Utility and Aesthetics in Ancient Art

Lemonopoulos Gallery | March 10, 2012–July 14, 2013

A PRE-VISIT GUIDE FOR EDUCATORS

Use this guide to prepare for visiting the Museum with your students.
Preparing for your visit

The Tampa Museum of Art houses one of the finest collections of Greek and Roman antiquities in the southeastern United States. The Joseph Veach Noble Collection, purchased in 1986 from an important scholar and collector, forms the core of the Museum’s collection. These holdings include the major types of artwork characteristic of ancient Greece, Italy, and beyond: painted pottery; sculpture in marble, bronze, and terracotta; personal ornaments of gold, silver, and bronze; struck bronze and silver coins; and a variety of ancient glass vessels. These works of art offer valuable insights into the societies that produced them, from aspects of daily life to the fascinating world of ancient mythology. They vividly depict a complex interplay of beliefs and lifestyles, spanning thousands of years and forming the foundations of Western civilization.

When visiting the Tampa Museum of Art with your students, prepare your tour with the following in mind:

- Remember that less is more. Select five or six objects to discuss over the course of an hour in the galleries.
- Include works that are visible to all students in your group for purposes of discussion and viewing.
- Make sure that there are enough chaperones in your group to divide the students into smaller groups for gallery discussions.

General questions for discussion in the galleries:

- How does the object indicate its function?
- What clues does the object offer about its original context of production and use?
- Can the object tell us anything about ancient belief systems or ways of life?
- What aspects of the object are primarily utilitarian?
- Which aspects are more concerned with aesthetics?
- What makes the object a work of art?

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About this Guide and the Exhibition

The art of the ancient Mediterranean world can be classified in many different ways. For centuries people have been captivated by classical antiquities, both for aesthetic reasons and for their historical, mythological, and archaeological importance. Often, museums display such objects chronologically, ranging from one historical time period and culture to another. This exhibition, however, challenges the visitor to examine and investigate these objects in a different way, drawing together artwork made in different times and places according to certain common features—from form and function to style, image, and more.

This guide follows roughly the same order as the exhibition. The color-coded diagram at right shows a plan view of the exhibition divided into four main sections, each concerned with some of the features just mentioned. As you walk through the gallery, consider what aspects of a given object justify its placement in a particular section. Consider also how themes and sections often overlap one another. The words printed in bold are defined in the glossary (page 14).

The Ancient World

The location of Greece as a sort of crossroads between Europe, Africa, and the Near East has played a tremendous role in its diverse and often chaotic history. Protruding south from Europe, the land of Greece slices into the Mediterranean Sea with countless dramatic peninsulas and islands—a mountainous land of spectacular natural beauty. Although much of the land was not suitable for farming, olive trees and grapevines grew (and still grow) on the steep hillsides, producing valuable oil and wine. In cities such as Athens and Corinth, skilled artisans produced metal, stone, and ceramic wares to exchange abroad for grain and other raw materials. Greek merchant ships carried these products all around the Mediterranean Sea, and the Greek world expanded with numerous colonies, particularly in the areas of South Italy and Sicily known as Magna Graecia. As the objects displayed in this exhibition show, ancient artists and craftsmen worked in a wide variety of materials, from terracotta and ceramic to limestone and marble, glass and precious gemstones to bronze, silver, and gold. For many centuries, Greek artists sought perfection in their work, a harmonious marriage of form and function, utility and aesthetics.

Rome began as a small city in central Italy, much influenced by the art and culture of the powerful Etruscans to their north. Beginning in the second and first centuries B.C., however, Rome grew dramatically, expanding into Etruria and Greece, and growing eventually into an empire that controlled the whole Mediterranean world and beyond. This political and military domination also extended the influence of Greco-Roman art across western and central Europe, and into North Africa and the Near East. Although many centuries have passed since the artists and architects of ancient Greece and Rome lived and worked, their achievements continue to have a profound power today.
Architecture

