THE IMAGE OF THE ARTIST IN ARCHAIC AND CLASSICAL GREECE

This book explores the persona of the artist in Archaic and Classical Greek art and literature. Guy Hedreen argues that artistic subjectivity, first expressed in Athenian vase-painting of the sixth century BCE and intensively explored by Euphronios, developed alongside a self-consciously constructed persona of the poet. He explains how poets like Archilochos and Hipponax identified with the wily Homeric character of Odysseus as a prototype of the successful narrator, and how the lame yet resourceful artist-god Hephaistos is emulated by Archaic vase-painters such as Kleitias. In lyric poetry and pictorial art, Hedreen traces a widespread conception of the artist or poet as socially marginal, sometimes physically imperfect, but rhetorically clever, technically peerless, and a master of fiction. Bringing together in a sustained analysis the roots of subjectivity across media, this book offers a new way of studying the relationship between poetry and art in ancient Greece.

Guy Hedreen is Professor of Art at Williams College. He is author of Silens in Attic Black-figure Vase-painting: Myth and Performance (1992) and Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art (2001). He has also published essays on Dionysiac myth and ritual, choral poetry, drama, the Trojan War, primitive life, the worship of Achilles, and the nature of visual narration. His awards include the Rome Prize, a Guggenheim Fellowship, and the Arlt Award for his first book.
THE IMAGE OF THE ARTIST IN ARCHAIC AND CLASSICAL GREECE

ART, POETRY, AND SUBJECTIVITY

GUY HEDREEN
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To my parents, with love and gratitude.
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The basic research for this book originated in two encounters. One was the discovery of substantial affinities between the Archaic iambic poetry of Archilochos and Hipponax and the representation of the scurrilous satyrs or silens in Athenian vase-painting. The affinities consisted not of subject matter narrowly defined (there are no silens in extant iambos) but of point of view and manner of provocation. In both the poetry and the paintings, subtle self-mockery appeared to be a form of artistic innovation. The other encounter was Richard Neer’s 2002 monograph, Style and Politics in Athenian vase-painting. In its highly innovative account of the early red-figure Athenian vase-painting of the so-called Pioneer Group (Euphronios, “Smikros,” and others), style is a self-conscious feature of the art. The two separate strands of research, “iambic” self-aggrandizing self-mockery and pictorial style as deliberately articulated identity, came together to form the core of the present book in the writing of a paper for a conference on sympotic poetry. The long-standing puzzle of the stylistic and conceptual relationship between the “self-portrait” of Smikros (plate I, figure 1) and the “portrait” of Smikros on Euphronios’ krater in Munich (plate III, figure 4) resolved itself in the hypothesis that “Smikros” was a fictitious artistic persona, like some of the narrators and characters within the poetry of Archilochos and Hipponax (the initial paper is still forthcoming; a preliminary art-historical presentation is in Hedreen 2014). The relationship between Euphronios and Archilochos or Hipponax became less theoretical and more historical, and the argument acquired its present shape, in the identification of Odysseus, Hephaistos, and Kleitias, among others, as links in the same chain, manifestations of a widespread conception of the artist or poet as socially marginal, sometimes physically imperfect, but rhetorically clever, technically peerless, and a master of fiction.

Touching as it does on art and poetry of long-standing interest, the research for this book has benefitted from more friends and colleagues than I can name. My understanding of iambic poetry has benefitted over the years from the observations and suggestions of many people, including Ewen Bowie, Jaś Elsner, Mark Griffith, Richard Hamilton, Richard Janko, Ralph Rosen, Jeffrey Rusten, and Deborah Steiner. My work on the vase-painting has been improved by observations from Gloria Ferrari, Mario
Iozzo, Elizabeth Adrienne Lezzi-Hafter, Liz McGowan, Richard Neer, Alan Shapiro, and Demitrios Yatromanolakis. Faculty, scholars, and students at Cornell University, Johns Hopkins University, UCLA, The College of William and Mary, Williams College, and in the New Antiquity group, have made important observations, which I have tried to acknowledge in the footnotes. This book benefited in particular from conversations with Richard Ford, Paul Park, David Lang, and Suzanne Bocanegra. I am especially moved by the patience and loyalty of my two oldest friends within the field of Classical archaeology, Gregory Leftwich and Ann Steiner, who found the time to read and comment on the entire manuscript of this book. The final draft was also improved by valuable observations from two anonymous readers for Cambridge University Press. I regret only that I was unable to share the book with my old friend Charles Edwards, and my former teacher, Fred Cooper.

At Cambridge University Press, I thank Asya Graf for her advice and support, and Isabella Vitti for her assistance. I am grateful to Williams College and especially the Oakley Center for the Humanities and Social Sciences for financial assistance in illustrating this book. It was possible to complete the writing of the book in a timely fashion thanks to generous support from the John Simon Guggenheim Memorial Foundation, which allowed me time off from teaching.

For help with the often complicated process of securing images to illustrate this book, I thank Jacklyn Burns, Marcel Danner, Greet Van Deuren, Sylvie Dumont, Maria Laura Falsini, Márta Fodor, Anne Fohgrub, Laurent Gorgerat, Angelika Hildenbrand, Mario Iozzo, Hannah Kendall, Liz Kurtulik Mercuri, Daria Lanzuolo, Joan Mertens, Massimiliano Piemonte, Victoria Sabetai, Michael Turner, Angeliki Voskaki, Alexandra Zampiti, and Julie Zefiel.

Above all, I thank my family, Liz, Rose, and George. I thank them for their patience, love, interest, and examples. My wife, Elizabeth McGowan, remains my closest intellectual partner. I could not have written this book without her encouragement and insight.

Abbreviations of ancient authors and texts, as well as modern journals and reference works, generally follow the *Oxford Classical Dictionary*, *American Journal of Archaeology* (www.ajaonline.org/submissions/abbreviations), or *L’année philologique* (www.annee-philologique.com). Several special abbreviations are used in this book: BAPD=Beazley Archive Pottery Database (www.beazley.ox.ac.uk) and CAVI=Corpus of Attic Vase Inscriptions (also available on the website of the Beazley Archive). I provide the BAPD number for each vase mentioned in this book. A significant number of entries in the database include illustrations of the vases. In reproducing the inscriptions on the vases, I follow Immerwahr 1990 if possible, and otherwise follow CAVI (which omits diacritical marks). LGPN=Lexicon of Greek Personal Names.

Unless otherwise noted, translations of the Iliad and Odyssey are after Fagles 1990 and Fagles 1996. For the Greek texts, I use the revised Loeb editions of A. T. Murray. Testimonia, texts, and translations of Archilochos and Hipponax are after Gerber 1999b, supplemented by West 1998. For the testimonia concerning Hipponax, I also follow Degani 1991.