

**ANCIENT GREECE AND ROME
ART CART**

APRIL 2009

**Department of Museum Guide Programs
Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404**

Art Cart Inventory

Art Cart Interpreters:

The lead guide for each Art Cart shift should inventory the contents of the cart before **and** after the shift. If this is not done and objects are missing or damaged, the lead guide may be held responsible. (The lead guide is the first guide listed on the tour confirmation form.)

If an object is missing or damaged, make a notation on the inventory and report it to the Tour Office.

If an object is suddenly missing during your shift, notify security immediately by alerting the guard in the gallery or by calling x3225.

INVENTORY SHEET: GREECE AND ROME ART CART

Date:

Guides/Docents:

Objects	Comments			
	In	Beginning of Shift	In	End of Shift
Athenian Lekythos				
Corinthian Aryballos				
Greek Woman's Chiton				
Replica Greek Vases (Dry Erase) (4)				
Etruscan Bronze Mirror Handle				
Palmyrene-style Head of a Man				
Roman Coins				
Roman Terracotta Oil Lamp				
Roman Toga				
Roman Art Cube				
Gold Bracelet				
Fibula				
Roman Glassware				

**Check to see if you are low on any supplies (paper, pencils, etc.).
Let the Tour office know if you need anything replenished.**

Please share! Record visitor questions that “stumped” you and comments or observations you would like to share with fellow guides and staff. If you know the answer to someone's question, please record the answer! Staff will also periodically review questions and try to assist with finding answers.

INTRODUCTION TO ART CARTS

INTRODUCTION

The MIA's Art Carts are hands-on gallery stations outfitted with art objects, props and visual aids related to the museum's permanent collection.

Staffed by Museum Guide Programs volunteers, Art Carts provide visitors with a unique art museum experience where **“Do touch!”** is the rule. Guides use the objects on the Art Carts as tools for facilitating learning experiences that encourage careful looking, thoughtful conversation, critical thinking skills, and further exploration of the Institute's permanent collections. And, they are lots of fun for all ages!

ART CART GOALS

The goal of each Art Cart experience is to provide a multi-sensory interaction with art objects during which guides help visitors deepen their interest in and experience with the museum's permanent collection. Each object on the Art Carts is thoughtfully selected for its connections to the collection and its ability to engage the senses and inspire questions and observations. Although there are limitless possibilities for each Art Cart, we are constrained by several factors including cost, availability, durability/fragility, and safety and security of art and visitors in the galleries (i.e. most paint/ink are not allowed, nor are sharp objects).

Each cart also has a general theme or focus to tie the selected objects together (e.g. Africa – pattern and decoration of everyday objects; China – artist as master craftsperson; Americas – adornment/dress, environment; Japan – tea ceremony; South and Southeast Asia – symbolism; Pacific Islands – relationship to the natural world; Ancient Greece and Rome – daily life).

BEST PRACTICES

A successful Art Cart-visitor interaction:

- Sparks curiosity and inspires exploration in visitors of all ages
- Involves the visitor in conversation about the objects on the Art Cart
- Allows the visitor to direct the discussion/discovery and explore those things of interest to the individual
- Provides opportunities for visitors to handle art objects with care and to learn about the museum's role in preserving and protecting the world's rich artistic heritage
- Stimulates as many of the five senses as possible/practical
- Encourages visitor exploration in the surrounding galleries to seek out related objects (ideas provided in the “Collection Connections” section of each Art Cart object entry)

**BEST PRACTICES,
CONT.**

Each docent or guide is expected to:

- Study the written Art Cart materials before *each* shift and be prepared to discuss *all* objects on the Art Cart
- Arrive on time (20 minutes before the shift begins) and insure the cart is ready for visitors at the appointed time
- Exhibit an outgoing, friendly and welcoming attitude while staffing the Art Cart
- Be proactive and invite visitors to explore the Art Cart
- Engage visitors in open-ended discussions about Art Cart objects rather than lecturing to them
- Stress the fragility and authenticity of objects, where appropriate
- Assist visitors in establishing connections between the objects on the Art Cart and the permanent collection

**POLICIES AND
PROCEDURES**

Refer to the *Handbook for Collection in Focus Guides* for detailed information concerning Art Cart assignments, arrival times, and responsibilities. *Docents received this information as a handout during Art Cart training.*

**OBJECT STORAGE,
HANDLING AND
SECURITY**

Each Art Cart includes items that can be divided into two main categories:

1. Art objects
2. Props, visual aids and general supplies

The art objects themselves are the main focus of each Art Cart. They are generally the most fragile, costly and difficult to replace items. To protect these objects, each is assigned a designated storage container or space, usually on the top shelf of the cart. It is essential each object is returned to its appropriate storage place at the end of each Art Cart shift.

The props, visual aids and other supplies are intended to support the art objects on each Art Cart, helping volunteers and visitors to understand or explore certain aspects of the art objects. These ancillary items are usually more easily replaced or repaired than the art objects themselves.

All items (art objects and supporting materials) must stay on or near the Art Cart at all times. Visitors and volunteers are not allowed to walk away from the Art Cart with objects and props. (Art Cart items are not to be used as tour props.) It is imperative that one docent or guide on duty is present at the Art Cart at all times to assist visitors in carefully handling the objects to insure object and visitor safety.

Should a visitor intentionally or unintentionally leave the Art Cart with art objects, props, or visual aids and the volunteers on duty are unable to recover these items themselves, security should be notified immediately. (Locate the nearest guard or call Security via a gallery phone at x3225.)

BRINGING PERSONAL OBJECTS Guides must refrain from bringing personal items from home to use on the Art Carts. All objects used on the carts a) must be vetted by Museum Guide Programs staff to insure they are appropriate for the Art Cart and b) need to remain on the cart/in the museum, so that Security is not put in the position of having to judge whether or not items are guides' personal property or the museum's property. Additionally, the museum cannot assume responsibility for the loss or damage of guides' personal property.

Museum Guide Programs is happy to consider your suggestions for possible additions to any of the Art Carts.

ART CART INVENTORY

Each Art Cart is stocked with a binder containing inventory worksheets listing each of the *art objects* on the cart. (Not all supporting props, visual aids and general supplies are listed on the inventory.) A thorough inventory of the Art Cart should be conducted at the beginning and end of each shift.

At the end of each shift, any damaged or missing objects and/or depleted supplies should be recorded on the inventory *and* reported to a staff member in the Tour Office.

There is also space on the back of each day's inventory sheet to record any questions, comments or suggestions docents, guides or museum visitors may have about the Art Cart. Please take a moment to share your experience with fellow volunteers and staff!

ART CART FRONT IMAGE

The image on the front of the Ancient Greece and Rome Art Cart is a detail of the Greek *Black-Figure Hydria* attributed to the Antimenes Painter (c. 530 BCE; 61.59).

The main scene visible in this detail appears on the shoulder of the vase. It illustrates an episode from the life of Herakles, during which Herakles and Kyknos (son of Ares, god of war) are engaged in battle. Herakles' attribute is a lion skin, which he can be seen wearing in this image (third figure from the left). Behind Herakles (to the left) are Athena, who urges Herakles to kill Kyknos, and Hermes, identifiable by his *petasos* (traveler's hat). Herakles' father, Zeus, appears in the center with his arms outstretched. To the right appear Kyknos, followed by his father Ares and two other unidentified figures.

STORAGE LOCATION The Ancient Greece and Rome Art Cart is stored on the second floor, near the freight elevator. Enter through the large doors adjacent to the entrance to U.S. Bank Gallery. Art Carts are stored at the south end of the elevator. The door will usually be locked. Ask a security guard in the vicinity of the storage area to open it for you when getting out and putting away the Art Cart.

SET UP LOCATION The Ancient Greece and Rome Art Cart should be set up in Gallery 241, under the sarcophagus fragment depicting the head of Medusa (L2004.156.13).

ATHENIAN LEKYTHOS

- WHAT IS IT?** This is a modern replica of a fifth-century BCE, Athenian white-ground *lekythos* (LEH-kēh-thōs). A lekythos is a small one-handed jug with a narrow neck and deep mouth for oil. The ancient Athenians frequently placed lekythoi on graves. As vessels used to hold valuable oils, they were commonly used as grave offerings. Because of this special function, white-ground lekythoi, like this one, usually featured images associated with death, burial or tomb visits.
- LEKYTHOI** The lekythos is one of the most common of all shapes in Attic (Athenian) pottery, used either for perfumed oils or household oils. The lekythos' narrow neck limits the flow of oils to drops or a fine stream. The thick lip helps to contain the oil. Beginning about 490 BCE, potters hid a small inner cup inside the body and attached at the neck of those lekythoi made for funerary use. This made it possible to use less oil without giving the appearance of being disrespectful to the deceased.
- Lekythoi were most widely used during the second half of the fifth century BCE. The custom of leaving lekythoi and other pottery at the grave was essentially Athenian, so very few of these were produced for export.
- The images on funerary lekythoi included scenes of funerary rights and burial, grave visits, which sometimes depicted the deceased, and scenes of departure. Sometimes visitors to a grave are depicted making an offering of a lekythos. These images provide evidence that during the fifth century BCE in Athens tombs were considered a place where the living could easily contact the dead. (Oakley, p. 167)
- WHITE-GROUND PAINTING** During the middle of the fifth century BCE, as artists strove for increasingly complex designs in their paintings, they developed the white-ground technique. The white-ground technique is entirely different from that used in other pottery. It gave vase painters artistic freedom similar to that enjoyed by wall painters. The painter coated the main body of the vase in a white slip, over which he painted the scenes in rich colors. The delicate white slip used to make the white-ground, as well as the colors, were quite *fugitive* (unstable), even after firing. These pigments could wear off over time with handling. Therefore, the technique was not suitable for objects of daily use, but was frequently used on lekythoi intended as grave offerings. White-ground lekythoi remained popular during the fifth century BCE even as other forms of pottery painting declined.
- WHAT WERE GREEK ATTITUDES TOWARDS DEATH?** The ancient Greeks believed that a person's spirit, or *psyche*, left the body as a breath of wind at the moment of death. The dead were ritually prepared for burial, primarily by women. A procession of mourners brought the deceased to the cemetery.
- There is some evidence that as early as the eleventh century BCE the ancient Athenians buried lekythoi and other pottery with their dead. But, for the most part they did not place many objects into graves at all. Instead, to insure the dead would not be forgotten, they marked graves with monumental earth mounds, rectangular

tombs, marble markers called stelae, and/or statues. The stelae were brightly painted in red, black, blue and green pigment. Critical to one's immortality was the remembrance of the dead by those left behind.

It is largely from images on white-ground lekythoi that we know that the women of Classical Athens regularly visited the graves with offerings, including small cakes and libations.

**ART CART
LEKYTHOS**

This reproduction of a fifth-century BCE Attic style lekythos depicts two women on either side of a tall grave marker (stele), which stands on a base. In real life this base would likely have been inscribed with an epitaph. A ribbon and garland wreath are wrapped around the shaft of the grave marker. Wreaths of green when used in funerary contexts signified a hope for continuing life after death. An unbound garland drapes down the base of the stele.

