attic black-figure kylix of the Siarna type depicting horsemen. From Corinth.
By the Taras Painter. (560-550 BC) No. 530*



*Attic black-figure rimmed drinking cup (kylix) from Corinth showing cocks and hens.
By the Griffin-Bird Painter. (560-550 BC) No. 535*





Piece of a large Attic black-figure kylix (cup with high handles), a work by the potter and pottery-painter Nearchos, showing the preparation of Achilles' chariot. From the Acropolis. (560-550 BC) No. 15166

*Black-figure Attic column krater by the Louvre Painter depicting Heracles wrestling with the lion of Nemea.
Found in Thespies Boeotia. (550-540 BC) No. 440*





*Attic black-figure banded kylix from Rhodes with a combat scene.
By the Villa Giulia Painter. (Circa 540 BC) No. 12708*



Black-figure kylix of the Droop type from Larymna Locris. The scene of Heracles wrestling with the Nemean Lion is shown on both sides. (540-530 BC) No. 9711

Black-figure Attic calyx krater showing a Homeric battle around the body of a dead man, most likely Patroclus. Painted in the style of Exekias. From Pharsala Thessaly. (Circa 530 BC) No. 26746





*Attic black-figure lekythos depicting the battle between Heracles and Cycnus.
From Attica. (550-525 BC) No. 497*



Part of a black-figure clay tablet attributed to the painter Lydos. Two bearded men are portrayed on the right. From Spata Attica, (550-540 BC) No. BS 512



Wooden tablet from the Pitso cave in Corinth. This is the best preserved of the tablets and shows a sacrificial procession. A woman holding an oinochoe and a boy leading a lamb arrive at an altar. They are followed by lyre and flute players and at the end another three figures holding ribbons and branches. The inscriptions inform us that it was a dedication to the Graces. (540-530 BC) No.16464

Section of a wooden tablet from the Pitso cave in Corinthia.
The lower part has been preserved depicting three female
figures and a feline, as well as an inscription ANIEDHREN TAIΣ
NYMPHAIΣ (Dedicated to the nymphs). (540-530 BC)
No 16465



Part of a wooden tablet from the Pitso cave in Corinthia.
Only a richly pleated garment, perhaps from a female figure,
has been preserved. (525-500 BC) No. 16466





Wooden tablet found in the Pitsa cave in Corinthia.
Part of a scene has been preserved showing a women's
round dance. (Late 6th cent. BC) No. 16467



Clay figurine of a horseman from Tanagra Boeotia.
(Mid-6th cent. BC) No. 4017



Clay figurine of an enthroned goddess wearing a polos headdress. May represent Demeter or Hera. Boeotian workshop. (First half of the 6th cent. BC) No. 13257



Two plank-shaped (sanidomorpha) clay figurines that probably portray goddesses. They are wearing lavishly decorated long garments and a polos on their heads. From Tanagra Boeotia. (575-550 BC) Nos. 4009, 4010





*Clay figurine of a woman mourner,
from the 6th cent. BC. Boeotian workshop.
No. 4157*

Bronze figurine of a shepherd. Found in the sanctuary of Pan Nomius at Bereklia in Arcadia. (540-520 BC). No. 13053



Bronze figurine of Athena. In her right hand she was holding a spear, in her left a shield. Thessalian workshop. (First half of the 6th cent. BC) No. 11715

Bronze figurine of a horseman from Dodona. Found in the same sanctuary, a similar, second little horse, which is in the Louvre, has led to the conclusion that the two together constituted a group and in all likelihood represent the Dioscuri. (575-550 BC) Nos. Kar. 27+16447



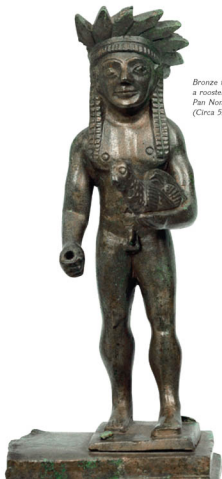
Bronze figurine of a sphinx probably from the decoration on a vase. Found in the Idaean Cave in Crete. (Second half of the 6th cent. BC) No. 11770



Bronze figurine of Zeus enthroned from the sanctuary of Lycaean Zeus on Mt Lycaeus Arcadia. (550-525 BC) No. 13209



Bronze figurine of a man holding a rooster from the sanctuary of Pan Nomius at Bereklia in Arcadia. (Circa 530 BC) No. 13056

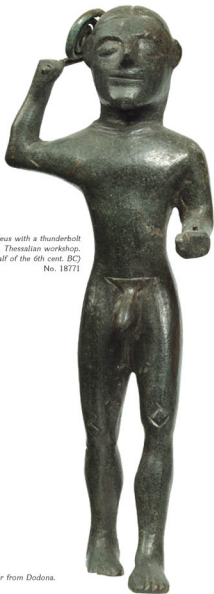


Bronze figurine of a bull from the sanctuary of the Cabiri in Thebes. (First half of the 6th cent. BC) No. 10555





Bronze figurine of a sphinx from the decoration on a vessel. Found in the Idaean Cave in Crete. (Circa 540 BC) No. 11769



Bronze figurine of Zeus with a thunderbolt in his right hand. Thessalian workshop. (Second half of the 6th cent. BC) No. 18771



Bronze figurine of a flute player from Dodona. (550-525 BC) No. Kar. 25

Bronze funerary hydria (calpis) whose mouth is covered with a lead lid. The vertical handle is attached to the shoulder on a palmette, a woman's head and two rams. Corinthian workshop. Found in a grave in Eretria. (540-520 BC) No. 15137



Bronze funerary hydria (calpis). The vertical handle is in the shape of a nude youth (kouros) and is attached to the shoulder of the pot on a palmette and two rams; there are sphinxes on the rim. Found in Palaegardiki Trikala. From a Corinthian workshop. (540-530 BC) No. 18232





*Bronze figurine of an ithyphallic Silenus from Dodona.
(540-530 BC) No. Kar. 22*

Bronze figurine of an Amazon
from Palaikastro Trikala.
(550-525 BC) No. 13230





*Attic black-figure lekythos by the Phanyllis Painter
from Eretria, portraying Dionysus. (510-490 BC) No. 12274*

Black-figure pyxis of the Nikosthenis type, with a lid. A wedding scene is depicted on the body of the pot with the bridal couple Peleus and Thetis riding on a chariot accompanied by Zeus, Athena and Hermes. Found in Attica in the Kalyvia region. (Circa 500 BC) No. BS 55





Black-figure skyphos by the Philadelphia Painter 5481 from Euboea, found in Tanagra, depicting a procession of elderly men. (Circa 500 BC) No. 362

Black-figure skyphos by the Philadelphia Painter 5481 from Euboea showing Heracles standing on a podium playing a lyre. He is flanked by Athena and Hermes. (Circa 500 BC) No. 635





Red-figure Attic kylix signed by the potter Pamphaios. Inside on the bottom a nude youth is portrayed washing himself. Found in Karditsa Boeotia. (500-490 BC) No. 1409

Red-figure Attic kylix from Corinth. Inside on the bottom, a nude reveller is dancing in front of a pointed amphora. (500-490 BC) No. 1431





Black-figure Attic amphora from Exarchos in Locris, painted in the style of the Eucharides Painter. On one side is Apollo with a kithara between Dionysus and Artemis. On the other, a departing warrior is depicted. (Circa 490 BC) No. 448



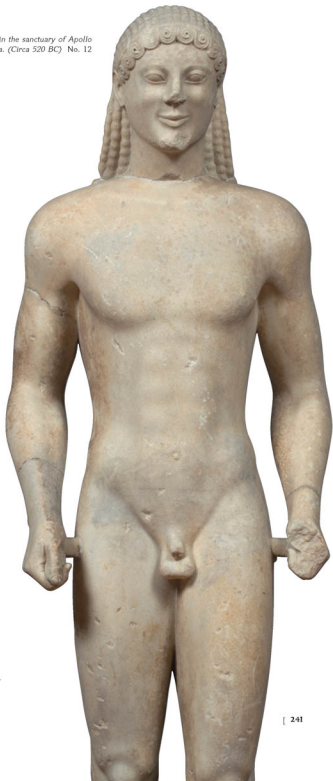
Black-figure lekythos on a white ground from Aegina depicting a flying Eros holding a lyre and a phiale. From the workshop of the Bowdoin Painter. (500-475 BC) No. 1809

Red-figure wine-cooling vessel (psykter) by the Tyszkiewicz Painter. On one side is Dionysus and on the other a scene from the battle between the gods and giants. Found in Koropi Attica. (490-480 BC) No. BS 192





Votive kouros. Found in the sanctuary of Apollo on Mt Ptoos in Boeotia. (Circa 520 BC) No. 12



*The kouros of Keos. (Circa 530 BC).
No. 3686*

*RIGHT: Funerary kouros erected
on the grave of Kroisos who
was killed in battle. Found at Anavyssos.
(Circa 530 BC) No. 3851*



Three sides of the relief on the base of a marble statue. It was built into the defensive wall hastily constructed by Themistocles in Athens. On the front is a scene of athletes in training at the palaestra: two wrestlers, a javelin-thrower and runner. On one side are six athletes playing a group ball game (episkyros), and on the other is a scene from daily life with two young people encouraging a fight between a dog and a cat. (Circa 510 BC) No. 3476



Funerary statue of a kouros erected on the grave of the dead Aristodikos. Found in Mesogia Attica. (Circa 510-500 BC) No. 3938



Grave stele of a warrior that marked the grave of Aristion.
Work by the sculptor Aristocles. Found in Velanideza Attica.
(Circa 510 BC) No. 29

The three sides of the decorative relief on the base of a statue. On the front are six young men of the Athenian aristocracy playing a game similar to present day field hockey. On the sides there is a line of chariots and hoplites. This base was found built into the Themistoclean wall around Athens, together with base No. 3476. (Circa 500 BC)
No. 3477



Relief plaque, the purpose of which has not been verified. Apart from the possibility that it was a grave stele, the view has also been argued that it could have been the facing on the narrow side of some funerary structure. Magnificent depiction of a nude running youth wearing a helmet (hoplite race?). Found in Athens. (Circa 500 BC) No. 1959



Three heads from marble statues of warriors.
Found in the sanctuary of Aphaia on Aegina.
The holes in the forehead and chin indicate
that additional locks of hair and beard of
a different material, perhaps bronze, were
once attached. The relationship of these
heads to the pediment statues on the
temple of Aphaia is unclear, as there
are strong stylistic similarities between
them. In one view, they were votive
offerings erected around the temple.
The piece above (No. 1938) dates
to about 480 BC. The other two
(Nos. 1933 and 1934) are
a little older, dating from
about 490 BC.





Head of a bronze statuette of Zeus. The carefully dressed hair of the god falls in two rows of curls in front over the forehead and at the back is gathered at the nape of the neck with a band. The beard is rendered by incising. The eyes were of a different material and inlaid. Found in the sanctuary of Zeus at Olympia, it was a product of a workshop in the northeastern Peloponnese. (520-510 BC) No. 6440



Bronze statuette of Zeus wearing a crown and himation. In his hands he would have been holding the symbols of power, i.e. the thunderbolt or spear and sceptre. Very likely from a Corinthian workshop. Found in the sanctuary of Zeus at Olympia. (510-500 BC) No. 6163

Bronze statuette of Athena Promachos. Found in the sanctuary of Athena at Antikyra Boeotia. (Early 5th cent. BC) No. 16768

Bronze figurine of a hoplite or Zeus from a Thessalian workshop.
(Last quarter of the 6th century BC) No. 15182



Bronze figurine of Apollo in the kouros type, dedicated by Eugeitias at Ptoos, according to the inscription incised on the left thigh. Found in the sanctuary of Apollo on Mt Ptoos in Boeotia, and attributed to a Naxian workshop. (Circa 510 BC) No. 7381



RIGHT PAGE: Head of a life-size bronze statue depicting a bearded hoplite. From the treatment of the head and the hair, it can be concluded that he was wearing a helmet. Found on the Acropolis of Athens. (490-480 BC) No. 6446



Bronze figurine of a hoplite with spear and helmet from the sanctuary of Apollo at Ptoos in Boeotia. Probably from a Laconian workshop. (Circa 480 BC) No. 7388



*Bronze phiale-type vessel
with a handle in the shape
of a nude man of the kouros type.
Found in the sanctuary of Zeus
in Dodona. (Late 6th century BC)
No. Kar. 557*



*Beaked bronze jug (prochous) from Tsotyli Kozani.
Local workshop of northwestern Greece. (525-500 BC) No. 15244*



Two bronze figurines representing striding winged Victories. Found together with other similar ones on the Athens Acropolis and must have decorated large bronze vessels. (Late 6th cent. BC) Nos. 6476, 6480



*Four bronze figurines of bulls dedicated in the sanctuary of the Cabiri in Thebes where they were found. They date from the middle to late 6th cent. BC.
Nos. 10551, 10552, 10572, 7648*



Bronze figurine of a goat from a Thessalian workshop. (Late 6th cent. BC)



Bronze figurine of a goat from the sanctuary of the Cabiri in Thebes. (Late 6th cent. BC)



Gold band diadem with repoussé decoration representing sphinxes, animals and birds. Small chains with berry finials hang from the lower part. Found in Eretria. (Last quarter of the 6th cent. BC) No. Chr. 732

Gold boat-shaped earrings from Spata Attica. Decorated with filigree and granulation as well as a replica of a Hippalectryon, a mythical creature with the body of a bird and the head of a horse. (Late 6th cent. BC) No. St. 237



Gold band earrings with filigree and granulated decoration. From Macedonia. (Second half of the 6th cent. BC) No. St. 175



Gold band earrings with filigree and granulated decoration from Chalcidice. (Late 6th cent. BC) No. St. 169





Gold necklace from a grave in Eretria. Consists of beads in the shape of alternating acorns and laurel berries with round beads between them. The central pendant is in the shape of a lion's head. (Late 6th-early 5th cent. BC) No. Chr. 731a

Gold necklace from the same grave as the previous one, from which it differs only in terms of the central pendant that is in the shape of a bull's head on the upper part of which there are two human busts. (Late 6th-early 5th cent. BC) No. Chr. 731



Gold necklace from the grave at Eretria Euboea. Consists of 25 acorn-shaped beads that alternate with smaller ones in the shape of a laurel berry. The centre of the necklace is decorated by a bull's head on the upper part of which there are two tiny female heads. (First quarter of the 5th cent. BC)
No. Chr. 10



THE HELLENIC MIRACLE OF THE CLASSICAL PERIOD

THE END OF THE PERSIAN WARS, the outcome of which after the victories at Salamis and Plataea was favourable for all Greeks, marked the beginning of a new era for the entire Hellenic world, but especially for the two major city-states, Athens and Sparta, both of which enhanced their position. Their subsequent efforts to become arbiters of Greek affairs, however, led to fierce rivalry that ended in the Peloponnesian War, a conflict that was virtually Panhellenic.

The political and social conditions in Greece after the Persian Wars were determined by two large confederacies, the Peloponnesian League led by Sparta and the Delian League led by Athens. While Sparta, a significant military power, confined itself to its own internal political problems, throwing all its energies into military matters, Athens played a leading role in the arts and letters, and became the Panhellenic cultural centre, which it remained until the period of ancient times was over.

By assuming the leadership of the Delian League in order to confront a possible future attack by the Persians, Athens was not content merely to regard itself as the undisputed master of the game, but also sought to show it.

The Cleisthenes reforms of the system of government in Athens in the late 6th century BC constituted the solid foundation on which the two great political figures of Ephialtes and Pericles were to build the radical Athenian republic with absolute political equality for its citizens. The dominant figure of the Athenian Republic was Pericles, under whose leadership Athens was to give the world whatever was most beautiful, un fading and eternal that could be created by a favoured community, i.e. the Classical civilisation, where dominant Reason co-existed in harmony with the Ideal.

The fundamental principle of the Classical era was the need for universal culture even for the broader strata of the society. Sophists and philosophers undertook the task of educating young people. Socrates, Plato, Aristotle and the other great educators forged their pupils' minds by teaching and analysing the concepts of truth, ethics, logic, the senses, music and art.

The supreme expression of democracy, freedom and culture was the theatre. All citizens could attend performances of a tragedy or comedy and be in a position to follow the refinement of the playwright's technique and the quality of the dramatic discourse. The great significance of this genre in Classical antiquity can be proved by the existence of a theatre building in every city, from the richest and most populous to the poorest and smallest.

In the 5th century BC, led by Pericles' Athens, the visual arts reached the supreme culmination of inner expression and ideal beauty. The large-scale building programme on the Acropolis – in which the best architects and sculptors gave a unique monumental form to a cluster of buildings with internal cohesion and integrated harmony – was a unique phenomenon combining political aspirations with a cultural mission, and was to acquire almost divine prestige.

It is not easy to determine the boundaries of the Classical Age in strictly chronological terms. As has already been pointed out, it began when the Persian Wars ended in about 480 BC. Some place its end conventionally in 330 BC and others in 320 BC. These dates are purely conventional, since in stylistic terms there were no sudden changes but rather an evolution, and the transitions from one form to another, which were dictated by significant historical events and social changes, took place smoothly and gradually. In short, it can be said that the Classical Era ends with the expedition of Alexander the Great to the East.

In these 150 years, there were significant developments in art, which is why the age is divided into

shorter periods: the *Early Classical*, or *Severe Style* (480-450 BC), the *High Classical* (450-425 BC), the *Rich Style* (425-380 BC), and the *Late Classical Period* (380-330/320 BC).

The Severe Style expressed the new ideology shaping the new social and political conditions after the national wars against the Persians. The sense of freedom, strength, responsibility and moral standards was imprinted on forms that were spare and unadorned, with movements that extended into the third dimension, such as the Kritios boy and the Zeus of Artemision. On draped female figures, the garments changed radically and the richly pleated Ionic dress of the Archaic period was replaced by the Doric *peplos* with its plain, severe structure and drapery.

It should be noted here that the knowledge of sculpture from the Classical period that we derive from extant reliefs, architectural, votive and funerary works, is supplemented by the copies created by prominent sculptors of the Roman period. A large number of statues from the Classical and Hellenistic periods were seized by the Romans when they conquered Greek territory, and copied after being taken to Rome. Only bronze sculptures were usually melted down by subsequent generations for their metal.

Relatively few names of the sculptors who worked during the Early Classical Period are known from the sources. Kritios and Nestotes were known in Athens owing to the group of the Tyrannicides that they created to replace the older work by Antenor that had been looted by the Persians when they captured Athens. Celebrated sculptors also included Pythagoras who was born on Samos, but moved to Rhegion (Reggio) in southern Italy, Calamis who worked in Athens and may have been an Athenian, Myron and Onas from Aegina. It is difficult to attribute extant works to any of them. Many attribute to Calamis the superb bronze statue that was retrieved from the sea at Artemision, Euboea, and probably depicts Zeus rather than Poseidon. There are many remarkable anonymous sculptures in the Severe Style. Apart from the Zeus of Artemision, there is the Charioteer of Delphi, a votive offering dedicated by Polyzealos, tyrant of Gela, for victory in the chariot race of 478 or 474 BC, the so-called Leonidas of Sparta, the Poseidon of Creusis in Boeotia, and others.

A team of artists worked to create the sculptural decoration on the temple of Zeus in Olympia. This is the most significant group of marble sculptures in the Severe Style, as it allows us to study the sculpture of this period at closer range, not only on isolated works, and especially in the Peloponnese, an area outside of Attica. In dating these sculptures, we are assisted by a significant event reported in the sources: the Spartans' placing of a shield on the pediment of the temple in 457 BC to commemorate their victory against the Argives, which meant that construction work on the building must have been completed by at least 456 BC. On the east pediment the chariot race between Pelops and Oenomaos is depicted and on the west, the battle between the Lapiths and Centaurs, with the figure of Apollo commanding the central position as upholder of law and order. The twelve labours of Heracles are portrayed on the metopes: six on the *pronaos*, the porch in front of the temple, and six on the *opisthodomos*, the porch at the back.

Votive reliefs are few but most enlightening and important to understanding the style, since, apart from Attica, in which originated both the relief of mourning Athena from the Acropolis and that of the athlete crowning himself from Sounion, we also have examples from other regions, such as the disk of Melos from the Cyclades, and from the island of Thasos that had been colonised by the Parians where reliefs depicting the *Theoroi* (Ambassadors) and the representation of a funeral supper were found.

In Attica there were no funerary reliefs at this period. Their ban in the late 6th century BC remained in force until 430 BC. In other regions, however, mainly on the islands and in Ionia, but also in Thessaly on mainland Greece, wherever no restrictive law applied, they continued to be produced, with the result that some exceptional examples have come down to us today.

With the conclusion of the Peace of Callias at Suse in 449 BC and its fulfilment of the purpose of the Delian League, the Athenians not only did not dissolve it, they transformed it into a hegemony, after transferring the League treasury containing the allies' tributes from Delos to the Acropolis in 454 BC.

In order to carry out his building programme in Athens, Pericles thought of convening a Panhellenic conference with the aim of upholding the peace, enhancing the security of the seas and reconstructing the sanctuaries destroyed by the Persians. The conference did not take place, but the archon of the Athenian Republic went ahead with his plan, using the allies' tributes in the League treasury. Whatever criticism may be expressed at these actions, which from one point on may perhaps have been to the detriment of Athens, one thing is certain: with the corruptible wealth of the talents, Pericles created works that are eternal.

After completion of the fortification works with the construction of the Long Walls, many temples were built in Attica, most of them by the same architect who built the temple of Hephaestus in Athens, that of Poseidon at Sounion, of Nemesis in Rhamnus, and of Ares in the Agora. The Acropolis was totally rebuilt. Its monumental entranceway, the Propylaea, was built by Mnesicles, followed by construction of the Erechtheion and the temple of Athena Nike. Then the Parthenon, the temple of the protecting goddess Athena, was built entirely of white Pentelic marble. A multitude of artists and artisans were recruited to build these monuments, as we are told by Plutarch (Pericles, 12): architects, sculptors, artists, painters, goldsmiths, coppersmiths, workers in ivory, polishers, carvers, and marble masons. In the Agora, where public life and the Athenian system of governance operated, the round Tholos – which had been burned by the Persians, and in which the *prytaneis* lived – was rebuilt in about 465 BC, and the Poikile (Painted) Stoa was built, one of the most significant buildings in the Agora.

The symbol of the city was the Parthenon, a work by Ictinus and Callicrates, on which construction began in 449 BC, immediately after the Peace of Callias was signed. Within just ten years, the temple was completed and in 438 BC the chryselephantine (gold and ivory) statue of Athena Parthenos, a work by Phidias, was placed in its innermost chamber, the *adyton*. On its pediments the birth of Athena was depicted, together with her contest with Poseidon over who would be protector of the city. The frieze, a unique work of sculpture that surrounded the wall of the *cella* with the representation of the Panathenaic procession, proclaimed the universal greatness and glory of Athena. The entire sculpted decoration of the Parthenon was full of symbolism and allusions to the power of Athena and her contribution to the brilliant history of the Hellenes. The metopes on the west side of the temple portraying the Amazonomachy (battle between the Greeks and the Amazons), and on the north side depicting the fall of Troy are unequivocal references to the contribution of the Athenians to the Persian Wars. The Amazons came from the East and are represented in Persian dress; the fall of Troy may perhaps be paralleled with the destruction of Athens, the only city that was so badly damaged by the Persian raid, while the battle with the Centaurs on the metopes of the south side symbolises the triumph of civilisation over the primitive and brutish hordes representing the Persians. The significance of these themes for the Greeks as a whole and for the Athenians in particular is underscored by the fact that they are also represented on the sandals and shield of Athena Parthenos, on the temples of Athena Nike, of Hephaestus and of Ares at Sounion.

