

DOWNLOAD PDF APPENDIX 6: AN INSCRIBED SHERD FROM THE CAVE OF LECHOVA (BY A. MATTHAIYOU AND Y. LOLOS)

Chapter 1 : Bryn Mawr Classical Review

vi contents VI. An Inscribed Sherd from the Cave of Lechova, by A. Matthaiou and Y. A. Lolos VII. A Building Inscription from Agios Nikolaos of Vasiliko

We have placed emphasis on the presentation of new corpora and editions of new texts, but we could not resist the temptation to include information contained in papyri, both magical papyri and other papyri of religious interest that might otherwise remain unnoticed. However, we can no longer follow the discussion concerning the Derveni papyrus see more recently F. Jourdan, *Le papyrus de Derveni. Betegh, The Derveni Papyrus. Cosmology, Theology, and Interpretation*, Cambridge, ; T. Tsantsanoglou, *The Derveni Papyrus*, Florence, or the newly edited epigrams of Poseidippos which are of great interest for Hellenistic religion e. VIII , Washington, But studies based on previously published material, in particular surveys of cults in Roman Asia Minor e. The new edition of an oration for Theseus in Roman Athens 84 provides insights both into the cult of the Athenian hero and into the function of epideictic orations in festivals. The cult of mortals has attracted a lot of attention in recent years. Turning to sanctuaries, their organisation and their finances, the new texts include an exciting new find from fifth-century Olympia concerning theorodokoi in Sparta and Euboia which seems to show that the sanctuary possessed a widespread network of relations at an early stage , a very interesting Hellenistic decree from Halasarna forbidding the use of sacred property as surety for loans ; and another inscription from the same city which shows that former priests constituted a board. Among the new texts we single out a dedication of an alumnus to an anonymous god in Thyraion. Although this issue presents only one new text ; for new texts see P. We also mention an interesting text an old find from Kyrene which demonstrates how something as innocents as the sending of a delegation to a festival could be politically explosive in the context of rivalries between cities in the Roman Empire. We single out several interesting funerary imprecations. The reader of this issue will not fail to observe the large number of studies devoted to magic in the broadest sense of the word, especially to curse tablets e. Other stimulating developments concern the study of the circulation of magical handbooks from which spells and recipes were copied and adapted. As regards the conflict between Hellenic religion and Christianity in late Antiquity, a very important new find is an inscription of Ikaria which contains an oracle of Apollon Pythios, also quoted by Christian authors, referring to the conversion of ancient temples into churches of Mary 5th cent. If not otherwise specified, dates are BC. *Kultische Grundlagen, rechtliche Ausgestaltung und politische Funktion*, Cologne et al. *Actes du colloque de Lyon juin* , Lyon, *Nouveaux documents, nouvelles approches* ier s. *State, Economy, and Culture*, Uppsala, *Boreas Actes du IVe colloque international de Grenoble octobre* , Paris, *Lupu, Greek Sacred Law*. *Elmar Schwertheim zum Geburtstag gewidmet*, Bonn, *Asia Minor Studien North Shore of the Black Sea: Marcius Censorinus ; Antinoos: Greek words 66dedication, dedicants: Polykarpoi ; Telesphoroi Basileus 59; Hypsistos Fortuna Augusta 26; Genius Herculi:*

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Chapter 2 : Epigraphic Bulletin for Greek Religion (EBGR)