In addition to their art, music, and philosophy, the ancient Greeks are renowned for their great love of architecture. The ancient Greeks developed architecture from simple wooden structures to monumental marvels in stone. Even today the buildings of the Acropolis in Athens, some of which have survived for nearly 2,500 years, still astound us with their technical perfection and architectural genius. Temples like the Parthenon, dedicated to the goddess Athena, were based on a simple post-and-lintel system, but were enhanced with design elements that carried forth an aesthetic of harmony, order and balance—hallmarks of the Classical style. Additional features provided ready spaces for sculptural embellishment and adornment: pediments, the triangular areas created by the sloping lines of the roof; and friezes, horizontal registers often running above columns around the exteriors or interiors of buildings. The Greeks developed three main architectural orders—Doric, Ionic, and Corinthian—that remain influential even today. These orders differ in a number of ways, but especially in the size, shape, and design of their columns. Note especially the varying levels of adornment used on the uppermost part, known as a capital.

Although the ancient Romans adopted and adapted the Greek orders of architecture, they also developed new construction systems based on the half-round structure made of wedge blocks called an arch. Expert engineers, the Romans also developed ways to manipulate the arch into vaults and domes. With the invention of the building material called concrete, the Romans were able to create voluminous spaces like that seen in the Pantheon in Rome. Using these historic photographs of the Parthenon and Pantheon, you may be able to compare and contrast some of the salient features of Greek and Roman architecture.
Pure Beauty

The Greeks and Romans worshipped many gods and goddesses. The stories of their lives, their interactions, and their influence on the human sphere formed a complex body of material called mythology. To the ancients, mythology was a belief system of legends and events passed down from generation to generation. The deities of ancient Greece were immortal and possessed of superhuman powers, but their personalities reflected the virtues and failings of human nature—pride, love and generosity, but also envy, jealousy and vindictiveness. These very human aspects of the gods and goddesses are a particularly Greek characteristic, and certainly one of the reasons for their stories’ great appeal.

The Romans believed in a similar mythology, and many Roman gods find parallels in the Greek pantheon, although both the names and the relative importance of individual deities often differ. Roman artists often adopted and adapted Greek conventions when creating depictions of the gods and goddesses. This Roman marble torso of Venus, the Roman goddess of love and beauty, for example, shares many characteristics with earlier Greek depictions of Aphrodite, from the pose to the sheer, clinging drapery, and the partial nudity—all meant to emphasize feminine beauty and sensual appeal. Like many ancient statues, this torso has endured quite a bit of wear over time, including the loss of her head and lower appendages. Originally part of a life-sized statue of the goddess, it was probably once painted for a more lifelike appearance.

Questions and Topics for Discussion—Geography, Architecture, and Venus

Ask your students why they think the sea was so important to the people living in the ancient Mediterranean.

Research some images of Greek and Roman architecture. After discussing and looking at examples of buildings, have students locate examples of these classical influences found in our environment today—banks, schools, churches, etc. Why do you think these types of institutions in particular tend to use classical styles of architecture?

Ask your students to describe their idea of beauty as it would pertain to Aphrodite/Venus. This personal artistic expression, along with the drawing, will allow students to think about how this statue may have looked in ancient Rome compared to what it looks like today.

Ask your students to describe their own physical characteristics of Venus. (Example: “My version of Venus would have eyes the color of emeralds and hair as soft as silk.”)

In Greek mythology, Aphrodite is sometimes accused of beginning the Trojan War. After your visit to the museum with your students, visit a library and find books on Aphrodite and other gods and goddesses.
Painted Pottery

The Greeks used large amounts of clay to make pottery, often beautifully painted in the **black-figure** or **red-figure** techniques. While the city-state of Corinth led the way in black-figure, the earlier of these two techniques, Athens eventually emerged as the leading producer of both black-figure and red-figure pottery. Invented about 700 B.C., the black-figure technique involved the painting of figures in silhouette, using a refined clay slip that turned black only as a result of a complex three-step firing process. Additional details were added before firing by means of white and red paint, and by scratching through the painted slip. Toward the end of the 500s B.C., artists working in Athens invented the red-figure technique, essentially reversing black-figure by painting the background and leaving their figures the reddish color of the clay itself. Details could now be painted rather than incised, resulting in a more naturalistic appearance. Within a couple of generations, red-figure replaced black-figure almost completely, not only in Athens, but across the Greek world.

