This 40 page insert is available as a Gallery Guidebook from University Museum Publications at the following link:

**The Ancient Greek World**
THE ANCIENT GREEK WORLD

THE RODNEY S. YOUNG GALLERY

HERM HEAD
Probable creation of ca. 100 B.C. after a 5th century B.C. work

30-31-1. H. 35.0; W. 23.0; Tb. 18.0 cm
Photo courtesy Public Information Office, Univ. of Pennsylvania Museum

UNIVERSITY OF PENNSYLVANIA MUSEUM of Archaeology and Anthropology
Welcome to The Ancient Greek World at the University of Pennsylvania Museum. This special production by Expedition Magazine follows upon the opening of the University of Pennsylvania Museum’s newly renovated and renamed Rodney S. Young Gallery.

Only a small number of the objects on display can be illustrated here. They capture, nonetheless, the breadth and richness of the Museum’s collections. Even more, they show, often in vivid detail, how Greek art and material culture add to the written record to expand our understanding of daily life in the ancient Greek world.

The themes we present mirror those in the gallery itself. The text and figure captions are shortened versions of the text panels and labels in the Gallery. We hope in this way to send a part of the Rodney S. Young Gallery to the world outside the walls of the Museum—and to whet the appetites of those who will one day come to visit.

THE LAND OF ANCIENT GREECE

Greece is the southeasternmost region on the European continent. It is defined by a series of mountains, surrounded on all sides except the north by water, and endowed with countless large and small islands. The Ionian and Aegean seas and the many deep bays and natural harbors along the coastlines allowed the Greeks to prosper in maritime commerce and to develop a culture which drew inspiration from many sources, both foreign and indigenous. The Greek world eventually spread far beyond Greece itself, encompassing many settlements around the Mediterranean and Black seas and, during the Hellenistic period, reaching as far east as India.

The mountains, which served as natural barriers and boundaries, dictated the political character of Greece. From early times the Greeks lived in independent communities isolated from one another by the landscape. Later these communities were organized into poleis or city-states. The mountains prevented large-scale farming and impelled the Greeks to look beyond their borders to new lands where fertile soil was more abundant. Natural resources of gold and silver were available in the mountains of Thrace in northern Greece and on the island of Siphnos, while silver was mined from Laurion in Attica. Supplies of iron ores were also available on the mainland and in the Aegean islands.

The Mediterranean Sea moderates Greece’s climate, cooling the air in summer and providing warmth in the winter months. Summers are generally hot and dry. Winters are moderate and rainy in coastal regions and cold and snowy in mountainous areas.

THE ANCIENT GREEK WORLD

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THE SUB-MYCENAEAN PERIOD AND THE EARLY IRON AGE (PROTOGEOMETRIC PERIOD) 
CIRCA 1100–900 B.C.

The final collapse of the Mycenaean civilization around 1100 B.C. marked the end of the Aegean Bronze Age. A period of severe economic and cultural depression followed. The depths of this depression occurred from circa 1100 to 1050, in what is known as the Sub-Mycenaean (on the Greek mainland) or Sub-Minoan period (on Crete). Crude, simplified versions of the old Mycenaean and Minoan pottery were produced. Metal craftsmanship was mostly rudimentary, although the new technology of iron working was adopted, perhaps from Cyprus.

The next century and a half (ca. 1050 to ca. 900 B.C.), known as the Protogeometric period from its pottery, represented a time of ever-increasing recovery. Colonies from mainland Greece and the nearby islands settled on the west coast of Asia Minor and the north coast of the Aegean. Strong trade links with the Near East were again established, and there was a gradual increase in wealth. Craftsmanship again became skilled, as is seen in both pottery and metalworking.

GEOMETRIC PERIOD 
CIRCA 900–700 B.C.

The Geometric period was a time of startling innovation and transformation in Greek society. The population dramatically increased and proto-urban life re-emerged, bringing with it overcrowding and political tensions. The Greeks moved to new lands to the east and west where they founded commercial trading posts and colonies. Written language, lost with the passing of the Mycenaean civilization, re-emerged with the adoption of the Semitic alphabetic script, encountered through contacts with the Phoenicians. It is probably in this same period that the epic poems of Homer, such as the Iliad, became widely known and were recorded.

Sanctuaries, sacred zones devoted to the worship of deities, developed. As the worship of the gods became formalized, so the need arose for temples to house the deities’ statues.

EARLY ARCHAIC PERIOD 
CIRCA 700–600 B.C.

During this period, the concept of the poleis, the Greek city-state, became well developed. Tyrannical political figures seized control of many of these city-states in the 7th and 6th centuries.

Greek colonies abroad continued to flourish and new settlements were established, particularly in the region of the Black Sea. Colonies were founded at Mediterranean sites such as Cyrene on the North African coast and Massalia (Marseilles) in southern France. Highly developed commercial contacts continued in Egypt, Anatolia and the Levant. These contacts stimulated an influx of eastern imports and the manufacture of Greek objects with an "oriental" appearance or featuring "oriental" motifs.

Coinage was invented by the East Greeks or by the Lydians, the neighbors of the Greeks on the coast of Asia Minor, and was systematically adopted by the Greek city-states. The first Greek monumental stone sculpture appeared. The Doric and Ionic architectural orders were born and the Greek temple reached its developed form.

ARCHAIC PERIOD 
CIRCA 600–479 B.C.

The city-states continued to flourish during the Archaic period, in spite of internal political and social unrest. By the 6th century B.C. a majority of the most important and powerful city-states were ruled by tyrants. Commerce and the arts flourished under the auspices of these more or less benevolent dictators. Corinth especially prospered. Athens undertook a massive building program, and the region of Attica dominated the pottery market for about a century and a half with its high-quality pottery.

The origins of democracy can be traced to Athens in the years following the fall of the tyrannical Peisistratids (c. 560–510 B.C.).

By the beginning of the Archaic period large statues of nude males (kouroi) and draped females (korai) were produced as dedications for sanctuaries and as markers for graves. Colossal marble temples to house huge cult images of the gods were built in various parts of the Greek world.

External troubles came from both east and west. The Persian Empire attempted to extend its control over the Greeks in Asia Minor. The final victory of the Greeks over the Persians was celebrated in Greek art and literature as a symbol of the triumph of civilized peoples over the forces of barbarism.
Classical Period

479–323 B.C.

The end of the Persian Wars marked the beginning of the Classical period. In this period Athens reached its greatest political and cultural heights; the full development of the democratic system of government under the Athenian statesman Pericles; the building of the Parthenon on the Acropolis; the creation of the tragedies of Sophocles, Aeschylus and Euripides; and the founding of the philosophical schools of Socrates and Plato.

In the late 5th century, the Peloponnesian Wars between Athens and Sparta caused turmoil throughout the Greek world. After the surrender of the Athenians, democracy was restored. Meanwhile, in Sicily and Italy a conflict was being played out between the Carthaginians and the Greeks of the region. By the end of the 5th century the Carthaginians and their main adversary, the Syracusans, arrived at a truce.