Although the most popular lekythoi showed a man and a woman flanking the tomb, others depicted two men or two women, as is the case in this example. The theme of two women was very common in vases depicting domestic or marriage scenes. Each woman on this lekythos appears to have brought some kind of offering to the grave. The woman to the right carries a chest or box in her bent right arm. The woman on the left appears to carry a tray or basket, which may well have been filled with ribbons, cakes or other offerings. Her long shallow basket was likely crafted from reed or cane. In her right hand she carries a lekythos or *oinochoe*, a type of pitcher. Other offerings already at the base of the grave include what appear to be a lekythos or *aryballos* (oil jar), and a *kylix* (drinking cup). The kylix is tipped on its side, indicating that it was left some time ago.

Behind one woman, another lekythos hangs on the wall, and by the other, a mirror. Images of two women backed by objects on the wall have their origins in domestic scenes. It was not at all uncommon for vase painters to represent grave visit scenes as pastiches of images drawn from different events and activities. This may have been done simply to combine aspects of the deceased's life at home before death with his or her new life and home, the grave.

A meander design defines the upper section of the main body.

QUESTIONS AND

1. Encourage visitors to look closely at the lekythos (without holding it themselves

ACTIVITIES

since it is very breakable). Encourage them to look around the gallery for some of the images illustrated on the lekythos such as a grave stele, kylix, and meander pattern (also called a Greek key design).

2. While you hold the lekythos (by its foam mount), shine a flashlight into the interior to let people know that one way we can tell this is a reproduction lekythos is the fact that it does not have an inner cup (false bottom). In ancient times funerary lekythoi had false bottoms at the shoulder to reduce the amount of oil one would need to leave as a grave offering.
3. Encourage visitors to draw on the replica “dry erase” white-ground lekythos also on the Art Cart.

COLLECTION CONNECTIONS

LEKYTHOI AND IMAGES OF LEKYTHOI IN THE COLLECTION

1. Attributed to the Bird Painter Greek (Attica), *Lekythos*, 5th century BCE, white-ground slip-glazed earthenware, 57.41.2
2. Attributed to the Carlsberg Painter, Greek (Attica), *Lekythos*, 450-430 BCE, white-ground slip-glazed earthenware, 26.7
3. Bertel Thorvalsen, Danish, *Ganymede and the Eagle*, 1817-1829, marble, 66.9
• Ganymede (the young boy) holds a lekythos in his right hand.

GRAVE STELE (ASSOCIATED WITH LEKYTHOI IN FUNERARY PRACTICES)

4. Greek (Athens), *Grave stele*, 5th century BCE, Pentellic marble 31.4
5. Italian (Apulia, now Puglia), *Red-figure hydria*, about 320 BCE, earthenware, colored slips, 2000.71.
• Lower scene of vase portrays two women to either side of a grave stele.

RESOURCE

John H. Oakley, *Picturing Death in Classical Athens: The Evidence of the White Lekythoi*, The College of William and Mary: Cambridge University Press, 2004.



Two views of the Athenian *Lekythos*, showing the two women to the right and left of the grave stele.



Details of the two women depicted on the *Lekythos*.

CORINTHIAN ARYBALLOS

WHAT IS IT?

This is a very good 20th-century replica of a sixth-century BCE oil flask (*aryballos* ARE-eh-ball-ōs; pl. aryballoi) from Corinth, Greece. The light reddish color of the clay and the animal decoration identify it as Corinthian. It is a good example of the black-figure style developed by Corinthian painters in which added colors and etched details further define forms silhouetted in black.

Aryballoi, the earliest of which appeared in Corinth in the later eighth century BCE, were largely used for personal cosmetic oils, many of which were perfumed. The spherical shape of most aryballoi derives from Near Eastern oil containers made of animal skins. The broad flat rim on this one is a later Greek development, which enables the user to spread the oil on to the skin. The thick oil was shaken out of the small hole.

Mostly athletes used these small Greek flasks. The athletes strapped the vessels to their wrists for use after exercise. It is somewhat unusual that this aryballos does not have a true handle to facilitate carrying or dispensing. The athletes scraped excess oil from their bodies with an instrument called a strigil. According to the ancient Greek historian, Xenophon, the smell of perfumed oils in the gymnasias was sweeter than women's perfumes.

WHAT KIND OF PERFUMED OIL DID THESE CONTAIN?

Olive oil was an incredibly valuable commodity in Greek daily life and trade. The industry for the cosmetic use of oils derived from the East. The Greeks learned to scent their oils with floral essences. Those used by the Corinthians include iris and rose.

For trade, oil traveled in skins or vessels called *amphorae*. In addition to aryballoi, the Greeks dispensed the oil from a variety of vessels, including *alabastron*, and, later, *lekythoi*. Vessels for culinary use are generally ordinary, and those for cosmetic use, fancy.

**WHY CORINTH
(CONTINUED)?**

By the beginning of the sixth century BCE, however, Corinth's supremacy in trade and pottery was challenged by Athens. Athenian workshops replaced those of Corinth.

**CORINTHIAN
POTTERY
DECORATION**

Early in the 8th century BCE, the Mediterranean world witnessed a great expansion of shipping. Trade encouraged closer communication with the East, which influenced changes in Greek art.

Given Corinth's maritime supremacy, it comes as little surprise that it was also one of the first to incorporate Eastern (so-called orientalizing) designs into its art. Greek curiosity about the East, especially Syria, as well as the likely immigration of metalworkers from the East to Crete and central Greece, inspired new styles during the eighth and seventh centuries BCE. Eastern bronzes and ivories, many decorated by incision or in low relief with detailed figures, especially impacted Greek pottery decoration. Embroidery also inspired the Corinthian vase painters.

The geometric motifs that dominate Greek vase painting prior to this time are replaced in Corinth by an "animal style" with a repertory of lions, griffins, sphinxes, and other real and imaginary beasts. The early Eastern-inspired pots, called Proto-Corinthian, featured *registers* (bands) of intricately rendered and beautifully detailed animals integrated with precise floral designs. The new pottery paintings also incorporated miniature decorations like those favored in eastern designs. While the Geometric pots were just two colors, the Corinthians developed a multi-colored style.

The Corinthians developed what is now called the "black-figure" technique for decorating ceramics. After the vases were formed (by hand or on a potter's wheel, depending on the type of vessel), the painters created images on the surfaces with a dense, iron rich *slip* (finely sifted clay and water). Linear details were incised with a sharp instrument. Additional highlight colors (e.g. red or purple) were added. The vases were then fired using a three-stage firing process. During the first stage oxygen entered the kiln turning both the vase and decoration red. Next, oxygen was cut off and the entire vase turned black. During the final phase when oxygen was reintroduced, the courser surface (without slip) reabsorbed the oxygen and turned red again. The denser slip did not absorb the oxygen and remained black.

Although the earlier geometric style vases featured decorations arranged in horizontal bands, the new pottery designs incorporated bands filled with rows of animals. The areas between the bands were often filled with floral designs. Over time, the bands became broader and less numerous, to the point that a single representation covered a vessel. Parallel to the animal style of decoration, the Corinthians developed another type with the human figure as the central theme.

The ceramic industry evolved differently in Attica (Athens). Although Athenian potters also incorporated aspects of Eastern design, they continued the geometric tradition longer. They developed a different and much greater figural tradition as

**CORINTHIAN
POTTERY
DECORATION
(CONTINUED)**

well. While Corinthian potters generally abandoned the large scale of Geometric period funerary vases in favor of smaller pots, the Athenians continued to create many large vessels.

**ART CART
ARYBALLOS**

The Corinthians developed this type of round-bodied oil container. They were produced on potter's wheels. The decoration on the Art Cart aryballos is quite loose, indicating that it replicates a sixth-century BCE type painted for the enormous trade market. The pair of animals on this aryballos, a large male cat, generically called a "panther" in literature, and a male horned bovine, are just two of the animal types that regularly appeared in ancient Corinthian designs. The floral decorations that fill the background of the image field on the small vessel are also typical of this later period. The incised silhouettes are another hallmark of Corinthian decoration.

**QUESTIONS AND
ACTIVITIES**

1. Encourage visitors to hold the aryballos. Ask them to describe the designs.
2. Explain that aryballoi were commonly used by women and male athletes for storage of perfumed cosmetic oils. Invite visitors to compare this to cologne or perfume bottles today.
3. Encourage visitors to search the galleries for other images of big cats. They could also look for a lion in the Roman art gallery. After leaving the cart they could create a list of the big cats and horned and hoofed animals they can find.
4. Show visitors the image of the aryballos illustrated on the lekythos on the Art Cart.

**COLLECTION
CONNECTIONS**

1. Attributed to the Giulia Painter, Greek (Attica), *Red-figure Kylix*, 5th century BCE, slip-glazed earthenware, 62.41
 - The scene painted on the inner bowl of this kylix, or drinking cup, represents an athletic youth with bathing sponge, aryballos, and a strigil.
2. Roman, *Glass cosmetic tubes and jars*, 1st – 5th century CE glass, 2003.118.2; 76.73.49; 76.73.60
 - Like the Greek aryballoi, these small Roman glass vessels were used for scented oils and vinegars (balsamarium).
3. Greek (Peleponisos), *Corinthian helmet*, about 540 BCE, bronze, 2001.80.1
 - This bronze helmet also comes from Corinth.
4. Persia (Iran), Marlik, *Beaker*, c. 800 BCE, silver, 65.36.2
 - This is a great example of the type of Eastern metalwork that inspired Corinthian vase painters.



Both sides of the *Aryballos*.

GREEK WOMAN'S CHITON

WHAT IS IT?

The pale yellow linen-cotton blend garment on the Art Cart is a replica of a Greek woman's *chiton* (KYE-tun). Also found on the Art Cart is smaller version of the same garment for children to try on. Both consist of a straight rectangular dress and a long tie for belting the chiton. Also included on the Art Cart is a long rectangular shawl or wrap called a *himation* (hi-MAY-tee-on).

HOW WAS IT WORN?

Worn by men and women, the chiton is a very typical Greek garment donned most widely in the 6th and early 5th centuries BCE. The biggest difference between the chiton worn by a man and that worn by a woman was length – men wore a much shorter version of this simple, rectangular “sack-like” garment. (See “What did Greek men wear?” below for more information.)

The woman's chiton on the Art Cart is patterned after the Ionic style, which was adapted from similar dress worn in Asia Minor, and became popular in Athens during the mid-6th century BCE. The main features of the Ionic chiton are the “pseudo sleeves,” formed when the head is put through the central opening and the arms put through the last opening at either side of the top of the rectangular garment.

Earlier Greek women's garments (referred to as the *peploi* (sing. *peplos*, *Doric peplos* or, less frequently, the *Doric chiton*)) were a single large rectangle of heavy wool fabric folded over at the top (to create a bib-like overhang) and wrapped around the body to form a cylinder to create sleeveless garment that was open on one side where excess drapery could be artfully arranged. It was then pinned at the shoulders to keep it in place. The peplos was a heavy wool garment, while the chiton was most often made of lighter-weight linen.

HOW WAS THE CHITON WORN?

Under the chiton, women wore a wide band of fabric (called a *strophion*) around their midsection.

Greek women typically belted their chitons once or twice and bloused the fabric up over the tie-belt. For that reason, women's chitons were made extra long. The pouch or overhang created by the bloused fabric was called a *kolpos*.