In addition to decorating temples, multitudes of free-standing sculptures, cult statues and votive groups were produced to be put up on the Acropolis and in the Athens Agora, as well as in other major Panhellenic sanctuaries, such as Delphi and Olympia.

Phidias, as noted by Plutarch (Life of Pericles), was the adviser and overseer of the works on the Acropolis, and gathered around him the greatest names in sculpture in order to create the most important sculptural style in all antiquity. Disregarding the tendency of the artist at Olympia towards realism, the Athenian school moved in different directions, towards the idealism of the divine figures, as merited by the citizens who had stood up to the Persian Empire. Myron from Eleftheres at the border between Attica and Boeotia, Polyclitus of Argos, Kresilas of Kydonies in Crete, Alkamenes of Athens, and Agorakritos of Paros are some of the men who, together with Phidias, achieved great things in sculpture in Periclean Athens.

One of Phidias' earliest works was the statue of Athena Promachos and statues from the votive offering of the Athenians at Delphi in commemoration of the victory against the Persians, which represented gods, kings and heroes of Attica, among whom was Miltiades, general at Marathon. The splendid bronze warriors that were recovered from the sea at Riace in Italy are regarded by many to have come from this Athenian group. In addition to the gold and ivory statue of Athena Parthenos, Phidias is best known for the chryselephantine statue of Zeus at Olympia, one of the seven wonders of the ancient world.

From copies dating to the Roman period, we know for certain that the works of Myron included the *Diskobolos* (Discus thrower) and the group with Athena and Marsyas, which was produced in 450-440 BC and stood on the Acropolis.

From the ancient tradition we learn that the great sculptor Polyclitus of Argos created at least 21 bronze works, most were statues of athletes, none of which have survived today. We can identify just two of them with certainty from Roman copies in marble: the *Doryphoros* (spear carrier) and the *Diadumenos* (youth tying a fillet round his head). On the *Doryphoros*, which portrays Achilles, Polyclitus renders the ideal figure of the young man of the Classical era. The stance, proportions and structure of



the body constituted the model for many works by both contemporary and later artists. The *Doryphoros* was the Argive sculptor's study for rendering the human body. He himself called it the *Canon* and signed an essay by the same title.

We know very little about other sculptors of the 5th century BC, and even less about their works. Agorakritos and Alkamenes, both pupils of Phidias, worked on the Parthenon sculptures. Regarding their other works, Agorakritos' statue of Nemesis in Rhamnus is known, of which some fragments have been preserved and many copies from the Roman period. Regarding the famous *Aphrodite in the Gardens* by Alkamenes, it is not easy to attribute to him one of the many statues of Aphrodite that are known to us through their Roman copies.

An artistic competition that has come down to us through the sources has been associated with Phidias and his three co-workers. It was Pliny who reported that a competition was held to decide who would create the statue of a wounded Amazon to be erected at Ephesus. The participants included Phidias, Polyclitus, Kresilas and Phradmon, and the judges were the artists themselves. Each one gave the first vote to himself and the second to Polyclitus, who was proclaimed the winner. It would seem that, in the end, all four Amazons were put up in the sanctuary, many copies of which have been preserved from the Roman period.

Through their innovations, the pupils of Phidias explored new paths and contributed to creating the Rich Style. The activity of two great artists who were representatives of this style is placed in the last quarter of the 5th century BC. The statue created by one of them, Paionios of Mende in Chalcidice, was the statue of Nike (Victory) dedicated at Olympia by the Messenians and the Naupaktians after their victory against the Spartans in 424 BC, and although damaged, has been preserved. Attributed with some likelihood to Callimachus, whose contemporaries called him *katatixitechnos*, or "highly skilled", are the originals of some Roman copies, among which is that of the *Aphrodite Genetrix* in the Louvre.

The 5th century BC concluded with the end of the Peloponnesian War in which Athens was defeated by Sparta, a conflict that involved almost the entire Hellenic world. Athenian democracy was abolished, and social and political changes marked the beginning of the end of the city-state, the most significant political formation in Greece during the historic period.

The Late Classical period covers the 4th century BC, during which artistic activity was no longer concentrated in large urban centres like Athens, but was diffused into the countryside, where local leaders invited great artists to work on either private projects or local sanctuaries.

The Rich Style was strongly echoed in the sculptures on the temple of Asclepius at Epidaurus on which, according to inscriptions on the building, Timotheos and Hectoridas worked in about 480-475 BC. On the pediments, the fall of Troy and the Amazonomachy are represented, while the acroteria were Victories and equestrian Nereids. Also attributed to Timotheos are some other free-standing sculptures such as the statue of Hygeia from Epidaurus, with its unique movement as she leans down to feed a snake, and the group of Leda and the swan.

Four of the most famous 4th century BC sculptors are associated with the most significant private monument of the period: the Mausoleum at Halicarnassus, the monumental funerary structure built for Mausolus, tyrant of Halicarnassus, and another of the seven wonders of the ancient world. It has been dated to circa 350 BC. According to tradition, Timotheos, Skopas, Leochares and Bryaxis worked on it. The workmanship and artistic style of each one can be readily recognised on each of the four sides of the monument, which is surrounded by a frieze representing the Amazonomachy. After the Mausoleum, Skopas was assigned to build the temple of Alea Athena at Tegea in Arcadia, together with its sculpted decoration. On the pediments, the hunt for the Calydonian boar and the battle of the Greeks with Telephus were depicted; the Amazonomachy adorned the frieze. Skopas' free-standing sculptures, i.e. the famous Maenad, Pothos, Meleager, etc. have been recognised in copies.

The two top sculptors of the 4th century BC were Praxiteles and Lysippos who, although they moved in different directions as regards their artistic expression, left an equally decisive mark on the art of the Late Classical period.

Head of the bronze statue of Zeus of Artemision.

Praxiteles, son of the Athenian sculptor Kephisodotos, was admired in particular by his contemporaries, some of whom regarded him as the equal of Phidias and Polyclitus. He was the first who dared to depict the goddess Aphrodite totally nude in his famous statue for Knidos, countless copies of which were made during the Roman period. Of his original works, only the Hermes of Olympia, the marble statue of the god holding the infant Dionysus, is extant. The original bronze statue of a boy that was found in a shipwreck off Marathon is attributed to the workshop of Praxiteles, and very probably to one of his pupils. A large number of marble statues from the Roman period are copies of works by Praxiteles, such as the resting Satyr, Apollo slaying a lizard (*Sauroktonos*), the Satyr pouring wine, Aphrodite of the Arles type and many others.

The new trends and innovations that led from the Classical period to the Hellenistic were due to Lysippus, the great sculptor from Sicyon in the Peloponnese, favourite and personal creator of statues for Alexander the Great. Tradition reports that he produced more than 1500 works. Despite the fact that he had Polyclitus' *Doryphoros* as a model, he introduced a different structure and proportions in his works, producing figures with long, slender limbs and small heads. A characteristic feature of his work is his conquest of space through the extension of arms and his support of body weight on both legs. He tempered the pathos of Skopas, with his exaggerated raising of the eyes, assimilating it differently in order to give faces a majestic but more serene expression. Among the many works mentioned are the *Apoxomenos* (athlete scraping oil from his body), the weary Heracles (Farnese), the Agias of Delphi, the Eros of Thespies, Kairos, and others. According to tradition, Alexander permitted no one but Lysippus to sculpt his portrait and it was to him that Alexander assigned the creation of the bronze equestrian statues of his 25 companions who fell in the battle of Granicus, to be erected at Dion, sacred city of the Macedons, from which they were later plundered and transported to Rome by Caecilius Metellus. The art of Lysippus was a landmark in the history of ancient art, since it set its seal on the Late Classical period while laying the foundations for the Hellenistic.

Classical sculpture does not of course consist solely of the creations of great artists who marked the history of art. We can likewise follow the diffusion of the Classical style at all levels and in all genres in creations by lesser and anonymous artists who were working not on great public buildings, but on commissions for ordinary citizens, mainly grave monuments and votive offerings for sanctuaries. On both funerary and votive reliefs, in particular the Attic ones, the influence of the great teachers can be discerned and especially of those who worked on the Parthenon sculptures.

In Athens, where so many important sculptures were created during the period of the Severe Style and the High Classical Period, there is a total lack of funerary reliefs after they were prohibited by the sumptuary laws of Cleisthenes at the end of the 6th century BC. With the outbreak of the Peloponnesian War and the social and political realignments that took place as a result of this devastating conflict, a different world view prevailed on religious matters after the plague that struck the city of Pallas Athena; and perhaps also because the ban now belonged to the distant past, the custom of erecting monuments over graves was revived.

The earliest grave *stelae* in the last quarter of the 5th century BC were narrow, rather low slabs, continuing the form of the Severe Style gravestones with the depiction of just one figure. They were usually placed on the graves of women and children, whereas on men's graves plain monuments were used that record the name of the deceased, his father's name and the name of the deme in which he had his civic rights. The Attic grave stele shows a gradual evolution from the late 5th century BC to the last 20 years of the 4th century BC, when it was once again prohibited.

Throughout the Archaic period and virtually the entire 5th century BC, the dead person was depicted on the grave stele alone, remote from the world of the living. In about 510 BC, *stelae* appeared with two figures, one of which represents the dead person, who is usually bidding farewell to some close relative or friend with a handshake called the *dexiosis*. Gradually, the number of figures increased to three or more during the 4th century BC. The deceased is usually portrayed seated, with relatives or slaves standing and looking at the departed loved one. Sometimes it is difficult to determine which figure represents the deceased, but as a rule, in addition to being seated, he or she is also distinguished by their unearthly glance, which appears to be focused on eternity, distancing the dead person from those around.

The effect of the presence of other figures, but also of the fact that there were seated figures, was

to change the shape and form of the stele, which became wide and lower; at the same time the palmette finial of the Severe Style was replaced by a pediment. Using an architectural feature as finial required the presence of load-bearing elements, and thus two pilasters were added on the sides to support the pediment. This treatment, which in the beginning was rendered in very shallow relief, led to the creation of the little temple (*naiskos*). In the mid-4th century BC, the *naiskos* took on such dimensions and form that we are no longer talking about a grave stele, but an actual miniature temple, a structure on which the pilasters and pediment or epistyle consisted of large separate pieces that were constructed like a regular building, while the figures in it were very nearly sculpted in the round like statues. These costly monuments, which were no longer grave markers, but structures that provoked and bordered on *hybris*, led Demetrius Phaleraeus to issue a decree in 317 BC banning their production, and stipulating that graves were thereafter to be marked with a plain, unadorned gravestone or small column.

At Kerameikos in Athens, the largest and wealthiest of the ancient cemeteries, one is, to this day,



Attic red-figure squat lekythos painted by Douris, showing a youth being pursued by two Erotes. According to the inscription, the vase belonged to Asopodorus. It was found in Athens in Stadiou St. (Circa 480 BC) No. 15375

impressed by the striking grave monuments. Well-to-do families had their family tombs and funerary enclosures, on which gravestones, naiskoi or marble vases made their appearance as grave monuments in the late 5th century BC in Attica, and were used parallel to the stelae until the 4th century BC. Their size usually ranged between 80 cm. and 1 metre, although in rare cases there are *lekynthoi* whose height approaches 2 m.

Funeral vases were marble *lekynthoi* and *loutrophoroi* on which the corresponding terracotta vase shapes had been transferred to marble. The former, as containers of the oils and fragrances used to anoint the dead, were related to funeral rituals which is why, from the moment they appeared as a shape, they constituted the pre-eminent grave gift from the Archaic period throughout the entire Classical period. The *loutrophoroi* were more closely associated with weddings, as the ritual vessel for carrying water to bathe the bride, and thus, in their marble form, are found mainly on the graves of unmarried girls. The shape of these funerary stone vases followed the development of the corresponding terracotta vases, and their use was the custom exclusively in Attica. They are adorned with painted plant decoration on the shoulder and neck; on the body there is most often a border with a relief *dexiosis* or other scenes, some of which are technically remarkable, although most were not by significant artisans, and are distinguished by a more Mannerist rendering.

The radiance of Attic sculpture undoubtedly influenced all of Greece. Grave stelae with an obvious Attic influence have been found in many regions of the Hellenic world, particularly from the 4th century BC, although no other city achieved the abundant output of Athenian grave monuments.

In the Classical period, anonymous stone carvers also created multitudes of interesting votive reliefs that were dedicated in sanctuaries by ordinary believers. Whereas in the Archaic period, votive reliefs were very few, in the Classical period their numbers increased greatly, and even more so in the 4th century BC, while in the Hellenistic period they were rare. That these dedicatory images in enduring marble were created under the influence of the perishable and highly impermanent painted wooden plaques that were in use at that same time must be regarded as certain. These reliefs, usually mounted on high pedestals to which they were affixed by a bolt and more rarely hung on walls or in natural hollows in the rocks, served needs different from any other reliefs, and present special interest in terms of their iconography, shape, size and form.

The donor – whose intention was to express his thanks to the deity to which he dedicated the work or to whom he was addressing some request, or in any event, to communicate with the divine for some reason – also commissioned the form of the relief and the scene to be depicted on it as regards its symbolism and the gods and possibly other persons to be included. Dedicators could be individuals or families, as well as groups of professionals, such as doctors, actors, etc.

The worship of the gods at different sanctuaries, in different regions and with different attributes is reflected in the differences in their depiction. When mortals are placed in the scene, they are clearly distinguishable from the gods, since they occupy a different point on the relief and are usually represented on a smaller scale. Sometimes singly and sometimes as a family or as a group, they raise one arm in a gesture of religious greeting. Frequently the meeting place with the deity is determined by an altar standing between them, towards which the faithful are leading an animal for sacrifice or carrying other offerings in baskets and bladders.

The shape of votive reliefs is usually rectangular, with the width longer than the height. They were produced in many regions, such as Laconia, Boeotia, Thessaly and the islands, although the largest production centres were in Attica. During the years of the major construction projects on the Acropolis, there were no votive reliefs, since all the marble masons were employed in the construction and decoration of the Parthenon and other buildings.

In the last quarter of the 5th century BC, however, the votive relief made a dynamic comeback and its presence increased considerably during the 4th century BC. The political uncertainty of those years, the growing urban population and the spread of the cult of the chthonic or underworld deities led to a more general religious crisis resulting in people's need to communicate with and seek security in more accessible gods, such as the chthonic gods, the Nymphs, Heracles, and healing gods and heroes such as Asclepius and Amphiaraos. In excavations of sanctuaries, many votive reliefs have been found that fall into specific categories according to the deity to which they were dedicated. One large category is represented by the reliefs of Asclepius erected in the Asclepeion on the south slope of the Acropolis in

Athens. They are in the form of a naiskos with pilasters supporting an epistyle with a cornice; on them, Asclepius is portrayed accompanied by members of his family, usually by his daughter Hygeia, while the faithful approach as supplicants. A special smaller category of reliefs related to Asclepius and healing consists of those depicting scenes of treatment through the practice of *incubation*, or sleeping in a sacred precinct.

The reliefs that have been found in caves, such as those at Vari and Penteli, were dedicated to the worship of the Nymphs, Hermes and Pan. They usually have an irregular shape with the border representing the mouth of a cave, while the iconography consists of Nymphs dancing, sometimes by themselves and at others with Hermes leading the dance, accompanied by the music of Pan playing the syrinx. Other known categories include the reliefs of Heracles and of the Heroic Horseman, the so-called "dinners of the dead" with scenes of a symposium, and the naiskoi of Cybele.

In addition to literary sources, the ancient world has been revealed to us through the monuments that have been preserved intact and untouched by time, the marble fragments of brilliant structures and magnificent statues of gods and athletes, as we can see them today, white or with a stained surface and the patina left on them by the passage of time. But the ancient world was multi-coloured. Colour ruled everywhere: on buildings, statues and reliefs, but also on walls where great artists painted monumental compositions, or on their portable paintings. The written tradition is full of information about this genre of art, but very few specimens of it have been preserved.

Before the mid-5th century BC, three names dominated the firmament of great painting, Mikon, Panaios and Polygnotos, whom Theophrastos, pupil of Aristotle, regarded as the "inventor" of painting. Polygnotos was undoubtedly the greatest painter of his time, and with his innovations he influenced both his contemporaries and subsequent generations. From the description of one work alone, the celebrated wall painting that decorated the Lesche of the Knidians at Delphi, one can form a picture of the work of this great painter who was the first to succeed in rendering three-dimensional space and depth in his compositions. Aristotle called him *ethographos*, in praise of the "ethos" or character with which his figures were endowed.

The activity of two more great painters of antiquity, Parrhasios of Ephesus and Zeuxis has been dated to the final years of the 5th century BC. The vivid and natural quality of the scenes painted by Parrhasios was recorded in an anecdote according to which this great artist painted a curtain that deceived his colleague Zeuxis into thinking it was real.

Other significant painters of the Classical period were Agatharchos of Samos and Apollodoros of Athens who was also called a "shading painter" because he was regarded as the inventor of *chiaroscuro* in painting. Unfortunately, none of their paintings – which were admired and commented on by both contemporary philosophers, such as Plato, Aristotle and Theophrastos, and later authors like Lucian and Pliny – have survived. But their painted compositions influenced to a greater or lesser degree the sculptural works and pottery painting of the Classical period, examples of which have been preserved in large numbers.

In the early Classical period (480-450 BC), the influence of great painting can be discerned in pottery painting as well, where on multiple-figured compositions an effort is frequently made to depict figures distributed on different groundlines, such as on the vases of the Niobid Painter. Painters at this period were Mannerists, as they used earlier features in an affected way and standardised them as decorative motifs. The Pan Painter, who painted vases of various shapes, is the main representative of Mannerism. In the decoration of *kylikes*, the Penthesilea Painter and the Pistoxenos Painter were distinguished. In the works of the former the pathos of the figures is recorded strongly, whereas in the works of the latter, the figures are characterised by beauty, nobility and ideal perfection. Together with these great pottery painters, there were also several other noteworthy artists who worked in the Athens Kerameikos, including Hermonax, the Villa Giulia Painter and others; the potter Sotades specialised in making moulded vases.

Monumental figures full of sculpturality, with shading and ample dimensions and movements occupying the third dimension, are typical of the works of the High Classical period (450-415 BC), which cannot fail to have been influenced by the great sculptural creations of the same age and by the painted compositions that decorated the brilliant monuments of the Athens Acropolis, such as the Parthenon. The

Achilles painter, the Cleophon Painter, Polygnotos and the Eretria Painter were the most significant artists of the period.

In the age of the Rich Style (415-390 BC) figures in the scenes on vases are characterised by curved outlines, assorted spectacular poses and charming movements, with garments so richly pleated and decorated that they appear transparent. The strongly decorative mood is obvious in the use of added colours, such as white for female flesh, as well as blue, yellow and pink, with gold used to render wreaths, jewellery and furniture. Most of the themes in the representations are scenes from daily life and from the cycle of Dionysus and Aphrodite. The most significant exponent of this style was the Meidias Painter who created large compositions with many figures on different levels.

A particular category of vases comprised the so-called white

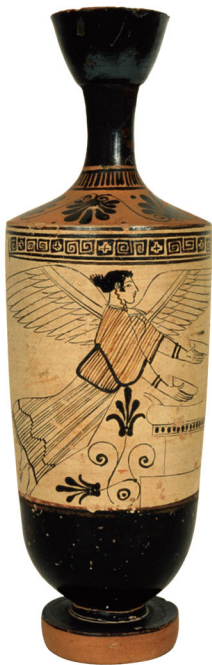
or white-ground vases that were produced exclusively at Kerameikos in 5th century BC Athens. The pre-eminent shape of these white vases was the lekythos, a container for perfumes and oils that was associated with burial customs and practices, which is why it was the most customary grave gift. The fine lines with which the figures are drawn on the white ground and the use of many colours and shading are features that bring the representations on these white vessels close to the great painting of the 5th century BC. Their subject matter included scenes from the women's quarters, visits to the grave, tombs and grave stelae with the dead person sitting or standing among the living, as well as daemonic figures such as Sleep, Death or Charon carrying the dead in his boat over the Acheron to the Underworld. Some white lekythoi are works by the great artists of the Classical period, such as the Achilles Painter and the Phiale Painter.

In the Late Classical Period (390-320 BC) the decorative style of the rich period continued. However, the handwriting was on the wall for Attic pottery painting, and its end was plainly visible on the horizon. The lack of renewal in terms of both theme and style and, above all, the breakdown of



Red-figure Attic pelike (storage jar) with a scene of Zeus pursuing young Ganymede. From Modi Locris. (470-460 BC) No. 1416

trade – owing to the falling off of exports to the rich cities of Italy, where in the late 5th century BC local workshops had appeared with success – were the main reasons for this decline. In the 4th century BC an outlet was found in the markets of the Black Sea and the so-called Kerch style was created, called after the city of the same name in Crimea, on the site of the ancient Pantikapaion, where a large number of such vases were found. They had been destined for specific cities, and depicted the corresponding subject matter, such as the Arimaspi and the Amazons, who were related to the myths and traditions of the region. The vases in this style were the last figured vases of Attic pottery, which ended in about 320 BC.