When looking at ancient painted pottery, it is important to remember that such objects were intended to be both beautiful and **utilitarian**. Occasionally, signatures tell us the names of both potter and painter—sometimes they were one and the same, but often not. Their concerns, too, could be different, and it is worth considering how—or whether—the painted decoration relates to the intended function of a given vessel. Often, what is illustrated on the vase relates to its function, occasionally even showing how the vase was used in antiquity. On the wine jug at left, for example, a serving boy holds just the same type of vase in one hand, a ladle in the other. (A companion jug displayed in the same case shows another serving boy holding a large platter full of food, another important component of the types of banquets at which these vases were often used.)

This wonderful red-figure vase, known as a Skyphoid Pyxis, is on display for both its aesthetic and utilitarian qualities. The decoration on the vase focuses on love and ornamentation. The winged figure of **Eros** appears three times, once in the main scene together with women gathering around a wash basin. Although the vase may look like a single piece, it actually consists of body and lid, and was probably used as a storage container. It has survived since the 4th century B.C., with ancient marks scratched into both body and lid to ensure proper alignment.
The two amphorae depicted here are similar in shape, size, and decoration, but were produced in different places. The similarities are quite intentional, and serve as fine illustrations of some complexities of ancient commerce. While the amphora pictured on the left is Athenian, made in ancient Greece, it is of a type typically found in Tuscany (ancient Etruria), in the same region where the Etruscan amphora shown on the right was made. You may decide for yourself which type imitates the other, but most scholars agree that the so-called Tyrrhenian amphorae (named from Tyrrhenoi, the Greek name for Etruscans) were produced by Athenian potters and vase-painters specifically for the Etruscan export market.

**Questions and Topics for Discussion—Painted Pottery**

Compare and contrast the two amphorae—how are they alike and how are they different?
Have students examine and compare the qualities of the two amphorae to determine their utilitarian and aesthetic significance.

Often art and history can lead to many other discussions about geography and economics. Discuss with students the elements of the economy of the ancient Mediterranean such as agriculture, trading and bartering.
Have students explain some impacts that ancient artwork and utilitarian objects have had on the development of modern and contemporary art and societies.

**Related Activities**

Draw a picture of a Greek or Etruscan vase and decorate it with scenes that tell a story.
Design and execute a large Greek or Etruscan vase in clay or other molding material. The surface can be decorated using an ancient or contemporary story as the narrative.
Gods and Heroes
The exploits of the gods, goddesses, and heroes provided a rich treasury of stories popular among ancient artists. These figures decorate sculpture and paintings from the most exalted monuments and temples to the humblest terracottas and ceramic vessels. Each god or goddess was associated not only with particular domains, but also with certain characteristic attributes that artists often used in their depictions. The chart below, which is also on display in the gallery, may help you and your students to identify some of the painted and sculpted representation of deities in the Tampa collection.