The Ionic chiton was belted and bloused with the aid of a long narrow belt. It could simply be tied around the waist, with the excess fabric bloused over the top to achieve a floor-length hem. Alternatively, the cord could be passed down from one shoulder, under the breast and armpit, diagonally across the back to the other shoulder, down and under the breast and armpit, and again diagonally across the back to the point at which it began (forming an X between the breasts).

Over the chiton, a long, narrow outer cloak called a *himation* was often worn. Made of wool or linen, it could be worn draped over one or both shoulders (like a stole). It could also be wrapped around the entire body (not unlike a small toga) or, less frequently, tied around the hips. Men and women both wore

**HOW WAS THE
CHITON WORN?
(CONTINUED)**

the himation as an outer-wrap, and beginning in the 6th-5th c. BCE, men wore the himation alone, draped loosely about the body in a fashion not unlike the later Roman toga. (The Romans did wear tunics under their togas.)

The himation could vary widely in size (length and width) and also in color from natural white wool to bright pink or red. The himation on the Art Cart is a brown wool-synthetic blend.

At home, Greeks (men and women) went barefoot, but when they ventured out, they wore sandals, slippers, or boots.

**HOW WAS IT
MADE?**

Clothing during the Classical Period (500-336 BCE) in Greece was most often made of wool (from sheep) or linen (from the flax plant). Linen, imported from Asia Minor, was generally preferred for the chiton. The example on the Art Cart is a linen-cotton blend (chosen for its accurate appearance/feel/drape and also because it is machine washable). Ancient Greek clothing was usually made at home by the female members of the household or by slaves under the direction of the women of the house.

The material was woven into two large rectangles, which were then sewn together along the side seams to form a cylinder with an open top and bottom. The top opening was sewn, buttoned, tied, or pinned together to form the shoulder seams.

**WHAT TYPES OF
JEWELRY AND
COSMETICS WERE
WORN BY GREEK
WOMEN?**

The earliest Greek jewelry was functional – pins to fasten clothing or to secure hairstyles. Greek women wore earrings as early as 900 BCE. Pearls were the most popular gems used in early earrings. Older women usually wore two earrings, while younger women sometimes wore just one. Amber, gold, silver and bronze were common materials for women’s necklaces and bracelets. A gold bracelet with two lions’ heads (one at either end) was one form of jewelry popular in ancient Greece, variations of which are reproduced and worn yet today.

Upper class women often enhanced their beauty by applying white lead paste on their faces, necks, and shoulders to lighten their naturally tanned complexions. Eye shadow, eyeliner, eyebrow pencil (all made of soot) and rouge were also used.

Without access to running water, men and women did not bathe frequently, and when they did, it was often in olive oil, washed off with water. As a “cover up” between baths, men and women both wore oils perfumed with spices and flowers such as cinnamon, basil, lavender, and others.

WHAT DID GREEK MEN WEAR?

Men wore a knee-length or shorter chiton (much shorter than women's). Men also wore the himation (rectangular cloak) over the chiton, usually draped diagonally over one shoulder.

A man's chiton also typically fastened only on one shoulder, while the other shoulder was left exposed for ease of movement.

By the mid-6th century, men had largely abandoned the chiton and began to wear only a large *himation* (rectangular wrapped outer garment, worn similarly to the Roman toga) or another short cloak fastened around the shoulders with a brooch, called the *chalmys* (CHALL-miss) (see illustration). Hermes, god of travelers, and mortal travelers are often shown wearing the chalmys.

WHAT DID CHILDREN WEAR IN ANCIENT GREECE?

Babies in Greece often went unclothed or wore cloth diapers. Older children often wore short-like garments.

HOW DO WE KNOW HOW THE ANCIENT GREEKS DRESSED?

There are no surviving examples of ancient Greek dress available for study. Art and literature are historians' main sources of information.

Like today, fashion changed often in the ancient world, and it can sometimes be difficult to follow all the changes.

QUESTIONS AND ACTIVITIES

1. Assist visitors with trying on the large or small version of the chiton:
 - Pull it on over the head
 - Put your outstretched arms out through the opening created after the tie furthest from the shoulder
 - Use the long narrow sash of the same fabric to tie belt the chiton at the waist
 - Blouse the excess fabric up over the sash until the bottom hem is about ankle length
 - Drape the himation over the top as an outer wrap around the shoulders (like a stole)
 - Young boys could try on the smaller version of the chiton and blouse it to knee-length, to imitate how men wore the chiton; they can also wrap the himation over one shoulder and tie it at the opposite hip
2. Once the visitor has the chiton on, ask:
How does it feel? How does it compare (in style, weight, feel, color, etc.) with your own everyday clothing? Which would you prefer to wear? Why?
3. What other examples of women's attire do you see throughout the Greek and Roman galleries? How do they compare to the chiton?
4. Look closely at the construction of this garment. What did you discover?

COLLECTION
CONNECTIONS

Images of Greek dress

1. *Grave stele*, 5th c. BCE, marble, 31.4
 - Man wears a *himation* and the woman wears a *peplos*
2. Attributed to the Antimenes Painter, *Black-figure hydria*, c. 530 BCE, slip-glazed earthenware, 61.59
 - The bearded charioteer on the far right of the main scene has a *himation* tossed over his shoulder
 - Hermes wears traveler's cloak (*chalmys*) and hat (*petasos*) – most easily seen in the representation of him on the shoulder of the vase
3. Attributed to the White Sakkos Painter, *Red-figure hydria*, 320 BCE, slip-glazed earthenware, 2000.71
 - The women wear *chitons* and some also wear the *himation*
4. *Tiber Muse*, 2nd-1st c. BCE, marble, 56.12
 - She wears a *chiton*, belted under her breasts, and a *himation* wrapped around her lower half/hips and thighs

Women's dress in the arts of other ancient cultures

5. Roman, *Portrait of a young noblewoman (tondo)*, 2nd c. CE, marble, 68.9.4
6. Roman, *Portrait of an older woman*, 60-70 CE, marble, 32.16
 - She wears a tunic (likely sleeveless), stola (Roman equivalent of the peplos), and palla (Roman equivalent of the himation)
7. West Mexican ceramics (Jalisco and Nayarit), 200 BCE-CE 400
8. Egyptian, *Goddess Isis*, Roman period, bronze, 68.9.5
9. China, *Long sleeved dancer*, Western Han Dynasty, earthenware, 2000.87.1
10. Japan, *Haniwa figure (female shaman)*, Kofun Period, earthenware, 97.38

IMAGES OF WOMEN IN CLASSICALLY-INSPIRED DRESS

11. Nicolas Poussin, French, *Death of Germanicus*, 1627, oil on canvas, 58.28
12. Francesco Ladatte, French, *Judith with the Head of Holofernes*, 1738, terracotta, 63.55

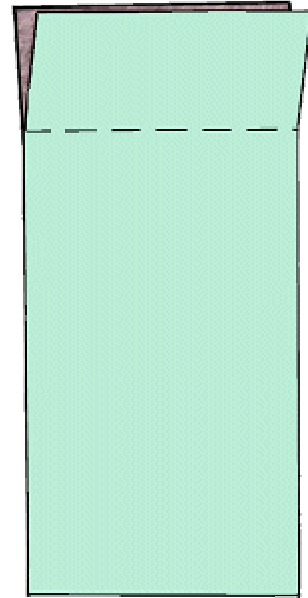
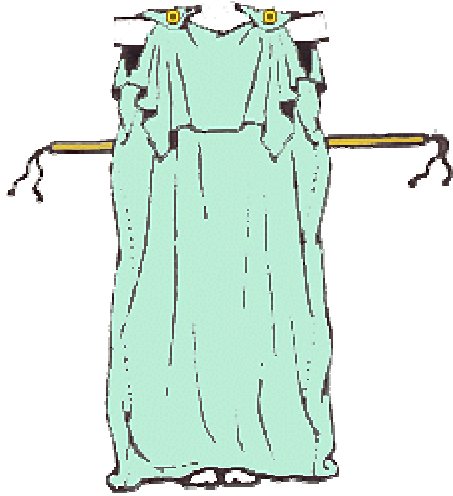
RESOURCES

ALBERT W. BARKER, "DOMESTIC COSTUMES OF ATHENIAN WOMEN IN THE FIFTH AND FOURTH CENTURIES B.C.," *AMERICAN JOURNAL OF ARCHAEOLOGY*, VOL. 26, NO. 4 (OCT.-DEC., 1922), PP. 410-425.

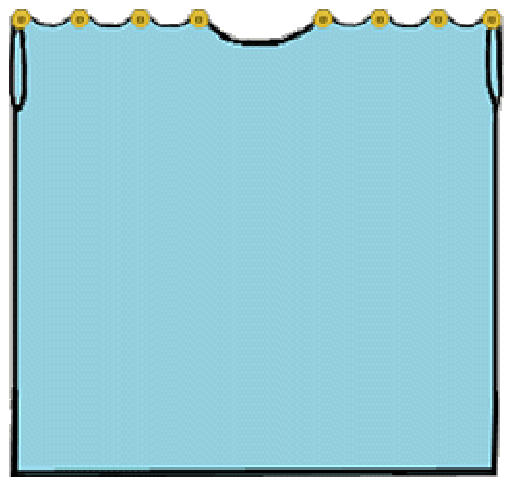
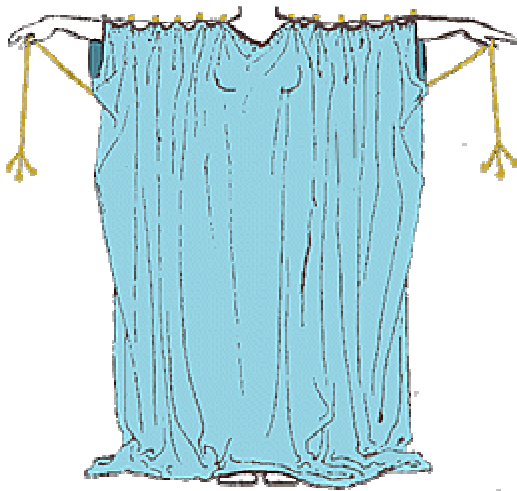
Thomson Gale, *Fashion, Costume, and Culture: Clothing, Headwear, Body Decorations, and Footwear Through the Ages; Volume I: The Ancient World*, Detroit, 2004.