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The first archon, P. Domitius Proclus, also served as priest and agonothetes of Zeus Olympios early 3rd cent. The dedications were made in the late 1st cent. One of the stelai 2 is decorated with an elaborate relief, showing Zeus with a distaff in his left hand and a Nike holding a wreath in his right; Zeus is flanked by a standing goddess with a polos and a column that supports a bust of Hermes. Zeus is approached from the left by a woman, a figure carrying something on his head [a sacrificial basket? She also provided bread and wine to the village and to all nearby dwellers paying from her own dowry. The new text shows that the purification was performed in reference to divinities. TAM V 1, and]. They are dedicated to indigenous gods with local epithets, sometimes identified with Apollon, Artemis, and Zeus: No 55 is dedicated to Theoi Epekooi. Sometimes the name of the recipient is not preserved , , , or the dedications were not inscribed , , 38, , , A dedication to Hekate was made by a priestess. The dedications are usually decorated with reliefs depicting the deity, the dedicants, and religious symbols. We single out the representation of hands raised in prayer. The motivation is sometimes indicated: We single out two more elaborate texts: The second dedication seems to mention the occasion on which the dedication was made: They are inscribed with words and names in the genitive: SEG LV]. Interestingly, the name of the priest is not stated. In an overview of the epigraphic survey in Xanthos, B. A new inscription honours a certain M. A winner in pankration in this festival is attested by another ineditum, which honours M. An ineditum may join this group; it mentions a victor in boxing. This phenomenon is connected with the exaltation of the power of a particular god through acclamations e. In this context, B. Then a god restores his health: I have blinded him for his sins etc. Oktober , Mainz , , p. In a presentation of the results of recent archaeological work in Palaimagnesia, B. This place is interpreted as a place for gatherings hiera agora? Atti del Convegno della S. These stones are in record in Messina since the early 17th cent. There is further evidence for the cult of Asklepios and Hygieia in this city. Although the text is written from right to left, some of the letters face right. Vario curses the individual or a man with the name Humanus who stole a piece of garment palliolum and damaged his property as well as the woman or women who damaged his property. Unusual features of this curse are the fact that the defigens gives his name and does not appeal to a specific deity. Mylasa and ff. It records the leasing on behalf of the sanctuary of Zeus Otorkondeon of six houses located in the temenos of the god and workshops belonging to the god. The decree was to be inscribed in the sanctuary of Artemis in Iasos. The honours were to be announced at the Dionysia in Knidos. In this catalogue of wall-paintings in Pompeii and Herculanaeum B. The wall-painting shows a ship loaded with wine amphoras. Aphrodite is standing at the prow. The dipinto invokes her as protector of the ship: Kuznetsov, VDI. A papyrus of the 1st cent. This papyrus is the first direct attestation of a relation between his sanctuary in Lebadeia and Eleusis. He demonstrates that the attribute stephanephoros was attached to the title archon, as in many other cities, in order to add prestige to this office. The authors challenge the traditional view that only women who died in childbirth received tombstones inscribed with their name in Sparta. This corpus of the inscriptions of Bouthrotos contains detailed discussions of the foundation legends p. With few exceptions, the Greek inscriptions of Bouthrotos date to the Hellenistic period. New texts are marked with an asterisk. Most of the texts are records of sacred manumissions. The lengthier formulas are: Similar formulas are also found in the manumissions addressed to Zeus Soter. The manumissions are usually dated through reference to the priest of Asklepios and Zeus respectively. Sometimes the manumissions to Asklepios are headed with invocations: The theatre was constructed from the revenues of the god i. Other recipients of dedications include: An Archaic vase was dedicated to Athena bis. In an appendix the eds. Apollonia , 2nd cent. Apollonia [see the remarks of M. A new fragment of I. Apollonia a-c ,