<table>
<thead>
<tr>
<th>Greek</th>
<th>Roman</th>
<th>Etruscan</th>
<th>Domain(s)</th>
<th>Attribute(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aphrodite</td>
<td>Venus</td>
<td>Turan</td>
<td>Love, beauty</td>
<td>Apple, bird, sheer (or no) drapery</td>
</tr>
<tr>
<td>Apollon/Phoibos</td>
<td>Apollo/Phoebus</td>
<td>Aplu/Apulu</td>
<td>Music, light, prophecy</td>
<td>Bow, arrows, laurel, wreath, lyre</td>
</tr>
<tr>
<td>Ares</td>
<td>Mars</td>
<td>Laran</td>
<td>War</td>
<td>Helmet, spear, armor</td>
</tr>
<tr>
<td>Artemis</td>
<td>Diana</td>
<td>Artumes/Aritimi</td>
<td>Hunting, animals, childbirth</td>
<td>Bow, arrows, animals</td>
</tr>
<tr>
<td>Athena/Pallas</td>
<td>Minerva/Pallas</td>
<td>Menrva/Menerva</td>
<td>Wisdom, warfare, craft</td>
<td>Aegis, helmet, spear, owl</td>
</tr>
<tr>
<td>Demeter</td>
<td>Ceres</td>
<td>Vea/Vei(?)</td>
<td>Agriculture, grain</td>
<td>Grain, crown, torch</td>
</tr>
<tr>
<td>Dionysos/Bakkhos</td>
<td>Liber/Bacchus</td>
<td>Fufluns</td>
<td>Wine, revelry, theater</td>
<td>Thrysos, kantharos, ivy, satyrs, maenads</td>
</tr>
<tr>
<td>Hephaistos</td>
<td>Vulcan</td>
<td>Sethlans/Velchans</td>
<td>Fire, metalworking</td>
<td>Hammer, tongs, donkey, lame foot</td>
</tr>
<tr>
<td>Hera</td>
<td>Juno</td>
<td>Uni</td>
<td>Queen of the gods</td>
<td>Crown, staff</td>
</tr>
<tr>
<td>Hermes</td>
<td>Mercury</td>
<td>Turms</td>
<td>Travel, trade, thievery, magic</td>
<td>Kerykeion/caduceus (herald's staff), winged boots/cap</td>
</tr>
<tr>
<td>Poseidon</td>
<td>Neptune</td>
<td>Nethuns</td>
<td>Sea, earthquakes, horses</td>
<td>Trident, dolphin, fish</td>
</tr>
<tr>
<td>Zeus</td>
<td>Jupiter</td>
<td>Tin/Tinia</td>
<td>King of the gods</td>
<td>Lightning bolt, scepter, eagle</td>
</tr>
</tbody>
</table>
The diving dolphin and stylized waves alongside the right leg of this nearly life-sized marble sculpture, together with the thick beard and wavy hair, leave no doubt that it is Poseidon or Neptune, god of the sea. In his left hand, now missing, Poseidon would have held his other usual attribute—a trident, or three-toothed spear or fork. Holes in and around the left shoulder, together with a raised mark on the base, hint at the original placement of this weapon, likely made in bronze. The holes at the left hip probably show the former site of a marble strut for the arm. The schematic drawing shown here, from an early publication of the statue, shows how the trident and missing hands were once restored. Although the statue is Roman in date (from the 1st century A.D.), it belongs to a small group of very similar Roman statues that probably all emulated an earlier Greek original, perhaps a lost bronze cult statue of the god from the fourth century B.C. Thus, despite certain Roman characteristics, the conception of the statue is Greek, and he is better labeled Poseidon than Neptune.

In addition to the gods and goddesses of ancient mythology there is frequent portrayal of the adventures of certain Greek heroes, or demigods. One of the Greeks' favorites was Herakles, who was also popular among the Etruscans as Herkle and the Romans as Hercules.

Though simple in its design, the decoration of this vase spreads across multiple ancient spheres. At left stands Herakles, the hero par excellence. Holding his club in one hand, Herakles extends his other toward his patron goddess Athena, whom we recognize by her helmet, spear and shield. Further right is Hermes, the messenger god, wearing winged shoes and traveling cap and holding his kerykeion or caduceus (herald's staff). Both of the deities and the goat standing between them look back at Herakles, perhaps waiting to escort him to Mt. Olympus, where he will join them as a god. On the reverse stands the wine god, Dionysus, holding long branches of grapevines and wearing an ivy wreath as maenads dance around him.
Ancient Athletics and Athena

Of all the contributions of the ancient Greeks, one of the most lingering has been the emphasis on the fitness of the body and mind through athletics and other contests. The Greeks believed that competitive excellence was an appropriate way to honor the gods. Thus, in addition to great processions and sacrifices, many religious festivals also included a wide range of competitions. These were typically athletic and equestrian, but sometimes also included music and poetry. The most famous of these competitions was without doubt the Olympic Games, founded in 776 B.C. at ancient Olympia, home to the most important sanctuary of Zeus. At Olympia, as at the three other so-called “Crown Games” (held at Delphi, Isthmia, and Nemea, in sanctuaries of Apollo, Poseidon, and Zeus, respectively), victors won everlasting glory and a crown of victory—but no money or other valuable prizes.

