

THE ART OF MAGNA GRAECIA

Michael Bennett and Aaron J. Paul introduce the masterworks from Italian museums exhibited at the Cleveland Museum of Art and the Tampa Museum of Art.

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The Euboeans then founded additional colonies, such as Cumae in Campania, then Naxos, Leontini, and Catane in eastern Sicily, and Zancle, Rhegium, and Mytilae on the Strait of Messina. Other Greeks soon followed. Corinthians founded Syracuse; Rhodians and Cretans joined to found Gela. Spartans sailed west to settle Taras, while Achaean Greeks founded a number of city-states in South Italy: Sybaris, Croton, Caulonia, Metapontum, and Posidonia. By the 5th century BC, the concentration of Greek city-states was such that the region came to be called by the Greeks 'Megale Hellas' and later

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All photographs by Bruce M. White, except Figs 5 & 6 courtesy of the Museo Archeologico Nazionale di Taranto.



Fig 1. Bronze hydria, c. 530-520 BC. H. 49 cm. Museo Archeologico Nazionale di Paestum, inv. 49801. Cat. no. 3. Found in a subterranean chamber by P.C. Sestieri in 1954, this bronze hydria was part of an assemblage of eight bronze vessels, six hydriae and two amphorae, some of which still contained remnants of a solidified organic substance thought to be honey. The hydria has several unique features including the solid-cast figure of a lion, which serves as its vertical handle. Snakes and foreparts of horses further embellish the handles.

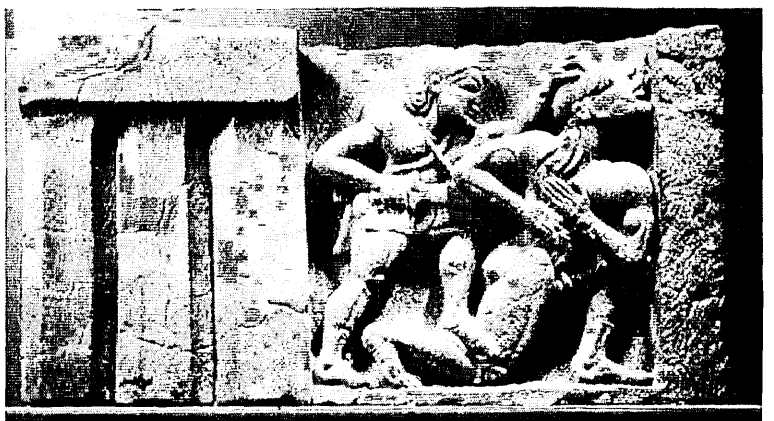
by the Romans 'Magna Graecia' (Greater Greece). The Greek settlers brought with them their poetry, philosophy, mythology, religion, ideas about city planning, and their art. The colonists kept in touch with mainland Greece, while making important cultural contributions of their own in an environment similar to, yet at the same time different from the motherland. Western Greece attracted such luminaries as Plato and Aeschylus, while other famous Greeks such as Parmenides, Empedocles, and Archimedes were born in the West. For the Greeks, Magna Graecia was in many ways a land of opportunity.

Organised by the Cleveland Museum of Art and the Tampa Museum of Art, 'Magna Graecia: Greek Art from South Italy and Sicily' brings a selection of 81 masterworks from eight Italian regional archaeological museums to America for the first time. The exhibition will only have two venues in the United States, and will be at the Cleveland Museum of Art from 27 October 2002 to 5 January 2003, and the Tampa Museum of Art from 2 February to 20 April 2003. The curators for this pioneering project of cultural exchange are American and Italian: Michael Bennett, Curator of Greek and Roman Art at the Cleveland Museum of Art; Aaron J. Paul, Richard E. Perry Curator of Greek and Roman Art at the

Fig 2. Caryatid lamp, c. 580-570 BC. Terracotta, H. 17 cm. Museo Archeologico Nazionale di Paestum, inv. 48496. Cat. no. 1. This unusual wheel- and mould-made terracotta lamp was found in the sanctuary of Hera near the Sele River. Four female caryatid figures and a cylindrical stem support the bowl, which is adorned with four female heads similar to those of the caryatid figures. Various suggestions have been made as possible sites of production: Taranto, Croton, or another Achaean Greek city of South Italy.



