

Timeline 1

(Aegean, Greek, Roman)

Erica Kagan

Marble seated harp player

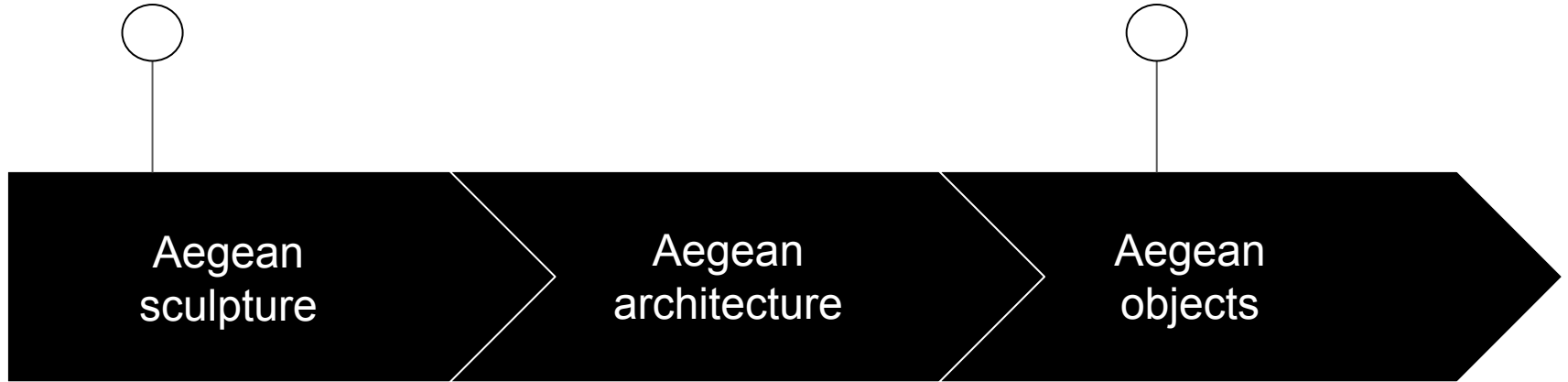
Marble head from the figure of a woman

Boxers Fresco

Stirrup jar with octopus

Terracotta kylix

Bronze dagger



Phaistos, Crete

Grave Circle A

Treasury of Atreus

Marble seated harp player

Early Cycladic (2800-2700 B.C.)

- height (with harp): 11 ½ in. (29.21 cm)
- shaped from block of solid marble and then ground down with pumice and emery (available abrasives)
- male figure playing harp on a high-backed chair
 - one of the earliest known representations of musicians; rare depiction (only 5% of Cycladic sculptures are even of men)
- nondescript face (nose, brow ridge, hollow ears, singing lips)
 - pigment analysis: back of head was painted
- distinguished by sensitive modeling of arms and hands
 - possibly created in memory of deceased

Marble seated harp player. 2800-2700 B.C. The Metropolitan Museum of Art, www.metmuseum.org/art/collection/search/254587. Accessed 9 Sept. 2020.



Marble head from the figure of a woman

Early Cycladic (2700-2500 B.C.)

- height: 9 15/16 in. (25.3 cm)
- traces of eyes evidenced in low relief; originally made with pigment
- many details applied in color paint not carved into the stone



Akrotiri Boxers Fresco

Cycladic (1700 B.C.)

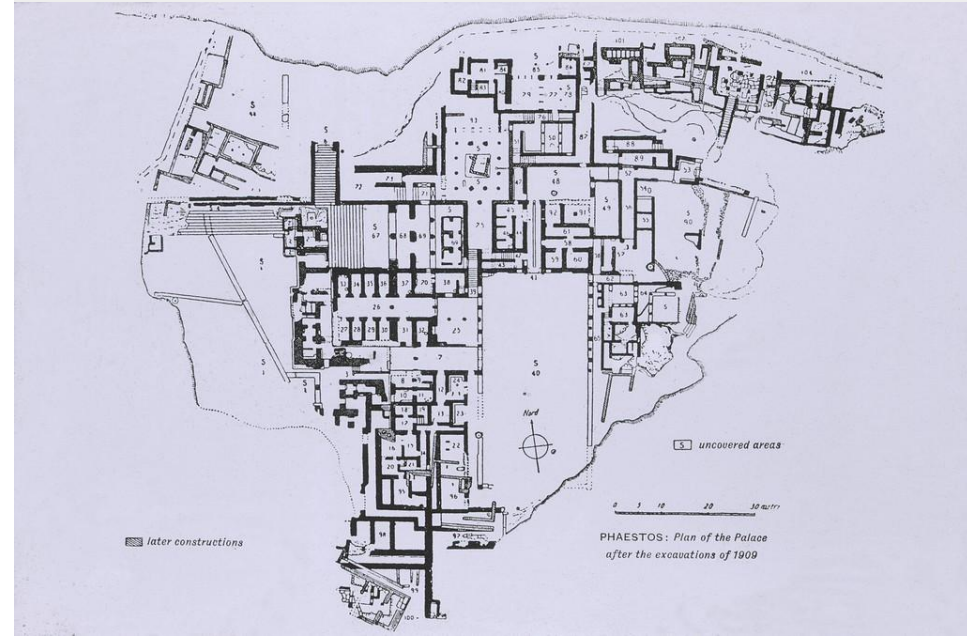
- Bronze Age fresco from Akrotiri (Aegean island of Thera); now Santorini
- lime plaster applied to wall and painted over
- devastating earthquake between 1650-1550 B.C., soon followed by volcanic eruption (covered the frescoes in thick layers of pumice and ash, resulting in amazing preservation)
- this fresco comes from Room B1 of Building beta, other three walls have large fresco of antelopes: depicts two young boys boxing (possibly a ritual sport rather than physical competition)
- red coloring is symbol that they are boys; wearing only a belt and loincloth with glove on right hand; long hair with shaved parts as a symbol of youth; only boy on left is wearing jewelry (possibly marker of higher status)
- slightly oversized at 5'10"



Phaistos, Crete

Minoan, 3000-1700 B.C.