In Athens, home since 566 B.C. of the Greater Panathenaia, things were different. Here, as at many hundreds of other festivals scattered across the Greek world, athletes could win prizes of great value. Celebrated every fourth year, the Panathenaic Festival lasted eight days and honored Athena, the patron goddess of the city. Competitions were quite varied: combat events, like boxing and wrestling; athletics, including jumping, throwing, and multiple footraces; equestrian games, such as horse and chariot races; and even contests in music, poetry, and dancing. In each event, the victor received a number of vases similar to this one, with the warrior goddess Athena on one side and a representation of the competition on the other. Official Panathenaic prize amphorae typically include two columns flanking Athena, with an inscription noting that it came “from the Games at Athens.” Each prize vase would be filled with valuable Athenian olive oil, and not only the winner but also one or more of the runners-up would be richly rewarded for their efforts. On our vase, we can easily identify Athena by her helmet, spear, shield, and aegis. On the other side of the vase are two youths engaged in a horse race, one of the equestrian events. Without the official inscription, this vase belongs to a class of so-called “Pseudo-Panathenaic” amphorae. Typically smaller than official prize vases, these were probably produced as ancient souvenirs, whether for victors, their friends and family, or spectators.

Questions and Topics for Discussion—Mythology, Art, and Athletics

Discuss the idea of ancient mythology. Ask why there were myths and why the Greeks and Romans used them to explain occurrences. Try to get students to relate to mythology.

Ask your students to explain any modern day myths.

Discuss the cultural contributions the Greeks and Romans have given us in areas such as art and athletics. What are some similarities and differences? Can you think of other areas of influence?

Discuss the importance of Greek and Roman art on Western civilization.

Related Activities

What are some other objects in the collection that depict Athena? Compare and contrast their form, function and imagery.

Create your own myth: write a story about a mythological character that is your own original idea. Draw a picture of your character that tells a story about one of its experiences or adventures.
Timeline with Selected Objects
Chronology and Cultures of Ancient Greece

- **Bronze Age (2800–1100 B.C.):** named after the alloy of copper and tin which became the main utilitarian metal of the period. Early Bronze Age Cycladic culture (Aegean islands) followed by major Middle and Late Bronze Age palace-centered civilizations (Minoan on Crete; Mycenaean on mainland).

- **Early Iron Age (1100–900 B.C.):** period following the collapse of the Bronze Age societies, characterized by smaller, loosely organized settlements and an apparent decline in the arts and literacy.

- **Geometric Period (900–700 B.C.):** named after the geometric ornamentation found on pottery of the period. Early Greek city-states were formed, the alphabet was introduced, and colonization of Italy and Asia Minor began.

- **Orientalizing Period (700–600 B.C.):** time of strong influences from Near Eastern cultures on art, literature, and mythology; initial period of intensive colonization.

- **Archaic Period (600–480 B.C.):** the city-states unite, major new art forms emerge, including large-scale marble sculpture and figural vase-painting; rule by tyrants was common.

- **Classical Period (480–400 B.C.):** begins with the defeat of the invading Persian army; a flowering in the arts including playwriting and red-figure vase-painting takes place; greater appeal to humanism; democracy flourishes in Athens.

- **Late Classical Period (400–323 B.C.):** the optimism and self-assurance of the Classical Period are somewhat diminished following the Peloponnesian War; there was an emphasis on private life; and the arts tended to be more decorative and elegant.

- **Hellenistic Period (323–146 B.C.):** begins with the death of Alexander the Great; Greek culture spreads to the East and West, creating an eclectic mixture of styles from non-Greek cultures with Greek traditions; there was also the beginning of an interest in realism in art.

- **Roman Period (146 B.C.–A.D. 330):** beginning with the capture of Corinth, Greece became a Roman province, and later part of the Roman Empire, although Greek culture remained influential.
Chronology and Cultures of Ancient Italy

- **Bronze Age (2800–900 B.C.):** period named after the alloy of copper and tin which became the main utilitarian metal of the period. Local production of stone, ceramic, and bronze objects; limited trade beyond Italic peninsula.

- **Villanovan Culture (ca. 900–500 B.C.):** an Iron Age people who lived in north and central Italy; best known for hand-made, burnished pottery, including cremation urns.

