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*Katherine Bunker*
HOW TO USE THE MANUAL

In today's modern world, we perpetuate the legacies of ancient Egypt, the Cycladic Islands and city-states of Greece, and the early Etruscan kingdom and later Roman empire of Italy through language, currency, engineering, sports, and entertainment. These ancient civilizations also produced works of art that influenced painters, sculptors, and architects through the ages and into the present. Exploring works of art from these ancient Mediterranean cultures provides students with a better understanding of the everyday lives of people, their religion and ideals, and the history behind the production of objects as diverse as a mummy case, a coin, a mirror, and a glass vessel.

Art of the Ancient Mediterranean World: Egypt, Greece, Italy presents 20 works of art, reproduced in high-quality transparencies or slides, from the collection of The Art Institute of Chicago. These ancient cultures are introduced through a brief overview that provides a context for the richly varied civilizations. This overview is followed by a more thorough introduction of each individual culture and an essay that addresses Egypt in the construction of an African American identity. The works of art are divided geographically. Each is discussed in a short essay, followed by recommended discussion questions and classroom activities. Also included are classroom activities designed to compare the works of art from all three ancient cultures, self-guides to use at the Art Institute that encourage students to discover the impact of ancient art on art from later periods, and classroom activities that focus on the written languages (hieroglyphs, Greek, and Latin) of these ancient civilizations. The activities included in this manual meet most Illinois State Goals for English language arts, fine arts, mathematics, science, and social science. The extensive appendix includes an Egyptian chronology, an overview of Egyptian, Greek, and Roman gods and goddesses, and information on Greek vases. An extensive glossary, pronunciation guide, maps, illustrations, informative sidebars, bibliography, Web sites, and suggestions for other educational resources supplement the information about each work of art and ancient Mediterranean civilization.

While Art of the Ancient Mediterranean World: Egypt, Greece, Italy is geared toward students in grades 6 through 12, teachers are urged to adapt
the contents to students of all grade levels, abilities, and interests. In addition to demonstrating that art from ancient Egypt, Greece, and Italy is a springboard for multidisciplinary studies in art, social science, and language arts, this teacher manual provides an excellent preparation for viewing art of the ancient Mediterranean world in the galleries of The Art Institute of Chicago.
ART OF THE ANCIENT MEDITERRANEAN WORLD: EGYPT, GREECE, ITALY

INTRODUCTION

The great ancient civilizations that bordered the Mediterranean Sea flourished at various times from approximately 3000 B.C. to the crumbling of the Roman Empire in the west around A.D. 400. Each of these civilizations nurtured a population of highly skilled craftsmen whose names are mostly unknown to us today, but who created beautiful objects for public and private life. Most of the works of art that have survived are objects that were used in burial rituals or placed in tombs for the use of the deceased in the afterlife.

Egyptian civilization, which developed along the fertile banks of the Nile River in Africa, lasted the longest of all the cultures in the Mediterranean area, from about 4500 B.C. to the Roman conquest in 30 B.C. Protected from enemies by deserts and the Mediterranean Sea, Egypt’s culture and art continued largely unchanged for generations, immune to foreign influences.

Greek, Etruscan, and Roman civilizations, however, benefited from their vigorous interaction with neighboring cultures and from the seductive lure of exotic foreign goods introduced through trade and travel. Each civilization, in turn, enjoyed a period of ascendancy during which wealth and power stimulated craftsmen to fashion luxury products for domestic use and trade. The Greeks first made their influence felt during the Bronze Age (3200–1100 B.C.), which Homer chronicled in the Iliad and the Odyssey. Greek influence then reasserted itself during the classical period (480–413 B.C.), and later during Alexander the Great’s empire and the following Hellenistic period (336–27 B.C.), when Greek art, literature, and learning were disseminated throughout the known world.

The Romans, who had absorbed the Etruscan states by about 100 B.C., shifted the center of power to the western Mediterranean. The great riches and overwhelming military might of Rome helped to spread the artistic taste of the classical world into the far reaches of Europe. As a result, the
influence of these once-mighty cultures and their works of art continues to be felt today.

Students in the United States are surrounded by the artistic legacies of these ancient Mediterranean cultures. Ancient Egyptian architecture lives on through the majestic Washington Monument and the inclusion of the pyramid on the reverse of the one-dollar bill. The stately facades of many banks and museums owe their classic forms to the genius of ancient Greek architects while coins owe their current format, with former presidents on one side, to coinage developed in Hellenistic Greece. Even modern-day, multipurpose arenas, where patrons experience ice hockey matches, basketball games, and rock concerts with unobstructed views, derive their inspiration from ancient Roman architectural wonders like the Colosseum.

This manual’s exploration of masterpieces from the Art Institute’s collection provides students with the opportunity to investigate how these ancient Mediterranean cultures continue to impact their lives today. When combined with the study of various other ancient Mediterranean legacies such as democracy, theater, literature, and engineering, the information provided in this manual allows students to readily see how indebted the Western world remains to these civilizations.
EGYPT

Emily Teeter, Research Associate Curator of Egyptian and Nubian Antiquities, The Oriental Institute Museum, The University of Chicago

INTRODUCTION

Egypt, located on the Mediterranean coast of Africa and extending south along the Nile River, created one of the most enduring artistic traditions of the ancient world. This tradition was the product of a civilization whose origins were very different from the two Mediterranean cultures that succeeded it: ancient Greece and Rome. To understand Egyptian art made before the New Kingdom (c. 1550–1069 B.C.), one must look at the geographical setting and the religious system, each of which had a powerful influence upon the artistic traditions.

Egyptians were generally optimistic and assured. The predictable natural rhythms of their environment fostered confidence in the future. Their homeland was protected from invasion by the Mediterranean Sea to the north, the great deserts to the east and west, and the cataracts (similar to rapids) on the Nile River to the south. Fostered by their geographic environment, the Egyptians’ sense of security was also reinforced by the predictability of the weather. Each day the sky was bright and sunny, and evenings were cool and clear.

Perhaps the most significant single influence on Egyptian life was the regular rise and fall of the Nile. In June, rain in the central African highlands caused the river to rise, gradually covering the low banks and spreading into the flat countryside. The river receded in September and, as the waters withdrew, a layer of rich silt was left to replenish the land. This inexhaustible supply of new and fertile soil made agriculture nearly effortless, adding to the Egyptians’ sense of optimism.

Egyptians perceived the contrasts of dark and light, as well as that of the high and low Nile, as a sign of the duality that pervaded life. The idea of balanced, and therefore predictable, opposites was also applied to the land itself. In antiquity, Egypt was known by several names: as Upper Egypt (Southern) and Lower Egypt (Northern) or as the Red Land and the Black Land. Lower Egypt consisted of the Nile River Delta; the land south of the
delta was known as Upper Egypt. Thus, the Pharaoh was Lord of the Two Lands, and King of Upper and Lower Egypt. As such, he wore distinctive crowns (figure 1). The white crown was associated with the south, the red crown with the north, and the combined double crown symbolized his authority over both realms. His royal headgear often displayed two additional symbols: a cobra, deity of the north, and the vulture, symbol of the south.

![Figure 1](image)

Line drawings of the pharaohs’ crowns representing different parts of Egypt.

![White Crown of Upper Egypt](image)

![Red Crown of Lower Egypt](image)

![Double Crown of Unified Egypt](image)

The sense of balance, harmony, and confident anticipation was canonized in Egypt as a principle and personified as a goddess known as Maat (figure 2) or “truth.” The concept of Maat, which guaranteed the continuing balance and harmony of the Egyptian world, ensured that the sun would rise each day, that the Nile would flood every year, that the king would rule justly, that people would deal honestly with one another, and that children would care for their aged parents. The intertwining of these far-reaching aspects of Maat meant that each member of society was personally responsible for the overall good of mankind and the world and that each individual’s actions affected the harmony of the world. Egyptians were obligated to conduct their lives according to the values of Maat, for to transgress one aspect of Maat would be to risk disturbing another.

A critical factor for understanding Egyptian culture and art is the concept that Maat, the personification of cosmic order, was created at the beginning of time when the world was perfect. The goal of Egyptian cultural traditions was to maintain and preserve that state of perfection. Hence, only modest alterations were made to Egyptian culture and art over centuries, for dramatic change was viewed as a corruption of the original and perfect forms.

Egypt was blessed with unlimited supplies of stone that could be utilized for art and architecture. Extensive use of this enduring material created a permanent and detailed record of Egyptian tastes. Most stone architecture
reflects funerary and religious beliefs, for temples and
tombs were intended to last for eternity. The pharaonic
civilization survived more than 3000 years (approxi-
mately 3100 B.C. to the first century A.D.), yet art from
any period of that long time span is instantly recogniz-
able as Egyptian. Certain imagery was repeated continually,
including that of the gods, kings making sacred offer-
ings, agricultural activities, or funerary rituals (figure 3
and image 3). These themes were standardized, copied
frequently, and used often by enterprising sculptors as
examples for prospective customers.

Several factors are responsible for the endurance of Egyptian sculptural
form. The first is that Egyptian art served a distinct function within a
religious system that remained virtually unchanged for three millennia. The
association of art with religion in Egypt is so fundamental that one may
argue that there was no sense of “art for art’s sake.” All art was made to
function in religion.

Because the vast majority of Egyptian art was created to serve religious
practices which remained unchanged for 3000 years, Egyptian artistic style
also maintained a decided uniformity until the ascension of Akhenaten to
the throne in 1352 B.C. In practical terms, the uniformity of Egyptian art
was the result of a common proportional system that employed guidelines
and grids. The timeless quality of the art was also ensured by the use of
models distributed to workshops, which formed the basis for all official
representations of the royal family. Therefore, continuity in style and theme
distinguishes ancient Egyptian art from the products of other ancient and
modern cultures. Since art served the needs of stable religious practices,
Egyptian themes and forms were particularly resistant to change.

<table>
<thead>
<tr>
<th>ANCIENT EGYPTIAN TIMELINE</th>
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<tbody>
<tr>
<td>Predynastic period</td>
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<td>Early Dynastic period</td>
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<td>Old Kingdom</td>
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<td>Middle Kingdom</td>
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<td>New Kingdom</td>
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<tr>
<td>Third Intermediate &amp; Late periods</td>
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<tr>
<td>Ptolemaic period</td>
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<tr>
<td>Roman conquest of Egypt</td>
</tr>
</tbody>
</table>

KING AKHENATEN’S ARTISTIC REVOLUTION

Akhenaten was one of the most distinctive rulers of ancient Egypt. During his
radical 17-year reign (1352–1335 B.C.) he instituted many changes including the
founding of a new capital and the creation of a new religion. For unclear reasons, the art of
the period reflected compositions that emphasized the king and his family in informal,
even intimate, settings. The representations of the royal family changed dramatically
throughout the reign, from a conventional form to a radical one, called the Amarna-period
style, in which their heads are elongated, and their breasts, stomachs, and thighs are exag-
geratedly heavy. These radical changes are thought to somehow echo the new religion.
Monumental figural sculptures were not merely portraits of the departed, but resting places for the souls of the deceased. This fragment from a statue of an official, a surviving remnant of a large figurative sculpture, dates from about 1783 B.C. Exemplifying the art of the later Middle Kingdom (1991–1720 B.C.), this nearly life-sized head of a man in the prime of his life reveals the Egyptian tradition of idealized portraiture. The broad planes of his face form forehead, cheeks, and mouth. The overly large ears, characteristic of much Middle Kingdom statuary, are schematic, slanted slightly backwards and devoid of external detail. Indicated by pecking, the eyebrows have a textured appearance rather than a carved outline. This official’s timeless face is framed by his wig. Its thick locks are tucked behind his ears, falling to oblique points on his shoulders.

Statues like this one were produced from standard models. An official portrait of a king or queen was commissioned and approved early in his or her reign. Copies of that statue were then circulated to regional workshops to provide the model for all subsequent images of the ruler. This practice perpetuated the continuity of artistic style and the creation of idealized, rather than naturalistic, portraits.

The financial resources required to produce a statue of this size and quality suggests that the man whom it portrays was a government official of some importance. Such a statue would have been commissioned for either the official’s tomb, or the courtyard of a temple. If its function was funerary, the statue would have guaranteed eternal existence by providing a permanent record of the deceased. If devotional, the statue may have stood in a temple courtyard, where it could absorb the powerful prayers offered by the faithful and pass them along to its generous donor.

Like other hard stone sculptures, the Head of an Official (image 1) was primarily carved with stone tools, such as pounders and picks, because copper chisels were not hard enough to cut granite. After they roughed out the basic outline, artisans applied small details with copper chisels. The final smoothing was done with stones, most commonly sandstone or quartzite, which were rubbed repeatedly over the surface. Finally, the eyes, mouth, and garments would have been detailed with pigment.
The Ancient Egyptian pantheon consisted of hundreds of deities, some of which took animal form, while others were depicted with human bodies and animal heads, and still others as humans. This solid cast bronze sculpture (image 2) depicts Re Horakhty, one of the principal deities of the Egyptian pantheon. His identity is confirmed by his oval belt buckle which bears the hieroglyphic text “Re Horakhty, King of the Gods.”

Re Horakhty, the great hawk-headed sun god of the horizon, is actually a combination of two solar gods: Re (also spelled Ra), and Horus of the Horizon (Horkhry). Both gods were associated with rebirth through the unending cycle of the sun’s renewal, which was, in turn, linked to human rebirth in the afterlife. The Egyptians believed that at night the sun god sank below the horizon into a world of darkness inhabited by demons and evil spirits. As the sun god traveled through the 12 hours of the night, he passed under the earth until he emerged at the eastern horizon at dawn.

Various details emphasize Re Horakhty’s composite animal and human features. Delicate strokes around the eyes imitate the markings of a hawk. However, Re Horakhty’s broad chest, well-defined pectoral muscles, and muscular arms are typical of an idealized representation of a man in the prime of life. His stance, heavy wig, pleated kilt with knotted belt, broad-beaded collar, and prominent navel and nipples also emphasize this god’s humanity.

Most bronze sculptures, such as the Statuette of Re Horakhty, were produced as offerings for the gods and would have been placed in temples. Originally the figure would have worn a disk-shaped crown which was inserted into the recess on his head. A tenon under each foot allowed the statue to be inserted into a separate base. Although bronze statuettes are among the most common Egyptian artifacts, they appeared relatively late in Egyptian history. The first significant bronze statuettes date to the middle 18th dynasty (c. 1450 B.C.), and only in the Third Intermediate period (11th century B.C.) are they encountered in significant quantities. From that time onward, they appear in a staggering variety of themes, sizes, and numbers. Many are inscribed with the name of the devotee who purchased the statue and then deposited it in a temple to demonstrate his or her piety. The enormous popularity of this practice is illustrated by the 1903 discovery of approximately 17,000 bronze figurines in a single deposit at the temple of Karnak. This statue of Re Horakhty was evidently cherished, for its left foot had been broken and repaired in antiquity.
Figure 4
Still shots of the lost-wax process from the Art Institute's Cleopatra: A Multimedia Guide to Art of the Ancient World. (see Bibliography and Other Resources)

Composed of bronze, an alloy of copper and tin, this statuette was created using the “lost-wax” technique (figure 4). A beeswax image of the sculpture was modeled and then coated with clay and heated. As the clay layer hardened, the wax melted and drained out of holes provided in the clay envelope. The hollow clay mold was then filled with hot metal. After the bronze had cooled, the clay layer was chipped away, revealing the bronze statuette. Many cultures throughout the world use this technique today.

THE EGYPTIAN PANTHEON

The ancient Egyptians attributed natural phenomena, such as the annual flooding of the Nile and the daily rising and setting of the sun, to the existence of gods and goddesses. Deities personified human concepts such as truth, justice, and evil. In addition, gods and goddesses were associated with a multitude of other events and conditions that affected life in ancient Egypt. This resulted in the creation of an Egyptian pantheon of hundreds of deities in human, animal, and composite human/animal form. (See Egyptian Gods and Goddesses page 157 for more information about the Egyptian pantheon.)

1. The sculptor formed a wax model around a clay core.

2. The sculptor attached wax rods to help molten metal circulate through the mold and let hot gasses escape. The wax from the model and rods melted and escaped. The core was held in place by metal pins. It is this stage that gives the lost wax process its name.

3. Molten bronze was removed from the furnace in a bowl

4-5. and then poured into the mold. The molten bronze circulated around the mold, while the hot gasses escaped through the vents.

6. When the bronze cooled and hardened, the mold was broken away from the statuette.

7. The rods and metal pins were cut off and the rough casting skin removed.

8. Patches were inserted where the metal pins had been cut off or the bronze did not flow into the mold properly. Then the surface of the figure was polished to complete the sculpture.
The Statuette of Re Horakhty can be used to illustrate the Egyptian canon of proportions for the human figure (figure 5). Egyptian proportions were achieved through the use of a grid composed of 18 equal squares that divided the body, from the tip of the head to the soles of the feet. Using this system, the proportions of any human figure, regardless of size, would be the same. For example, the distance from the feet to the waistline was a standard eleven squares; from the waist to the shoulder, five squares; the tip of the fingers to the elbow, five squares; the head, three squares; and the width of the shoulders, six squares. This system was used from the Old Kingdom (2705–2250 B.C.) into the Third Intermediate period (c. 1069–664 B.C.). After that time, for unknown reasons, the grid was extended to 21 squares, which resulted in the figure’s slightly taller and thinner appearance.

**HYMN TO RE HORAKHTY**

There are many Egyptian hymns and prayers written to the sun god. One says:

Hail to you, O Re,
perfect every day!
Who at dawn
without failing,
Your splendor is like
heaven’s beauty,
Your color brighter than
its hues,
When you cross the sky,
all see you,
Daily you present
yourself at dawn,
A day is just a moment to you,
It has passed when you go down.

Figure 5

An example of the Egyptian canon of proportions as seen in the Wall Fragment from the Tomb of Amenemhet and His Wife Hemen.
A central concept of Egyptian religion was that after death, the deceased person was reborn. The realm of the dead, called the afterlife, was essentially a mirror image of the land of the living. In this parallel universe, the soul of the deceased lived eternally. However, the afterlife had several material requirements, illustrated on this Wall Fragment from the Tomb of Amenemhet and His Wife Hemet (image 3).

As in life, the most basic needs were food, clothing, and the companionship of friends and family. Surviving relatives stocked the tombs of their loved ones with food, furniture, and other provisions at the time of burial. Ancient tomb architecture was designed to accommodate this practice. Tombs were composed of a subterranean burial chamber in which were stored the mummy and valuable funerary goods, such as furniture, clothes, jewelry, and other personal possessions. The tomb’s superstructure was located above the burial chamber, at ground level. This was often constructed in the form of a house, for it was thought that the soul would dwell there forever. The rooms of the tomb had specific areas where actual food offerings could be replenished by either the family of the deceased or priests paid to maintain the mortuary cult.

These offering chambers were often decorated with painted, or carved and painted, scenes from daily life, such as the Wall Fragment from the Tomb of Amenemhet and His Wife Hemet, dating from about 1991 to 1784 B.C. Some of the tomb chambers had false doors to fool potential tomb robbers. This colorful, rectangular relief once adorned the false door of the couple’s tomb chapel. Amenemhet wears a white kilt with an inverted box pleat, which is shown as if it were a projection. The low table before him is heaped with reed-shaped loaves of bread, a haunch of beef, and vegetables. To the right of the offering stand is a nested basin and ewer for washing and three tall vessels for liquid offerings. The Egyptians believed that representations of objects could substitute for the actual objects. Thus, wall paintings or carvings of abundant provisions and utensils were thought to be capable of providing actual bread, fresh vegetables, and beverages for the deceased in the afterlife.

Amenemhet’s wife Hemet (which simply means “wife”) stands behind her husband, her hand affectionately on his shoulder. She holds a lotus blossom to her nose. This pose functions on two different levels. She is literally shown inhaling the sweet scent of the flower. On a metaphorical level, however, the lotus blossom denotes rebirth, for the petals opened each day with the heat of the sun and gradually closed again in the cool of evening. This
cycle was associated with the birth and death of the sun, and by extension, with the cycle of human birth, death, and rebirth.

In typically Egyptian style, Hemet’s skin is colored a lighter yellow than the ruddy red of her husband. Scholars take this as an indication that Hemet, a lady of some social standing, was not obliged to work in the fields under the sun. Hemet’s bared breast is another informational artistic convention. Representations of V-neck dresses on ancient Egyptian statues indicate that the straps of contemporary dresses actually covered both breasts. In two-dimensional representations, however, the breast is specifically indicated because it is fundamental to a woman’s identity.

The offerings and figures depicted on this wall fragment illustrate the distinctive Egyptian conventions for conveying spatial relationships between objects (figure 6). First, depth is conveyed through relative height in the upper register where a priest (also named Amenemhet) presents a haunch of beef. He stands on a ground line, which duplicates the ground line upon which the major figures are anchored. This position indicates that the priest is standing behind the larger figures and objects below him. To convey distance, objects shown above one another were actually considered to be behind one another in space. For example, the lowest objects on this relief (the three tall vessels) are intended to be closest to the viewer, while the objects above the vessels are intended to be further away.

**ARTISTIC CONVENTIONS**

<table>
<thead>
<tr>
<th>Depth and Distance</th>
<th>EGYPTIAN</th>
<th>WESTERN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pyramids are of equal size, stacked on top of one another. The pyramid on top is furthest away.</td>
<td>Pyramids diminish in size as they recede in the distance. Thus, the pyramid in front overlaps the pyramid behind it.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Profile</th>
<th>EGYPTIAN</th>
<th>WESTERN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head, nose, and mouth are shown in profile while they eye, hair, and shoulders are rendered frontally to show their true shapes.</td>
<td>Head, nose, mouth, eye, hair, and body are shown in profile.</td>
<td></td>
</tr>
</tbody>
</table>

Regardless of their distance from one another in space, objects and people maintain their actual relative sizes. For example, the offerings that are
considered to be farther away, hence higher in the scene, do not diminish in size as they would in Western art. The Egyptian artist did not indicate distance by size because he or she wanted to show each object as it really was rather than how it appeared to the viewer.

Combining side (profile) and frontal views conveys essential information about the object. For example, the rendering of Amenemhet's profile head demonstrates its height and the shape of his nose and mouth, none of which would be visible in a frontal view. However, his eye is shown frontally, superimposed on the profile of his head. This combination of profile and frontal views allowed the artist to show the oval of the eye as it really is, rather than portraying it in profile as a wedge shape.

The craftsmen of ancient Egypt were highly specialized. No single individual was responsible for the creation of a statue or wall relief. Rather, artisans worked in teams that represented different specialties. A team of carvers would cut the design into the limestone surface with copper and later, bronze chisels. A master craftsman was then assigned the fine details, while a less-accomplished artisan carved the background. The piece would then be turned over to a team of painters. This collective approach to art is one reason why so few works of Egyptian art are signed by a single artist.

This wall fragment's well-preserved pigments are original; they serve as reminders that most reliefs were brightly painted with pigments made of ground minerals, such as ochre and lapis lazuli. Powdered chalk (white) and soot (black) could be directly applied to the stone surface. However, other colors were first mixed with a binder, such as gelatin or egg whites and then applied with brushes made of frayed reeds.
Ancient Egyptians believed that upon their death they would be reborn into an eternal existence similar to the one they left behind. Continued life after death was also dependent upon the artificial preservation of the body, or mummification, since mortal remains were considered to be a resting place for the soul. If the body was destroyed, the soul of the deceased would be cast adrift in the cosmos.

This Mummy Case of Paankhenamun (image 4) ensured the rebirth of its occupant into the afterlife. Its hieroglyphs reveal that it was made for the “doorkeeper in the Temple of Amun, Paankhenamun” (whose name means “He lives for [the god] Amun”). The body of Paankhenamun is still inside the cartonnage shell. X-rays (figure 7) and other research reveal that Paankhenamun was a middle-aged man of small stature who is thought to have lived in the city of Thebes along the Nile in central Egypt. In the later Roman period, the design of cartonnage changed from full-body covering to sections such as the head and chest seen in figures 8 and 9.
The principle of substituting a representation of an object for the actual object in tombs also applied to the body. A statue or a simple two-dimensional representation could serve as a substitute for the mortal remains and thereby provide the bond for the body and soul. From the late Middle Kingdom (22nd century B.C.), anthropoid coffins made of wood were used. These served as duplicates of the bodies of the deceased. In a later period (11th century B.C.), cartonnage coffins, like the Mummy Case of Paankhenamun, were fashioned in human form. In this process, which came into fashion during the twenty-second dynasty (c. 945 B.C.), strips of linen or papyrus were bound together with a gummy substance and fashioned into human-shaped coffins. These beautifully decorated cases were usually enclosed in a set of wooden anthropoid coffins prior to being placed within a stone sarcophagus. The cartonnage shell itself was formed around a temporary core. The wrapped mummy was inserted through a lengthwise seam along the back. The seam was then laced closed and a separate footboard was added to the base. Since the cases were generally decorated with a layer of inflexible gesso, or plaster, it is assumed that the painted decoration was added after the body was in place. Inserting the mummy into a finished cartonnage shell would have certainly cracked its fragile surface.

Cartonnage coffins were usually painted with symmetrically positioned groups of protective deities. This mummy case is decorated with a variety of images that symbolize rebirth (see Reading the Coffin of Paankhenamun page 23). Gracing the back of the coffin is a large djed (jed) column that represents the backbone of Osiris, the god of the afterlife. The face on the coffin is covered with goldleaf, which associates Paankhenamun with the deities, who were thought to have golden skin. Paankhenamun also wears a heavy wig, decorated with a band of flower petals, and representations of broad-beaded necklaces lie on his chest.
READING THE COFFIN OF PAANKHENAMUN

Decoration of the mummy case, from top to bottom:
A. Maat with a phoenix bird. Maat, the goddess of truth, was present when the deceased was judged before the gods by the weighing of his heart
B. “Broad collars” or layers of floral necklaces
C. Beetle with a hawk head below the sun disk. This is a representation of the combined form of Re, the hawk-headed sun god, and Khepri, the beetle who was thought to push the sun across the sky each day in a never-ending cycle of rebirth. The wings refer to the winged goddess Nut, the deity of the sky who often occupies this position on some other mummy cases.
D. The shen hieroglyph for “eternity,” a reference to the eternal cycle of the sun

Scene of Paankhenamun with the gods:
E. Paankhenamun, with a cone of scented fat on his wig, is led into the presence of the gods. The hieroglyphs above his head say that he was the doorkeeper in the Temple of Amun, the son of Ainka, the doorkeeper in the Temple of Amun, and the grandson of a man named Ankhefenkhonsu. The remainder of the inscription is a plea for funerary offerings in the afterlife.
F. The hawk-headed god Horus, son of Osiris
G. The god Osiris, main deity of the afterlife, he holds the crook, hieroglyph for “to rule,” and the flail, the implement used by farmers to harvest grain, which symbolizes the god’s ability to provide for his subjects. His long staff is made up of hieroglyphs which promise life, dominion, and stability.
H. Isis, the sister of Osiris. She and Nephthys (see I) often act as mourners for the deceased.
I. Nephthys, sister of Osiris. Here she is called “the mistress of the West.” There are many “mistresses of the West” because “the West” is an allusion to the area of the setting sun, hence the land of the dead (see K and L). She is also called the “Mother of the God, the Lady of Heaven, Mistress of all the Gods.”
J. The Four Sons of Horus, who protect the organs removed during the mumification process. They stand on a lotus flower, a symbol of rebirth.