*Attic white-ground lekythos from Eretria by the Bowdoin Painter.
Victory (Nike) flies towards an altar holding phialae, (480-470 BC) No. 1827*



Attic red-figure hydria from Athens with a scene from Poseidon's abduction of the Nymph Anymone. By the Aegisthus Painter. (Circa 470 BC) No. 1174a



Attic red-figure hydria by the Pan Painter. Boreas pursues Orithyia. Found in Athens in the Liosia region. (Circa 470 BC) No. 13119

Attic red-figure pelike by the Pan Painter from Thespias in Boeotia. The scene describes Heracles' adventure in Egypt, where King Busiris was planning to sacrifice him to deliver his country from drought. On one side of the vase, having grabbed a priest by the foot, attacks Busiris and his priests in front of the altar. On the other side, priests and soldiers flee. (Circa 470 BC) No. 9683





Clay red-figure alabastron by the Karlsruhe Painter with a representation of Athena. (470-460 BC) No. 17917



Attic red-figure tripod pyxis with lid, by the Amphitrite Painter. Found on Aegina. On the cylindrical body of the pyxis are scenes from the episode of Poseidon's pursuit of Amphitrite. (470-460 BC) No. 1708



Attic red-figure amphora from Corinth. On one side is depicted a winged Victory (Nike) with a phiale in front of an altar, and on the other a bearded man. Painted in the style of the Charmides Painter, (Circa 460 BC) No. 1690



Attic red-figure lekythos by the Brussels Painter R384, from Eretria. Youth with short mantle (chlamys) and broad-brimmed hat (petasos) holding two javelins. (460-450 BC) No. 1632





Red-figure spool (penion) by the Pistoixenos Painter. On one side Heracles is depicted with Nereus and on the other Peleus pursues Thetis. (Circa 465 BC) No. 2192







Bronze statue probably representing Zeus rather than Poseidon. The father of the gods and men, in all his nude majesty, is portrayed in a striding stance with his left arm stretched out in front and the right one held back preparing to cast a thunderbolt. In addition to the strong musculature, his divine grandeur finds full expression in the head with the lush beard and the elaborately arranged hair with curly locks over the forehead and a braid tied round the divine head crowning it. The name of the artist who created this masterpiece of ancient Hellenic art is not known to us, but it must certainly have been one of the famous sculptors of the Severe Style who worked in copper. It has been argued that it might have been Calamix. Found on the sea floor near the cape of Artemision, Euboea. (Circa 460 BC) No. 15161





Section of a marble disc with a relief female bust in profile. Found on Melos. The beautiful face, resting gracefully on a slender neck revealed by the snood in which the hair is gathered, justly led to the view that this is a representation of Aphrodite, the goddess of love. (Circa 460 BC) No. 3990

Votive offering depicting the scene of a youth crowning himself with a wreath or, according to another opinion, removing the wreath from his head in order to make an offering of it. Found at Sounion, near the temple of Athena. (Circa 460 BC) No. 3344





Statue of Apollo known as the "Omphalos Apollo". Marble copy from the Roman period of a bronze statue the original of which was in the Severe Style, and had been created in circa 460-450 BC. Many attribute the original to the famous sculptor in bronze Calamis or to Onas. Found in Athens, in the theatre of Dionysus. No. 45

Bronze statuette of a peplos-clad maiden from the Pindos region. The dove in her left hand and the flower in her right have led to the identification of the figure as the goddess Aphrodite. (460-450 BC) No. 540



Bronze figurine of a seated goddess, probably Demeter, as concluded from the fruit she is holding. Found in the sanctuary of Demeter and Kore at Ayios Sostis Arcadia. (Circa 470 BC) No. 14922





Bronze figurine of Zeus Ceraunaeus from Dodona. This type of the god in a striding stance, holding a thunderbolt in his right hand and with his left hand stretched out in front is known from other figurines, as well as from pottery painting and coins. (470-460 BC) No. 16546



*Bronze statuette of Athena Promachos.
The goddess is wearing a helmet with
a high crest and the aegis on her breast.
In her extended left hand she was holding a
shield and in her raised right hand a spear.
Found on the Acropolis in Athens, where it
was dedicated to Athena by a certain Meliso,
as we are informed by the inscription carved
on the base. (500-470 BC) No. 6447*



Elaborate gold earrings from Eretria Euboea. They consist of rosettes and twisted wires forming a shield with pendent chains and shell finials.

The central section of the earrings consists of a group with a female figure whom a man is endeavouring to capture. The lion and the snakes in front of the female figure lead to her identification as the Nereid Thetis, who transformed herself into fire, a lion, snake and water to elude the amorous attentions of Peleus. (Second quarter of 5th cent. BC) No. Chr. 928



Bronze handle of a hydria resting on a lion's head. From Dodona. (470-450 BC) No. Kar. 378

Bronze mirror supported by the figure of a peplos-clad kore standing on a tripod base. Above her shoulders, two Erotes are flying to the left and right. The border of the disc is decorated with dogs, cockerels and hares. Argive workshop. (Circa 455 BC) No. 7579





Attic red-figure water jar (hydria) by the Polygnotan Group from Vari Attica. Shows the poet Sappho seated on a couch, perhaps reading a poem of her own to her friends, one of whom is holding a lyre. (440-430 BC) No. 1260



Red-figure wedding cauldron (lebes) from Attica. The multi-figured representations are related to scenes from life in the women's quarters. Painted in the style of the Ariadne Painter. (Circa 430 BC) No. 1250

Red-figure squat lekythos painted by Polion, showing the abduction of a youth by a sphinx. Found in Athens. (Circa 420 BC) No. 1607



Red-figure measuring pitcher (chous) with a scene related to the Anthesteria. A father places his child on a swing. To the left is a woman and to the right a seated elderly male figure. Excellent work by the Eretria Painter, circa 430 BC. May come from Koropi Attica. No. BS 319





Attic white lekythos from Eretria attributed to the Munich Painter 2335. Charon urges a woman holding an alabastron to get into his boat. (440-430 BC) No. 1927.







Attic white lekythos from Eretria depicting a visit to a grave. By the Bosanquet Painter. (450-440 BC) No. 1932



Attic white lekythos from Eretria depicting a visit to a grave. (430-420 BC) No. 1941



Attic white lekythos by the Sabouroff Painter. Hermes, Conductor of Souls (Psychopompos), leads a woman to Charon who is waiting in his boat. (440-430 BC) No. 17916



Attic white lekythos from Eretria. A woman with a basket is approaching a grave marked by a grave stele to make offerings. On the other side a young man in a short red cloak represents the figure of the dead person watching the scene. Superb work by the Bosanquet Painter. (Circa 440 BC) No. 1935











Attic white lekythos from Eretria with a farewell scene, one of the most beautiful works of Greek pottery painting. An Athenian noblewoman, seated comfortably on a couch, bids farewell to her husband who is depicted as a warrior. Work by the Achilles Painter. (Circa 440 BC) No. 1818









*Statue of the Diadumenos.
Marble Roman copy of a lost
bronze original by Polyclitus,
the great sculptor of the Classical
period from Argos, third quarter
of the 5th cent. BC. This is
probably an athlete who is tying
a victor's fillet round his head.
Found on Delos in the building
conventionally named the House
of the Diadumenos. No. 1826*



Marble statue of a woman, probably depicting *Aura* or *Hebe*, with strong forward movement. It is believed to have constituted the central acroterion on the pediment of an Athenian temple, perhaps the temple of *Ares* in the *Agora*. (Circa 440 BC)
No. 1732



Marble statue of an athlete from Eleusis. Dates to the 2nd cent. BC and is regarded as the recreation of a work by Polyclitus dating to about 440 BC. No. 254



Grave stele with palmette finial represents a youth wearing a short mantle (chlamys) and broad-brimmed hat (petasos) holding a fruit in his left hand and a small hare in his right. Found in Larissa. (Circa mid-5th cent. BC) No. 741

Grave stele from Salamis or Aegina. Shows a youth extending his right hand to a cage, while holding a bird in his left. A dog is sitting on a stele, under which is a young slave sad at the loss of his master. The undoubtedly excellent work on the relief led many to associate this stele with Agorakritos, the great Parian sculptor and pupil of Phidias. (430-420 BC) No. 715





Grave stele of Amphotto from Pyri Boeotia. The dead woman is depicted dressed in a peplos, wearing a polos on her head, and holding fruit and a blossom. (Circa 400 BC) No. 739



Marble grave lekythos of the dead Myrrine that portrays her being led to the Underworld by Hermes, Conductor of Souls. Found in Athens in Syntagma Square. (Circa 420 BC) No. 4485



Two bronze figurines of Hermes from the sanctuary of Lycaean Zeus on Mt Lycaeus in Arcadia. (5th cent. BC) Nos. 13219, 13211



LEFT PAGE: Large relief from Eleusis. The Eleusinian deities are represented in a scene from the Mysteries. To the left Demeter, dressed in a peplos and holding a sceptre in her left hand, gives a youth, most likely Triptolemos, stalks of grain to disseminate in order to teach man the cultivation of cereals. To the right is Kore in a tunic (chiton) and mantle (himation), holding a candle in her left hand while blessing Triptolemos with her right. This relief, unique in its iconography, size and workmanship, has been regarded by many not as a votive offering but rather as a cult object. Its reputation is confirmed by the fact that it was copied in the Roman period. One copy of it exists in the Metropolitan Museum in New York. It dates to circa 440-430 BC. No. 126



LEFT PAGE: Two bronze mirrors supported by the figure of a peplos-clad kore standing on a tripod base. On the first, from an Argive workshop in about 450 BC, two Eroses are flying over the head of the kore, while on the second, which came from a Corinthian workshop in the third quarter of the 5th cent. BC, the circumference of the disc is decorated with a cockerel, doves and a rosette. Nos. 7576, 7575



Clay figurine of a peplos-clad female figure seated on a throne with a wreath on her head. Attic workshop. (Circa mid-5th cent. BC) No. 5807



Clay figurine of a female figure sitting on a throne with her feet on a footstool. May perhaps represent Aphrodite. (Circa 430 BC) No. 19367



Clay figurine of a youth holding a cockerel, from Boeotia, Boeotian workshop. (Circa mid-5th cent. BC) No. 5638
RIGHT: Clay figurine of a peplos-clad kore wearing a polos and standing on a high base. May possibly represent a goddess. (Circa 440 BC) No. 21061

Clay female bust from Tanagra
Boeotia. The jewellery she is
wearing around her neck and
on her wrists has been painted
on. Boeotian workshop of the
second half of the 5th cent. BC.
No. 4762





Attic red-figure epinetron (semi-cylindrical clay object used for carding wool). Found in Eretria. On the long sides are depicted scenes from the mythical wedding of Alcestis. On one side is the interior of the palace of her father, King Admetus of Pherae. Alcestis is seated on the bridal bed and in front of her, members of the family decorate ritual vessels. On the other side, Aphrodite seated on a stool, surrounded by her retinue, gazes at a necklace being offered to her by Eros. Beyond, Himeros is offering Hebe a small amphora full of fragrance. In front, the curved shape of the vessel is decorated with a moulded bust of Aphrodite or some Nymph. Behind the bust in a painted band are scenes from the myth of the abduction of Thetis by Peleus. This superb work is attributed to the Eretria Painter. (425-420 BC) No. 1629







Two red-figure chous from the early 4th cent. BC with representations of children at ordinary everyday moments. One was found in Athens and the other in Rhannus. Nos. 1233, 1628



Attic red-figure loutrophoros with a scene of wedding preparations. The bride surrounded by her friends is seated on a couch looking thoughtfully at Eros, who is sitting on a box on her knees. Found in Athens, in Stadiou St. Work by the Loutros Painter. (415-410 BC) No. 16280

Attic red-figure pelike from Tanagra Boeotia. Scene from the battle of the Giants with Ares and the Dioscuri shows the influence of compositions by the great painters of the age. In the style of the Polygnotos Painter. (Circa 400 BC) No.1333





Attic white lekythos from Eretria. A dead warrior is seated in front of the grave stele on his own tomb, flanked by his wife, who is holding his weapons, and a young man. Work by a painter from the Group of Kalamion. (410-400 BC) No. 1816







Marble statue of Aphrodite armed with a sword, whose sheath is hanging from a diagonal strap across her breast. First century BC copy of an original work from circa 400 BC, possibly created by the second Polyclitus. Found at Epidaurus. No. 262

Marble statue of Hermes with a ram. Second cent. BC copy of an original work dating from the late 5th cent. BC, by a sculptor from the school of Polyclitus, perhaps Naucydes. Found at Troezen. No. 243

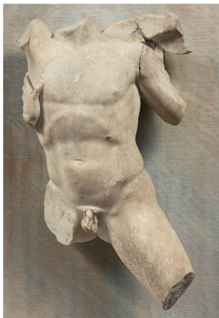




Votive relief with scenes on both sides. On one side is the abduction of the nymph Basile by the hero Echelos and on the other, deities and nymphs. Found in Athens, in the region of Neo Faliro. (Circa 410 BC) No. 1783



Two relief metopes from the decoration of the temple of Hera at Argos. The theme of the metopes was the Amazons fighting in the Trojan War. (420-400 BC) Nos. 1573, 1572

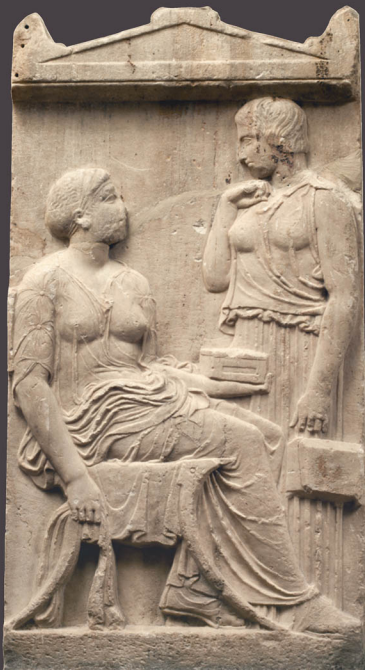




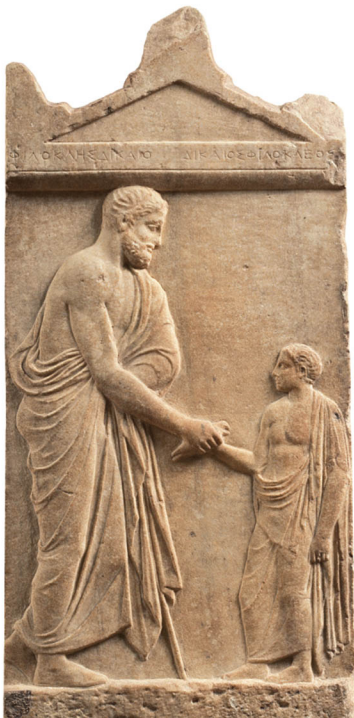
Votive relief from Piraeus dedicated to Dionysus by a group of actors after a performance, according to one view, of Euripides' *Bacchae*. (Circa 400 BC) No. 1500

Votive relief from the Asclepion in Athens representing a waggoner approaching Asclepius and two of his daughters. (Late 5th-early 4th cent. BC) No. 1341





Grave stele from Halandri Attica. A father offers his son a bird.
(Circa 410 BC) No. 3947



Grave stele from Athens.
The dead woman seated on
a couch is holding a pyxis.
Standing in front of her is
a servant girl. (420-410 BC)
No. 1822+4552



LEFT PAGE:

The famous relief stele of Hegeso, daughter of Proxenos, from the Kerameikos cemetery. The dead Hegeso gazes sorrowfully at a jewel that she has taken out of the pnyxis held by the servant girl standing in front of her. Exceptional work in the rich style. (410-400 BC) No. 3624



Grave stele with a dexionis scene in which two men shake hands. One is accompanied by his dog. Found in Athens near the Dipylon Gate. (410-400 BC) No. 2894



Cheek-piece of a bronze helmet from Dodona with the relief scene of a battle between two warriors.
(Late 5th-early 4th cent. BC) No. Kar. 166



LEFT PAGE: Section of a grave stele with the representation of a woman in the type of Aphrodite leaning on a loutrophoros.
(Circa 410 BC) No. 3891



Panathenaic amphora from Eretria, in the term of Archon Chariclides, 363/62 BC. On one side, Athena Promachos stands to the left, and on the other is a scene from the wrestling event for which the amphora was given as a prize. To the right of the pair of wrestlers is a waiting athlete who will later take on the winner. To the left a Nike is preparing to tie the winning fillet on the head of the victor. No. 20048.



Panathenaic amphora from Eretria, in the term of Archon Callimedes. (360/59 BC) On one side is a motionless Athena Promachos. On the other is a wrestling scene with a waiting athlete, and to the left the judge who awards the prize. No. 20044



*Panathenaic amphora from Eretria in the
temple of Archon Callimedes. (360/359 BC)
The second side of the vase shows a unique
scene of wrestling on the ground. One Nike
is flying over the wrestlers, while another
to the left is holding the judge's palm branch.
To the right is a waiting athlete. By the Athens
Painter 12592. No. 20046*

Red-figure hydria by the Hippolytus Painter from Euboea. Eros between Dionysus and two Maenads is watering flowers. (374-350 BC) No. 1424







Marble group of three figures from the centre of the west pediment on the temple of Asclepius in Epidaurus, which depicted the battle with the Amazons. A mounted Amazon is fighting with two nude Greeks. The temple of Asclepius was built in about 390-380 BC; in it was the chryselephantine statue of the god, a work by Thrasymedes. The models for the pediments, according to the sources, were made by Timotheos, the great sculptor of the 4th cent. BC. The east pediment depicted the Fall of Troy. Nos. 136, 151, 4757



Marble statue of a flying Victory (Nike) who is holding a partridge in her right hand, symbol of the healing attributes of Asclepius. It was the central acroterion on the west pediment of the temple of Asclepius at Epidauros and believed to be a work by the sculptor Timotheos. (Circa 380 BC) No. 155

Marble statue of a mounted Nereid or Aura who is depicted rising out of the Ocean. It was the right side acroterion on the west pediment of the temple of Asclepius at Epidauros and believed to be a work by Timotheos. (Circa 380 BC) No. 157





Statue of Hygieia from Epidauros. The healing goddess, daughter of Asclepius, dressed in a diaphanous chiton and a richly pleated himation, is shown in a unique stance with bold movement, as she leans down to feed a snake. Most scholars believe it is a work by Timotheos dating to 480-470 BC. No. 299

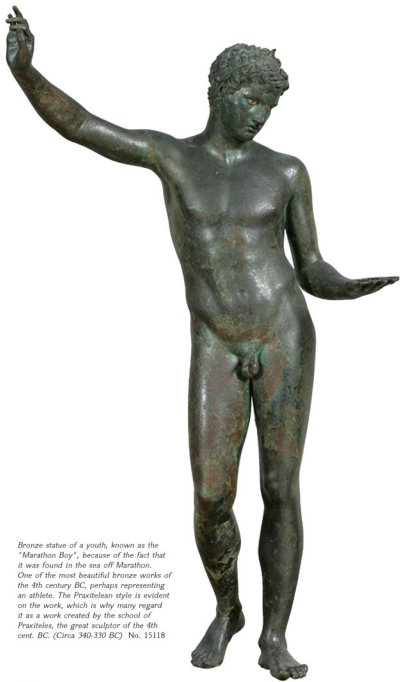


Bronze head from the statue of a boxer. Found at Olympia. It is believed that the statue depicted the famous boxer Satyros from Elis, which, according to Pausanias, was created by the Athenian sculptor Silanion, who also fashioned a portrait of Plato. (330-320 BC) No. 6439





The Youth from Antikythera. Retrieved in 1900 from the sea floor off the island of Antikythera together with many marble statues and the famous Antikythera Mechanism. Identifying the figure of the nude young man as some mythical person remains problematic. The position of the right hand seems to indicate that it may be either Paris holding an apple, or Perseus holding the head of Medusa. The view has likewise been expressed that it portrays an athlete. On the work, which some have attributed to the Sicilian sculptor Euphranor, the Polyclitan tradition is visible. (340-330 BC) No. 13396



Bronze statue of a youth, known as the "Marathon Boy", because of the fact that it was found in the sea off Marathon. One of the most beautiful bronze works of the 4th century BC, perhaps representing an athlete. The Praxitelean style is evident on the work, which is why many regard it as a work created by the school of Praxiteles, the great sculptor of the 4th cent. BC. (Circa 340-330 BC) No. 15118





Funerary statue of a woman from the cemetery of ancient Athens in the region of today's Stadiou St. Work of the 1st cent. AD, it is a copy of a famous original work dating to circa 320 BC. The type of the statue is known as the "Large Herculaneum Woman" after the first copy that was found at Herculaneum in Italy. Some have linked it with the school of Praxiteles. No. 3622

LEFT PAGE: Relief plaques from the sheathing on a base or altar. Found in Mantinea Arcadia. One depicts the music contest between Apollo and Marsyas, the other Muses. The plaques have been associated by scholars with the workshop of Praxiteles, since Pausanias refers to a work in Mantinea by that sculptor which represented the Delian Triad on the base of which was a representation of Marsyas and Muses. (Circa 330-320 BC) Nos. 215-216

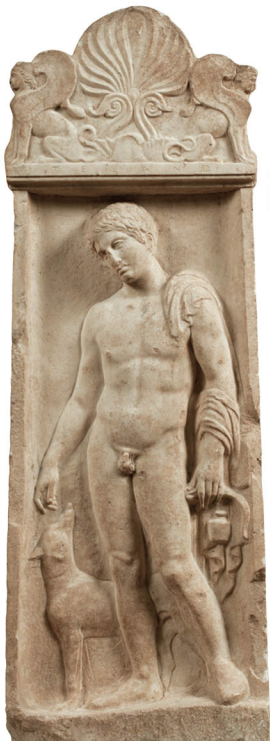


Funerary statue of a Siren with a tortoise-shell lyre. Found in Kerameikos near the Dipylon. (Circa 370 BC) No. 774





Large relief, probably from a grave naiskos. Found in Athens, in the bed of the river Ilissus. The dead youth, nude, is leaning on a pillar gazing into eternity. His father, full of grief, looks at the figure of his lost son, while below, a young slave is sleeping. Exceptional work of the 4th cent. BC with inner emotion, rendered by a sculptor from the circle of Skopas. (Circa 340 BC)
No. 869



Grave stele of the Stephanos athlete from Tanagra Boeotia. (380-370 BC) No. 2578



Votive relief from Sparta or Megalopolis. In the shape of a cave in which three Nymphs or the Horae are dancing to the sound of music made by the goat-footed Pan, who is seated on a rock playing the syrinx. (330-320 BC) No. 1449

Votive relief in the form of a naiskos from the sanctuary of Amphiaraos at Oropos, a dedication, according to the inscription, by one Archinus to Amphiaraos. The relief scene depicts the successive phases of healing the patient. In the first scene, Asclepius on the left cures the patient by touching his shoulder. On the second level, the scene to the right is the cure using the "incubation" method. (First half of the 4th cent. BC) No. 3369





Bronze hydria from Eretria. The vertical handle is attached to a relief decoration representing Dionysus who is being held up by a Satyr. Chalcidian workshop. (4th cent. BC) No. 7913



Bronze hydria from Pharsala Larissa. The vertical handle is attached to a relief representation on the theme of the abduction of Orithyia by Boreas, king of Thrace. The vessel had been used as a receptacle for the bones of the dead, a certain Asterios, as we are informed by an inscribed gold plate found inside it. (350-340 BC) No. 1875

*Bronze folding mirror with two covers bearing relief scenes.
On one Aphrodite is depicted on a swan and on the other
she is on a horse. (380-370 BC) Nos. 7417, 7418*



*Bronze figurine of Artemis shooting a bow.
Found in the sanctuary of the goddess on
Mt Parthenios in Arcadia. (4th cent. BC)
No. 7414*



*Folding bronze mirror with a representation of Aphrodite and Eros
on the cover. (390-380 BC) No. 7678*



*Folding bronze mirror from Vonitsa Akarnania. On the cover is a relief scene with Dionysus and Ariadne.
(Circa 330 BC) No. 15268*

Clay figurine of a woman whirling around wrapped in a waving richly pleated himation. Probably represents a dancer. (Circa mid-4th cent. BC) No. 5767



Clay bust of Dionysus from Exarchos Locris. The god is represented wearing a himation that leaves his chest bare, and holding an egg and his characteristic vessel, the kantharos. Boeotian workshop. (Circa 350 BC) No. 5675





HELLENISTIC PERIOD

The Universality of the Hellenic Spirit

THE HELLENISTIC PERIOD UNDOUBTEDLY BEGAN with Alexander the Great and with the massive changes brought about by his expedition to the East. It should, however, be pointed out that both the rise to power of the Macedonians and this expedition were the culmination of circumstances that had been created in Greek affairs in the mid-4th century BC.