Greek man's chalmys (cloak) and petasos (hat)



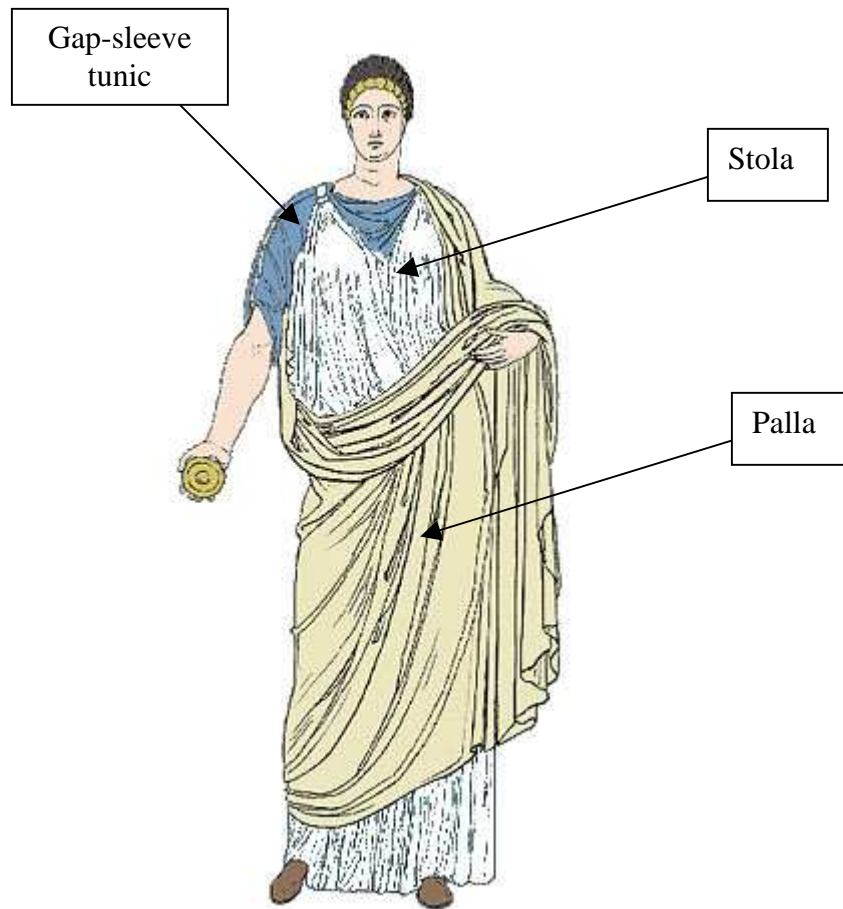
Greek peplos



Greek chiton

Roman woman's dress

All of these garments can be seen on the
Portrait of an Older Woman (Roman Matron) on view in the Rotunda.



REPLICA GREEK VASES (DRY ERASE)

WHAT ARE THEY? There are four fiberglass replicas of common Greek vase shapes on the Art Cart. These custom-made vases are finished with a special clear coating that enables them to be drawn on and erased repeatedly using dry erase markers. (See below for guidelines on how to use the vases with visitors.)

The replica vases are based on ancient ceramic vases in the Getty collection (Los Angeles, CA) and were fabricated and painted by hand at a prop studio in California. Examples of all four vase shapes can also be found in the MIA's permanent collection (although all may not always be on view).

**WHAT ARE THE
FOUR SHAPES?**

Lekythos (pl. lekythoi)

With its buff-colored body, this lekythos or oil vessel, replicates the white-ground lekythoi left as funerary offerings in Greek cemeteries. While larger in size than many lekythoi in museum collections today, there are similarly large examples in the collections of the Metropolitan Museum of Art and the Getty. Refer to the Art Cart entry on the ceramic lekythos for more information on the meaning and function of this vase shape.

Collection Connections

1. Attributed to the Bird Painter, *Lekythos*, 5th c. BCE, white-ground slip-glazed earthenware, 57.41.2
2. Attributed to the Carlsberg Painter, *Lekythos*, c. 450-430 BCE, white-ground slip-glazed earthenware, 26.7
3. *Lekythos*, 5th c. BCE, slip-glazed earthenware, 57.41.1

Hydria (pl. hydriai or hydriae)

This three-handled vessel functions as a water jar. The two side handles (horizontal) are for picking it up when full, and the one on the back (vertical) is for pouring and for carrying the vessel when empty. Women are often shown in the scenes on hydriai carrying them on their heads to and from the water source.

Collection Connections

1. Attributed to the Antimenes Painter, *Red-figure hydria*, c. 530 BCE, slip-glazed earthenware, 61.59
2. Attributed to the White Sakkos Painter, *Red-figure hydria*, c. 320 BCE, slip-glazed earthenware, 2000.71

Volute krater (pl. kraters or krateres)

A krater is a mixing container for wine and water. It was placed on the floor in the center of the room during *symposia*, exclusive all-male gatherings of aristocrats featuring wine, music, poetry, storytelling, debate, jokes, games and sexual liaisons among men and also between men and female courtesans.

The proportion of water to wine mixed in the krater was controlled by the *symposiarch* (host and master of ceremonies), but was usually at least three (sometimes four) parts water to one part wine. Young male slaves kept the drinking cups full by ladling wine from the krater into each reveler's drinking cup (kylix).

Collection Connections

1. Attributed to the Methyse Painter, *Red-figure volute krater*, 460-450 BCE, slip-glazed earthenware, 83.80

Kylix (pl. kylikes)

A kylix is a broad, shallow drinking cup with two handles. The water-wine mixture consumed during the symposium would be ladled from the krater into the kylix. The kylix on the Art Cart is larger than most, but there are similarly sized examples (in depth and diameter) in the collection of the Getty, on which this replica is based. Due in part to the properties fiberglass used to fabricate it, the replica kylix on the Art Cart is heavier and thicker-walled than a ceramic kylix.

Collection Connections

1. Attributed to the Villa Giulia Painter, *Red-figure kylix*, 5th c. BCE, slip-glazed earthenware, 62.41

HOW WOULD THESE VASE SHAPES HAVE BEEN DECORATED?

Often, the imagery on Greek vases relates to the vessels' function. For instance, images on kylikes (drinking cups) frequently include: attendees at the symposium, Dionysus, god of revelry; entertainers and musicians. Funerary lekythoi commonly depict relatives making offerings at the grave. Of course, there are also many narrative scenes on vases that do not directly or obviously relate to the function of the vessel.

Spend some time examining the figural imagery and decorative motifs vases on view in the galleries and also considering whether or not there is a relationship between the imagery and the function of the vase, and encourage visitors to do the same.

**HOW SHOULD
THEY BE USED
WITH VISITORS?**

It is up to you and your Art Cart partner to decide how many of the four vases you wish to put out on the cart on a given day. On a quiet Thursday evening, you may feel it is possible to safely supervise the use of 3 or 4 of the vases, while on a busy Family Day, you may opt to put out only 1 or 2. (Keep in mind you will also be assisting visitors with trying on the toga and chiton.)

Please read carefully and follow closely the guidelines below for using the replica “dry erase” vases.

Volunteers and visitors of all ages are encouraged to draw on the vases, keeping in mind the following:

- When drawing on the vases with dry erase markers, **children under age 12 are to be supervised by an adult** (you or an adult visitor who assumes responsibility for them) **at all times**
- **The vases should never leave the immediate vicinity of the Art Cart.** If visitors wish to look at comparable vases in the display cases, ask that they leave the vase and marker(s) at the cart, do their looking, and then return to draw on the vase. Clipboards, paper, and pencils are provided on the Art Cart, if visitors wish to sketch something they see on an original vase and then bring their sketch back to the Art Cart to transfer it onto the replica vase with the dry erase markers.
- **Use only dry erase markers to draw on the vases.** They need to be the Expo brand provided on the cart.
- **Clearly set expectations with visitors for the appropriate use of the markers.** Personally hand markers to visitors (rather than just setting them out for people to take) while explaining on which vase(s) on the Art Cart they may be used. Make sure visitors understand the ceramic vases on the cart are not to be written on and that they should not leave the cart with marker(s) in hand.

Once you have established the ground rules for using the vases and markers, give visitors some ideas as to where to begin or suggestions for sources of inspiration!

- Be brave and do some drawing of your own! Let visitors watch you and/or leave your drawing on the vase for visitors to see. It does not matter how “good” the drawing is. Seeing your attempts may help put timid visitors – especially adults who are often self-conscious about drawing – at ease about doing so at the cart themselves.
- Suggest visitors take time to study the ceramic vases on the Art Cart and those on display in the galleries to get ideas for images and motifs that can serve as inspiration for their own drawings.
- Urge visitors to look at the ancient ceramic vases on view and then draw on the dry erase replicas, taking note of how difficult it is to draw on a rounded surface and gaining an appreciation for the ancient artists who painted the ceramic vases in the collection.

- Show visitors the photo prop of common Greek vase motifs (e.g. palmettes, ivy, lotus buds, key and meander patterns). Encourage them to choose one and try drawing it on one of the vases of their choosing.
- Ultimately, the focus of this drawing activity should be on careful looking, experience, and process, not end product! Allow visitors (and yourself) the freedom experiment and play without worrying about whether or not what they are drawing imitates anything from ancient Greece. Some visitors may wish to simply doodle, write their name, etc., which is fine. This still provides a memorable hands on experience and gives them a taste of the skill required to illustrate (free hand!) a rounded, three-dimensional vessel with believable/readable images of gods and mortals, animals, a sense of depth/space, and elaborate decorative motifs.

CLEANING AND CARE

- During the shift, erase drawings with the dry erasers and/or micro-fiber cleaning cloths provided. You do not need to use wet cleaning products (below) for the frequent cleaning you will be doing throughout the shift.
- At the end of each shift, clean all vases used that day with the supplied wet wipes or the dry erase cleaning spray. Make sure the surface of each vase used is completely clean. Marks left on the vase over time may be difficult to erase later and may leave permanent “shadow images” on the vase.
- Let one of the tour coordinators or Amanda know if cleaning supplies, markers, etc., need to be replaced or replenished.



Vase shapes from L to R: volute krater, hydria, kylix, lekythos



ETRUSCAN BRONZE MIRROR HANDLE

- WHAT IS IT?** Likely made in the 20th century, this female figure is a reproduction of an ancient Etruscan object. It is formed from solid bronze and is covered in a green patina. This statuette's hands are raised above its head to form the handle of a hand-held mirror. The mirror itself, missing in this case, would also have been made of bronze, and was shaped in a round disc, and then highly polished on one side to produce a reflective surface.
- WHO WERE THE ETRUSCANS?** While there are several theories as to their origins, including the possibility they migrated from Asia Minor, the Etruscans lived on the Italian peninsula by around 1000-800 BCE, in what was then known as Etruria (modern Tuscany). Although they borrowed many aspects of Greek fashion and culture, as well as greatly influenced the Romans, they remain largely a mystery to historians. The Etruscans were eventually too weak and unorganized to fend off the conquering Romans in 509 BCE. The majority of information about Etruscan life and culture survives through depictions in painting and sculpture, several of which illustrate elements of daily life. Many of these objects were recovered from ancient burial tombs of the wealthy class.
- WHAT WAS THE FUNCTION OF THIS FIGURE?** Similar to the ancient Greeks, bronze was used by the Etruscans in a great diversity of objects from common household items, to votive statuettes and offerings to the gods. The style of the figure's dress and the detailed attention to pattern mimics figures that would have been produced during the height of Etruscan bronze crafting, 600-300 BCE.
- The figure's design is more than just decorative, it was meant to be functional; the elongated body fits easily in the palm of the hand. Bronze figures found in Etruscan tombs represent the diversity of decorative household objects including candelabras, utensils, and lids. Because most small bronze items were recovered from tombs, it is safe to assume that decorative objects, such as the mirror handle, were found in wealthy homes, and could be considered precious objects.
- Etruscan women had high status in society and enjoyed more freedom and equity than their Greek counterparts. The accurate representation of Etruscan dress, seen in the folds, geometric pattern, and style of the hair would have mimicked the way an actual Etruscan woman looked. The decorative incising on the body and mirror created a further connection between the Etruscan woman and the object. In addition to historical and mythological narratives, mirrors were often incised with the latest trends in shoes, hair-dos, and chitons. One mirror, for example, depicts a modern Etruscan woman donning period style earrings.