K. The geographic symbol of the city of Abydos, the place where Osiris was supposed to be buried, is depicted as a wig on a pole. Abydos was among the most sacred cities in Egypt. The symbol is flanked by:

L. Winged deity: "Hathor, mistress of the West"
M. Winged deity: "Maat, mistress of the West." Both winged deities hold the hieroglyph for Maat in their arms.

N. Rams on a standard: this symbol is unclear. It may represent the geographic emblem of Mendes, a city associated with Osiris or perhaps Khnum, one of the creator gods.

O. The (mummy) bundle on a standard is another unclear geographic emblem.

P. The double-plumed headdress with a central sun disk on a stand are also geographic emblems.

Q. Djed pillar: a representation of the backbone of the god Osiris. He holds the crook and flail (see G), and wears a double plumed crown with a sun disk. He stands on the facade of the royal palace.

R. The falcon god, "The Behdite, Lord of Heaven," has his wings outstretched to protect the djed pillar.

S. The eye of Horus, udjat-eye (wedjat eye), a symbol of well being

T. The shen hieroglyph for "eternity"

U. Demons, or genies, who live in the underworld; they hold long knives.

V. Another winged scarab pushing the sun's disk (see C).

W. Eyes of Horus (see R)

The back of the coffin is decorated with a single large djed pillar. On either side are hieroglyphs for "the West" (see Cleopatra in Bibliography and Other Resources.)
Intercessory statues such as the *Statue of Shebenhor* (image 5) were commissioned by individuals for temples, where they would serve as evidence of the piety of the donor. There they would absorb the blessings of the sacred area and transfer them eternally to the owner of the statue.

Other than in the reign of Akhenaten in the 18th Dynasty (see *King Akhenaten's Artistic Revolution*, page 13), representations of individuals were highly idealized. People were generally portrayed as eternally youthful and slim, free of physical imperfections. These idealized representations preserved the most favorable aspects of the dead for eternity. The *Statue of Shebenhor* is no exception. He appears to be in the prime of his life, with smooth, unblemished skin; a lean, taut build; and a perfectly coiffed wig. Shebenhor appears to be gazing into eternity. Echoing this eternal gaze, his blocklike body exudes a sense of permanence.

Most intercessory statues are generic representations. As such, they were not meant to provide literal portraits of the subjects. Instead, they were customized for the person with an inscription of his or her name, such as the *Statue of Shebenhor*. In this case, since the hieroglyphic inscription runs off the front surface of the statue and the roughly hammered text contrasts with the fine finish of the seated figure, scholars conclude that this statue was not specifically commissioned by Shebenhor, but was purchased by him from the stock of a workshop. The fact that this practice was common is illustrated by the many surviving funerary papyri, coffins, and statues inscribed with religious prayers and with a blank space for inserting the name of the customer. Some people even bypassed the commission of an intercessory statue by simply chiseling off the old name on a dedicated funerary statue and carving in a new one.

**EGYPTIAN TEMPLES**

Ancient Egyptians frequented two kinds of temples: cult temples and mortuary temples. Cult temples were considered to be the homes for particular gods whose presence was personified by a statue that stood in the sanctuary of the temple. Priests cared for the statues daily by feeding, dressing, and anointing them with perfumed oils. Mortuary temples honored deities as well as deceased pharaohs. Ancient Egyptians visited the temple of their favorite god in order to say prayers to that deity. Worshippers could buy statues of the god to leave in the temple, for it was thought that this act honored the god and would bring good fortune to the donor.
Following the Roman conquest of Egypt, led by Julius Caesar and Marc Antony beginning in 30 B.C., Egyptian artists adopted a more Western approach to portraiture, at least for foreign clients. The best examples are the so-called Fayum portraits, such as the wax-and-pigment Mummy Portrait (image 6) from the second century A.D. In contrast to the very generic features of the roughly contemporary cartonnage masks (figures 8 and 9), these Roman period portraits capture the actual features of the individual.

The belief that rebirth in the afterlife was dependent upon either the preservation of the body or the presence of an image of the deceased was adopted by the Roman population of Egypt. The trappings of those beliefs, however, were modified to meet contemporary tastes. During the Roman period (30 B.C.–A.D. 395), the idealized mummy-head covers were abandoned in favor of portraits painted in encaustic on wood panels. The term encaustic literally means “burning in.” In this procedure, a heated mixture of pigments and beeswax was applied to a gessoed wood panel. The Greeks introduced Egyptians to the use of wax as a paint medium which provides an extremely durable surface. Once completed, this type of portrait was secured over the face of the wrapped mummy with linen bandages. Evidence of these bandages can be seen at the bottom of this example.

Archaeologists have discovered several of these Fayum portraits in frames. This suggests that the framed portraits were displayed during the lifetime of the individual. Scraps found among some funerary wrappings confirm that finished panels were indeed cut down to fit the mummy once the subject of the portrait had passed away.

Referred to as Fayum portraits, because of the region in Egypt where they were first found, these paintings show the deceased in a very lifelike, non-idealized manner. Diverging from the conventions of traditional Egyptian art, the head and torso are not placed in the usual rigid, frontal pose. Instead, the head is often depicted in a three-quarter view. In this Mummy Portrait, the artist’s rendering of the heavy lids, arched eyebrows, narrow chin, bowed lips, and beard attempt to capture the individual’s actual appearance. The abiding strength of time-honored iconography is indicated by the wreath of golden ivy in the man’s hair—a reminder of traditional Egyptian funerary scenes in which ivy was associated with rebirth.
EGYPT IN THE
CONSTRUCTION OF AFRICAN
AMERICAN IDENTITY

Edmund Barry Gaither, Director, Museum of the National Center of
Afro-American Artists, Boston, Massachusetts

For African Americans, a people whose identity has been forged in the
Americas over the last 500 years, the desire for deeper roots in the story of
the human enterprise of civilization has been compelling. In a land where,
except for Native Americans, everyone was initially defined by their rela-
tionship to a previous national experience, a homeland was essential. For
psychological health and cultural wholeness, reflection on a previous home
offered a sense of social and historical location as well as a narrative con-
necting the present to the past.

In the case of African Americans, this narrative was problematic. Sudden,
forced dislocation due to transatlantic slavery abruptly ruptured the various
narratives which constituted the immediate heritages of continental Africans.
The equally involuntary dispersal in the Americas made the reconstruction of
these narratives virtually impossible. The fabric of intact African identities
was irreparably torn, especially since black people in their new settings
lacked significant control over their lives. Euro-American economic and
political structures, reinforced by a vitriolic racism that sought to dehumanize
and devalue the transplanted Africans, dominated their situation. Even family
and religious structures were atomized, leaving African Americans the task of
inventing themselves from fragments of memory and culture.

As firsthand memories gave way to racist distortions, Africa became both
the literal and the symbolic heritage of new-world blacks, so they began
to look for her place in the larger human saga—because that place would
suggest their roots as well. The new topography that came to dominate
their historical consciousness was the landscape of the Biblical world where
they encountered Egypt and Nubia, and therein found themselves an
honored place before slavery, indeed, before racism and its evils. All of

\footnote{Africa is the place from which blacks were brought to the Americas, thus it was their literal heritage. As
Africans became African Americans, most lost direct knowledge of their specific African origins. Africa became
both generalized and romanticized, and thus was transformed into a symbolic heritage.}
Africa was conflated into Egypt, and Egypt became the site of honorable, ancient black beginnings. This has remained essentially true even though the 20th century brought a more nuanced and historically complex understanding of the African American relationship to all of Africa.

Ancient Egypt and Nubia—often seen from the black perspective as one—continue to stand at the center of African American cultural consciousness. Both names are also frequently associated with Ethiopia. (The present-day nation of Ethiopia, to the south of ancient Egypt, is bordered by Sudan, Kenya, Somalia, and the Red Sea. [see map of Egypt, page 9]) Indeed, the ancient world often spoke of present-day Nubia as Ethiopia and its people as Ethiops. For new-world blacks, the three names were sometimes used interchangeably. The oddity of this usage nevertheless captured the central idea that all these terms referred to ancient African civilizations and therefore belonged to the symbolic lineage of African-derived peoples. Through this relationship, African Americans staked their claim to vital participation in the formation of humanity’s earliest endeavors in what we know as civilization.

Why was it important for black Americans to define a relationship to ancient black peoples? The importance lay in the response of blacks to the aggressive assault on black humanity advanced from virtually all arenas—personal and institutional—of American society. Blacks were often characterized as lacking humanity and civilization. At best they might be a sub-species of the human family, a lesser, lower variety. Remnants of such ideas are still voiced today by Aryan Nations and the Christian Identity Movement here in the United States.

This pejorative thinking about black humanity was heavily influenced by the German philosopher Georg Wilhelm Friedrich Hegel (1770–1831), who, in his History of Philosophy, divided Africa into three parts: the Nile Valley, European Africa, and Africa Proper (a notion similar to the recently abandoned category of sub-Saharan Africa). Of the latter he asserted:

Africa Prior... as far as history goes back, has remained, ... shut up... the land of childhood, which

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* Egypt refers to the civilization along the Nile River, stretching from south of Aswan to the Mediterranean Sea. Nubia, sometimes also called Kush, generally refers to civilizations stretching from just south of Aswan to Khartoum and extending further south along the Blue and White Nile Rivers toward the African highlands. In ancient times, this area was also known as Ethiopia. During their long coexistence along the Nile, Egypt and Nubia were at times controlled each by the other. Cultural, geographical, and political boundaries between the two were both permeable and shifting.

* Kwame Anthony Appiah, in In My Father’s House: Africa in the Philosophy of Culture, 1992, suggests that African Americans invented their relationship to Africa as part of their larger response to racial essentialism.
lying beyond the day of self-conscious history, is
enveloped in the dark mantle of Night.¹

Hegel, professor of philosophy at the University of Berlin, powerfully repre-
sented the academic and philosophical perspective of the time, a perspective
which was to remain influential for generations.²

If this view prevailed, Africans—without history—could not be significant
people, and their descendants in the United States would be without a wor-
thy heritage. By separating Egypt from Africa, Hegel sought to de-
Africanize Egyptians. If this posture were to stand, Africa’s most ancient
dawning would be canceled and assigned elsewhere in human history.
African Americans would not, could not, tolerate this travesty, and thus
they became part of a protracted struggle to restore Egypt to Africa, and
thereby to restore an honorable Africa to themselves. This struggle led to
nearly two centuries of debate over Egypt. Present Afrocentric arguments
are only the most recent manifestation of this struggle.⁴

For African Americans, Egypt was inseparable from issues of race, and thus
the perennial question was, and remains: were the Egyptians black? Of
course, this question presented myriad difficulties: what does “black” mean
in this context? Is “black” a relevant term for application in the world of
the ancients? Is “black” fundamentally a political, social, cultural, or
anthropological term? What does it matter? These questions have proven
difficult to answer, or more exactly, difficult to answer if wide agreement is
expected. Yet these questions remain inescapable, at least in these United
States, where the issues are so intimately associated with black responses to
the white denial of black personhood. It is not surprising, therefore, that
such questions should inspire vigorous disputations within black settings.

By the 19th century, black spokespersons and scholars were already
arguing forcefully and consistently for a different perspective on Africa and
on Egypt. They argued for a viewpoint that conceded Egypt to Africa and
honored black participation in civilization from the outset. It was worth
fighting to claim Egypt for Africa.

¹Miriam Ma‘at-Ka-Re Monges offers a challenging presentation of the history of black thinking about Egypt and
I have quoted several passages from this source. They are indicated by (Kush).
²An excellent discussion of the impact of Hegel and other European philosophers on the formulation of ideas of race
may be found in Robert J. C. Young’s Colonial Desires: Hybridity in Theory, Culture and Race, 1995. Especially
relevant is his chapter, “Egypt in America.”
⁴Afrocentricity is an approach to the study of Africa from an African perspective.
Interest in Egypt/Nubia/Ethiopia was not consigned only to scholars and public figures. It was manifested widely at the popular level, where the love of language from the scriptures, classical texts, and Shakespeare mesmerized. When ordinary black folk sought to reject an interpretation of the Biblical story of Ham which justified the enslavement of blacks, they turned to other pages in the same Bible where the saga of Moses in Egypt, of Nubian King Tarharka coming to the rescue of Hezekiah, or of the exploits of the Ethiopian Eunuch in the New Testament testified to black greatness and piety. Biblical episodes—many set in Egypt—were a credible route to historical recognition. The occasional scholar—often a minister—added to this credibility by recalling how ancient Greeks and Romans regarded the ancient Africans of the Nile Valley as “blameless Ethiops,” etc.

On public platforms, leading black Americans entered the fray declaring the kinship between African Americans and Egyptians and reconfirming that Egypt was still in Africa. David Walker, in his *Appeal to the Coloured Citizens of the World but in Particular and Very Expressly to Those of the United States of America*, published in 1829, held that:

... Egyptians were Africans... such as we are—some of them yellow and others dark—a mixture of Ethiopians and natives of Egypt—about the same as you see the coloured peoples of the United States at the present day. (Kush, 55)

Less than 10 years later, Hosea Easton published “A Treatise on the Intellectual Character of the Coloured People of the United States,” in which he states, “Egyptians transmitted their knowledge to the Greeks.”

In the *Methodist Quarterly Review* (1869), Caribbean scholar and activist Edward Wilmot Blyden published “The Negro in Ancient History,” in which he discussed at length his understanding of the African foundation of ancient Egyptian civilization. Blyden had traveled in Egypt and entered the pyramid of Khufu. Ten years later, Martin Delaney published *Principles of Ethnology: Origins of Races and Colors with an Archaeological Compendium of Ethiopian and Egyptian Civilization*. In the same year, Rufus L. Perry published *The Cushites: or the Children of Ham as Seen by the Ancient Historians and Poets*. Even Frederick Douglass, ex-slave, orator, abolitionist, and author of two autobiographies, declared kinship with the Egyptians in a lecture in Rochester, New York, in 1854. He

*Frank Snowden Jr’s, *Blacks in Antiquity*, remains an excellent discussion of the African presence in the ancient Greek and Roman civilizations.*
reaffirmed this position after visiting Egypt in 1886. Of that experience, he wrote to his son:

It has been the fashion of American writers to deny that the Egyptians were Negroes and claim that they are the same race as themselves. This has, I have no doubt, been largely due to a wish to deprive the Negro of the moral support of Ancient Greatness and to appropriate the same to the white race. (Kush, 5)

Nor was the fascination with Egypt/Nubia/Ethiopia limited to the world of oratory. In the visual arts, African Amerindian sculptor Edmonia Lewis sculpted a heroic image of the dying Cleopatra, which was exhibited at the United States Centennial Exposition in Philadelphia in 1876. This is one of the earliest works by an African American artist celebrating an Egyptian theme. Lewis also created a figure of Abraham’s Nubian wife Hagar.4 Through her Cleopatra, the sculptor publicly identified herself with Egypt and simultaneously attached herself to the larger imaginary place of Egypt as a marker of ancestral identity. This identification is again embraced by another African American sculptor, Meta Warrick Fuller, who in 1914, produced Ethiopia Awakening in which an Egyptian/Nubian mummy represents sleeping Africa which, with the coming of the 20th century, is about to reawaken. The linen-wrapped female is depicted lightly touching her hand to her breast in a gesture that suggests aspiration. And as her hand lifts, she comes to life as if awakening from a deep slumber. The features of her face are softened and rounded, suggestive of black women.

As the 20th century settled in, the appropriation of Egypt as central to African American identity grew. The ways in which it was expressed widened. Alain LeRoy Locke, the godfather of the New Negro Era of the 1920s, added his endorsement to the cause. Indeed, Locke was present at the reopening of the tomb of King Tutankhamen in Luxor, representing Howard University and the Negro Society for Historical Research. In Indianapolis, Indiana, a city in the American heartland which momentarily rivaled Chicago as the center of black economic and cultural development, Madame C. J. Walker was building a theater using Egyptian motifs as part of her new block-long factory building. Aaron Douglas, a Midwestern painter who arrived in New York in the mid-1920s and became strongly associated with the Harlem Renaissance, produced murals and graphic illustrations deeply influenced by Egyptian ideas. In works such as The

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4Hagar was Sarah’s handmaiden, whom she gave as a wife to her husband, Abraham, in order that he might have children. The mother of Ishmael, Hagar was later rejected by Abraham. Hagar was thought to be Nubian.
Creation, Douglas employed Egyptianized silhouette forms.

Of course, writers and historians such as Drusilla Dunjee Houston were also busy at work. In 1926, Houston published Wonderful Ethiopians of the Ancient Cushite Empire, Book 1, in which she focused on Nubian contributions to early civilization along the Nile. Though her book had many weaknesses, it pointed out once more the continuing preoccupation of blacks with the restoration of relationship between themselves and the occupants of the Nile Valley four millennia ago.

Without question, the most important African American Nile Valley specialists were Professors W. E. B. DuBois and Leo Hansberry. Harvard-educated DuBois authored the following books in which he dealt with Africa and African Americans: The Negro World (1916); Black Folk Then and Now (1939); The World and Africa: An Inquiry Into the Part Which Africa Has Played in World History (1946). These volumes had the intention of writing Africa into history by emphasizing its engagement in international, political, economic, and cultural history over thousands of years. DuBois sought to construct a historical narrative from a black point of view, appreciating that this would necessarily result in an elevation of regard for Africa. In 1946, DuBois wrote:

Almost unanimously in the 19th century, Egypt was not regarded as part of Africa... It is especially significant that the science of Egyptology arose and flourished at the very same time that the cotton kingdom reached its greatest power on the foundation of American Negro slavery... We may then without further ado ignore this verdict of history... and treat Egyptian history as an integral part of African history. (Kush, 56)

Never tiring of this endeavor, DuBois died years later in Ghana where he had undertaken the huge task of completing an encyclopedia to be known as Encyclopedia Africana.

William Leo Hansberry, though he focused his attention narrowly on the study of the Nile Valley, was initially inspired to undertake his life’s work as an Africanist by having read DuBois’ 1916 The Negro World. For Hansberry, DuBois opened an irresistible door into the African past. Through this door, Hansberry found Nubia and Ethiopia, and later made available what he had learned in Pillars of Ethiopian History (1947) and Sources for the Study of Ethiopian History (1977).
Beginning in the 1960s, a second period of intensive cultural nationalism took hold in America's black communities. One form of this flourish was the appearance of new images based on the appropriation of Egyptian and Nubian imagery. The Egyptian symbol of the ankh (figure 11), a symbol for rebirth and regeneration became immensely popular, and headgear mimicking the crown of the sculpture of Nefertiti in Berlin began to appear. Other forms associated with Egypt, such as the sphinx, were also impressed into visual service. Many muralists filled their works with pyramids and other architectural forms associated with ancient Egypt and Nubia. Almost every major city with large black communities integrated images with Egyptian sources into its public iconography. Artists associated with groups such as AfriCobra further popularized Egypto-Nubian motifs by integrating them into paintings, prints, and textiles. The artists were encouraged by the writings of scholars such as the Senegalese Cheikh Anta Diop, whose books included Precolumbian Black Africa; Civilization or Barbarism; and the African Origins of Civilization. Diop asserted that:

The African historian who evades the problem of Egypt is neither modest nor objective, nor untroubled, he is ignorant. Imagine, if you can, the unfortunate position of a Western historian who was to write the history of Europe without referring to Greco-Latin antiquity, and try to pass that off as scientific approach. (Kush, 58)

Inspired by the work of Diop, DuBois, and Hansberry, a new generation of black scholars have undertaken to create an African-centered discourse in which Kemet—Egypt's original name—is not only claimed for Africa, but also identified as the source of much of the knowledge of science, mathematics, geometry, and philosophy generally associated with Greek and Roman thinkers. A leading figure in Afrocentric analysis is Molefi Asante, author of Kemet, Afrocentricity and Knowledge (1990), Afrocentricity (1998), and editor of The Journal of Black Studies. He is joined by others including John Henrik Clark, Yosef Ben-Jochannan, and Asa Houston. These writers, along with such radical scholars as Martin Bernal, author of Black Athena: The Afroasiatic Roots of Classical Civilization; The Fabrication of Ancient Greece, 1785–1985 (1987), have substantially changed contemporary understanding of Egypt, Nubia, and the ancient world.

Black identification with Egypt remains pervasive, often taking dramatic turns. Among recent provocative Egyptian-inspired presentations is "Remember the Time" by the globally popular Michael Jackson, in which the nimble entertainer/singer anchors a strikingly choreographed dance
constructed of stylized movements from Egyptian art. His Egyptian gestures have been widely copied in vernacular dance, especially among young African Americans.

In summary, 19th- and early 20th-century black orators and lay teachers led a reclamation of Egypt as a central pillar in the symbolic legacy of black people in America. Frequently, they merged—or used interchangeably—the terms Egypt, Nubia, and Ethiopia. Egypt was especially powerful in this combination, since Egyptology was well established as a respectable discipline within leading universities and museums of the world. Great importance was attached to restoring Egypt to Africa. The same urgency attached to establishing Egypt as a pillar of African American identity addressed a number of burning, passionately felt needs. These included first, a deep desire to define a noble lineage for black people, a lineage predating slavery in the Americas and recognized by the wider world; and second, an equally pressing desire arising from the belief that positive cultural identification could encourage and fortify social and intellectual development by combating the damages of racism, discrimination, and misrepresentation.

In short, wholesome self-knowledge can empower fruitful growth and development, just as ignorance retards progressive advancement. The importance of Egypt/Nubia/Ethiopia in the African American experience is therefore great. Its ultimate value lies in the spiritual and psychological healing that radiates from a sense of restored wholeness deriving from the restoration of a sense of place in the human story at large.
CLA S S R O O M A P P L I C A T I O N S

1. Discuss this official’s expression. What one word best describes the expression on his face? Does this appear to be a realistic or an idealized portrait? Explain. Originally the sculpture would have been painted in life-like tones. How might its original, painted appearance affect its expression? Explain. Does the sculpture have one uniform texture or is it varied? What adjectives best describe the textures of the official’s eyebrows, his wig, and his face? This sculpted head is a fragment of a once-complete statue. Based on the appearance of the remaining fragment, what might the rest of the figure have looked like? Have students sketch their renditions of a complete official. Conclude by having them compare and discuss their portrayals with one another.

2. Statues of the king were produced from standard models. Copies were then circulated to regional workshops to provide the model for all subsequent images of the individual. Likewise, in Rome, standard, approved portraits of emperors were displayed throughout the empire. Compare this Head of an Official (image 1) to the Roman Portrait Head of the Emperor Hadrian (image 16). How are they similar? How are they different? Be sure to compare facial expressions, textures, and overall structures.

3. This Head of an Official does not display a lot of detail. In fact, its face is composed of broad planes and is void of distinctive characteristics. Have students further abstract the Head of an Official by reducing it to geometric shapes. Provide students with photocopied outlines of the sculpture. Next, have them create geometric shapes out of construction paper to replace the eyes, ears, hair, etc. (e.g. ovals for ears, two triangles and a rectangle for hair, inverted triangle for the face, etc.) Have students affix the shapes to their photocopied outlines. Continue the process by having students create the balance of the figure through the geometric shapes. Did students use certain shapes over and over again?

4. This work of art portrays a local government official, one of thousands who carried out the pharaoh’s orders on a daily basis. Have students use the Bibliography and Other Resources (page 167) to research the typical duties of Egyptian officials. Based on students’ discoveries, have them write an imaginary journal entry documenting a day in the life of this official.
1. Prior to sharing information about Re Horakhty with students, project the image and have them describe what they see. What might Re Horakhty’s composite animal/human features convey about him? Give students some background information (page 157) on this Egyptian god. How might his representation as a hawk-headed man correspond to his function as a sun god?

2. In many cultures gods are depicted with perfect, idealized bodies. Re Horakhty is depicted in the prime of his life and the goddess Aphrodite (image 17) is portrayed as the perfect woman. What effect do such portrayals have on people who believe in these deities? What role do idealized bodies have in our society today (e.g. advertisements, sports figures, pop stars, etc.)?

3. To the ancient Egyptians, animal characteristics symbolized the powers of certain deities. Portraying a god such as Re Horakhty with the features of a hawk enabled Egyptians to distinguish his superhuman aspects from the representations of ordinary people. Today, animals are used as mascots and names for many sports teams, such as the Iowa Hawkeyes, Atlanta Falcons, and Chicago Blackhawks. Have students return to the source of hawk-headed gods such as Horus, Re, and Re Horakhty by observing hawks at the zoo or by watching a documentary on hawks. What adjectives best describe this bird’s appearance, actions, and interactions with other creatures? After observing hawks, ask students to think about why it might have been an appropriate bird for Egyptians to associate with sun gods. Likewise, why might its characteristics perpetuate today as the mascot for many sports teams?

4. Re Horakhty is associated with rebirth in the afterlife. This concept was linked to and inspired by the unending cycle of the sun’s renewal. Read aloud or have students read to themselves the Hymn to Re Horakhty (page 17). Given that Re Horakhty is depicted as a hawk-headed god, have students adapt or recreate the poem to allude to the falcon imagery as portrayed in the Art Institute sculpture.

5. Re Horakhty is one of hundreds of ancient Egyptian gods and goddesses. The chart of Egyptian Gods and Goddesses (page 157) lists a selection of deities, including how they are most often represented and which attributes help to identify them. Have students randomly select one of the deities on the chart. Based on the description of the god’s representation and attributes, have students create an image of the deity. Do the same for the chart of Greek and Roman Gods and Goddesses (page 159). Compare the two depictions for similarities and differences in how the two ancient cultures visualized their gods.
6. With the exception of the art created under Akhenaten’s rule (1352–1335 B.C.), Egyptian art maintained an overall stylistic consistency. Have students compare the following works of art to serve as the basis for a paragraph describing Egyptian style.

*Head of an Official* (image 1)
*Statuette of Re Horakhty* (image 2)
*Statue of Shebenhor* (image 5)

Remind students to consider what the works of art have in common and what specific features are repeated.
1. This **Wall Fragment from the Tomb of Amenemhet and His Wife Hemet** is full of details about Egyptian life. What can students learn about ancient Egyptian fashion and diet by looking carefully at this relief? Have students simulate the role of imaginary archaeologists who recently discovered this wall fragment on a dig. Have them record their conclusions about the ancient culture based on their detailed observations of the painted relief. Then, have students share and compare their discoveries. Together as a class, what observations can students make about ancient Egyptians based on this one sculpted image?

2. This wall fragment reveals Amenemhet and his wife Hemet surrounded by nutritional provisions necessary for their afterlife. What other items might be important for their souls’ existence in the afterlife? Have students use the *Bibliography and Other Resources* (page 167) to research the other provisions that Egyptians typically used in the world of the living to see what Amenemhet and Hemet would also need for their eternal life.

