

CLASSICAL GREECE AND THE BIRTH OF WESTERN ART

What was the “Classical Revolution” in Greek art? What were its contexts, aims, achievements, and impact?

This book introduces students to these questions and offers some answers to them. Andrew Stewart examines Greek architecture, painting, and sculpture of the fifth and fourth centuries B.C. in relation to the great political, social, cultural, and intellectual issues of the period. Intended for use in courses in classical civilization, as well as Greek art and archaeology, his book draws on Greek lyric poetry, tragedy, comedy, historiography, oratory, philosophy, medicine, and science to illuminate the art of the period.

- Features 173 color and black-and-white illustrations, more than half of them new and many published here for the first time
- Has a strong focus on political, social, cultural, and intellectual context of art works
- Includes a timeline, biographical sketches, and other reference data

Andrew Stewart is Nicholas C. Petris Professor of Greek Studies at the University of California, Berkeley. A scholar of ancient Mediterranean art and archaeology, he has received fellowships from the American Council of Learned Societies and the Guggenheim and Getty Foundations, and is a member of the American School of Classical Studies in Athens and the Deutsches Archäologisches Institut. He is the author of *Art, Desire and the Body in Ancient Greece* and most recently of *Attalos, Athens and the Akropolis: The Pergamene “Little Barbarians” and Their Roman and Renaissance Legacy*.

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Here is something I can study all my life, and never understand.

— SAMUEL BECKETT

CONTENTS

	<i>List of Maps and Figures</i>	<i>page</i> ix
	<i>Preface</i>	xvii
	Introduction: Classical, Classic, the Classics, and Classicism	1
1	Archaic into Classical: The Greek Revolution	26
2	The First Generation	64
3	The Classical Moment	106
4	Interlude: City, Household, and Individual in Classical Greece	149
5	The Great Convulsion	191
6	The Fourth Century: An Age of the Individual?	228
7	The Shadow of Macedonia	273
	<i>Glossary</i>	317
	<i>Chronology: Some Important Events and Dates</i>	321
	<i>Biographical Sketches</i>	327
	<i>References</i>	333
	<i>Selected Bibliography and Further Reading</i>	341
	<i>Illustration Credits</i>	347
	<i>Index</i>	351

MAPS AND FIGURES

MAPS

1	Greece and the Aegean	<i>page 27</i>
2	The known world in the fifth century	31
3	Athens and Piraeus	70
4	Alexander's conquests	284

FIGURES

1	<i>Glimpse of the Golden Age of Greece</i> , nineteenth-century copy by August Ahlborn after an original by Karl Friedrich Schinkel	2
2	<i>A Cognocenti contemplating ye Beauties of ye Antique</i> by James Gillray	4
3	Head of the dying Laokoon from the Laokoon group by Hagesandros, Athanodoros, and Polydoros of Rhodes	5
4	Horse from a handle of a tripod caldron at Olympia	7
5	The Tyrannicides Aristogeiton and Harmodios by Kritios and Nesiotes of Athens	9
6	Kore no. 680 from the Athenian Akropolis	11
7	Silver staters of Metapontum: ears of barley and head of Demeter (?)	13
8	Three revelers, detail of an Athenian red-figure amphora by Euthymides	15
9	<i>Zeuxis Paints the Beautiful Maidens of Croton</i> by Angelika Kaufmann	17
10	Hektor arming: obverse of Fig. 8	18
11	The Nemea Valley and its sanctuary of Zeus	19
12	Reconstruction of the polis of Old Smyrna in the seventh century B.C.	29
13	The kouros Kroisos	30