After the battle of Mantinea in 362 BC, which plunged the Greek city-states into a deep lethargy, there was a brief period of political chaos and social conflicts. The significant growth of private commerce and shipping enterprises resulted in creating a new economically powerful class of merchants, ship owners and bankers, at whose opposite pole was the class of poor citizens who sought the complete redistribution of the land. They organised themselves into a "proletariat" and demanded that the state support them. A large number of them found employment in the mercenary armies of the time.

Throughout all of Greece, the population kept increasing and the shortage of arable land began to generate ideas about large-scale colonisation eastwards, towards the immense Persian Empire, which was in a weakened and unpropitious state owing to revolutions and the independence of many satrapies. And while in Athens, Isocrates was proclaiming the cultural greatness of his city, claiming that a Hellene was solely the man who had participated in Attic culture, in the East the first phenomena were being observed of the assimilation of Greek elements by other peoples, resulting in the diaspora of Greek scholars. This political, social and economic context foreshadowed the power of the Macedonians and paved the way for Alexander and his conquests.

After the assassination of Philip II, the young prince, with the help of Antipater, assumed the crown of Macedonia and succeeded his father with whom his relations had not been particularly good or close. The young king – who had been brought up with the teaching of Anaximenes of Lampsacus initially, and later of Aristotle, the great philosopher of antiquity – soon demonstrated those abilities that were to make him Alexander the Great, conqueror of the world. An important role had been played by the special protection and upbringing that his wild Epirot mother Olympias had given him, shaping in him an intractable, abrupt and stubborn character that was expressed at every moment of his life. Having "sorted things out" in southern Greece with his sword, and having been awarded titles such as confederate commander (*archon*) in Thessaly and captain-general (*hegemon*) of Greece by the Amphictyonic League of Delphi, he then proceeded swiftly to organise his expedition to the East, aiming at the Persian Empire, whose throne at that time was occupied by Darius III Codomannus, a mediocre personality in comparison with his glorious predecessors, Cyrus and Darius the Great.

Within 11 years of the day he threw his javelin symbolically onto the coast of Asia in 334 BC to the day of his death on 10 June 323, Alexander had reached the Indus River, conquering, subjugating, charming and fascinating peoples who paid homage to him, deified him and worshipped him as something beyond human measure, as something God-sent, as an amalgam of man, hero and god. Although his mortal nature denied him longevity, humanity offered him something greater: immortality.

But his death left the enormous empire without an heir. Despite the compromise solution reached, through the intercession of Eumenes, of proclaiming Philip Arridhaeus, Alexander's mentally deficient

Gold jewel to hold hair in place, consisting of a web of chains around a medallion with a relief bust of Artemis. From Thessaly. (3rd cent. BC) No. St. 369

brother, as his successor together with Alexander's posthumous son by Roxanne, the situation very rapidly took a different turn. After two decades had passed of conflicting views as to whether or not to maintain the integrity of the empire, in 306 BC all the successors declared themselves kings. Any hope of preserving a united kingdom was definitively lost on the battlefield at Ipsus in 301 BC, and the vast empire that had been created by Alexander's conquests was broken up into small independent states.

Alexander's establishment of various cities, even though they were initially founded for military reasons, initiated the third period of Greek colonisation towards the East. Greek mercenaries and other Greeks gradually arrived in the East and settled in the many Alexandrias, thereby making the Greek element predominate in this new world, since the new colonists brought with them Greek customs, culture and religion along with a freer spirit than that which had prevailed in the metropolitan capitals.

The instrument of world communication and cooperation was now the *koine* form of the Greek language that replaced the dominant Aramaic language in the kingdom of the Achaemenids. Also common now was the basic feature of the world economy, the coin. In contrast with the view that had hitherto prevailed among Achaemenid kings, i.e. that precious metal existed to be accumulated in the form of ingots in the palace as the royal treasure, Alexander placed it in circulation as coinage that functioned as a means of doing business all over the world. By establishing the new coins with a silver standard based on that of Athens, he put an end to the chaos that had prevailed in Asia and in the Hellenic world. On these foundations, which the conqueror himself had laid, the Hellenistic kingdoms of the Seleucids, the Antigonids and the Ptolemies were established, organised and developed.

The centre of economic and cultural power now shifted eastward, while Greek cities were in some way relegated to the periphery. The Ptolemies' efforts to protect and promote letters and arts transformed the Egyptian city of Alexandria into the capital of the world, since it was here that poets and scholars gathered from all points on the horizon.

Ptolemy I established the *Museum* (House of the Muses) in Alexandria, the first and largest state research centre in world history, which was linked to the gigantic library in which hundreds of papyrus scrolls were kept, a catalogue of which was drawn up by the poet Callimachus of Cyrene. In the Museum's observatory, anatomy laboratory and enormous zoo there was room to study, which was used by the most significant scholars who were able to dedicate themselves to research without distractions. Top poets such as Callimachus of Cyrene and Theocritus, as well as literary men like Zenodotus and Aristophanes of Byzantium, wrote poems and deepened their literary research in the refined atmosphere of the Ptolemaic court.

Science advanced in leaps and bounds. Mathematical calculations and discoveries in physics by Archimedes of Syracuse are highly esteemed by modern mathematicians. Aristarchus of Samos formulated the theory of the heliocentric system and was the first to argue that the earth rotates on its own axis and at the same time revolves around the Sun, which this researcher believed to be the immovable centre of the Universe. In medicine, together with the religious healing centres of Asclepius at Epidaurus, Athens and Kos, medical research in anatomy was conducted in Ptolemaic Alexandria with particularly significant results and discoveries.

The result of all these discoveries and progress in the sciences generally was the overthrow of the traditional balance in religion. Educated people became indifferent to the Olympian pantheon, and religion, which had become conventional, was a need felt solely by the lower strata of the people. At the same time, new gods acquired great status, such as Tyche, the goddess of coincidences, who in an age of rapid change, was believed to dominate and determine the fate of rich and poor, young and old, nobles and slaves. People likewise turned to deities related to mystic cults, such as Demeter and Dionysus. In addition, the creation of religious associations of the faithful of various nationalities led to the introduction of gods of Eastern origin, such as Isis, Baal, Cybele, the Great Mother and Serapis, the latter of whom was a product of the Hellenistic period in Egypt under Ptolemy I.

And while ordinary people vainly sought some refuge, purpose and relief in this new face of religion, all those who had been educated in philosophy were finding that, behind coincidence and the will of the gods, there was a world full of order, consistency and meaning. In Athens, which retained its powerful position in cultural life, Epicurus, the son of Athenians who held an allotment of land on Samos, taught in his Garden, and Zeno of Citium in Cyprus taught in his Stoa, surpassing the two great, older schools, the Academy and the Peripatos. The impact was enormous since the new philosophical theories

revolved around the doctrines that man was not a "political animal" but a "social animal" and that the individual was not a citizen of the city but of the Universe. In the conviction that the world was governed by Providence and not by Fortune, thousands of believers found comfort and support, while views holding that the prince's manner of governance should serve the state and its people influenced kings like Antigonos Gonatas, who had studied with Zeno.

The spirit of the times was expressed, as nowhere else, in architecture and in art. In the new cities that were founded by Alexander and his successors, a town plan was usually implemented that had been inspired and established by Hippodamus of Miletus in the Classical period, with rectangular city blocks as part of an overall grid plan. On the contrary, the old cities of mainland Greece, with very few exceptions, continued living with the system that had prevailed before Hippodamus, and their reorganisation was adapted to the existing urban fabric.

In public areas and sanctuaries, which as a rule were outside the city limits, gigantic, monumental and pompous buildings were erected that created a new concept of architectural proportions. As a result of the policy of those who built or commissioned buildings, but also under the influence of Eastern views, magnitude and ornate decoration characterised the architectural forms and features that had once been subordinated to Classical balance and functionality. Whereas styles were once subject to strict standards, various features were now intermingled on the same building, whether religious or secular. Temples with exaggerated dimensions, enormous colonnades, altars with monumental staircases and façades, extravagant monumental funerary structures, circular buildings and theatres testify to the fashion for flaunting power and wealth, as well as to the entire world view of the period.

There were, at the same time, great changes in sculpture, not only in the style, but also in the subject matter, since apart from creations with a religious content, now more than ever before, art was secular in nature and artists and clients alike turned to themes from daily life and subjects of a private nature with an idyllic or dramatic content. In place of the ideal beauty and eternal youth of figures in the Classical Period, realism and the rendering of people's individual traits now prevailed. Galatians, Orientals, youths, slaves, Africans, humpbacked crones, fishermen, shepherds, dwarfs and grotesque types were introduced into the subject matter of sculpture. One result of this realistic rendering of figures was the development of portraiture. The foundations for the evolution of sculpture had been laid in the 4th century BC by Praxiteles, Lysippos, Leochares and Bryaxis with their advances, chiefly in terms of the relationship between



Marble statue in the type of the "Small Herculaneum Woman" from Delos. Copy from the 2nd cent. AD of an original dating to about 300 BC. No. 1827



Statuette of a nude boy holding tightly onto a goose on a pillar. Found in the region of ancient Lilaia (Polydrosos Lamia). (3rd cent. BC) No. 2772

the figure and space. The two currents created by the pioneering Lysippus and the somewhat more conservative Praxiteles co-existed throughout the Hellenistic Period. Based on the stylistic features of sculpture, the Hellenistic Period can be divided into three periods.

The works of the early Hellenistic period (320-230 BC), despite the fact that features of the late Classical Period continued to exist, provided clear evidence that artists were pursuing new paths. Initially, however, the figures did not extend spectacularly into space but were restrained for a while, as on the statue of Demosthenes, a work by the Athenian sculptor Polyeyktus that was erected in the Athens Agora in about 280 BC, and the statue of Themis in Rhamnus Attica, a work by Chairestratos. Outstanding among Lysippus' pupils were Eutykhides, creator of the famous Tyche (Good Fortune) of Antioch in about 280 BC, and Chares of Lindos who produced the Colossus of Rhodes, the enormous statue of Helios at the entrance to the city's port, that was regarded as one of the seven wonders of the ancient world. In the middle of the 3rd century BC, figures started gradually extending into space, as can be seen in the Aphrodite at her bath by Doidalsas of Bithynia and the girl from Anzio in a pose full of contrasts.

By now the new trends had matured that determined the middle Hellenistic period (230-150 BC) in which new themes were introduced into artists' repertoires, realism reached its highest point and space was conquered by truly three-dimensional works. The most important centre in which this sculpture flourished at that time was Pergamum, the seat of the Attalid kings who were implementing a new cultural policy. Under the pioneering Philetairos and then his successors, many artists, philosophers and scientists gathered at the court in Pergamum, and for the first time, an effort was undertaken to collect Classical works and their copies. In no other kingdom or city of the Hellenistic period, however, was art so widely used for propaganda purposes as in Pergamum by its patron kings. The most representative and important sculptures were commissions and votive offerings by the Attalids to proclaim their victories against the Galatians, a Celtic tribe newly settled in Central Anatolia.

The first of the great Attalid votive offerings was that of the general Epigènes at Delos, consisting of a group of statues erected in front of the South Stoa. On the Acropolis in Athens, Attalos I dedicated a group of

bronze statues representing a condensed version of the Amazonomachy, Gigantomachy, the battle between the Greeks and the Persians at Marathon, and the battles of the Attalids against the Galatians. He also dedicated a second group to the sanctuary of Athena at Pergamum. These works have all been lost and only a few have been recognised in copies, such as the group of the Galatian killing himself while holding his dead wife, which was the central composition in the offering of Attalos I to the sanctuary of Athena in Pergamum in about 230 BC. The statue known as the "Dying Gaul" in the Capitoline Museum must have belonged to the same group.

The monument whose dramatic pathos is at its highest pitch is the famous Great Altar of Pergamum, which was dedicated to Zeus and Athena Nikiphoros by King Eumenes II, son of Attalos I, to immortalise the glory of his victorious battles against the Galatians. Product of a world different from that of the Classical Age, this altar, in addition to its religious character as a dedication to gods, is also strongly secular and political in nature and purpose, as it seeks to dazzle the world with its magnitude and sculpted decoration.

The enormous relief frieze that surrounds the structure externally is 120 m. long and 2.30 m. high and consists of about 100 slabs. The theme of the frieze is the Gigantomachy. There is an obvious parallel between the battle and victory of the gods of Olympus over the Giants, forces of darkness and barbarity, and the battles of the Attalid kings against the barbarous Galatians. All the gods of Olympus are portrayed fighting fiercely with passion and strong movements against the Giants who, on this monument for the first time, are depicted as a synthesis of humans and monsters, sometimes winged or with snakes as part of their bodies. The figures, almost in the round, with their spectacular and violent poses and movements, with the billowing pleats of their garments and the expressions of pathos on their faces, have justly led art scholars to assign the term "baroque" to the style of the Pergamene school. This monumental creation could not have been the work of just one artist; many artists must have worked on it, but they must have followed the concept and design of one noteworthy creative person, whose name is unfortunately not known to us.

At the opposite pole to the storm of violence and fear that the viewer feels when looking at the large frieze, is the so-called small frieze that surrounds the interior wall of the open-air courtyard on the upper part of the building, in the centre of which was the actual altar. Built slightly later than the large frieze (circa 160 BC), the small one is distinguished for the serenity of its figures, owing to its theme which is the legend with the adventures of Telephus, hero and founder of Pergamum, son of Heracles and Auge daughter of Aelos, king of Arcadia. Owing to the dense and detailed depiction and the chronological succession of the episodes in the myth, this work can be regarded as the first truly narrative relief.

Also in the spirit of the Pergamene school is the group of Menelaus carrying the body of Patroklos, known as the Pasquino group, that of Achilles and Penthesilea, Queen of the Amazons, and the group with the Scythian who is preparing to flay Marsyas. One of the best-known original works of the Middle Hellenistic Period is the famous Nike or Victory of Samothrace, which the Rhodians dedicated to commemorate their victory against Antiochos III in 190 BC. The Messenian sculptor Damophon, who worked in the Peloponnese on mainland Greece, produced the colossal group consisting of statues of Despoina, Demeter, the Titan Anytos and Artemis for the sanctuary of Despoina at Lykosoura in Arcadia early in the 2nd century BC.

During the Late Hellenistic Period (150-50 BC) some Classicism was beginning to appear in sculptural works, a feature related to historical events and in particular to the gradual conquest of the Hellenic world by the Romans, who greatly admired the art of the Classical Period. At this time, copies and recreations of Classical works began being produced together with original works.

Classicist tendencies can be observed on the famous statue of Aphrodite of Melos, known as the Venus de Milo in the Louvre today, which must have been created in the second half of the 2nd century BC, as was the statue of Poseidon from Melos in the National Museum. Among the very few known works by the Athenian sculptors Euclides and Eubulides are the head of Zeus from Aigeira in Achaia and the statue of Nike or Muse from Athens. The sculptor Pasiteles lived and worked in Rome, and in 89 BC he acquired the rights of a Roman citizen. His pupils included Stephanos and Menelaos.

Parallel to the classicist works, sculpture continued to be created in the tradition of the Hellenistic art of the 2nd century BC, on light-hearted subjects from daily life, but especially from the world of Dionysus and Aphrodite. The stances of the figures depict a moment in life or legend by means of



Colossal head of the Titan Anytos from the famous group in the temple of Demeter and Despoina in Lykosoura Arcadia, a work by the Messenian sculptor Damophon, in which Demeter and Despoina are depicted sitting on a single throne flanked by Anytos and Artemis. (Early 2nd cent. BC) No. 1736

centrifugal and expansive movements in space. The relationship between the figures in groups is loose, as in the case of the group with Aphrodite portrayed warding off Pan with her sandal as he accosts her at the bath, or that of a Satyr attacking a Hermaphrodite.

On the borderline between the Middle and Late Hellenistic Period is the National Museum's superb bronze statue of a boy jockey that was recovered from the sea off Artemision. One of the most famous multi-figured groups, that of the punishment of Dirce known as the "Farnese Bull", a work by Apollonius and Tauriscus of Tralles in Asia Minor, has been dated to the mid-1st century BC.

If the magnificent and monumental character of the Hellenistic years was expressed in the sculpture of the three pre-Christian centuries, it was in the small-scale works and ornamental metalwork of the age that art was seeing an unprecedentedly large and varied production. Small-scale sculpture, which in previous ages had been associated almost exclusively with religious and cult purposes, was now being used to decorate palaces and sumptuous private residences. The great demand was in direct proportion to this usage, resulting in the analogous production of such works in marble or bronze. Figurines and statuettes of the traditional twelve gods of Olympus that frequently copied or recreated the great works of the 4th century BC, but also representations of the new Eastern gods, and portraits of princes were all produced throughout the Hellenistic period, from Macedonia and all of mainland Greece to Rhodes and Alexandria.

Examples of the wealth of the Hellenistic court and establishment can be seen in the objects of all types and uses that were fashioned of precious and semi-precious materials both in metropolitan Greece and in the outposts of the Hellenistic kingdoms, in southern Italy and Thrace, to meet their owners' need for ostentatious opulence and social status. Gold and silver occupied

first place in the production of elaborate household utensils and jewellery, while precious and semi-precious stones, ivory and bronze were being used with increasing frequency.

The primary manifestation of this wealth was jewellery, which constituted a direct declaration of the financial and social status of the person wearing it. Opportunities to satisfy female self-esteem were unique at this time, given the broad range of jewellery to embellish every part of the body. Elaborate diadems and other head and hair ornaments, exquisite necklaces, valuable earrings and belts, bracelets for the wrists and upper arms, and gold rings with large semi-precious stones were the most prized types of adornment. An enormous variety of motifs were drawn from the world of nature – such as branches, flowers, tendrils, rosettes and fruit, lions' heads, dolphins, antelopes, snakes, bulls' heads and birds – but also from the world of myth, such as the figures of Eros, Aphrodite and Nike, and from the Dionysus cycle, as well as the *knot of Heracles*; these were all combined in miscellaneous imaginative ways by jewellers who created true masterpieces. The semi-precious stones that circulated in the world of the Hellenistic kingdoms in comparative abundance, including agate, chalcedony, amethyst, sardonyx, rock crystal, garnet and emeralds, were used to create stone-studded jewellery lending it colour and greater opulence.

Utensils for the daily needs of the wealthy and the lords were made of bronze, gold and silver. Large *kraters* (mixing bowls for wine), *arytainae* (small pails), *skyphoi*, *kantharoi* and *kylikes* (various drinking cups), and *phialae* (bowls) delighted guests at the costly dinners and symposia held by kings and the upper classes.

Part of this exhilaration and longing for luxury and sophistication was the use of glass utensils imitating the forms and shapes of the corresponding terracotta or metal ones. Transparent, coloured or polychrome, sometimes embellished with gold or inlays, many glass vessels were true works of art and typical examples of both the refinement of art in the Hellenistic years and advanced techniques.

On the contrary, in terms of quality, terracotta vases were totally unrelated to their predecessors in the Classical period. Plain and dark coloured, or with slip decoration, sometimes gilt, and with plant or geometric motifs, they confirm the fact that clay had been defeated by gold, silver, bronze and glass, and constituted second-class utensils for the strata that lived far from the world of the Court and the upper class.

With the appearance of many workshops in various regions of the kingdoms and mainland Greece, different styles were also developed that were named conventionally after the regions in which the first or the majority of examples were found, e.g. vases in the West Slope, Gnathian, Hadra, or Pergamene style, etc. The most popular shapes, in addition to those imitating metal vases, were squat jugs (*lagynoi*), perfume cruets (*myrodoxeia*), wine pitchers (*oinochoae*), and variations of drinking cups with nearly vertical sides (*skyphoi*), the most typical type being the so-called Megarian *skyphoi* with relief decoration. Characteristic of the period are also the water jars (*hydriai*) of the Hadra type with plant decoration, which were mainly used for funerary purposes as ash urns.



Part of Despoina's himation from the Lykosoura group, richly decorated with relief scenes of branches, eagles, marine motifs, daemonic and human figures with masks and a Nike with a censer. (Early 2nd cent. BC) No. 1737



*Statue of Poseidon from Melos in a grand, majestic stance with a dolphin beside him. In his raised right hand he was holding a trident. (Last quarter of the 2nd cent. BC)
No. 235*

Small-scale statuary was produced in large numbers in the Hellenistic period. There were many workshops that flourished in a number of different regions. Their subject matter was analogous to that of the sculpture and small-scale art of the period, and was enriched with a variety of types. Erotes, Nikes, Aphrodites, many statuette types, and figures from the world of the theatre and music transport us to a relaxed, carefree and entertaining atmosphere, while at the same time representing a world characterised almost totally by a tradition of ephemeral and personal pleasure, a factor giving rise to the conditions required for the events to follow. This fragile world of vanity, laxity, personal wealth and luxury would gradually and quite easily surrender to the Roman legions of Aemilius Paulus, Lucius Mummius, Sulla and Octavian Augustus.