3. Heaps of funerary offerings are depicted on this tomb wall fragment. Together, they provide insight into the typical Egyptian diet. Create a list of all the food and beverages portrayed on this relief. How many of each food and beverage are depicted? Next, have students create a Food Guide Pyramid as recommended by the Food and Drug Administration. Then, based on the items and quantities portrayed on this relief, have students create an ancient Egyptian food pyramid. Compare the two food pyramids. According to today’s nutritional recommendations, were the ancient Egyptians healthy eaters?

4. The offerings and figures depicted on this wall fragment illustrate several Egyptian artistic conventions. For example, the lowest objects represent offerings in the foreground, whereas those that appear higher on the relief depict offerings in the distance. The figures of Amenemhet and his wife Hemet combine both frontal and profile views so that essential information about their features is easily conveyed. Have students recreate the wall fragment according to Western methods of conveying depth, distance, and human form. To assist students, have them consult figure 1 on page 12 that compares Egyptian and Western artistic conventions.

5. The **Wall Fragment from the Tomb of Amenemhet and His Wife Hemet** once decorated a tomb-offering chamber. Turn the classroom into a contemporary offering chamber by creating a collective class mural on butcher paper. To begin, have students brainstorm lists of provisions they use every day (food, clothing, furniture) and other basic daily needs (companionship of friends and family). Next, have them create their own self-portrait (using
the Egyptian convention of combining profile and frontal views). Direct students to decorate the portrait in the style of ancient Egyptians who used **kohl** to outline and emphasize the eyes. In their own portraits, have them include hairstyles in the ancient Egyptian tradition (see image 1). Have students surround the portrait with all of the necessary provisions (using the Egyptian convention of stacking objects to convey distance and depth). Conclude by comparing the ancient wall fragment to the class mural.
1. Explore the decoration on the Mummy Case of Paankhenamun. What animals are represented? Use the chart of Egyptian Gods and Goddesses (page 157) to identify which gods are depicted. Copy and distribute Reading The Coffin of Paankhenamun (page 23) to each student and have them locate various symbols, figures, and hieroglyphs on the mummy case.

2. Look carefully at the figures represented on the mummy case. They range from the idealized goldleaf face to the hawk-headed god Horus to the image of the mummy case's inhabitant, Paankhenamun. Compare the illustration of Paankhenamun to the other figures. What distinguishes him from the gods and goddesses? Compare his face to the face of the mummy case itself. Compare Paankhenamun's representation to those of other typical Egyptian men and women, such as Amenemhet and Hemet (image 3). Do you consider the images of Paankhenamun, Amenemhet, and Hemet to be portraits? Why or why not?

3. Discuss the role Osiris plays on the Mummy Case of Paankhenamun. Begin by reading the Myth of Osiris (page 22) to students. Locate Osiris on the mummy case. What does he have in common with the mummy? Why is Osiris' skin green? Why is it logical to find Osiris depicted on a mummy case? What other symbols on the mummy case allude to the rebirth of Paankhenamun into the afterlife?

4. The mummy case still holds the body of Paankhenamun, a middle-aged man of small stature who is thought to have lived in the city of Thebes along the Nile in central Egypt. Using resources from the Bibliography and Other Resources (page 167), have students research the daily lives of men in ancient Egypt. Based on their findings, have students write a journal entry documenting a day in the life of Paankhenamun, the doorkeeper in the Temple of Amun.

5. Many works of art created in ancient Egypt, Greece, Etruria, and Rome are related to the subject of death. The mummy case functioned as a coffin, as did the Roman Fragment of a Sarcophagus (image 20). An ancient Greek Funerary Stele (image 11) honored the dead as a grave stone in a cemetery. An Etruscan Hand Mirror (image 13) and the Relief of a Fallen Warrior from the Shield of the Athena Parthenos (image 18) depict death, loss, and mourning. Through these images, compare how ancient Mediterranean cultures depicted, honored, and reacted to death. How does our contemporary society memorialize loved ones and heroes who have passed away?
1. Describe Shebenhor's expression and pose. Does his pose echo his expression? Explain. Do you think this is a portrait of Shebenhor? Why or why not?

2. With the exception of art created during Akhenaten’s reign (1352–1335 B.C.), Egyptian art maintained a rather uniform appearance for three millennia. For example, the Statue of Shebenhor (image 5) was made over 1000 years after the Head of an Official (image 1), yet they share similar features. Have students compare the two sculptures and cite specific similarities. What descriptive words best summarize the characteristics of ancient Egyptian figural forms?

3. A hieroglyphic inscription listing the name Shebenhor, the donor, is located on the front and back of this statue. Inscribing statues enabled them to absorb the blessings of the temple’s sacred area and transfer them eternally to the statue’s owner. Sometimes inscriptions were chiseled off old statues to make room for new inscriptions. Distribute Write like an Egyptian (page 47) to students so they may create a contemporary hieroglyphic inscription for the Statue of Shebenhor. As students write their new inscriptions, encourage them to consider the intercessory function of this figural sculpture. Given this function, what should their inscriptions say?
1. In contrast to the generic, idealized features of mummy-head covers (figures 8 and 9), this *Mummy Portrait* reveals the artist's attempt to capture the actual features of an individual. Describe this man's appearance and expression. Compare him to other figural representations, such as the *Head of an Official* (image 1) and the gold face of the *Mummy Case of Paankhenamun* (image 4). Discuss what specifically makes his features look realistic (e.g., heavy lids).

2. This *Mummy Portrait* (image 6) was created during the period in the second century A.D. when Rome had conquered Egypt. Influenced by the Roman taste for realism, the portrait appears to reveal the likeness of an individual. Given the *Mummy Portrait*'s Roman influence, compare it to the *Portrait Head of the Emperor Hadrian* (image 16). Which is more realistic? Explain.

3. The man in this portrait wears a wreath of gold ivy in his hair. Characterized as an evergreen that symbolizes immortality, ivy recalled Egyptian funerary scenes, in which it was associated with rebirth in the afterlife. Have students research other Egyptian symbols of rebirth (see *Reading the Coffin of Paankhenamun* page 23 and *Bibliography and Other Resources* page 167). Next, redesign this man's wreath using alternate symbols of rebirth.

4. With his realistic features, this man can be easily imagined as a real individual. Have students carefully study the man's expression and features. What might he be thinking at this very moment? Have students give him an identity by writing an imaginary journal entry from this man's perspective. If applicable, encourage students to include information about daily life in ancient Egypt in this man's fictional journal entry.
TIMELINE OF EGYPT
Relating Art Institute Objects to the Chronology of Ancient Egypt

Predynastic period ......before 3100 B.C.
  Regional kings
  Trade with Mesopotamia
  Appearance of hieroglyphic writing

Early Dynastic period ......3100–2700 B.C. .........Dynasties 1–2
  Political unification
  Conquest of northern Nubia

Old Kingdom ......2705–2250 B.C. ........Dynasties 3–6
  Pyramid Age
  Artistic styles established

First Intermediate period ......2250–1990 B.C. ........Dynasties 7–11
  Fragmentation of the state
  Rise of provincial rulers

Middle Kingdom ......1991–1720 B.C. ........Dynasties 12–13
  Reunification of the state
  Period of classical literature
  Rise of Thebes
  • Wall Fragment from the Tomb of Amenemhet and His Wife Hemet 1990 B.C. (image 3)
  • Head of an Official 1780 B.C. (image 1)

Second Intermediate period ......1720–1570 B.C. ........Dynasties 14–17
  Northern Egypt ruled by foreigners (Hyksos)

New Kingdom ......1550–1070 B.C. ........Dynasties 18–20
  Economic prosperity
  Greatest extent of foreign conquests
  Pharaohs buried in the Valley of the Kings
  Akhenaten and Nefertiti 1352–1335 B.C.
  Tutankhamun 1334–1325 B.C.
  Ramesses the Great 1279–1212 B.C.

continued
Third Intermediate and Late periods ..........1069-332 B.C. ..........Dynasties 21-30

Nubian domination of Egypt (Dynasty 25)
Assyrians expel Nubian rulers
Egyptian kings reassert autonomy (Dynasty 26)
Conquest by Persians (Dynasties 27 and 31)
  • Statuette of Re Horakhty 1000 B.C. (image 2)
  • Mummy Case of Paanhkenamun 800 B.C. (image 4)
  • Statue of Shebenhor 600 B.C. (image 5)

Ptolemaic period ........332-30 B.C.
Conquest by Alexander the Great 332 B.C.
Ruled by Hellenistic kings (House of Ptolemy)
Cleopatra VII last Ptolemaic ruler

Roman period ........30 B.C.
Egypt becomes province of Rome
  • Mummy Head Covers first century A.D. (figures 8 and 9)
  • Mummy Portrait second century A.D. (image 6)
EGYPTIAN HIEROGLYPHS

The language of the ancient Egyptians, called Egyptian, was used in the Nile Valley until about the fourth century A.D. It has not been spoken for more than 1500 years and is therefore considered to be a dead language. It is unrelated to Arabic, which is the language used in Egypt today.

Egyptian was written in several different scripts, the most recognizable being hieroglyphs (Greek for "sacred signs"). Hieroglyphic writing combines signs that convey "phonic" (sound) values with "determinatives" that lack phonetic value but help to give an indication of the meaning of a particular word. The earliest examples of hieroglyphic writing date to the late Predynastic period, c. 3200 B.C.

When shown in conjunction with pictured images (images 3 and 4), the hieroglyphs function as captions, labels, and "thought balloons," much as words are used in comic books.

Hieroglyphs can be written vertically or horizontally, from left to right or right to left. One can determine which way the signs are written by observing animal and human signs which face the beginning of the line. The orientation of the hieroglyphs is determined by the function that they play in the overall scene. When used as captions or dialogue for human figures, signs that pertain to a particular figure will have the same orientation as the figure to which they refer. If a figure faces to the right, the hieroglyphs that relate to that figure will be written from right to left. If the figure faces the left, the signs will be left to right. If the text is unrelated to a representation, the signs will assume the dominant orientation of right to left.
## WRITE LIKE AN EGYPTIAN

You can use the following hieroglyphs, which are rough equivalents of the English alphabet, to write in code.

<table>
<thead>
<tr>
<th>English Letter</th>
<th>Hieroglyph</th>
<th>English Letter</th>
<th>Hieroglyph</th>
<th>English Letter</th>
<th>Hieroglyph</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>vulture</td>
<td>J</td>
<td>snake (cobra)</td>
<td>S</td>
<td>cloth or door</td>
</tr>
<tr>
<td>B</td>
<td>foot</td>
<td>K</td>
<td>basket with loop handle</td>
<td>T</td>
<td>bread loaf</td>
</tr>
<tr>
<td>C</td>
<td>basket with loop handle</td>
<td>L</td>
<td>lion</td>
<td>U</td>
<td>quail chick</td>
</tr>
<tr>
<td>D</td>
<td>hand</td>
<td>M</td>
<td>owl</td>
<td>V</td>
<td>snake (horned viper)</td>
</tr>
<tr>
<td>E</td>
<td>two reeds</td>
<td>N</td>
<td>water</td>
<td>W</td>
<td>quail chick</td>
</tr>
<tr>
<td>F</td>
<td>snake (horned viper)</td>
<td>O</td>
<td>quail chick</td>
<td>X</td>
<td>basket with loop handle</td>
</tr>
<tr>
<td>G</td>
<td>jar stand</td>
<td>P</td>
<td>stool</td>
<td>Y</td>
<td>double reed leaves</td>
</tr>
<tr>
<td>H</td>
<td>seed shelter or twisted rope</td>
<td>Q</td>
<td>hill side</td>
<td>Z</td>
<td>folded cloth</td>
</tr>
<tr>
<td>I</td>
<td>single reed</td>
<td>R</td>
<td>mouth</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TRANSLATING PHARAONIC NAMES

Most Egyptian names are epithets that honor a particular god or glorify the king. 

*Examples:*

**Ramesse**
in Egyptian: ra ms sw  
ra means “Re”(deity)  
ms means “who bore”  
sw means direct object “him”  
Thus Ramesse is translated: “Re is the one who bore him”

**Thutmose**
in Egyptian: Dhuty ms  
Dhuty means “the god Thoth”  
ms means “who X bore”  
Thus, Dhuty is translated: “the one who Thoth bore”

Some pharaohs are known by two names, one Egyptian and the other a Greek equivalent, because Greek scholars wrote the earliest histories of Egypt. It was these Greek versions of the names that were adopted by historians before the decipherment of hieroglyphs revealed the original Egyptian names.

<table>
<thead>
<tr>
<th>Egyptian</th>
<th>Greek</th>
</tr>
</thead>
<tbody>
<tr>
<td>akh</td>
<td>mes..........who has born, born of</td>
</tr>
<tr>
<td>Amon</td>
<td>n............of</td>
</tr>
<tr>
<td>ankh</td>
<td>nakht........powerful</td>
</tr>
<tr>
<td>bak</td>
<td>neb............lord, possessor of</td>
</tr>
<tr>
<td>ef</td>
<td>nbw...........gold</td>
</tr>
<tr>
<td>hat</td>
<td>nefer(neferu)....good, beautiful</td>
</tr>
<tr>
<td>heb</td>
<td>ny............he of...</td>
</tr>
<tr>
<td>Hor</td>
<td>netcher.......god</td>
</tr>
<tr>
<td>Hor.......Horus (deity)</td>
<td>Ptah............Ptah (deity)</td>
</tr>
<tr>
<td>hutep.....satisfied</td>
<td>Ra/Re........the sun god</td>
</tr>
<tr>
<td>ir...........who makes, does</td>
<td>s.............her, she</td>
</tr>
<tr>
<td>ka (kau)....spirit(s)</td>
<td>sa/sat.........son/daughter</td>
</tr>
<tr>
<td>ka...........arises</td>
<td>seri ............Seth (deity)</td>
</tr>
<tr>
<td>m...........in, at, as</td>
<td>Sobek............Sobek (deity)</td>
</tr>
<tr>
<td>Maat........Maat (deity)</td>
<td>sekhem...........powerful</td>
</tr>
<tr>
<td>men........established, firm</td>
<td>sheps ............noble</td>
</tr>
<tr>
<td>Mentu........Montu (deity)</td>
<td>tawi............two lands</td>
</tr>
<tr>
<td>mery........beloved (of)</td>
<td>user ............powerful</td>
</tr>
</tbody>
</table>
THE GREEK WORLD
GREECE

Karen Alexander, Research Assistant, Department of European Decorative Arts and Sculpture and Ancient Art

INTRODUCTION

Ancient Greece was a conglomeration of lands extending south from the European continent that included the present Greek mainland and the islands of the Aegean Sea. The coastal area of Turkey, called Ionia, was also part of the Greek world. For 400 years (c. 735–264 B.C.) the island of Sicily and the southern coast of Italy were considered Greek and called Magna Graecia (greater Greece).

The Greek mainland was inhabited as early as 11,000 B.C. but evidence of organized society in the form of towns, religious shrines, and the beginning of metallurgy does not appear until about 3000 B.C., when the Neolithic or New Stone Age ended and the Bronze Age began.

The geography of Greece lent itself to the development of separate communities divided by mountains, river valleys, and the sea. Small communities controlled by one powerful ruling family eventually evolved into the Greek polis or city-state, composed of a fortified city and its surrounding countryside. City-states were ruled by kings, groups of aristocrats, tyrants, or by the people themselves in a democracy. Different city-states rose to prominence at different times in Greek history. The city of Athens, however, frequently led the way in innovation, cultural achievement, and prosperity.

Farming, fishing, and maritime trade formed the backbone of the Greek economy. Olives and grapes provided oil and wine for domestic use and export. The land was also a natural resource for craftsmen who used clay from the riverbeds, metal ores, and marble from the mountains. The surrounding sea, never far away from any Greek community, provided food and also acted as the highway for trade, adventure, and exploration, as the Nile River did for the Egyptians.

The Greek world was much smaller than today's world. It focused on the Mediterranean Sea with no knowledge of the Pacific Ocean, the Americas, southern Africa, or land beyond the Caspian Sea. Any people who were
foreign to the Greeks were called **barbarian**, meaning that they did not speak Greek and that their language sounded like “bar-bar-bar” to Greek ears. Anyone who did not share in Greek culture and language was considered barbarian.

From early times, the Greeks felt the need to impose order on what they perceived as the chaos of nature. A statement made by the Greek orator Demosthenes (c. 384–322 B.C.) sums up an important concept that shaped Greek thought and art:

> The whole life of men... whether they inhabit a great city or a small one, is governed by nature and by laws. Of these, nature is a thing irregular, unequal, and peculiar to the individual possessor; laws are regular, common, and the same for all.

This ordering of nature to serve human needs can be seen in the decoration of pottery, the design of temples, myths, and the Greeks’ avid exploration of nature through the sciences.

Protagoras, a Greek philosopher of the fifth century B.C., wrote that “man is the measure of all things.” His doctrine clearly expresses the Greek belief that human beings were not only the most important creatures on earth, but that understanding and knowledge are relative to each particular person. Such faith in the individual was the basis on which the Greeks built the world’s first democracy. This *anthropocentric* conception of life on earth is apparent in Greek art. Whether in poetry, drama, painting, or sculpture, artists concerned themselves primarily with the human being. Greek philosophy and religion acknowledged, however, that both nature and natural law influenced man’s destiny. Natural law was personified by gods and goddesses whose home was the cloud-covered peak of Mount Olympus and whose appearance and behavior were thoroughly human. Deities differed from people in that they were immortal and had magical powers. In all other respects, their behavior demonstrated the same nobility and pettiness that motivate humans. Stories of the adventures of the 12 primary gods and goddesses and their interactions with human beings make up the mythology of the Greek world, which in turn constitutes the visual material that generations of Greek artists worked and reworked.

Ancient Greek art reflects a civilization in pursuit of perfection and balance in human and architectural form. As such, Greek artists pursued a standard of perfection that led them, in contrast to Egyptian artists, to continually improve upon their prior creations. Rome’s conquest of Greece helped to
revive, maintain and spread Greek art and literature throughout Rome's vast empire. Roman artists copied Greek originals, scholars translated Greek works into Latin, and architects were inspired by Greek forms. The reverence that the Roman conquerors felt for Greek culture was essential to the preservation of the ancient civilization.

<table>
<thead>
<tr>
<th>ANCIENT GREEK TIMELINE</th>
</tr>
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<tbody>
<tr>
<td><strong>Cycladic period of the Bronze Age</strong></td>
</tr>
<tr>
<td><strong>Geometric period of the Iron Age</strong></td>
</tr>
<tr>
<td><strong>Orientalizing period</strong></td>
</tr>
<tr>
<td><strong>Archaic period</strong></td>
</tr>
<tr>
<td><strong>Classical Greece</strong></td>
</tr>
<tr>
<td><strong>Hellenistic period</strong></td>
</tr>
</tbody>
</table>
The earliest identifiable culture in Greece is called Cycladic, named for the circle of islands that lie south and east of the mainland (see map). Blessed with an abundance of fine-grained marble, the people of the Cyclades produced beautiful statues, like this Female Figure (image 7) that have become synonymous with their early Bronze-Age culture (3000-2000 B.C.).

Why this Female Figure was made and how it was used can only be surmised since there are no written records from the Cycladic culture. Archaeologists have found most of these sculptures lying on their backs in graves. Pointed toes (missing from this figure) and flat backs suggest that these statues were intended to be placed on their backs (figure 12). Such figures were also found in areas that might have been shrines or in the remains of houses. Almost always female, the figures are frequently portrayed with protruding abdomens, indicating pregnancy. Buried with the figures are clay, marble, or sometimes gold vessels, some of which appear to be ritual objects containing the remains of colored pigments.

There are hints, or “ghosts,” of paint on many of the statues. In areas where the paint has disappeared, the area of the marble that had been protected by the paint is slightly raised. From these “ghosts,” we know that the paint once described facial features, hair, and tattoo-like body decoration. Cycladic figures seem to be images of a deity, such as a fertility goddess, or may portray the worshipers of such a deity. The folded arms may signify either prayer or divinity. The sculptures’ occasional presence in shrines and the fact that some are almost life-size suggest that they were, in fact, cult statues to represent the goddess responsible for fertility of crops and families. The Earth Mother divinity has been found throughout the Mediterranean area. She is known as Isis in Egypt, Astarte in the Near East, and Aphrodite/Venus in Greece and Rome.

All of these statuettes found on many of the Cycladic Islands conform to the same canonical pose, including folded arms and schematic faces. This uniformity suggests a common aesthetic and similar funerary practices in the Cyclades. Accomplished sailors, the islands’ inhabitants traveled extensively to obtain raw materials. Ideas, as well as trade goods and craftsmen, moved freely between the islands, helping to bind them into one cohesive culture.
It is difficult to draw any firm conclusions about the purpose of these statuettes since very few examples have been unearthed under the proper scientific conditions to determine the exact surroundings. It is clear, however, that only a small percentage of Cycladic graves included these statuettes. Because they were time-consuming to make and therefore costly, it is assumed that only members of the upper classes owned these figures. Most scholars think that they were made for use in life and were then buried with the dead.

*Figure 12*
Side view of Female Figure
Young men of the Geometric period (900–700 B.C.) maintained their physical conditioning and honed their military skills by participating in sports. Trophies ranging from jars of oil to bronze cauldrons were offered to the victors of athletic contests. Together with several other cast bronze heads of mythical beasts, called protomes, this *Pair of Griffin Protomes* once decorated a great, beaten-bronze cauldron (figure 13) to honor a victorious athlete's strength and ability.

Tradition says that the Olympic Games began in 776 B.C. All of the events of the ancient Olympics were based on a warrior's skills: spear (javelin) throwing, wrestling and boxing, running in armor, and horse and chariot racing. Driving four horses harnessed together was a feat of strength and athletic prowess. This feature of athletic contests lasted into the Roman period. Because the Olympics and the other Panhellenic (all-Greek) games were dedicated to the gods, war was forbidden for the duration of the competition. Enemies, as well as friends, competed for prizes, including victory wreaths, jars of oil, and most importantly, glory.

*Figure 13*
An example of a cauldron that this *Pair of Griffin Protomes* would have decorated.
As more foreign goods moved into Greek markets, Greek artisans expanded their repertoire of vessel shapes and decorative images. This expansive and experimental era is now called the Orientalizing period, named for the marked increase of near-eastern influence on Greek art. A variety of luxury goods imported into Greece from such cultures as Persia (now Iran) exposed Greek artisans to an exotic new iconography, including real and mythical animals, such as lions, panthers, griffins, and sphinxes.

One of the luxury goods imported into Greece was a large, decorated cauldron first discovered by Greek travelers who then began to make their own. These two protomes were once riveted to such a cauldron (figure 11). Because the bodies of these vessels were made of thin, hammered bronze, they have disintegrated over the centuries, leaving only the thicker, cast-bronze ornaments. The original rivets that fastened the heads to the shoulder of the vessel can still be seen on the Art Institute’s pieces.

These protomes take the form of griffins, mythical beasts, part-eagle and part-lion. Invented in the Near East, griffins served an apotropaic function, fending off evil spirits. Their gaping mouths and snakelike necks and the strong, thrusting shapes of their ears and forehead knob all add to the fierce and aggressive character of the creatures. The griffins’ skin has been covered with reptilelike scales made by striking the metal surface with a curved punch. Precisely incised lines around the eyes, ears, and beaks show the care with which the artist enriched the bronze surface. Burial in the ground caused a crust or patina to form on much of the surface of the bronze, concealing surface details that would have shimmereed when the cauldron was new. This pair of ornaments is rare because most of the inlay of the eyes is still in place.

Many of these cauldrons were placed in tombs in Greece and Italy; others were dedicated to the gods and have been found in temple caches and sanctuaries. The ancient historian Herodotus (c. 485–425 B.C.), told of successful traders from the island of Samos, who “took six talents, the tenth part of their profit, and made therewith a bronze vessel, like an Argolic cauldron, with griffins’ heads projecting from the rim all round; this they set up in their temple of Hera...” (Herodatus. Trans. by A.D. Godley. Cambridge, MA: Harvard University Press, 1982)
Private houses in ancient Greece were modest in size and primarily the domain of women and children. Although the daily life of men was conducted in public, private entertaining took place in the home where vessels like this Amphora (Storage Jar) (image 9) played an integral role. An important form of male entertainment was the symposium (figure 14), an evening devoted to drinking and conversation. At this kind of party, five or six guests arrived, washed their feet and hands, and reclined on couches. The guests were always men; the only women who might be present were hetairai, or courtesans. One of the guests was chosen as the master of the evening, and thus selected the topic of conversation and how much water was to be mixed with the wine. In many Greek symposia, the conversation was the most important part of the evening. The Greek philosopher and writer Plato recounted a late fifth-century symposium at which the brilliant thinker Socrates and his friends discussed the nature of love.

The Greeks considered it barbaric to drink undiluted wine. Sweet and heavy, Greek wine was usually mixed with twice as much water. The Greeks’ drinking customs stimulated the development of a group of vessel shapes each made specifically to store and serve wine (figure 15). There were amphorae and stamnoi, clay jars to hold wine; hydriae to hold water; and kraters, large open-mouthed bowls in which the wine and water were mixed. Pitchers or dippers were used to scoop out the drink and pour it into a variety of cups which included the kylix, the rhyton, and the common mug. A selection of vessels used to serve and drink wine have been assembled in the gallery of Greek art at the Art Institute.

The most commonly used jar in the ancient world was the amphora. The Greek word amphora means “to carry with both,” and describes a jar with two handles. Plain, undecorated amphorae were used to store and ship olives and other wet foods, as well as olive oil and wine. Amphorae decorated with painted scenes held wine served at symposia. To keep the contents clean, the jars were usually fitted with lids, most of which have been lost. The lids could be tied through the handles with string and fastened with wax. Sometimes the master of the house marked the wax with an impression from his seal ring, thus confirming his ownership. Since Greek houses were simple and relatively austere, with little decoration on the walls, shelves of these painted pots served to enliven the interior space.
Typical of the subjects on early black-figure vessels is the narrative of one of Herakles' famous labors (image 9). The brave and extremely strong hero was promised immortality by the gods if he placed himself in servitude to King Eurystheus. The king, fearing Herakles' power, demanded that he perform 12 difficult labors, or deeds. The first was to kill a lion that was ravaging the countryside near the town of Nemea. Weapons were powerless against this beast, so the mighty Herakles wrestled it to death. In triumph, he skinned it and wore its invulnerable pelt ever after as a symbol of his strength. The painter of this vessel chose to depict the moment when Herakles literally has the upper hand in the contest, lifting the lion off the ground, holding its jaws open, and twisting its head. In the vase painting (image 9), the hero is surrounded by other characters in the action, including his nephew and charioteer Iolaos on the far left; a personification of the town of Nemea; the goddess Athena, identified by her helmet and shield; and at the far right, Hermes, the messenger of the gods, distinguished by his winged boots, traveler's hat, and staff.