Illustrations and Maps

14	Herakles feasts in the house of Eurytos, detail of an early Corinthian column krater	31
15	Phalanx battle, detail of a late Protocorinthian <i>olpē</i>	33
16	A Spartan <i>kōthōn</i>	39
17	Alkaios and Sappho, detail of an Athenian red-figure kalathoid psykter attributed to the Brygos Painter	41
18	The theater at Thorikos	42
19	Chorus dancing at a tomb, detail of an Athenian red-figure column krater	43
20	Ecstatic kithara-player, detail of an Athenian red-figure belly amphora attributed to the Berlin Painter	44
21	Zeus (?) from a wreck off Cape Artemision	45
22	Reconstruction of the proportional grid of the Zeus, Fig. 21	48
23	The perfect musical intervals as discovered supposedly by Pythagoras of Samos	49
24	Subjects of the Persian Great King bring him tribute, from Persepolis	53
25	A Greek warrior attacks a Persian archer, detail of an Athenian red-figure oinochoe attributed to the Chicago Painter	55
26	The Temple of Aphaia at Aigina	57
27	Reconstruction of the southeast corner of the Aigina temple, Fig. 26	58
28	Dying warrior from the west pediment of the Aigina temple, Fig. 26	59
29	Dying warrior from the east pediment of the Aigina temple, Fig. 26	59
30	Metope from Temple E at Selinus: Herakles battles an Amazon	61
31	The port of Piraeus as replanned in the 470s	66
32	Reconstruction of a typical block of houses in the Piraeus	67
33	Athenian red-figure bell krater attributed to the Villa Giulia Painter: Demeter, Triptolemos, and Kore	69
34	Reconstructed plaster casts of the Tyrannicides Aristogeiton and Harmodios by Kritios and Nesiotes	71
35	Man and youth in the <i>gymnasion</i> , detail of an Athenian red-figure skyphos attributed to the Lewis Painter (Polygnotos II)	74
36	Reverse of the skyphos, Fig. 35: youth and man in the <i>gymnasion</i>	75
37	Portrait herm of Themistokles	77
38	Fragmentary Athenian red-figure pelike attributed to the Pan Painter: three herms	79
39	Amazonomachy, redrawing from an Athenian red-figure volute krater attributed to the Painter of the Woolly Satyrs	81

Illustrations and Maps

40	Aigisthos murders Agamemnon, detail of an Athenian red-figure calyx krater attributed to the Dokimasia Painter	86
41	Reverse of the calyx krater, Fig. 40: Orestes and Elektra kill Aigisthos	87
42	Reconstruction of the east front of the Temple of Zeus at Olympia	89
43	The Temple of Hera (so-called Temple of Poseidon) at Paestum	90
44	Sterope, Oinomaos, Zeus, Pelops, and Hippodameia from the east pediment of the Temple of Zeus at Olympia	91
45	Deidameia, Peirithoos, Apollo, Theseus, Perithoos, and the Centaurs from the west pediment of the Temple of Zeus at Olympia	92
46	Metope from the Temple of Zeus: Herakles offers the Stymphalian Birds to Athena	94
47	Metope from the Temple of Zeus: Herakles battles the Cretan Bull	94
48	Silver dekadrachm of Syracuse: Arethusa and racing chariot	95
49	Metope from the Temple of Zeus: Herakles cleans out the Augean Stables	95
50	Old Seer from the east pediment of the Temple of Zeus at Olympia	96
51	Athenian red-figure calyx krater attributed to the Niobid Painter: Artemis and Apollo slaughter the Niobids	102
52	Athena, Herakles, and other heroes, detail of the reverse of the calyx krater, Fig. 51	103
53	Caricature of a philosopher (?), detail of an Athenian red-figure askos	115
54	Detail of the west façade and friezes of the Parthenon	117
55	The Athenian cavalry, from the frieze of the Parthenon	117
56	Portrait herm of Perikles, attributed to Kresilas	120
57	Athenian red-figure stamnos attributed to the Peleus Painter: Symposion	122
58	Warrior leaving home, detail of an Athenian red-figure stamnos attributed to the Kleophon Painter	123
59	Plan of the classical Akropolis	126
60	The Parthenon, by Iktinos, Kallikrates, and Karpion	126
61	The Parthenon: exaggerated drawing of the façade showing curvatures and column inclinations	127
62	Hestia, Dione or Themis, and Aphrodite, from the east pediment of the Parthenon	127
63	Iris, from the west pediment of the Parthenon	128
64	The River Ilissos (?), from the west pediment of the Parthenon	129
65	Metope south 31 from the Parthenon: Centaur fighting a Lapith	129