During the 4th century Athens, Sparta and Thebes vied for political dominance of Greece. Peace was finally established when Sparta, backed by Persia, won control. In the second half of the 4th century, a divided Greece and the decline of the polis gave rise to the powerful Macedonian state under Philip II and his son, Alexander the Great. After bringing all of the eastern world to the continent of India under his control, Alexander died in Babylon at the age of 32 (323 B.C.). By the time of his death Hellenism had reached much of the known world and the Classical period was over.

Hellenistic Period

323–31 B.C.

Following the death of Alexander the Great, his kingdom was split into three by his generals. The Antigonid dynasty maintained control of mainland Greece. The Seleucids governed the entire eastern empire, the largest portion of the territory, while the Ptolemies ruled the land of ancient Egypt. The Hellenistic period was an international, cosmopolitan age. Commercial contacts were widespread and peoples of many ethnic and religious backgrounds merged in populous urban centers. Advances were made in various fields of scientific inquiry, including engineering, physics, astronomy and mathematics. Great libraries were founded in Alexandria, Athens and the independent kingdom of Pergamum. The old beliefs in Olympian gods were infused with foreign elements, especially from the east; “Oriental” ecstatic cults, such as those of Cybele, Isis, and Mithras, become popular in the Hellenized world.

The 3rd century B.C. saw the rise of ancient Rome. After securing most of the Italic peninsula, Rome entered into a protracted conflict with the Carthaginians for control of Sicily, Spain and the other regions of Punic domination in the Punic Wars. The former empire of Alexander was taken steadily and methodically into Roman hands. The great city of Corinth was destroyed (146 B.C.), Athens captured (86 B.C.), and Cleopatra and Mark Antony defeated at the Battle of Actium (31 B.C.). Their defeat marks the end of the Hellenistic Age.

Greek Pottery and Its Archaeological Importance

The classical archaeologist relies to a great extent on pottery as important evidence for reconstructing Greek life. In the study of all ceramic-making cultures, pottery is used as a chronological indicator because pottery shapes and decoration change over time. The association of these changes with other cultural phenomena or, in the case of the ancient Greeks, with specific datable events allows the archaeologist to build a chronological framework of a culture.

Greek pottery also provides important documentation for many aspects of ancient Greek life through painted scenes, especially on Attic Black and Red Figure vessels. A large number of these scenes illustrate the myths and legends of the ancient Greeks. Through these we find an ancient interpretation of the stories and a picture of how the ancient Greeks viewed their deities. Because of the Greek painters’ fondness for labeling individual characters in a legend, we are able in some instances to piece together parts of scenes from lost plays or obscure myths. Evidence for the way in which Greek tragedy and comedy was staged is also available through vase representations. Other depictions provide valuable information about dress and objects of everyday life.

In studying Greek painted pottery, specialists look for identifying characteristics of the potter or painter which might help to identify a body of works executed by the same artist or workshop. In Attica, the tendency for potters and painters to sign their works gives us a firm basis for the study of an artist’s style or preferred subject matter. By studying which potters and painters worked together, specialists have been able to piece together information about the time period in which these artists worked, their workshops and social status.

Attic Red Figure Stamnos

c. 490 B.C.

By the Kleophrades Painter

On loan, Philadelphia Museum of Art
L-64-183

Heracles fighting the Nemean Lion.

H. 18 1/2 in. (47 cm). Dia. 30.5 cm. Photo courtesy Public Information Office, Univ. of Pennsylvania Museum

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THE GREEK HOUSE

Greek city houses of the 6th and 5th century B.C. were usually modest in scale and built of relatively inexpensive materials. They varied from two to three rooms clustered around a small court to a dozen or so rooms. City house exteriors presented a plain facade to the street, broken only by the door and a few small windows set high. In larger houses the main rooms included a kitchen, a small room for bathing, several bedrooms which usually occupied a second floor, the men's andron for dining, and perhaps a separate suite of rooms known as the gynaikeion for the use of women.

The private lives of the ancient Greeks are only dimly reflected in the archaeological remains of their sanctuaries, cities and houses. But painted scenes on Black Figure and Red Figure pottery made in Athens during the 6th and 5th centuries B.C. offer glimpses of daily life taking place inside Greek homes.

The evening meal might be followed on special occasions by a symposium, a drinking party organized by the host for his male guests. The participants reclined on couches arranged around the sides of the room. Low tables for food were set in front of each couch. Symposia were normally attended by the host and his male guests, but could also include female entertainers and servants. Custom dictated that the wives and daughters of the guests and host always be excluded.

ATTIC RED FIGURE HYDEIA
ca. 480 B.C.
By the Penthesileia Painter
On loan, Philadelphia Museum of Art
L-64-41
A maenad, joined by her young daughter and short-haired servant, holds a three-legged basket or amphora. Behind is a stool with a woven cushion.
The items most commonly illustrated on vases and on stone reliefs include chairs, stools, couches, tables and various kinds of chests, boxes and baskets. Since these were originally largely made of wood and other organic materials, their survival tends to be poor, but specimens of Greek furniture have been found in tombs.
H. 24.7; L. 21.0; Dia. 20.6 cm. UN reg. 54-95099-94

ATTIC RED FIGURE KYLIX
ca. 480 B.C.
By the Foundry Painter and the potter Brygos
Probably from Vulci, Italy
MS 2443
The interior shows music and revelry. When the cup is raised so that the shoulder drapery folds are vertical, the youth tilts drunkenly backwards. On the exterior, six party-goers sing and dance.
H. 9.3; L. 30.8; Dia. 23.4 cm.
Photo by Maria Daniels for the Pomegranate Project

TARENTINE RED FIGURE BULL'S HEAD RHYTON
ca. 350-320 B.C.
On loan, Philadelphia Museum of Art
L-64-227
Because of its shape, this type of drinking vessel cannot be set down until it has been drained of its contents.
H. 15.0; L. 24.0; W. 13.0 cm.
UN reg. 75414

ATTIC RED FIGURE KYLIX
ca. 460 B.C.
By the Amphitrite Painter
31-19-3
Symposium musicians with his seven-stringed lyre beside the fluted column of a building.
H. 4.6; L. 29.8; Dia. 25.0 cm.
Photo by Maria Daniels for the Pomegranate Project
DAILY LIFE

WOMEN’S LIFE

Greek women had virtually no political rights of any kind and were controlled by men at nearly every stage of their lives. The most important duties for a city-dwelling woman were to bear children—preferably male—and to run the household. Duties of a rural woman included some of the agricultural work: the harvesting of olives and fruit was their responsibility, as may have been the gathering of vegetables.

Since men spent most of their time away from their homes, Greek home life was dominated by women. The wife was in charge of raising the children, spinning, weaving and sewing the family’s clothes. She supervised the daily running of the household. In a totally slave-based economy, plentiful numbers of female slaves were available to cook, clean, and carry water from the fountain. Only in the poorest homes was the wife expected to carry out all these duties by herself. A male slave’s responsibilities were for the most part limited to being door-keeper and tutor to the male children.