Fig 3. Herakles and Alkyoneus metope, c. 560-550 BC. Sandstone, H. 83 cm, L. 152 cm. Museo Archeologico Nazionale di Paestum, inv. 133155. Cat. no. 2. The ancient geographer Strabo and the historian Pliny recorded the mythical tradition that Jason and the Argonauts landed near the Sele River and founded a sanctuary to the goddess Hera. Since the 18th century explorers had searched for the site along the banks of the Sele to no avail - until 1934 when the sanctuary was discovered by Italian archaeologists. This led to the excavation of one of the most important series of architectural decorative reliefs in Magna Graecia, of which this example is among the finest. Herakles, dressed in a chitoniskos, with a quiver suspended from his shoulders, kills the mightiest of giants, Alkyoneus, son of the Heaven, Ouranos, and the Earth, Ga. Found with other metopes carved with scenes from the life of Herakles, it originally formed part of a sculpted decorative frieze, a system of curved architectural decoration that may have been an innovation of the Western Greeks.



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Greek Art of Magna Graecia



Fig 4 (left). Enthroned Zeus, c. 530-520 BC. Terracotta, H. 90 cm. Museo Archeologico Nazionale di Paestum, inv. 133149. Cat. no. 4. Likely a cult image of the god, this statue originally must have been placed in one of the shrines of the sacred area of Paestum in the southern part of the city. Originally the head of the figure was adorned with a bronze headband, a stephane, now missing. Small holes can be seen pierced at the top of the head, with traces of the metal still evident. The painted surface of the sculpture is well preserved, allowing us to imagine how colourful Greek temples and sanctuaries were in antiquity, filled with similar polychrome images and decoration. Though reconstructed and restored from fragments, it remains one of the most significant terracotta sculptures known in Magna Graecia. Close stylistic similarities between this statue and large-scale terracotta sculpture produced by the Etruscans point to strong cultural contacts between Paestum and Etruria.



Fig 5 (right). Enthroned female divinity, c. 450-400 BC. Terracotta, H. 51.5 cm, W. 28.2 cm. Museo Archeologico Nazionale di Taranto, inv. 51709. Cat. no. 9. The throne and polos (cylindrical headdress) of this seated terracotta female figure indicate that she is a divinity. It was found in 1989 in a votive deposit near the Ospedale Civile 'SS. Annunziata'. Enthroned figures produced during the Classical period, like this one, differ from Archaic predecessors in their increased use of multiple moulds, three of which were used for this figure. These classical figures typically feature greater detail and additional decorative elements.



Fig 7 (bottom left). Hoplite statuette, 6th century BC. Bronze, H. 12.5 cm. Museo Nazionale Archeologico della Sibaritide, inv. 65148. Cat. no. 28. This cast bronze statuette of a heavily armed Greek warrior, or hoplite, once held a spear in his right hand and a shield in his left. The term 'hoplite' comes from the Greek hoplon which means 'a large shield'. The wonderfully animated figure wears a bronze breastplate, or cuirass, and a crested helmet, but is otherwise nude.



Fig 8 (below middle). Aphrodite with Eros statuette, c. 450 BC. Terracotta, H. 33.5 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 607 C. Cat. no. 34. Aphrodite, goddess of love, wears a draped polos headdress while holding her son, Eros, in the crook of her folded arm. Found in a votive deposit at Medma, her pose takes on a particularly religious aspect - a mother and child composition comparable with the Madonna and Child iconography of later European art. The unusual pose of the figures and attention to the detailed expressions on their faces marks this statuette as a uniquely beautiful work by an artist aware of trends in Classical art as defined by mainland Greece, especially compared with other terracottas produced almost mechanically en masse as votive dedications.



Fig 9 (below). Pinax with woman packing a chest, c. 470-460 BC. Terracotta, H. 26 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 28266. Cat. no. 39. The scene on this painted terracotta pinax depicts a woman placing a folded piece of cloth into an elaborately decorated lidded chest. Hanging on the wall behind her are a kalathos, a mirror, a lekythos, and a kantharos. Behind her is a fancy throne with two cushions, lathe-turned legs, and an armrest support in the form of an Ionian column. The seeming domestic character of the scene probably belies a ritual meaning.



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Fig 10 (far left). Mirror with siren, c. 450-400 BC. Bronze, H. 33 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 4496. Cat. no. 43. The artists of Magna Graecia took delight in the ornamental, and bronze offered a supple medium for its expression. The mirror with a siren, dramatically emerging from lotus buds, volutes, and palmettes, depicts the mythological being with dynamic energy in great detail - windswept, flame-like hair tossed back with outstretched wings on which the feathers are finely detailed with incised lines. In antiquity, the bronze disc was polished and the reflective surface would have provided an effective mirror. This example would have had the tang inserted into an ivory or bone handle, now missing.