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2nd cent. CE seems to confirm the assumption that this decree concerns honours for a man probably the orator Peducaeus Cestianus, who endowed money for the office of the eponymous prytanis in perpetuity. In a very detailed commentary, C. It is more probable that we are dealing with religious functions, possibly of an interpreter of oracles]. The fact that these dedications were found in the Serapeion of Thessalonike raises the question of the relation between Theos Hypsistos and Serapis. She discusses in detail the significance of the ritual banquet and the invitation of the god theoxenia in the cult of Sarapis and Theos Hypsistos. In the first part of this article she presents a commented list of 15 new high priests p. In the second part she gives a very informative overview of recent research on the imperial cult in Asia Minor, focussing on the following aspects: The article has an excellent bibliography p. It differs from other dodecahedral dice both in material and in the selection of numbers; instead of presenting the 12 first numbers, it has the numbers, 15 and In Asia Minor, enquirers identified the answer to their query in collections of oracular responses by using knuckle-bones. Neither these divinatory practices nor the Sortes Astrampsychi involved the use of a dodecahedron. The find from the Idaean Cave is the first dodecahedral die in a sanctuary. Its discovery in a cult place does not necessarily mean that it was used for divination; dice were used in games, and we cannot exclude the possibility that this dice was the ex-voto of a visitor. Unlike the hexahedral dice and the dice with 20 faces, which always indicate the same numbers and I-XX, the dodecahedral dice are unique as regards the selection of numbers: If these combinations are not random, they may be related with a divinatory practice, in which the oracular response was identified with the use of dice. The die from Patrai was found in the grave of a young man together with grave goods that support the assumption that he was related to divinatory activities augur? The oracular function of the Idaean Cave is not securely attested. Some rather inconclusive arguments have been presented by G. The most important relevant traditions are those which connect the cult in the Idaean Cave with Epimenides and his prophetic activities esp. Both as a cave and as a cult place of Zeus "one of the primary patrons of divination" the sacred cave on Mt. Ida could have served as an oracle, but not always and not continually. This die could have found its way to the Idaean Cave as a dedication or as an instrument of divination used by priests or worshippers. Presentation of case studies, which show the importance of emotional experiences in rituals cf. LSAM 81; the remembrance of rituals which enhanced affection between individuals "e. Theocritus, 2,; and the commemoration of emotionality during funerals. By stressing a physical contact between the dead and the mourner the authors of these texts showed that they belonged to the close family circle. Similarly, when the masses interrupted the private funeral of a benefactor, transforming it into a public ritual P. XV, 20; see EBGR, 91, they aimed to present the benefactor as a family member of the entire community. These sources repeatedly report that the assembled masses seized and carried away harpazein the corpse. The demonstrative seizure of the body stressed the extraordinary status of the deceased individual heroisation and presented the entire community as family of the deceased. In view of references in literary sources Theocritus 15; Herodas 4 it is argued that the emotional effect of rituals was intentional. The Greeks valued the feeling of togetherness in the performance of rituals, as an experience that needed to be shared with others. The lasting impression of the emotional experience during rituals affected the norms that regulated their performance; the aim of such norms was to promote the feeling of togetherness, concord, and conviviality e.

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An Inscribed Sherd from the Cave of Lechova, by A. Matthaïou and Y. A. Lolos VII. A Building Inscription from Agios Nikolaos of Vasiliko References Index READ PAPER.