All of the figures are simply drawn, in profile, similar to the Egyptian style. All can be identified by their clothing or other symbols. The women are painted white to identify them as female. The participants show no emotion, and even the gestures and poses are uninvolved. The lion's prominent and ominous teeth, however, are emphasized with added white paint. The artist had no interest in making the scene look as if it were really taking place. Through simple figures and a few well-chosen props, he presented a story that all users of this jar would have known since childhood.
In the Greek calendar, there were neither weeks nor weekends. Days were regulated by the rising and setting of the sun, and the year was organized by religious festivals. Because the Greek gods were based on nature divinities, most religious festivals celebrated some aspect of nature. Each city had a patron god or goddess celebrated in a local festival that might have included athletic contests, processions, play and poetry competitions, and feasting. The women illustrated on this *Stamnos* (*Wine Jar*) (image 10), a vessel created to hold wine or oil, are preparing for a religious ritual connected with Dionysos, the god of wine.

Olives are pressed to produce oil; the finest oil was used as body oil, less delicate oils were used for cooking, and the coarsest was used for burning in oil lamps. Baths in ancient Greece consisted of rubbing oneself with light olive oil and then scraping the oil and dust off with a dull, curved, metal blade called a *strigil*. Oils scented with flowers such as irises were used as skin lotions and perfumes.

Every year in the early spring, Athens produced a great festival in honor of Dionysos called the *Dionysia*. Dionysos was also the god of drama and the theater. The most famous aspect of the *Dionysia* was the drama contest in which the great playwrights of Greece competed to win the prize for the best tragedy and comedy. The drama competition took place during the day in an open-air theater on the slope of the Acropolis in Athens. Plays were written in verse and performed by men in masks with a chorus commenting on the action. Many of the tragedies concern the heroes and heroines of the Bronze Age, who took part in the 10-year Trojan War and appear in Homer’s epic poems.

As part of the ritual, worshipers drank wine in the god’s honor. The scene depicted on the surface of the wine container (image 10) reflects the function of the container itself. The women are preparing for a Dionysian festival, decorating a stamnos, like this one, with ivy tendrils. One woman holds a staff, called a *thrysos*. The ivy branch and the thrysos were the attributes of Dionysos and his mythical female followers, the maenads. Intoxicated by drinking wine and chewing ivy leaves, maenads threw off the inhibitions of society and returned to a wild, animalistic state. Maenad behavior was the opposite of that expected from proper Athenian matrons, such as those portrayed here, who led very circumscribed lives and rarely took part in public affairs.
Occasionally during the year and under the protection of religious ritual, women were allowed to participate in public festivals such as the Dionysian festival celebrated on this stamnos. At all other times, women were rarely seen in public. Instead, the Greek woman was expected to be a modest and undemanding wife and mother. As such, the role of women in Greek life was subordinate to that of men. A woman’s place was in the home and there was no possibility of a career outside the home. Marriage, therefore, usually at age 15, was the most significant event in their lives. For a girl to die unmarried was considered a deep tragedy because she was not able to fulfill her only destiny. Although powerless outside the house, women ruled within, and wives, especially mothers, were highly respected. However, they were not citizens, had few legal rights, and were, by law, the dependents of their fathers, husbands, or if widowed, their sons.

This stamnos was painted in the red-figure technique, in which the figures were “reserved” in the natural red color of the clay, and the details were painted with a brush. The use of brush strokes rather than incising allowed painters to depict anatomy with greater subtlety than was possible in the earlier black-figure style.

**A Versatile Resource: Olive Oil**

Stamnos were in great demand to store oil since the olive and its oil were among the most important agricultural products of Greece in antiquity. Ancient Greeks used olive oil for cooking, bathing, and lighting. According to myth, Athena, goddess of wisdom and war, and Poseidon, god of the sea, vied with each other to be the patron deity of Athens. Poseidon offered the city his gift of the sea and maritime trade, Athena, daughter of Zeus and goddess of wisdom, offered the olive tree, and thereby became the patron and protector of Athens.

**Educated Greek Women**

Among the eastern Greeks of the Ionian coast (see map), women and girls enjoyed greater liberty. They were educated in reading and writing and expressed their opinions on political and social matters. One of the most famous poets of ancient Greece was Sappho, an aristocratic woman from the island of Lesbos. Instead of writing heroic epics about war, Sappho composed verses about love and family life. Her poems were sung to the accompaniment of a stringed instrument, the lyre, and therefore termed “lyric poetry.”
The Greeks believed that three female divinities called the Fates spun the thread of destiny for each person at the time of his or her birth. The metaphor of women spinning life's thread would be natural in a culture where one of the most important household tasks for a woman was the production of cloth. The Fates held shears, with which they snipped the thread at life's end. When a person died, the soul left the body to travel to the underworld, a place of darkness and shadow. Death in Greece was always equated with the loss of light. To reach the underworld, the soul paid a coin to Charon, the ferryman of the River Styx, which separated the living from the dead. Funerals involved processions to cemeteries, cremation rituals, funeral feasts, and the creation of grave markers such as the Art Institute's Funerary Stele (image 11). Poets were hired to write epitaphs which would be spoken at the tomb. Family members made repeated visits to the grave during the year to bring offerings to the dead.

During the Classical period (480–323 B.C.), both private clients and the government hired sculptors to create a variety of objects from gravestones to statues, honoring heroes, athletes, and politicians. However, most sculptures, such as decorative friezes on temples or cult statues for sanctuaries, dedicated to the gods served a religious function.

The figures seen on this Funerary Stele are classic—ideal and universal—rather than individualized. The seated figure is assumed to represent the dead and the standing man and woman are mourners. Because the classic ideal deplored emotional expression, the facial features reveal no obvious mourning. Instead, gentle sorrow is indicated through turned heads and the woman's tender gesture. Calm, dignity, and balanced proportion are the identifying characteristics of the classic style. There is no hint of drama or personality in the attitudes of these figures. Each face is smoothed into a symmetrical, balanced shape with few individual details.

The size and elaborate carving of the Art Institute's stele indicates that it belonged to a wealthy individual and was probably erected in the family grave plot in a cemetery. Families used funerals and gravestones to not only honor the dead but also to exhibit their wealth. Cemeteries looked like sculpture gardens full of statues and steles. Greek cities occasionally passed sumptuary laws limiting the size and expense of burials in order to curb conspicuous consumption. Shortly after this stele was erected, Athens outlawed large funerary sculpture; it was never again produced.
The stele originally had an architectural frame, now broken, which probably recorded the name of the deceased and his family. Because Greek cities suffered from repeated wars, grave stelae were often knocked over or hurriedly uprooted to build into defensive walls. The red-colored surface of this white marble stele suggests that it lay buried in iron-rich soil for centuries.

CLASSIC ART

"Classic" is defined as a standard of excellence. Classic also means something that is ideal and universal rather than specific and individual. Greek artists created classic forms by choosing the best features from a variety of models and combining them into one ideal figure, as revealed by this *Torsso of a Youth* (figure 17). This classic style in art reflected the Greeks' attitude toward life in general. The ideal life was guided by self-control. It balanced freedom with responsibility and an educated mind with a trained body. One's role as a public citizen was more important than one's private life, and public honor more valuable than private pleasure. A harmony of parts, whether in a statue, a person's life, or city government, was the ideal.

Figure 17
Hellenistic or Roman copy of a fourth-century B.C. Greek original. *Torsso of a Youth*, second-first century B.C.
Marble, h. 66.2 cm (25 1/2 in.)
Robert A. Waller Fund, 1926.447
Until the seventh century B.C., the Greek economy was based on barter, the exchange of goods without money. Before coinage was invented in Lydia, in Asia Minor (see map), Greeks bartered such commodities as grain, animals, and manufactured metal objects, including iron bars or spits (barbecue skewers), which were called obols. A handful of obols was called a drachma, which still remains the basic unit of currency in Greece.

Greeks quickly saw that Lydian coinage was much easier to deal with than barter or iron bars. The concept of coinage succeeded because governments guaranteed the value of each coin by creating official mints to control coin manufacture. Each Greek city minted its own coins marked with the symbol of the city (figure 18). Coins of the same weight were interchangeable among city-states. By knowing when a specific coin was minted or when its die was cut, archaeologists are able to date graves, buildings, and hoards that contain coins.
As the son of the great King Philip of Macedon, Alexander the Great had been sculpted and drawn from his teenage years. Some of the greatest artists of the period were brought to the Macedonian capital to create portraits of the young prince. The coin showing Alexander the Great (image 12) is an idealized portrait of the conqueror of the known world. Alexander had two claims to illustrious ancestry: a family tradition that claimed descent from Herakles and his mother's assertion that he had been fathered by the god Zeus, who was also Herakles' father. The ram's horn just above Alexander's ear symbolizes his family's claim that he was the son of Zeus Ammon, a horned Egyptian version of the Greek god Zeus. The diadem, a ribbon that binds Alexander's hair, had been traditionally worn by Persian kings. The reverse of this coin shows Athena enthroned holding the goddess Nike.

As Alexander marched from Greece through Persia to India, conquering territories as he went, he used captured treasuries to mint his own coins, reminding the conquered people of their new master and his power. He built the largest empire the world had ever known; it stretched from the Black Sea to the Indian Ocean and from the Mediterranean Sea to the Indus River in India. Alexander also used coins to pay his army during their 13-year campaign. Soldiers spent their pay in foreign lands or took coins home to their families; thus Alexander's image spread across the known world.

The die (figure 19) used to make the coin of Alexander (image 12) was sculpted in low relief, that is, the figured surface was not carved deeply into the metal disc. The excellence of the relief lies in its intricate details and the careful modeling of the face. The die-cutter communicated the vigor and determination of the hero's personality in his bulging brow and alert eyes.

\textit{Figure 19}
Still shots from an animated sequence on coin-making from Cleopatra: A Multimedia Guide to Art from the Ancient World (see Bibliography and Other Resources).
CLASSROOM APPLICATIONS

1. The Cycladic Female Figure has often been described as abstract due to its simplified appearance and lack of detail. Each of the sculpture’s body parts seems to have been reduced to a geometric shape. Create similes or metaphors that compare each shape or body part to something else. For example, you may describe an egg-shaped head or right-angled arms folded like a sweater. Next, create a poem about this female figure using variations on the similes or metaphors.

2. Scholars believe that female figures like this one may be images of deities such as fertility goddesses. Earth-mother divinities were popular throughout the ancient Mediterranean in the form of Isis in Egypt, Astarte in the Near East, and Aphrodite/Venus in Greece and Rome. Use the Bibliography and Other Resources (page 167) to research and compare the roles of various earth goddesses in these ancient cultures. What do they have in common? Does this figure share any similar traits?

3. This Female Figure reveals an abstracted human form, whereas the Statue of the Aphrodite of Knidos (image 17) depicts the idealized physical beauty of the Greek goddess of love and fertility. Compare these two marble images of the female figure. Both sculptures were originally painted. What effects would color have had on each marble sculpture?

4. Many feel that the style of this sculpture looks as if it could have been made during the 20th century. Visit the Art Institute or another art museum to explore 20th-century abstract works. Compare this ancient Greek sculpture to objects created thousands of years later. What do they have in common?
1. This *Pair of Griffin Protomes* takes the form of mythical beasts that were part-eagle and part-lion. How does bronze convey the aggressive nature of these wild beasts? Have students design their own paper or cardstock protomes by combining the salient features of two wild beasts. Discuss students’ designs and their decisions to choose certain animals over others. Compare their protome designs to the *Pair of Griffin Protomes*. If applicable, create a massive classroom cauldron out of papier mâché and affix students’ paper or cardstock protomes to its rim.

2. Griffins combine the features and characteristics of two animals—the eagle and the lion. Use the *Bibliography and Other Resources* (page 167) to research depictions of animals in ancient Egyptian art and religion. How are animals utilized symbolically in works of art such as the *Statuette of Re Horakhty* (image 2) and on the *Mummy Case of Paankhenamun* (image 4)?

3. This *Pair of Griffin Protomes* once decorated a great beaten-bronze cauldron to honor a victorious athlete’s strength and ability. Victorious athletes in ancient Greece were also awarded victory wreaths, jars of oil, and most importantly, glory. How are winning athletes honored and celebrated today (e.g. Stanley Cup, NCAA basketball, World-Cup Soccer, the Olympics)? Discuss and compare ancient and modern ways of commemorating victories in the sports world.

4. The griffin has assumed numerous roles and associations from ancient times to the Middle Ages. In the ancient world, griffins were known for their role in guarding the gold of India and drawing the chariots of several Greek gods. During the Middle Ages, griffins symbolized the duality of Christ. Their lion bodies epitomized Christ’s great strength and their eagle heads, wings, and claws symbolized Christ’s ascendancy into heaven. Compare this medieval interpretation of the griffin to some of its other ancient associations.
1. Look carefully at the scene painted on this *Amphora*. Describe the individual figures, how they are dressed and if applicable, their attributes (identifying objects). Have students consult the chart of *Greek and Roman Gods and Goddesses* (page 159) to help them identify the two deities represented on the left of the scene. What technique did the artist use to distinguish men and women from one another? Describe the action taking place. Exactly what moment has the artist chosen to depict? What weapon is Herakles using to fight the lion? Will Herakles succeed in defeating the lion? What tells us this?

2. This painted scene shows the hero Herakles killing the Nemean lion. This was Herakles’ first labor. Have students read about Herakles’ eleven other labors and depict the labors on paper renditions of Greek vessels, using pencils, markers, and watercolors. (Note: Required materials are bolded.)

*Have students:*

- choose one of Herakles’ labors to depict.
- choose a type of vessel (see *Greek Vases—Shapes and Terms*, page 85).
- make the outline of the vessel on a sheet of black construction paper.
- use scissors to cut out the outline of the vessel.
- cut out a smaller shape from white construction paper to decorate the front of the vessel.
- use pencil to draw one of Herakles’ labors onto the white piece of construction paper.
- frame the drawing in a border of Greek motifs like those portrayed on the *Amphora* (image 9) or *Stamnos* (image 10).
- when the drawing is complete, use black permanent marker to trace over the lines.
- use watercolors to paint the drawing.*
- when the painting is dry, cut it out and glue it to the front of the vessel
- display students’ painted vessels throughout the classroom in the order of Herakles’ labors.

*Note: Before they paint, have students create a brown color chart to provide them with a reference of mixed colors. To create this chart, have students take each color in their watercolor set and mix it with an equal portion of brown paint. The resulting colors will be appropriate choices to give the painting a subtle and elegant appearance. Color samples should be painted onto the margins of their paper and labeled for easy reference.

*This activity is adapted from a winning lesson plan submitted by Ms. Christina Daskalopoulos from Nelson Elementary in Niles, Illinois.*
3. This amphora held wine that was served to guests at an all-male drinking party, called a symposium. These evenings were devoted to drinking and conversation. Early in the evening, the discussion might focus on a serious topic such as politics and philosophy. But, as the evening wore on and as the wine flowed, the conversation would turn to jokes and stories. Divide students into groups and have them research such topics as ancient Greek politics, philosophy, and literature. Based on the findings of each group, they can write and act out a dialogue for a mock symposium.

4. Vessels such as this Amphora are among some of the most well-known ancient Greek art forms. To ensure that students fully understand the process of creating a ceramic vessel, have them create their own coiled earthenware vessels. (Note: This activity should take place in an art class only and under the supervision of an art teacher familiar with making pottery. Required materials are bolded.)

Have students:
- choose a recognized ancient Greek vessel form (see Greek Vases–Shapes and Terms, page 85).
- choose a design for the vessel (e.g. a mythological story, historical event, scene from ancient Greek daily life).
- create a minimum of three sketches of their design (include all figures, motifs, colors, etc.).
- use a slab roller to roll-out a small slab of clay.
- cut out the base circle for the vessel.
- begin coiling.
- smooth out both the interior and exterior of the vessel every three or four coils.
- allow the bottom coils to harden prior to adding additional coils.
- score and slip clay of different states together so that they properly adhere.
- once all the coiling is complete, paddle out bumps and trim any rough spots from the outer surface of the vessel with a loop trimmer.
- sign and date the bottom of the vessel.
- add handles using either coils or slab.
- let the entire vessel dry for bisque firing.
- once fired, apply surface decoration with underglazes (a pencil may be used to draw decoration before glazing).
- when decoration is complete, apply wax resist to the bottom and 1/4 inch up the side of the vessel.
- pour clear glaze into the vessel and turn it so that the interior is completely coated.
- dip the vessel into the clear glaze to completely coat the exterior (make sure the glaze is equivalent to the thickness of a dime).
- wipe all the glaze off and let the vessel dry in preparation for firing.

This activity is adapted from a winning lesson plan submitted by Ms. Jacqueline A. Bevan from Lake Zurich High School in Lake Zurich, Illinois.
1. Look carefully at the scene painted on this Stamnos (image 10). Describe the figures, their garments, and accessories. How would you characterize their expressions? Their gestures? Describe the objects that they hold. What do they appear to be doing? Describe the figures' interactions with one another. The Stamnos depicts women preparing for a religious ritual connected with the god of wine, Dionysos. How does the scene depicted on this vessel reflect its function?

2. Compare this vessel to the Amphora (image 9). What is similar about its design, form, and function? What is different? Which figures are more naturalistic? Discuss red-figure and black-figure techniques (see Glossary, page 161) with students.

3. This Dionysian festival was one of the rare opportunities for Greek women to be seen in public. Have students use the Bibliography and Other Resources (page 167) to research and compare the role of women in ancient Egypt, Greece, Etruria, and Rome. Which ancient Mediterranean culture afforded women the greatest freedom?

4. This Stamnos was created using the red-figure technique. The Amphora (image 9) was created in the black-figure technique. Have students simulate either technique by creating their own Greek vessels on scratchboards. (Note: Required materials are bolded.) To begin, create several stencils of a variety of vase types on 12” x 18” cardboard (see Greek Vases: Shapes and Terms, page 85).

Have students:
- select a stencil and trace the vessel of their choice on a 12” x 18” sheet of newsprint. (Sketches should include decorative bands of geometric patterns and a large figurative scene that covers the vessel.)
- when the sketch is complete, create a scratchboard by tracing the outline of the vessel onto a 12” x 18” tagboard.
- use thickly applied oil crayons to create a terracotta color for the vase.
- cover the layer of thickly applied oil crayons with an even, single coat of tempera paint mixed with a small amount of liquid dishwashing soap.
- allow the vase to dry completely.
- when dry, transfer the newsprint design onto the scratchboard vase with white or yellow chalk.
- use a stylus to scratch away the desired areas. (Note: for your black-figure technique, scratch away the negative (empty) space areas; for your red-figure technique, scratch away the positive (designed) spaces.)
• use spray fixative to fix the completed scratchboards so that they absorb any remaining chalk.

• mount the scratchboards on colored construction paper and display them.

This activity is adapted from a winning lesson plan submitted by Ms. Cyndi Scheib from Edison Middle School in Wheaton, Illinois.

5. The women depicted on this Stamnos are preparing for a Dionysian festival. They decorate a stamnos with ivy tendrils. One holds an ivy-topped staff called a thyrsos. Both ivy and the staff were attributes of Dionysos and his mythical female followers, the maenads. Have students redesign this vessel with a scene of ancient Greek men and/or women preparing for a festival to honor another Greek god. Instruct students to select the god or goddess of their choice by consulting the chart of Greek and Roman Gods and Goddesses (page 159) for information about the functions and attributes of various gods. As a variation, have students redesign this vessel with a scene of preparation for a contemporary festival or event such as graduation, a prom, a concert, Mardi Gras, etc. Remind them to include appropriate props, clothing, and actions.
1. The seated and standing male figures were originally shaking hands in a gesture that may be of farewell. Compare this stoic scene to the scene of a mother mourning the loss of her son on the Etruscan Hand Mirror (image 13). In these two examples, how do Greek and Etruscan mourners react to the loss of loved ones? Describe their respective interactions.

2. In ancient Greece, grave markers such as this Funerary Stele honored the dead. During the year, family members continued to honor their deceased relatives by bringing offerings to them. Visit a cemetery in your community to compare this process to how people honor the deceased today. Compare the imagery on some of today’s tombstones to the relief on the Funerary Stele.

3. During ancient Greek funerals, poets were hired to write epitaphs to be spoken at the tomb. Have students imagine that they were hired to write one brief literary piece for the deceased represented on this funerary stele. For this epitaph, assume the deceased is the young man and remind students to use their knowledge of everyday life in ancient Greece as well as the Bibliography and Other Resources (page 167) for additional information. As a variation, have students research recent epitaphs read at the funerals of politicians, community leaders, etc.

4. The Greeks believed that three female divinities, called the Fates, determined the destiny for each person at the time of his or her birth. Clotho’s distaff spins the thread of life; Lachesis measures the thread of life onto a spindle; and when it is time, Atropos snips the thread with her shears. Consult the Bibliography and Other Resources (page 167) and the Fragment of a Sarcophagus (image 20) to research the role of the Fates in various Greek tragedies and myths.
1. Explore the details of the image on this coin. Describe the profile portrait of Alexander the Great. Does it appear to be a realistic or idealized portrait? Explain. Describe Alexander’s expression. What might it tell us about him? What effect would circulating Alexander’s image have on those who inhabited his vast empire?

2. Many kings tried to associate themselves with Alexander the Great by having themselves depicted as the young ruler with his long, tousled hair and heroic features. Alexander’s features were also used in other contexts to strike comparisons to figures in Greek mythology. Have students compare Alexander’s image on this coin to the appropriation of his image on the *Fragment of a Sarcophagus* (image 20). After sharing the story of Meleager with students (page 105), ask them to consider what Alexander and Meleager had in common. Why would the sculptor purposely make Meleager look like Alexander? Can students think of other examples in which public figures are portrayed as historical or mythological characters? What effect does this have on how we view them?

3. We can trace our modern ideas about the basic format and values of coins to the ancient Greek tradition that showed a profile head on the obverse (front) and a monument or symbol on the reverse (back). Recently the U.S. Mint has produced newly designed quarters and a new golden dollar coin. Access the U.S. Mint’s Web site (www.usmint.gov) to research the people, events, and symbols featured on the new coin designs. Compare these newly designed American coins to this *Coin Showing the Head of Alexander the Great* (image 12) and *Coin Showing the Emperor Nero* (image 15).

4. Images of emperors, military heroes, gods, goddesses, buildings, and animals grace ancient coins. Ancient Greek cities often decorated their coins with images that celebrated the city’s name or history. Have students design a coin that celebrates their school, city, and/or state. Images should include people, places, or symbols that best promote the school, city, or state. Remind students to design both an obverse (front) and reverse (back) for their coin. Students may also want to include an inscription or motto such as “In God We Trust” which appears on the back of United States treasury paper money in all denominations. Display the coin designs in the classroom and have each student share some background information about his/her design.
TIMELINE OF GREECE
Relating Art Institute Objects to the Chronology of Ancient Greece

Cycladic period ..........c. 3000–1800 B.C.
  Early Bronze Age culture appears on Cycladic Islands
  • Female Figure 2600/2400 B.C. (image 7)

Minoan period ..........c. 2500–1500 B.C.
  Rise of Palace culture on island of Crete

Mycenean period ..........c. 1500–1100 B.C.
  Mainland Greece dominated by Mycenean kingdom
  Trojan War

Dark Age ..........1100–900 B.C.
  Influx of northern tribes
  Collapse of Mycenean kingdom

Geometric period ..........900–700 B.C.
  Homer compiles Iliad and Odyssey
  First Olympic Games 776 B.C.
  Greek alphabet established

Orientalizing period ..........700–600 B.C.
  Trade with Near East and Egypt
  Coinage invented c. 650 B.C.
  • Pair of Griffin Protomes late seventh/early sixth century B.C. (image 8)

Archaic period ..........600–480 B.C.
  Persian Wars 490–480 B.C.
  Government by king and ruling families
  • Amphora (Storage Jar) 550/525 B.C. (image 9)

Classical period ..........480–323 B.C.
  Democracy established in Athens
  Parthenon built 447–432 B.C.
  Peloponnesian Wars 431–404 B.C.
  Plato (c. 429–347 B.C.) and Aristotle (384–322 B.C.), Athenian philosophers
  Alexander the Great (336–323 B.C.) conquers the known world
  • Stamnos (Wine Jar) c. 450 B.C. (image 10)
  • Funerary Stele (Grave Marker) c. 330 B.C. (image 11)

continued
Hellenistic period 323–30 B.C.

- Greek influence spreads throughout Alexander's empire
- Alexander's empire divided among commanders
- *Coin Showing Alexander the Great 306–281 B.C.* (image 12)
GREEK ETYMOLOGY*

anthropology: Study of mankind; from *anthropos* meaning “man” and *logos* meaning “word, truth, study”

calligraphy: Beautiful writing; from *kalos* meaning “beautiful” and *graphe* meaning “to write”

ceramics: Pertaining to the making of clay into objects; from *keramos* meaning “potter’s clay”

character: Traits that form the specific nature of an individual; from *charakter* meaning “mark of an engraving tool”

chronology: Sequential order of past events; from *chronos* meaning “time” and *logos* meaning “word or knowledge”

democracy: Government by the people; from *demos* meaning “common people” and *kratos* meaning “to rule”

economy: Management of resources; thrifty management; from *oikos* meaning “house” and *nomia* meaning “to do customarily”

*etymology: Study of the derivation of words; from *etymos* meaning “true” and *logos* meaning “word”

graphology: Study of the measurement and relationship of figures in space; from *geo* meaning “earth” and *metros* meaning “measure”

hypnosis: Artificially induced sleep; from *hypnos* meaning “sleep”

iconography: Meaning attached to images; from *icon* meaning “likeness” or “image” and *graphe* meaning “to write”

logical: Following the principles of reasoning according to logic; from *logos* meaning “word” or “reason”

mathematics: Study of quantities expressed symbolically; from *mathema* meaning “learning” and *techne* meaning “skill”
pedagogue: Teacher or tutor; from paidagogus meaning “child leader,” the slave who accompanied boys to their tutor; from pais meaning “child” and agein meaning “to lead”

philosophy: Study of the truths and principles of being; from philo meaning “friend or love” and sophia meaning “wisdom”

photograph: Producing an image by light exposure; from photos meaning “light” and grapho meaning “to write” or “draw”

physical: Pertaining to the body; from physike meaning “science of nature”

politics: Art of government; from politikos meaning “civic” or “citizen,” which is from polis meaning “city state”

school: From the Greek word schole meaning “leisure”

taxi: Public passenger vehicle; from taxus meaning “fast motion”
GREEK ALPHABET AND PRONUNCIATION

After the 10th century B.C., Greek population and prosperity increased. Cities were built, ships were sent to trade in distant ports, and colonies were established as far away as Italy and the Black Sea. An alphabet was adopted from the Phoenicians, and Greeks began to write their own language, for everything from dedications and poems to business accounts.

The Indo-European alphabet that comprises most of the languages of Europe, the Indian subcontinent, and parts of Asia derives from the Greek. Students can recognize many letters in Greek because they have remained unchanged for 3000 years. However, the old Greek alphabet contained more letters that are symmetrical in shape such as “O,” “I” or “X.” As a result the Greeks could read and write in either direction. An inscription could be written as we write today, from left to right, or from the opposite, or in both, directions. This kind of writing is called boustrphodon (bous-TROUGH-a-don) meaning “as the ox turns” when ploughing.

