

Classical Civilizations



Black-figure amphora signed by Exekias: Achilles slaying Penthesileia

Sculpture and Religious Belief in Ancient Greece

Room 13: Archaic Greece

Kouros from Boiotia, c.560 BC (B474)

Kore from Karia (Asia Minor), c.540-500 BC

Do these represent gods or their worshippers?

We can also get some useful information from vase-painting:

Sophilos dinos, c.580-70 BC (A303)

How do we know who's who?

Black-figure amphora, c.560 BC (B49)

Side A: Statue of a god inside an Ionic shrine -- who is he?

Room 15: Classical Greece

'Strangford Apollo', 510-490 BC (B475)

Why do we call him Apollo?

'Chatsworth Head', c.470-60 BC (A286)

Room 19: Late Fifth Century Greece

Head of the goddess Nemesis from Rhamnous, c.430 BC (Sculp. 460)

Meidias Painter's hydria, c.420 BC (E695)

Notice archaic statue of a goddess between the two chariots in the upper register -- why is this there?

Room 22: Hellenistic

Demeter of Knidos, c.350-300 BC (Sculp. 1300)

Animal statues from sanctuary, c.350-300 BC (Scupl. 1303-6, 1309-10)

What are these for?

Column drum from temple of Artemis at Ephesos, c.350 BC (A977)

Read the label!

Marble head of Asklepios from Melos, c.325-300 BC (Sculp. 550)

Bronze head of Hypnos ('Sleep'), Roman copy (Bronze 267)

Apollo of Kyrene, Roman copy (Sculp. 1380)

Room 23

Two Aphrodites and a Dionysos

Pottery

Room 69: the Greek and Roman Life Room

This checklist is intended to provide you with some questions and issues to consider when you visit the Greek galleries:

Try to identify the range of pottery shapes without looking at the labels.

Look for the varied use of pottery for different sorts of objects and examples of coarseware and fineware. Look in case 26 for different ways of producing pots.

Look at how images of marriage, death, women and childhood are represented on pottery (notice the tiny choes jugs for children). The case on the symposium is very helpful. See how many pot shapes you can find which are shown in use on the pots themselves.

Look for the perfectly preserved white-ground jug with a woman spinning in the Spinning and Weaving case. What might this pot have been used for? Why might this image have been put on this pot?

Look closely at some black-figure pots and check you can see how the details were added to drawings by incision. Look also for the use of the other main colours - white and purple red - and identify what details etc they were used for.

Look closely at some red-figure pots and fix in your mind the red-figure technique - look for the thick, raised relief line - what features is this used for? Look for the thinner, browner line - again used for what features? Look at the pot surfaces so that the light reflects from them - try to see the first band of paint which was used to outline the figures before the rest of the background was filled in. How is the hair separated from the background black surface on different pots?

Look in case 24 for examples of Panathenaic amphoras and other scenes of athletics.

Trace the stories of Herakles, Theseus and the Trojan War in the cases down one side of the room. Which scenes were you able to recognise without looking at the labels? What clues did you use to do this?

Painted Pottery

Room 13: Archaic Greece

This checklist is intended to provide you with some questions and issues to consider when you visit the Greek galleries:

Try to identify the range of pottery shapes without looking at the labels

Try to identify some principal gods and goddesses and heroes on the pots (resist looking at the label):

- Dionysos - carries a high handled cup; often surrounded by vines; attended by satyrs
- Athena - a female, but wears a helmet; carries a spear; wears the snake-fringed aegis around her shoulders
- Herakles - carries a club; wears a lionskin
- Zeus - often shown enthroned; often carries a staff or thunderbolt
- Apollo - carries a lyre or a bow and/or arrow; usually cleanshaven
- Hermes - carries a staff with a twisted tip, wears a broad-brimmed hat and winged sandals

Find two examples of mythological scenes or stories which are identifiable because the names of the characters have been painted in next to them.

Find an example of a mythological scene which you can identify, but which does not have names painted in. What features did you use (not counting the label!!!) to be able to recognise the scene?

Scan the Corinthian pots in the central case. What are the most obvious differences between them and the Athenian pots - consider colour, subject matter, arrangement of decoration/design? Now look at the Sophilos dinos (bowl) in the case on its own.

What features of this pot seem to be Corinthian and which Athenian?

Look closely at some Athenian pots and check you can see how the details were added to drawings by incision. Look also for the use of the other main colours - white and purple red - and identify what details etc they were used for. Don't miss the precise incision work on the tiny lion-headed oil jar in the case labelled Vase Painting at Corinth.

Perseus and the Gorgon - find a version of this story. What moment in the story has been chosen? What is the tone of the scene and can you make any judgements about the interests of the artist in painting this pot? Look for the red-figure version in room 15: what differences can you see in the way the story is portrayed?

Athenian Painted Pottery

Room 15: Classical Greece

Try to identify the range of pottery shapes without looking at the labels.