Bryn Mawr Classical Review Lolos, Land of Sikyon: Archaeology and History of a Greek City-State. American School of Classical Studies at Athens, Reviewed by William R. Caraher, University of North Dakota william. This work is a groundbreaking study of this city and its countryside. A short introduction presents the scope and method of the work. To discover new sites, Lolos employed the "kapheneion" method first articulated by Y. Pikoulas in his work in the Peloponnesus. Once Lolos visited and confirmed archaeological features or artifact scatters, he then conducted an intensive artifact collection to define the area of the city and its chronology. This combination of extensive survey and intensive and systematic artifact collection has obvious limits. Scholars now generally accept that sampling a region in an intensive way is likely to produce a dramatic increase in the number of sites particular for periods that are less easily recognized or less well preserved in the surface record. The first chapter examines the "Physical Environment and Resources" of Sikyonia by providing a detailed description of the topography, geology, climate, flora, fauna, and agricultural resources of the region. The section is thorough and should become the standard citation for many basic details concerning the natural geography of the northern Peloponnesus. The second chapter provides a thorough study of ancient texts related to Sikyonia and a brief, but informative, discussion of the Medieval and Ottoman history of the region. As dictated by the sources, most of this section emphasizes the military and political events and the status of the region in relation to more powerful or larger political entities ranging from the Spartans in the Classical era to the succeeding Roman and Byzantine states. While it is remarkable that such an apparently wealthy region did not feature more prominently in political history and textual sources, it is also clear that during the Archaic and Hellenistic period Sikyon played a more significant role in regional politics than scholars have sometimes appreciated. Chapters 3 to 6 are the heart of this book. Chapter 3 is a detailed study of the ancient, medieval, and early modern roads in the region. The published version of this text is not only expanded, but also complemented with vivid maps and clear photographs. Lolos identified numerous stretches of previously undocumented wheel ruts and bridges that allowed him to reconstruct at least partially the major ancient routes into the city and its territory. Recent work on the routes through the western Corinthian and the territory of Kleonai now allow scholars to present a rather extensive - if not comprehensive - picture of travel from the Isthmus of Corinth to points west and south. While the evidence for the long walls remains problematic, Lolos argues convincingly on the basis of texts and archaeological remains that a wall of some kind separated the city of Sikyon from its harbor even if evidence remains tenuous for long walls linking the ancient urban core to the port across the plain. Since the publication of J. His treatment of these fortifications does not take into account recent work on rural fortifications in the Corinthia, however, nor does it address in a critical or extended way the growing chorus of scholars who have questioned whether such rural installations were fortifications coordinated by the state or erected by local communities or even individuals. For all the advantages of the "kapheneion method" of survey, it remains unsystematic and relying on local informants rather than a more blind sampling methods runs the risk of biasing results toward more recent patterns of settlement and rural activity. As a result, this section of the book is appealing as a starting point for the documentation of the dynamic character of the countryside, but unconvincing as a model for understanding the structure of ancient settlement on a regional scale. At the same time, the diachronic pattern for settlement in Sikyonia is familiar to scholars studying the northeastern Peloponnesus: Lolos pays particular attention to the continuities with earlier and later periods at each site and the distribution of small, medium, and large sites in the landscape. This work certainly recognizes the importance of these issues in contemporary intensive survey projects, but offers little contribution to the challenging issues of site definition, function, and size. To support his identifications, this section includes a

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good selection of color photographs and profiles for diagnostic objects. Lolos also provides useful commentary on the few sites mentioned in the ancient textual sources. The final chapter in the volume looks at evidence for the ancient religious landscape. Other less well-known sites receive similar treatment and detailed study. It is rather unfortunate that Lolos did not extend his understanding of Sacra Sikyonia into later periods. The volume concludes with a series of valuable appendixes. The first appendix is a register of sites documented by the survey. Each site in the register receives a short description with information on the location, surface conditions, architecture, small finds, chronology, and function. The detailed information in the site register suggests a greater attention to method and procedure in the fieldwork than the analysis and interpretation reveals. The absence of any quantitative data on the number of artifact, artifact densities, or even the proportion of artifacts from each period does not follow contemporary standards for survey. The second appendix by A. Koskinas is a useful study of tiles from the various sites and offers a framework for a potential typology of roof tiles. Unfortunately permit restrictions made it impossible to collect a study collection or to subject formal observations with more scientific studies of fabrics. It remains, however, a start and an important point of departure for more systematic studies of tiles in both excavated and survey assemblages in the region. Appendixes 3 and 4 document the sparse remains of aqueducts in Sikyonia and a horos inscription that appears to mark the boundary of public land. Appendixes 5 by L. Papathanassiou and 6 by A. Matthaiou and Lolos present the result of work at the Cave of Lechova where the remains of a sanctuary active from the Archaic to Hellenistic period were found. Appendix 7 provides a transcription and translation of a 16th-century inscription from the church of Ayios Nikolaos in Vasiliko. The use of this inscription to imagine a 16th-century revival in religious architecture in the Sikyonia seems a bit tenuous. The book is well-edited, as is common to works in the Hesperia Supplement series. It is, however, a bit odd that the author did not provide translation of the Ancient Greek passages as is typical in Hesperia. Finally, the decision by the author and the press not to update the citations after a significant delay in publication the manuscript was submitted in is frustrating. The books fits well into the flurry of recent publications on the Corinthian landscape and contributes in a meaningful way to this area becoming the best understood territory in Ancient Greece outside of Attica. Much of the current debate is summarized in S.

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Chapter 4 : Hesperia 71, - PDF Free Download

hesperia Hesperia: The Journal of the American School of Classical Studies at Athens X American School of Classical Studies at Athens hesperia The Greek Cult of The Nymphs at Corinth Theodora Kopestonsky.