Custom dictated that a Greek woman limit her time outside the house to visiting with her nearest female neighbors. Exceptions to this rigid social convention were weddings, funerals and state religious festivals in which women were expected to play prominent public roles.

Vase scenes portraying women inside their houses tend to be sparing in specific details. The common presence of columns suggests that women spent much of their time in the courtyard of the house, the one place where they could regularly enjoy fresh air. Greek cooking equipment was small and light and could easily be set up there. In sunny weather, women probably sat in the roofed-over areas of the courtyard, for the ideal in female beauty was a pale complexion.

ATTIC RED FIGURE KYLIX
ca. 480-470 B.C.
By the Painter of Philadelphia 2449 and the potter Hieron
Chiusi, Italy
MS 2449

A scene from the woman’s quarter or gymnasium. Women talk while sitting on chairs. Two play the aulos (double reed instrument) and kottabos (rattle). A standing woman holds a mirror. On the interior, an elegant woman, holding a box, lifts the lid of an inlaid chest.
H. 2.7; L. 29.8; Dia. 23.3 cm.
Photos by Maria Demide for the Penn Project

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DAILY LIFE

WOMEN’S DRESS AND TOILET ARTICLES

Women’s clothes underwent relatively few changes in style in the course of antiquity. Clothes were normally made at home from locally available wool or flax (used to make linen). The two most commonly worn garments were the chiton or tunic and the himation or cloak. The chiton came in two styles. Its earlier Doric version, preferred by Athenian women until the end of the 6th century B.C., was called the peplos and was made of wool. Cut into a simple rectangle measuring half again the height of the person wearing it, it was folded over, wrapped around the body, and pinned at the shoulders and side. It was sleeveless, with large arm openings. Expensive versions were decorated with elaborate woven figures or designs. The linen chiton was made of linen that fell into more elaborate vertical folds than its heavier wool counterpart. The sides were sewn up to create a long cylinder which was then caught by a girdle or cord at the waist or just below the breasts. Short sleeves were added to the sides.

ITALIC LOW-FOOTED RED FIGURE BOWL WITH HIGH HANDLES
4th century B.C.
On loan, Philadelphia Museum of Art
L-64-23 detail

The most common toilet article appearing on vases is the mirror, usually made of polished silver or bronze. These and a wide variety of cosmetic implements are sometimes excavated in tombs, sanctuaries dedicated to female divinities, and in the domestic quarters of ancient towns.

Photo courtesy Mediterranean Section, Univ. of Pennsylvania Museum

TERRACOTTA FIGURINE
Early 3rd century B.C.
MS 5679

Standing clothed female figure of possibly Corinthian manufacture, wearing a himation over a floor-length chiton. The himation was a rectangle of wool or linen, often drawn away from one shoulder. The figure’s earrings are well preserved. Traces of white slip cover most of the figure, and rusty red survives in the hair.
H. 20.5; W. 7.4; Th. 5.9 cm.
Photos courtesy Public Information Office, Univ. of Pennsylvania Museum

PAIR OF GOLD EARRINGS
Late 4th–2nd century B.C.
Cyprus
34-1-1

Each earring takes the form of a bull’s head and neck. Jewelry is frequently represented on vases and sculptures. Otherwise, our knowledge comes from actual specimens recovered mostly from tombs and sanctuaries.
Dia. 2.1; Th. 0.5 cm.
Photos courtesy Public Information Office, Univ. of Pennsylvania Museum

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MEN'S LIFE

Men's activities encompassed politics, arts and crafts, construction, agriculture, sea-faring, manufacturing and trade. Agriculture, the most common male activity, is only rarely illustrated. Yet the large majority of citizens of all Greek states relied upon the land for their basic income; even the rich, who did not labor in the fields themselves, tended to oversee directly the farming of at least some of their property rather than leasing it all out. For the common people, agricultural work was the overwhelming reality of their lives.

Two characteristic aspects of men's private lives are the time-honored pastimes of hunting and horseback riding, which took place out of doors, free of the constraints of family life. These activities and the important theme of warfare are well-illustrated in Greek vase painting.

SCHOOLING

Education in schools in ancient Athens was at first limited to aristocratic boys. By the 4th century B.C. all 18-year-old males spent two years in a gymnasium, a state school devoted to the overall physical and intellectual development of a young man. More advanced education in philosophy, mathematics, logic and rhetoric was available to the aristocracy in highly select gymnasias like the Academy of Plato and the Lyceum of Aristotle.

Although girls in ancient Greece received no formal education in the literary arts, many of them were taught to read and write informally, in the home.

HUNTING

The motif of the hunt was well-established in Minoan and Mycenaean art by the 2nd millennium B.C. It was a prominent aspect of Greek literature and art from the time of Homer in the 8th century B.C. Some of the best-known depictions of Greek myths in vase-painting and sculpture deal with such legendary figures as Odysseus, Heracles and Meleager engaged in the hunt. The goddess Artemis, armed with bow and arrow, is often shown either accompanied by or pursuing wild animals. This preoccupation with hunting at the mythic level mirrors the eager pursuit of rural pleasures by all classes of Greek male society.

The wealthy had the leisure time to hunt wild game with hounds, nets and traps, or, especially during the 6th century when large tracts of uncultivated country were still available, to pursue on horseback deer and wild boar. While Xenophon describes hunting lions, leopards, lynxes and bears in the mountainous regions of northern Greece and southeastern Turkey, it is unlikely that the Greek countryside supported much in the way of large game.

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MEN AND HORSES

With good pasture land at a premium, horses remained synonymous with wealth throughout all of Greek history. They were used principally for the essentially upperclass pastimes of hunting and racing in peacetime and for cavalry service during wartime. During the Trojan War the Homeric heroes on both sides rode into battle in two-horse chariots and exchanged horses as high-status gifts. At the beginning of the 6th century B.C. the second class of citizens in Athens, the Hippheis (meaning “Knights”), were required to own horses and to serve in the cavalry. The cavalry’s role remained fundamental to Greek military tactics until the end of antiquity.

The value placed on horses is reflected in their role in art and religion. Small bronze and terracotta votive horse figurines were used as the handles on the lids of 8th century B.C. vases. At the Sanctuary of Zeus in Olympia and elsewhere in the Geometric period, they were dedicated to the gods as surrogate high-status gifts. They continue to figure prominently in coins and art throughout Greek history.

SOUTH ITALIAN RED FIGURE COLUMN

KRATER

Early 4th century B.C.

A young man brings his bridled horse a basin of grain. The Ionic columns may have been added to place this scene near a stable.

H. 46.5; L. 41.2; Dia. 34.5 cm.

UM inv. 31504

ATTIC BLACK FIGURE AMPHORA

(FRAGMENTS)

BY EXEKIAS

ca. 540-530 B.C.

Orvieto, Italy

MS 4873a and MS 4873b

On one side, an armed Greek warrior rides at his horse. The other side depicts a Scythian with his grasping horse. Drawn by one of the truly great masters of Greek vase painting, these small, warm-blooded and finely boned animals are the descendents of an equine type first brought into the Mediterranean region in the early 2nd millennium B.C. The Scythian attendant is dressed in stereotypical nomadic costume.