<table>
<thead>
<tr>
<th>Greek alphabet</th>
<th>Greek word</th>
<th>Greek pronunciation</th>
<th>Transliteration</th>
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<tbody>
<tr>
<td>A α</td>
<td>alpha</td>
<td>al-fah</td>
<td>a</td>
</tr>
<tr>
<td>B β</td>
<td>beta</td>
<td>bay-ta</td>
<td>b</td>
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<td>Γ γ</td>
<td>gamma</td>
<td>gah-ma</td>
<td>g</td>
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<td>dell-ta</td>
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<td>epp-sill-on</td>
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<td>ee-oh-tah</td>
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GREEK VASES: SHAPES AND TERMS

Greek vase shapes evolved from the needs of Greek society. Most shapes were made in both plain and decorated versions. They could be bought off the shelf or made on commission. Successful ceramicists ran their shops like small factories with specific task assignments. The potter and his assistants made the various parts of a vessel, which were then assembled.

Vase painters decorated the vessels and often more than one vase painter worked on a vessel. Assistants filled in the background and the painted decorative borders, leaving the general design and the figure work to the master. In the same way that handwriting is specific to an individual, a painter’s style also is unique. Certain ways of drawing eyes or drapery help scholars to identify painters by their style. Few painters of this time signed their work. Anonymous painters have been assigned names to identify them, usually by the location of the best example of their work or by the subjects that they often painted. For instance, the “Chicago Painter” was named for the Art Institute’s famous stamnos and the “Achilles Painter” for his figures of the hero Achilles seen on a number of vases.

alabastron: (al-ah-BAST-ron) Small oil storage bottle, the shape of which derived from Egyptian bottles carved from alabaster.

amphora: (AM-for-ah) Storage jar with two handles; from the Greek words meaning “both” and “to carry.”

hydria: (HID-ree-ah) Jar used to store or carry water, from the noun meaning “water.”

krater: (CRAY-tur) Bowl for mixing wine and water.

kylix: (KEYE-licks) Drinking cup.

lebes: (LEB-ease) Round-bottomed pot to set into a stand.
leythros:  
(LECK-ee-thos)  
Oil bottle.

loutrophoros:  
(loo-TROU-for-os)  
Jar to hold water for the marriage bath or to bury with dead, unmarried youths or maidens; from the Greek words meaning “washing water” and “to carry.”

oinochoe:  
(eye-KNOCK-oh-ee)  
Pitcher to pour liquids, usually wine; from the words meaning “wine” and “to pour.”

phiale:  (fee-AH-lay)  
Flat shallow saucer with a raised center; used for libations.  
(view of interior)

pyxis:  (PICK-sus)  
Container for cosmetics, jewelry, and personal belongings.

rhyton:  (RYE-tahn)  
Drinking cup in the form of an animal head.

stamnos:  (STAHM-nos)  
Jar for holding wine or oil.

*English scholars, who were among the first to study ancient Greek pots, called the pots “vases,” a term that persists today.
ITALY

Mary Greuel, Research Associate in charge of the Ancient Art Collection,
Department of European Decorative Arts and Sculpture and Ancient Art

INTRODUCTION

In the seventh century B.C., many independent city-states developed in the Italian peninsula, a boot-shaped extension of the European continent bordered by the Adriatic and Mediterranean seas. Rome itself was simply a small, rustic town on the banks of the River Tiber (see map). To the north lived the powerful Etruscans and to the south were rich and cultured Greek colonies. Due to the sparse archaeological remains of Etruscan daily life, the Etruscan civilization is the least familiar of the classical Mediterranean cultures. However, buried metalwork and terracotta remains from cemeteries, as well as contemporary accounts by the Greeks, reveal that the Etruscans were technically superior creative artisans.

Conflicts between the Romans and the Etruscans resulted in power struggles. At times, Rome fell under the rule of Etruscan kings. By 509 B.C., the Romans had driven out the last of these kings and begun to dominate their Latin-speaking neighbors. By 449 B.C. Rome was the strongest state in Italy and the Republic was born. Rome then began to expand its territory, eventually controlling the entire Italian peninsula. After defeating the great North African city of Carthage in 146 B.C. and then the Hellenistic kingdoms in Greece and western Asia, the Roman military machine dominated the entire Mediterranean region.

One way to understand the nature of Roman art is to determine what it is not. It is not only art made in the city of Rome. Given the vast nature of the Roman empire, Roman art was produced in Italy, Greece, Asia Minor, and Gaul (present-day France). It was not only made by Romans. In fact, most of the artisans were Greek and others were foreigners who lived and worked in their native countries. Roman art cannot be characterized by a single style or consistent quality of form. What is “Roman” about Roman art is a complex assimilation of absorbed national and regional traits. The cosmopolitan nature of Roman society is reflected in the diversity of Roman art, due to differing regional traditions and the tastes of a wide variety of patrons.
The skills used to build the Roman Empire are reflected in the precision and detail of Roman art, which further benefited from contact with the rich cultures that Rome absorbed as it conquered. From the early inhabitants of Italy, particularly the Etruscans, the Romans inherited a taste for honest portraiture, superb metalwork, and lavish jewelry. Greek settlers south of Rome introduced their heritage of architecture, marble sculpture, and mural paintings, which the Romans admired and copied. The conquest of Egypt and the Syrian coast gave the Romans an opportunity to draw on a rich tradition of glassmaking and textile manufacture. It was the Romans’ native taste and talent for organization that enabled them to develop a body of art that is uniquely Roman.

The Romans created an artistic style that synthesized the many cultures that made up the empire. Building on the Greek tradition of idealized sculpture, the Romans developed realistic portraiture that has rarely been equaled. Portraiture enabled Romans to create funerary images, records of illustrious ancestry, and inspirational images of the ideal Republican statesman. Another area, besides portraiture, in which the Romans clearly excelled was architecture. Roman engineers, architects, and builders constructed roads and bridges for the all-important army, and other building projects supplied the burgeoning population with everything from water to entertainment. The Roman invention of concrete made it possible to build durable vaults and arches spanning vast spaces. These massive utilitarian structures were great achievements in planning, design, and execution.

In the first century B.C., power struggles developed between newly rich and powerful individuals and those loyal to early Republican ideals of modesty, simplicity, and stoicism. With Octavian’s defeat of Mark Antony in 31 B.C., the Roman Republic came to a virtual end. By assuming the title of Augustus in 27 B.C., Octavian, the great-nephew and adopted son of Julius Caesar, became the first emperor of Rome. Emperor Augustus succeeded in changing the political map forever by installing an imperial form of government, later known as the Principate, which placed absolute power in the emperor’s hands. His immediate successors were the members of his family, the Julio-Claudians. Later emperors sought to associate themselves with Augustus, who had brought peace and prosperity to the Mediterranean world. They claimed power by virtue of family lineage, adoption, or military prowess and were thus often grouped in dynasties. Under the military leadership of Trajan (A.D. 98–117) the empire reached its greatest extent, ruling all of the countries bordering the Mediterranean Sea and many far beyond (figure 20). The vast conquered lands gradually became Romanized and eventually almost everyone from the provinces was entitled to Roman citizenship.
The Principate lasted until the third century, when members of the Severan family formed the Dominate, a form of government controlled by military leaders. The following group, called the Tetrarchs, divided the empire into two regions, east and west, with two co-rulers in each region. The emperor Constantine the Great (A.D. 307–337) assumed power under the tetrarchy but ultimately gained exclusive control of the government. His transfer of the capital from Rome to Constantinople (present-day Istanbul, Turkey) in A.D. 330 signaled the virtual end of the Roman Empire. Rome itself was sacked by invaders from Europe's largely Germanic tribes in A.D. 410 and the last Roman emperor was forced to abdicate to the Germans in A.D. 476, ending the city's long tenure as capital of the Western world. But, the legacy of ancient Rome lives on today through every concrete structure and vaulted ceiling and through each minted coin that contains the portrait of a United States president.

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<td>End of Etruscan Independence</td>
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<td>Empire divided: capitals in Rome (West) and Constantinople (East)</td>
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<td>Fall of Roman Empire in West</td>
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Between the eighth and fourth centuries B.C., the Etruscans dominated the area of Italy now known as Tuscany. Etruria was made up of autonomous city-states whose control, during the sixth century, stretched as far south as Rome. Ruling families of warrior-aristocrats dominated the highly stratified society, but never united the city-states to form a nation. Although this society was literate, few Etruscan books have survived.

It is primarily from the Etruscans' tombs and their buried artifacts, like this *Hand Mirror* (image 13), that scholars have learned about this unique and vibrant culture. Such buried treasures have revealed the talent of Etruscan craftsmen for creating stunning gold jewelry, delicate bronze engraving, and fine clay modeling. Little archaeological evidence remains from domestic or public buildings, since Etruscan architecture was constructed of perishable materials including wood, mud brick, and terracotta. Tombs were dug into volcanic material called *tufa*, and the interiors were sometimes carved and brightly painted with lively scenes of funerary rituals. In about 520 B.C. the Etruscans began to bury their dead in terracotta *sarcophagi*, replacing an earlier tradition of using *canopic* urns for burial purposes. The lids of *sarcophagi* were often decorated with sculpted images of the deceased reclining, either alone or in pairs. This custom was later adapted by the Romans.

Etruria was rich in metals, particularly copper, which forms bronze when combined with tin. These natural resources stimulated a local metal-smithing industry for which the Etruscans became famous, especially in Vulci, where the engraved *Hand Mirror* was probably made. Bronze mirrors were introduced in Etruria during the Archaic period (c. 600–475/450 B.C.) which is considered the high point of Etruscan art. The technique, engraving style, and subject indicate that this mirror was fabricated during the end of this period.

The scene on the back of the mirror shows the goddess Eos carrying her dead son, Memnon, who was killed during the Trojan War. The episode is derived from poems that narrate the Greeks' 10-year siege and eventual conquest of the city of Troy. The subject of a mother burying her son would have found a sympathetic audience in Etruria, which had recently lost a war to the Sicilian city of Syracuse. Many young Etruscan soldiers had been killed in battle.

Although Egyptians and early Greeks had used mirrors, the concept of a mirror with an engraved back is unique in Mediterranean cultures to the Etruscans. Molten bronze was poured into a mold in the shape of a disc
and a projection called a **tang**. When cooled, the decorative areas were engraved into the metal surface with a sharp engraver or chisel. The front surface of the disc was then polished to a high sheen to serve as a reflector. Finally the tang was fitted into a carved bone, ivory, or wood handle.

Found only in the graves of females, bronze mirrors were luxurious personal possessions buried after death for continued use in the afterlife. Many bronze items, such as mirrors, are inscribed, indicating that upper class women were able to read and write.

Of all of the women in the ancient Mediterranean, Etruscan women enjoyed the most freedom and power. Tomb paintings show them reclining next to their husbands at banquets, and they frequently went out in public to attend games and spectacles. Greek and Roman authors wrote about these customs with obvious disapproval. Although much of the propaganda was anti-Etruscan, more impartial literary sources indicate that women exercised considerable social and moral influence within Etruscan society.
Etruscan temples, like those of the Greeks, were often decorated with relief sculpture. The Greeks used stone such as marble, but the Etruscans created their architectural ornaments of terracotta, a more plastic material with more expressive and lively qualities. A fragment depicting three animated figures, the Architectural Relief (image 14) would have been part of the decoration of a small temple. Sculpture on Etruscan temples was painted in vibrant colors. Although faded, the paint on these figures is still perceptible, offering a faint echo of what was once a spectacular visual experience.

The subject of the sculpture is a Greek myth that tells the story of the battle between the gods and the giants. Myths that tell of challenges to the Olympian gods were often used as iconographic schemes for religious buildings. The victory of the gods over such formidable enemies reinforced the believers' faith in divine powers. Enemies such as the giants were usually characterized as barbaric, uncivilized, bestial, and not fully human. Such narrative schemes emphasized the victory of civilization over unbridled nature or weaker enemies.

One of the giants, the central figure in the group, is depicted with wings and serpent legs. Behind him two unidentified deities, a male and a female, are in the process of overwhelming the giant. The goddess has plunged a sword into the giant's back and the god is braced to deliver the death blow. The swinging motions of the goddess' skirt and the giant's writhing legs convey the violent power of the action.

During the third and second centuries B.C., Etruscan cities took advantage of a period of sustained prosperity to build and refurbish many of their temples. This relief fragment is an excellent example of cultural cross-fertilization; Etruscan craftsmen adapted a Greek myth and its iconography to local architectural needs, passing it on to the Romans.
The establishment of the Roman Empire created a demand for portraits of
the emperor and his family. In 27 B.C., when Octavian received the title of
Augustus ("revered one"), he radically changed the style of portraits of
Roman rulers. Although he proclaimed himself restorer of the Roman
Republic, Augustus had in fact installed an imperial form of government, in
which he was essentially sole ruler. The new political reality required a new
visual language, and images of Augustus became more idealized than those
of his predecessors. Based on Greek classicism, this mode of representation
set the fashion for the heroic portraiture of imperial Rome.

During the Roman era, art and politics were intimately connected. Rome's
early civic leaders and later emperors used art as a means of enhancing
public images and promoting personal agendas. The value of circulating
one's portrait on coinage was not lost on politicians and generals, or later
emperors who sought popular support. The Art Institute's Coin Showing
the Emperor Nero (image 15) exemplifies this ancient form of public
relations.

Numerous imperial portraits were distributed on coins and circulated
throughout the Roman Empire. Coins depicting the emperors, their wives,
and other immediate family members displayed the changing fashions of
the imperial court and influenced the taste of Roman subjects from Britain
to Egypt. Since most Roman imperial coinage was inscribed with the year
and sometimes even the month of issue, other unidentified public and
private portraits can be dated by comparing them to details of dress and
hairstyle on coins.

A series of gold coins showing the emperor Nero in profile illustrates the
enduring tradition of realistic portraiture. Minted between A.D. 57–58 the
first coin (figure 21) shows a promising young emperor, rather plump and
serious. The next (figure 22) was minted about eight years later, during a
time of famine, riots, and insurrections that resulted from the corrupt
Nero's mismanagement of the empire. Nero wears a laurel wreath in an
attempt to emphasize his success and military power, an early example of
the use of political propaganda. His physical degeneration is seen in his
scowling expression and heavier face and neck. Made only one year later,
this Coin Showing the Emperor Nero (image 15) portrays the debauched
ruler as a thick-necked, heavily jowled autocrat. In 10 years, the outward
corruption of a man whose inward decay eventually contaminated the
empire is clearly revealed through the disintegrating physical appearance
on the coins. The Roman taste and tolerance for honest, brutally revealing,
portraiture can be seen in this exquisite, small profile of one of Rome’s most notorious rulers. Scholars believe that the coin’s reverse image commemorates Nero’s escape from an assassination conspiracy. All of the conspirators (and many innocent people) were executed in A.D. 65. Deserted by all, Nero committed suicide three years later.

The gold Coin Showing the Emperor Nero of this value was called an aureus (after the Latin word for gold). The fact that it was made in a government mint guaranteed its value, even though Nero reduced the amount of gold the coin contained in order to pay for his spendthrift government.

Coins are formed when metal is forced, or “struck,” by a blow into facing upper and lower dies (see figure 19). Carved into a hard metal, the sunken relief of the die is a virtuoso example of tiny relief sculpture.

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**Figure 21**
Roman, minted in Rome.
*Coin Showing the Emperor Nero*
December A.D. 57/6
December A.D. 58.
Gold aureus. diam: 1.9 cm (3/4 in.)
Gift of Martin A. Ryerson, 1922.4862

**Figure 22**
Roman, minted in Rome.
*Coin Showing the Emperor Nero*
December A.D. 66/
December A.D. 67.
Gold aureus. diam: 1.7 cm (5/8 in.)
Gift of William R. Dunham, 1922.4254

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**PORTRAIT OF AN EMPEROR**

The ancient Roman biographer Suetonius described Nero:

*Physical characteristics of Nero:*

- Height: average
- Body: pustular and malodorous
- Hair: light blond
- Features: pretty, rather than handsome
- Eyes: blue and rather weak
- Neck: squat
- Belly: plumpish
- Legs: unlimbered

His dominant characteristics were his thirst for popularity and his jealousy of men who caught the public eye by any means whatsoever.”

The widespread practice of displaying portraits illustrates the Roman belief that immortality was attained by earthly fame. Portraits of the ruling emperor, like this Portrait Head of the Emperor Hadrian (image 16), were needed for courts, assemblies, public fora, religious ceremonies, and festivals throughout the empire. Images of the emperor were also distributed by the Roman legions, who carried imperial portraits along with their military regalia. Because emperors were considered to be deities, their portraits were displayed with sculptures of gods. Cities throughout the empire erected statues of the reigning emperor in the hopes of earning his financial patronage.

Since each emperor had his own ideology, his portraits define the character of that particular reign. Court sculptors created one image for the emperor’s approval, and copies were then dispatched to the far corners of the empire for reproduction. More portraits of Hadrian have been found throughout Roman lands than of any other Roman emperor. This can be attributed to his long and peaceful reign and his fondness for traveling throughout the Roman world. The marble Portrait Head of the Emperor Hadrian is one of the finest extant portraits of this ruler. Although imperial portraits usually display a degree of idealism, naturalistic depiction takes precedence in this example.

To the Romans, the head was the real essence of any likeness. To give lifelike appearance to the face, the iris and pupil of the eyes were drilled, a sculptural technique introduced during Hadrian’s reign. This device had previously been used in other media, such as bronze and terracotta, but in stone and marble, the details of the eyes were indicated by the use of contrasting color. Here the drill was also skilfully used to undercut the marble to indicate massive, tousled curls. Unlike his clean-shaven predecessors, Hadrian adopted a beard, probably to emulate esteemed Greek statesmen of the past. Beards became popular for fashion-conscious citizens until the time of Constantine (A.D. 307–337). Under Hadrian, a noted Grecophile, Roman art experienced a nostalgic return to Greek ideals, not only in style but also in content.

Since this portrait is broken at the neck, we do not know if it was originally made as a bust, as a head to be inserted into a statue, or as part of a whole figure. Frequently, noses, ears, hands, feet, arms, and legs did not survive the ravages of time. Since these features usually protrude, they are vulnerable to damage when a statue topples over. In times of unrest, statuary was often vandalized by those who disapproved of certain images. For example, during the Christian era, depictions of gods and emperors considered to be pagan were therefore defaced or destroyed. Later barbarian invasions contributed to the further destruction of Roman sculpture.
The Romans assimilated the gods of the people they conquered into their own pantheon. They also looked to sculptures from renowned Greek sites as models for images in their religious buildings and shrines. Of particular interest were statues from the classical period, like the Statue of the Aphrodite of Knidos (image 17). In addition, figures that decorated the revered Parthenon, the temple that topped the Acropolis in Athens, were freely adapted by the Romans as models for statues of their own goddesses or portraits of empresses.

Dozens of bronze and marble Greek sculptures, highly prized by Roman collectors, were reproduced over and over again with variations. The copies were based upon originals created by Greek artists such as Phidias, Polykleitos, Myron, and Alkamenes in the fifth century B.C. and by Praxiteles, Skopas, and Lysippos in the fourth century B.C. Produced in western Asia Minor, Greece, and Rome, many of these sculptures have been found in theaters, public baths, basilicas, palaces, and villas in Italy, North Africa, and Gaul (France).

Rome’s expansion exposed its citizens to the material culture and wealth of the Greeks, which they appropriated for their own use. With General Marcellus’ conquest of Sicily in 218 B.C., the wholesale removal of original Greek sculpture began. The Romans then marched on to Greek towns in southern Italy and even to Greece itself, in part to satisfy the ever-increasing appetite for Greek art. Looted statues and paintings were displayed in public baths and gardens and became the private property of art-loving patricians. Soon the supply of original works of art was exhausted. To meet this consumer demand, sculpture factories began an enormous trade in copies and adaptations of Greek originals.

The collecting frenzy is graphically illustrated by the letters of the statesman Cicero to his friend Atticus in 67–66 B.C., in which he solicits sculpture to decorate the exercise area of his villa:

And so I pray that you send them to me as soon as possible and also as many other statues and objects as seem to you appropriate to that place, and to my interests, and to your good taste... (Cicero, *Ad Atticum*, I, 67 B.C., Pollitt, 76–77)

Naturally I would like you, in accordance with what you have written, to decorate this place with as many works of art as possible. (Cicero, *Ad Atticum*, I, 66 B.C., Pollitt, 77)
Many of the artists who worked on Roman commissions were of Greek origin. The patron, rather than the craftsman, dictated the style of the finished product. A copyist often had to make adaptations of the original in order to suit the needs or wishes of the collector, the setting, or the purpose of the copy.

This copy of the *Statue of the Aphrodite of Knidos* (image 17) illustrates the way in which a Greek masterpiece originally endowed with religious significance could satisfy very different Roman demands. Celebrated for her physical beauty, Aphrodite was the goddess of love and fertility. This representation of the goddess is a full-scale copy of one of antiquity’s most celebrated statues, the first female nude sculpture in Classical Greek art.

The people of the island of Kos commissioned the renowned sculptor Praxiteles (active mid-fourth century B.C.) to create a cult statue of Aphrodite for their temple dedicated to the goddess. The sculptor carved two, one clothed and one nude. The people of Kos, thinking nakedness was irreverent, chose the clothed statue. The citizens of Knidos, a city on the coast of Asia Minor, however, admired Praxiteles’ innovative work and bought the nude version, placing it in an outdoor shrine where it became the most famous and visited statue in the ancient world. The *Aphrodite of Knidos* was so admired that when Rome conquered Greece in the second century B.C., wealthy Romans hired Greek sculptors to reproduce the statue in all sizes and materials. Scores of copies soon adorned the houses and gardens of Roman connoisseurs. So admired was this sculpture that its image was copied on coins as well. The original shrine sculpture, mentioned by Roman travelers and writers, disappeared sometime after the second century A.D. It is only through extant copies, ancient coins, and the writings of ancient travelers that we have information about this masterpiece and its original setting.

The Art Institute’s *Aphrodite* was probably carved 500 years after the creation of the original, during the reign of the emperor Hadrian. It was his interest that inspired a Roman revival of interest in the Greek originals. A copy of this statue was installed at Hadrian’s villa in Tivoli, in a small circular temple (figure 23) presumably based on the original open-air shrine at Knidos. The water damage on the surface of the Art Institute’s sculpture suggests that it was placed in a similar setting that exposed it to the elements. Unlike the religious function of the original cult statue in Knidos, this copy undoubtedly fulfilled a purely decorative role.

Since Aphrodite was born of the sea, she is often associated with water. Missing from the Art Institute Aphrodite is her head, the water jar, or
hydria, at her feet, and the robe which was draped over her left arm that suggested disrobing for a bath. Traces of the robe can be seen on the outside of her left thigh. Also on her left thigh are fragments of her right hand. This sculpture, like most Roman marble statues, was originally painted to give it a lifelike appearance.

**Figure 23**
Supposed temple of the *Aphrodite of Knidos*, Hadrian's recreation in his Villa at Tivoli (from Villa Adriana, Salvatore Aurigemma. Copyright Istituto Poligrafico e Zecca dello Stato, Rome)

**Figure 24**
Back view of Statue of the *Aphrodite of Knidos*.
The Roman practice of adapting Greek originals to suit specific architectural settings is illustrated by the Relief of a Fallen Warrior from the Shield of the Athena Parthenos (image 18). This “fallen-warrior” figure was copied from the shield (figure 25, number 14) of the cult statue of Athena Parthenos, patron goddess of Athens. The original, created by Phidias in about 435 B.C., was covered in gold and ivory and stood almost 40 feet high in the cela of the Parthenon. The front of the shield at Athena’s side was embellished with scenes of Greeks battling Amazons, a band of warrior women. During the Roman era, figures were lifted out of context and enlarged as relief panels to decorate colonnades and courtyards of villas, such as that of the Emperor Hadrian in Tivoli. In order to fit these spaces, the circular shield was translated into a rectangular format and executed in marble. Part of the carved frame is visible on the left side of the Art Institute’s copy.
Wounded in the back, the dying warrior stumbles as he reaches for his injury. His face is calm, expressing the classic Greek virtue of self-control in spite of his pain. Portrayed nude, as a sign of his heroism, the dying warrior's noble countenance and his powerful, athletic body project the ideal of mature male dignity. Phidias' heroic figure must have recalled the valiant Athenian fighters who had recently fallen to the Persians in defense of their city in 480 B.C.

The Art Institute's relief dates to the second century, during the reign of Hadrian. The sculpture and a number of others were awaiting transport from Athens, most likely to the area around Rome, when the ship carrying them sank. They were discovered in Athens' Piraeus Harbor in 1925 after years of exposure to seawater and marine life had pitted their surfaces.

**REBUILDING A CITY**

The rebuilding of Athens after its destruction by the Persians in 480 B.C. provided the city's founders with the opportunity to adorn it with elegant new architectural monuments. Using local marble, architects designed traditional buildings, which included elaborate sculptural programs, in the newest and most ambitious style. The Parthenon at the top of the Acropolis, dedicated to Athens' patron goddess Athena, is the best-known example of fifth-century Greek architecture (figure 26). Its decoration, carried out by teams of artisans under the direction of the sculptor Phidias, remains a marvel of stone carving. At the top of the Art Institute's Grand Staircase, high on the wall of Gallery 200, is a plaster cast of the frieze from the Parthenon's inner court, or cella, site of the original sculpture of Athena, bearing the shield with the fallen warrior.

*Figure 26*

Views of the Parthenon.

(photos courtesy of Katherine Burkh)
Tableware was revolutionized by the technique of glass-blowing, invented in approximately 40 B.C. This technological achievement meant that glass, made for centuries only as a luxury commodity, could be mass-produced to compete in the marketplace with both ceramics and metalware. By the middle of the first century A.D., glass vessels such as these Mold-Blown Vessels (image 19) had become affordable and commonplace. The Romans regarded glass much as we look upon plastic today.

Soon after the discovery of glass-blowing, the technique was refined to include the use of multipart, reusable metal and clay molds, which allowed for the shaping and decorating of vessels in a single step. A variety of shapes and colors can be seen in this group of Mold-Blown Vessels that were probably meant to hold costly scented oils. Repeated patterns and intricately modeled images decorated the surface, and the containers themselves frequently took on exotic shapes. The vessel on the far right has been fabricated in the shape of a date, demonstrating how expanding trade brought new products and images into the Roman marketplace.

Roman glassmaking traditions continued in the eastern Mediterranean after the capital of the Roman Empire moved east to Constantinople. Many other elaborate containers like this have even been found in what was once the Roman province of Palestine.

Many of these fragile vessels have survived nearly intact because they were deposited in tombs. Glass containers were often made for cosmetic materials and were buried with their owners. The surface iridescence seen here is but one conspicuous result of their long burial. The interaction of the minerals in the soil with the glass surface has produced a remarkable finish, neither envisioned nor intended by its creator.
In the second century, elaborately decorated stone coffins, called sarcophagi, were produced in great numbers for the upper classes. Early Romans had practiced cremation but gradually adopted the Etruscan and Greek custom of inhumation. Several factors may have contributed to this change in attitude, including the increased belief in the immortality of the soul promoted by oriental mystery cults as well as the resurrection of the body professed by Christianity. The availability of quantities of marble from Hellenistic eastern quarries also helped the market expand.