- Palace of Phaistos is the second largest palace of Crete, after Knossos; commands the Messara plain (on dramatic hill)
- home of Radamanthis, the brother of the legendary king of Minos
- first palace built around 2000 B.C.; destroyed three times before final palace was finally rebuilt in 1700 B.C.
- several rooms from the old palace retained in new building
 - architecture more simple than Knossos, orderly arrangement probably done by single architect
 - modern excavations have exposed the pavement of the west courtyard and some bottom steps of converging staircase (these elements were buried with the erection of the new palace)
- vast main courtyard which maintains original pavement of stones; irrigation works under the central courtyard (palace emphasizes sanitation, which was a priority for all Minoan palaces)
- buildings arranged around courtyards, following uneven surface of hill



Phaistos: Palace Plan. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/ARTSTOR_103_4182200353
3351

More photos of Palace of Phaistos



View of central court from the northwest

Palace of Phaistos, View: view of the central court from the northwest. c. 2000 - 1700 BCE. Artstor, library-artstor-org.ezproxy.lib.lehigh.edu/asset/CANYONLIGHTS_DB_10312429816



West court and Great Staircase of the Propylaeum

Palace of Phaistos, View: West Court and the Great Staircase of the Propylaeum; view from the north. c. 2000 - 1700 BCE. Artstor, library-artstor-org.ezproxy.lib.lehigh.edu/asset/CANYONLIGHTS_DB_10312429815

Grave Circle A

Mycenae, 1580-1500 B.C.

- royal cemetery located to the right after the main entrance of the Lion Gate (was once outside of the city walls; enclosed by 1250 B.C.)
- shaft grave: a deep shaft leading to a burial chamber
- excavated by the archaeologist Heinrich Schliemann in 1876
- site circle has a diameter of 90 feet and contains six shaft graves; largest grave is ~21 feet long and ~14 feet wide
- total of 19 bodies (men, women and children) buried here, with 2-5 bodies per shaft
- among the funerary gifts found were: gold death masks, full sets of weapons, ornate staffs, gold jewelry, gold and silver cups
- the gifts suggest powerful rulers were buried here
- over each grave, a mound was constructed, and stelae were erected



Grave Circle A. 16th century BC, Image: 10/5/2011. Artstor, library-artstor-org.ezproxy.lib.lehigh.edu/asset/ASITESPHOTOIG_10313820479

The Treasury of Atreus (Tomb of Agamemnon) Mycenae, 1300-1250 B.C.

- most famous and best-preserved beehive tomb (“tholos”) found in Mycenae; below great citadel
 - despite the name, neither Atreus nor Agamemnon are buried here; mistake made by German archaeologist Heinrich Schliemann upon his discovery of the shaft graves in 1879
 - tomb of earlier, unknown ruler
 - Treasury built into the side of a hill with corbel arch entrance (stones move up and inward) = relieving triangle
- lintel stone above portal is 120 tons; open triangular space lies above the lintel and funnels weight to the sides
- entry chamber dome: 13.5m (~44 ft) high and 14.5 m (~48 ft) in diameter
- engineering achievement: domical-vaulted space this high and wide; largest dome until Pantheon in Rome
 - entry portal decor: “half-columns in green limestone engraved with a zig-zag design, spiral adornments of red marble closing the triangular relief aperture, and a rosette-trimmed frieze just above the lintel” (Greek Boston).



Virtual 360° view inside the Treasury of Atreus



Experience here:

<https://www.google.com/maps/@37.7268,22.7542,3a,90y,166.4h,101.26t/data=!3m7!1e1!3m5!1sAF1QipNqqwPubjx9pl7V0vfKOjV8IZQ89VqIDEJVqUzX!2e10!3e12!7i7168!8i3584>

Images and Google Maps link:

Dr. Steven Zucker and Dr. Beth Harris, "The Treasury of Atreus," in *Smarthistory*, December 14, 2015, accessed September 9, 2020, <https://smarthistory.org/the-treasury-of-atreus-mycenae/>.

Terracotta stirrup jar with octopus Mycenae, 1200-1100 B.C.

- “stirrup” shape name stems from the configuration of the spout and two attached handles
- jars like this were commonly used to transport liquids
- use of marine motifs by Mycenaean artists adopted from Minoan culture

Terracotta stirrup jar with octopus. ca. 1200-1100 B.C.. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/SS7731421_7731421_11696
880



Terracotta kylix (drinking cup) with
flower
Mycenae, 1300-1225 B.C.

- stemmed cup decorated with stylized flower
- popularity of terracotta in Mycenaean pottery; minimalistic linear trends



Bronze dagger with lion hunt Mycenae, 1500 B.C.