Lolos, Land of Sikyon: Archaeology and History of a Greek City-State. American School of Classical Studies at Athens, Reviewed by William R. Caraher, University of North Dakota william. This work is a groundbreaking study of this city and its countryside. A short introduction presents the scope and method of the work. To discover new sites, Lolos employed the "kapheneion" method first articulated by Y. Pikoulas in his work in the Peloponnesus. Once Lolos visited and confirmed archaeological features or artifact scatters, he then conducted an intensive artifact collection to define the area of the city and its chronology. This combination of extensive survey and intensive and systematic artifact collection has obvious limits. Scholars now generally accept that sampling a region in an intensive way is likely to produce a dramatic increase in the number of sites particular for periods that are less easily recognized or less well preserved in the surface record. The first chapter examines the "Physical Environment and Resources" of Sikyonia by providing a detailed description of the topography, geology, climate, flora, fauna, and agricultural resources of the region. The section is thorough and should become the standard citation for many basic details concerning the natural geography of the northern Peloponnesus. The second chapter provides a thorough study of ancient texts related to Sikyonia and a brief, but informative, discussion of the Medieval and Ottoman history of the region. As dictated by the sources, most of this section emphasizes the military and political events and the status of the region in relation to more powerful or larger political entities ranging from the Spartans in the Classical era to the succeeding Roman and Byzantine states. While it is remarkable that such an apparently wealthy region did not feature more prominently in political history and textual sources, it is also clear that during the Archaic and Hellenistic period Sikyon played a more significant role in regional politics than scholars have sometimes appreciated. Chapters 3 to 6 are the heart of this book. Chapter 3 is a detailed study of the ancient, medieval, and early modern roads in the region. The published version of this text is not only expanded, but also complemented with vivid maps and clear photographs. Lolos identified numerous stretches of previously undocumented wheel ruts and bridges that allowed him to reconstruct at least partially the major ancient routes into the city and its territory. Recent work on the routes through the western Corinthian and the territory of Kleonai now allow scholars to present a rather extensive - if not comprehensive - picture of travel from the Isthmus of Corinth to points west and south. While the evidence for the long walls remains problematic, Lolos argues convincingly on the basis of texts and archaeological remains that a wall of some kind separated the city of Sikyon from its harbor even if evidence remains tenuous for long walls linking the ancient urban core to the port across the plain. Since the publication of J. His treatment of these fortifications does not take into account recent work on rural fortifications in the Corinthia, however, nor does it address in a critical or extended way the growing chorus of scholars who have questioned whether such rural installations were fortifications coordinated by the state or erected by local communities or even individuals. For all the advantages of the "kapheneion method" of survey, it remains unsystematic and relying on local informants rather than a more blind sampling methods runs the risk of biasing results toward more recent patterns of settlement and rural activity. As a result, this section of the book is appealing as a starting point for the documentation of the dynamic character of the countryside, but unconvincing as a model for understanding the structure of ancient settlement on a regional scale. At the same time, the diachronic pattern for settlement in Sikyonia is familiar to scholars studying the northeastern Peloponnesus: Lolos pays particular attention to the continuities with earlier and later periods at each site and the distribution of small, medium, and large sites in the landscape. This work certainly recognizes the importance of these issues in contemporary intensive survey projects, but offers little contribution to the challenging issues of site definition, function, and size. To support his identifications, this section includes a good selection of color photographs and profiles for diagnostic

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Chapter 5 : Bryn Mawr Classical Review: April

Appendixes 5 by L. Kormazopoulou, I. Zygouri, and V. Papathanassiou and 6 by A. Matthaiou and Lolos present the result of work at the Cave of Lechova where the remains of a sanctuary active from the Archaic to Hellenistic period were found.