UM nos. 41006-41007

ATTIC BLACK FIGURE AMPHORA

HELIA

ca. 530-525 B.C.

Dol-Ivy Class

Italy, with an Etruscan inscription on underside of foot

MS 4800

Three soldiers are shown fighting, while spectators stand to either side. Since the soldiers wear helmets and greaves and carry shields but are otherwise unarmed, they may be performing a ritual dance. However, artistic impression may provide a simpler and more likely explanation for the discrepancy.

H. 21.7; Dia. 11.0 cm. UM nos. 41132

ATTIC BLACK FIGURE AMPHORA

ca. 510-500 B.C.

In the manner of the Lykourgos Painter

MS 5467

Both sides portray scenes of mythological battle, which symbolize the Greek preoccupation with struggle as well as their love for detailed battle narrations. Such scenes are a hallmark of Archaic art. Here, Heracles (at the left) fights with two Amazons, a race of female warriors thought to live on the fringes of the civilized world.

H. 41.0; Dia. 38.0 cm. Photo by Maria Daniela for the Perezas Project

HISTORY OF WARFARE

Warfare before the early 5th century B.C. was restricted mainly to border skirmishes between neighboring Greek states. The objective was usually limited to destroying the agricultural basis of the enemy’s economy in order to extract specific political and economic concessions. While individual battles could be extremely bloody, the total destruction of cities and complete annihilation of their populations were usually avoided. The actual campaigning was normally carried out between March and October when the weather facilitated troop movement over mountainous terrain, and was broken off at the mutual convenience of the two opposing sides.

The Persian conflict (492-478 B.C.) established the practice of total war. This eventually led to mass invasion and counterinvasion by both land and sea, wholesale destruction of cities, and—on rare occasions—the punishment and enslavement of entire bodies of citizens, including women and children. Many of the same disruptive practices occurred again during the Peloponnesian War between Athens, Sparta and their respective allies (431-404 B.C.). By the 4th century B.C. warfare was well on its way to becoming the internationalized institution that Alexander the Great and his followers are generally thought to have perfected.
**Bronze "Piceno-Corinthian" Helmet**
c. 550 B.C.
Ascoli Piceno (ancient Asculum), Italy, Tomb of the Warrior
MS 1534

This helmet originally carried a detachable borscarius crest. In perhaps a local modification by the Piceni, a tribe of central Italian people on the Adriatic coast northwest of Rome, the protective cheek and lower jaw pieces are formed from a single sheet of bronze. The nose piece has been restored from another helmet.

H. 21.0; L. 24.6; W. 19.0 in.  
Cell. inv. G6-10672

**Bronze 'Corinthian' Helmet**
c. 600 B.C.
Italy
MS 1608

The most common type of helmet in use during the Archaic period. Beaten out of a single sheet of bronze, it provided good protection to the forehead, nose and cheek areas. The two cheek pieces are separated to leave a gap exposing the mouth. Its shape only approximates the contours of the human skull, necessitating a fur or felt lining.

H. 20.5; L. 21.7; W. 18.9 in.  
Cell. inv. G6-10672

**Weapons and Armor**

Greek weaponry and armor underwent a continuous evolution in design from the Bronze Age to the Byzantine period. The arms with which the individual foot soldier was normally equipped included various combinations of swords, spears, javelins, bows and arrows, and sling-propelled pellets. Mechanical stone and bolt-throwers played an increasingly important role in siege and counter-siege tactics during the 4th century B.C. and later. Catapults were either torsional machines or bow-driven.

The basic elements of body armor consisted of a shield (hoplon), from which comes the name hoplite for the Greek infantryman), helmet, cuirass or breastplate, and separate arm, thigh, lower leg and foot protectors. As time went on, the arm, leg and foot protectors were discarded in order to permit greater mobility. The word for an individual soldier's equipment of weapons and armor is pantophylax. Made from a combination of materials including iron and bronze, it could be very expensive (as much as the equivalent of a modern car according to some experts).

**East Greek Hoplite Aryballos**
c. 600-570 B.C.
31-9-1

This little container, intended to hold perfume or scented unguitas, gives a naturalistic impression of a warrior's face staring out from behind his protective helmet. Compare this Ionian helmet type, with its separately attached cheek pieces, with the bronze examples (MS 1608, MS 1534).

H. 4.5; L. 4.0; W. 5.5 in.  
Photo courtesy Public Information Office, Univ. of Pennsylvania Museum

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**Attic Geometric Amphora**
Late Geometric IIIa (ca. 720-700 B.C.)
30-33-133

The upper two panels depict lines of armed soldiers three abreast, while the lowest register shows a procession of chariots and armed soldiers.

H. 32 in; Dia. 25.0 cm.  
**Note by Maria Daniele for the Penn Repro Project**

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**The Ancient Greek World**
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**The Ancient Greek World**
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COINAGE

The use of coins of standardized size and weight for exchange grew out of practices originating in the Late Bronze Age and Early Iron Age. Goods were bartered first for cast bronze ingots and later for small pellets called "dumps." When the dumps were struck with an emblem guaranteeing their value and origin, they became in effect the first true coins. These appeared around 630 B.C. in western Anatolia. By 600 B.C. Lydian regal coins were made of electrum, a natural alloy of silver and gold; electrum was adopted by the Asia Minor Greeks for their coins as well. Later, many Greek city-states adopted silver. In the later 5th century B.C., small changes in bronze made its first appearance, supplementing the silver issues. Except for Lydian and Persian coins, gold was used only sparingly until the middle of the 4th century B.C. During the Hellenistic period gold, silver, bronze and occasionally electrum were all used for public and private commercial exchange throughout the Mediterranean. Many variant weight standards for coins were used throughout the Greek world. Obol, tetradrachm, drachm, didrachm, tetradrachm, stater, and hekte are terms for some of the more common denominations.

TECHNIQUE

Greek coins were usually struck rather than cast. Dies made of specially hardened bronze or iron were prepared by engraving the type or designs into a fixed anvil and a portable punch. Struck by a hammer, the punch compressed the softened metal blank set between the two countersunk dies to create a two-headed coin in high raised relief. The anvil side of the coin face is called the obverse; the punch side the reverse. On rare occasions the coin engravers, or die-cutters as they are sometimes known, were allowed to sign their works.

COIN TYPES

The designs stamped on coins are known as types. These functioned at the most basic level to identify their issuing authority; which could be an individual city-state, a ruler or, more rarely, a league or federation. The types also served a wide range of additional and occasionally overlapping purposes. Some of the most commonly encountered coin types are those that feature city emblems, punning images, local deities and heroes, myths and foundation legends, animals, war commemorations, or ruler portraits.
The ancient Greeks were a deeply religious people. They worshipped many gods whom they believed appeared in human form and yet were endowed with superhuman strength and ageless beauty. The Iliad and the Odyssey, our earliest surviving examples of Greek literature, record men’s interactions with various gods and goddesses whose characters and appearances underwent little change in the centuries that followed. The Greeks attributed these epic narratives to Homer, a poet living at the end of the 8th century B.C.