- found in Grave Circle A accompanying a male in his tomb; ornamental piece
- scene on dagger and materials used reflect the fierce nature of Mycenaeans and the wealth of the rulers
- decorative narrative shows four hunters fighting a lion, who has already taken down the fifth hunter
- graceful athletic figures with cinched waists (similar to Minoan convention)
- earliest example of lion-hunt represented in Greek art



Inlaid Dagger: Lion Hunt found Tombs IV in Mycenae. c. 16th C. B.C. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/ARTSTOR_103_4182200044
1780

Anavysos Kouros

Pair of eyes

Apollonius, Seated Boxer

Pair of bronze cymbals

Bronze greave (shin guard)

**Gold box ring surmounted by a
scarab**



**Greek
art/sculpture**

**Greek
architecture**

**Greek
objects**



Limestone column capital



**Marble column from Temple of
Artemis**

**Great Altar of Zeus and
Athena at Pergamon**

Anavysos Kouros

Archaic period, 530 B.C.
marble, 6'4"

- representation of ideal male youth (muscular and lean); "kouros" translates to male
- thousands of these kouros figures produced; could be used as grave marker, an offering to a god and sometimes to represent a god
 - possibly inspired by contact with Ancient Egypt
- traces of original paint in hair (traditional braiding) and on eyes
- kouros figures became more natural/less stiff during archaic period; forms of body more integrated
 - set up by aristocratic family as grave marker for their son who died in war (honorable); reference to individual, not a portrait
 - currently located in National Archaeological Museum in Athens



Pair of eyes

Classical, 5th century B.C. or later
Bronze, marble, frit, quartz, and obsidian

- embodies the standard of Greek sculptures as being designed to give a colorful lifelike impression
- marble and wood sculptures: brightly painted
 - bronze statues: pale, flesh-like brown
 - lips and nipples: inlaid with copper
 - teeth: inlaid with silver
- **eyes**: made separately and set into prepared sockets
 - this pair was designed for an over-lifesize statue; displays the potency and artistry behind a single feature

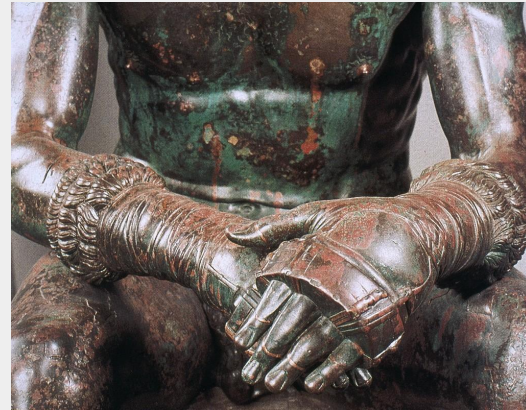
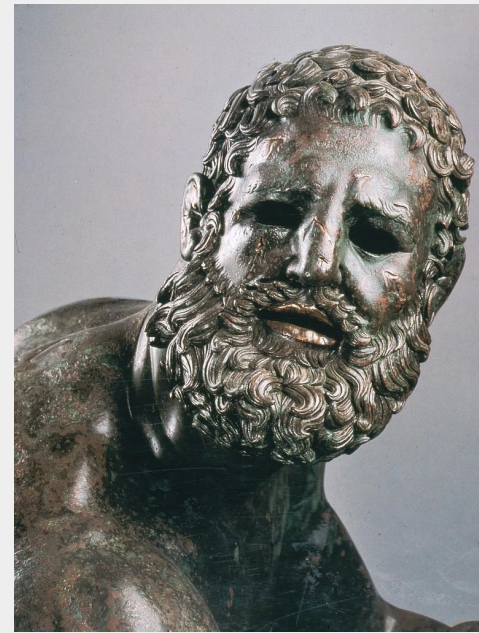


Pair of eyes. 5th century B.C. or later. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/MMA_IAP_10311575693

Apollonius, Seated Boxer

Hellenistic period, 100 B.C.
Bronze

- lost wax casting that would be chased (can carve into portions); sculpture is hollow
 - inlaid eyes are missing
- expansion of subject matter in art during Hellenistic period; athletic figure who is not young and “beautiful”
 - muscular, powerful, but defeated
 - sense of pathos, pity
- inlaid copper into wounds so it looks red against bronze; bleeding
- hands wrapped in leather; collapsing torso; head down; ear is swollen and distorted; nose broken
- can feel the exhaustion, not standing nobally



Limestone column capital Late 4th-3rd century B.C.

- in the style of early Hellenistic Corinthian capital; carved in striking detail
- figure of double-bodied sphinx on both front and back
- palmette carving on both sides (typical of decor on funerary monuments/ “naiskos”)
- sphinx on one side is unusually large, allowing less room for the leaf-design



Marble column from the Temple of Artemis at Sardis 300 B.C.