Illustrations and Maps

66	Metope south 27 from the Parthenon: Centaur fighting a Lapith (Theseus?)	130
67	Athenian cavalrymen preparing to mount, from the north frieze of the Parthenon	130
68	Youths carrying hydriai, from the north frieze of the Parthenon	131
69	Reconstruction of Pheidias's Athena Parthenos	132
70	Athenian chasing an Amazon, Roman copy after the shield of Athena Parthenos	133
71	Plaster casts of three Roman copies of Polykleitos's Doryphoros	145
72	Two alternative reconstructions of Polykleitos's Doryphoros	147
73	Athenian silver tetradrachm: Athena and an owl	150
74	Athenian decree of 403 honoring Samos: Hera and Athena	151
75	The east front of the Athenian Treasury at Delphi	154
76	The deeds of Theseus, details of an Athenian red-figure cup attributed to the Codrus Painter	155
77	Athenian decree of 336 against tyranny: Dēmokratia crowns the seated Dēmos	157
78	Poseidon, Apollo, Artemis, Aphrodite, and Eros, from the east frieze of the Parthenon	158
79	The burial plot of the Koroibos family in the Kerameikos	159
80	Gravestone of Hegeso from the Koroibos burial plot	161
81	Gravestone of a warrior or warriors	164
82	Boxers, detail of an Athenian Panathenaic amphora of the Nikomachos series	165
83	Myron's Diskobolos	166
84	"Westmacott" athlete, after Polykleitos	167
85	Athenian red-figure stamnos attributed to the Kleophon Painter: revel	169
86	Lovemaking, detail of an Athenian red-figure oinochoe attributed to the Shuvalov Painter	170
87	Athenian votive relief from Loukou: an Athenian family worships Asklepios	171
88	Sacrificial procession to Apollo, details of an Athenian red-figure volute krater attributed to the Kleophon Painter	172
89	Apollo in his temple, from the krater, Fig. 88	173
90	Athenian red-figure stamnos attributed to the Peleus Painter: kithara-player, judge, and Nikai	174
91	Maenads worship an image of Dionysos, redrawings from an Athenian red-figure stamnos attributed to the Dinos Painter	175
92	An Athenian wedding, detail of an Athenian red-figure loutrophoros attributed to the Washing Painter	176
93	Indoor concert, detail of an Athenian red-figure hydria attributed to the Niobid Painter	177
94	Brothel scene (?), detail of an Athenian red-figure cup attributed to the Euaion Painter	178

Illustrations and Maps

95	Athenian red-figure column krater attributed to the Painter of Tarquinia 707: teenage girls washing	179
96	Building Z in the Kerameikos	181
97	Young woman supporting a mirror	185
98	Woman teaching a girl how to cook	187
99	Athenian red-figure chous: child in a potty-chair	188
100	Gravestone of Mnesagora and Nikocharēs	189
101	Athenian red-figure squat lekythos attributed to Aison: Amazonomachy	195
102	The Propylaia and Temple of Athena Nike	196
103	The Battle of Marathon, from the south frieze of the Temple of Athena Nike	196
104	Two Nikai lead a bull to sacrifice, from the parapet of the Temple of Athena Nike	197
105	A Nike unties her sandal, from the parapet of the Temple of Athena Nike	199
106	Nike of the Messenians and Naupaktians at Olympia, by Paionios	201
107	Athenian red-figure bell-krater: trainer and two youths	203
108	Fragmentary Gnathian red-figure bell-krater: theater scene	204
109	Judgment of Paris, redrawn from an Athenian red-figure hydria attributed to the Painter of the Karlsruhe Paris	204
110	Dionysos, Ariadne, satyr players, and actors, redrawn from an Athenian red-figure bell-krater attributed to the Pronomos Painter	205
111	The Erechtheion	211
112	Detail of the moldings and frieze of the Erechtheion	212
113	Silver and silver-gilt vessels from a treasure found at Rogozen in Thrace	213
114	Temple of Apollo Epikourios at Bassai, by Iktinos	214
115	Reconstruction of the interior of the Bassai temple, Fig. 114	215
116	Centaur and Lapith, detail from the interior frieze of the temple, Fig. 114	217
117	Athenian red-figure calyx-krater attributed to the Painter of Munich 2335: flute-player and chorus of cocks	220
118	Gravestone of Chairedemos and Lykeas	221
119	Athenian red-figure hydria attributed to the Meidias Painter: the Dioskouroi abduct the daughters of Leukippos; Herakles in the Garden of the Hesperides	223
120	The Dioskouroi abduct the daughters of Leukippos, detail of the hydria, Fig. 119	224
121	A warrior at his tomb, detail of an Athenian white-ground lekythos attributed to Group R	225
122	Entrance to the sanctuary at Delphi, ca. 300	229
123	Silver tetradrachm of Miletos: Persian noble	235
124	Gravestone of Dexileos in the Kerameikos	236
125	Dexileos's family burial plot	237