Fig 11 (left). Mirror with satyr and youth, c. 400-350 BC. Bronze, H. 29 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 5762. Cat. no. 44. Found in a tomb, this cast bronze mirror incorporates an ambitious composition involving a satyr and youth. Forming the transition from mirror to handle, the scene is set in the countryside, suggested by the stylised plants and rocks serving as a base for the figures. At the left, the satyr, whose hairy body is rendered by a network of incisions, is about to gently touch a sleeping youth seated at the right. The theme is both erotic and Dionysiac.

Fig 13 (below left). Lion vessel, c. 600-575 BC. Terracotta, H. 10 cm, L. 12.5 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 43332. Cat. no. 48. Made to hold scented oils, this exquisite ceramic vessel is a rarity because of its innovative design. Harmonious proportions are further refined with decoration, delicately painted in colourful detail. Its type as a perfume container represents the large number of simpler, small-scale vessels produced in Corinth and exported throughout the Mediterranean region. Themes for decoration on Corinthian pottery were often zoomorphic in nature and lions are among the commonest animals depicted. The lion served as a symbol of victory, taking on apotropaic aspects, it was capable of warding off evil. As such, lions were commonly associated with tomb monuments as protectors of the deceased. This lion-shaped vessel from a tomb in the necropolis of Syracuse likely served its owner well during life, filled with oil, and again in death as a protective companion.

Fig 14 (below right). Gorgon tablet, c. 610-590 BC. Terracotta, H. 56 cm, W. 50 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 34540, 34543, 34895. Cat. no. 50. The winged Gorgon Medusa, wearing winged boots with her legs posed in a running position, represents a figure moving at great speed. She tucks one of her offspring, the winged horse Pegasus, under her right arm, while under her left arm she would have held her son Chrysaor, now missing. As could only occur in myth, both offspring were born when the hero Perseus slew the Gorgon. Lopping off her head, her children sprang forth from the wound. She holds both children, fortunate to have her head still attached to her body, a conventional representation of the scene in Greek art. Four holes in the tablet suggest that it was attached to a wooden support, functioning as a decorative element for a temple, altar, or throne. Inspired by Corinthian architectural sculpture such as the 'Gorgon pediment' of the temple of Artemis on Corfu, this example is one of the earliest of its type in Sicily.

Fig 12 (right). Kore buckle, c. 650-640 BC. Bone, H. 9.3 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 84818. Cat. no. 46. Metallic residue on the back of this carved bone plaque indicates that it once adorned a clasp or buckle. The frontally posed clothed figure of a young woman displays features common to 7th-century BC Greek 'Daedalic' sculpture, typified by the wig-like hairstyle, triangular-shaped head, and prominent eyes under arched brows.





Fig 15. Ephebe (Youth) of Mendolito, c. 460 BC. Bronze, H. 19.5 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 31888. Cat. no. 52. Scholars have recognised in this cast bronze statuette of a nude athlete the work of the sculptor, Pythagoras of Rhegium (active 480-430 BC). It probably once held a phiale in its right hand, and the hollow eyes were originally inlaid. The subtle and organic modelling of the body contrasts with the schematic treatment of the face.

Tampa Museum of Art; and their collaborator, Mario Iozzo, Director of the Center for Conservation, Florence, and Director of the Archaeological Museum of Chiusi.

The exhibition catalogue, published by the Cleveland Museum of Art and distributed by Hudson Hills Press, contains thematic essays by Bennett (The Euboeans and the West: Art, Epic Poetry, and History), Paul (Agrigento: Profile of a Greek City) and Iozzo (Black-Figure Pottery in Magna Graecia and Sicily) as well as by Carlos A. Picón (Sculptural Styles of Magna Graecia), H.A. Shapiro (Demeter and Persephone in Western Greece: Migrations of Myth and Cult), and Emanuele Greco (Sanctuaries of Magna Graecia and Sicily). These essays provide an illustrated introduction to the subject of the art and culture of Western Greece. The catalogue entries follow, grouped by museum collection and written by the Italian museum officials. Of the 22 contributing authors, 18 are Italian and 4 are American. Nearly every work of art in the exhibition has been re-photographed by Bruce M. White, with multiple views of most objects. Full bibliographic citations accompany the entries. A series of maps and a glossary complete the book.

The exhibition is also arranged according to museum collections: Paestum, Taranto, Reggio Calabria and Sybaris, Syracuse, Gela, Agrigento, and Palermo. These regional archaeological museums in most instances contain

objects related to specific archaeological sites. Taken together, they represent a true survey of the works of art produced by the Western Greek colonists of South Italy and Sicily, partitioned into a series of archaeological regions, which is the way Italian museum officials have organised the artefacts. These regions and museum collections are discussed in historical and thematic wall texts, object labels, an audio guide, and a multimedia programme. The aim is to present some of the finest and most important artefacts from Western Greece as one would encounter them in their original regional settings.