- column stood over 58 feet high in original location at Temple of Artemis
- unique, delicate foliate carving on capital is distinct from the other surviving capitals in temple
- the torus (foliate base) is also unique and elaborate with the vegetal scale-like pattern
- slightly smaller than other columns which indicates that it was not part of the outer colonnade; possibly from the inner room or inner back porch

Marble column from the Temple of Artemis at Sardis. ca. 300 B.C.. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/MMA_IAP_10311978506



Great Altar of Zeus and Athena at Pergamon

Hellenistic, 200-150 B.C.
35.64 x 33.4 meters

- expressiveness and drama in the relief sculptures, fitting in style of Hellenistic period
 - battle between the giants and the gods/goddesses of Mount Olympus (great mythic battle)
- Athena: graceful and beautiful even as she battles a giant; totally in control; being crowned by winged Nike
 - virtuoso sculpting of human body

Zeus: composed and in control, no doubt he is the victor; drapery whipping around leg as he takes down three giants

- story of gods and giants was very important to the Greeks; spoke to their fear and optimism that they could overcome chaos; military victories
- up the stairs, most sacred part of altar: where fire to Zeus would have been lit and sacrifices would've been offered
- figures along the stairs almost "spill out" away from the wall, sometimes resting on the stairs and enter our world
- now located in Pergamon Museum, Berlin; was once on the Acropolis in the city of Pergamon, surrounded by great library and royal palace

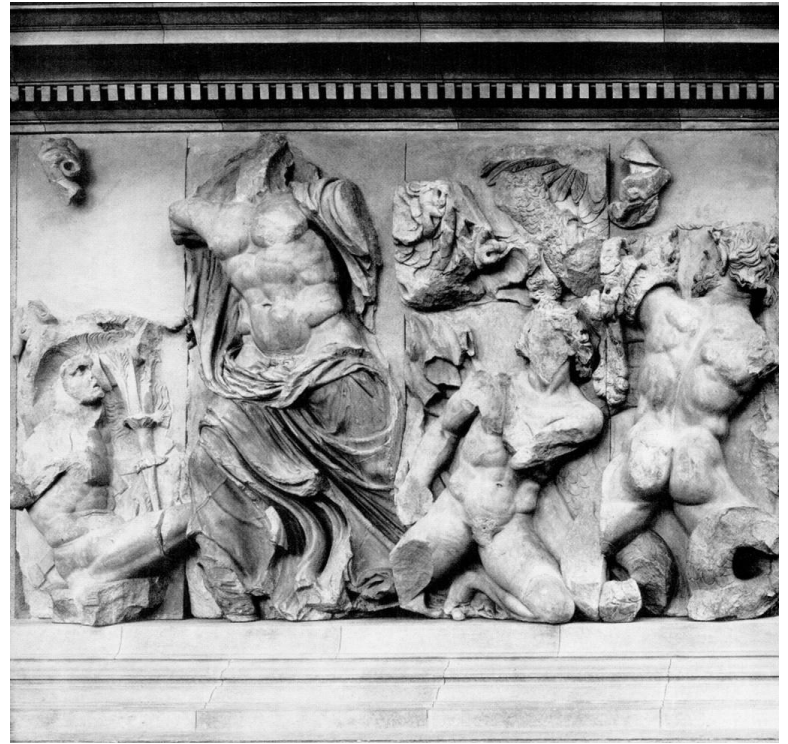


Pergamon, Great Altar of Zeus, from Pergamon, west side [restored]. ca. 180-175 BCE, Image: 03/18/1992. Artstor, [library-artstor-org.ezproxy.lib.lehigh.edu/asset/HSAHARA__1113_42263802](https://www.library-artstor-org.ezproxy.lib.lehigh.edu/asset/HSAHARA__1113_42263802)



Relief sculpture of Athena on the altar

Altar (frieze; marble; ht. 7' 6").. ca. 190-160 B.C.. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/AWSS35953_35953_
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Relief sculpture of Zeus on the altar

Altar (frieze; marble; ht. 7' 6").. ca. 190-160 B.C.. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/AWSS35953_35
953_31685795

Pair of bronze cymbals
Classical, 5th-4th century B.C.
Diameter: 3 $\frac{7}{8}$ inches

- cymbals were a favorite instrument of the Greeks
- used in religious ceremonies for an “ecstatic character” (ex. Demeter, Dionysos, and Cybele)
- handles of the cymbals are missing but loop attachment is preserved
- inscription “of Kallistheneia”; Greek historian who accompanied Alexander the Great