Each Greek city was normally under the protection of one or more individual deities who were worshipped with special emphasis, as, for example, Athens and the goddess Athena. While many sanctuaries honored more than a single god, usually one deity such as Zeus at Olympia or a closely linked pair of deities like Demeter and her daughter Persephone at Eleusis dominated the cult place.

Elsewhere in the arts, various painted scenes on vases, and stone, terracotta and bronze sculptures portray the major gods and goddesses. The deities are depicted either by themselves or in traditional mythological situations in which they interact with humans and a broad range of minor deities, demi-gods and legendary characters.
MYTHOLOGICAL, LEGENDARY, AND EPIC HEROES

For the Greeks the world of religion frequently crossed over into the affairs of men. This is particularly true of mythological events in which a host of lesser deities, demi-gods, spirits, demons, and other creatures of the imagination intermingled with the mortal heroes of the legendary past.

ATTIC BLACK
FIGURE AMPHORA
ca. 540-530 B.C.
By Exekias
Oviedo, Italy
MS 3442

Scenes from the Aethiopis, a largely lost 7th century B.C. epic poem. Menelaus fights the Egyptian King Ameinis, while Aias lifts Achilles’ body to drag it off the field of battle.
The legendary exploits of mortals at the time of the Trojan War provide a rich source of material for artists, especially during the 6th and 5th centuries. Only human protagonists appear here, but the background roles of the gods would have been familiar to most Greeks through their close acquaintance with the epics of Homer and other literary sources.

H. 58.8, Dia. 34.0 cm. UM avg. 58-2731

ATTIC BLACK
FIGURE AMPHORA
ca. 525-510 B.C.
On loan, Philadelphia Museum of Art
L-64-258 detail

Dionysus, holding a grapevine and his drinking horns or rhytons, is flanked on each side by a goat- horned satyr and one of his hand of female worshippers called maenads.

Photo by Maria Daniels for the Ferras Project

ATTIC BLACK
FIGURE KYATHOS
ca. 520-510 B.C.
On loan, Philadelphia Museum of Art
L-64-175

A ladle for dispensing wine mixed with water from the kraner to drinking cup, the kyathos provided the vase painter with an appropriate surface for celebrating Dionysus, god of wine.
(The eye, seen on the right, was a favorite decorative motif of the time.)
H. 11.3, L. 14.5; Dia. 11.2 cm. UM avg. 54-4089

TERRACOTTA HEAD
OF SILenos
First half of the 3rd century B.C.
MS 18696

Head of an elderly aedemos or satyr. Originally part of a large terracotta figure of a drinking companion of the god of wine. Normally youthful, here the mub- stioned creature grinsaces fiercely. Absent too are the horse ears and beard that normally characterize silenos in earlier Greek art.
H. 9.2; W. 7.6; Th. 7.0 cm. UM avg. 54-63788
**VOTIVES AND SACRIFICE**

Votives were gifts offered to the gods by their worshippers. They were often given for benefits already conferred or in anticipation of future divine favors. Or they could be offered to propitiate the gods for crimes involving blood-guilt, impurity, or the breach of religious customs. They could be given either voluntarily or in response to demands by the cult's priesthood that the donor fulfill a religious vow or honor some religious custom.

Votives were kept on display in the god's sanctuary for a set period of time and then were usually ritually discarded. Bronze tripods, prize cauldrons and figurines, terracotta tablets and figurines, lamps, and vases are typical examples. Armor, weapons, jewelry and other more personalized items were dedicated in large numbers, along with marble statuettes and reliefs. Some of the healing sanctuaries housed replicas of body parts donated in thanks for or in hope of cures. Large sculptural monuments in bronze, marble and other costly materials were routinely dedicated by either private donors or individual city-states in the great Panhellenic sanctuaries like Olympia and Delphi.
CULT STATUES

From an early time the Greeks housed the anthropomorphic cult images of their gods in temples, often enclosed in walled sanctuaries. Most of the formal ritual associated with Greek religion—purification, libation and sacrifice, supplication, the wearing of oaths, and prayer—took place around altars set up near the temples.

Cult statues are those of 40 foot high seated Zeus at Olympia and the standing figure of Athena Parthenos in Athens, were regarded by the ancients as the wonders of their age. The very sorts of materials from which they were assembled—ivory for the deities' exposed flesh, gold and perhaps glass for their drapery—suggest the costliness of these productions.

Most cult images were displayed on a raised base located at the rear of the temple's principal room or cela. They faced east, toward the god's altar set up in front of the temple. Before about 600 B.C. the statues,whether made of wood or stone, seem to have been relatively small and thus could be carried out of the temple in ritual procession. They were even bathed, clothed and symbolically fed on special occasions. The stone, bronze and chryselephantine (gold and ivory) productions of later times tended to be larger and remained permanently fixed to their cells settings.

OVER LIFE-SIZE MARBLE HEAD OF A GODDESS

2nd century B.C.
10.7-1

The detached, serene expression, frontal gaze, and overall size scale of this head, which in other respects recalls the style of the Messenian sculptor Damophon, all suggest that it may have belonged to an actual cult statue. Too little survives of the complete statue to be totally certain of its original purpose or to suggest which goddess is specifically being represented.

H. 42.9, Dia. 21.5 cm. UM seg. 148873

SILVER TETRADRACHM

Seleucus I Seleucia-on-Tigris mint 29-126-479, reverse

Enthroned Zeus holding a Nike or personification of Victory in his outstretched right hand. The coin type is based, at least in a generalized way, on the Phidian cult statue of Zeus at Olympia, which by the end of the 4th century B.C. was perhaps the most famous statue in the Greek world. (Coin is shown larger than actual size.)

Nothing of these colossal images has survived antiquity intact. Of Phidias's masterpieces all that has been preserved with certainty are a few sculptor's tools, molds and bits of ivory excavated from his workshop at Olympia.

Photo courtesy Mediterranean Section, Univ. of Pennsylvania Museum

HORSE RACING AT THE RELIGIOUS GAMES

Only the very rich could afford to train the horses and to hire the riders and drivers for horse and chariot races. Such races were the centerpieces at the major Panhellenic festivals. Philip II of Macedon's horse won the Olympic flat race in 356 B.C., supposedly on the day of his son Alexander's birth. Philip went on to achieve victory in the footstone chariot event at a number of Olympiads.

The four-horse chariot event carried the greatest prestige in the world of Greek athletics. The running distance for teams of full-grown stallions was excessive by today's standards: 12 laps or over 9 kilometers. Eight-lap events were staged for teams of colts. Thus the emphasis was on the animals' endurance and their driver's skill at avoiding collisions.

The chariots were light two-wheeled carts equipped with flimsy rails across the front and down the sides. Since they had no springs, they must have bounced around when driven at speed. The drivers wore no protective headgear. While the starting fields were large—in later times consisting of as many as 40 teams—the risks were considerable and many did not finish.