Paestum (Figs 1-4)

Paestum, the Latin name for the original Greek city, was settled c. 600 BC by Greek colonists from an even older colony, Sybaris, located on the coast of South Italy. For the site of the city, early settlers selected a rocky stretch of land located, in antiquity, about a half mile from the sea. Called *Posidonia* by the Greeks to honour Poseidon, god of the sea, the city came under the protection of the powerful divinity, Hera, known as the great mother goddess of earth, fertility, protectress of childbirth, as well as the dead. An important sanctuary honouring this goddess was established nearby at the mouth of the Sele River, its mythical founder being recorded as Jason, described as dear to Hera in Homer's *Odyssey* (12.72), and leader of the Argonauts. According to Strabo, it was Jason and the Argonauts, sailing for Greece after retrieving the Golden Fleece, who were blown off course and landed at the site. Aristotle commented that *Posidonia* was founded by residents of Sybaris originating from the city of Troizen in mainland Greece, subsequently driven

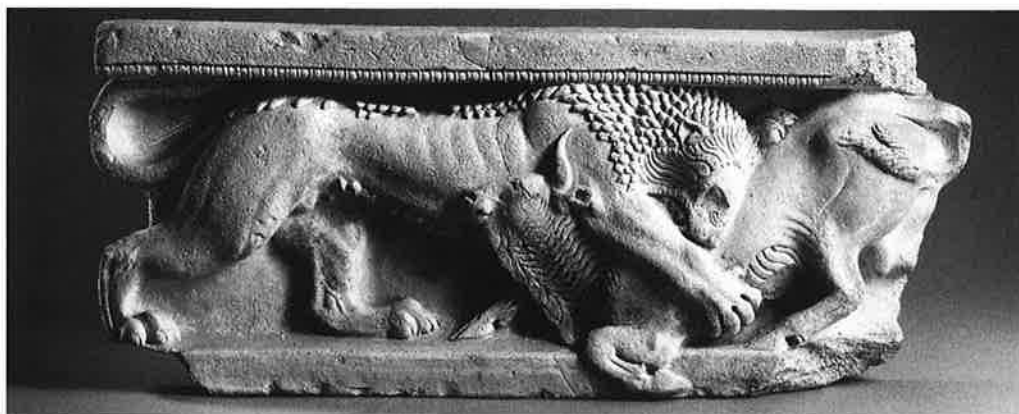
out of Sybaris after a quarrel with citizens originating from Achaea. At the site of Paestum, the Troizenian exiles found a coastal plain rich for agricultural development, ample fresh water, and forested mountains - all crucial for establishing a prosperous city in Magna Graecia.

Known by mariners as a landmark centuries after it was abandoned in antiquity, it was not until the middle of the 18th century that Paestum was rediscovered. The site soon became a primary destination on the Grand Tour for wealthy aristocrats and literati, among the first tourists of the modern era. Paestum's magnificently preserved temples inspired artists and architects travelling in the company of Grand Tour visitors, leading to the development of a neoclassical building style of architecture which subsequently flourished in the cities of Europe and America.

Taranto (Figs 5-6)

Taranto (*Taras*: Greek; *Tarantum*: Latin) was founded c. 710 BC under unusual circumstances. While at war with the neighbouring Messenians, Spartan soldiers vowed not to return home unless victorious. In their absence, Spartan women had affairs with those men left behind. When they grew older, the children of these relationships were denied full citizenship. On the advice of the oracle at Delphi, these dispossessed Spartans set sail west, led by the *oecist* (founder) Phalanthus to settle at a site with the finest harbour in South Italy, near fertile farmlands. After a period of clashes with the local Messapians and Lucanians, the Spartans established Taranto on a peninsula defining an inner lagoon (*Marina piccola*).

Fig 16. Bull and lion altar, c. 550-500 BC. Terracotta, H. 21.5 cm, L. 51.4 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 18670. Cat. no. 53. The preserved front surface of this altar depicts a zoomachia (animal fight), here a mortal combat between a dynamically rendered lion, agile and muscular, and a bull struggling to free itself from the lion's deadly embrace. Rectangular terracotta altars are prevalent in South Italy and Sicily, often found in a funerary context inside or on top of tombs. The lion was considered to be apotropaic and in this role representations of lions were appropriate as guardians, signifying the triumph of good over evil, victor over vanquished, certainly as a protector for the deceased. The inspiration for the scene was ultimately derived from the Near East, the motif assimilated by Greek art of the 7th century BC.