- **Main Period of Greek Colonization of South Italy and Sicily (Magna Graecia; ca. 775–400 B.C.):** Part of larger movement of Greek colonization throughout the Mediterranean; melding of indigenous Italic with colonial Greek culture and artistic styles.

- **Etruscan Culture (ca. 750–27 B.C.):** most important pre-Roman culture of central Italy. Great admirers of Greek ceramics (especially Attic black- and red-figure, which they imported in great numbers), the Etruscans thrived especially ca. 600-300 B.C., before their gradual absorption into Rome.

- **Seven Kings of Rome (753–509 B.C.):** foundation of Rome attributed to Romulus, distant descendant of the Trojan hero Aeneas, one of the few to escape the Sack of Troy centuries before.

- **Main Period of Red-Figure Ceramic Production in South Italy and Sicily (ca. 430–300 B.C.):** large-scale shift of red-figure production and stylistic development from Greek mainland (especially Athens) to South Italy (Lucania, Apulia, Campania, Paestum) and Sicily.

- **Roman Republic (509–31 B.C.):** After throwing off the rule of kings, the Roman Republic grew from a small city-state to a tremendous political and military power, conquering not only the neighboring cultures of Italy, but also the Carthaginians of North Africa and numerous Greek cities and kingdoms to the east.

- **Roman Empire (31 B.C.– A.D. 284):** Caesar Augustus became the first Roman Emperor and set in motion an expansion of the empire that would grow to conquer nearly the entirety of the known world.

- **Late Roman Empire (A.D. 284–474):** a period of decline in the Western Empire as the Roman Empire could no longer maintain the glory or power of its earlier age.

- **Eastern Roman Empire (A.D. 323–1453):** from A.D. 323 when Constantine moved the Roman capital from Rome to Byzantium, which was renamed Constantinople in his honor, the Eastern or Byzantium Empire survived until finally conquered by the Turks in 1453.
Teacher Resource Glossary

**Acropolis**—literally the “upper city,” or fortified citadel of an ancient Greek city; in **Athens**, home to the **Parthenon** and other temples.

**Aegis**—a scaly breastplate, fringed with snakes and bearing a central **gorgoneion**; an attribute of **Athena** (though originally worn by her father, **Zeus**).

**Amphora**—(plural **amphorae**) storage vessel with two handles; used especially for wine and olive oil.

**Aphrodite**—the Greek goddess of love and beauty.

**Arch**—a half-round structure made of wedge-blocks and keystone.

**Archaeology**—the study of past human cultures, particularly through systematic analysis and excavation of material remains.

**Architecture**—the art or science of designing and building structures.

**Athena**—the Greek goddess of wisdom, craft, and warfare; patron deity of Athens; daughter of **Zeus**, from whose head she was born full grown.

**Athenian**—from or belonging to the city of Athens.

**Athens**—capital city of modern Greece; a leading ancient Greek city-state, especially famous for its invention of democracy and great artistic and cultural achievements.

**Attic**—from or belonging to Attica, the region of Greece that includes Athens.

**Black-Figure**—ancient Greek vase-painting technique in which the artist painted patterns and figures with slip, with incised details; after firing, figures appear black.

**Capital**—the uppermost part of a column.

**Ceramic**—fired clay; used especially to describe wheel-made pottery.

**Column**—a supporting pillar, usually consisting of base, round shaft, and capital.

**Concrete**—an important ancient Roman building material, consisting of water, lime, sand, and stone, rubble, or building debris; workable while wet, strong and durable once set.

**Corinth**—a leading city-state of ancient Greece, strategically located at the isthmus connecting the Greek mainland to the **Peloponnesus**; its sack in 146 B.C. marked the beginning of Roman rule of Greece.

**Corinthian**—belonging to the city of Corinth; in terms of architecture, the most elaborate of the three main orders, developed after **Doric** and **Ionic**.

**Dionysos**—Greek god of wine, revelry, and theater; son of **Zeus**; also known as **Bacchus**.

**Dome**—a hemispherical structure formed by turning an arch on its axis.

**Doric**—the simplest of the Greek architectural orders, and the first to be invented.

**Eros**—the Greek word for “love,” and the name of the winged boy god of love, son of **Aphrodite**.

**Etruscans**—most important pre-Roman culture of central Italy (Tuscany, known in antiquity as Etruria).

**Frieze**—a horizontal band of decoration; in architecture, the zone above the main crossbeam, often decorated with relief sculpture.