ATTIC BLACK FIGURE AMPHORA

Early 5th century B.C.
By the Diophos Painter
On loan, Philadelphia Museum of Art
L-64-177

The goddess Athena driving a four-horse chariot or quadriga.

H. 18.8, Dia. 12.0 cm. UM seg. 88-2528

THE ANCIENT GREEK WORLD

- A26 -

THE ANCIENT GREEK WORLD

- A27 -
ATHLETICS: TRACK, FIELD, WRESTLING, AND BOXING

To be an athlete in ancient Greece meant literally "to compete for a prize." Prizes could be of material value (money or objects) or of symbolic worth, like the plain wreaths of leaves awarded at Olympia, Delphi, Isthmia, and Nemea. At the Panathenian Games in Athens the amphoras presented to victorious athletes were filled with a particularly high-quality grade of olive oil. They must have been prized nearly as much for their contents as for the commemorative worth of their painted athletic scenes.

Greek athletes were closely associated with religion and trained in order to please a god or goddess in a competition.

**ATTIC BLACK FIGURE AMPHORA**
ca. 510-490 B.C.
MS 403

A boxing contest or pugna.
Two boxers wear soft leather boxing gloves. The man with the long stick is either a judge or trainer. A naked youth stands by, holding extra boxing gloves.

_H. 29.2, L. 14.5, Dia. 17.0 cm._
_Photo by Maria Daniels for the Paros Project_

Competitive events were generally staged in the _stadium_, a facility that provided both space for the competitions and an area for spectators. The standard athletic events for men were made up of track and field competitions plus boxing and wrestling. Some festivals included specialized races in which the contestants either wore armor or carried torches. Boxing and wrestling events were also traditional. An event composed of five individual contests, which included the discus, javelin, long jump, wrestling, and a foot race, was called the _pentathlon_. Its name continues in use today, although in the modern pentathlon several of the events have changed.

**ATTIC BLACK FIGURE LEKYTHOS**
ca. 550 B.C.
Near the Dolphin Group
Narce, Italy
MS 739

Two racing runners. They are likely to be competing in either the _stadium_ event, which was a sprint 600 feet long, or the _astaba_, which was twice that length. The runners are flanked by either judges or spectators.

_H. 29.2, Dia. 17.0 cm._ _Photo by Maria Daniels for the Paros Project_

**ATTIC RED FIGURE KYLIX**
ca. 450-480 B.C.
By Onesimos
Corinna, Italy
MS 2444

Two young men wrestle.
Above them hangs a discus in its bag and a pair of jumping weights called _bellares_. Long jumpers used the weights to increase their competition distances by vigorously swinging them forward at the moment of takeoff. The coach or trainer stands to the left of the wrestlers, leaning on his staff and holding a long forked branch. The low column at the left suggests either a palaestra or gymnasium setting.

_H. 9.4, L. 35.7, Dia. 23.0 cm._
_Photo by Maria Daniels for the Paros Project_

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**ATTIC RED FIGURE KYLIX**
ca. 460-450 B.C.
By the Penthesilea Painter
MS 5693

A pair of athletes leave a _palaestra_. One carries a bagged discus and raises his bronze _stygil_ or _scramper_. The other carries his cloak.
On the wall hangs an _aryballos_ or container in which athletes kept oil to clean their bodies. After exercise the oil was scraped off with the bronze _stygil_.

_H. 7.5, L. 29.0, Dia. 22.5 cm._
_Photo by Maria Daniels for the Paros Project_

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**THE ANCIENT GREEK WORLD**
-A28-

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**THE ANCIENT GREEK WORLD**
-A29-
**TRADE**

When Mycenaean society broke up around 1100 B.C., the commercial routes that had linked mainland Greece with the rest of the Mediterranean were severed. After a period of prolonged recovery, the Greeks began colonizing the shore regions of the Mediterranean and Black seas. This movement (ca. 750–550 B.C.) was propelled by the need for living space for a rapidly expanding population and for new markets. The colonies had access to unrestricted native markets and were able to supply Greece with wheat, meat, dried fish, hides, wool, timber and basic metals in exchange for mainland finished products, olive oil and wine.

Trade exposed Greek domestic markets to imported luxury products from Egypt, the Levant, Asia Minor and elsewhere. These had an important impact on Greek art during its formative years (750–600 B.C.). By 500 B.C. Greek manufactured goods were freely circulating to North Africa, Spain, the Rhone valley, the Balkans, and as far east as India.

**MANUFACTURING**

Manufacturing absorbed small numbers of workers who operated with little mechanical assistance. Of these, a significant number must have been slaves, since no free man worked for wages unless driven to it by poverty. It has been estimated that only about 500 potters and painters were active in 5th century Athens at a time when the city supplied most of the luxury tableware for the entire Greek world.

Manufacturing, transport and food production demanded a broad range of skills. The stone, clay and metal trades needed quarrymen, masons, sculptors, potters, painters and foundry workers; the clothing industry, weavers, dyers and fullers; the leather trade, tanners and cloggers; construction, stone cutters, carpenters and architects; maritime transport, ship-builders, dock-loaders and sailors; food production, anything from farmers, herdsmen, bee-keepers and fishermen to bakers and cooks.

**POTTERY AND TRADE**

Pottery provides the best evidence for the movements of the Greeks and the distribution of their trade around the Mediterranean and Black Sea basins. Central and northern Italian Etruscan cemeteries are particularly informative as their tombs have yielded thousands of Greek vases. It is difficult to estimate what percentage of these vases were bought to serve as grave gifts; some may have been purchased initially for use in Etruscan homes. Because relatively few Etruscan manufactured goods turn up in Greek sites, it is widely assumed that Etruria traded lump iron, lead and bronze in exchange for Greek pottery and other finished commodities.

Corinth dominated the pottery export trade up to the mid 6th century B.C. By around 525 B.C. Athens had established a monopoly in luxury wares with Attic Black Figure pottery and in time effectively drove Corinthian and all other regional styles from the marketplace. Attic Red Figure appeared around 530 B.C. and effectively replaced Black Figure by 480 B.C. The key to Athens’s success lay in the quality and variety of the shapes and the wide range of pictorial scenes. Local, non-Attic fine wares made their appearance in the later 5th and 4th centuries and continued to be produced down to the end of the Hellenistic period. Course-ware pottery was produced locally throughout the Greek world wherever adequate clay deposits were available.

**ATTIC RED FIGURE AMPHORA**

ca. 490 B.C.

By the Berlin Painter

Vuelti, Italy

31-36-11

A winged Nike or personification of Victory bowers above the ground, holding a flowering tendril and a snooking censer. The shape of the amphora is similar to those awarded to victorious athletes in the Panathenian Games at Athens and therefore may have been a victory prize.

H. 49.1 cm. Photo by Maria Danek for the Perrine Project

**THE ANCIENT GREEK WORLD**

-A30-

**THE ANCIENT GREEK WORLD**

-A31-
TRADE IN PRECIOUS OILS AND COSMETICS

Greek perfumes and cosmetics have long since evaporated or turned to dust, leaving behind only written references to their importance and the containers that once held them. From Homer's day forward, precious oils, perfumes, cosmetic powders, eye shadows, skin glosses and paints, beauty unguals, and even hair dyes seem to have been in near universal use.