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Taranto was a city of wealth and learning. It reached the peak of its prosperity in the 4th century BC, and lost its independence to Rome in the 3rd century BC. It was famous for the murex shellfish in its harbour, from which was produced the purple dye used on the much-admired woollen cloth worn by its residents. Hence, it was known for its abundant flocks of sheep, in addition to its excellent wine and other agricultural products. In the 4th century BC the city became a centre for the teaching of the Pythagorean religious philosophy, which attempted to understand nature through mathematics. During this time, Archytas (c. 430-365 BC), a mathematician and member of the Pythagorean school, governed the city, and was visited by the philosopher Plato. Aristoxenus (c. born 375-360 BC), the influential musical theorist, philosopher, and student of Aristotle was born in Taranto.

Reggio Calabria (Figs 7-11)

The National Archaeological Museum of Reggio Calabria is located in Reggio, ancient Rhegium (Greek: *Rhegion*). Its collections include works from other Greek cities of the region. For example, art from Medma and Locri Epiziphiiri are displayed in this gallery. Also incorporated into this section of

Fig 18. Komast louterion rim, c. 510-500 BC. Terracotta, W. 21.8 cm. Museo Archeologico Regionale di Agrigento, inv. AG 21030. Cat. no. 69. A louterion is a water basin used in religious ceremonies. The repetitive figural scenes on them were made with moulds, pressed into the wet clay before firing. The komast louterion shows a scene where nude men dance to the music of a flute player, around a large wine vessel (krater). The wild, animated komasts are caricatures, probably meant to be amusing.

Fig 17. Altar with Gorgon, Pegasus, and Chrysaor, c. 500-475 BC. Terracotta, H. 116 cm, L. 74 cm. Museo Archeologico Regionale di Gela, inv. Sop. BL 10. Cat. no. 56. This large altar was found by the sea in the commercial district of ancient Gela. The front depicts the Gorgon Medusa with spread wings and wearing winged boots, in a pose that indicates that she is running at great speed. She knots her belt of snakes. Held in her arms are her children, Pegasus and Chrysaor, born of her union with Poseidon.

the exhibition are two bronze figurines from Sybaris, now kept in the National Archaeological Museum of Sybaris (Fig 7).

The establishment of Rhegium on the 'toe' of the peninsula by residents of Zancle, on the Sicilian shore opposite, gave these cities control of the Strait of Messina. Locri Epiziphiiri was founded c. 673 BC by colonists from the city of Locri in Central Greece, led by a man named Euanthes. According to tradition, the first Greek law code was written by an early political leader of the colony, Zaleucus, c. 661 BC. Medma was founded by colonists from Locri in c. 600 BC. Greeks from the region of Achaia in the northern Peloponnese founded Sybaris c. 720 BC. The city became famous for the luxurious lifestyles of its residents. It was also praised for the quality of its wine and abundant yields of grain.

Syracuse (Figs 12-16)

According to the Greek historian Thucydides, Syracuse was founded c. 734 BC by Corinthians led by Archias. The Greeks displaced the Sicel inhabitants and settled on the island of Ortygia, the site of a fresh-water spring. Ortygia protrudes into a deep bay, which gave Syracuse the best harbour in Sicily. The city grew to become the wealthiest and most powerful of the Sicilian Greek city-states. During his rule, Hieron I (c. 478-467 BC) hosted several famous poets in Syracuse: Aeschylus, Pindar, Simonides, and Bacchylides. Other notable residents of the city included the poets Theocritus (c. 270 BC) and Moschus (c. 200 BC). Perhaps Syracuse's most renowned native son was Archimedes, the greatest mathematician of antiquity (c. 287-212 BC). He was celebrated for several ingenious inventions and for his work in geometry. Envious of Syracuse's prosperity and influence, Athens attacked the city under the command of Alcibiades c. 415 BC. With the help of the Spartans, the Athenians were defeated c. 413 BC.

Gela (Figs 17, 19-23)

Gela, located on the southern coast of Sicily, was founded c. 692 BC by a joint expedition of Greeks from the islands of Rhodes and Crete. Named after the river Gela, the site of the city was probably selected for its large and fertile plain, where wheat was grown in abundance, and fine horses were raised in the grassy fields. Such resources allowed Gela to grow wealthy, and in the 6th century BC the city began to build impressive temples embellished with distinctive painted terracotta sculpture and revetments, also seen in the treasury built by Gela at the sanctuary of Delphi in Greece.

The tumultuous political history of Gela included the reign, in the 6th century BC, of the tyrant Kleandros, and in the 5th century BC, of Hippocrates, and of Gelon. Other famous natives of Gela included Hieron I. Apollodoros, the 4th-century BC comic playwright was born in Gela. The Athenian tragic playwright Aeschylus spent the last years of his life in the city where he died in 456 BC. It is thought that he worked on his great trilogy (three-play set) there, the *Oresteia*, in addition to other plays.