**Gorgoneion**—frontal head of a snaky-haired Gorgon (presumably the beheaded Medusa), used for protection and ornamentation.

**Herakles**—Greek hero (demigod) known for his strength and cleverness, apotheosized (turned to a god) after his death; better known today by his Roman name, Hercules.

**Hermes**—Greek messenger god and god of travel, trade, and thievery; son of **Zeus**.

**Ionic**—the second major Greek architectural order to be developed; best known for the volutes (scroll-like elements) on its capitals.

**Kantheros**—high-handled drinking cup associated especially with **Dionysos**.

**Kiln**—an oven for firing pottery.

**Limestone**—calcareous sedimentary stone, commonly used for carving.

**Maenads**—female followers of **Dionysus/Bacchus**, often shown in ecstatic states.

**Magna Graecia**—literally “Great Greece,” the area of South Italy and Sicily colonized by Greeks beginning in the eighth century B.C.

**Marble**—metamorphic stone ideal for carving; often glittery, recrystallized **limestone**, whether pure white or with multi-colored veins.

**Mediterranean Sea**—sea situated between Europe to the north, Africa to the south, and Asia to the east.

**Mount Olympos**—legendary home of the Greek Olympian gods and goddesses; located in northern Greece.

**Mythology**—traditional body of stories handed down, both orally and in written and artistic forms, about a people, their history, their heroes and deities, and their daily life and rituals.
Panathenaia— a major festival held in ancient Athens in honor of the goddess Athena.

Pantheon— famous domed temple in Rome commemorating all of the gods; first built by Marcus Agrippa, then twice destroyed and rebuilt (completed under Hadrian, A.D. 126); now a Roman Catholic church.

Parthenon— temple of the virgin goddess Athena (Athena Parthenos) on the Athenian Acropolis; built 447–432 B.C., still considered among the greatest achievements of ancient Greek architecture.

Pediment— triangular space below the sloping lines of the roof on the short sides of a Greek temple; often decorated with sculpture.

Peloponnesus— large peninsula forming the southern portion of Greece.

Philosophy— literally, “love of knowledge/wisdom”; in ancient Greece, the study and investigation of the world using logic and reason.

Post-and-lintel— an early and basic architectural system, utilizing posts, or upright supports, and a lintel, or crossbeam, to support a roof.

Red-Figure— ancient Greek vase-painting technique in which the artist painted the background and internal details with slip; after firing, painted areas appear black, leaving the reserved figures the red color of the clay.

Rome— capital city of modern Italy, and of the ancient Roman Empire; according to legend, founded in 753 B.C.

Satyrs— hybrid followers of Dionysus/Bacchus, mainly human in form but with pug noses and equine ears and tails (and occasionally hooves); often in aroused state.

Slip— a mixture of water and clay used to decorate black-figure and red-figure pottery.

Terracotta— from the Italian for “baked earth,” used in English to refer to objects of fired clay, especially handmade or mold-made.

Thyrsos— pine-cone tipped staff of Dionysos and his followers, often covered with ivy.

Torso— part of the human body excluding the head and limbs.

Trojan War— the greatest war of Greek mythology, allegedly fought for ten years between the Greeks and the Trojans; initiated by the abduction of Helen from Sparta by the Trojan prince Paris, concluded with the fall of Troy.

Utilitarian— relating primarily to practical use.

Vault— an arched structure, usually of masonry, forming a ceiling, roof, or covered area.

Venus— the Roman goddess of love and beauty.

Zeus— king of the Greek gods.
Suggested Resources

**Teachers**


Trendall, A.D. *Red Figure Vases of South Italy and Sicily*. London: Thames and Hudson, 1989. Print.

www.tampamuseum.org

www.archaeological.org/education

www.beazley.ox.ac.uk/tools/default.htm

www.perseus.tufts.edu/hopper/artifactBrowser?object=Vase&field=Collection&value=Tampa+Museum+of+Art

**Students**


http://sun.iwu.edu/~classics/kids.html

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