Sarcophagi could be placed inside or outside of tombs. Lids were often decorated with simple patterns, small reliefs, or images of the deceased. Common themes used to decorate sarcophagi included episodes from Greek mythology and battle motifs, each laden with the symbolism of tragedy and death. A typical mythological scene is depicted on this *Fragment of a Sarcophagus* (image 20). The hero Meleager and his companions are shown together at the time of the Calydonian boar hunt. The huntress Atalanta sits on the right and the Greek hero Herakles on the left. The appearance of Meleager, seen in the center standing on a rock between two companions, resembles the portraits of Alexander the Great. Meleager’s hunt and tragic end were equated with Alexander’s conquests and his own untimely death in Babylon in 323 B.C. The destiny of both heroes was also in the hands of the Fates, three female divinities who spun the thread of destiny. At Meleager’s birth, the Fates decreed that he would die when a particular log of wood was consumed by fire. His mother then immediately plucked it out of the flames and preserved it. When she learned that Meleager had slain her brothers after a quarrel, she threw the log back into the fire, hastening the death of her son.

*Figure 27*

Roman copy of a fourth century B.C. Greek original attributed to Skopas.

*Statue of Meleager*, c. 50 B.C.
Marble, 73 cm (28 5/16 in.).
Gift of Mr. and Mrs. Eugene A. Davidson, 1972.935

**Meleager, A Hero Through the Ages**

Meleager was a popular hero portrayed by many ancient artists. In addition to his depiction in this *Fragment of a Sarcophagus*, the Art Institute owns a Roman copy of a fourth-century B.C. Greek *Statue of Meleager* attributed to the sculptor Skopas in c. 50 B.C. The marble sculpture (figure 27) depicts Meleager’s heroic, idealized body at rest. In the original version of the statue (probably made in hollow-cast bronze), Meleager leaned on his spear and the head of the slain boar rested on a tree stump near his left leg. The prominent tree trunk of this marble Roman copy may serve an iconographical function, calling to mind the log that brought about Meleager’s death.
CLASSROOM APPLICATIONS

1. This bronze Hand Mirror portrays the goddess of dawn, Eos, carrying the body of her dead son, Memnon. Describe Eos’ pose and expression. Describe Memnon’s pose and expression. What features and/or objects did the artist include to convey that Eos is the goddess of dawn and that Memnon died in battle?

2. This mirror’s design showing a mother suffering the loss of her son was appropriate for Etruscan women who had recently lost many young soldiers in a war against the Sicilian city of Syracuse. Perhaps the woman who used this mirror found solace in knowing that even a goddess had suffered an identical loss. Which mythological scenes might best correspond to events in United States history? Have students select a historical event such as World War I, the Great Depression, or the advent of space travel. Next, have them research mythological stories and characters to identify who would most appropriately illustrate such a historical event. As a culminating activity, have students draw their own mirrors on scratchboards.

3. As evidenced by this Hand Mirror and many other ancient artifacts, personal appearance was important to men and women in ancient Mediterranean cultures. Have students research and compare the use of cosmetics, jewelry, and perfumes in ancient Egypt, Greece, and Rome (see Bibliography and Other Resources page XX). Divide students into groups and have them report their findings in the form of a fashion magazine entitled “Ancient Allure.” Students may wish to include articles on the latest fashion trends in jewelry or write a question-and-answer column about cosmetic use.
1. Describe the scene depicted on this architectural relief. How many figures are represented? Describe their individual bodies, poses, and garments. What action appears to be taking place? How do the figures interact with each other? What features did the artist include to enhance the drama of the scene?

2. Scholars believe that this architectural relief once decorated an Etruscan temple. Compare it to the Relief of a Fallen Warrior from the Shield of the Athena Parthenos (image 18). Discuss the similarities and differences between the two reliefs. Together, what do they convey about struggles in the ancient world? Based on what students see, ask them to describe how violence and death were perceived by ancient Greeks, Etruscans, and Romans. How does this compare to our contemporary portrayals of violence and death in movies, television, and on the news?

3. The subject of this relief is the Greek myth that tells the story of the battle between the gods and the Titans, or giants. Myths that describe challenges to the Olympian gods were often used as iconographic schemes for religious buildings. Have students select a government building or store in their neighborhood, city, or state and design for it an appropriate architectural program based on a tale from American literature or history. For example, an appropriate architectural program for a post office might feature images of Hermes, the messenger god. Have students share their designs. As a culminating activity, have students look for classically inspired buildings in their communities. Does the architectural decoration reflect the function of the building?

4. The giant depicted in this relief has the body of a man, the wings of a bird, and the legs of a serpent. Compare this mythical character to other composite beings such as those seen in the Pair of Griffin Protomes (image 8) and/or representations of Egyptian deities such as those seen in the Statuette of Re Horakhby (image 2). What characteristics does each composite being convey through its respective animal parts?
1. Explore the image on this coin in detail. Describe the profile portrait of Emperor Nero. Does it appear to be a realistic or idealized portrait? Explain. Describe his expression. What might it tell us about him? According to historical accounts, Emperor Nero was one of the most corrupt rulers of the Roman empire. Do you think the circulation of this particular coin would enhance his popularity? Explain. How does a politician today enhance his/her public image?

2. Have students read the Roman historian Suetonius’ description of Nero’s physical characteristics (page 97). Do any of his descriptions correspond to Nero’s appearance on this coin? Explain. Have students describe the physical characteristics of former American presidents based on their images on United States coins. Do their portrayals on coins accurately reflect historical descriptions?

3. This gold coin was called an aureus after the Latin word for gold. The fact that it was made in a government mint guaranteed its value even though Nero had reduced the amount of actual gold in the coin. Have students access the U.S. Mint’s Web site (www.usmint.gov) to research the quantities of various metals in current American coins.
1. This marble Portrait Head of the Emperor Hadrian (image 16) is one of the finest existing portraits of this ruler. Describe his features and his expression. Is this a realistic or idealized portrayal of Emperor Hadrian? Explain. Describe the textures found on this sculpture. What overall effect do they have?

2. Of all the Roman emperors, Hadrian is the one whose portrait is most frequently found all over the empire. Likewise, Alexander the Great’s image (image 12) made its way across his vast Hellenistic kingdom. Have students consider the impact of such images in an age without print or electronic media. Based on these images of Hadrian and Alexander the Great, what impression did the emperor and the young general make on their respective subjects? Have students write a young Roman or Hellenistic teenager’s initial impression of either man based on seeing this portrait head or the Greek coin for the first time.

3. Hadrian was the first Roman emperor always to wear a beard. It is said that he grew it to conceal a scar from a hunting accident and to resemble the Greek philosophers whom he respected. Most of the emperors who succeeded him continued the fashion of sporting facial hair. What fashions or traditions started by American presidents were continued by their successors? Were any of these fashions or traditions emulated by the American people or other leaders around the world?

4. Compare this Portrait Head of the Emperor Hadrian to the Coin Showing the Emperor Nero (image 15). Have students disregard the actual size of each portrait (the sculpture of Hadrian is larger than life while the coin is minute) and consider which image makes more of a statement. Have students defend their decisions.
1. Have students imagine that they must describe this sculpture of the goddess Aphrodite to someone who cannot see it. How would they describe its overall appearance, its surface, its pose, and its losses? Next, have students describe the Cycladic Female Figure (image 7) in detail. How do the descriptions differ? Compare the two works of art. What do they have in common and how do they differ?

2. This sculpture reveals several losses, including the head, her left arm, and her right hand, as well as several accompanying objects. However, her body easily identifies her as Aphrodite, goddess of love and fertility. Have students research other representations of Aphrodite in art. What do all of these images have in common?

3. This nude goddess portrays the ideal of womanhood in ancient Greece. Works of art that depict nude males, such as the Relief of a Fallen Warrior (image 18) reveal the powerful, athletic body of an ideal ancient Greek male. What do these representations of nude men and women convey about the ancient Greek attitude toward the male and female body?

4. Aphrodite, born of the sea, is often associated with water. Besides her head, items associated with water are also missing from this sculpture. At one time this sculpture included a water jar (or hydria) at her feet (see Greek Vases—Shapes and Terms, page 85), and a robe draped over her left arm. Based on this information, have students create a sketch of a complete Aphrodite. Have students compare and discuss their sketches.

5. Have students read Pliny’s account of the creation of and controversy surrounding this sculpture (page 100). Then, have students research newspaper accounts of other controversial sculptures in this nation’s history (e.g. the Vietnam Memorial by Maya Lin, Pablo Picasso’s sculpture for the Richard J. Daley Center, or Richard Serra’s sculpture Tilted Arc removed from the Federal Plaza on Foley Square in New York City). Compare various opinions about public art. Why are some works of art rejected, others accepted, and others initially rejected only to be accepted over time?
1. Discuss the fallen warrior's pose, expression, and action. What is he doing? Does his facial expression correspond with his gestures? Explain. Is it a realistic or idealized depiction of a dying soldier? Explain. What does this image tell us about how ancient Greeks envisioned a heroic death?

2. This warrior is mortally wounded. Have students imagine that this image was reproduced as an illustration in a newspaper. Then, ask them to write a news column to accompany this image. Remind students to include descriptive details about the action portrayed, the warrior's expression, and his pose.

3. This fallen-warrior figure was originally part of the shield of the colossal ancient Greek cult statue of Athena Parthenos. The shield was embellished with scenes of the Greeks and Amazons battling in the Trojan Wars. However, during the Roman era, figures from the shield were lifted out of context, enlarged, and reconfigured as rectangular relief panels to decorate colonnades and courtyards. Simulate this process in the classroom. First, select a theme for a large class shield made of paper. Next, encourage students to create the shield together. Have them draw directly onto the shield or create their own scenes to affix to the shield. Then, have them select a classmate's image to enlarge for a rectangular "relief." Remind students to change the image's circular format to a rectangular one. When all of the images have been enlarged and reformatted into rectangular "reliefs," have students display them as a frieze on the wall just below the ceiling.

4. Have students compare the Relief of a Fallen Warrior to American monuments and sculptures that memorialize fallen soldiers (e.g. the Vietnam Memorial, the Korean War Memorial, and the National World War II Memorial in Washington, D.C. or a local memorial near your school or home). What effect do these memorials have on our perception of how soldiers have died for this nation?
1. From left to right, describe the shape, patterns, and color of each individual glass vessel. Compare them to one another. Are there any similarities? What do these vessels have in common with contemporary glass vessels?

2. Due to their constricted necks and small mouths, these vessels probably held costly scented oil. Distribute the Greek Vases—Shapes and Terms sheet (page 85) to students so that they can examine how the form of each vase dictates its function. What Greek vessel’s shape most closely resembles these mold-blown vessels? Have students look at the containers they use at home on a daily basis (e.g. milk bottles, soda can, etc.) to observe how each container’s form suits its function.

3. Blown-glass objects were regarded by the Romans as affordable and commonplace tableware. Have students research tableware through the ages and in different cultures, from the Roman era to modern times. What material have people used over the centuries for dishes, utensils, and other vessels?
1. Show the transparency or slide of *Fragment of a Sarcophagus* (image 20). Common themes used to decorate sarcophagi included episodes from Greek mythology and battle motifs, laden with the symbolism of tragedy and death. This *Fragment of a Sarcophagus* portrays the Greek hero Meleager and his companions together during the Calydonian boar hunt. Have students read about Meleager (see *Bibliography and Other Resources* page 167) and discuss the appropriateness of this choice for a sarcophagus. What alternative mythological stories might also be appropriate for the decoration of sarcophagi?

2. Compare the decoration on the *Mummy Case of Paankhenamin* (image 4) to the scene depicted on this *Fragment of a Sarcophagus*. Are there any similarities? Explain.

3. Scholars believe that Meleager, the central figure, resembles portraits of Alexander the Great. Meleager's hunt and tragic end were often equated with Alexander's conquests and his own untimely death. Have students compare Meleager's image to Alexander's as represented on the Coin Showing the Head of Alexander the Great (image 12). What specific characteristics do the two images share?
TIMELINES OF ITALY
Relating Art Institute Objects to the Chronology of Ancient Italy

ETRURIA
Villanovan period
(Iron Age)......900–700 b.c.

Orientalizing period......c. 700–600 b.c.
Etruscan rule expands in Italy
Etruscan kings rule Rome c. 616–509 b.c.

Archaic period......600–480 b.c.
Period of greatest Etruscan expansion

Classical period......480–300 b.c.
Etruscan navy defeated 474 b.c.
• Hand Mirror 470–450 b.c. (image 13)

Hellenistic Period......c. 300–first century b.c.
End of Etruscan independence 280 b.c.
• Architectural Relief Showing a Gigantomachy third/second century b.c.
  (image 14)

ROMEL
Iron Age......900–700 b.c.
Legendary founding of Rome by Romulus and Remus c. 750 b.c.

Orientalizing period......c. 700–600 b.c.
Etruscan rule expands in Italy
Rome ruled by Etruscan kings c. 616–509 b.c.

Period of Kings......c. 750–509 b.c.
Greek colonies founded in southern Italy

Roman Republic......509–27 b.c.
Rome expels Etruscan kings 509 b.c. and Republic is established
Rome expands into Etruria
Punic Wars; Hannibal invades Italy 218 b.c.
Roman expands into Europe and Near East
Julius Caesar assassinated 44 b.c.
Cicero (106–43 b.c.), Roman statesman and orator
Rome annexes Egypt 30 b.c.
Republic ends in civil wars

continued
Roman Empire......27 B.C.—A.D. 330

Octavian becomes first emperor and given title of Augustus 27 B.C.

Virgil writes 

Aeneid 29–19 B.C.

Pompeii buried by Mt. Vesuvius A.D. 79

Colosseum built A.D. 80

Empire reaches greatest extent A.D. 115–117

Hadrian builds Pantheon C. A.D. 125

• Mold-Blown Vessels early first century/second century A.D. (image 19)
• Coin Showing the Emperor Nero A.D. 67/68 (image 15)
• Statue of the Aphrodite of Knidos second century A.D. (image 17)
• Relief of a Fallen Warrior from the Shield of the Athena Parthenos second century A.D. (image 18)
• Portrait Head of the Emperor Hadrian second century A.D. (image 16)
• Fragment of a Sarcophagus A.D. 240/250 (image 20)

Late Empire......A.D. 330–476

Empire Divided into East and West A.D. 330

Constantinople becomes capital of Eastern Empire

Visigoths sack Rome A.D. 410

Fall of Roman Empire in West A.D. 476
IN SAECULA SAECULORUM:  
A BRIEF HISTORY OF LATIN

Edmund de Horatius, Classical Studies and Modern Language Department, Wayland High School, Wayland, Massachusetts

Latin as a language has existed for close to 2,500 years and, although in a very limited capacity, is still in use today. The earliest examples of Latin survive in religious texts and inscriptions (some dating to as early as the seventh century B.C.) but the Romans did not begin to produce a body of literature, of which comparatively little remains, until the third century B.C. The most important authors of this early period were the epic poet Ennius (239–169 B.C.), who exerted a profound influence on later Latin poets, and the comic playwright Plautus (254–184 B.C.), whose often bawdy plays afford readers one of the few preserved examples of colloquial or spoken Latin as the Romans would have known it.

Ennius and Plautus represent the two strains of Latin that would characterize its history—literary and colloquial (often referred to as vulgar). Latin’s flowering as a literary language occurred in the first century B.C. The Roman orator Cicero (102–43 B.C.) is generally accepted as the finest of Latin prose writers and the poet Virgil (70–19 B.C.) of Latin poets. Both were and continue to be read avidly for their stylistic refinement and embodiment of classical ideals. Cicero especially was lauded for his promotion of the Latin ideal of humanitas, defined by one modern scholar as “the possibility of realizing man’s noblest tendencies through the exercise of the liberal arts,” which is the origin of our modern study of the humanities.

In the Middle Ages, Latin evolved through the infusion of a new Christian vocabulary, and a new prose style, known as the ars dictaminis (the art of letter-writing), also developed. The colloquial strain of medieval Latin eventually evolved into the modern Romance languages of Italian, Spanish, and French. By the 13th and 14th centuries, those languages had established themselves so effectively that literatures of their own appeared. Dante’s Divine Comedy in Italian and French versions of the Legend of King Arthur are early examples.

The advent of the Italian Renaissance (from the French meaning a "rebirth") in the 15th century reintroduced Ciceronian Latin. The strictures of the language were reinforced, and the medieval vocabulary purged. The return of Ciceronian Latin may have finalized Latin's decline as a commonly used language. It had become so formalized and restricted in its use that it became too difficult for all but the most educated to learn.

Latin continued to be the language of intellects well into the 18th and 19th centuries. Indeed, it was the official language of the French government until the 18th century. Today, although Latin is commonly considered "dead," it remains the official language of the Catholic Church and is still spoken by a limited number of people within that organization.

Both the modern student and teacher are faced with the inevitable question "Why Latin?" especially in the current atmosphere of pragmatism towards curriculum. But, in fact, it is this very pragmatism that is boosting Latin enrollment. While study of modern languages such as French and German is waning, Latin is at least holding steady because of its direct connections to English vocabulary and its cultural connections as the locus classicus of much of Western culture and thought. Twenty-two of the United States (the District of Columbia makes twenty-three) and organizations as far reaching as Harvard University, the Marines, and MGM Studios have Latin mottoes. Latin abbreviations have become so much a part of our everyday life that we take them for granted (for example: A.M., P.M., e.g., etc., i.e., lb, N.B., P.S., Rx, and stat). Latin is indispensable for the study of law or medicine. And it is estimated that 60% of English words are derived from Latin. The following activities are designed to increase students' familiarity with Latin roots and the English words derived from them and to increase students' awareness of the role Latin plays in our everyday lives.
LANGUAGE ACTIVITIES

EGYPT

Create a pharaonic name, or epithet, for yourself (see Translating Pharonic Names, page 49). Then write its equivalent in hieroglyphs.

Design your own modern-day hieroglyphs. To construct your modern-day hieroglyphs, determine what images and/or sounds you want to associate with particular letters. (For example, b = bee; th = thunder.) Once you have designed your own modern-day hieroglyphs, use them to write a caption and headline to accompany one of the Egyptian objects included in this manual (see pages 9-26).

GREECE

Use Greek roots (see Etymology sheet, page 81) to construct a list of other English words that derive from ancient Greek. Write a fictitious story about one, two, or all five of the ancient Greek objects in this manual (pages 51-68) using as many of the words on your list as possible.

Many words, phrases, and terms have been added to the modern English language due to their use in technology, historical events, and popular culture. Create a list of recent additions to the English lexicon (e.g. automobile, television, gridlock, Catch-22, etc.). For assistance, have students interview older family members. Which “new” words seem to have ancient Greek or Latin roots (page 125)? Do their roots relate to their meaning?

ITALY

Latin Activities
High-School Level

Versatility is the primary goal of the following activities. They should be seen not as necessarily transferable directly to a classroom but rather able to be translated to a teacher's specific goals (NB: both transfer and translate
come from the same Latin verb, *fero, ferre, tuli, latus*, to bear or carry, as do *refer/relate*).

The attached *Common Latin Roots* reference sheet (page 125) and the *Common Latin Prefixes* reference sheet (page 127) can be used at the teacher’s discretion.

**WORD GENERATION**

**WINDOWSHADES**
Partition the blackboard into separate sections (windowshades) or use large sheets of blank newsprint. Use the *Common Latin Roots* reference sheet (page 127) and write a common root at the top of each “windowshade.” There should be at least four “windowshades.” Divide students into groups and give each group a different colored pen or piece of chalk. There must be as many or more windowshades as there are groups. Each group begins at one windowshade and has a fixed amount of time (15 seconds, perhaps) to write down as many examples that fit the category as they can think of. When the 15 seconds are up, each group rotates to the next windowshade and repeats. Groups must generate new examples; no repeats are allowed. Finally, it is both helpful and enjoyable to include some “extra” windowshades (i.e. fast-food restaurants, popular music groups, etc.) that are derived from Latin roots. See example below using four Latin roots (windowshades) and four student groups.

<table>
<thead>
<tr>
<th></th>
<th>agri</th>
<th>scrib</th>
<th>mort</th>
<th>pat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Round 1</td>
<td>Group 1</td>
<td>Group 2</td>
<td>Group 3</td>
<td>Group 4</td>
</tr>
<tr>
<td>15 seconds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Round 2</td>
<td>Group 4</td>
<td>Group 1</td>
<td>Group 2</td>
<td>Group 3</td>
</tr>
<tr>
<td>15 seconds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CROSSWORDS/WORD SEARCHES**
Students, assigned specific roots and/or prefixes, design crossword puzzles or word searches based on English derivatives. The inclusion of definitions would be contingent on age and ability.
WORD RELATIONSHIPS

SENTENCES/STORIES
Assign students or groups of students a set of English words derived from the same Latin root (these words can be either teacher-generated or student-generated). Students then should make up a sentence or story using as many of the assigned words (correctly, of course) as they can. For younger students, perhaps more familiar synonyms of the English derivatives can be used.

WORDS IN CONTEXT

LATIN IN THE WORKPLACE
Latin infuses much of the vocabulary of the professional world. Assign students a journalistic investigation of Latin in the workplace. Students can either investigate a career that they are interested in or interview their parents or a friend (or a teacher) about their work. The focus of the research should be on the Latin used in context and what it means. Medicine, science, and the law will yield the most readily available results but remind students that Latin infuses the everyday vocabulary that is used in almost any business: percent, number, and monetary words, etc. A scavenger-hunt format, where students are focused less on meaning and more on the words themselves, can be used with younger students, with either the teacher or the students generating the words to be hunted for, depending on age and ability.

LATIN AND THE ROMANCE LANGUAGES
Students who either speak or are studying another language (especially a Romance language) can investigate the sometimes complicated relationship between Latin and its derivatives. This exercise can also lead to interesting non-Latin derivative discussions, i.e. if Spanish words did not come from its mother language, Latin (for many do not), where did they come from?

LATIN IN EVERYDAY LIFE
Assign students to be on the lookout for Latin in everyday life: in the grocery store, restaurants, the mall, sports events, on TV, etc. To broaden the assignment, allow students to include Roman culture as well as Latin (mythology and architecture will yield the most results).
Classroom Activities
Intermediate Level

- Introduce Latin roots to students using more familiar roots such as the list below.

<table>
<thead>
<tr>
<th>Root</th>
<th>Original Latin Word</th>
<th>Meaning</th>
<th>English Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>agr(ic)</td>
<td>ager, agri</td>
<td>field</td>
<td></td>
</tr>
<tr>
<td>ann, enn</td>
<td>annus,-i</td>
<td>year</td>
<td></td>
</tr>
<tr>
<td>aqu</td>
<td>aqua, -ae</td>
<td>water</td>
<td></td>
</tr>
<tr>
<td>aud</td>
<td>audio, -ire</td>
<td>to hear</td>
<td></td>
</tr>
<tr>
<td>brev</td>
<td>brevis, -c</td>
<td>short</td>
<td></td>
</tr>
<tr>
<td>cent</td>
<td>centum</td>
<td>hundred</td>
<td></td>
</tr>
<tr>
<td>matr</td>
<td>mater, matris</td>
<td>mother</td>
<td></td>
</tr>
<tr>
<td>nomin</td>
<td>nomen, nominis</td>
<td>name</td>
<td></td>
</tr>
<tr>
<td>prim</td>
<td>primus, -a, -um</td>
<td>first</td>
<td></td>
</tr>
<tr>
<td>scrib, script</td>
<td>scribo, -ere</td>
<td>to write</td>
<td></td>
</tr>
<tr>
<td>sent, sens</td>
<td>sentio, -ire</td>
<td>to feel</td>
<td></td>
</tr>
</tbody>
</table>

Display this partial chart on a chalkboard or on an overhead transparency. Explain that many of the words that we use today are from the Latin language. Have students look at the rows across to find similarities. Review with the students the meaning of the words in column 3.

Pass out index cards with the following words: *agriculture, annual, aquarium, audio, brevity, century, matriarch, name, primary, script, and senses*. Ask the students to define the words. Have students write these words in the correct space in column 4. Ask students if they can think of additional words.

Have students write on additional index cards all the roots, original words, and meanings from the chart, each one on individual cards. Distribute all the index cards, one to each student. Each student will have a different word from the four different columns. Have each of the students with the root words stand up and individually announce his or her root. The rest of the students with original words, meanings, and English words need to find the student with the correct root. There should be four students in each group as are in the rows across in the previous chart.
• Introduce Latin prefixes to students by using such familiar examples as the ones listed below. Review the meaning of prefix. A prefix is added at the beginning of a word to change its meaning.

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
<th>Word 1</th>
<th>Word 2</th>
<th>Word 3</th>
<th>Word 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi</td>
<td>two</td>
<td>biannual</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dis</td>
<td>opposite of</td>
<td>disagree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>non</td>
<td>negative</td>
<td>nonsense</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pre</td>
<td>before</td>
<td>preview</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>re</td>
<td>again, back</td>
<td>reread</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Review the chart above with the students. Explain the prefix, its meaning, and the Word 1 column. Discuss the meanings of the new words. Ask students to identify the prefix and the base word. Have students create sentences using the word without the prefix and with the prefix.

Assign each student a prefix listed previously or a word listed at the end of this section. Have students find the combination of prefix and word to make new words. Each pair of students can write the new word on the board. Discuss meaning of all new words and add to the charts.

Write each prefix on two or three index cards. Write each word below on index cards. Have students play a matching game by placing all the cards face down. Direct students to turn pairs over until they have a prefix and word that create a new word.

judge, dawn, use, stop, historic, living, fresh, visit, breakable, heated, wrapped, opened, appear, done, like, cover, honest, cycle, level, monthly, plane, weekly, approve, belief, loyal, obey
GENERAL ACTIVITIES
FOR EGYPT, GREECE, AND ITALY

- Assign students to be on the lookout for examples of hieroglyphs, ancient Greek, and Latin in everyday life in the grocery store, advertisements, restaurants, the mall, sports events, on TV, etc. To broaden the assignment, allow students to also include aspects of Egyptian, Greek, Roman, and Etruscan culture (e.g. mythology, architecture, etc.). On posterboard, have students create collages of the modern-day interpretation of these ancient languages and cultures.

- Have students write three individual postcards to friends or family members using hieroglyphs (page 47), the Greek alphabet (page 83), and words that contain Latin roots and/or prefixes (pages 125-127). Students should then decorate each postcard with a drawing of an object from the corresponding culture. Have students address postcards, stamp and mail them. Once the hieroglyph and Greek alphabet postcards are received, students should help the recipients to decode them by using Write Like an Egyptian (page 47) and Alpha to Omega: Greek Alphabet and Pronunciation (page 83).
COMMON LATIN ROOTS REFERENCE SHEET

Latin verbs have four principle parts (English verbs have three). Very often, the third and fourth principle parts of a Latin verb are spelled slightly differently from the first and second. This linguistic stem change explains why some roots appear different from the original Latin word. For example, the principle parts of the verb *fero* are *fero*, *ferre*, *tuli*, *latus*. Other examples are *lego*, *legere*, *legi*, *lectus* and *tango*, *tangere*, *tetigi*, *tactus*.