Chigi vase, battle scene. Photoauthor The army on the left, in fact, has been caught off guard: Like the army he painted, the Chigi Painter has seemingly nodded, too, since there is one head too many for the nine shields of the second rank and the four soldiers in the front rank have five pairs of legs Fig. This has been taken as evidence that the Chigi Painter has compressed and transferred to the small surface of his vase a larger battle painting, with many more figures, found on a wall or panel, the numerical discrepancies arising during the process of translation. On the one hand, Robertson, p. For Shanks, p. But the individuality of the hoplites within the army attacking from the right is clearly emphasized by their different shield blazons, and on the MacMillan aryballos, in any case, the Chigi Painter surely nodded once again, since he painted the fifth warrior from the left, moving right, with his shield blazon visible, when we should be looking at its emblemless interior. Another flute player appears on a Protocorinthian aryballos from Perachora; Amyx, p. The Spartans used flute players to help keep their formation even and tight as they attacked Thuc. HURWIT Another reason the battle scene has been the focus of most discussions of the Chigi vase is its suggestion of pictorial depth, with its layers of overlapping shields simply but effectively indicating spatial recession such as Classical works as the Nereid Monument, years later, do not represent depth any better. One shield is, however, unusual for its gorgoneion. In reality its function was also apotropaic, meant to fend off evil spirits from those enjoying the wine poured from the olpe itself. It is worth noting that bronze shields with gorgoneia are known from 7th-century Olympia and also from Carchemish, where one was probably lost by a Greek mercenary fighting in defense of the city against the Babylonians. How should we read the imagery on this vase? Is this vase about anything? The answer has most often been "no. So, for example, John Boardman has suggested that the Judgment of Paris was "presumably and Tom Rasmussen has conjectured somehow as an afterthought," 55 concluded that it is unlikely that anyone will be able to find "a connecting thread running through all the major scenes. Many Greek vases of all periods show quite unrelated scenes at different levels or on opposite sides, and there is no need to search for unity of theme at this early date even on For Rasmussen, then, the Chigi Painter such a rigorously planned work. This view has been the scholarly consensus. There have in the past been a few minority opinions; for example, I argued once that the Chigi vase "for the most part displays the kind of activity a Corinthian youth of about could be expected to engage in The hunting, equestrian, and battle scenes, in and show off his arete. If the vase has a single overarching theme, it is surely the agón. In fact, the alignment is not precise: This asymmetry is characteristic of the Chigi vase, as we shall see below. The origins of the agón are notoriously murky. It is possible that the regimen was instituted or more rigorously codified in the aftermath of the battle of Hysiae, which Sparta lost to Argos in , but it could be much later, the product of a lengthy evolution rather than a single reform. See, for example, Kennell, p. For which see Vidal-Naquet, pp. But the idea of the agón is too broad to be of much use: Beyond this it is possible to read the imagery of the vase more tightly along two dominant axes: That the imagery was not randomly selected and deployed—and that the Chigi Painter engaged in some degree of advance planning—seems likely from a number of considerations. The squires of the middle frieze, again, might be holding horses for hoplites in the battle zone above unlikely, but not impossible and the inconspicuous position of the Judgment of Paris on the back of the vase Fig. Alternatively, it is possible to argue that the handle functions as a pointer, leading the eye down to the scene, and thus emphasizing it. But from the perspective of a reclining banqueter having his cup filled by a slave or attendant pouring from the olpe, the scene would have been virtually unnoticeable. As significant, perhaps, is the direct and surely not coincidental alignment of the grinning frontal faces of the double-sphinx and the gorgoneion of the shield in the zone above Fig. So, too, it may not be accidental that the flute player sounding