Grave stele from Rheneia. The dead Lampron is portrayed, as the inscription informs us, together with her servant girl. (Last quarter of the 2nd cent. BC) No. 1156



Relief plaque depicting a procession of Erotes holding phialae, censers and oinochoae. Found with another similar one and a fragment of a third on the north slope of the Acropolis. They probably came from the precinct of the sanctuary of Aphrodite and Eros that was in the vicinity. (Second half of the 2nd cent. BC) No. 1451



Relief plaque with the god Dionysus in the centre together with a cupbearer, flanked by Victories (Nikae) who are leading bulls to sacrifice. Found in Athens in Rigillis St together with another two showing scenes from the Dionysiac cycle. They must all have been facing on an altar or the pedestal of a statue. (Late 2nd cent. BC) No. 3496



Group of Aphrodite, Eros and Pan from Delos. Typical example of Hellenistic rococo with the light-hearted theme of the goddess of love rebuffing the erotic advances of goat-footed Pan. (Circa 100 BC) No. 3335



*Bronze statue of a galloping horse with a little jockey.
Found on the sea floor near cape Artemision Euboea. (Circa 140 BC) No. 15177*







Bronze portrait head of an athlete from Delos. (Early 1st cent. BC) No. 14612



*Marble statue of a nude man, very likely an athlete.
Found on Delos, in the so-called House of the
Diadumenos. (Early 1st cent. BC) No. 1828*



Statue of a Galatian warrior in an attitude of defence. Found on Delos in the Agora of the Italians. (Circa 100 BC) No. 247

Statuette of a boy with a cape and hood holding a small dog. The work, known as the "Little refugee boy" was found at Gerontiko Nyssa in Asia Minor. (1st cent. BC) No. 3485



Bell krater, amphora with twisted handles and hydria with West Slope type decoration. (3rd cent. BC)
Nos. 2260, 2335, 2547





Two hydriae of the Hadra type decorated with garlands, bucrania and dolphins. From a Cretan workshop. (2nd cent. BC) Nos. 2284, 2576



Megarian cup (skyphos) from Kefallonia with relief scenes from the Trojan War (fight between Menelaus and Paris, the feats of Diomedes, sacrifice of Polyxena). (First half of the 2nd cent. BC) No. 14624



Megarian cup (skyphos) from Megara bearing relief decoration with tripods and statues of Athena, and on the medallion the head of Alexander-Heracles. (Late 3rd-early 2nd cent. BC) No. 2099

Squat jug (lagynos) decorated with wreaths and a syrinx, in black and brown colours on an off-white ground. (Circa 100 BC). Donated by Charilaos Trikoupis. No. 2373



Lagynos decorated with olive branches. From Melos. (150-100 BC) No. 2354



Lagynos decorated with wreaths on the shoulder. Found in Eretria. (Circa 100 BC) No. 2397



Cover of a bronze folding mirror with a relief scene of Aphrodite and a man sitting on a rock. Between them is a herm on which an Eros is standing. (Early 3rd cent. BC) No. 12074. BELOW: Bronze folding mirror with a relief scene on the cover of Nike killing a bull. (290-280 BC) No. 16115



Bronze figurine of a boxer from Dodona. (2nd-1st cent. BC) No. Kar. 546



Bronze figurine of a strategos from Dodona. The liver he is holding in his right hand indicates divination and leads to the possible identification of the figure as the philosopher Cineas, adviser to King Pyrrhus. (Late 4th-early 3rd cent. BC) No. 16727



Bronze figurine of Scylla from the region of Karditsa in Thessaly. The mythical monster is depicted here in the form of a woman whose body from the waist down ends in three dogs' heads and has a dragon's tail. (Late 4th cent. BC) No. 21084



*Bronze statuette of Dionysus from Chochlîa Eurytania.
(Mid- 2nd cent. BC) No. 15209*



*Bronze lyre. Found in the Antikythera wreck.
(3rd-2nd cent. BC) No. 15104*



*Bronze stamnos-like jar with movable handles. One side of each handle is attached to a relief head of Athena and the other to a spout in the shape of a lion's head. Found in Tsotyli Kozani.
(Late 4th cent. BC) No. 15246*





Bronze statuette of an African conjuror demonstrating his skills. From an Alexandrian workshop, Found in Athens in the Ampelokipi district. (First half of the 2nd cent. BC) No. 16787



Bronze figurine of a discus thrower, copy of the celebrated statue of the Discus Thrower by the sculptor Myron. Found in Athens, in the Ampelokipi district. (1st cent. BC) No. 16781



*Clay figurine of Eros as a youth
from Myrina on Lemnos.
(Circa 200 BC) No. 4947*

*Bronze figurine of a helmeted nude male figure,
Achilles according to one view or the god Ares
to another, in the type of Polyclitus' Spear Bearer
(Doryphoros). Found in Athens in the Ampelokipi
district. (1st cent. BC) No. 16785*





Clay figurine of a woman with a sunshade holding a fan.
Boeotian workshop. From Tanagra. (330-300 BC) No. 4700



Clay figurine of a woman with a sunshade from
Tanagra. (Second half of the 3rd cent. BC) No. 4589



Clay figurines of Victories (Nikae) from Myrina Lemnos.
(2nd cent. BC) Nos. 5102, 5098, 5085





Clay figurine of a New Comedy actor from Myrina. Very likely depicts the stock character of a young flatterer (Kolax) playing the cymbals. (2nd cent. BC) No. 5060



Clay figurine of a New Comedy actor playing the stock character of the cunning slave (Hegemon Episeistos). From Myrina. (2nd cent. BC) No. 5048

Clay mask of a young satyr. (1st cent. BC) No. 13622



Clay figurine of a female figure seated on a rock. (2nd cent. BC) No. 4914



*Cylindrical glass pyxis from Athens.
(Late 4th cent. BC) No. 12523*



*Jar (cados) of transparent glass. Handles, possibly
of silver, were attached by the holes under the rim.
(Late 4th cent. BC) No. 12297*



*Two large pointed vessels of
multicoloured glass with lids. Found
in a grave in Paliokastro Thessaly.
(2nd cent. BC) Nos. 14261, 14262A*



*Three small multicoloured glass cups
from the Antikythera wreck. One belongs
to the mosaic category, while the other
two combine the millefiori and mosaic types.
(Early 1st cent. BC) Nos. 23719, 23718, 23723*



Cup (skyphos) of blue-green glass.
(2nd cent. BC) No. 14465



Glass cup (skyphos) from Melos.
(Late 2nd cent. BC) No. 2691



Phiale of blue glass with fluting.
(1st cent. BC) No. 12522



*Glass cup from the Antikythera wreck.
(Early 1st cent. BC) No. 23713*



*Cup (skyphos) of blue-green glass with
relief decoration of olive branches coming
out of a vase. From the Antikythera wreck.
(Early 1st cent. BC) No. 23712*



*Cup (skyphos) of honey-coloured glass
from Melos. (Early 1st cent. BC) No. 2692*





Snake bracelets decorated with inlaid sards.
Perhaps from Thessaly. (Late 3rd-early 2nd cent. BC)
Nos. St. 346, 359, 365, 367, 368

Gold ring in the shape of a spiral ending in a snake's head and tail,
with inlaid sards. (Late 3rd-early 2nd cent. BC) No. St. 354



Gold wreath of ivy leaves from Kastellorizo. (Late 4th cent. BC) No. Chr. 1058

Gold wreath of oak leaves from Thessaly. (2nd cent. BC) No. Chr. 1142



Gold pin with a head shaped like a capital on which a semi-nude Aphrodite is standing. (2nd cent. BC) No. St. 347



Gold ring with large ellipsoid bezel. Carved on the inlaid cornelian gem is a female figure with bare buttocks leaning on a colonnette and holding a mask. May represent a Muse. From Gavatos Aetolia. (Circa 200 BC) No. Chr. 801



*Necklace of woven gold chain from which hang lanceolate leaves.
From Corinth. (330-320 BC) No. Chr. 1050*





Gold diadem with tendrils, a "knot of Heracles", pendent pomegranates and Eros. Possibly from Thessaly. (Last quarter of the 4th cent. BC) No. St. 339

Gold diadem with repoussé tendril decoration in the centre of which is a representation of Pan and a Muse. From Eretria. (Late 4th cent. BC) No. 737



Gold jewel with a long band in the form of a braided chain and a "knot of Heracles" with an inlaid glass jewel. Very probably intended to be worn diagonally across the chest. Perhaps from Thessaly. (Late 3rd-early 2nd cent. BC) No. St. 353



Gold belt with elaborate decoration, mainly rosettes with inlaid semiprecious stones. (Late 3rd-early 2nd cent. BC) No. St. 362

Two gold necklaces in the form of a chain with dolphin finials on one and rams' heads on the other. From Vatheia and Eretria, Euboea. (3rd-2nd cent. BC)
Nos. Chr. 780, Chr. 11



Gold necklace of round beads and 14 pendants
of various shapes with inlaid garnets and cornelian.
From Vatheia Euboea. (2nd-1st cent. BC)
No. Chr. 781



Pair of gold earrings in the shape
of doves, decorated with inlaid
garnets and emeralds. From Eretria.
(2nd cent. BC) No. Chr. 613



Pair of gold bracelets from Palaiokastro Thessaly, with cutout leaves, tendrils and inlaid garnets, amethysts and enamel. (1st cent. BC) No. Chr. 939

Gold naiskos decorated with inlaid semiprecious stones and a relief representation of a Satyr and Diorysius with a panther. Found in Thessaly. (Late 3rd cent. BC) No. St. 379





ROMAN PERIOD

Greece under Roman Rule

← EVEN THOUGH THE ROMAN PERIOD IS CONSIDERED to have begun in the year 31 BC with the decisive naval Battle at Actium in Acarnania between the forces of Octavian on one side, and those of the allies and lovers Mark Antony and the fabled Ptolemy queen Cleopatra on the other, Rome's infiltration of the Hellenistic world had begun much earlier. The way was essentially paved for the Romans to implement their expansionist and imperialist policy by the battle at Zama in 202 BC, in which the Roman general Scipio, called Africanus, routed the hitherto invincible Hannibal and humiliated proud and powerful Carthage by obliging it to submit to Rome.

In the Eastern Mediterranean things were easier for the Romans, since the fights and disputes among the Hellenistic kingdoms and between the Hellenic cities of mainland Greece provided Rome with an opportunity to play the ostensible role of mediator and regulator, while in reality it was slowly dismantling the system of the Hellenistic states and artfully building Roman hegemony in the East. Actions taken by two powerful kingdoms, that of Macedonia under Philip V and that of the Seleucids under Antiochus III, aiming to fall back, reorganise and maintain the balance around the Aegean, temporarily postponed war with the Romans.

The effort by young Perseus, son and successor of Philip V, to organise an anti-Roman coalition proved unavailing and the collision between the racially solid state of Macedonia and Rome was inevitable, especially when this last Antigonid demonstrated clearly his hatred of Roman rule and of the humiliations suffered by the glorious kingdom of Macedonia in previous decades. This last effort, however, did not turn out well for the Macedonians and in the decisive battle of Pydna on 22 June 168 BC, Lucius Aemilius Paulus dealt the final blow to Perseus' phalanx. The capture of the Macedonian king at Cabeirion on Samothrace, to which Perseus had fled as a fugitive in disguise, further devastated the morale of the Macedonians, and they hastened to declare their submission to Rome. The pro-Macedonian Achaians, Aitolians and Epirots were treated very harshly by Aemilius Paulus. Thousands of Achaians, among whom was the historian Polybius, were banished to Italy, while in Epirus seventy towns were destroyed and 150,000 free citizens were sold into slavery. The humiliated Perseus, the last Macedonian king, was the central figure in the triumph of Aemilius Paulus, the man said to be a "philhellene", imbued with Greek culture.

Macedonia declared itself "free", as did Illyria. But after the revolution organised by the adventurer Andrisicus, a pretended son of Perseus, and his defeat by Quintus Caecilius Metellus in 148 BC, Macedonia was proclaimed a Roman province. This was followed by the defeat of the Achaian Confederacy and the destruction of Corinth by Lucius Mummius in 146 BC and, much later, Sulla's sack of Athens in 86 BC. And while other states were surrendering to the Romans one after another, the strong, wealthy state of the Ptolemies in Egypt resisted and was destined to write the last pages in the history of the Hellenistic world.

The efforts by Cleopatra, called the "New Isis", initially in her relationship with Caesar, with whom she dreamed of creating a universal state that would unite East and West, and later with the general Mark Antony, who declared her "queen of kings", constituted but the last chapter in the history of the Ptolemaic kingdom and of Hellenism and indeed with overtones of a love tragedy. On the pretext of the Romans' national war against Cleopatra, Octavian essentially eliminated his adversary Mark Antony, who had until then been the commander of the eastern provinces, and gave the last queen of Egypt an opportunity at

least to die gloriously, by snake bite, which according to Egyptian tradition, would grant her immortality, which she eventually won. Here ended a period of glory for Greece and a new order began for the whole world: the *Imperium Romanum*.

The goal of safeguarding the Roman state against its enemies to the West and fostering its expansion eastwards was achieved by long wars during the period of the Republic that brought fame to some major military figures in Roman history, such as Scipio Africanus, Titus Sempronius Gracchus, Scipio Aemilianus the Younger, Domitius Ahenobarbus, Caelilius Metellus, Lucius Cornelius Sulla, Julius Caesar, and others.

Until its conquest of Egypt, Rome was engaged in a constant battle to extend its borders and expand its territory. By establishing the monarchy, Augustus put an end to these wars for some time, despite the existence of serious threats on its frontiers from enemies such as the Parthians to the East. Now involved in the organisation of the state and the imposition of Roman sovereignty in the Mediterranean, he proclaimed general peace, expressed in one of the monuments he erected in Rome, the famous Altar of the Augustan Peace (*Ara Pacis Augustae*). From then on, power was concentrated in the person of the emperor while the Senate, the ruling body of the Roman state, lost its power and even though it continued to exist, played a role that was more formal than substantive, ratifying the decisions of the emperor, who was chosen by right of succession from among the imperial family.

Greece paid dearly for the fact that it had for centuries been the dominant power in the known world, not only in military and economic terms, but mainly culturally. Its glory and achievements raised storms of hatred and envy to the point where the conquerors perpetrated actions of unprecedented barbarity throughout the period of Roman rule. And while Roman generals plundered the treasures of Greek sanctuaries stripping them of countless works of art and selling multitudes of citizens into slavery, the spirit that Rome failed to create was found in the Greek culture that was deeply rooted throughout the world.

Roman conquerors discovered a profound cultural tradition in Greek society and soon yielded to it. In the early years after the conquest of Greece, many young people in the Roman Empire, and later even emperors, were fascinated by the ideals of Greek culture, and travelled eastwards to study at one of the Hellenic schools of philosophy, even learning the Greek language, which was necessary to acquire this higher education. On the other hand, Greek scholars, having kept their distance from political problems, as Rome had undertaken to play the role of upholder of stability and equilibrium throughout the Mediterranean, were obliged to accept reality and to come to terms with the new state of affairs, as Polybius was the first to declare in the 2nd century BC. Although historical events and subjugation wearied the Greeks who had lost their precious freedom, the spirit forged by the Classical and Hellenistic tradition, on the contrary, came to fruition and enriched the new society, offering a great deal in all sectors. Philosophical thought was expressed by the Stoic philosophy, whose main representatives were Epictetus and the emperor Marcus Aurelius, but above all it was expressed by Neoplatonism, a new Greek philosophical current, and destined to be the last, which was the quintessence of the philosophical thinking of the past and represented by Plotinus of Lycopolis in Egypt. But the most significant expression of intellectual life in the period of the Roman rule was the Second Sophistic movement.

Under the emperors of the Julio-Claudian dynasty (31 BC-68 AD), cities in mainland Greece were in a rather adverse position, since their region had been a battlefield during the years before Octavian became Augustus, who in his position as monarch, treated them in accordance with the stance they had adopted in his clash with Mark Antony. The emperor's coolness towards Athens, which had sided with his adversary, never abated, despite Athenian efforts to placate him, to the point of building a temple on the Acropolis in his honour and that of Rome. Sparta, on the contrary, received favourable treatment and began to experience significant growth, because its archon Eurycles had fought on the side of Octavian. In contrast to metropolitan Greece, the cities on the Asia Minor coast, especially Ephesus, Pergamum and Smyrna, received his favour, and new cities were established in the hinterlands. Hellenic ideas and forms began to filter into the imperial court during the era of Caligula, Claudius and especially Nero, the Greek-worshipping last emperor of the Julio-Claudian dynasty. The policy of the Flavians (69-98 AD), whose interest was more in the direction of the Roman West than the Greek East, created the first major wave of resistance and opposition to their harsh absolutist rule by philosophical circles. The case of Dion, a distinguished philosopher and orator, who lived in exile for many years under Domitian, was a typical example.



Bronze statue of the emperor Octavian Augustus that portrays him on horseback at a mature age. Found in the sea between the islands of Ayios Efstratios and Euboea. (Circa 10 BC) No. X 23322



Marble portrait head of the emperor Octavian Augustus (27 BC-14 AD). A loose imitation of the Prima Porta type. Found in Athens near the Roman Agora. (Circa 20 BC) No. 3758



Marble portrait head of Livia (58 BC-29 AD), wife of Augustus. Originated in Crete. (Circa 20 BC) No. 355

The material and intellectual rebirth of Hellenism began, in both metropolitan Greece and the East, under the so-called "adopted" emperors and in particular with Hadrian (117-138 AD), who regarded Greek culture as a primary component of the empire. For Athens in particular, his favourite city, a new period of prosperity began. The emperor's ambitious building programme lent the city special prestige and expanded it; the Temple of Olympian Zeus was completed and new structures were built such as the stoa with the library, the gymnasium, the aqueduct, and others. Cities in the East likewise benefited from the emperor's favour and philhellenic spirit, such as Smyrna and Ephesus, as well as Egypt, in which he founded Antinoopolis in honour of his favourite Antinous, the youth from Bithynia who was drowned in the Nile in 130 AD.

The development and rebirth of Greek intellectual life and culture culminated during the period of the Antonine dynasty (138-180 AD), when the Second Sophistic reached its highest point under Herodes Atticus (101-177 AD) of Athens and his pupil Aelius Aristides (117-189 AD), who was born at Hadrian's Thyrae in Mysia. At no other period in the history of the Empire had the cultural value of Hellenism been as greatly appreciated and recognised as it was under the rule of the Antonines and in particular by the philosopher emperor Marcus Aurelius (161-180 AD), student of the Stoic Epictetus. Rhetoric acquired such unique quality and refinement that it rivalled the merit of speeches by Isocrates and Demosthenes; philosophy became a factor in wise governance; history was written by Arrian in a critical spirit and, owing to the influence of Pausanias, travelling was indicative of true interest in the glorious past.

The empire began to decline during the reign of Commodus, son of Marcus Aurelius, and continued through the Severan dynasty which, despite a cultural spark during that period, was characterised by cruel and oppressive government. The 3rd century AD in general is regarded as a period of turbulence and anarchy, with emperors arbitrarily seizing the throne, with raids by northern tribes such as the Goths and others threatening imperial territory, while the Herulians in their passage destroyed cities and sanctuaries on Helladic soil reaching as far south as the Peloponnese. In those difficult times, the only cultural bright spot was a brief return to Classicism that can be observed during the reign of the emperor Gallienus (259-268 AD), under whose aegis Plotinus created Neoplatonism, the last philosophical movement of antiquity.

Under Diocletian (284-305 AD) and the new system of government he introduced with four co-administrators, unrest was quelled but the cities lost their independence, the empire took on another form, and shortly afterwards, under Constantine I with the gradual spread of Christianity, a new period began and the foundations were laid for the creation of the Byzantine state.

The harsh governments, persecutions, public insecurity and decline of morals caused by the Roman conquest were reflected in all sectors of cultural life, including religion. The old cults of the twelve gods of Olympus lost their prestige and importance, and were transmuted and adapted to the new conditions when the Romans became involved in the selection of priests, but also in determining their duties and the way sanctuaries operated. Significant changes in religion had already taken place in the Hellenistic period through the increased worship of new deities. But during the years of imperial rule, things had changed greatly in the vast empire, as religion was not a feature of one tribal group, as it had been in ancient Greece or in pre-Christian Rome. In the patchwork Roman Empire that spread from Britain, Gaul and Spain to Mesopotamia and the Caspian Sea, obvious religious syncretism arose and the ancestral gods were gradually displaced by divinities of mainly Eastern origin. The cult of the Egyptian gods Isis and Osiris became stronger, as did those of the Phrygian Great Mother of the Gods and Attis, the Semitic god Baal, the Goddess of Syria, and others. But the most significant "new" religion was that of Mithra, a god of Iranian origin, which spread initially through the Eastern Mediterranean, and gradually penetrated the upper social and political strata of Rome. Emperors such as Nero, Commodus and Septimius Severus were initiated into his cult. As the supreme deity related to the Sun, from which he drew life, Mithra was soon identified with Zeus, and a figure resulted with the attributes of all the above, while at the same time accompanied by Apollo, Hermes and Dionysus. With the worship of Mithra, which was associated with the theory of Zoroastrianism, it is plain that monotheistic tendencies were gaining ground in the human soul. Both Mithraism and other monotheistic religious movements with a philosophical content, such as the Orphic religion, Hermeticism and Neoplatonism, prefigured the victory of the one sole god through Christianity.

The course, development and forms of art during the period of Roman rule – and in this case Greek art, which not only continued to exist but also had a profound influence on the art of the imperial capital and indeed all of Italy – were related to the events, views and intelligence of the Roman emperors. It is known that long before the Roman Empire came into being, works from Greece and the Greek colonies in Southern Italy were being brought to Rome, and Greek artists moved there. However, the major influx of Greek works into Rome took place during the last two centuries BC, during which the conquerors stripped Greek cities and sanctuaries of their treasures and votive offerings.

As a means of expressing the central authority and its political programmes, official state art acquired an analogous content and form during the imperial years. In architecture, in addition to the building of large temples that still followed the typical form these religious structures always had, special importance was assumed by other types of buildings that served a variety of needs, such as libraries, theatres and amphitheatres, baths, aqueducts, fountains and, of course, palace complexes and sumptuous villas. Pride of place in the sculpture of the imperial period was held by portraiture.

The emperor's portrait, statue or bust, was intended to render the image of the emperor in such a way as to reflect primarily his political programme rather than his personal facial features. As works in the service of the imperial court, these creations expressed a variety of symbols, as their production was usually commissioned for a specific event in the public or private life of some member of the imperial family, such as ascendance to the throne, victory in war, a visit to another city, marriage or the celebration of anniversaries of a number of years in power. The image of the emperor as supreme military leader was expressed by statues in cuirasses, as high priest by the cape and hood covering the head; his divine essence was declared by means of the form and symbol of a god and his culture by the typical Greek garment, the *himation* or mantle.

In the years of the Julio-Claudian dynasty, portraits show signs of the Classicism that had been introduced into art by Augustus, although they also manifested a trend to exaggeration and the flaunting of wealth, particularly from Claudius on, in an effort to lend the figures a divine aura. In the age of the Flavians and Trajan, more realistic trends prevailed, while with Hadrian, who established the beard as part of his appearance, there was an obvious turn to Classicism. In the age of Hadrian, the pupil of the eye was rendered by incising, and the iris with a slight deepening, a technical detail which, from then



on, continued to exist in all portraits. An abundance of beard and hair became an object of particular care by sculptors in the period of the Antonines. In the effort to render a natural effect, strong chiaroscuro was achieved by the widespread use of the drill. In the 3rd century, despite the fact that the tradition of the Antonine style continued in terms of depicting facial features, locks of hair did not have the restless chiaroscuro of the 2nd century, but were rendered by incising.

Parallel to the official imperial portraits, there was a burgeoning of private portraiture as well, which followed the same stylistic rules. Hair-styles of members of the dynasty would always become the fashion to be followed by ordinary mortals. A special category of portraits were those of the *kosmetes* (directors of gymnastic schools) found built into the Valerian wall in Athens and believed to have come from the Gymnasium of Diogenes. The portraits of the *kosmetes* were found on the upper part of the high rectangular slabs of herm stelae, on which inscriptions were carved by the young people who had undertaken to erect the stele to honour their *kosmetes*. *Kosmetes* were in charge of the Gymnasium, looked after its smooth operation and the proper education of youths. For this reason, they were considered outstanding figures in Athenian society. The inscription of the name of the Eponymous Archon on the stelae has made it possible to date these works correctly, and thus these portrait heads acquired particular value in the study of the genre.