<table>
<thead>
<tr>
<th>Root</th>
<th>Original Latin Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>ag</td>
<td>ago, agere</td>
<td>to do, to act</td>
</tr>
<tr>
<td>agr(ic)</td>
<td>ager, agri</td>
<td>field</td>
</tr>
<tr>
<td>anima</td>
<td>anima, -ae</td>
<td>life, spirit</td>
</tr>
<tr>
<td>ann, enn</td>
<td>annus, -i</td>
<td>year</td>
</tr>
<tr>
<td>aqu</td>
<td>aqua, -ae</td>
<td>water</td>
</tr>
<tr>
<td>aud</td>
<td>audio, -ire</td>
<td>to hear</td>
</tr>
<tr>
<td>bel</td>
<td>bellum, -i</td>
<td>war</td>
</tr>
<tr>
<td>bene</td>
<td>bene (bonus, -a, -um)</td>
<td>well (good)</td>
</tr>
<tr>
<td>brev</td>
<td>brevis, -e</td>
<td>short</td>
</tr>
<tr>
<td>cad, cas</td>
<td>cado, -ere</td>
<td>to fall</td>
</tr>
<tr>
<td>cap, cept</td>
<td>capio, -ere</td>
<td>to take, to seize</td>
</tr>
<tr>
<td>ced, cess</td>
<td>cedo, -ere</td>
<td>to go, to proceed</td>
</tr>
<tr>
<td>cent</td>
<td>centum</td>
<td>one hundred (100)</td>
</tr>
<tr>
<td>cid, cis</td>
<td>caedo, -ere</td>
<td>to kill</td>
</tr>
<tr>
<td>civ</td>
<td>civis, -is</td>
<td>citizen</td>
</tr>
<tr>
<td>claud, clus</td>
<td>claudio, -ere</td>
<td>to shut, to close</td>
</tr>
<tr>
<td>cred</td>
<td>credo, -ere</td>
<td>to believe</td>
</tr>
<tr>
<td>cur(r), curs</td>
<td>curro, -ere</td>
<td>to run</td>
</tr>
<tr>
<td>dic, dict</td>
<td>dico, -ere</td>
<td>to say</td>
</tr>
<tr>
<td>duc, duct</td>
<td>duco, -ere</td>
<td>to lead</td>
</tr>
<tr>
<td>do(n), dat</td>
<td>do, dare/dono, donare</td>
<td>to give</td>
</tr>
<tr>
<td>dur</td>
<td>durns, -a, -um</td>
<td>hard</td>
</tr>
<tr>
<td>fac, fact, fect</td>
<td>facio, -ere</td>
<td>to do, to make</td>
</tr>
<tr>
<td>fer, lat</td>
<td>fero, ferre</td>
<td>to bear, to carry</td>
</tr>
<tr>
<td>fid, fide</td>
<td>fides, -ei (fidelis, -e)</td>
<td>faith(ful), trust(ful)</td>
</tr>
<tr>
<td>flex, lect</td>
<td>flecto, -ere</td>
<td>to bend</td>
</tr>
<tr>
<td>flu</td>
<td>fluo, -ere</td>
<td>to flow</td>
</tr>
<tr>
<td>frat(r)</td>
<td>frater, fratris</td>
<td>brother</td>
</tr>
<tr>
<td>fug</td>
<td>fugio, -ere</td>
<td>to flee</td>
</tr>
<tr>
<td>grad, gres, gress</td>
<td>gressus, gredi</td>
<td>to walk, to step</td>
</tr>
<tr>
<td>her, hes</td>
<td>haero, -ere</td>
<td>to cling, to stick</td>
</tr>
<tr>
<td>ject</td>
<td>jacio, -ere</td>
<td>to throw</td>
</tr>
<tr>
<td>leg, lect</td>
<td>lego, -ere</td>
<td>to read</td>
</tr>
<tr>
<td>Root</td>
<td>Original Latin Word</td>
<td>Meaning</td>
</tr>
<tr>
<td>------</td>
<td>---------------------</td>
<td>---------</td>
</tr>
<tr>
<td>loqu, locu</td>
<td>loquor, loqui</td>
<td>to speak, to say</td>
</tr>
<tr>
<td>luc, lux, lum</td>
<td>lux, lucis; lumen, -inis</td>
<td>light</td>
</tr>
<tr>
<td>mal, male</td>
<td>malus, -a, -um</td>
<td>bad, evil</td>
</tr>
<tr>
<td>man</td>
<td>manus, -us</td>
<td>hand</td>
</tr>
<tr>
<td>matr</td>
<td>mater, matris</td>
<td>mother</td>
</tr>
<tr>
<td>mitt, miss</td>
<td>mitto, -ere</td>
<td>to send</td>
</tr>
<tr>
<td>mort</td>
<td>mors, mortis</td>
<td>death</td>
</tr>
<tr>
<td>mult</td>
<td>multus, -a, -um</td>
<td>many</td>
</tr>
<tr>
<td>mut</td>
<td>muto, -are</td>
<td>to change</td>
</tr>
<tr>
<td>nasc, nat</td>
<td>nascor, nasci</td>
<td>to be born</td>
</tr>
<tr>
<td>naut</td>
<td>nauta, -ae</td>
<td>sailor</td>
</tr>
<tr>
<td>nav(ig)</td>
<td>navigo, -are</td>
<td>to sail</td>
</tr>
<tr>
<td>nomin</td>
<td>nomen, nominis</td>
<td>name</td>
</tr>
<tr>
<td>pat(r)</td>
<td>pater, patris</td>
<td>father</td>
</tr>
<tr>
<td>ped, pod</td>
<td>pes, pedis</td>
<td>foot</td>
</tr>
<tr>
<td>pel(l), puls</td>
<td>pello, -ere</td>
<td>to compel, to beat</td>
</tr>
<tr>
<td>pend</td>
<td>pendo, -ere</td>
<td>to hang</td>
</tr>
<tr>
<td>plac</td>
<td>placeo, -ere</td>
<td>to please</td>
</tr>
<tr>
<td>pon, posit</td>
<td>pono, -ere</td>
<td>to put, to place</td>
</tr>
<tr>
<td>port</td>
<td>porto, -are</td>
<td>to carry</td>
</tr>
<tr>
<td>prim</td>
<td>primus, -a, -um</td>
<td>first</td>
</tr>
<tr>
<td>rupt</td>
<td>rumpo, -ere</td>
<td>to break, to burst</td>
</tr>
<tr>
<td>scrib, script</td>
<td>scribo, -ere</td>
<td>to write</td>
</tr>
<tr>
<td>sect</td>
<td>seco, -are</td>
<td>to cut</td>
</tr>
<tr>
<td>sent, sens</td>
<td>sentio, -ire</td>
<td>to feel</td>
</tr>
<tr>
<td>sequ, secut</td>
<td>sequor, -i</td>
<td>to follow</td>
</tr>
<tr>
<td>sol</td>
<td>solus, -a, -um</td>
<td>alone</td>
</tr>
<tr>
<td>somn</td>
<td>somnus, -i</td>
<td>sleep</td>
</tr>
<tr>
<td>spect</td>
<td>specto, -are</td>
<td>to look at</td>
</tr>
<tr>
<td>sta, stat</td>
<td>sto, -are</td>
<td>to stand</td>
</tr>
<tr>
<td>tang, tact</td>
<td>tango, -ere</td>
<td>to touch</td>
</tr>
<tr>
<td>tend, tens</td>
<td>tendo, -ere</td>
<td>to stretch</td>
</tr>
<tr>
<td>termin</td>
<td>termino, -are</td>
<td>to end</td>
</tr>
<tr>
<td>torq, tort</td>
<td>torqueo, -ere</td>
<td>to twist</td>
</tr>
<tr>
<td>tract</td>
<td>traho, -ere</td>
<td>to drag</td>
</tr>
<tr>
<td>un</td>
<td>unus, -a, -um</td>
<td>one</td>
</tr>
<tr>
<td>ven, vent</td>
<td>venio, -ire</td>
<td>to come</td>
</tr>
<tr>
<td>vert, vers</td>
<td>vero, -ere</td>
<td>to turn</td>
</tr>
<tr>
<td>vid, vis</td>
<td>video, -ere</td>
<td>to see</td>
</tr>
<tr>
<td>vinc, vict</td>
<td>vinco, -ere</td>
<td>to conquer</td>
</tr>
<tr>
<td>voc</td>
<td>vox, vocis</td>
<td>voice</td>
</tr>
<tr>
<td>vol</td>
<td>volo, velle</td>
<td>to want</td>
</tr>
<tr>
<td>volv, volut</td>
<td>volvo, -ere</td>
<td>to turn</td>
</tr>
</tbody>
</table>
# COMMON LATIN PREFIXES REFERENCE SHEET

<table>
<thead>
<tr>
<th>Root</th>
<th>Variations</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>a, ab</td>
<td>a, ac, af, ag, at</td>
<td>from, away from</td>
</tr>
<tr>
<td>ad</td>
<td></td>
<td>to, towards</td>
</tr>
<tr>
<td>ante</td>
<td></td>
<td>before</td>
</tr>
<tr>
<td>bi</td>
<td></td>
<td>two</td>
</tr>
<tr>
<td>circum</td>
<td>co, col, con, cor</td>
<td>around</td>
</tr>
<tr>
<td>contra</td>
<td></td>
<td>with, together</td>
</tr>
<tr>
<td>de</td>
<td></td>
<td>against, opposite</td>
</tr>
<tr>
<td>dis</td>
<td>di, dif</td>
<td>down</td>
</tr>
<tr>
<td>ex</td>
<td>e, ec, ef</td>
<td>away, apart, opposite of</td>
</tr>
<tr>
<td>extra</td>
<td></td>
<td>out, out of</td>
</tr>
<tr>
<td>in</td>
<td>il, im, ir</td>
<td>beyond</td>
</tr>
<tr>
<td>in</td>
<td>ig, il, im, ir</td>
<td>in, into</td>
</tr>
<tr>
<td>inter</td>
<td></td>
<td>not</td>
</tr>
<tr>
<td>intra</td>
<td>intro</td>
<td>among, between</td>
</tr>
<tr>
<td>non</td>
<td></td>
<td>within, into</td>
</tr>
<tr>
<td>ob</td>
<td>of</td>
<td>(negative)</td>
</tr>
<tr>
<td>per</td>
<td>pel, pur</td>
<td>against, facing, toward</td>
</tr>
<tr>
<td>post</td>
<td></td>
<td>through</td>
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<tr>
<td>pre</td>
<td></td>
<td>after</td>
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<tr>
<td>pro</td>
<td></td>
<td>before</td>
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<tr>
<td>re</td>
<td></td>
<td>forward</td>
</tr>
<tr>
<td>retro</td>
<td></td>
<td>again, back</td>
</tr>
<tr>
<td>se, sui</td>
<td></td>
<td>back, backward</td>
</tr>
<tr>
<td>semi</td>
<td></td>
<td>oneself</td>
</tr>
<tr>
<td>sub</td>
<td></td>
<td>half</td>
</tr>
<tr>
<td>super</td>
<td></td>
<td>under</td>
</tr>
<tr>
<td>trans</td>
<td></td>
<td>above, extremely</td>
</tr>
<tr>
<td>ultra</td>
<td></td>
<td>across</td>
</tr>
<tr>
<td></td>
<td></td>
<td>beyond, extremely</td>
</tr>
</tbody>
</table>
THEMATiC CLASSROOM APPLICATIONS

EGYPTiAN GEOGRAPHY

Ancient Egyptians were surrounded by deserts on three sides and protected from potential Mediterranean invaders by muddy marshes to the north. In this dry desert land, the 4,000-mile-long Nile River became the source of ancient Egypt's livelihood and prosperity. Each summer its banks overflowed to flood a strip of land just a few miles wide. This annual flood left behind a dark layer of extremely fertile soil that enabled crops like barley, flax, and emmer wheat to grow each fall.

Examine the Wall Fragment from the Tomb of Amenemhet and His Wife Hemet (image 3). Which objects suggest that the Egyptians were successful farmers? Which articles of clothing and objects suggest that the Egyptians lived in a hot climate? Which objects suggest that the Egyptians lived in a fertile region?

The country of Egypt is located on the African continent (See “Egypt in the Construction of African American Identity,” page 27). Research the climate of other African countries like the Democratic Republic of Congo and Nigeria. What impact do the Niger and Congo Rivers have on these two nations? Like ancient Egypt, do these two nations rely on these rivers for survival? Present your findings in the form of a request to the United Nations to preserve the ecology of the river(s).
Egyptian artists utilized a canon of proportions for the human figure. Using a grid composed of 18 equal squares, this strict system of measurement divided the body into 18 equal parts from the hairline to the soles of the feet. The result was a standard set of proportions for all human beings depicted in wall paintings and stone sculptures. For example, the distance from the feet to the waistline was a standard eleven squares; from the waist to the shoulder five squares; while the torso and head was seven squares. This resulted in the uniform, long-legged, high-waisted appearance of Egyptian figures.

Apply the Egyptian canon of proportions to representations of human beings such as the Statue of Re Horakhty (image 2), the figures of Amenemhet and Hemet from the Wall Fragment from the Tomb of Amenemhet and His Wife Hemet (image 3), and Isis, Osiris, Horus, and Paankhenamun from the Mummy Case of Paankhenamun (image 4). Project the transparencies in the classroom, isolate the figures of Re Horakhty, Amenemhet, Hemet, Isis, Osiris, Horus, and Paankhenamun, and measure the following distances on their bodies into standard parts:

- from hairline to the soles of the feet (18 equal parts)
- from the waist to the shoulder (5 equal parts)
- from the top of the head to the chin (3 equal parts)

Compare them. Do they all conform to the Egyptian canon of proportions? Compare the Egyptian canon of proportions to proportions used in representations of the human body in ancient Greek and Roman art. Project the slides or transparencies of the Amphora (image 9) and the Statue of the Aphrodite of Knidos (image 17) in the classroom. Isolate the figures of Athena and Hermes on the Amphora and Aphrodite in the sculpture and divide them into 18 equal parts. Determine the measurements from the top of Athena and Hermes' heads to their chins. Determine the measurements from Athena, Hermes, and Aphrodite's waists to their shoulders. Compare these measurements to the Egyptian canon of proportions. What effect do they have on how the human figure was represented in ancient Greek and Roman art?

How would you measure up according to the Egyptian canon of proportions? Measure your body from the top of your head to the soles of your feet. Divide your total body measurement into 18 equal parts. Compare the measurement from your waist to your shoulder and from your chin to the top of your head to the Egyptian canon of proportions.
COMPOSITE CREATURES:
A SUPERNATURAL TEAM

Ancient Egyptians often depicted their gods in part-human and part-animal forms. Portraying Re Horakhty with a hawk's head symbolized the god's supernatural characteristics. Similarly, many beasts in ancient Greek and Roman myths were combinations of various animals such as the half-lion and half-eagle griffin. With their animal features, these mythical creatures embodied powerful traits such as courage and watchfulness as expressed in the wild.

Project the transparencies or slides of the Statuette of Re Horakhty (image 2) and the Pair of Griffin Protomes (image 8) in the classroom. Have students compare the animals depicted in both bronze works of art. Which features are emphasized? What powerful trait(s) does this illustrate?

Have students create their composite creature or superhero. First, students need to determine the ideal physical and mental characteristics of their imaginary creature or superhero. Will their creation be an expert at flying, jumping, or swimming? Will it be strong, fierce, or cunning? Which animal, tool, or element in nature best portrays each characteristic? To facilitate this process, have students create a chart similar to the one provided below:

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Which animal, tool, or element in nature best expresses this characteristic?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
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</tbody>
</table>

Next have students design their own imaginary creature or superhero. Remind them to include all of the characteristics they listed on the chart. On the back of their drawing or painting, have them write a paragraph about their creature or superhero. And, have them name their creation!
Divide the class into groups of four. Establish a conflict on earth (e.g. pollution, drought, war). Using their combined powers, in addition to the powers of Re Horahkty and the griffins, how will each “team of superheroes” resolve the conflict on earth? What role will each play? Have students write a dialogue in which each creature, superhero, ancient god, and mythical beast conveys how its trait will collaboratively help to save the world from the conflict. Once students read (or act out) their dialogues, compare the methods used and how the various characteristics were depicted.

Variation:
Use slides from the Art Institute’s Arts of Africa teacher manual (available for loan or purchase through the Elizabeth Stone Robson Teacher Resource Center at [312] 443-3719) to further explore the concept of composite beings.

In other cultures around the world mythological beings are also portrayed with various animal features. In Mali, the Chiwara Kunwa Headresses (slide 3 in Arts of Africa) represent the mythological half-man, half-antelope who taught the Bamana people to cultivate the earth. In art, the Chiwara Kunwa is portrayed on a headdress as a composite antelope-anteater to suggest human qualities vital to successful farming. The antelope’s graceful strength and bounding energy is likened to the strength and energy necessary for farmers to endure the long hours of hoeing, planting, and harvesting in the hot, dry fields of Mali. The anteater’s ability to burrow into the earth simulates the human action of planting seeds.

In the Democratic Republic of Congo, the Mask (Mukenga) (slide 15 in Arts of Africa; also available as a poster through the Teacher Resource Center) depicts symbols of leadership and status, many of which are related to animals. When worn and danced at the funerals of elite title holders within the Kuba community, the mask honors the characteristics of esteemed leaders who have passed away, represented in the materials from the fur of the fierce leopard to the simulated trunk and tusks of the powerful elephant.

Compare the representation of animals on the Chiwara Kunwa headdresses and the Mukenga mask. What animals are represented? Which features of the animals are emphasized? What traits and characteristics do these animals epitomize? How do they compare to the representations of animals in ancient Egyptian and ancient Greek art? Why might cultures use composite creatures instead of solitary animals to represent esteemed traits and superhuman qualities? Are there any contemporary equivalents to these composite creations in today’s culture (e.g. real life, video games, movies, cartoons, etc.)?
Democracy was invented by the Greeks in Athens. It was not a universal democracy such as we know in which all adult citizens are enfranchised; only property-owning males had the right to vote. Nevertheless, the rejection of more traditional forms of government, such as monarchy, was a revolutionary concept for the time. Unique to this new form of government was the concept that common people were capable of ruling themselves. The word democracy actually means “power of the people.” The secret ballot and rotating representation were two Greek innovations that also characterize our form of government today. The new Athenian democracy succeeded in part because a new class of merchants, craftsmen, and small property owners who had served in wars returned in peace to take responsibility in the government. These citizen/soldiers were called hoplites.

Stage two mock elections in the classroom. Conduct the first election according to ancient Greek rules in which only citizens can vote. In ancient Greece, approximately 20% of people were Greek citizens (men of Greek descent); approximately 26%, were foreigners; and approximately 53%, were Greek women and children. (If you would like to break down this percentage for the activity, approximate 30% were women and 23% were children.)

Randomly pass out pieces of paper to each student marked with the letters “C,” “F,” or “W.” Students with a “C” will play the role of citizens; students with a “F” will play the role of foreigners; and students with a “W” will play the role of women. Imagine that the results of the election will determine an important issue for the class (e.g. whether they will go on a class trip to the Art Institute or to the Field Museum). However, only the citizens (students with a “C”) are able to make speeches and vote on this important issue. The foreigners and women must abide by the citizens’ vote. Ask the students who are playing the role of foreigners and women how they feel about not being able to participate in the decision-making process.

Conduct the next election according to the contemporary American democratic process in which all students play the role of men and women over the age of 18. Imagine that the results of the election will again determine the same important issue for the class. Is the resulting vote the same? If not, how do the students feel about being able to vote and participate in the democratic process? Remind students that this nation’s democratic process
was very much like that of classical Greece until the 20th century. It was only in 1920 that women were allowed to vote followed by the 1965 Voting Rights Act that ensured the protection of black voters.
The Greeks believed that health and beauty resulted from training both body and mind. Physical training was accomplished through sports in the gymnasion, a Greek word meaning “to train naked.” Since at any moment citizens might be called up to serve in the army, regular physical conditioning was encouraged. Girls were excluded from athletics in Athens; Sparta, however, supported their participation in athletics in the belief that sturdy mothers produced strong warrior sons.

To train the mind, young boys attended very informal schools. Parents chose a suitable teacher and then sent their sons for lessons in reading, writing, and music. Further education for boys provided training in logic, rhetoric, and mathematics. Greek students were required to memorize literature as a way of perfecting their reading and speaking skills. Girls were educated at home and their training was limited to domestic skills as they were not expected to function in the public realm.

Instruct students to create a five-day journal documenting their school day and what they do at home (chores, after-school activities, etc.). Ask students to include their comments about how they feel their daily activities at school and home might assist them when they grow up. Then, based on the information provided above, have students create a fictitious journal entry for an ancient Greek boy or girl. For additional information about education and growing up in ancient Greece, students can conduct research in their school or public library or on-line (see Bibliography and Other Resources, page 167). In the guise of ancient Greek boys and girls, students should include their daily activities, how they felt about them, and how they think their daily duties will assist them as adults.

Have students compare their contemporary journal entries to their fictitious ancient Greek ones. Do they prefer being a boy or girl today, or would they have preferred their life in ancient Greece? Explain.
AN ARCHITECTURAL ADVENTURE

Objective:
Explore the use of and the effects of using ancient Greek architectural elements in The Art Institute of Chicago and/or in local architecture.

Ancient Greek architecture is characterized by beauty, grandeur, and perfection. It also made a long-lasting impact on subsequent western architecture. For centuries this nation's architects have recreated ancient Greek pediments, friezes, and columns in American banks, government buildings, museums, office buildings, homes, and schools.

Using the Architectural Adventure activity sheet (page 137), have students find various ancient Greek architectural elements on the interior and exterior of The Art Institute of Chicago. In addition, or as a variation, use the same Architectural Adventure activity sheet and have students look at buildings in their neighborhood, especially old ones, to find relief sculpture or carved decoration. Students may also wish to further explore national monuments such as the U.S. Capitol Building, Lincoln Memorial, and the White House for ancient Greek architectural elements.

During a follow-up classroom discussion, ask students what effect ancient Greek architectural elements have on contemporary American buildings? If the building(s) includes relief sculpture does the subject of the sculpture have anything to do with the name of the building? How might it relate to the function of the building?

Variation:
Project the Architectural Relief Showing a Gigantomachy (image 14) and the Relief of a Fallen Warrior (image 18). These carved reliefs once decorated temples and villas respectively. Have students design and create a relief sculpture for a building of their choice. How will their sculpture tell people what the purpose of the building is? (Note: As an example, discuss how the relief sculpture on the Nike building on Michigan Avenue describes the building's contents. This is also a good example since Nike is the ancient Greek symbol of victory and students can easily understand the association.)
ARCHITECTURAL ADVENTURE
ACTIVITY SHEET

Find examples of ancient Greek architectural elements on the exterior and interior of The Art Institute of Chicago. Look for examples in your neighborhood too! Can you think of other examples on famous buildings across the country?

pediment: The triangle, or low-pitched gable, on the front of temples.
Location:

frieze: Ornamental band, usually applied to architecture, such as the Parthenon; usually in the form of painting or relief sculpture.
Location:

triglyph: A decorative feature on a frieze that consists of carved flutes or channels.
Location:

metope: The spaces between triglyphs.
Location:
GREEK ARCHITECTURAL ORDERS

Classical styles of structure determined chiefly by the type of column.

Doric column: The most massive of the Greek Orders. The capital (top of the column) consists of simple, geometric shapes—a basic, square shape atop an angled piece.
Location:

Ionic column: Generally a later development than the Doric Order. The capital consists of two scrolled volutes that represent a shell formation or an animal’s horns.
Location:

Corinthian column: This order was employed much less than the other orders, so very few examples survive. The most common design of the capital has an ornate bell-shape decorated with rows of leaves and volutes.
Location:

Composite Order column: A design that utilizes major aspects of the three prominent Greek Orders.
Location:

Engaged column: A column that is more decorative than functional, partially sunk into a wall; also called an applied or attached column.
Location:
EVERYDAY CONTAINERS
THEN AND NOW

Greek vases are among some of the most famous examples of ancient
Greek art. They also provide us with a record of ancient Greek culture
through their highly decorated surfaces covered with myths and scenes
of daily life.

Project the transparencies or slides of the Amphora (image 9) and the
Stamnos (image 10) in the classroom. Lead a discussion by adapting the
questions about both Greek vases from pages 60-63. Ask students to look
carefully at the vases’ overall shape and decoration. Based on what they
see, can they guess how the vase might have been used? Have students
explain what visual clues led them to reach their conclusions.

Distribute the Everyday Containers Then and Now activity sheet (page 141).
Have students identify the function of the contemporary containers based
on each container’s shape (milk jug, mug, soda bottle). Next, have students
decorate the contemporary containers in order to illustrate its contents.
Will they use brand names or logos, illustrations, abstract designs? Then,
have students choose one of the containers and create its ancient Greek
equivalent using orange paper and black markers or black pencil. Before
starting their design, have students think about which corresponding
ancient Greek myth or scene of daily life might best advertise the contents
and function of their container. When completed, display the students’ creations in the classroom. Have students guess the function and contents
of one another’s containers.

This activity is adapted from a winning lesson plan submitted by District
93 art teacher Mrs. Debora Hafemann from Wheaton, Illinois.
EVERYDAY CONTAINERS
THEN AND NOW
ACTIVITY SHEET

Identify the use for each of the following contemporary containers.

You probably recognized the function of each of the containers due to its form. Ancient Greek vessels also had specific forms based on their functions from pouring water to mixing wine and water.

Decorate each of the contemporary containers with images, words, and/or symbols that help tell about its specific function.

What other containers do you use daily that have specific forms? Explain.

______________________________________________________________

______________________________________________________________

______________________________________________________________

______________________________________________________________

______________________________________________________________

Do their decorations inform you about their specific functions? Explain.

______________________________________________________________

______________________________________________________________

______________________________________________________________

______________________________________________________________

______________________________________________________________
Which of the following ancient Greek vessels most closely resembles the functions of the contemporary containers?

![Rhyton](image1)  ![Amphora](image2)  ![Stamnos](image3)

*Rhyton*  *Amphora*  *Stamnos*

Do the contemporary and ancient containers have any features in common? Explain.
Roman emperors became very familiar to their subjects through the circulation of their portraits throughout the Roman Empire in the form of coins and portraits. Two examples of imperial portraiture are featured in the Art Institute's Portrait Head of the Emperor Hadrian (image 16) and the Coin Showing the Emperor Nero (image 15).

Emperor Hadrian's portrait displays a degree of heroization whereas Emperor Nero's is realistic without glorification. Together, both imperial portraits reveal that portraiture can improve one's image or be brutally honest. In today's society, how do people use their "image" to project how they want to be seen? How do leaders want to be perceived? As courageous, strong, competent, successful? How do they get across their messages? Through TV, magazines, billboards? Are the images realistic (true to life) or idealized (to show as perfect or more nearly perfect than is true)? How do fashion trends start? Do popular figures, such as movie stars, musicians, or sports figures, influence what is in style? How?