Agrigento (Figs 18, 24-26)

Agrigento, called Akragas by the ancient Greeks, was among the last colonies to be established by Greeks in the West - and it became one of the richest. Named after the nearby river Akragas, the city was founded c. 580 BC by Greek settlers from the city of Gela and the island of Rhodes. Evidence for Agrigento's ancient fortunes are the impressive temples still standing today, situated on stone ridges in the Valley of the Temples. This landscape allowed a perfect site for the location of a city - high ridges adjacent to rivers flowing into a fertile plain leading to the sea several miles away. These shores form one of the nearest approaches to a suitable



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Fig 19 (left). Altar with three female figures, c. 500-475 BC. Terracotta, H. 114 cm, L. 75 cm. Museo Archeologico Regionale di Gela, inv. Sop. BL 30. Cat. no. 57. This large altar was found with the altar showing the Gorgon Medusa (Fig 17). It represents on its front surface three female figures, probably the goddesses Demeter, Kore, and Aphrodite. Their cult spread from the island of Crete to South Italy and Sicily. In the register above is an animal combat in which a lioness attacks a bull.



Fig 20 (right). Altar with Eos and Kephalos, c. 500-475 BC. Terracotta, H. 53 cm. Museo Archeologico Regionale di Gela, inv. Sop. BL 12. Cat. no. 58. The abduction of Kephalos by Eos, goddess of the dawn, is represented on this altar that was found near the other two altars from Gela (Figs 17, 19). Fleeing with the youthful Kephalos, snatched up to live among the gods, Eos adopts the same running position as the Gorgon Medusa depicted on one of the other altars from Gela. Eos is described in the works of Homer as rosy fingered and saffron robed, obviously references to the colours of the sky at sunrise. This episode from Greek myth is an appropriate one to mark the passing of a youth into the afterlife, a touching depiction of the religious belief that the soul of the deceased was taken from this earth by Eos at sunrise. The scene is often illustrated on vases and appears on another similar altar from Gela, found in the chthonic sanctuary north of the acropolis.

Fig 21 (middle right). Silenus antefix, c. 470-460 BC. Terracotta, H. 23 cm. Museo Archeologico Regionale di Gela, inv. 8294. Cat. no. 63. Once part of the roof decoration of a sacred building on the acropolis of Gela, this antefix in the form of Silenus is one of the best preserved of a series. The antefix vividly captures the extroverted nature of Silenus, the companion of Dionysos. Silenus was part human and part horse. The antefix harmonises these two elements into an image of plausible reality.

Fig 22 (below left). Head Of A Horse, c. 470-460 BC. Terracotta, W. 44.3 cm. Museo Archeologico Regionale di Gela, inv. 8585. Cat. no. 61 cm. The lack of a natural source of white marble in Western Greece encouraged the use of fired clay by the sculptors in South Italy and Sicily. This horse's head was probably once part of the sculptural embellishment of a temple. The sculptor has infused the head with a strong sense of a living animal exerting itself with great effort. The nostrils are dilated and the mouth is open showing the teeth. The rendering of surface veins and the vigorous modelling of the mane enhance a dramatic image.

Fig 23 (below right). Antefix with Gorgon head, c. 450-400 BC. Terracotta, L. 88 cm. Museo Archeologico Regionale di Gela, inv. 35688. Cat. no. 62. This antefix and rounded roof tile come from the apex of a sacred building on the Gela acropolis. The red and black painted surface is well preserved and gives an indication of just how colourful these buildings must have been when viewed in the bright light of the Mediterranean. Missing its threatening fangs and, with a grimace more like a smile, this representation of the Gorgon seems almost welcoming and tame, especially compared with other truly frightening images of Gorgons in the exhibition.





Fig 24. Kore-Persephone head, c. 500-490 BC. Terracotta, H. 19.6 cm. Museo Archeologico Regionale di Agrigento, inv. AG 20508 (previously PA 3450). Cat. no. 68. This terracotta head probably represents Kore-Persephone. It has been suggested that it was once part of a pedimental sculptural group. Its style suggests Ionian-East Greek influence as executed by a master sculptor of Akragas. The expert use of fired clay for large-scale sculpture is a hallmark of the Greek sculptural tradition of ancient Sicily.