In the second century AD, marble sarcophagi became popular in Athens and on the coast of Asia Minor. These luxurious and costly monuments have constituted a significant factor in the study of reliefs, since they frequently had relief scenes on four sides, and apart from moulding, guilloche and other decorative elements, they frequently featured relief mythological scenes. Sometimes the cover on the sarcophagus depicted a full-length representation of the dead person or couple in the type of reclining figures. Grave stelae continued to be produced, especially in Attica, with its long tradition in this genre and in sculpture more generally. They were in the form of naiskoi, usually with a pediment and more rarely with a horizontal cornice; the figures - sometimes one and at others more members of a family - are as a rule portrayed frontally and rendered in the statue types of the period.

In the realm of prestigious sculptures, other than statues and original creations, production was largely devoted to copies of works from the Classical Period. Sculpture flourished in particular during Classicist periods such as the ages of Augustus, Hadrian and especially the Antonines. Multitudes of copies or recreations of famous classical works were produced in the cities of Asia Minor and Rome, to which works from Greek sanctuaries had already been transported, but especially in Athens, where the workshops of experienced stone carvers never slackened their activity or output. Our knowledge of the sculpture of Classical Athens would have been greatly inferior were it not for all these copies, some of which are faithful and others less so, that help us to reconstruct the work of great artists in the 5th and 4th century BC.

In addition to copying classical works, classicist creations were also produced and indeed in the imperial capital. Greek artists, such as Dionysius, Polycles, Arcesilaos and Pasitiles travelled to Italy where they obtained commissions from the high society of Rome. Pasitiles, the best known and most active of all, settled in Rome where he organised a large sculpture workshop in which the sculptors Stephanus and Menelaus apprenticed.

The influence of Greek art is also visible in painting in the Roman Empire. Its most important examples have been found in Pompeii, in houses covered by volcanic ash from Vesuvius. On the wall paintings in Pompeian houses we can follow the evolution of great painting from the middle of the 2nd century BC to 79 AD, when the volcano erupted and devastated the city. From the simple painted imitation of a marble wall with doorposts in the early Pompeian style, to mythological scenes in imitation of classical Greek paintings and to the idyllic landscapes and architecture of the Fourth Pompeian style, it is easy to see its Greek origins, as corroborated on houses in Delos and Pella, or on Macedonian tombs, but also in the high quality of painting in the imperial era.

The technique of the mosaic, which had flourished in the Hellenistic period, followed the same path under Roman rule, as it was widely used to pave floors in lavish houses and villas, along with the use

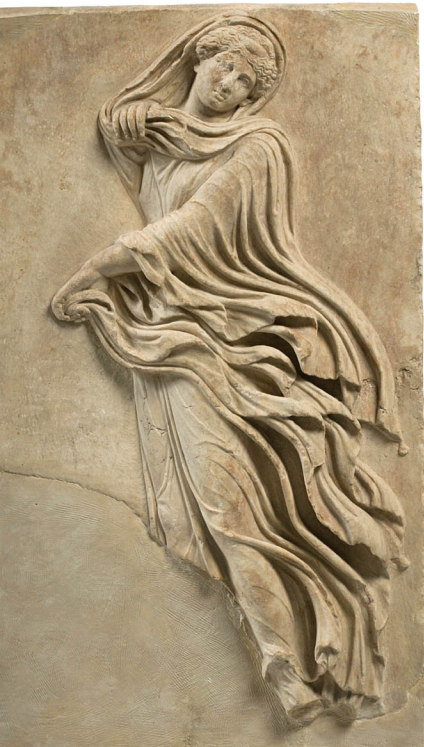
Statue of Hermes holding a caduceus and purse. Work dating to the age of Augustus, possibly funerary, inspired by Lysippan models. Found at Aigio Achaia. No. 241

of marble inlays. In addition to the usual geometric motifs, the mosaics of the period were adorned with mythological scenes from the cycles of Dionysus, Aphrodite and Heracles, and personifications surrounded by garlands with animals, birds and cupids. Besides Pompeii, remarkable mosaics have also been found in other cities in Italy, North Africa, Syria, and the Hellenic region as well, such as the mosaics that were revealed in a villa on Mytilene, as well as in Sparta which was, as shown by finds from excavations in recent years, a large production centre for mosaics during the Roman period. And finally, there are the superb mosaics found in the so-called villa of Herodes Atticus in Loukou Kynouria.

Pottery at this period does not present any particular artistic interest, as the vases produced were unpainted or at best painted red; their production as purely utilitarian vessels had become industrialised. The output of glass and bronze vessels continued as it was during the Hellenistic period, as did that of gold jewellery, on which precious and semi-precious stones were now widely used. The processing of precious stones flourished greatly under Roman rule owing to the production of seal stones and cameos, on which are represented mythological scenes, emperors' victories and portraits of themselves or other members of the imperial family.

Statuette of a youth with torches. A contemporary or slightly later recreation of one of the two figures from the known group of San Ildefonso in Madrid, which is regarded as having been created by the school of Pasiteles and dates to the late 1st cent. BC. No. 3631





Marble relief plaque depicting a female figure with strong movement, wrapped in her cloak (himation). Together with one other in the museum and a third which has never been found, they must have decorated the three-sided pedestal of a votive tripod. The figures are identified as the Horae, the daughters of Zeus and Themis. Found in Athens in the theatre of Dionysus. (Late 1st cent. BC)
No. 260



Portrait head of Agrippina the Younger (15-59 AD) wife of the emperor Claudius and mother of Nero. Found in Athens on the west slope of the Acropolis. No. 3554



Portrait head of the emperor Claudius (41-54 AD), wearing a wreath of oak leaves and acorns. No. 430



Marble bust of *Antinous*, the young Greek from Bithynia in Asia Minor, favourite of the emperor Hadrian, who was deified after his untimely death by drowning in the Nile. Found in Patras. (130-138 AD)
No. 417



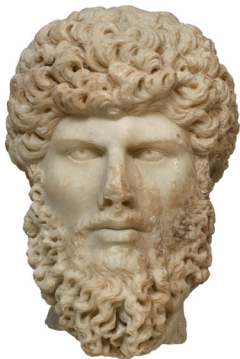
Marble bust of the emperor Hadrian (117-138 AD) that portrays him with idealised features, wearing a short mantle on his shoulder as a philosopher. Found in Athens, in the precinct of the Temple of Olympian Zeus (Olympieion). No. 249





Portrait head of the "philosopher" emperor Marcus Aurelius (161-180 AD), the most significant emperor of the Antonine dynasty. From Athens. No. 572

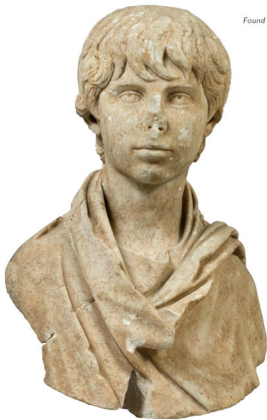
LEFT PAGE: Two herms of directors (kosmetes) Sosístratos (141/2 AD) and Heliodoros (100-110 AD) of the Gymnasium of Diogenes in Athens. Nos. 385, 384



Portrait head of Lucius Verus (161-169 AD). Found in Athens. No. 3740



Marble bust of Polydeucion, favourite of Herodes Atticus. Found in Kifissia, where it would have been erected in Herodes' sumptuous villa. (Circa mid-2nd cent. AD) No. 4811



Marble bust of the benefactor of Athens and one of the most important representatives of the Second Sophistic, Herodes Atticus. Found in Kifissia. (Circa mid-2nd cent. AD) No. 4810



Portrait female bust very likely representing Faustina the Younger, wife of the emperor Marcus Aurelius (161-180 AD). No. 4536

Grave stele of Artemidoros who is depicted hunting a ram in a mountainous forested landscape. Found in Athens, at the Olympieion. (160-180 AD) No. 1192

Elaborate marble table base adorned with the figures of Dionysus, Pan and a satyr. Product of an Asia Minor workshop. (Circa 170 BC) No. 5706









Marble sarcophagus of the Attic type with a saddle-like cover. On the sides of the sarcophagus there are relief scenes from the mythical hunt of the Calydonian Boar with Atalanta and Meleager. Found in Patras. (150-170 AD) No. 1186



Portrait head set into the trunk of a colossal statue that may have depicted Septimius Severus. (193-211 AD). Found in Athens near the Enneakrounos. No. 3563

Male portrait head. Found in the theatre of Dionysus in Athens. (Late 2nd cent. AD) No. 419

Grave stele of Alexandra, portrayed in the characteristic clothing of Isis, with a knot at the breast and a jar in her left hand. Found in Athens, dates to the age of Hadrian. (Second quarter of the 2nd cent. AD) No. 1193



*Marble bust of a youth from Eleusis.
(First quarter of the 3rd cent. AD) No. 2350*



*Portrait head of a youth. Found in Athens, south of the Acropolis.
From the era of the Severan dynasty. (230-240 AD) No. 330*

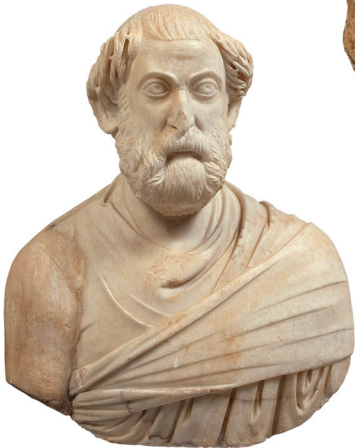




LEFT PAGE: Grave stele with the relief scene of a couple from Athens. Dates from the era of the emperor Gallienus (253-268 AD) No. 3669

Portrait head of a priest or emperor. Found in Athens. One view holds that it represents Julian the Apostate. (Late 4th cent. AD) No. 2006

Portrait bust of a mature man wearing a chiton and himation. Found in Athens. (350-360 AD) No. 423







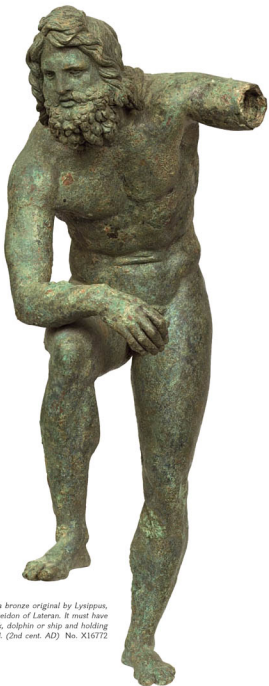
*Bronze sistrum, object related to the cult of the goddess Isis.
The handle is in the form of the god Bes with the head
of Hathor. (1st cent. BC-1st cent. AD) No. X7480*



*Bronze bust of Serapis. Found in Athens
in the Ampelokipi district. (2nd cent. AD)
No. X16775*

*Bronze amphora with handles in the shape of dolphins resting on attachments in the form of a lyre.
From Tsotyli Kozani (1st cent. AD) No. X15235*





Bronze statuette of Poseidon, copy of a bronze original by Lysippos, which is known as the type of Poseidon of Lateran. It must have depicted the god standing on a rock, dolphin or ship and holding a trident in his left hand. (2nd cent. AD) No. X16772





Skyphos of blue glass without handles. Found at Megara. (Circa mid-1st cent. AD) No. 9741

Small glass amphora from Thebes. (1st cent. AD) No. 2701

LEFT PAGE: Glass kylix from Siphnos with relief scenes of Erotes flying on Tritons. (1st cent. AD) No. 16275



Phiale of blue-green glass. Found in Boeotia. (1st cent. AD) No. 2850



Glass ash urn (calpis) with double handles and a lid. (1st-2nd cent. AD) No. 23727





Glass scent bottles of the 2nd and 3rd cent. AD. Nos. 14738, 10875, 11698, 11699





Two pairs of gold bracelets and a pair of earrings from a marble sarcophagus found in Kerameikos in Athens. The first pair of bracelets has inlaid seal stones, on some of which are carved relief scenes. The second pair of bracelets is decorated with pierced rectangles in which are written letters forming the name of the dead woman ΘΑΥΤΕΡΑ ΑΜΥΜΑΝΗC. (First quarter of the 3rd cent. AD) Nos. Chr. 4, 5, 71, 78



Gold chain necklace and medallion with a relief head of Medusa. (2nd cent. AD) From the Dimitriou Collection. No. Dtm. 1557



Gold bracelet with emeralds from Piraeus. (3rd cent. AD) No. St. 507

*Gold necklace with garnets and emeralds.
Found in Athens at Plato's Academy. No. Chr. 1074*



Relief plaque from the facing on a pedestal. Found together with two others (see p. 347) at Mantinea Arcadia. They represent three Muses. Scholars have associated this plaque with the workshop of Praxiteles. (Circa 320 BC) No. 217

TIME CHART

- BC** | **6800-3300** → **NEOLITHIC or NEW STONE AGE.** Characteristic features of the period are the permanent settlements, domestication of livestock, cultivation of cereals and extensive use of stone.
- 3300-2000** → **EARLY BRONZE AGE-EARLY CYCLADIC-EARLY MINOAN.** This is a period in which metals are mined, processed and widely disseminated; early urban cores appear and shipping develops. Towards the end of the period, there are population movements. The pinnacle of the Cycladic civilisation is characterised by the significant development of metallurgy and stone work, in particular the carving of marble. Crete develops into a distinct cultural unit. Important cultural centres emerge in the northeast Aegean (Poliochi, Troy, etc.).
- 2000-1600** → **MIDDLE BRONZE AGE-MIDDLE CYCLADIC-MIDDLE MINOAN PERIOD.** On mainland Greece, small coppersmiths' workshops can be found, a warrior class comes into being and the first centres develop. In the Cyclades, significant ports emerge (Phylakopi on Melos, Aya Irini on Keos, and Akrotiri on Thera), communications and commercial contacts are extended to include Crete and mainland Greece. Old palaces are refurbished and new ones are built in Crete, circa 1900 (later 1600). The period of the descent of Indo-European tribes into Greece.
- 1600-1100** → **LATE BRONZE AGE (MYCENEAAN CIVILISATION).** The centres of power are found in the Peloponnese (Mycenae, Pylos, Tiryns, etc.) and the ruling class appears; it is the period of Grave Circles A and B in Mycenae, which produced impressive finds. In the Cyclades, records are kept in Linear A script and walls are built around settlements in which central public buildings appear. Crete exerts a strong influence. After the eruption of the Thera volcano, the Mycenaeans take over in Crete. Linear B script is used; Cyclopean fortified walls are built around Mycenaean citadels. This is the period when the Mycenaean *koine* language is spoken on mainland Greece. At the end of this period, the centralised palace system collapses. Movements by the "peoples of the land and the sea" in the Mediterranean.
- Circa 1200** → Troy VIIA is destroyed. Collapse of the Hittite kingdom in Asia Minor. Local populations are pushed southward.
- Late 12th century** → The Middle Assyrian kingdom and the Phrygian state are founded. Phoenician cities develop.
- 1125-1050** → **SUBMYCENEAAN PERIOD.** Cultural and economic decline.
- 1250-1050** → Collapse of the political and economic system of the Mycenaean palaces. New population movements towards the frontiers of the Mycenaean world, in particular towards Crete and Cyprus. A few isolated settlements exist with a local lord and gradually power passes into the hands of groups of nobles. The end of the period is marked by the beginning of the Iron Age in Greece.
- Circa 1000 (?)** → The first Etruscans arrive in Italy and, according to recent excavations, create a significant culture.
- Before 1050-950** → Greeks move through Attica and the Aegean to the coast of Asia Minor. The cultural and linguistic cohesion of the Ionians comes into being.
- 1050/1025-900** → **PROTOGEOMETRIC PERIOD** begins, which is thus named owing to the geometric decorative motifs that appear on clay pots. A few archaeological remains of Proto-geometric settlements have been found in Athens, Argos, Iolcus, Ialysus, Knossos, Lefkandi, etc. The main feature of settlements in this period is that they are small villages, as a rule without walls and with their own cemetery.
- 10th or 9th cent.** → The Greeks begin using a modified form of the Phoenician alphabet.
- 900-700** → **Geometric period.** Characterised by a true renaissance and rapid population growth. Settlements increase and communication becomes easier and more frequent.
- 900-850** → **EARLY GEOMETRIC PERIOD.** Pots are largely covered by a glossy black glaze-like surface. At this time, compass designs on pottery are abandoned and preference is shown for compositions with zigzag, curvilinear and meander decoration.
- 850-760** → **MIDDLE GEOMETRIC PERIOD.** Geometric decorations cover the entire surface of the pot. The depiction of human figures and animals begins. Its main features include the unrivalled technical perfection of the pottery and the elegant use of linear decoration.
- 814/13** → Carthage is founded on the coast of North Africa by the Phoenicians.
- 8th century** → Striking development of metallurgy, growth of trade and contacts with other peoples. The polis appears as the centre from which culture emanates and the law is dispensed, its characteristics being political independence, unification around the city-state, and religious unity (common worship, patron god of the city, etc.). Attica is unified and the Thessalian tetrarchy is introduced.
- 776** → King Iphitus of Elis, on instructions from the Delphic oracle, reorganised the ancient games in Olympia, called the Olympic Games, and established the *kotinos*, a wreath of wild olive, as the victors' prize.
- 760-700** → **LATE GEOMETRIC PERIOD.** Most pottery is found in cemeteries; many of these vases are huge and were used as grave monuments. The pictorial representations extend over an increasingly large part of the surface of the vessel, gradually displacing supplementary ornamentation.
- 754/3** → Founding of Rome, according to tradition.
- Mid-8th century** → The first great wave of Greek colonisation begins. Cumae is founded in Campania, Sinope and Trebizond on the Black Sea. The art of music flourishes. Monumental architecture is created. Homer composes his epic, the *Iliad* and the *Odyssey*.
- 750** → Founding of Cumae
- 734** → Founding of Syracuse
- 725-640** → **Protocorinthian pottery painting.** Establishment of the black-figure style. In about 660, the "polychrome style" appears, in which light brown, white and purplish red colours are used to decorate vases.
- Late 8th century** → First Messenian War between Messenia and Sparta, the outcome of which was that the Spartans subjugated the Messenians as helots.
- 706** → Foundation of Tarentum. Age in which the poet Hesiod of Akra in Boeotia (author of *Theogony*, *Works and Days*), the lyric poet Archilochus, inspirer of the iambic metre, and Tyrtaeus, a significant elegiac poet, lived and worked.
- 700-625** → **ORIENTALISING PERIOD.** Through their colonies and commercial activities, the Greeks come into contact with other peoples, particularly those of the Eastern Mediterranean, and adopt elements from them that are recorded in the art of the period.
- 700-620** → Protoattic period in pottery painting. Attic pottery painters, conservative at the beginning, depict scenes from mythology on the so-called protoattic vases, influenced by other local workshops, especially those of Corinth, which

was dominant at this period owing to its geographical position and trade.

7th century → Century of social and political changes, but also military conflicts. The nobles/aristocrats compete for power. New social strata are created by commerce and shipping. The second wave of colonisation lasts through the entire 7th century. The first lawgivers. Strengthening of the institution of the city-state. The Macedonians descend from their mountain homes into the valley of the Alakmon (Perdiccas I). The Doric and Ionic orders are created in architecture. In monumental sculpture, the first "Daedalic" stage appears, which is characterised by strict frontality and disproportion in some parts of the body. Metalworking develops, and moulds are used to produce clay figurines.

First half of the 7th century → The Mermnad dynasty expands the Lydian kingdom (Cygus).

690 → Gela is founded by Rhodians.

Circa 680 → Thasos is colonised by Parians.

676-673 → Terpander, a highly significant poet and musician from Antissa on Lesbos, wins a music competition in Sparta.

Circa 675 → The Cimmerians invade Phrygia and later Lydia; they capture Sardis in 652.

Circa 660 → The first naval battle between Greeks: Corinth and Corkyra (Corfu).

From circa 650 on → The first tyranny comes into being. Cypselus, the first tyrant of Corinth, ruled the city for thirty years to the benefit of the lower classes. During his hegemony, the city developed its commerce and established new colonies. Greek pottery of this period has been found as far away as the Nile Delta.

Mid 7th century → Second Messenian War after the uprising of the Messenian helots.

640 → Birth of Solon, wise man, poet and political reformer of Athens.

630-570 → Athenian pottery painters adopt the capabilities offered by the black-figure style. They create magnificent narrative compositions on themes inspired by the heroic past, daily life, rituals, games, etc. Known artists of the period include the Nessos Painter, Kleitias, Nearchos, Sophilos and others.

Circa 630 → Cyrene is founded in Africa by colonists from Thera. In Athens, the temple of Athena Polias, now known as the old temple, is built on the Acropolis. This old temple was destroyed by the Persians in 480.

628 → Foundation of Selinus.

624 → The legislation of Draco, a codification of existing laws, limited arbitrary actions by the rich against the poor.

620-480 → ARCHAIC PERIOD. The zenith of the city-state.

620-580/570 → EARLY ARCHAIC PERIOD. The types of the "kouros" and the "kore" are characteristic of the sculpture.

625-535 → Corinthian pottery painting is dominated by narrative scenes, simplified and without special care; plants and animals are secondary.

610 → Lyric poetry is at its height with Alcaeus and Sappho, important poets from Lesbos.

610-546 → The pre-Socratic philosopher Thales is active in Miletus. Tradition places him among the seven wise men. His concerns about the origin of the world and his reduction of multiple phenomena to an impersonal, single principle are the main features of his thought. Anaximander is his pupil.

Circa 600 → Massalia (Marseille) is founded by Phocaeans. Periander, son of Cypselus, known for his harshness, becomes the tyrant of Corinth.

594/3 → Solon, archon of Athens, institutes significant legislative regulations through the *seisachtheia*, i.e. the liberation of peasants who had been enslaved by landowners for debt, the division of citizens into four classes according to their

income, and their equal representation in the Boule of 400. He established the law court of the *Heliaia*, making all Athenians over the age of 30 eligible for selection as judges.

Circa 590/580 → Invention of currency in coin form by the Lydians and the Greeks of Asia Minor.

590 → The Pythian Games are established, Panhellenic games at Delphi in honour of Apollo.

582 → The Isthmian Games are established, Panhellenic games at the sanctuary of Poseidon.

580/70-530 → MATURE ARCHAIC PERIOD

573 → The Nemean Games are established, Panhellenic games dedicated to Zeus.

566 → The Great Panathenaea festivals are established, the main feast of Athens that was held every four years in honour of the protecting goddess of the city of Athens. During this festival, glorious athletic contests were held.

566/565 → Conventional date for the inauguration of the archaic Parthenon. This was the first large stone temple dedicated to Athena, which is known by the conventional name of Hecatompedos because it was 100 feet long.

561-560 → Peisistratus assumes power in Athens for the first time.

560-530 → The mature period of the black-figure style, with outstanding artists including Lydos, the Amasis Painter and Exekias.

559-530 → The Persian Empire is founded by the Achaemenid Cyrus, who enlarged his state to encompass the territory from the Indus river to the coast of Ionias.

556-469 → The lyric poet Simonides of Keos composed elegies, choral poems, victory hymns, dithyrambs, *parthenia* (songs sung by maidens to the flute), laments and epigrams, including his excellent poems to those fallen at Thermopylae and Marathon.