Instruct students to make two portraits of one person. Make the first portrait "realistic" to show how the subject really looks. Next give the subject a profession or occupation. Create a second portrait by making an "idealized" image of how a person who does that particular job might want people to see him or her. Use hairstyles, hats, and jewelry to indicate the role or status of the person.

Objective:
Explore the uses and effects of portraiture in ancient Rome and contemporary society.
BUILDING AND ENGINEERING MARVELS

Objective:
Students search for local and national examples of Roman architectural and engineering innovations.

The Romans were innovative builders. Today's society is indebted to ancient Roman architects for their perfection of the dome and arch, development of concrete, and advanced use of fired bricks. Ancient Roman engineering achieved phenomenal feats such as aqueducts that brought water supplies to the city and the roads and bridges that are still in use today both in Italy and countries that once were Roman colonies, such as France, Britain, and Germany.

Have students use the accompanying Building and Engineering Marvels activity sheet (page 145) to search for local and national examples of ancient Roman building and engineering innovations. As a follow-up discussion, have students share their discoveries. To culminate this activity, have students create brochures that list all of the Roman building and engineering marvels in their neighborhood. Students may also want to include the ancient Greek architectural elements (see Architectural Adventure activity, page 136) in their brochure. Then, have students share their brochures with their families on a walking tour as they point out their town's ancient "sources."
BUILDING AND ENGINEERING MARVELS
ACTIVITY SHEET

Find examples of ancient Roman architectural and engineering innovations in your neighborhood! Can you think of other examples found in famous buildings and/or monuments across the country?

**round (Classical) arch:** A structure over an opening that is semi-circular in shape.
*Location:*

**barrel vault:** An arched interior roofing made of stone or brick that is cylindrical or semi-circular in section, like a tunnel.
*Location:*

**barrel intersecting (groined) vault:** A segmented barrel vault used at the point of multiple passageways.
*Location:*

**dome:** A convex rounded roof covering part or all of a building.
*Location:*

**arena (multipurpose):** An enclosed area used for public entertainment.
*Location:*
aqueduct: A conduit for carrying large amounts of flowing water; a structure for conveying a canal over a river or stream.
Location:

concrete: (from the Latin word concretus meaning “grown or run together”) One of the oldest man-made building materials—composed of sand, stone, cement, and water—that can be applied and molded and gradually hardens. The Romans built concrete walls and vaults of massive thickness which would resist stress, but added relieving arches or used lightweight materials (porous volcanic rock or earthenware jars) to the concrete mixture to alleviate problems of weight.
Location:
GLOSSARY

Acropolis: (ah-KRAH-po-liss) High city; the defensive and religious center of a city-state; the most famous, the Athens Acropolis, site of the Parthenon.

Alexander the Great: (356–323 B.C.) Greek king and conqueror of the known world, born in Macedonia.

Aegean Sea: The arm of the Mediterranean Sea east of Greece.

alloy: Mixture of metals.

Amarna: The contemporary name of the capital city on the Nile halfway between Thebes and Memphis founded by King Akhenaten.

amulets: Good luck charms made in the form of gods, goddesses, animals or hieroglyphic symbols. Amulets were worn by the living and they were also placed on mummies. Among the most common amulets are the scarab beetle and the udjat-eye, originating in ancient Egypt.

anthropocentric: (an-threw-po-CENT-rikk) Regarding human beings as the most important element of the universe.

anthropoid: Resembling the human form.

apotropaic: (ah-po-tro-PAY-ik) Intended to ward off evil.

aristocrat: Person of nobility or a ruling class.

attribute: An object that identifies a person or deity.

Attica: (AT-tick-ah) Region of Athens and the surrounding countryside that made up the ancient city-state of Athens. The adjective is “Attic.”

autocrat: Ruler with unlimited authority.

barbarian: Relating to an alien land, culture or people believed to be inferior.

barter: To trade by exchanging one commodity for another.

black-figure: Decorative style originated by potters in ancient Greece that features dark shapes silhouetted against a red natural clay background.

Bronze Age: Historical period (c. 3000–1000 B.C.) following the Stone Age named for the use of bronze tools and weapons during this time. (Stone Age refers to the use of stone tools.)

cache: (CASH) Hiding place, especially in the ground; also may refer to items hidden or buried together.

canonical: (kan-ON-i-kul) Conforming to an established pattern.

canon/canonize: To sanction or approve authoritatively, such as the Egyptian canon of proportions that instituted the standard representation of human beings, regardless of size.

canopic jars: Pottery or stone jars commonly placed in Egyptian burial chambers, containing the liver, lungs, stomach, and intestines of the deceased. Stoppers of the jars often represented the four sons of the god Horus: Imsety (human head), Hapy (baboon head), Duamutef (jackal head), and Qebhehsenuf (falcon head).

cartonnage: (car-tohn-NAHZH) Linen soaked in plaster mixed with a gum and papyrus.

Caspian Sea: Salt lake between southeastern Europe and west Asia.
cast bronze: Method of replicating a form through the production of a shell, usually of clay, into which a molten copper-tin alloy is poured. The most popular method for bronze casting is the lost-wax technique, in which an object is formed in wax and covered in clay, and then the wax model is melted away, leaving a perfect impression in the clay.

cataract: (CAT-a-rak-t) Rocky area where water flows rapidly that can make passage of boats extremely difficult or impossible; on the Nile River the first cataract is at Aswan in southern Egypt. These cataracts prevented invaders from the south from reaching Egypt.

cauldron: Large kettle.

cella: (SELL-la) Cult room of a temple.

ceramicist: (sir-AM-i-cist) An artist who makes objects (ceramics) from clay.

city-state: A city and the surrounding country-side under its influence. It was the political unit of ancient Greece (see polis and Attica).

cornucopia: Horn of plenty; a symbol of prosperity.

cosmos: The whole universe; often refers specifically to the stars, planets, galaxies, outer space, and to space and time, but it is also often used to mean the universe, including the skies, the earth, nature, and human beings.

crook and flail: Scepters carried by the king. One represents a shepherd’s crook, the other a wand with falling strands used to harvest grains. They symbolize the power of the pharaoh over the land, as they represent agricultural implements. Also carried by the god Osiris.

cult: System of religious worship and ritual.

cult statue: Statue of a divinity used in worship at a shrine.

Cycladic: Group of islands in the Aegean Sea that form a loose circle. Also the name of the culture and the artwork that is characteristic of those islands during the Bronze Age.

deities: Gods or goddesses.

delta: Alluvial deposit at the mouth of a river; in Egypt the region between the Mediterranean Sea and the city of Cairo where the Nile flows to the sea, also known as “Lower Egypt.”

devotee: Person who is extremely devoted to a religion; a follower.

die: an engraved stamp used to impress a design on a softer material, such as metal for coins.

Dionysia: (die-oh-NIZZ-ee-ah) Athenian festival in honor of the god Dionysos.

drachma: (DRAHK-ma) Coin or monetary unit, from the Greek word for “a handful.”

dynasty: (DIE-niss-tee) Period of rule by a particular clan or family. In Egypt, a unit of chronology in ancient Egyptian history covering the period 3100–332 B.C. There were 31 dynasties grouped into three kingdoms (Old, Middle, and New). The concept of Egyptian dynasties was developed by a priest, Manetho, in the third century B.C. Traditionally, the ancient Egyptians viewed their own history as being composed of a single, unbroken line of rulers from the beginning of time.

encaustic: Paint made from pigment mixed with wax.

enfranchise: To admit to the privileges of a citizen, especially the right to vote.

epitaph: (EPP-eh-taf) Writing in praise of a deceased person.

epithet: Term used as a descriptive name or title.

etymology: Study of derivation of words.
Fayum: (FI-um) A natural geographic depression to the southwest of Cairo in Egypt. Lake Qarun is in the middle of the Fayum. This area served as the capital of Egypt in the Middle Kingdom. Many Roman period (30 B.C.-A.D. 395) mummy portraits were recovered from the Fayum, hence their generic name “Fayum portraits.”

forum: (plural: fora) Public plazas or market-places in ancient Roman cities in which people assembled for various activities.

frieze: Ornamental band, usually applied to architecture, such as the Parthenon; usually in the form of painting or relief sculpture.

generic: General, not specific.

Geometric period: Era (c. 900–700 B.C.) named for the geometric designs used by Greek artists to decorate artwork.

gesso: (JES-o) Preparation of plaster and glue used as a base for low relief or as a surface for painting.

Grecophile: Having a strong affinity or preference for Greece and/or Greek culture.

griffin: Mythical animal typically having the head, forepart, and wings of an eagle and the body, hind legs, and tail of a lion.

gymnasium: Place for exercise, from the Greek words “to train” and “naked.”

Hellenistic period: Era (323–30 B.C.) following the death of Alexander the Great when Greece dominated the Mediterranean world, politically and artistically; ended with the Roman conquest of Egypt, the last Hellenistic kingdom; from Hellene, referring to Greek people and their culture.

hetaira: (het-EYE-rah) Courtesan, woman paid to entertain, often with a clientele from the upperclass.

hieroglyphs: System of writing in ancient Egypt (and other cultures) in which pictorial symbols are used to represent words or sounds.

hoplite: (HOP-lite) Free male citizen of a Greek city-state, rich enough to afford body armor and required to serve in the army in times of crisis.

iconography: (eye-con-OG-ra-fee) Imagery or symbolism of a work of art, from the Greek words for “image” and “writing.”

idealized: Imbuing a human figure with perfected, universal features rather than specific, individual features.

Iliad: (ILL-ee-ad) Greek epic poem, ascribed to Homer, that recounts events from the ten years of the Trojan War.

incising: To cut or carve into a surface.

inhumation: Burial; interment of the body of the deceased.

inlay: Decorative process in which pieces of one material are set into the surface of an object made from a different material.

intercessory: Act of pleading on behalf of someone else (e.g. a deity guarding a person on earth).

iridescence: Lustrous play of color caused by refraction of light waves; weathering of ancient glass produced this optical effect called “thin film iridescence,” similar to the effect seen on soap bubbles or oil-covered water.

kohl: (COAL) Very dark eye cosmetic made of a copper substance, used by Egyptians to line the upper and lower lids.

lapis lazuli: Blue mineral used as a gemstone.

libation: (lie-BAY-shun) Pouring of wine or oil upon the ground in honor of the gods.
Lower Egypt: Region located between the Mediterranean Sea and the Cairo area. Also known as the Delta. (see map of Egypt, page 9)

Maat: Egyptian for “Truth” and goddess who personified the concept of truth. The concept of Maat guaranteed the continuing balance and harmony of the Egyptian world.

Macedonia: Area of the Greek mainland north of Mount Olympus. It was the kingdom from which Philip of Macedon and his son, Alexander the Great, launched the Greek empire.

Magna Graecia: (MAH-gnah GRAY-she-ah) Greek colonies in Italy and Sicily.

metallurgy: Technique of working metals.

Middle Egypt: Area of Egypt located between the Fayum and the city of Thebes. (see map of Egypt, page 9)

mortuary: Of or pertaining to the burial of the dead.

mummification: Artificial process of preserving the body with dehydrating substances and removal of internal organs; widely practiced in ancient Egypt and numerous other cultures.

mummiform: In the shape of a mummy.

mummy: Body of a human being or animal embalmed after death.

myth: Traditional story that explains some aspect of a culture’s history or beliefs.

naturalistic: Imitating and resembling visible nature.

necropolis: (neh-CROP-oh-liss) Cemetery that includes monuments, from Greek word for “city of the dead.”

neolithic: Word meaning “new” and “stone,” denoting the last phase of the Stone Age, approximately 8000 B.C., during which stone tools and weapons were used. It lasted until various times in different parts of the world; in Greece until about 3000 B.C. when metallurgy was discovered.

Nike: Greek goddess of victory.

Nile: Longest river in the world (estimated at 4000 miles). From its two sources in Africa, the Blue Nile in Ethiopia and the White Nile in Uganda, the river flows from the south to the north. Until the construction of dams in southern Egypt in the 20th century, heavy rains in sub-Saharan Africa in late June caused the Nile to gradually rise over its river banks (the inundation) to maximum flood in early September. As the river receded, it left a fresh layer of rich silt remaining on the agricultural lands, providing fertile fields for crop growth.

Nubia: (NEW-be-a) The area on the Nile between Aswan (in southern Egypt) and Khartoum (in modern Sudan), (see map of Egypt, page 9). Many exotic goods, such as ebony, ivory and furs, were imported into Egypt from Nubia.

obel: (OH-bull) An iron spirt, used in Greece as money before coinage.

Odyssey: Greek epic poem, ascribed to Homer, about the wanderings of Odysseus during ten years after the fall of Troy.

Olympus: Mountain in Greece; its cloud-wrapped peak considered the home of the gods.

Orientalizing period: Era (700–600 B.C.) is named for the influence of the Near East on Greek craftsmen and their products. The present-day states of Turkey, Syria, and Lebanon were called Oriental by scholars who did the original research in Near Eastern cultures in the 18th and 19th centuries.
papyrus: (pah-PIE-russ) Plant found in marshes of Egypt that is dried and flattened to make writing material; durable in the dry climate of Egypt, fragments of ancient writings on papyrus have survived.

Parthenon: Temple dedicated to the goddess Athena Parthenos that was built on top of the Acropolis in Athens. Pericles commissioned artists such as Phidias to build and decorate the temple from 447–432 B.C.

patina: (pa-TEEN-ah) Film or encrustation produced by oxidation (exposure to oxygen) of a surface; particularly visible on outdoor sculpture.

pecking: Process of texturing a surface, most commonly stone, by striking it with a stone or metal tool. Surfaces of stone statues were pecked to produce a contrast from one area of the stone to another or to form a rough surface for the application of paint.

pediment: Triangle, or low-pitched gable, on the front of temples.

pharaoh: (FAY-roh) Means “great house.” First used in the New Kingdom to refer to the king.

pigments: Ground minerals mixed with a binder to produce paints of various colors.

polis: (PO-liss) City-state composed of a city and its surrounding countryside; the traditional political entity of ancient Greece a prime example is Athens’ Acropolis (see Attica).

polytheistic: Belief in or worship of more than one god. (Monotheism is the belief in one god.)

predynastic: Term in Egyptian history designating the period prior to the First Dynasty, before 3100 B.C.

protomes: (PRO-tohms) Head, neck, and sometimes the bust, of a human or animal figure.

Ptolemaic period: (TOHL-oh-may-ick) Era in Egyptian history (332–30 B.C.) when Greece ruled Egypt, ushered in by the Greek general Ptolemy after Alexander the Great’s death.

punch: Tool for stamping a design on the surface.

red-figure: Ancient Greek vase painting technique that features red shapes (the natural color of the clay) silhouetted against a painted black background.

register: Divisions of two-dimensional space or reliefs into horizontal rows or bands.

relief: Carved surface. Raised relief features figures standing out from the background that has been cut away. Sunken relief features figures cut into the surface.

reverse: The minor or “tails” side of a coin.

sarcophagus: (sar-COFF-ah-guss) Rectangular coffin, used by ancient Egyptians, Greeks, and Romans.

scarab: (SCARE-ab) Beetle that symbolized rebirth. Scarab symbols were commonly used as amulets. The scarab was the hieroglyph for “to come into being” or “to exist.”

schematic: Pertaining to, or in the form of, a scheme or diagram.

slip: Clay thinned with water, used in the decoration of ceramics.

stele: (STEE-lee) An inscribed, or otherwise decorated, upright stone used as a monument, from the Greek verb, “to stand.”

Stoic/Stoicism: School of Greek philosophy founded about 300 B.C. that stressed self-control.

strigil: (STRI-jill) Dull, curved blade used to scrape dirt and oil off skin after exercising or bathing.
sumptuary: (SUM-p-chew-ar-ee) Relating to the regulation of expense; usually to limit displays of wealth.

symposium: (sim-POE-e-um) Party for men involving discussion as well as eating and drinking—from the Greek word “to drink;” more commonly a formal meeting on a topic.

tang: Sharp point, projection, or prong.

tenon: Projection, or tang, that was intended to fit into an object with a matching socket or recess. Tenons were often used to attach a statue to its socketed base.

terracotta: Glazed or unglazed fired clay.

tetrarchy: Period of shared rule by four Roman emperors, two in the eastern empire and two in the western empire.

thysos: Staff tipped with a pine cone and twined with ivy that was carried by Dionysos, Dionysian revelers, or satyrs.

two-dimensional: Possessing only height and width; flat.

tyrant: Absolute ruler who gained power by usurping rather than inheriting the position; later the term came to mean a despotic ruler.

tufa: Porous volcanic stone.

udjat-eye: (also called wedjat eye) Eye of Egyptian god Horus equated with the moon. Consists of an eye with drawn cosmetic line and markings of a falcon (a type of hawk). Often found as amulets in wrappings of Egyptian mummies and on necklaces.

Upper Egypt: Area between the cities of Cairo and Aswan. Also known as southern Egypt. (see map of Egypt, page 9)
BIBLIOGRAPHY AND OTHER RESOURCES

EGYPT

Bibliography for Teachers

ART

DAILY LIFE

GENERAL HISTORY

MUMMIFICATION
PHARAOHS


RELIGION


WOMEN


Other Resources

CD-ROMS

*Ancient Egyptian Art: The Brooklyn Museum*
Explore the museum's spectacular collection. Includes 195 full-color images, tutorial, glossary, and search functions. For Windows/Mac. Distributor: Crystal Productions, Box 2159, Glenview, IL 60025–6159; (800) 255-8629; www.crystalproductions.com

*Ancient Civilizations of the Mediterranean*
Learn the trade routes, businesses, military, and daily habits of the ancient Egyptians, Greeks, and Romans; also includes republics of Venice and Genoa. For Windows/Mac. Distributor: Crystal Productions, Box 2159, Glenview, IL 60025–6159; (800) 255-8629; www.crystalproductions.com

*Breaking the Code*
Study an introduction to Egyptian language and the Rosetta Stone. For Windows/Mac. Distributor: Lehner Educational Software; (887) 777-8711; www.breakingthecode.com

TEACHING PACKETS


VIDEOS

A Divine Tour of Ancient Egypt: Egyptian Art at the Memphis State University Gallery.
Distributor: Memphis State University, Southern Avenue, Memphis, TN 38152; (901) 274-2216.

Nubia: Saving the Temples of Ancient Egypt.
Distributor: The Roland Collection, 22-D Hollywood Avenue, Ho-Ho-Kus, New Jersey, 07423;
(800) 597-6526; www.roland-collection.com

Pyramids and the Cities of the Pharaohs.
Life, Times and Wonders of... Series. Distributor: Crizmac, Art and Cultural Education Materials, Inc.
P.O. Box 65928, Tucson, AZ 85728-5928; (800) 913-8555; www.crizmac.com

WEB SITES

Ancient Egypt
www.dia.org/education/egypt-teachers/index.html
This site from the Detroit Institute of Arts features a selection of cross-curricular lesson plans created by
local teachers with color images of students’ projects.

Awesome Library
www.awesomelibrary.org
Through the Classroom and Social Studies sections of this site, find lesson-plan ideas, lists of resources,
quizzes, classroom materials (maps, etc.), and background information about ancient Egypt, Greece, and
Rome for K-12 teachers and students.

Cleopatra: A Multimedia Guide to the Art of the Ancient World
www.artic.edu
View the art of Egypt, Greece, and Italy in The Art Institute of Chicago. Includes videos and film clips,
an illustrated timeline, maps, a glossary, helpful links, and 135 lesson plans.

Detroit Institute of Arts: Ancient Egypt Lesson Plans for Teachers
www.dia.org/education/egypt-teachers/index
A selection of cross-curricular lesson plans created by local teachers for art, language arts, math, science,
and social studies.

Egyptian Galleries at the University of Pennsylvania Museum of Archaeology and Anthropology
www.upenn.edu/museum/Collections/egyptian
Look at mummies, a sphinx, a palace, and write your name in hieroglyphs.

Exploring Ancient World Cultures
eawc.evansville.edu
This site is an on-line course supplement for students and teachers of the ancient and medieval worlds. It
features its own essays and primary texts. Over time it will include chapter-length histories for each of the
cultures represented.

Life in Ancient Egypt
www.clphg.org/cmnh/exhibits/egypt
Explore this site from the Carnegie Museum of Natural History in Pittsburgh, Pennsylvania, that includes
information on daily life, gods and religion, burial customs, and a teacher’s guide with classroom
discussion questions.
Minneapolis Institute of Art
www.artsMIA.org
This site from the Minneapolis Institute of Art offers a look at mythology of the world, including ancient Egypt, Greece, and Rome. Listen to audio recordings of different myths, view images and information, and explore related discussion questions.

Odyssey
www.emory.edu/CARLOS/ODYSSEY/index
Explore Near Eastern, Egyptian, Greek, and Roman cultures through this online journey. Find museum objects from the Michael C. Carlos Museum at Emory University in Atlanta, Georgia, and the Memorial Art Gallery of the University of Rochester, New York.

Perseus Project
www.perseus.tufts.edu
Explore this evolving digital library of visual and textual resources designed for the study of the ancient world and beyond, produced by Tufts University in Boston, Massachusetts.

The University of Memphis Institute of Egyptian Art and Archaeology
www.memst.edu/egypt.main
See the exhibit of Egyptian artifacts at the university. Take a tour of over a dozen different ancient Egyptian sites along the Nile River. Tour other World-Wide Web sites that provide information about Egypt.

Bibliography for Students

GENERAL HISTORY

HIEROGLYPHS

PHARAOHS

CD ROMS
Nile Passage to Egypt
Tour 4000 miles and 5000 years of Egyptian history. Play fun and educational games about hieroglyphs and the ancient game of Senet. View information about deities, geography, and history. For Windows/Mac. Distributor: The Discovery Channel; (800) 889-9950; www.discovery.com
WEB SITE

Thinking Things from Snaith Primary
home.freeuk.net/elloughton13
This site for kids recreates life in ancient Egypt and ancient Greece (Sparta and Athens and the war between the two city-states as seen through the eyes of two ancient families). Teacher notes are included to suggest ways to integrate the Web site into the classroom.

GREECE

Bibliography for Teachers

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DAILY LIFE


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MYTHOLOGY


OTHER RESOURCES

CD-ROMS

Ancient Civilizations of the Mediterranean
Learn the trade routes, businesses, military, and daily habits of the Ancient Egyptians, Greeks, and Romans; also includes the republics of Venice and Genoa. For Windows/Mac. Distributor: Crystal Productions, Box 2159, Glenview, IL 60025-6159; (800) 255-8629; www.crystalproductions.com

Perseus
View interactive sources and studies on ancient Greece. For Windows/Mac. Distributor: Yale University Press. P.O. Box 209040, New Haven, CT 06520-9040; (203) 432-0960; www.yale.edu/yup

TEACHER PACKETS


VIDEOS

*Athens and Greece*
Distributor: Arts America, Inc., 9 Benedict Place, Greenwich, CT 06830; (800) 533-5278

Distributor: Public Broadcasting Service, Mystic Fire Video, P.O. Box 1092, Cooper Station, NY 10276; (212) 677-5040.
WEB SITES

Ancient Olympic Games Virtual Museum
develab.dartmouth.edu/olympic
This interactive site provides information about the contests that are the forefathers of the modern Olympic Games.

ArtsEdNet
www.artsednet.getty.edu/ArtsEdNet
View Greek and Roman objects on display at the J. Paul Getty Museum.

Awesome Library
www.awesomelibrary.org
Through the Classroom and Social Studies sections of this site, find lesson plan ideas, lists of resources, quizzes, classroom materials (maps, etc.), and background information on ancient Egypt, Greece, and Rome for K–12 teachers and students.

Bulfinch’s Mythology
www.bulfinch.org/fables
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Cleopatra: A Multimedia Guide to the Art of the Ancient World
www.artic.edu
Journey through the art of Egypt, Greece, and Italy in The Art Institute of Chicago. Eighteen works, with chronologies and geographic origins, reveal social and political views of the times. View videos, animation, an illustrated timeline, maps, a glossary, links to other useful Web sites, and 135 lesson plans.

Exploring Ancient World Cultures
eawc.evansville.edu
This site is an on-line course supplement for students and teachers of the ancient and medieval worlds. It features its own essays and primary texts. Over time it will include chapter-length histories for each of the cultures represented.

Greece and the Mediterranean World
www.upenn.edu/museum
Explore Greece and the Mediterranean world in terms of archaeology and anthropology from University of Pennsylvania Museum of Archaeology and Anthropology.

History for Kids
www.historyforkids.org
This site is written and designed by a professor at Portland State University for middle-school students. It includes information on topics such as war, environment, science, sport, politics, philosophy, religion, the arts, and daily life. Also included are quizzes and related Web site links.

Minneapolis Institute of Art
www.artsMIA.org
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Mythology
www.princeton.edu/~rhwebb/myth/html
Find short biographies of all of the major Greek gods through this site from Princeton University in Princeton, New Jersey.

Mythweb
www.mythweb.com
This animated site with specific pages for teachers offers a fun twist to learning about mythology. Lesson plans for teaching Greek mythology are included.

Odyssey Online
www.emory.edu/CARLOS/ODYSSEY
An online, interactive journey to explore ancient Near Eastern, Egyptian, Greek, and Roman cultures. This site is geared towards sixth grade students and includes themes within each culture such as people, mythology, daily life, death and burial, writing, and archaeology. A collaboration between the Michael C. Carlos Museum at Emory University in Atlanta, Georgia and the Memorial Art Gallery of the University of Rochester in Rochester, New York.

Perseus Project
www.perseus.tufts.edu
Explore this evolving digital library of visual and textual resources designed for the study of the ancient world and beyond, produced by Tufts University in Boston, Massachusetts.

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GENERAL HISTORY
MARY RENAUT NOVELS ABOUT GREEK HISTORY

English author Mary Renault's (1905–1983) historical novels for older students and teachers bring to life the legends, myths, and history of ancient Greece. Renault tangibly recreates the past through her combination of myth and archaeological research to bring alive this ancient civilization through her tales of Theseus, Athenian youths, and Alexander the Great.


This takes place during the time period when the Coin Showing the Head of Alexander the Great (image 12) and lekythos (see Greek Vases: Shapes and Terms, page XX) were created.


This takes place in the Greek city of Syracuse during the time period when the loutrophoros was created (see Greek Vases: Shapes and Terms, page XX).

This takes place during the time period when the Amphora (image 9) was created.

BOOKS BY MARY RENAUT ABOUT ALEXANDER THE GREAT


MYTHOLOGY


TEXTS OF ANCIENT WRITERS


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**ITALY**

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**TEACHER PACKETS**


**VIDEOS**

*Etruscan Tombs of Volterra*

Distributor: The Roland Collection, 22-D Hollywood Avenue, Ho-Ho-Kus, New Jersey 07423; (800) 597-6526; www.roland-collection.com

*Roman City School Kit*

Distributor: PBS Video, 1320 Braddock Place, Alexandria, VA 22314-1698; shop2.pbs.org

The Story of Rome and Pompeii

Distributor: Questar Video, P.O. Box 11345, Chicago, IL 60611-0345; (800) 544-8422; www.questar1.com

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FICTION
LIST OF IMAGES
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EGYPT

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