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the notes of the attack in the battle scene is placed almost precisely above the boy gesturing to his companion to stay down in the hare hunt two zones below Fig. The vertical axis, in other words, marks a progression of the Corinthian male from boyhood, to youth, to full manhood—transitions all made in the context of various agones, a Corinthian *paideia* loosely comparable to the three-stage *agoge* that marked the public education and military training of males at Sparta. There can be no question of the role hunting played in the education, initiations, and ethos of a hoplite society. The various notions that hunting is a rehearsal for battle, that man is an animal who exists to be hunted like any other animal, and that war is a subcategory of hunting or *I8 M*. Hunting is a part of that art; and hunting ought to be practiced both against wild beasts and against men who, though intended by nature to be ruled by others, will not submit, for that kind of war is by nature just" Pol. From this point of view, the Chigi vase is a programmatic piece, designed to inform its buyer and audience—Greek symposiast or Etruscan banqueter—of what makes a man a man. Corinthian boys really hunted hares and Corinthian youths really rode horses and chariots and Corinthian men really fought other men even if a few of those shown fighting on the vase wield two spears, like Homeric heroes. The horizontal axis, on the other hand—that is, the course of the second zone—moves from concrete reality to fantasy and myth. Genre fades away when the parade of horsemen and chariot—itsself a heroizing vehicle, often used to dissolve the boundaries between mortals and heroes—reaches the double-bodied sphinx Fig. In later myth and art, again, the single sphinx can be both a dangerous and erotic interlocutor of youths, "posing them riddles of what life and manhood may be when they are still too inexperienced to understand," combining "the clawed body of a man-eater with the wings of a raptor and a face made for love," a female destroyer of males. For on the other side of her is the lion hunt and the only human casualty on the vase Fig. Even if lion hunts did take place in the 7th century Peloponnese, they must still have been considered rare and exotic occasions. This example is still more likely to be a reference to Eastern hunts. It is surely quasi-heroic as well: See also Lissarrague, p. It is possible that even the polysemous Judgment of Paris scene plays a role in this outline of maturation, if instead of warning men about the danger of Woman or indicating civic pride in the city goddess, Aphrodite it refers to the kind of choice men must make when they take a bride and so embark upon a new stage of life. See Sinos, pp. See Richter, p. *Ida*; see Gantz, pp. This hunt, probably to be thought of as taking place in some vaguely imagined Eastern landscape or mountainside, is followed by the only scene of pure myth on the vase, the Judgment of Paris Fig. The Judgment scene is supposed to have occurred on Mt. *Ida* in the Troad, close to areas that still boasted lions in the Classical period; for a Corinthian of the 7th century, this setting was, like the sphere of heroes and divinity, sufficiently Eastern. But what appears to us as different levels of being may not have seemed so to the Archaic temperament, just as in the supposedly documentary hoplite battle of the upper zone, the presence of two spears in the hands of many warriors may be an attempt not so much to fill space or a heroic or epic tinge. Taken to activate the scene as to give that "reality" these images may suggest, instinctively or by design, the intertogether, of the everyday, the heroic, and the divine in the lives of men. But it hints as well at the permeability of the boundaries between the mortal and divine and, with the ambiguous doubleness of the double-sphinx, the mauling of the youth by the lion, and the imminent, fateful decision of Paris, the dangers of such an existence. We can only wonder whether the Etruscan owner of the Chigi vase would have grasped its logic. But he might well have been struck by the formal asymmetry of its imagery, seen in the inequality of the armies of the battle frieze—their collision takes place just to the right of center Fig. Like Paris, who has not yet made his choice, the viewer is offered options—different courses to follow, one vertical, one horizontal—rather than a single, rigid, controlling thematic structure. In this way, the unity or thematic armature of the vase is pliable. And this maybe what the Chigi Painter relied upon from the start—the virtues of displacement, the intricacies of iconographic association, and the dynamic pleasure of the tangent. Hunting in the Ancient World, Berkeley. *Materiali per servire alla storia del Vaso François*, Rome. *A History of Sparta*, B. Die geometrische griechische und archaische Plastik, Munich. *Early Greek Horsemen and Chariots in Warfare: Art in the Age of Homer*, S. *The Aesthetics of the Greek Banquet: Images of Wine and Ritual*, A. Greece in the Making, B.. *Bucchero Pottery from Southern Etruria*, Cambridge. *A History of Greek Art*, London. *A History of the City*

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to B. Zur ikonographischen und funktionalen Bedeutung der attischen Bildfeldamphoren," *JdI*, pp. Le chasseur et la cite: Chasse et erotique en Grece ancienne, Paris. Art and the Early Greek State:

Chapter 6 : Chronique - Home

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