547 → The end of the Lydian kingdom is marked by the fall of Sardis. Croesus is captured by Darius II.

546-527 → Peisistratus assumes power for the second time. He ensures the consolidation of the Athenian presence in the central Aegean and cements relations with the other powerful cities of Greece. He took care that the Homeric epics were collected and copied and that libraries were established. Peisistratus is also attributed with enhancing the Panathenaea festivals and the Eleusinian mysteries and with establishing the Great Dionysia in the city.

545-527 → The first Athenian coins are struck, according to the most recent research, during the years of Peisistratus.

544 → Birth of Heraclitus, a Greek philosopher, in Ephesus. His philosophy deals critically with the developments of his time. He sees the world not as the result of creation or generation, but as having existed eternally, and describes it as a living fire, which alternatively becomes stronger and weaker, without ever being completely extinguished.

534 → Beginning of the Greek drama with Thespis. Thespis in 536 established the first actor in a performance, who conversed with the chorus and played many roles.

530-490/80 → LATE ARCHAIC PERIOD

530 → The great Greek mathematician and philosopher Pythagoras drew up the Pythagorean table of numbers, a multiplication table, i.e. the products of the first nine integers. He likewise worked out and proved the Pythagorean theorem according to which, on a right-angle triangle, the square of the hypotenuse is equal to the sum of the squares on the other two sides.

530-522 → Cambyses, son of the Achaemenid Cyrus, supplements the work of his father by conquering Pharonic Egypt.

528/27 → Peisistratus dies and power is assumed in Athens by his sons Hippias and Hipparchus, who pursue a craft policy.

- 527 • Birth of the Athenian politician and general Themistocles, who later won the naval battle of Salamis (480).
- 525/24 • Birth of the dramatic poet Aeschylus in Eleusis. He took part in battles against the Persians, and his work reflects the historical moment exactly. His extant tragedies are: *Agamemnon*, *The Libation Bearers*, *The Furies*, *Persians*, *Seven Against Thebes*, *Prometheus Bound*, and *Suppliants*.
- 522-486 • King Darius I of Persia organises an immense empire and makes it the mightiest power in the eastern Mediterranean.
- 522 • Birth of Pindar (522-443), perhaps the greatest lyric poet of Ancient Greece. He wrote odes in praise of various noteworthy persons such as Alexander I of Macedonia. He composed hymns, paeans, dithyrambs, eulogies, victory odes and other forms of poetry.
- 530-500 • The black-figure style reaches its pinnacle, exhausting all its technical potential. Athenian pottery painters of the age, influenced by the achievements of its great painting, including the more natural rendering of the human body and drapery, devised the red-figure style, the reverse of the black-figure.
- Late 6th – early 5th century • The philosopher-poet Xenophanes of Colophon levels criticism at religious anthropomorphism and promotes monotheism.
- 515 • Birth of the philosopher Parmenides, founder of the Eleatic School in southern Italy. Regarded as the most original of the pre-Socratic thinkers, he did not seek the unity of the world in one natural substance, but in the "being" of things.
- Circa 515 • Work began in Athens on a monumental Doric temple known as the Temple of Olympian Zeus, which was not completed. Much later, an attempt was made in 174 BC by Antiochus IV Epiphanes of Syria to continue the project; but it was not until 124/125 AD that the temple was completed by the emperor Hadrian.
- 514 • Hipparchos, son of Peisistratos, is assassinated in Athens during the Great Panathenaea. The Athenians honour the tyrannicides Harmodios and Aristogiton with statues, works by the sculptor Antenor, which were erected in the Agora.
- 510 • Fall of Peisistratos' second son Hippias.
- After 510 • Construction begins on the Late Archaic Parthenon on the site of the archaic Parthenon. Only the gigantic foundation or stereobate was constructed, and the temple was never finished, owing to the invasion of the Persians in 490.
- 508/7 • The Alcmeonid Cleisthenes, as archon, introduced reforms and is regarded as the founder of the democratic system of government in Athens. He organised the population into 10 tribes, founded the Boule of 500, whose members were elected by lot from all the tribes, and installed the system of the prytaneia.
- 500-475 • Age of the MATURE ARCHAIC RED-FIGURE STYLE used by significant pottery painters, such as the Kleophrades Painter, the Berlin Painter, the Brygos Painter, Makron and Douris.
- 499 • One of the causes of the war between the Greeks and Persians was the uprising of the Greek cities of Asia Minor, Caria and Cyprus against Persian rule, known as the Ionian revolt, during which help was sought from Athens and Sparta, and given by Athens.
- 498 • The Ionians capture Sardis.
- 497/6 • Birth of the great tragic poet Sophocles, who was very popular among the Athenians owing to his political and religious activities. Sophocles wrote 123 tragedies, only seven of which are extant: *Antigone*, *Electra*, *Trachinian Women*, *Oedipus the King*, *Ajax*, *Philoctetes*, and *Oedipus at Colonus*. The focal point of Sophocles' works is always the individual, who comes into an inevitable, tragic and guilty conflict with the order represented by the gods.
- 494 • The Spartan king Cleomenes I defeats the Argives at the battle of Sapeia, establishing Spartan possessions in the eastern Peloponnese.
- 493 • Themistocles becomes Archon of Athens. He created the Athenian navy and essentially transformed the city into the superpower of the time. He fortified it with the Long Wall, parts of which have been preserved to this day.
- 492 • Mardonios fights in Thrace and Macedonia to restore Persian sovereignty in these areas.
- 490 • Datis and Artaphernes wage war against Eretria and Athens by sea and destroy them. The Greeks defeat the numerically superior Persian forces at Marathon, thanks to Miltiades, the brilliant Athenian military leader, and to the bravery and self-sacrifice of the Athenians, the hoplites of Plataea and their liberated slaves who fought by their side.
- 490 • Birth of Phidias (490-430), one of the most famous sculptors in Greek antiquity, who supervised the large group of sculptors, stonemasons and architects who built the Parthenon. Among his best-known works were the colossal chryselephantine (gold and ivory) statues of Athena Parthenos in the Parthenon and of Zeus at Olympia.
- 490 • Birth of Pericles, the foremost Athenian politician in the Classical Period.
- After 490 • On the gigantic stereobate of the late archaic Parthenon, construction began on another temple of Athena. It was the first marble temple in Athens, now known as the Pre-Parthenon. Before it was completed, the pre-Parthenon was destroyed by the Persians in 480, as were all the other monuments on the Acropolis.
- 488 (?) • Death of the Spartan king Cleomenes I who is succeeded by Leonidas
- 487/86 • Reform of the political system in Athens. The archons are elected by lot and the authority of the *stratēgos* increases.
- 487 • During the feast of the Great Dionysia, the first comedy is performed in Athens.
- 486 • Death of Darius I, king of the Persians, who is succeeded by his son Xerxes.
- 480 • Birth of Herodotus (480-430?), historian and geographer, at Halicarnassus. Known as the father of history, Herodotus wrote about the Persian Wars, as well as about the various places he visited and people he met on his extensive travels.
- 480 • Birth of Protagoras at Abdera in Thrace, the greatest Sophist and one of the greatest philosophers of antiquity. The main component of his thought was that we know only what we perceive, not the thing perceived.
- 483 on • Xerxes prepares for an expedition to Greece.
- 482 • The Athenian fleet begins to be built, according to the plan of the *stratēgos* (commander or general) Themistocles.
- 480-450 • EARLY CLASSICAL PERIOD. Significant changes occur in art; this is the period of the Severe Style. Figures appear as serious, almost strict, and surfaces are as simplified as possible. The best-known sculptors are Kritios, Nesiotes, Pythagoras, Calamis and Myron.
- 480 (summer) • Significant confrontation between the Greeks and Persians in the battle of Thermopylae, where 300 Spartans, together with other Hellenes, fell heroically in the battle led by King Leonidas.
- 480 (autumn) • Athens is evacuated and the Persians capture and plunder the Acropolis and the entire city. The brilliant strategy of Themistocles and the resoluteness of the Greeks led to the defeat of the Persians at the naval battle of Salamis, and obliged the Persian king to return to Sardis humiliated.
- 479/78 • Mardonios invades Attica and completes the destruction wrought by Xerxes. In the battle, which took place in late August north of Plataea, the Persians were routed by the

- Spartan phalanx and Mardonios was killed. Cimon was elected *strategos*.
- 478 ◊ Pausanias fights in Cyprus and at Byzantium.
- 478-477 ◊ In the first 50 years that followed the victory of the Hellenes in the Persian Wars, Athens assumed a leading position by establishing a large confederacy known as the Delian League, uniting 300 cities. The League aimed to ensure continuous protection against the Persian threat, mainly in the cities of Ionia, the Hellespont and the Aegean Islands.
- 475-450 ◊ EARLY FREE RED-FIGURE STYLE in pottery painting. A freer rendering of figures and compositions. Important artists include the Pentesilea Painter, the Fan Painter and the Niobid Painter.
- 472 ◊ Pericles makes his first official appearance in the political life of Athens as the choregos (sponsor) of Aeschylus' tragedy *Persians*.
- 470-456 ◊ Construction of the temple of Zeus, the largest in the Peloponnese, at Olympia. The booty obtained by the Eleians from the Pisatans is dedicated in the sanctuary. Regarded as the perfect expression, the "Canon" of Doric temples. The sculptures on the pediments and relief metopes constitute representative examples of the sculpture of the Severe Style.
- 469 ◊ Birth in Athens of Socrates, one of the greatest philosophers in ancient Greece, and indeed, in the entire world. He gave a new form to philosophy, focused on man and based on the knowledge of things. Socrates was the founder of Ethics and has exercised a significant influence on subsequent generations.
- 468 ◊ The Persians marshal their army and fleet at Pamphylia aiming to move on Asia Minor and the Aegean. Cimon, leader of the Hellenic expedition with 300 allied triremes (200 Athenian) and 5000 hoplites (armed infantry), defeat the Persian forces after a battle at sea and on land, at the mouth of the river Eurymedon. Death of Aristides.
- 467 ◊ Aeschylus' tragedy *Seven Against Thebes* is performed.
- 465 ◊ The Athenians decide to send 10,000 colonists, Athenians and allies, to Thrace to begin exploiting its natural resources. Thasos, seeing its interests threatened, rebelled. Cimon imposed order after a three-year siege.
- 465-455 ◊ Outbreak of the 3rd Messenian War, with the Messenians once again rising up against the Spartans, who defeated them again and obliged many of them to seek refuge in Naupactus.
- 462 ◊ Cimon fails in his operation against the rebellious helots of Sparta and is ostracised.
- 462/1 ◊ Pericles assumes the leadership of Athens who, in collaboration with Ephialtes, son of Sophonides, and Archestratus, consolidated democracy by implementing significant reforms in the political system. Under his leadership, Athens becomes the dominant military, political and cultural power.
- 460 ◊ Birth on Kos of Hippocrates, the physician who was the first to classify medical knowledge systematically and who attempted to treat diseases in a methodical way. Birth of the historian Thucydides, who became famous as the author of the *History of the Peloponnesian War*, which described the clash between Athens and Sparta (431-404).
- 460 ◊ Famous battle at Oenoe in the Argolid in which the invincibility of the Spartans was refuted by the united Argives and Athenians.
- 460/459 ◊ The Athenians go to war in Egypt and capture Memphis. Themistocles is exiled and dies.
- 459-445 ◊ The spectacular increase of Athenian power inevitably leads it to clash with Sparta. The occasion was the alliance between Athens and Argos, which was at war with Sparta. The war that ensued became known as the First Peloponnesian War.
- 459 ◊ Aegina is cut off by the Athenian forces. Birth of Lysias, one of the most famous orators of antiquity, in Syracuse. He wrote about 200 forensic speeches, thirty of which have been preserved, the most important being: *Against Eratosthenes*, *In favour of the weak*, *Funeral Oration*, *Against Diogeitonas* and others.
- 458 ◊ Aeschylus' trilogy the *Oresteia* is performed.
- 457/456 ◊ Zeugites (the class of Athenian citizens who were wealthy enough to own a team of oxen) acquire the right to be elected archon.
- 457 ◊ The battle of Tanagra, the largest land battle between Hellenes to date, in which the Spartans and their allies were victorious.
- 456 ◊ Surrender of Aegina. Defeat and siege of the Athenians and Egyptians on the islet of Prosoptin in the Nile by the Achaemenid Persian Megabyzus. Death of Aeschylus.
- 454 ◊ The Delian League treasury is transferred from Delos to Athens.
- 451 ◊ A five-year truce is declared between Athens and Sparta.
- 450-425 ◊ HIGH CLASSICAL PERIOD in sculpture, which is characterised by unprecedented movement and liberated poses. Three sculptors led the way in the maturation of Classical art: Phidias of Athens, Myron of Eleutheres and Polyctius of Argos.
- 450-420 ◊ FREE STYLE in Attic red-figure pottery painting. The figures are rendered with greater unity, and more freely. Vases, especially lekythoi, are painted on a white ground. The Achilles painter, Polygnotos, the Cleophon painter, the Dinos painter and the Eretria painter.
- 450-440 ◊ Construction of the temple of Poseidon at Sounion, one of the most important sanctuaries in Attica. The temple was decorated with sculpture. The frieze on the east side depicted the battle with the Centaurs, and the east pediment is believed to have portrayed the contest between Poseidon and Athena for possession of the Attic land.
- 450 ◊ The Athenians defeat the Persians at Salamis in Cyprus. The first record of Roman law is written, the so-called Law of the Twelve Tablets.
- 449 ◊ A peace treaty is concluded between the Athenians and the Persians, known as the Peace of Callias. Death of the Athenian general Cimon. Athens prohibits confederate cities from mining silver, thereby imposing its own coinage, weights and measures.
- 449 ◊ The Temple of Hephaestus, the best-preserved building in the Athens Agora, is built on the hill of Agoraios Kolonos. It was dedicated to the worship of Hephaestus and Athena, and contained bronze statues of these deities.
- Circa 448 ◊ Birth of the outstanding comic poet Aristophanes. His extant works include: *Knights*, *Archanians*, *Thesmophoriazusa*, *Peace*, *Frogs*, *Lysistrata*, *Plutus*, *Birds*, etc.
- 448 ◊ The Athenians dominate Greek affairs and begin constructing brilliant sanctuaries and public buildings.
- 447-432 ◊ Construction of the Parthenon, the most outstanding monument of ancient Hellenic civilisation, on the Athens Acropolis. It was dedicated to Athena Parthenos. In charge of the entire project was the celebrated sculptor Phidias, with architects Ictinus and Callicrates. Inside the temple, in the skos, stood the chryselephantine statue of Athena, a work by Phidias. The temple was richly decorated with 92 metopes depicting the battles with the Giants, Amazons, Centaurs and Trojans. The famous frieze portrayed the procession of the Panathenaic Festival, the most important religious feast in ancient Athens.
- 446 ◊ Pericles takes the initiative of convening a Panhellenic conference in Athens. The Athenians are defeated at Koroni Boeotia.
- 445 ◊ A peace treaty is concluded between the Athenians and Spartans for thirty years.

- 444/443 ◊ The colony of Thurii is founded in southern Italy.
- 442 ◊ Sophocles' tragedy *Antigone* is performed.
- 441-439 ◊ Samos revolts, is besieged and captured by the Athenians.
- Circa the 3rd quarter of the 5th century ◊ The Argive sculptor Polyclitus writes the Canon, possibly the first professional literature about sculpture to express the idea of symmetry and the development of an ideal type for the human body.
- 438 ◊ Euripides' tragedy *Alcestis* is performed.
- 436 ◊ Birth of the orator Isocrates who lived and wrote during the Peloponnesian War when the Athenian city-state entered a period of decline. He believed and proclaimed that a united Greece should go to war against its eternal adversary, the Persians.
- 435 ◊ The Corinthians are defeated by the Corfiots in the naval battle of Leucimne. The event was one of the causes of the Peloponnesian War.
- 434 ◊ Teaching of Anaxagoras. The mind is the key point of his philosophy.
- 432 ◊ As part of the economic embargo against Megara, the Athenians ban Megarian ships from entering ports in cities of the Athenian confederacy. Potidaea is besieged by the Athenians.
- 431 ◊ The first phase of the Peloponnesian War begins, the Archidamian war. Spartans first invade Attica under king Archidamus. Euripides' tragedy *Medea* is performed.
- 430 ◊ Athens is hit by the plague, Pericles is removed and the great sculptor Phidias dies.
- 429 ◊ Potidaea surrenders. Pericles returns to power and dies.
- 428 ◊ Lesbos revolts against Athens. Birth of Plato (428-347), the greatest post-Socratic philosopher, who in 387 founds his school that he called the Academy, and that operated continuously for some 1000 years. Plato distinguishes between the material and the immaterial world, the world of Ideas. Known works of his include: *Republic*, *Laws*, *Symposium*, *Protagoras*, *Apologia of Socrates*, *Gorgias* etc.
- 427 ◊ Lachis is dispatched with a fleet to Sicily. At about the same time, the famous Athenian historian and philosopher Xenophon is born, who was a soldier, mercenary and pupil of Socrates. His best-known work to have been preserved is the *Anabasis*, or Expedition of Cyrus.
- 425/4 ◊ The greatest success of the Athenians in the first phase of the Peloponnesian War is their victory against the Peloponnesians in the Gulf of Pylos and on the island of Sphacteria.
- 425-380 ◊ Period of the ornate style in sculpture. Strong and spectacular movements, garments that cling to the body, lavishly draped robes and mantles that ripple strongly in the wind. The most important names are those of: Agorakritos of Paros, Alkamenes of Lemnos, Kresilas of Kydonia, Callimachus, and early in the 4th cent., Kephissodotos and Timotheos.
- 425 ◊ Aristophanes' comedy *Archonians* is performed.
- 424 ◊ Revision of the tax rolls of the Athenian hegemony by Cleon; Nicias' capture of Kythera; Brasidas' invasion of Amphipolis in Thrace; defeat of the Athenians by the Boeotians at Delium.
- 422 ◊ Cleon and Brasidas die at Amphipolis.
- 421 ◊ Athens and Sparta end the first phase of the Peloponnesian War by the fifty-year peace known as the Peace of Nicias. Aristophanes' comedy *Peace* is performed.
- 420 ◊ Defence agreement between the Athenians and Argos, Mantinea and Elis, election of Alcibiades to the office of strategos.
- 420-390 ◊ Rich style in pottery painting. Light figures, dressed in ornately decorated, draped diaphanous clothing that cling

to the body, in studied poses. The main representative of the style is the Meibius Painter. Also known are Zeuxis, the Pronomos painter, the Talus Painter and the Reed painter.

- Circa 420 ◊ Construction of the temple of Apollo at Bassae in Arcadia. It is the earliest well-preserved temple on which, for the first time, all three of the architectural orders of antiquity are represented: Doric, Ionic, Corinthian. The temple was also adorned by a relief marble frieze with scenes from the battles with the Amazons and the Centaurs.
- 418 ◊ In the time intervening between the two periods of war, Sparta shows at the great battle of Mantinea (summer of 418), that it continues to be the dominant power in the Peloponnesus: with the people of Tegea and the Arcadians of Mantineia as allies, it defeated the coalition of the Argives, Mantinians and Athenians.
- 417 ◊ Nicias fights in Thrace.
- 416 ◊ Melos is destroyed by the Athenians.
- 415-413 ◊ Alcibiades is elected strategos (commander). The Athenian fleet departs under Nicias, with Lamachus and Alcibiades, for the Sicilian expedition, the failure of which proves decisive to the outcome of the Peloponnesian War. Euripides' tragedy *Trojan Women* is performed.
- 414 ◊ Opening of the second phase of the Peloponnesian War, known as the Decelean and Ionian War. Alcibiades seeks refuge in Sparta.
- 413 ◊ Decelea is captured by the Spartans under Agis.
- 411 ◊ The Sicilian disaster has implications for Athens, with the abolition of the republic and establishment of the oligarchy. The Athenians under Thrasybulus defeat the Spartans near Abydos.
- 410 ◊ Alcibiades captures the entire Peloponnesian fleet in the victorious naval battle at Cyzicus.
- 409 ◊ Sophocles' tragedy *Philoctetes* is performed.
- 408 ◊ Euripides' tragedy *Orestes* is performed.
- 407 ◊ Lysander defeats the Athenians in the naval battle of Notium. Fall of Alcibiades.
- 406 ◊ The Lacedaemonians under Callicratas are defeated in the great naval Battle of Arginusae.
- 405 ◊ The Peloponnesians however, under the leadership of Lysander, and with the support of the Persians, reverse the situation and defeat the Athenian fleet at Aegospotami.
- 404 ◊ Athens is finally defeated by the Spartans, to whom it surrenders. The oligarchy of the Thirty Tyrants is imposed on Athens by Lysander.
- 403 ◊ Thrasybulus defeats the oligarchs in the battle of Munychia, enters Athens in triumph and overthrows the tyrannical regime of the Thirty.
- 403/402 ◊ In Athens the Ionic alphabet is adopted. The combination of the Attic dialect and the Ionic alphabet will lead to the creation of the koine Greek language that was later used throughout the entire Mediterranean.
- 401 ◊ Greek mercenaries who took part in the military operations of Cyrus II against Artaxerxes attempt to return to their homeland, an effort known as the March of the Ten Thousand. This march is described most vividly by Xenophon in his *Anabasis*.
- First half of the 4th century ◊ The temple of Aphaia Athena is built. Its sculptured decoration and architecture were by the innovative Parian sculptor Skopas, who used the three architectural orders, Doric, Ionic and Corinthian, simultaneously to adorn the interior and entrance to the temple.
- 399 ◊ The philosopher Socrates is condemned and dies.
- Circa 395 ◊ Birth of the sculptor Praxiteles who is regarded as having introduced sensuousness into ancient Greek sculpture. This element is concentrated in the Aphrodite of Knidos. The Corinthian War begins.