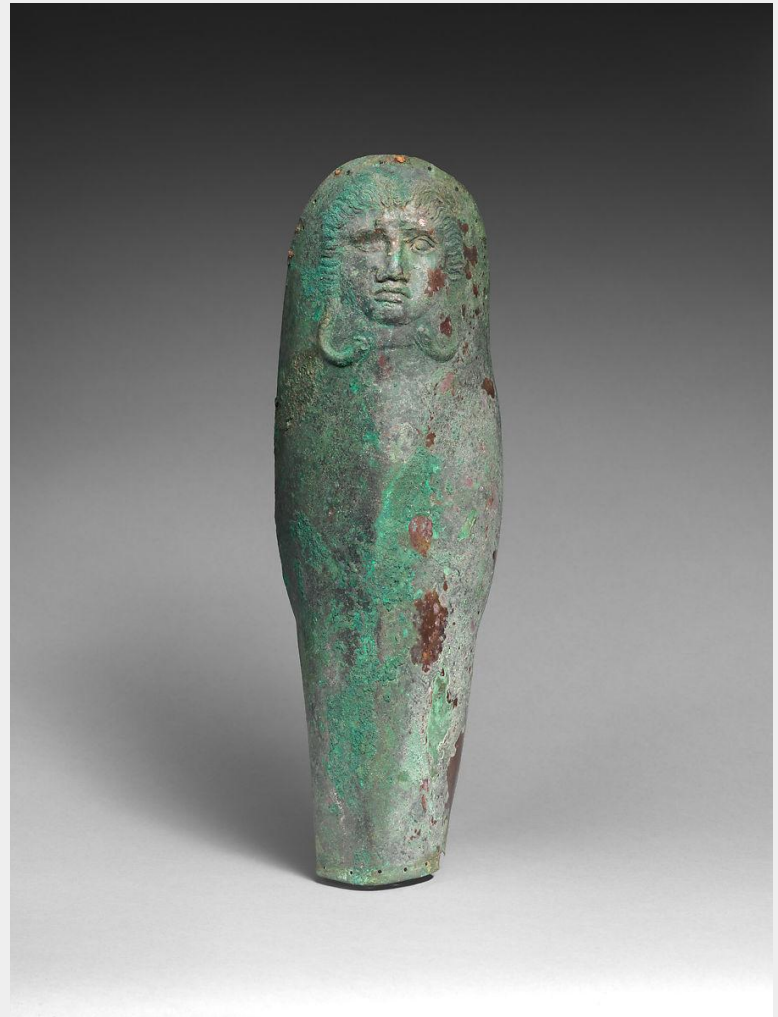
Pair of bronze cymbals. 5th-4th century B.C.. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/SS7731421_7731421_11589863



Bronze greave (shin guard) 4th century B.C.

- top of the greave, where it covers the knee, decorated with figural motif
- the gorgoneion (Gorgon's face) transfixes the enemy with its direct stare and round face
- gorgon used as symbol in ancient Greece to ward off evil

Bronze greave (shin guard), 4th century B.C. The Metropolitan Museum of Art, www.metmuseum.org/art/collection/search/256033. Accessed 9 Sept. 2020.



Gold box ring surmounted by a scarab Classical, 330-310 B.C.

- from end of third millennium B.C., scarab beetle was an amulet in Egypt that represented the sun god
- beginning in 6th century B.C. in the Greek world, scarab became most popular type of gem, cut in carnelian and other hard stones
- scarab integrated in gold ring became popularized during 4th century B.C.
- kneeling Eros (god of love) on the underside of box
- craftsmanship of the highest order: definition of the scarab and embellishment of box

Gold box ring surmounted by a scarab. ca.330-310 B.C.. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/SS7731421_7731421_11691216



Marble head of an elderly woman

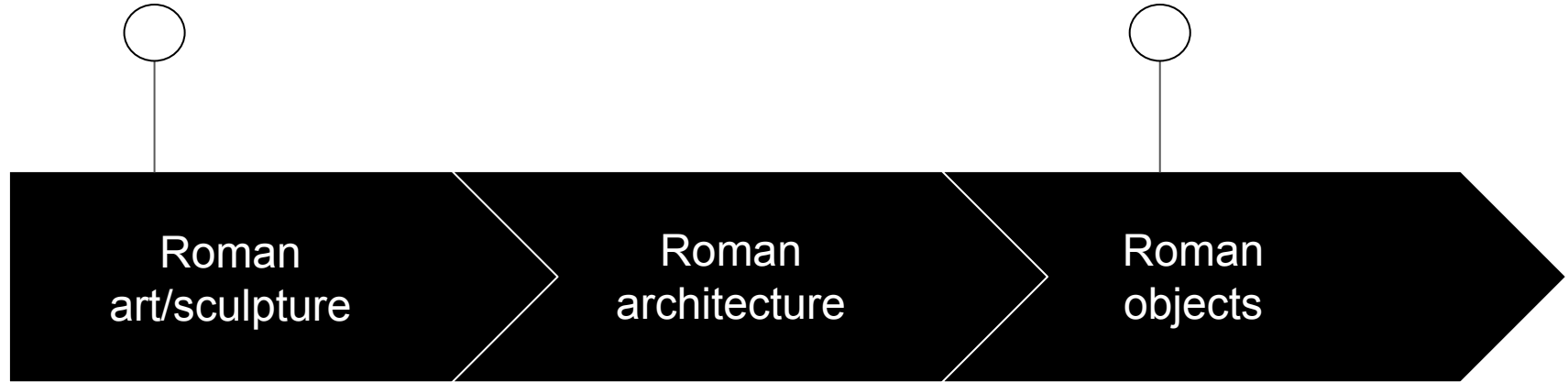
Marble head and torso of Athena

**Marble Statue Group of the Three
Graces**

Pair of silver scyphi (cups) with relief decoration

Bronze sistrum (rattle)