Fig 25 (above). Youth of Agrigento, c. 480 BC. Marble, H. 102 cm. Museo Archeologico Regionale di Agrigento, inv. C 1853. Cat. no. 72. Discovered in Agrigento in 1897, this statue of a youth, a rare masterwork of marble dating to the early 5th century BC, is the finest example of its type found outside mainland Greece and one of the most important classical sculptures known. Perfectly poised, it has a commanding presence that belies its under life-sized stature, one that would have suited its position in a sanctuary. If not a deity or hero from Greek myth, the figure may represent a dedication to a deity - possibly marking an athletic victory by a particular youth. The sculpture owes its extremely good state of preservation to the fact that it was found in a cistern near the river Akragas and the Temple of Demeter. The smooth surface of the marble retains much of its ancient lustre. Even rarer, the original red paint of the finely delineated hair is well preserved. The pose and naturalistic modelling of this youth dates it to a transitional period in the development of Greek art. Spanning the archaic and classical styles, this sculpture joins the two in perfect unity. Evidence for transition between the two styles can be found in the slightly lingering smile on the face of the youth, which hearkens back to the 'archaic smile' of earlier sculptural tradition, in combination with aspects that look forward to the Classical period, such as a more natural representation of anatomy and an attempt to represent the figure as moving in three-dimensional space. Marble transfigured by hand and chisel into human form, it stands as one of the most notable monuments of Western Greek art.



Fig 26. Triskeles dinos, c. 610-600 BC. Ceramic, H. 17.7 cm, diam. 32.5 cm. Museo Archeologico Regionale di Agrigento, inv. AG 4328. Cat. no. 66. This deep bowl for the mixing of wine was made in Gela but the inspiration for its shape and decoration derives from an eastern Greek, Rhodian model. The bottom exterior depicts an eastern motif, the triskeles, composed of three bent legs converging at the centre in a circular area. This type became one of the first symbols of Sicily and is still a symbol for the island today. The artist who created this vessel combined different decorative motifs in an unusual arrangement and succeeded in expressing the innovative, colonial spirit of Western Greece.

Fig 27. Red-figure bell-krater, c. 470-450 BC. Ceramic, H. 41.5 cm; Diam. 56.6 cm. Side A: departure of Triptolemos. Side B: enthroned Zeus with Thetis and Eos. Museo Archeologico Regionale 'A. Salinas' di Palermo, inv. 2124. Cat. no. 80. Made in Athens but found in Agrigento, this krater would have been a valuable import in antiquity. A centuries-long trade relationship established between the Greek cities of Sicily and those of mainland Greece, especially Athens, enabled thousands of Greek pots to be transported from Athens to Western Greece. In life this krater was used to serve wine for the symposium and was eventually deposited in a tomb, perhaps as a reminder of life's joys and a harbinger of the continuation of those times in the afterlife. The mythological scenes decorating this krater would have held special meaning for Greek inhabitants of Sicily, known as it was for agricultural wealth and particularly for its production of grain. The front side of the vase depicts the departure of Triptolemos. First mentioned in the Homeric 'Hymn to Demeter', it was Triptolemos, a prince of Eleusis, to whom the goddess taught the art of agriculture. In vase-painting, Triptolemos is often represented receiving the gift of grain from Demeter as he is about to depart in his winged chariot, dispersing knowledge of agriculture to mankind.



harbour along Sicily's southern coast and provided ready access to trade with Greece and lands bordering the Mediterranean Sea. The region's abundant agricultural resources - fields of grain, vineyards, and hill-sides planted with olive trees - contributed to those riches which inspired ancient historians in their descriptions of the city and its people. Breeding and racing of horses was also highly regarded, and, as a result, Agrigento was known for its victories in chariot races held at Panhellenic festivals, like the Olympic Games. Such victories were celebrated by the lyric poet Pindar writing in the 5th century BC. Masterworks of art from Agrigento - manifested by one of the most notable monuments of Western Greek art - the 'Youth of Agrigento' (Fig 25) - are a lasting testimony to the fame and fortune of ancient Greek Akragas.

Palermo (Figs 27-30)

Founded at the beginning of the 19th century, the Museo Archeologico Regionale 'A. Salinas' of Palermo became a repository for many archaeological finds discovered in western Sicily. These include the famous metopes that decorated the temple friezes of Selinunte in south-west Sicily, forming one of the most important collections of Greek architectural sculpture known. Separated

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Fig 28. Head of a boy, c. 530 BC. Limestone, H. 19 cm. Museo Archeologico Regionale 'A. Salinas' di Palermo. Cat. no. 78. This 6th-century BC limestone head was probably originally part of the sculptural decoration of a Greek temple. The temple, designated 'Temple C' by the excavators, is in Selinus on the south coast of Sicily. The head represents a young man with prominent eyes. His mouth is upturned into a smile that was a convention of the period.