**WHAT DID THE
ETRUSCANS
WEAR?**

Etruscan women typically wore a long dress, called a *chiton*, and a shawl or *himation*, based on Greek style. Both of these garments would be dyed in bright colors and elaborately patterned. Most fabric in Etruria was made of wool (linen and cotton less frequently), and would have fallen in a straight line without folds. A trademark design of the fifth and sixth century BCE can be seen in the geometric pattern of dots and zigzags around the border of the himation on the Art Cart mirror handle. Etruscans also wore elaborate accessories, jewelry, and make-up.

**HOW WAS IT
MADE?**

Many bronze figural objects were produced using the lost wax casting method. Specifically, the lost wax process for casting solid objects was used to create this mirror handle. The lost-wax technique for casting hollow objects differs slightly.

The artist first created the original form in solid wax. The wax was then encased in clay. The figure was fired, hardening the clay and melting the wax, which was poured out through vents in the mold. Once the wax had drained out, molten bronze was poured through the vents into the space left by the melted wax and would then cool and harden. Finally, the clay mold was broken to reveal the bronze statue underneath. Solid, lost-wax casting is limited to small objects like the mirror handle.

Since ancient Etruria was rich in metal ore, objects made of bronze, iron, and copper were important trade items with other Mediterranean powers such as Greece.

**QUESTIONS AND
ACTIVITIES**

1. Look closely at the woman's dress, hair, and accessories. What do you see? Describe the patterns and other details.
2. How does the Etruscan woman's dress compare with the images of Greek and Roman dress in objects elsewhere on the Art Cart and throughout the galleries?
3. Find the Etruscan mirror on view in the galleries. How is it similar to the mirror handle on the Art Cart? How is it different?

**COLLECTION
CONNECTIONS**

MIRRORS AND ITEMS FOR A WOMAN'S TOILETTE

1. Etruscan, Mirror, 3rd-2nd century BCE, bronze, 62.13
2. China, Mirrors, Six Dynasties and Three Kingdom periods, bronze, 52.11.6, 56.35.3
3. China, Cosmetic Case and Mirror Stand, Ming Dynasty, huang-hua-li hardwood, 94.8a-r
4. William Fowle, English, Mirror on a Stand, from a Toilette Service, 1683, silver, gilt, mirror glass, silk, horsehair, wood [entire set medium], 2003.191.1a,b

**COLLECTION
CONNECTIONS
(CONTINUED)**

5. Kem Weber, American, "Skyscraper" Night Table, 1928-29, mirror, burl walnut, glass, painted and silvered wood, chrome-plated metal, cedar, 98.276.85a-I
6. Roman, Double cosmetic tube with three-tiered handle, 5th century, glass, 2003.118.2
7. Egypt, Cosmetic vessel, Roman period, glass, 76.73.75
8. China, Lein (covered cosmetic container), Eastern Han dynasty, earthenware with green glaze, 89.43.1a,b
9. China, Lein with combs, 100 BCE-100 CE, lacquer, 2001.69.2.1a,b
10. China, Covered cosmetic boxes, Sung dynasty, ceramic, 2000.83.5a,b and 2002.10.2a,b

WOMEN AT DRESSING TABLES AND/OR MIRRORS

11. Artist Unknown, Dutch, Lady at Her Toilet, c. 1650-80, oil on canvas, 71.1
12. Gabriel Metsu, Dutch, Portrait of a Lady, 1667, oil on panel, 92.16
13. Anne-Louis Girodet de Roucy-Trioson, French, Portrait of Mlle. Lange as Danae, 1799, oil on canvas, 69.22



Etruscan Mirror Handle

PALMYRENE-STYLE HEAD OF A MAN

WHAT IS IT?

This small stone head of a youthful male figure is a modern-day replica carved in the Palmyrene style of the second or third century CE. It replicates funerary sculpture found in ancient Palmyra, located in central Syria. This head may be a fragment of a full-bodied figure, such as the decorative figures commonly found on Palmyrene funerary portrait sculpture of the second and third centuries CE, when Palmyra was a province of Rome.

The style, patina, carving and chisel marks indicate that it is a modern-day replica of a Near Eastern antique. There is no provenance, or documentation of its history, to indicate that it is an antique. When it was carved and who carved it remains unknown, but it does illustrate how a limestone figural head may have looked during ancient period. Although it is a replica, for its purpose as an Art Cart teaching-tool, it is further discussed for its qualities as a Palmyrene antique.

HOW WAS IT USED?

The best-known works of art from Palmyra are the funerary portrait relief sculptures and sarcophagi made to adorn large-scale family tomb chambers carved in limestone. This figural head, which depicts a male youth, is of a style that could have been a part of a funerary relief sculpture or sarcophagus from this period; it remains a mystery if it is meant to be an individualized portrait. The most elaborate tombs have walls covered with relief portraits set in an architectural frame. Funerary sculptures were made for both men and women, and many types are known.

Some funerary structures were below ground with interior walls that were cut away or constructed to form burial compartments in which the deceased, extended full length, were placed. Limestone slabs with figures in high relief sealed the rectangular openings of the compartments. These relief sculptures represented the "personality" or "soul" of the person interred and formed part of the wall decoration inside the tomb chamber. Aramaic and bilingual (Aramaic and Greek) inscriptions may identify the deceased, such as Rafabôl, depicted on the museum's *Funerary relief from Palmyra* (L2004.156.17). Other funerary sculptures are often dated by the dress and drapery, jewelry, headdresses, hairstyles and the rendering of the iris and pupil in the eyes of the figures.

RELIGIOUS BELIEFS AND AFTERLIFE

The use of personal names on these funerary sculptures, along with the homage to gods and goddesses, are witness to strong religious belief and a likely confidence in an afterlife. The main god at Palmyra was Bôl, but soon became known as Bel by assimilation to the Babylonian god Bel-Marduk; both gods presided over the movements of the stars. A monotheistic trend emerged in the 2nd century CE with the worship of an unnamed god.

**WHAT MAKES
THIS WORK
PALMYRENE IN
STYLE?**

The art of Palmyra reflects a mixture of Roman (Western) and Parthian and Sassanian (Eastern, modern Iran) styles.

As is common to Near Eastern art of the time, this figural head is less naturalistic and more stylized in its lack of detail and simplified forms. Palmyrene style art is characterized by the full, squared chin, heavy jaw, and the unbroken cap of hair. The shape of the figure's face is almost a perfect oval, and there is a very slight turn to the head, but overall he exhibits a strong frontal gaze.

Palmyrene eyes are large, float on the surface of the face, and generally show no indication of drill work. Here, the large, almond-shaped eyes dominate the face and are emphasized by deeply incised double outlines. There is no indication of eyebrows, however these may have once been defined with paint along with other facial details, long since worn away. These factors contribute to the intensity of the figure's stare. The emphasis on the eyes suggests a fundamental shift away of representing a real human focused on earthly concerns to a spiritual being looking to the next world.

His head of short, curly hair is depicted as cap of small, uniform lobes. The Palmyrene love of pattern can be seen in the lobular hair, exaggerated eyes, protruding lips and overall symmetrical orientation to this work. The frontality, the long oval eyes, and the repetition of pattern are all features that have a long history in the art of the Near East, as seen in the museum's Greek *Head of of a votary*, from about 500 BCE (28.22).

This shift is also typical of late Roman art of the second and third century CE. It reflects a transition from classical idealized naturalism introduced by the Greeks to the more iconic, stylized art of the Middle Ages. In nearly all artistic media, forms were abstracted and simpler shapes adopted. Figural art does not so much emphasize the natural movement of the body, but expresses the spiritual beauty within its subjects, reflecting the rise of Christianity and the collapse of the western Roman Empire. The classical, more natural portrayal of the human body, such as you find in the museum's *Doryphoros* (86.8), is replaced with a more rigid and frontal figure as in the museum's *Head of a young man* (70.68). The frontal gaze, stylized features and hair, and large eyes are typical of portrait heads under the reign of Constantine I, 324-337 CE.

**WHERE IS
PALMYRA AND
WHAT IS ITS
HISTORY?**

The wealthy caravan city of Palmyra was an oasis in the middle of the Syrian Desert and strategically positioned on one of the most important trade routes in the ancient world, the Silk Road. Over several centuries, the citizens of Palmyra adopt the artistic styles, customs, and modes of dress from the Sassanian (Persian, Iranian) and Greco-Roman worlds. Palmyra's local name is Tadmor, but the Romans called it *Palmyra*, "the place of Palms."

The prosperous city of Palmyra reached the height of its splendor under queen Zenobia in the third century CE, but had been within the Roman sphere since Julio Claudian times (14-68 CE). In 217 CE, it was annexed by Rome and flourished under the Roman emperor, Septimius Severus (Severans 193-235 CE) through astonishing wealth, gained from taxation on the flourishing caravan trade. Under Severus, whose wife was Syrian, the small mud-brick town of Palmyra prospered with a building program with marble buildings, colonnaded streets and a huge triumphal arch.

Subsequently, Palmyra became an interest of emperor Justinian and a few Byzantine churches were built, but most of the city remained in ruins. In 634, Arabs took Palmyra in the name of the first Muslim caliph, Abu Bakr. An earthquake destroyed Palmyra in 1089. In 1678, two English merchants living in Aleppo (also in Syria) generated new interest in Palmyra, and by 1924, scientific excavation of the ruins began in earnest. In 1980, the ancient city of Palmyra was designated a UNESCO World Heritage site.

**QUESTIONS AND
ACTIVITIES**

Allow visitors to carefully handle and examine this small limestone sculpture. Then ask:

1. How does it feel?
2. What did you discover? What surprised you? What do you see that makes you say that?
3. What personality traits would you ascribe to this man? What do you see that makes you say that?
4. Find other figural portraits in the ancient Greece and Rome galleries. How do they compare with the example on the Art Cart? What do you see that makes you say that?

**COLLECTION
CONNECTIONS**

1. Palmyrene, *Funerary Relief*, late 2nd-first half of 3rd century CE, limestone, Miller Collection, L2004.156.17
 - This funerary relief sculpture is the type and style most commonly associated with Palmyrene art during this time period. The frontally posed, ridged bearing of the figure is highly stylized. The figure's large head, large eyes and patterned robes, beard and hair are all characteristic of Palmyrene art. The Aramaic inscription includes the name of the deceased, Rafabôl, his father, Rusticus, and grandfather, Shaddai, and ends with a lament, "Alas!" which was a common funerary inscription for deceased men.
2. Greek (Cyprus), *Head of a Votary*, from about 500 BCE, limestone, 28.22
 - Cyprus at this time was outside the mainstream of Greek political and artistic development and was strongly influenced by its eastern neighbors in Syria. This votary figure is a mix of Greek and Syrian styles, but also looked back to the Egyptians. The large eyes and use of pattern is Syrian, whereas the rigidity and symmetry harken back to ancient Egypt, and the smile and sense of naturalism is Greek.
3. Roman, *Head of a Young Man*, 325-425 CE, sandstone, 70.68
 - This portrait head of a young man is similar to the Art Cart head in its simpler carving style and lack of detail. The large eyes, stylized hair and frontal gaze are typical of the Late Antique Period, during the reign of the Roman Emperor Constantine in the 4th century CE.