Medallion with a Portrait of Gennadios



**Temple of Jupiter Optimus
Maximus**

House of the Vettii, Pompeii

The Markets of Trajan

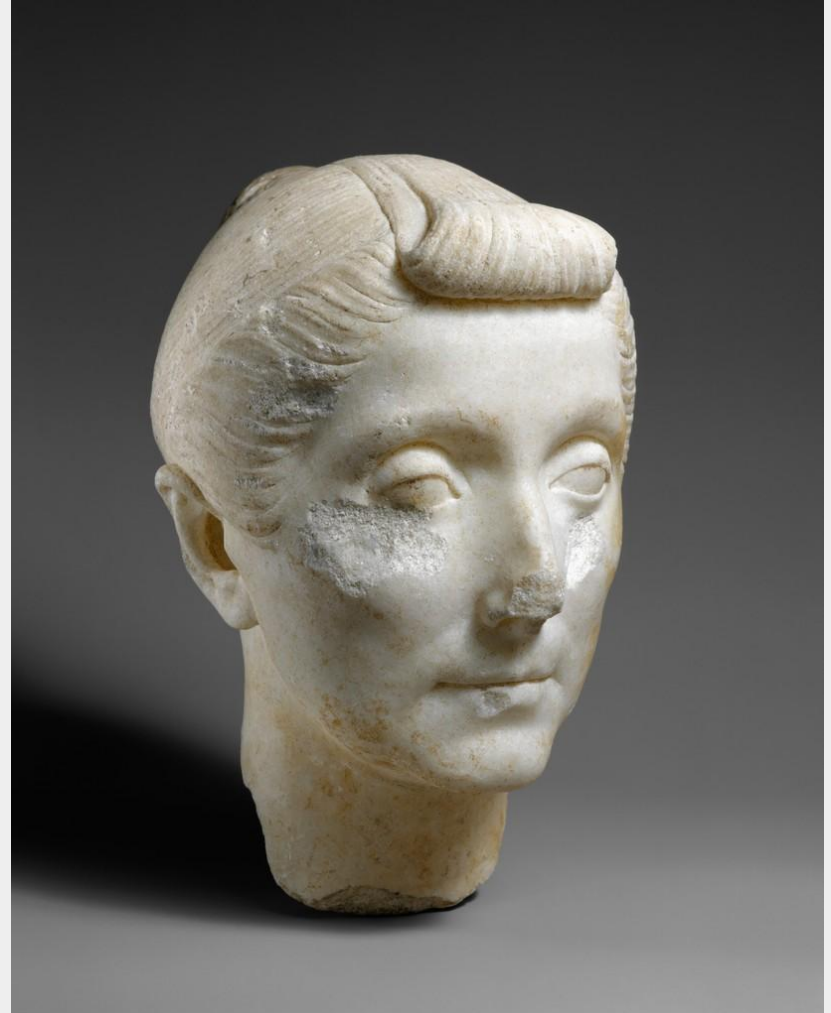
Marble head of an elderly woman

Late Republican or Early Augustan

40-20 B.C.

- portrait of elderly Roman matron: conveys a sense of gravitas (“seriousness”) and dignity that benefit her social standing
- portraits of Roman women can be dated by their hairstyles: braided bun high on the head and a nodus (flat braid pulled back over top of head)
- in Ancient Rome, all sculptures were painted; can still see trace of eyelashes on the upper lid of right eye and pigment on the hair

Marble head of an elderly woman, view 1. ca. 40-20 B.C.. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/MMA_IAP_10311575299



Marble head and torso of Athena Imperial period, 1st-2nd century A.D.

Overall: 26 1/2 x 12 3/4 x 11 5/8 in.

- goddess Athena rendered as a young, beautiful woman
- lining of helmet appears above her hair
- she wears a protective aegis (goatskin) with the Gorgon's head in the center; small collar-like detail that still articulates the garment
- copy of an original Greek work, probably done in Bronze

Marble head and torso of Athena. 1st-2nd century A.D.. Artstor,
[library-artstor-org.ezproxy.lib.lehigh.edu/asset/SS7731421_7731421_11500510](https://www.artstor.org/asset/SS7731421_7731421_11500510)



Marble Statue Group of the Three Graces

Imperial period, 2nd century AD

Overall: 48 7/16 x 39 3/8in.

Roman copy of a Greek work of the 2nd century B.C.

- three young girls, connected in dance-like pose, represent the Three Graces: Aglaia (Beauty), Euphrosyne (Mirth), and Thalia (Abundance)
- the girls bestow all that is pleasurable and beneficial in society: fertility and growth, beauty in the arts, harmonious reciprocity between men
- in mythology they play the role of attendant, attending festivals and organizing dances
 - work as handmaidens for Aphrodite
 - this carefully constructed Roman frieze-like composition is typical of classicizing Greek art
- quickly became the canonic formula for representing the Graces, who appear in every medium



Marble Statue Group of the Three Graces. 2nd century A.D.. Artstor, library-artstor-org.ezproxy.lib.lehigh.edu/asset/SS7731421_7731421_11772008

Temple of Jupiter Optimus Maximus

Republican Period, 509 B.C.

- temple situated atop the Capitoline Hill in the center the ancient city of Rome; highly visible location
- only remains are part of the tuff foundation and podium, as well as some marble and terracotta elements; first temple likely made of mud brick
- temple plan is thought to be very similar to Temple of Minerva at Veii
- three-part (tripartite) interior with three adjacent *cellae* (rooms) for the three major deities honored within (Jupiter, Juno, and Minerva); “the three deities comprised what is known as the Capitoline Triad—a divine group significant to the Roman state religion”
- despite its Etruscan style, temple as lasting moment of when Romans asserted their independence; temple completed in 509 B.C. which is same year that Romans overthrew the monarchy



Italo Gismondi, scale model showing the Temple of Jupiter Optimus Maximus on the Capitoline Hill in Rome during the time of Constantine (early 4th century), abutting the Roman Forum (below, right) and Imperial Fora (to the right) (Plastico di Roma Imperiale. Particolare con il Campidoglio e l'Arce sormontata dal Tempio di Giunone Moneta), 1933-1955, gesso (Capitoline Museums, Rome)