Illustrations and Maps

126	Fragmentary Athenian red-figure oinochoe from Dexileos's burial plot: the Tyrannicides	239
127	Head of an Athenian general	240
128	Gravestone of Thraseas and Euandria from the Kerameikos	241
129	Athenian red-figure "Falaieff" bell krater attributed to the Griffin Group: Arimasps fight griffins; Eros, Dionysos, and his retinue	243
130	Athenian red-figure bell-krater: Symposion	245
131	Kephisodotos's Eirene and Ploutos	247
132	Portrait of Sokrates	249
133	Portrait of Plato by Silanion	251
134	Statuette of Diogenes the Cynic	253
135	Bronze statuette of Alea Athena from Tegea	254
136	Telephos, from the west pediment of Skopas's temple of Alea Athena at Tegea	255
137	Reconstruction of the interior of Skopas's temple of Alea Athena at Tegea	256
138	"Blacas" head of Asklepios	257
139	Athena from the Piraeus	258
140	Praxiteles's Aphrodite of Knidos	259
141	Hermes and Dionysos, by Praxiteles or a pupil	263
142	Iphigeneia, Orestes, and Pylades among the Taurians, drawn from an Apulian red-figure krater attributed to the Ilioupersis Painter	266
143	Campanian bell krater: Iphigeneia, Orestes, and Pylades among the Taurians	267
144	Paestan calyx krater by Assteas: scene from a comedy	269
145	Roman fresco of Iphigeneia, Orestes, and Pylades among the Taurians	270
146	Roman fresco of Iphigeneia, Orestes, and Pylades among the Taurians	271
147	Roman-period gold medallion from Tarsos: King Philip II of Macedonia	274
148	Silver tetradrachm of Alexander I of Macedonia: Macedonian rider	275
149	The Macedonian phalanx	275
150	The Derveni krater	278
151	Satyrs and maenads, detail of the Derveni krater	279
152	Silver tetradrachm of Alexander the Great: Herakles and Zeus	281
153	Portrait of Alexander the Great (the Akropolis Alexander)	283
154	Victorious athlete (the Getty Bronze)	287
155	Bronze statuette of Alexander the Great (Fouquet Alexander)	288
156	Portrait of Alexander the Great (Schwarzenberg Alexander)	289
157	An Athenian funerary lion	290
158	The Alexander Mosaic: Alexander in battle against Darius	292
159	Alexander, from the mosaic, Fig. 158	294
160	Fresco of Hades and Persephone from Vergina	295

Illustrations and Maps

161	Alexandria seen from the east	297
162	Alexander before the gods of Egypt, from Luxor	299
163	The Theater of Dionysos at Athens	301
164	Portrait of Sophokles	303
165	Portrait of Thucydides	304
166	Portrait of Sokrates, after Lysippos	305
167	Polykleitos the Younger's theater at Epidauros	306
168	Coffers from Polykleitos the Younger's tholos at Epidauros	307
169	Engraved gemstone signed by Neisos: Alexander the Great	309
170	Bronze statuette of Alexander the Great (Nelidow Alexander)	311
171	Silver "Porus" medallion: Alexander and Porus; Alexander with thunderbolt and Nike	313
172	Gold medallion: Alexander	315
173	Portrait of Demosthenes, after Polyeyuktos	316

PREFACE

J. J. Pollitt's *Art and Experience in Classical Greece* is a hard act to follow. When Cambridge University Press asked me to write a replacement for this best-selling text, because its author was unwilling to revise it, I felt first elation, and then despair. When I reread *Art and Experience* shortly thereafter, the latter feeling only deepened. How could I match it, let alone supplant it?

So I decided to do something different. Instead of Pollitt's broad-brush approach, informed by what little is known or can be conjectured about the individual "experience" of art during the period and about its art theory (Pollitt's own dissertation topic, published in 1974 as *The Ancient View of Greek Art*), I have chosen a less impressionistic and more socially grounded one. Hence my title: *Classical Greece* (history, society, culture, in macrocosm and microcosm, as appropriate) *and the Birth of Western Art*. This is why, for example, each chapter touches on several works of classical Greek literature, and why terms such as *oikos* or household, absent from Pollitt's text, feature prominently in mine. Some readers may also notice that my view of the art of the Peloponnesian War and the fourth century differs markedly from his in some key respects. But to compensate, evocative quotations and borrowings from *Art and Experience* appear at several points in the text, *in pietate*.

Many people have generously contributed their time and expertise to the project. My research assistant, Erin Babnik, has saved me countless hours of bibliographical work and letter writing. Mont Allen, Erin Babnik, Becky Martin, Stephanie Pearson, Peter Schultz, Kristen Seaman, and Jennifer Stager have read the entire text in its various stages of preparation; have suggested many improvements; and have saved me from many errors and infelicities. For all those that remain, *mea culpa*. Therese Babineau, Beryl Barr-Sharrar, Timothy Beutler, Osmund Bopearachchi, Antonio Corso, Jan Eklund, Hans Goette, Mark Griffith, Chris Hallett, Tonio Hölscher, Wolfram Hoepfner, Frank Holt, David Jacobson, Leslie Kurke, Don Mastronarde, Craig and Marie Mauzy, Jari Pakkanen, Olga Palagia, Alain Pasquier, Jim Porter, Peter Schultz, Kim Shelton, and Carson Sieving have generously contributed bibliography,

Preface

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*Andrew Stewart
Berkeley
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