Try to identify some principal gods and goddesses and heroes on the pots (resist looking at the label):

- Dionysos - carries a high handled cup; often surrounded by vines; attended by satyrs
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- Zeus - often shown enthroned; often carries a staff or thunderbolt
- Apollo - carries a lyre or a bow and/or arrow; usually cleanshaven
- Hermes - carries a staff with a twisted tip, wears a

Find an example of a mythological scene which you can identify, but which does not have names painted in. What features did you use (not counting the label!!!) to be able to recognise the scene?

Try to find images of women:

- as victims
- as the objects of being looked at
- as mothers
- as wives
- as slave attendants
- as predators/aggressors
- as entertainers

Perseus and the Gorgon - find a version of this story. What moment has in the story has been chosen? What is the tone of the scene and can you make any judgements about the interests of the artist in painting this pot?

Look for the black-figure version in room 13: what differences can you see in the way the story is portrayed?

Look closely at some pots and fix in your mind the red-figure technique - look for the thick, raised relief line - what features is this used for? Look for the thinner, browner line - again used for what features? Look at the pot surfaces so that the light reflects from them - try to see the first band of paint which was used to outline the figures before the rest of the background was filled in. How is the hair separated from the background black surface on different pots?

Homeric Epics

Room 13: Archaic Greece

Free standing case 9

The Sophilos Vase: Celebration of the marriage of Thetis and Peleus

Wall case 6

Plate from Rhodes c. 600 BC: Menelaos (left) and Hektor fight over the body of the Trojan Euphorbos. Iliad XVII, line 45ff.

Freestanding case 8

Black-figure Amphora signed by Exekias c. 540 BC: Achilles slaying Penthesileia, Queen of the Amazons.

Room 15: 5th Century Greece

Case 3

Large black krater (mixing bowl) with painted rim: Achilles slaying Hektor with Athena on the left and Apollo on the right. Iliad XXII, line 247ff.

Case 5

Terracotta Relief from Melos: Bellerophon slaying the Chimaira. Iliad VI, line 150ff.

Room 22: The Hellenistic World

Centre left wall (entering from Room 15)

Head of >blind= Homer

The Apotheosis of Homer (i.e. honouring Homer as a god):

Carved by Archelaos of Priene c. 225 BC - originally set up in Alexandria but later removed to Italy.

In the lower level Ptolemy IV and Arsinoe III, personifying Time and the Inhabited World, crown the seated Homer beside whom kneel two figures symbolising the Iliad and the Odyssey.

Above - Zeus, Apollo and the Muses.

Homeric Epics (continued)

Room 69: Greek and Roman Daily Life

Case 7 - Reading and writing

Wooden board from Roman Egypt with lines 468-473 of Iliad I - part of description of feast celebrating the restoration of Chryseis to her father Chryses, priest of Apollo.

Case 9 - Games

Amphora from Athens c. 520 BC: Ajax (left) and Achilles playing backgammon.

Wall case 12 - The Trojan War

The judgement of Paris

Peleus and Thetis

Achilles and the Centaur Cheiron

The Ambush and Death of Troilos, son of Priam

Wall case 13

Achilles and Briseis - Iliad I, line 180ff

Ransom of Hektor - Iliad XXIV, line 470ff

Achilles carrying body of Queen Penthisileia

Wall case 14

Priam killed by Neoptolemos, son of Achilles, on the altar of Zeus

Rape of Cassandra by Ajax the Lesser

Recovery of Helen

Escape of Aeneias

Wall case 15 - The Return of Odysseus

Odysseus and the Cyclops - Odyssey IX, line 106ff

Odysseus and the Sirens on Etruscan funerary urn - Odyssey XII, line 125ff

Odysseus and Nausikaa - Odyssey VI

Wall case 25 - Trade and Transport

Red-figure Stamnos (jar) from Vulci: Odysseus and the Sirens

Homeric Epics (continued)

Room 70 - Rome, City and Empire

Wall case 11

Wall painting from Pompeii c. 50-75AD, Ulysses and the Sirens

Room 71 - Italy before the Roman Empire

Case 28 - Etruscan Bronze Mirrors

9 - Menelaos (Menelaos) seizing Helen clinging to altar of Minerva (Athena) with Turan (Aphrodite) looking on.

14 - Achilles (Achilles) with severed head and dead horse of Troilus (Troilos)

Room 73 - The Greeks in Southern Italy

Wall case 23

Red-figure Situla (Water Jar) from Campania c.350 BC - Paris abducting Helen with Aphrodite and Eros watching.

Freestanding case 66

Kalyx krater (mixing bowl) from Lucania c. 390-380 BC - Odysseus (left) and Diomedes (right) ambush the Trojan spy Dolon. Iliad X, line 340ff.

Freestanding case 73

Volute krater (mixing bowl) from Apulia c. 370-360 BC - The Sack of Troy. Cassandra seated clinging to the statue of Athena as Ajax approaches Priam, Hecuba and Hektor=s son Astyanax to right.