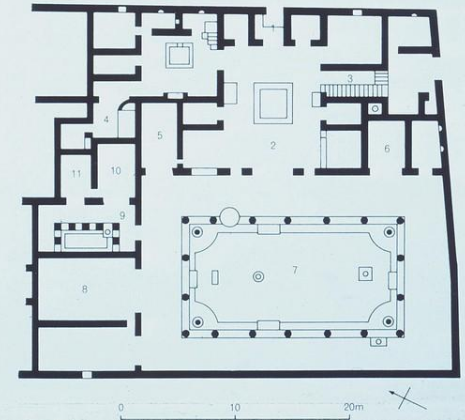
House of the Vettii, Pompeii

Late Republican-Early Imperial domus, destroyed 79 AD

- Pompeii was thriving up until point of destruction, but the remains of homes give insight into daily life at the time
- House of Vettii is a Roman townhouse located within ruin city of Pompeii
 - During the Roman republic, the home and domestic display was a way to reinforce social position; society operated on this patron-client relationship so the domus reinforced social hierarchy
 - House of Vettii was excavated between late 1894 and early 1896; artifacts that were recovered allowed for the identification of the house's owners, Aulus Vettius Conviva and his brother, Aulus Vettius Restitutus (both men were freed slaves)
- two strongboxes (box for valuables) placed in the central atrium as a signal of wealth
 - house covers approx. 1,100 square meters
 - atrium richly decorated with frescoes

Plan of the House of the Vettii

1. Vestibule
2. Atrium
3. Staircase to upper story
4. Kitchen
5. Dining room (triclinium)
6. Dining room (triclinium, "Pentheus Room")
7. Peristyle garden
8. Oecus
9. Small peristyle
10. Dining room/sitting room
11. Bedroom



Pompeii: House of the Vettii: plan with legend. 1st C. A.D. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/ARTSTOR_103_4182200350
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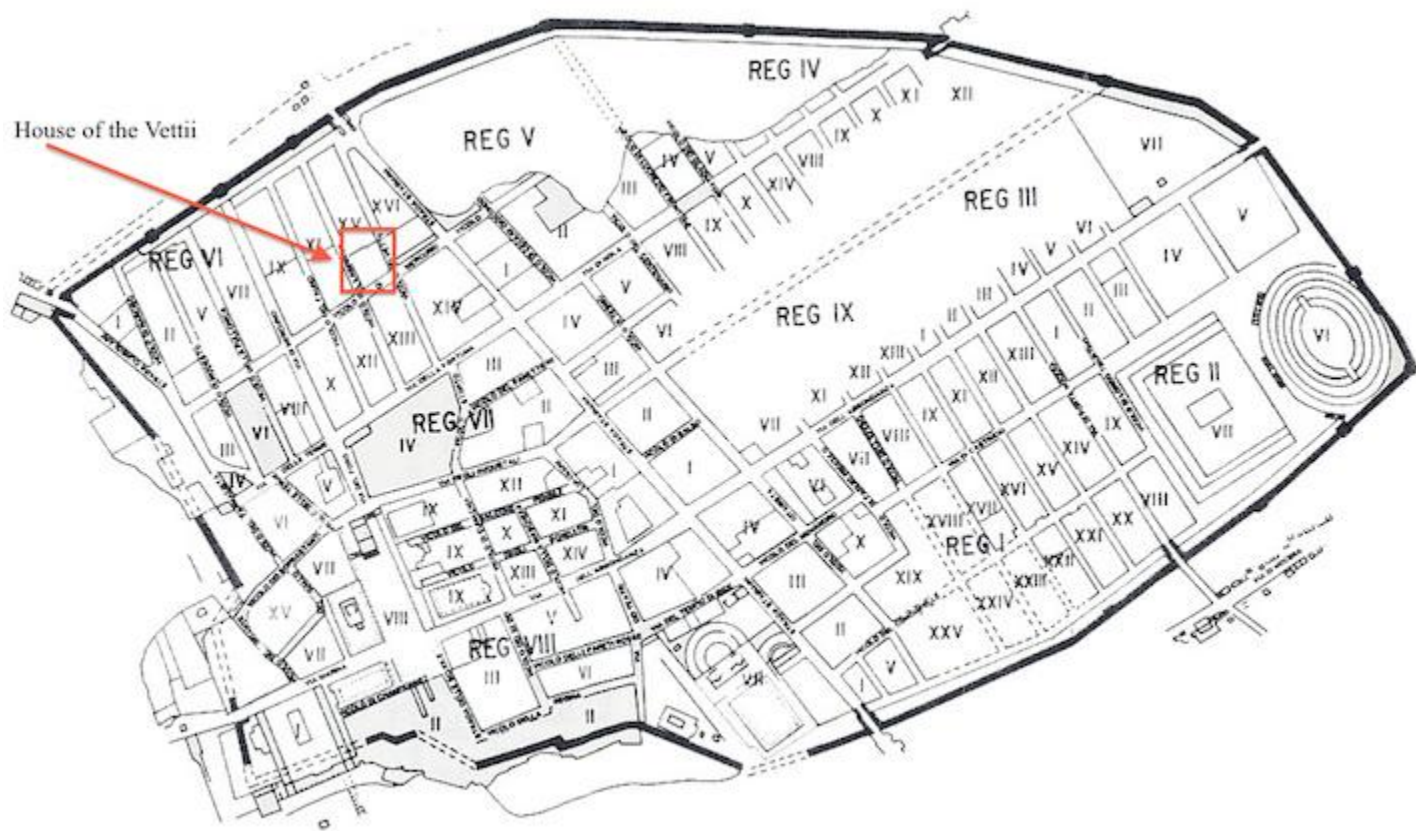
House of Vettii, view of peristyle garden