Resources

- Nancy H. Ramage and Andrew Ramage, *Roman Art*, Pearson-Prentice Hall, 2005.
- Richard Brilliant, *Miller Collection of Roman Sculpture, Mythological Figures and Portraits*, The Minneapolis Institute of Arts: University of Minnesota Press, 2004.
- Grunhil Ploug, *Catalogue of the Palmyrene Sculptures*, Copenhagen: Ny Carlsberg Glyptotek, 1995.
- Fin Ove Hvidberg-Hansen, *Catalogue of the Palmyrene Inscriptions*, Copenhagen: Ny Carlsberg Glyptotek, 1998.
- The Metropolitan Museum of Art, *Timeline of Art History*,
www.metmuseum.org/toah/



Gravestone with funerary banquet, 2nd-3rd century, excavated at Palmyra, Syria. A banquet scene as depicted on this relief would have been displayed in a family tomb rather than that of an individual.

Collection:
Metropolitan Museum of Art

Palmyrene-style
Head of a Man



ROMAN COINS

WHAT ARE THEY? There are three sets of reproduction ancient Roman coins on the Art Cart. All are replicas of coins dating to later than 44 BCE, the year in which Julius Caesar was appointed dictator for life and first ordered the issue of coins bearing his likeness on the obverse (front). This began the tradition of depicting the current emperor on the front of Roman coins. This practice continued throughout the period of the Roman Empire.

**HOW AND WHEN
WERE COINS USED
IN THE ANCIENT
WORLD?**

The earliest coinage

In the Western world, coins are thought to have first been used in Lydia (modern Turkey) in the 680s BCE, as written about by Greek historian Herodotus.

In the East, the Chinese are thought to have employed round metal coins by about 600-300 BCE. (There is still debate about the accuracy of this date range, and coins may have been used earlier.) Prior to that time, the Chinese used cowrie shells and other metal “tokens” in various shapes.

Greece

In Athens, Corinth, and Aegina, the Greeks first minted coins between 600 and 570 BCE. Before that time, the Greeks used other non-standardized lumps and nuggets of precious metals such as iron and electron (alloy of silver and gold) as currency.

Rome

The Romans did not immediately adopt the practice of minting round coins from the Greeks or other Mediterranean neighbors. It is unclear why, since the widely varied sized and valued bronze lumps (aes rude) used until at least 275 BCE presented a very complicated and cumbersome means of doing business.

Records indicate that the first issue of round silver coins (pl. drachmae, sing. drachma) by the Romans occurred around 270 BCE. They were minted in Greece and closely resembled Greek coinage of the same period. The small size and standardization of minted coinage certainly made trade with Greece and others more efficient.

**WHAT METALS
WERE USED TO
MINT ROMAN
COINS?**

During most of the Republican period and throughout the Roman Empire, silver coins (drachmae) were the most valuable; each was worth about 10 aes grave (1 pound cast bronze bars). One drachma was equivalent to one day’s wage for a skilled laborer.

**WHAT METALS
WERE USED TO
MINT ROMAN
COINS?
(CONTINUED)**

Like today, the Romans issued coins in various sizes and made of a variety of pure or nearly pure metals and alloys. Commonly used metals included: gold, silver, copper, brass, bronze, and lead. The silver *denarius*, introduced to replace the earlier drachma in 211 BCE, became the most common form of coinage for the next 450 years. While the denarius began at 95% silver, by the late Empire, the silver content had fallen to less than 10% due to war and deflation.

**WHAT DID
ROMAN COINS
LOOK LIKE?**

Following the example of earliest silver coins struck in Greece, the Romans minted standardized coins centrally in Rome under the supervision of an appointed board of three men known as *tresviri monetales* or “money men.” In addition to the number and value of coins minted, the money men also controlled the imagery that appeared on each side of the coin. Images of deities like Janus, Mercury and Apollo were common, as were portraits of the male ancestors of the money men. The reverse featured a wide variety of images, including two- and four-horse chariots, deities, and architectural monuments.

As mentioned above, in 44 BCE, Julius Caesar was the first to issue coins with his own portrait on the obverse, beginning the custom of depicting the current emperor on coins. The minting of coins with living individuals on them was a significant step toward the use of coins in political agendas. From that moment forward, the influence of the “money men” also diminished.

Coins reflected the relative peace, prosperity, or conversely, instability, of various emperors’ reigns. For instance, during the calm and happy period of Roman history governed by the so-called “Five Good Emperors,” coins illustrated human virtues, liberty, and harmony. As was the case under the money men’s control, there were no standard depictions on the reverse face, but images of deities remained common.

The emperors’ portraits were highly standardized, with the same image of the emperor appearing throughout the vast Empire on coins as well as public sculpture. In fact, many portrait busts of emperors have been identified by comparison with their coinage, which is clearly labeled with the emperor’s name.

**THE COINS ON
THE ART CART**

All of the coins on the Art Cart replicate examples dating to the reign of Julius Caesar or later and feature a standardized portrait of the current emperor on the obverse (front).

Coins on the Art Cart are replicas of those from the following reigns:

Augustus (27 BCE-14 CE)

Claudius (41-54 CE)

Nero (54-68 CE)

Trajan (55-117 CE)

Antonius Pius (138-161 CE)

Caracalla (188-217 CE)

Gallienus (253-268 CE)

Licinius (308-325 CE)

Constantine (307-337 CE)

Only the set of 5 coins (in the red folder)* reproduces the reverse of the coins, each of which has a different image of a deity, animal, and/or architectural monument. The letters S.C. on the reverse is an abbreviation for Senatus Consulto and indicates the coinage was minted by decree of the Senate.

The coins in the red folder are also identified by type/value and include examples of:

Denarius – the most common Roman coin; made of silver (actual silver content varies over time, as noted above)

Aureus – pure gold coin worth 25 denarii; issued from 1st c. BCE into the early 5th c. CE; its size changed periodically, but it consistently contained 99% pure gold

Sestertius – large brass coin during the Roman Empire; had been a smaller silver coin during the Republic

Dupondius – brass coin half the value of a sestertius

As – initially a bronze coin; later made of copper (the replica on the Art Cart is from late in the Empire, so probably replicates a copper as)

*The red folder also includes basic information about the manufacture, use, and value(s)/buying power of coins in ancient Rome.

QUESTIONS AND ACTIVITIES

1. Encourage visitors to examine the various Emperors' portraits on the coins. How are they similar or different (individualized) from one another? Which portrait seems most "emperor-like" to you? Why? What qualities or characteristics make you say so?
2. Compare the Roman coins with the modern quarter, dime, nickel, and penny (included on the Art Cart), looking at both the obverse and the reverse. How are they similar and/or different?
3. If you were emperor, how would you wish to be shown on the coins of your reign? What personally significant image (animal, person, place, etc.) would you put on the reverse of the coins of your reign? Using the pencils and paper provided on the Art Cart, draw the images you've imagined for the front and back of your coin.

COLLECTION CONNECTIONS

CURRENCY

1. China, Money Tree, Eastern Han Dynasty, bronze and green glazed earthenware, 2002.47a-rrr
2. Kuba, Democratic Republic of Congo, Yet Belt, 20th century, leather, cotton, shells, glass beads, brass, twine, pigments, 89.1
 - Cowries were a form of currency before metal coinage was introduced
3. Andean (South American) textiles, various accession #s
 - In the ancient Andes, textiles were more valuable than precious metals and were sometimes used as currency.

BANKING, TRADE, AND COMMERCE

4. El Greco, Spanish, Christ Driving the Money Changers from the Temple, c. 1570, oil on canvas, 24.1
5. China, Balance, early 17th century, huang-hua-li hardwood and pai tung hardware, 96.120a-p
4. Herberger Bank Collection, selection on view in G110
5. Asante, Ghana, Goldweights, bronze, various accession numbers
 - Gold weights were used to with a balance scale to weigh out gold dust (the pre-coin currency) for commercial transactions

**COLLECTION
CONNECTIONS
(CONTINUED)**

PORTRAITS OF LEADERS

1. Roman, Portrait of Emperor Diocletian, c. 284-305 CE, marble, L2004.156.10
2. Roman, Portrait of Emperor Commodus, c. 192 CE, marble, L2004.156.12
3. Roman, Portrait of Emperor Augustus, 1st c. CE, marble, L2004.156.9
4. Thomas Sully, American, Portrait of George Washington, c. 1820, oil on canvas, 32.12
5. China, Imperial Portrait of Prince Duo-Lo, c. 1775, ink, colors, and gold on silk, 83.30
6. Egypt, Portrait of Pharaoh Amenhotep III, c. 1360 BCE, granodiorite, 99.84.2
7. Kingdom of Benin, Nigeria, Memorial Head, 1550-1650, bronze, 2007.13
8. Bartholomeus van der Helst, Dutch, Portrait of a Burgomaster, c. 1665-70, oil on canvas, 35.7.106



Reproduction coins (obverse only)



ROMAN OIL LAMP

WHAT IS IT?

This ancient Roman oil lamp, made of terracotta, was a common item produced throughout the Roman Empire. Its small size and simple design suggest that it was made for day-to-day use in households. The abundance of Roman terracotta, a common material for everyday objects, follows the decline of Greek ceramics around the 3rd century BCE. This lamp is comprised of a shallow container with an opening in the center to allow access to an oil reservoir and a nozzle in the front where a flax or papyrus wick was placed. This small lamp is a rather modest example of the form. Lamps were also made of more expensive materials such as bronze, and could be very large—with as many as 12 openings for wicks.

HOW AND WHERE WAS IT MADE?

Literally meaning “baked earth,” terracotta was a kind of clay that could be easily molded and shaped. Terracotta pieces were either made by hand, cast from a mold, or thrown on a potter’s wheel. The process differs slightly from making finer pottery in that sand was often added to the clay to help the object retain its shape during and after firing. Due to the uniform shape, simple lines, and characteristic style of this lamp, it was likely created using a mold.

Major locations of industrial terracotta production in the Roman Empire existed in Arezzo in Italy and La Graufesenque in Gaul (France). As the Roman Empire expanded, many smaller, local ceramic manufacturers were established in Roman colonies.

This lamp in particular reveals the presence of a small, local lamp industry that produced lamps, but did not export them beyond the local town. Exporting practices and patterns can be traced in many lamps by a maker’s signature; this lamp does not have one.

Workshops were also organized and controlled by Roman law. Two models for workshops existed: they were either owned and operated by freedmen or managed by an institor (manager acting under the jurisdiction of a powerful agent in the province). The ubiquity of these lamps across the Roman Empire demonstrates the Romans’ far-reaching influence.

The size and design are very simple and unadorned, pointing to the common, everyday use of the lamp and the qualities of mass production. These lamps were very economical both in the low cost of manufacturing and in their portability.