Fig 30. Head of a woman; 470-460 BC. Marble, H. 22 cm. Museo Archeologico Regionale 'A. Salinas' di Palermo, inv. 3925. Cat. no. 79. This marble head of a woman, now in the Museo Archeologico Regionale 'A. Salinas' di Palermo, comes from 'temple E' in Selinus. The unfinished state of the back left side suggests that it was originally part of a sculptural group. The body of the complete figure was probably carved from another stone, most likely limestone.

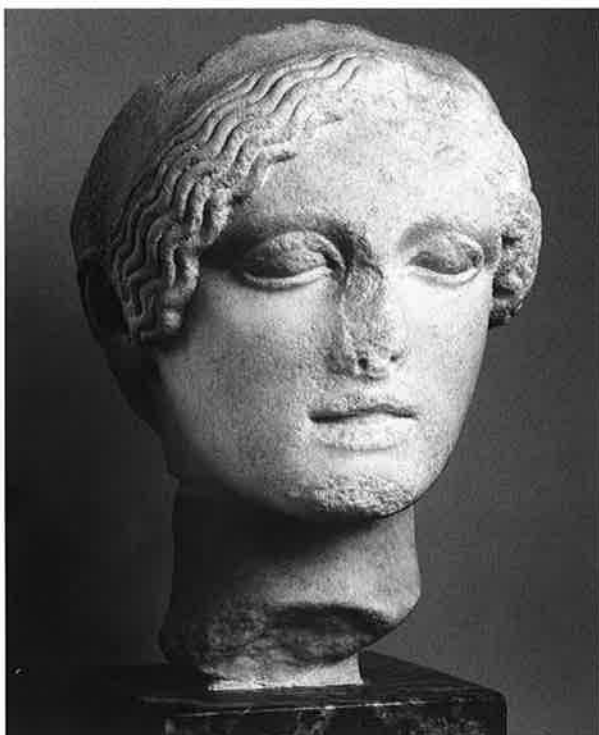


Fig 29. Daedalic lamp with human head, c. 610-600 BC. Marble, H. 7.8 cm. Museo Archeologico Regionale 'A. Salinas' di Palermo, inv. 3892. Cat. no. 75. Now in the collections of the Museo Archeologico Regionale 'A. Salinas' di Palermo, this marble lamp is from the Malophoros sanctuary of Selinus. It is semi-circular in shape, with a flat side featuring a human head of 'Daedalic' style. Spool-shaped knobs along the curved rim are pierced for suspension.

in date by more than half a century, the sculpted limestone head of a boy (Fig 28) from Temple C and the marble head of a woman (Fig 30) from Temple E demonstrate the development of Greek sculptural style in Sicily. Carved in white marble imported from Greece, the heads, arms, and feet of figures from the Classical-period sculptures of Temple E at Selinunte were inserted into the limestone *metopes* carved of Sicilian limestone. Located near the temples of Selinunte was the sanctuary to the goddess Hera Malophoros ('apple bearer'), an appropriate deity to be honoured in such an agriculturally rich land. The marble lamp (Fig 29), bronze statuette of a *kouros* (cat. no. 76), and the terracotta enthroned goddess (cat. no. 77) were all found in the precincts of this sanctuary.

In the 19th century, some Greek vases excavated in the ancient cemeteries of Agrigento were also sent to the regional museum in Palermo - a magnificent example being the red-figure krater (Fig 27), a wine-mixing bowl, depicting the mythical youth Triptolemos seated in a fantastic, winged chariot, about to depart - bringing a knowledge of agriculture to mankind, signified by branches of wheat held by the goddess Demeter and her daughter Persephone.

The catalogue 'Magna Graecia: Greek Art from South Italy and Sicily' by Michael Bennett and Aaron J. Paul, *et al.* (312pp., 170 colour illus., 40 b/w; the Cleveland Museum of Art; distributed by Hudson Hills Press, LLC) is available at \$50.00 hardback and \$34.95 paperback.

An international lecture series is planned during the exhibition's venue at the Tampa Museum of Art. Dr Mario

Iozzo, Director of the Center for Conservation in Florence and Director of the National Archeological Museum of Chiusi, will open the series at the Tampa Museum of Art with a lecture on black-figure pottery in Magna Graecia and Sicily, to be delivered on Sunday, 9 February 2003 at 2.00pm in the museum's lecture room. Other invited speakers in the series are Dr Marina Cipriani (Director of the National Archaeological Museum of Paestum); Dr Rosalba Panvini (Director of the Service for Archaeology in Sicily); joined by American colleagues, Dr Barbara Barletta (University of Florida), Dr Carlos Picón (Curator in Charge, Department of Greek and Roman Art, Metropolitan Museum of Art); and Dr Alan Shapiro (W.H. Collins Professor of Archaeology, Johns Hopkins University).

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