House of the Vettii, view of the peristyle garden. 2nd century BCE; rebuilt 60 - 79 CE. Artstor, library-artstor-org.ezproxy.lib.lehigh.edu/asset/SCALA_ARCHIVES_10310840400



Room of Pentheus (wall painting)

Pompeii: House of the Vettii: Room of Pentheus: wall painting. 62-68 A.D. (IVth style). Artstor, library-artstor-org.ezproxy.lib.lehigh.edu/asset/ARTSTOR_103_41822000451144

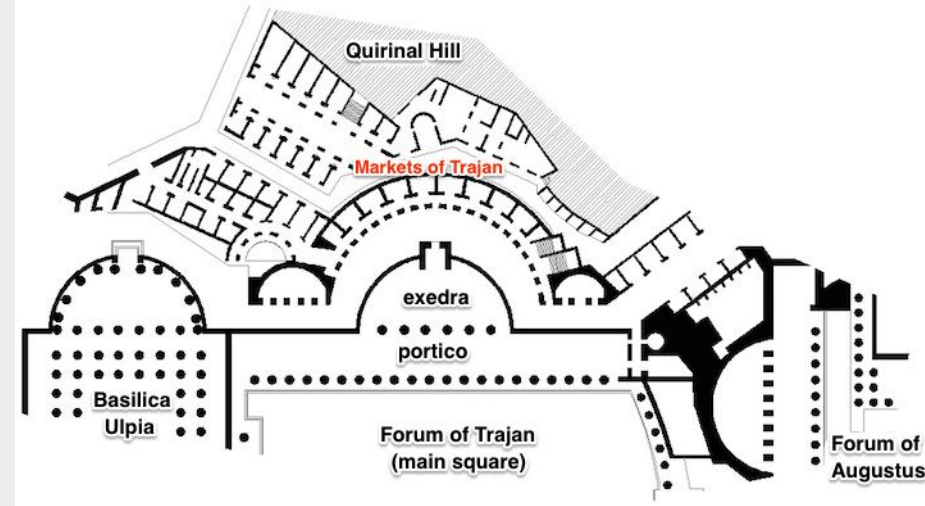


Plan of Pompeii, with location of the House of the Vettii

The Markets of Trajan (Market Hall)

Apollodorus of Damascus, 112 AD

- adjacent to the Forum of Trajan is the Market Hall (another complex dedicated to Trajan); set into side of Quirinal Hill
- ruins of the markets today preserve 170 rooms and the complex covers a space of approximately 110 by 150 meters
- function was mercantile; markets may have been designed to relocate shops (*tabernae*) and offices that were displaced by the Trajanic building project
- great, vaulted market hall is a spectacular design; done by military engineer and architect Apollodorus of Damascus



Plan of the Markets of Trajan (in relation to the Forum of Trajan)
<https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ap-ancient-rome/a/forum-and-market-of-trajan>



Apollodorus of Damascus, The Markets of Trajan, 112 C.E. the Militia Tower is visible in the center, rising above the markets (photo: [Vašek Vinklát](#), CC BY-NC-SA 2.0)



Apollodorus of Damascus, The Markets of Trajan (Market Hall), 112 C.E. (photo: Steven Zucker CC BY-NC-SA 2.0)

Pair of silver scyphi (cups) with relief decoration

Early Imperial, Augustan

Late 1st century B.C.– early 1st century AD

- represents Roman metalwork of the highest quality; most likely produced by leading Roman workshop that supplied imperial families and wealthy individuals
- decorated in high relief with figures of cupid; partially gilt
- while the cupids can be linked to mythological festivities/symbolism, they were only used here for aesthetic purposes
- these silver cups were intended for display just as much as for use



Pair of silver scyphi (cups) with relief decoration. late 1st century B.C.-early 1st century A.D..
Artstor, library-artstor-org.ezproxy.lib.lehigh.edu/asset/SS7731421_7731421_11562490

Bronze sistrum (rattle) 1st-3rd century AD

- used during religious ceremonies to ward off evil spirits with jingling noise
 - particularly relevant in observance of mystery cults (ex. the worship of Isis)
- status of the goddess Isis often depict her holding a sistrum

Bronze sistrum (rattle). 1st-3rd century AD. The Metropolitan Museum of Art, www.metmuseum.org/art/collection/search/246680 Accessed 9 Sept. 2020.



Medallion with a Portrait of Gennadios 250-300 AD

- vivid image of an educated youth in the port city of Alexandria
- celebrates his success in a music competition
 - inscription reads: "Gennadios is the most accomplished in musical art"
- medallion is worked in gold on dark blue glass; meant to be mounted and worn as pendant

Medallion with a Portrait of Gennadios. 250-300. Artstor,
library-artstor-org.ezproxy.lib.lehigh.edu/asset/SS7731421_7731421_11554482