**HOW AND WHERE
WAS IT MADE
(CONTINUED)?**

Many ceramic objects were unearthed in the early 19th century during a highpoint in archeological discovery. This lamp comes from Palestine. Similar lamps have been found in England, Germany, Spain, Romania, Syria, and North Africa. Certain characteristics of oil lamps could help identify the location of manufacture (for example, a heavy handle was a sign of a German manufacturer). Nonetheless, there is an incredible uniformity of style across these diverse provinces, signifying the influence of artistic, cultural, and utilitarian life originating from the capital Rome. Presently, archeologists have found so many lamps spread across the Roman Empire that it is nearly impossible task to catalogue them all.

**WHY WAS OLIVE
OIL IMPORTANT?**

In addition to the ubiquity of oil lamps throughout the Roman Empire, the lighting fuel itself, olive oil, was an important staple in Roman daily life and economy. Olive oil was another element of the complex industry created through the production of lamps. The greater availability of olive oil understandably helped to increase the exportation of lamps to locales across the empire that were too cold to grow olives and produce oil.

In addition to its use as a fuel, olive oil was used in just about every aspect of life, including body care and in the Roman diet; Roman citizens likely consumed 50 liters a year. When used as a fuel, it was more economical than other seed oils, could be manufactured in greater quantities, burned without a noticeable odor (as opposed to animal fat or castor oil), and did not require arable land to grow like other oil producing seeds.

**QUESTIONS AND
ACTIVITIES**

1. Hold the lamp by the small “handle” and imagine carrying it around with you as a source of light. What do you notice? How does it feel?
2. Locate the bronze example of a Roman oil lamp on view in the galleries. How is it similar to the terracotta example on the Art Cart? How is it different? Based on what you see in looking at both lamps, how do you imagine their use may have differed?

**COLLECTION
CONNECTIONS**

LAMPS

1. Roman, Oil lamp, 1st c. BCE-1st c. CE, bronze, 99.84.1
2. China, Pottery lamp, Eastern Han dynasty, earthenware with green glaze, 99-68a-c
3. Michael Ende, Israeli, Hanukkah lamp, 1986, silver, 2000.172a-1
4. Poland, Hanukkah lamp, c. 1800, brass, 2001.177.1
5. Joseph-Théodore Deck, French, Vase in the form of a mosque lamp, c. 1870, tin-glazed earthenware, 2000.9



Roman oil lamp

ROMAN TOGA

WHAT IS IT?

The roughly semi-circular garment with the reddish-purple border is a replica of a Roman *toga praetexta* (PRAY-text-ah or PRY-text-ah; pl. *togae praetextae*). A smaller version of this same garment is also available for children to try on.

WHO WORE IT?

In a general sense, the toga can be thought of as the Roman national costume. Originally worn by both men and women during the Republican period, by the end of the 2nd century BCE, the toga had greatly increased in size and was only worn by Roman male citizens (and some female prostitutes; no upstanding woman would dare wear a toga). Toward the end of the 2nd century BCE, Greek dress began to influence Roman attire. Men and women both adopted the Greek convention of wearing a tunic under one's clothing (see below for more on tunics), and while male citizens continued to wear togas over their tunics, women abandoned the toga for the *stola*, based on the *peplos* worn by Greek women.

A garment similar to a toga, called a *tabenna*, was worn by the Etruscans. Both the Roman and Etruscan garments are characterized by their semi-circular shape, something not seen in earlier Greek dress, where the corners of garments tended to be square.

The Romans has a number of specialized types of togas. The male citizen's age, office, and/or other stage of life (e.g. the *toga pulla* was worn by men in mourning), dictated which type he could wear and when.

The toga praetexta is characterized by the addition of the 1 to 3 inch wide border of a reddish-purple fabric. It is first recorded as being worn in Rome in the 7th c. BCE, and was reserved for senators, high-ranking magistrates, high priests, censors, local officials, and dictators, all of whom were men. Senators and the highest ranking magistrates wore a broad (3") purple border. Lower ranking magistrates wore a thin (1") purple border. Sources do not all agree as to whether the purple border appeared at the top or bottom hem of the toga; it appears on the bottom of the Art Cart replica, which is based on a number of commonly referenced pattern sources.

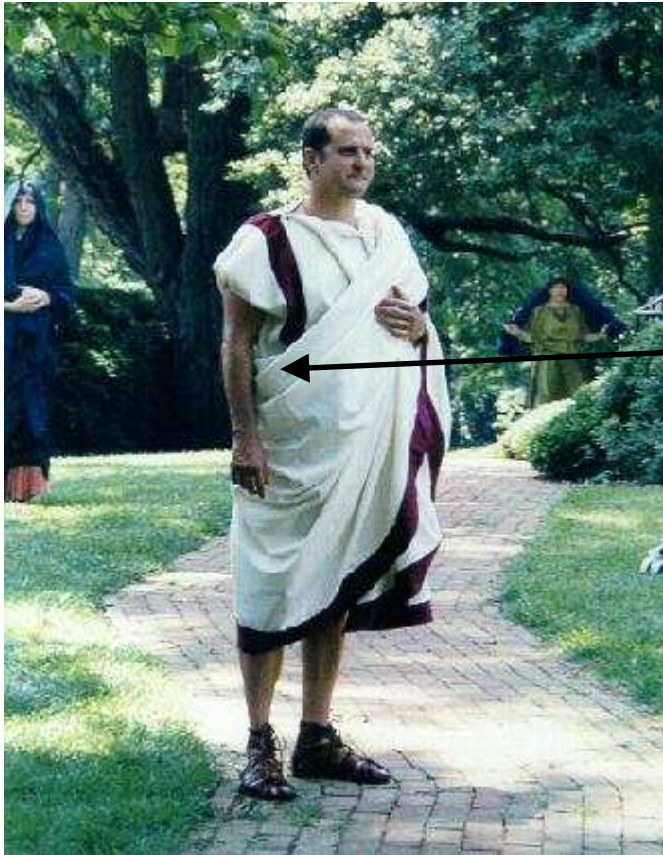
In addition to senators and magistrates, young upper class boys also wore the toga praetexta until age fourteen to sixteen. In a *lararium* (household shrine), the central figure or *genius* (male familial spirit) is conventionally shown wearing a toga praetexta.

**HOW WAS IT
WORN?**

The toga was an unwieldy and cumbersome garment to wear, and it was worn more as a statement of office/status than out of any concern for comfort or convenience. Thankfully, it was only worn for official public occasions; male citizens typically wore just their tunic in private (over which the toga was draped when out in public).

Although its length varied over time, the toga always consisted of many yards of fabric (from 12 to as many as 20 yards in length) and was draped about the body without the aid of pins or fasteners. The large size required the wearer to have assistance getting dressed (and perhaps moving about), and the lack of fasteners limited the wearer's mobility because of the tendency for the draping to slip off. The left arm was always needed to clutch some of the excess drapery. This made the toga unsuitable for any type of physically demanding work or other activity.

There are no pockets *per se*, but the folds of the toga as they come from under the right arm and are swept over the left shoulder were called the *sinus* and could be used to store small items.



sinus

Modern reproduction of the
toga praetexta

**WHAT ELSE WAS
WORN WITH THE
TOGA?**

The *tunica* (a knee-length or longer shirt) is the most basic Roman garment, worn by all classes of society with or without another garment over it. A short-sleeved *tunica* was usually worn under the draped toga. Romans wore two classes of clothing – *indutus* (put on) and *amictus* (wrapped around). The *tunica* represents the former (an undergarment) and the toga is of the latter class (outer garment). During some periods and among some classes, the *tunica* served as the sole garment, without anything draped over it. Some sources suggest that because of the cumbersome nature of the toga, it was abandoned in all but the rarest of ceremonial occasions by about 200 CE in favor of the simpler-to-wear *tunica*.

Evidence suggests that, some but not all, Romans wore leather underwear (loincloths) under their tunics. They also sometimes wore socks and leggings for warmth.

Just as the man's status dictated whether or not he could wear a toga and, if so, of what type, his status and garments indicated the type of shoes that were acceptable. When wearing a toga, men wore closed-toe ankle boots. A Roman citizen of the class allowed to wear the toga praetexta wore closed-toe ankle boots with the addition of straps that tied or buckled around the ankle. While the literary and visual evidence is inconclusive, these boots may have been all black or have had black straps. They may also have had a crescent symbol sewn onto them.

Images of women from the Roman period are often dated based on their hairstyle, since women's hair fashion trends closely followed those set by imperial women. Men also seem to have followed the lead of the emperor for their hair fashion, but perhaps not as closely as the women did. In the Classical period, young men wore short beards and mature men were usually clean-shaven. The Emperor Hadrian (117-138 CE) wore a beard, so other mature men followed suit during his rule.

Men generally did not wear much jewelry, although at various periods in time, bracelets and *torcs* (rigid metal necklace or neck ring) were in fashion. Most commonly worn were finger rings. *Signet rings* (those set with a personal seal and/or amulet) were popular and came in a wide range of designs and levels of quality and materials.

**HOW WAS IT
MADE?**

During the Republican and Imperial periods, textiles were made most commonly from wool and linen, with silk (imported from China and reserved for the richest citizens), cotton, and goat hair used less often. A pound of silk was worth a pound of gold. Roman weavers also made silk and cotton or wool blends.

While spinning was symbolically associated with womanhood, most wives of Roman citizens did not spin or weave the fabric for togas (or other textiles) themselves, but instead supervised slaves charged with doing the work in their homes. Textiles could also be purchased from commercial weavers.

Roman garments were usually woven to shape on the loom, rather than cut and pieced together from a larger rectangular piece of fabric. This method wasted little and was the method preferred for making the semi-circular-shaped toga.

Togas were most often made of wool, while the tunic worn underneath was typically linen. Wool comes naturally in many colors, including white, black and red. It also takes dye easily, and Romans were fond of colorful fabrics. The woolen toga and linen under-tunic were usually left their natural white color (with the addition of the purple border on the toga praetexta), the major exception being all-purple togas worn by some Roman emperors.

**WHAT IS SO
SPECIAL ABOUT
PURPLE?**

Purple (*purpura*), which to the Romans was actually a color we would describe today as something closer to crimson or red-violet, was symbolic of wealth and power, and was a very desirable textile color in ancient Rome.

Referred to as Tyrian purple or “sea purple” (by Homer in the *Odyssey*), it was a very labor intensive and expensive color to achieve. It was the most expensive dye in the ancient world and was derived from mollusks (most commonly *murex*) and imported from Tyre* (present-day Lebanon).

The dye was achieved by boiling a secretion derived from mollusks in salt water for several days. More than 200 pounds of mollusks were needed to produce dye for 1000 pounds of wool. (The only published “recipe” for the dye comes down to us from Pliny the Elder writing in the 1st century BCE.) While the dye was long thought to have been invented by the Canaanites at Tyre, it is now believed that it was being manufactured much earlier (before 1750 BCE) by the Minoans on Crete.

*The city of Tyre was in ancient Canaan (called Phoenicia by the Greeks) on the eastern Mediterranean Sea, in present-day southern Lebanon. The capital of Canaan after the 11th century BCE, it was a flourishing commercial center noted for its purple dyestuffs and rich, silken clothing.

**WHAT IS SO
SPECIAL ABOUT
PURPLE
(CONTINUED)?**

Despite its symbolic meaning and rich color, a drawback to this purple dye was its pungent smell, which intensified as the mollusks were left to decompose in large vats outdoors in full sun. It could not have been pleasant for the wearer or those with whom he associated.