- 395 ◊ In an effort to regain its strength, Athens joins the anti-Laconian coalition formed by many cities who were unhappy with Spartan policy. The war that resulted is known as the Corinthian War because most of the land operations were conducted near Corinth.
- 394 ◊ The Spartan Agesilaus defeats the Argives, Thebans and Athenians in the battle of Koroneia. During the naval battle of Knidos, the Spartan fleet is destroyed by the combined Athenian-Persian fleet under Conon.
- 392 ◊ In Athens, Conon rebuilds the Athenian walls. Peace negotiations begin between Athens and Sparta. Aristophanes' *Ecclesiazuses* (Women at the Ecclesia) is performed.
- 390 ◊ The sculptor Lysippos is born at Sicyon. He introduced innovations in the proportions of the human body and in its movement and arrangement in space. He was the personal statue-maker of Alexander the Great.
- 390-320 ◊ The last phase in the style of Attic red-figure pottery painting is characterised by an obvious decline in quality, workmanship and drawing, but also by insistence on the mannerist repetition of the same themes.
- 386 ◊ The Peace of Antalcidas is signed which secures peace between the Laconians and the Persians.
- 384 ◊ Birth of Demosthenes, famous orator and politician of ancient Athens. Became known for his political speeches against the policy of Philip II of Macedonia.
- 384 ◊ Birth of Aristotle, creator of logic and the most important of the dialectical philosophers of antiquity. Among his best-known extant works are: the *Constitution of Athens*, *Ethics*, *Politics*, etc.
- 382 ◊ Birth of Philip II of Macedonia who, as king, made Macedonia a powerful state and united the other Greek states under his leadership.
- 380-325 ◊ Late Classical period. Outstanding sculptors such as Praxiteles, Bryaxis, Skopas, Leochares and Lysippos conquer the third dimension completely.
- 380-370 ◊ Construction of the Doric temple of Asclepius at Epidauros, one of the best examples of the combination of sculpture with architecture. The pediment on the east side depicted the theme of the fall of Troy; on the west side the battle between the Greeks and the Amazons. The acroteria on the west pediment were created by the known sculptors Timotheos and Hektoridas.
- 378/77 ◊ The second confederacy led by Athens, known as the Athenian League, is founded on the basis of equality before the law and freedom of the allies.
- 376 ◊ Naval victory of the Athenians under the command of Chabrias against the Peloponnesians on Naxos.
- 374/3 ◊ Plataea is destroyed by the Thebans.
- 371 ◊ The Spartan Agesilaus is defeated by the Theban Epaminondas at the Battle of Leuctra and the hegemony of the Thebans begins.
- 370 ◊ The Arcadian League is established. The Theban king Epaminondas conducts his first expedition into the Peloponnese.
- 370 ◊ Reconstruction begins on the temple of Apollo at Delphi that had been destroyed by a rock fall. The east pediment depicted the arrival of Apollo at Delphi on a quadriga, and the west pediment the battle between the gods and giants.
- 369 ◊ The independent Messenian state is created by Epaminondas, who establishes Messene as its capital.
- 367/66 ◊ We have the first reference to the Aetolian League with headquarters at Thermos.
- Between 365-335 ◊ The Tholos is built in the sanctuary of Asclepius at Epidauros which, to this day, is considered the most perfect round building in the history of ancient Greek architecture.
- 362/61 ◊ At the battle of Mantinea, 33,000 Thebans and their allies fought against 22,000 Spartans and Athenians. Both sides won victories. Epaminondas was killed, and with him ended the hegemony of the Thebans. Greece now suffered a general decline. The peace between the Greek city-states did not include Sparta.
- 357-355 ◊ War of the allied cities against Athens, in which Athens was defeated and the cities that revolted won their autonomy.
- 357 ◊ Philip II captures Amphipolis and Pydna.
- 356 ◊ Birth of Alexander the Great.
- 354 ◊ Eubulus becomes chief commissioner of the Theoric Fund in Athens and adopts stricter measures in the conduct of the city's financial affairs.
- 352/51 ◊ Athenian sovereignty is restored in the Thracian peninsula by the general Chares.
- 352 ◊ Construction of the famous Mausoleum at Halicarnassus, which is adorned with unique sculptures by Timotheos, Skopas, Leochares and Bryaxis.
- Mid 4th cent. ◊ One of the most famous theatres of antiquity is built at Epidauros, with a capacity of between 13,000 and 14,000 spectators.
- 350 ◊ Teaching of Diogenes and the Cynic philosophers who believed that virtue is acquired through hardship, self-discipline and plain living.
- 349 ◊ Demosthenes delivers the first Philippic and three Olynthiac orations.
- 348 ◊ Philip II captures and destroys Olynthos in Chalcidice.
- 347 ◊ Death of Plato.
- 346 ◊ The policy of Philip II, which consolidated his power in the North and sought an alliance and concurrence in the South, exerted great pressure which finally paid off, leading to the so-called Peace of Philocrates.
- 343 ◊ Aristotle takes up residence in the Macedonian court as teacher of Alexander the Great.
- 342 ◊ Birth of Menander, important author of more than 100 plays. His main concern was for comedy to progress towards a more realistic representation of human life.
- 341 ◊ Birth on Samos of Epicurus, founder of the Epicurean School, one of the most famous schools of Hellenistic philosophy.
- 340 ◊ Creation of a Greek alliance on the initiative of Demosthenes to confront Philip II. Athens declares war against Philip.
- 338 ◊ At the battle of Chaeronea, Philip and Alexander faced the coalition of Athenians, Thebans and almost all the southern Greeks, and defeated them. Later, at the conference of Corinth, he united the Greeks politically, with the exception of Sparta, which chose isolation and constant confrontation with the Macedonians, and Crete, which was neutral.
- 338 ◊ Conquest of Latium by the Romans, whose hegemony is extended into Campania.
- 337 ◊ The Greeks agree on a common expedition against the Persians led by Philip II.
- 336 ◊ King Philip is assassinated at the theatre in Aegae.
- 336-323 ◊ Period of the reign of Alexander the Great and transition from the late Classical to the Hellenistic period.
- 335 ◊ Alexander fights on the lower Danube River. Thebes is destroyed.
- 334 ◊ Alexander defeats the Persians at the Granicus River.
- 333 ◊ Alexander defeats the Persians at the battle of Issus.
- 331 ◊ Alexandria is founded. Alexander defeats the Persians at the battle of Gaugamela.
- 327-325 ◊ Alexander campaigns in India, crosses the Indus River and proceeds into the valley of the Ganges.
- Circa 325-265 ◊ The Greek mathematician Euclid, known as the

- "father of geometry", teaches at Alexandria in Egypt. His best-known work is *Elements*.
- 325-300 ► Pytheas of Massalia sails around Britain.
- 323 ► Death of Aristotle and Alexander. Demosthenes commits suicide.
- 323-2 ► Outbreak of the Lamian War. With the news of Alexander's death and Antipater's continuing rule as general and emperor of Greece, the Greek cities begin to revolt. The Athenians were eventually defeated at the battle of Crannon in Thessaly.
- 323-320 ► Ptolemy as regent tries to retain the unity of the empire, but he is killed in Egypt.
- 320-305 ► Hecataeus of Abdera writes the history of the civilisation of Hellenistic Egypt.
- Circa 320 ► Attic red-figure pottery painting comes to an end, having exhausted all possibilities of expression. Monochrome relief pottery prevails.
- 318-316 ► Eumenes becomes *strategos* (commander) of the empire in Asia.
- 317-307 ► Demetrius Phalereus, philosopher, advocate of Aristotelian thought and politician, undertakes to rule Athens. He played a significant role in founding the Museum and Library in Alexandria.
- 313-311 ► Outbreak of the first war between the *Diadochoi*, the successors of Alexander the Great.
- 312 ► Seleucus seizes Babylon. Beginning of the rule of the Seleucids.
- 312-272 ► Ptolemy is born, king of the Molossians, a Greek tribe of Epirus, who became one of the most important leaders of the early Hellenistic period and one of the main adversaries of the Romans.
- 311 ► Peace is concluded among the *Diadochoi*, recognising in essence the division of Alexander the Great's empire: Asia is ceded to Antigonos Monophthalmos (One-Eyed), Macedonia/Greece to Cassander, Thrace to Lysimachus, Egypt to Ptolemy and the eastern satrapies to Seleucus.
- 310 ► Zeno of Citium establishes the Stoic school in the Painted Colonnade (*Poikile Stoa*) in Athens. Romans attack Etruria.
- 307 ► Demetrius Poliorcetes, son of Antigonos, who after the death of Alexander ruled Phrygia, Lycia and Pamphylia, lays siege and occupies Athens, liberating it and restoring its old political system. Epicurus establishes his philosophical school in Athens.
- 305-304 ► Demetrius besieges Rhodes.
- 301 ► The generals who succeeded Alexander confront each other in the battle of Ipsus in Phrygia and divide up the vast empire he had created by establishing independent kingdoms ruled by them and their successors who were called *Epigonoí*. The forces of Antigonos and Demetrius are wiped out. Death of Antigonos.
- 300 ► Antioch is founded to receive Macedonian colonists and becomes the capital of the Seleucid state. Ptolemy I establishes the *Museum* (Museum) in Alexandria upon the urging of Demetrius Phalereus. Zenodotus, the royal tutor, is appointed the first superintendent of the Library.
- 300-230 ► Early Hellenistic period. Great changes and new trends are visible in sculpture, based on the innovations of Lysippus and Praxiteles. Among the most important sculptors are Polykretos of Athens, Eutychides of Sicyon, Chares of Lindos, etc.
- 295-290 ► Birth of the poet Apollonios of Rhodes in Alexandria. He wrote the *Argonautica*, an epic that describes the expedition of Jason and the Argonauts to the Black Sea to fetch the Golden Fleece.
- 290 ► The Colossus of Rhodes is erected.
- 287 ► Birth of the great mathematician and inventor Archimedes (287-212) in Syracuse. He founded the science of hydrostatics, reached an accurate approximation of the value of π , derived formulas for the surface area and volume of a sphere and invented defensive war machines.
- 280-257 ► The Galatians advance into Macedonia. War and victory over the Romans under king Pyrrhus of Epirus, who crossed southern Italy to help the Greek cities against the Romans. Early Roman coins minted.
- 281 ► Foundation of the Achaean League with Aratus as its outstanding figure, who attempts to unite the Peloponnese politically against the Macedonians.
- 279 ► The Galatians invade Macedonia and Greece.
- 277 ► Antigonos Gonatas defeats the Galatians at Lysimacheia in Thrace and drives them from Greek soil.
- 276 ► Birth of Eratosthenes, Greek mathematician, geographer and astronomer. Regarded as the first to calculate the size of the Earth and to construct a system of coordinates with parallels and meridians.
- 276 ► Antigonos Gonatas, son of Demetrius Polyorketes, becomes king of the Macedonians.
- 272 ► Tarentum is captured and surrenders to the Romans; Rome concludes an alliance with the Greek cities of southern Italy.
- 270 ► Aristarchus of Samos proposes the heliocentric theory of the universe.
- 267 ► Hieron, tyrant of Syracuse, becomes an ally of Rome.
- 266-263 ► Fresh uprising of Greek cities against Macedonia, known as the Chremonidean War. Ptolemy II, the Spartan king Areus and Athens fight against Antigonos Gonatas, who eventually defeats and seizes Athens.
- 264-241 ► The First Punic War. Begins with the Roman invasion of Sicily to help the Mamertini against the Carthaginians.
- 263 ► Foundation of the kingdom of Pergamum. Pergamum is distinguished for the artistic and intellectual movement created there, culminating in the development of sculpture.
- 260 ► Erasistratus of Keos, famous physician, formulates a theory of physiology and is regarded as one of the founders of anatomy.
- 230-150 ► Middle Hellenistic period. Important artistic centres flourish, such as Rhodes, Alexandria, cities in Asia Minor and of course the Pergamum School. The Great Altar dedicated to Zeus by Eumenes II is the most magnificent and representative monument of Hellenistic architecture. Among the known sculptors is Damophon of Messene.
- 245 ► Agis becomes king of the Spartans, and tries to give new thrust to the city. Cleomenes III will continue his work.
- 240 ► The first tragedy is written in Latin by Livius Andronicus, founder of Roman epic poetry and drama.
- 239 ► Death of Antigonos Gonatas.
- 237 ► Roman occupation of Corsica and Sardinia.
- 228-223 ► Short-lived expansion of Attalus I into Asia Minor.
- 227 ► Sicily and Sardinia become the first Roman provinces.
- 222 ► The Spartan king Cleomenes is defeated by the Macedonians at the Battle of Sellasia; a Macedonian garrison is established in the city. King Philip V of Macedonia reorganises his state.
- 219/8-202 ► Second Punic War. Hannibal is leader of the Carthaginians.
- 216 ► The Carthaginian king Hannibal crushes the Roman army at Cannae.
- 214-219 ► Birth in Cyrene North Africa of Carneades, the Skeptic philosopher, who opposed the Stoic theory of knowledge and denied that any certain knowledge exists.
- 212-205 ► The First Macedonian War of the Romans against the Macedonian King Philip V.
- Circa 203-120 ► Birth in Megalopolis of the historian Polybius,

- who wrote about political and military events between 264-146. He became famous for his book describing the rise of the Roman Empire and for the role he played in relations between Greece and Rome.
- 202 ◊ Scipio Africanus defeats Hannibal in the battle of Zama, which marks the end of the war; Carthage becomes a tributary of Rome; Fabius Pictor writes the first prose history of Rome.
- 200 ◊ Outbreak of the Second Macedonian War. The Romans become involved as regulators of Greek affairs.
- 197 ◊ Antiochus III wages war on the Greek cities of Asia Minor and places them under his sovereignty. The Romans, under consul Titus Quintus Flamininus, defeat King Philip V at Cyncephalae in Thessaly.
- 196 ◊ Flamininus proclaims the autonomy and freedom of the Greek cities in the stadium of Corinth.
- 192-188 ◊ Antiochus III of Syria begins his expedition to Greece. The Romans wage war against him and defeat him at Thermopylae.
- 189 ◊ The Roman Marcus Fulvius Nobilior transports 785 bronze and 230 marble statues to Rome from Greek sanctuaries.
- 181-159 ◊ The altar of Athena and Zeus is built at Pergamum, demonstrating affection for monumental structures in the most eloquent way.
- 179 ◊ Perseus becomes king of the Macedonians.
- 171 ◊ Perseus initiates the Third Macedonian War against the Romans.
- 170/160-130 ◊ Construction of the Ionic temple of Leucophryene Artemis in Magnesia, a work by Hermogenes, famous architect of the period, and great theoretician of the Ionic Order.
- 168 ◊ Perseus, the last Antigonid king of Macedonia, is defeated at the battle of Pydna by the Roman Emilius Paulus.
- 166 ◊ Delos is declared a free port.
- Circa 190 ◊ Birth of Hipparchus (c. 190-105), Greek mathematician, geographer and astronomer. Regarded as the father of astronomy.
- 150 ◊ The Stoa of Attalus is built in the ancient Agora of Athens, as a gift from Attalus II, king of Pergamum.
- 150-50 ◊ Late Hellenistic period. Artists turn towards Classical art. Multitudes of recreations and copies of older works of art are produced.
- 149-148 ◊ Andronicus tries to rouse the Macedonians against the Romans. He is finally defeated by Caecilius Metellus. Macedonia becomes a Roman province.
- 149-146 ◊ Third Punic War. Ends with the destruction of Carthage. Africa becomes a Roman province.
- 146 ◊ Defeat of the Achaean League at Leucopetra Corinth by the Romans led by Lucius Mummius. Extension of Roman sovereignty into the Peloponnese, Chalcis, Boeotia, Phocis, Locris, etc.
- 145/44 ◊ Greek scientists and scholars are driven out of Alexandria.
- 133 ◊ Agrarian reforms by the Gracchus brothers (Titus and Gaius) in Rome. Attalus III, King of Pergamum, bequeaths his kingdom to Rome.
- 129 ◊ The territories of the kingdom of Pergamum are organised as a Roman province named Asia.
- Circa 105 ◊ Birth of Arrian, historian, philosopher, geographer and politician, at Nicomedia in Asia Minor. Among his historical works, the most important is entitled *Anabasis of Alexander* describing the campaigns of Alexander the Great.
- 106 ◊ Birth of Marcus Tullius Cicero (106-43). Widely regarded as one of the greatest Latin orators and authors.
- Circa 100 ◊ The old Ptolemy kingdom is divided into three states: Egypt, Cyprus and Cyrenaica.
- 1st century ◊ Greek artists move to Rome. Among the most important sculptors in Rome are Arcesias and Pasteles, Diogenes of Athens, Zenodoros, Timarchides etc. The most significant genre of sculpture is the portrait.
- 91-88 ◊ The Social War breaks out, the war of the Italian allies against Rome. The Romans win and a law was passed granting citizenship to all the inhabitants of the Italian peninsula who wanted it.
- 88-85 ◊ First Mithridatic War. Starts when Mithridates VI, King of Pontus executes the Roman citizens living in cities in Asia.
- 86 ◊ Birth of Gaius Sallustius Crispus (Sallust) (86-35 BC), friend and supporter of Julius Caesar. Participated intensely in the political and military affairs of his times, up to the point where, exhausted and disillusioned, he withdrew from active life and dedicated himself to writing history.
- 86 ◊ Lucius Sulla sacks Athens, perhaps the worst blow suffered by the city in its entire history.
- 83-82 ◊ Second Mithridatic War.
- 80 ◊ Birth of the historian and author Diodorus Siculus whose works give an account of the history of the world from its creation up to 60/59.
- 74-67 ◊ Creation of the province of Crete-Cyrenaica.
- 74-63 ◊ Third Mithridatic War. Ends with the decisive defeat of Mithridates VI by the Roman general Pompey.
- 73-71 ◊ Slave revolt led by Spartacus is quelled by Pompey.
- 70 ◊ Birth of the Latin poet Publius Virgilius Maro (70-19 BC) known as Virgil. His most significant work, the *Aeneid*, is regarded as the paramount epic of Roman literature.
- 67-49 ◊ Period of peace in the Greek world.
- 64/63 ◊ Pompey annexes the kingdom of the Seleucids, which becomes a Roman province named Syria.
- 64/63 ◊ Birth of Strabo, who wrote historical and geographical works, the best known of which is the *Geography*.
- 63 ◊ Pompey defeats Mithridates; conspiracy of Catiline in Rome.
- 60 ◊ The first triumvirate in Roman political life is formed, consisting of Pompey, Crassus and Caesar.
- 60-30 ◊ Diodorus Siculus compiles his *Bibliotheca historica*.
- 59 BC-17 AD ◊ Titus Livy writes the history of Rome from its foundation to 9 BC.
- 48 ◊ Pompey is defeated at Pharsala. Caesar takes power in Rome.
- 44 ◊ Roman emperor Julius Caesar is assassinated.
- 42 ◊ Caesar's assassins Brutus and Cassius, facing Antony and Octavian, are defeated at the battle of Philippi.
- 41-32 ◊ Mark Antony in the East.
- 31 BC-14 AD ◊ The rule of the emperor Octavian (later Augustus) is regarded as a period of transition from the Hellenistic to the Roman period.
- 31-30 ◊ At the battle of Actium in Acarnania, Egypt is defeated by Rome, signifying the end of the Ptolemy kingdom. Death of Queen Cleopatra.
- 29 ◊ Triumph of Octavian in Rome; a temple is dedicated to the deified Caesar. Construction in Rome of first amphitheatre, the first triumphal arch and the Mausoleum of Augustus.
- 27 ◊ Greece becomes a Roman province. Restoration of the "free state" by Octavian, who receives the title of Augustus. The provinces are distinguished as senatorial and imperial.

- AD** 6 → Judaea becomes a Roman province.
- 14 → Death of Augustus; Tiberius become emperor.
- 37 → Death of Tiberius who is succeeded by Caligula.
- 41 → Caligula is assassinated and Claudius becomes emperor.
- Circa 45 AD** → Birth of Plutarch (45-120 AD), historian, essayist and philosopher. Best known of his works is *Parallel Lives*, a series of biographies of famous Greeks and Romans.
- 45/46 → The province of Thrace is created.
- 54 → Death of Claudius; Nero becomes emperor; the Jews are expelled from Rome.
- Middle 1st cent.** → Birth of the Stoic philosopher Epictetus, who earnestly preached a high idealistic type of morality
- 67-68 → Nero visits Greece and takes part in many Panhellenic games. The emperor declares the freedom of Greek cities at the Isthmus of Corinth.
- 69-96 → Era of the Flavian dynasty.
- 70 → Jerusalem is captured by the Romans who destroy the Jewish Temple.
- 74 → Astrologers and philosophers are expelled from Rome.
- 81 → Death of Titus; his brother Domitian becomes emperor.
- 98 → Death of Nervus; Trajan becomes emperor.
- 98-138 → Era of "adopted emperors".
- 101-107 → Period of the First and Second Dacian war between Romans and Dacians (inhabitants of today's Romania). Trajan eventually annexed Dacia and made it a Roman province.
- 112 → Trajan's Forum is built in Rome.
- 114-117 → Trajan mounts an expedition against the Parthians.
- 117-138 → Hadrian succeeds Trajan. He plans a magnificent building programme to restore the damages to Athens and to construct splendid buildings. Establishes Hadrian's Library and Hadrian's aqueduct. Extended the city up to the Panathenaic Stadium and erected Hadrian's Gate.
- 125-c. 150 → The historian Apollonius, satiric poet Lucian and astronomer Ptolemy were important figures in the Greco-Roman culture.
- 138-192 → Age of the Antonine dynasty, its first emperor being Antoninus Pius.
- 150 → Pausanias, Greek traveller and geographer of the 2nd century, travels in Greece. He is famous for his *Travels to Greece*, an extensive work in which he describes the cities and sanctuaries of ancient Greece.
- 161 → Marcus Aurelius, known as the philosopher emperor, takes power. He was a special person, with strong literary and philosophical education, and a lover of Greek letters.
- 101/2-177/8 → Era of Herodes Atticus, a significant figure who devoted himself to building many public works. The well-known Odeum on the south slope of the Acropolis bears his name. The most significant representative of the Second Sophistic.
- 193 → Septimius Severus becomes emperor. Beginning of the Dynasty of the Severans (193-235 AD).
- 3rd cent.** → The Roman Empire enters a crisis and is threatened by the Goths and other Germanic tribes, the Parthians and the new Persian kingdom of the Sasanids. The age is characterised by violent changes of emperors, conspiracies, civil wars, and economic decline.
- 3rd cent.** → Emergence of Neoplatonism. This was a Greek philosophical movement in Alexandria initiated by the philosopher Ammonius. The supreme source of all being is the "One" and the moral purpose of man is to achieve communion with the "One". His pupil Plotinus further developed and disseminated this movement.
- 200-254 → Period of activity by the Christian philosopher Origen, one of the most significant figures of the early Christian period.
- 212 → The Edict of Caracalla (*Constitutio antoniniana*) is issued, according to which all free citizens of the Roman Empire acquire the rights of a Roman citizen.
- 249-251 → Christians are persecuted by Decius.
- 253-268 → The last turn towards classicism is made during the reign of the art-loving emperor Gallienus.
- 267 → Athens is destroyed by the Herulians.
- 284-305 → Reign of the emperor Diocletian. Last brilliant phase of the Roman Empire. An effort is made to reorganise the empire and implement the system of the Tetrarchy.
- 303-305 → Age of the great persecutions of Christians.
- 306-337 → Constantine the Great becomes sole emperor.
- 313 → Constantine the Great and Licinius issue the Edict of Milan which extended religious tolerance to Christians throughout the empire and paved the way for the spread of Christianity.
- 324 → Constantinople is founded by Constantine the Great.
- 330 → Constantine the Great transfers the seat of the empire to Constantinople.
- 393 → The last Olympic Games are held.
- 395 → Theodosius the Great dies and specifies in his will that the empire be divided in two.
- 395-396 → The Gothic king Alaric wreaks destruction in Greece.
- 450 → Attila, leader of the Huns, invades Italy and heads towards Rome.
- 455 → The Vandals led by Gaiseric capture and plunder Rome.
- 476 → The western part of the empire is definitively overthrown.
- 529 → The emperor Justinian closes the philosophical schools in Athens.

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