Export and sale of these items formed an important part of trade around the Mediterranean. During the 6th and 7th centuries BC, overseas markets were dominated by Corinthian, Rhodian and East Greek perfume flasks and cosmetic containers, including aryballoi, alabastra, pyxides and other small specialized shapes. Cosmetic unguals were imported into Greece in containers carved from the Red Sea Tridacna shell. In the

ATTIC RED FIGURE PELOPONNESE
ca. 480 B.C.
MS 399

This distinctive shape, characterized by a sagging belly and broad neck, is a variation of the familiar amphora. To judge from the scenes painted on pelikes found in other collections, pots like these were used for, among other things, storing perfume in shops selling perfumes.

H. 29.6, Dia. 20.9 cm. U.S. reg. 58-126858

RAM-SHAPED RHODIAN ARYBALLOS
ca. 650 B.C.
Rhodes, St. John Cemetery
MS 3494

Perfume and scented oil containers occur in either animal or human-headed shapes in Greek ceramics of many periods.


6th and 5th centuries, with the export market taken over by Attic products, toilet oil was dispensed in flasks called lekythoi. The pelike was used to store scented oils or perfumes in bulk. In the Classical period perfumes continued to be shipped abroad, probably in bulk containers, and then retailed in terracotta aryballoi and alabastra. Coiled glass vessels began to make their appearance at the same time, in shapes adapted from terracotta containers.

MIDDLE CORINTHIAN ARYBALLOS
ca. 595–570 B.C.
By the Platt Painter
On loan, Philadelphia Museum of Art
L. 64-532

H. 13 3/4, Dia. 12 1/2 cm

MIDDLE CORINTHIAN LIDDED CONVEX PYXIS
ca. 595–570 B.C.
By the Geledakis Painter
MS 5482

Men used aryballoi mainly to carry olive oil for cleansing their bodies after exercise. They could be hung from the wrist by a thong. The pyx, perhaps originally made of either wood or woven rushes, was used to hold either women's cosmetics or jewelry.

H. 12 3/4, Dia. 14 5/8 cm. Photo by Maria Daniel for the Poros Project
COMMERCIAL USES OF POTTERY

Before the modern era, the bulk of the trade conducted around the Mediterranean periphery was by sea. Some commodities, including marble, ivory, timber, bullion and other metals, and perhaps even wheat, could be loaded directly into ship hulls. Others, such as finished textiles, flax, animal hides, wool, fruits and legumes, needed to be baled up or bagged before shipment by sea. Many products needed packing in individual containers both for shipping and for land transport in wagons or on the backs of pack animals. These included dried fish, cheeses, spices, pitch, drinking water, wine, oil and perfume. Once delivered, grains and other commodities shipped in bulk required storage containers. Terracotta containers ran the gamut from enormous grain storage jars to tiny perfume flasks. Oil and wine were shipped in large plain transport amphorae; by the 7th century B.C. it becomes possible to distinguish the containers of the various wine and oil producing centers. But Greek vessels were also traded as objects of beauty. The finely decorated Corinthian vases that turn up everywhere in 8th and 7th century contexts around the Mediterranean and Black seas clearly possessed their own commercial value. So too did the Athenian Black and Red Figure vessels that flooded the ancient world in the 6th and 5th centuries.

ATTIC BLACK FIGURE AND RED FIGURE MANUFACTURING

Ceramic production in Athens was concentrated in the northwest corner of the city, the Kerameikos. Here artisans turned out architectural decorations, roof tiles, figurines, and even large sculptures, as well as fine and coarse-ware pottery. There is little evidence for mass production methods, although two painters could collaborate on a single large pot and certain pots specialized in creating particular shapes. Most pots were thrown on a manually driven potter’s wheel. Large pots were made in several sections, and handles were added separately. Greek kilns were wood-fired. By controlling the oxygen flow the color of the clay pot and its glaze could be changed from red to black: an oxidizing or well-ventilated atmosphere produces red, a reducing or smoke-filled atmosphere, grey or black.

In Black Figure technique, which first appeared in Corinth in the early 7th century B.C., the vase surface was covered with a dilute wash of clay. A thicker solution of iron-rich clay formed the “glaze” used to paint on figures in solid silhouette. Details were incised with a sharp tool. Red could be added for human hair, horses’ manes and parts of garments, and white for women’s flesh and the hair of old men. After a sophisticated three-stage firing process (oxidizing, reducing, and reoxidizing), the pot’s “glazed” design emerged a deep glossy black, except for the incised details, against a reddish brown background.

In Red Figure technique, which began around 530 B.C., the process was reversed and the figures appeared in red against a black background. Liquid glaze was used to outline the figures. Contours and inner lines were then added, often in raised relief. The painted line could be diluted to a golden brown or left jet black for a more “painterly” effect. After the figures were drawn, the background was added in black and the pot fired.
**BEYOND THE GRAVE**

According to Homeric belief, when a person died, his or her vital breath or psyche left the body to enter the palace of Hades, king of the dead. The psyche once it had fled the body existed merely as a phantom image, perceptible but untouchable. The wall separating the living from the dead was virtually impenetrable.

A concept of punishments for the wicked and rewards for the virtuous did not at first play a dominant role in what people believed awaited them beyond the grave. By Classical times various secret mystery cults began to promise their initiates a state of bliss after death. At the same time ethical considerations led to the proposition that those who transgressed repeatedly deserved everlasting punishment, while a just person should gain immortality and perhaps even eternal bliss. Gradually the psyche became a true soul, separate from the body but serving as the source of personality and the primary instigator of life’s important moral decisions. From an early time onward concerns about what happened after death gave rise to a rich assortment of burial rituals and commemorative practices.

**BANQUETS**

Feasts were the principal way of honoring the dead, first at the time of burial and afterwards at intervals set by local custom. The feasts were initially conducted by the graveside, but in later times took place in a nearby house of a relative. The importance of food is borne out by discoveries of animal bones, eggs, shells and nuts, along with eating and drinking implements in and around tombs. Wine and water jars were set outside the grave to slake the thirst of the dead and mark the final rites at the closing of the grave.

**GREEK BURIAL**

The prevailing form of burial throughout most of early Greece was in single graves, either stone-lined cists or plain pits dug in the ground or hewn out of bedrock. The bodies were cremated before burial or buried intact. Tombs grew elaborate with the passage of time. Multiple burials in underground chambers, raised mounds, and masonry-built tombs above ground appear by the Archaic period. During Hellenistic times tombs of monumental size became common, ranging from the colossal Mausoleum at Halicarnassus, one of the seven wonders of the ancient world, to the chamber tombs of Asia Minor, Macedon and North Africa, with painted architectural facades.

Funeral ritual called for laying out the body for display, carrying it to the graveyard for burial, and conducting a funeral ceremony at the grave site. At the time of the actual burial, terracotta vessels with food and drink were placed in the tomb next to the corpse or the urn of ashes. Other gifts were then added, such as weapons, knives and tools for men and jewelry, clothes and spindle-whorls for women, toys for children and terracotta figurines. The funerary banquet was accompanied by animal sacrifice, first at the grave site and later in the house of the nearest kin.

The White Ground lekythos was used both for funeral rites and as a gift to the dead from about 470 to 400 B.C. After firing, the surface was covered with a white slip. The figures were then outlined in matte red or black. A second, parer tone of white could be used for women’s fleas. Purple, brown, red, yellow, rose, vermillion and sky-blue were added in various combinations to cloths and other compositional details to produce a more realistic, painterly effect.
THE GREEK CEMETERY

Most Greek cities placed their cemeteries along the main roads outside the city walls in order to avoid disease and religious pollution, and perhaps even to avoid wanting valuable urban space. In the case of Athens, burial inside the walls was legally banned around 500 B.C. Stone stelae with either sculptured or painted scenes and inscribed epitaphs were the prevailing form of grave-marker from the 6th to the 4th centuries. Occasionally free-standing statues served the same purpose. Stone vases mimicking the terracotta vases commonly associated with burial rites were also used as markers. Athens' most famous cemetery was in the northwest corner, in the Kerameikos or Potters' Quarter outside the Sacred and Dipylon Gates. Cremation and inhumation burials dating back to the 11th century B.C. Sub-Mycenaean period have been excavated here by Greek and German archaeologists. During the later Geometric period (ca. 760-700 B.C.) the Kerameikos tombs were marked by large funerary amphoras, some as tall as 5 feet. During the 7th century, earth mounds were constructed over both individual graves and family plots, and large vases continued to serve as markers.

ALEXANDRIAN
Hadra Cremation Hydria
3rd century B.C.
61-26-1

This type of vessel was made specifically to hold the ashes of the cremated dead in the rock-cut chamber tombs and other types of burials associated with Hellenistic Alexandria. While a few examples have been recovered from Greece and south Russia, most come from Egypt.

H. 34.8; L. 29.0; Dia. 22.5 cm.
UM seg. 58-97436-7

ATTIC PENTELIC
Marble Lekythos
ca. 375-350 B.C.
MS 5709

This inscribed stone piece belongs to a relatively common type of Attic late 5th or 6th century B.C. grave marker (the foot and upper neck are missing). Such monuments echoed the smaller terracotta vases that played such an important role in the conduct of the actual funeral rites. The girl Melita, interpreted as the deceased, clasps her father's hand in a gesture of farewell called dexiosis. Her father, Pythokles, sits on a chair. Kloestrate, either the mother or the sister of Melita, stands behind him. She gazes pensively at Melita.

H. 81.0; Dia. 37.0 cm. UM seg. 58-66994

ATTIC RED FIGURE
Chous
ca. 450-440 B.C.
75-10-1

Maltese dog under a hanging bunch of grapes, perhaps illustrating a fable. Children's burials often contain miniature vases like this one, while adult graves rarely do. Perhaps, like rattles and dolls, the miniatures were used as toys by the child while still living. It is unclear whether this particular piece was intended for a child's grave, since similar pieces also turn up in sanctuary votive deposits and the foundation deposits of houses.

H. 10.0; Dia. 7.5 cm. Photo by Maria Donadio for the Perseus Project

ATTIC PENTELIC
Marble Hydria-Loutrophoros
ca. 375-350 B.C.
MS 5710

The shape of this stone grave marker is based on the three-handled terracotta water vessel traditionally used to supply purification water for funerals. The handles are now missing. The vase depicts a couple bidding their young daughter Malthaka farewell. A stele of the same Malthaka in New York's Metropolitan Museum of Art was probably the principal monument set over her grave, leaving our hydria-loutrophoros to serve as her secondary memorial. The grave site was probably the district of Markopoulos in Attica recorded in the epigraph on the Metropolitan's stele.

H. 81.0; Dia. 14.0 cm. UM seg. 58-66997

The Ancient Greek World

-The Ancient Greek World-

A38
Since its inception, the University of Pennsylvania Museum has supported a strong program of research and excavation in the Mediterranean world. Highlights include an emergency underwater excavation of a shipwreck off Porticello, Italy, dating between 415 and 385 B.C.; the Greek colony of Sybaris, Italy (founded around 720 B.C.); the settlement and surroundings of Vrokastro, Crete (Middle Minoan, with a reoccupation from about 1250 B.C. to the 7th century B.C.); the city and cemeteries of Kourion, Cyprus (Late Bronze Age into the Hellenistic and Roman periods); a merchant vessel shipwreck off Kyrenia, Cyprus (4th century B.C.); Gordion, Turkey, once ruled by the famed King Midas (Early Bronze Age into the Roman period); and the Extramural Sanctuary of Demeter and Persephone at Cyrene, Libya (ca. 600 B.C. until the mid third century A.D.). These projects all belong to the Greek Iron Age (ca. 1050 B.C. to 323 B.C.), the period represented in this overview.

Because of strict laws governing the export of archaeological material from its country of origin, very few of the artifacts from these excavations are in the Museum's collections or on display. Exceptions are the large body of archaeological material from Kourion which with the permission of the Department of Antiquities of Cyprus is a part of the Museum's collections, and the material from Vrokastro, Crete, acquired by the Museum through a permit from the Greek government at the time of excavation. A Middle Minoan to Bronze Age site excavated in 1910 and 1912 and restudied and surveyed from 1977 to the present.

Instead, the majority of the objects on display came to the University of Pennsylvania Museum through generous individual donors. From the earliest days of the Museum, benefactors such as John Wanamaker, Phoebe A. Hearst and Lucy Wharton Drexel provided funds to purchase collections of painted Greek pottery and Classical sculpture, the founding collections of the Mediterranean Section.

Other Greek objects were donated by family members of individuals who formed idiosyncratic collections around the end of the 19th and beginning of the 20th century. Maxwell Sommerville, appointed the first Professor of Glyptology at the University of Pennsylvania in 1894, left a collection of over 2,500 Classical engraved gems. Hermann V. Hilprecht, Curator of the Babylonian Section and director of the Museum's first expedition at Nippur from 1889 to 1898, collected bronze figurines from Turkey and elsewhere. William Nickerson Bates, a Classicist at the University of Pennsylvania from 1895 to 1939, amassed a fine collection of Greek pottery and other artifacts. The Philadelphia siblings John T. and Lydia T. Morris were typical Victorian travelers with eclectic tastes. Most of the Museum's finest Greek coins come from John Morris's collection of ancient coins and glass. William Sansom Vaux's collection of Greek and Roman glass and early travel photographs from the Mediterranean were collected in the 19th century and presented to the Museum as a gift by his great-nephews, George and Henry J. Vaux.

As a result of political changes in the world and strict international export regulations for antiquities, it is for the most part no longer possible or ethical for individuals or museums to amass new collections of Classical antiquities. The focus of the Mediterranean Section's curatorial work is, thus, the care of the collections already entrusted to us and their use for study and research and for the edification and pleasure of the public.