In addition to the red-purple favored by the Romans, the Canaanites at Tyre also produced a blue-purple (indigo) dye derived from the same family of mollusks. This dye is mentioned in the Books of Exodus and Numbers, which specify that it and another crimson dye (derived from a species of oak tree) are to be used for certain ceremonial vestments and textiles of the Jewish tradition such as the *tallit* or prayer shawl.**



Murex brandaris shells

**In addition to sharing a common dye source, the prayer shawl and the toga may also be related in their form. The prayer shawl evolved out of draped wool garments worn by Jews and non-Jews (like the toga worn by Romans and other similar garments found throughout the ancient Mediterranean). Prayer shawls today are worn not as full garments, but as a ritual textile in combination with other modern clothing at ritually prescribed times. As a result, they are smaller in size than those worn in ancient times. Both the toga and the prayer shawl were also drawn up over the head in certain ritual contexts. While made of many colors and fabrics today, natural white with dark blue stripes is still common and is directly related to the ancient tradition. Both Roman and Jewish period writings comment on the preference/ceremonial requirement for the use of authentic Tyrian mollusk dyes, which leads scholars to conclude there must have been a thriving industry for substitute (fake) dyes.

**HOW WAS IT
CLEANED AND
MAINTAINED?**

Because of the labor and materials involved, clothing was very expensive in ancient Rome. Garments were cleaned (using substances such as sulfur and human urine), pressed, and mended by *fullers* (professionals who clean and pleat cloth) to extend their life. There was also a large secondhand market for clothing, and items of clothing are often mentioned in dowry inventories, further indicating their value.

**WHAT DID
ROMAN WOMEN
WEAR?**

Beginning at the end of the 2nd century BCE, the *stola* (similar to the Greek *peplos*) replaced the toga as the most common women's garment. Only upper class married women (matrons) wore the stola. The main features of the stola are its floor length and its v-shaped neckline. It was often belted twice, once under the breast and again at the waist. The stola was in fashion until the end of the 1st century CE, after which it disappeared from everyday dress but was still depicted in statues as a historical or mythological reference.

Like men, women wore tunics (usually longer than men's though), both with and without outer garments draped over the top, depending on the woman's status and the current fashion. The most common style of tunic worn under the stola and also alone by upper-class women was the gap-sleeved tunic, inspired by earlier Greek *chiton*. The openings at the shoulders were fastened at equal intervals with buttons or brooches.

Over the tunic (and stola, when still in fashion), matrons often also wore a mantle or wrap called a *palla* (similar to the Greek *himation*). See the illustration of a Roman woman's dress at the end of the Greek chiton Art Cart entry.

While men's togas were generally left their natural wool color or bleached white (less common and only under certain circumstances), Roman women wore garments in a rich array of colors, achieved with natural dyes.

**WHAT DID
ROMAN CHILDREN
WEAR?**

Babies were usually swaddled in narrow strips of fabric, wrapped tightly around the body.

Older children did not dress much differently than adults. Boys wore tunics. Those whose fathers were citizens wore a toga on ceremonial occasions (toga praetexta until 14-16 years old, followed by the *toga virilis* - plain white without purple border). An upper class boy's coming of age at around age 15 or 16 was marked by a ceremony where the toga praetexta was exchanged for the toga virilis.

Girls wore long tunics like adult women, although they may have been belted at the waist rather than under the bust.

QUESTIONS AND ACTIVITIES

1. Assist visitors with trying on the large or small version of the toga:



- Stretched out the entire length of the toga against the back of the wearer, with the straight top edge at the top and parallel to the floor
 - Let the (wearer's) left end fall over the top of the left shoulder
 - Gather the (wearer's) right end together and wrap it under the right armpit and toss it up and over the left shoulder, with the excess fabric falling down the wearer's back
 - Some of the accumulated material on the (wearer's) left side of the body can be left to draped over the left arm, which is always kept out when standing to hold the material in place. Some of this material can also be tucked into a belt or waistband.
2. Once the visitor is wearing the toga (or observing someone else wearing it), ask:
 - How does it feel?
 - How does the way it is worn impact your mobility?
 3. Urge visitors to locate other images of ancient Greek and Roman dress in the galleries. How does it compare with the toga?
 4. Togas like this one were worn only by senators and other high office holders. How are leaders distinguished today in the U.S. and/or other places around the globe?

**COLLECTION
CONNECTIONS**

Ancient men's dress

1. Greek, *Vases*, various shapes, dates, and accession numbers
2. Greek, *Grave stele*, 5th c. BCE, marble, 31.4
 - Visible is the man's himation (outer wrap); he may wear a short chiton underneath, however, by the mid-6th c. BCE, many men had abandoned the chiton and wore the himation alone (which may be what is going on in the stele).
3. Greek, *Votary figure*, c. 470 BCE, limestone, 28.23
4. Roman, *Standing deity (Lar) holding a bucket*, 1st c. CE, fresco, 79.21
 - The Lar wears a tunic (like that worn by most men as their primary dress, and by citizens under their togas) and cloak (*pallium*)
5. Egypt, *Model boat and figures*, 2133-1786 BCE, polychromed wood, 16.496
6. Egypt, *Striding male figure*, 300-30 BCE, red granite, 58.14
7. Chimú, Peru, *Earspools*, 1150-1450, gold alloy, 43.4.1
 - Worn by a male leader and depicting a ruler in regalia (central figure)
8. Moche, Peru, *Vessel*, 5th-6th c., ceramic and pigment, 44.3.43
9. Maya, Mexico, *Plate*, 7th-9th c., ceramic and pigment, 71.61.7
 - Figure of a male noble in regalia

TREASURES FROM THE LAKE- ROMAN ANTIQUITIES

Fucine Lake was a large lake in central Italy where there were a number of Roman settlements. In 1875, Swiss engineer Franz Mayor de Montrichter was commissioned by the Italian Prince to drain the lake. The 13-year process illuminated a number of antiquities from the Roman occupation of the land. Some of these are featured on this puzzle cube.

Images from left to right:

- Roman sculptural view of the lake and town
- Sculpture of Roman God Hercules
- Sculpture of Roman Goddess Venus
- Putti*- pudgy babies (usually male) with wings common in Roman art
- Roman glass
- Modern scene of Roman road by lake
- Roman coins
- Sculptures of baby heads
- Street scene of Roman town by lake



ROMAN GLASSWARE

- WHAT IS IT?** This copy of an ancient piece of Roman glassware was purchased by a CIF guide at the Musei Vaticani (The Vatican Museum). The stamp on the side of the vessel reflects this.
- HOW WAS IT MADE?** Roman glassblowing is one of the most ancient examples of a glass-making technique that remains in use today. Roman glass was made by melting sand (which contained minerals such as silica and iron) at extremely high temperatures. The artist would inflate a glob of this molten glass by blowing through a tube with the hot glass on the end, and give it a definitive shape either by hand or blowing it into a mold. In this case, blowing it into a square-shaped mold formed the square shape of the glass base. The spout would be hand-formed using metal tongs, and the handle created by dropping a bit of molten glass on the side and pulling it up towards the rim.
- WHY WAS THIS GLASS TECHNIQUE SPECIAL?** Before the blowing technique was developed, most glass containers were formed through casting techniques (filling a wax or other mold with hot glass and then breaking the mold away), which restricted the size of potential glassware and had limited uses. The glassblowing technique was initially developed in what is now Syria, but moved towards Rome by way of craftsmen and slaves after the area's annexation to the Roman world in 64 BCE. The new technology revolutionized the glass industry, simplifying and speeding up the manufacture of glass vessels. Instead of being limited to smaller vases and bottles, glass could now be blown into large bubbles for use as bowls, drinking cups, jugs of wine, and storage jars for liquid or dry goods. Unlike prior methods, blown glass gave its users the ability to see what the container stored, was less distracting to the taste than clay, and was simpler and cheaper to produce. Suddenly, glass was no longer a luxury item but was incorporated into the lifestyles of all but the poorest Romans.
- WHAT WAS A BOTTLE LIKE THIS USED FOR?** Because this glass bottle lacks elaborate colors or designs, someone of relatively average means would probably have owned it. It was probably used to hold personal goods and items such as scented oils, wine, or fish sauce. Square bottles of many sizes were useful to transport and contain goods such as these, and have been found in most parts of the Roman Empire. They began to appear during the second part of the first century and rose in popularity from 70-120/130 CE. Though the shape remained in use afterwards, it died off in the 3rd century CE.

WHY IS IT GREEN?

Glass is naturally this pale blue green color - referred to as aqua - because of traces of iron in the sand. To create a clearer glass, glassmakers add oxide of manganese (which for centuries has been called “glassmaker’s soap”), a violet-red mineral that oxidizes with the green of iron-containing glass, making light that passes through the glass appear colorless as the complimentary colors are combined.

Other colors, such as dark green and blue, are created by adding lead, copper, or cobalt to the sand. Adding iron-sulfur or higher quantities of copper and lead create amber and red toned glass.

WHY IS THE SURFACE UNEVEN?

The inconsistencies in glass that form over time are common and referred to as weathering. Weathering occurs when the bottle is attacked by chemicals when exposed to air, water, water in soil, or water vapor in soil or air. The amount of weathering depends on the chemical composition of the glass itself, its thermal history and the chemical nature of its environment. This particular bottle is a modern reproduction, and therefore has been artificially weathered.

HOW WAS GLASS USED IN ANCIENT ROME?

At its most popular in Rome, glass was present in every aspect of daily life from a lady’s morning toilette to a merchant’s afternoon business dealings to the evening dinner. Smaller bottles, boxes, and beads were used for jewelry or to hold perfumes and oils, and were often decorated to imitate precious stones or to look like fruit or flowers. Merchants and traders often packed, shipped, and sold goods across the Mediterranean in glass bottles of many sizes and shapes. Glass was also used for floor and wall mosaics, mirrors, and glass windowpanes. Until the invention of plastic in the last century, glass continued to be the most popular medium for daily use in Western culture.

QUESTIONS AND ACTIVITIES

Carefully pick up the bottle and examine it. What do you notice? What do you see or feel that makes you say that?

What would you put in this bottle? Why?

Find other glass objects in the galleries. What similarities and differences do you observe? (size, shape, color, transparency, etc?)

Find vessels made of materials other than glass. How do they compare with the glass bottle on the Art Cart and glass vessels in the galleries? What do you see that makes you say that?

What vessels or vases do you see represented in paintings or sculptures?

**COLLECTION
CONNECTIONS**

ROMAN GLASS

- Roman, *Balsamarium Vessel*, 1st-5th centuries CE, glass, 76.73.49
- Roman, *Perfume Vessel*, 1st-5th centuries CE, glass, 76.73.60
- Roman, *Shallow Bowl*, 2nd-3rd centuries, blown glass, 2003.118.1
- Roman, *Double Cosmetic Tube with Three-tiered Handle*, 5th century, blown blue-green glass, 2003.118.2
- Roman/Near Eastern, *Jar*, 1st-5th century CE, glass, 76.73.55

EGYPTIAN GLASS

- Egyptian, *Krateriokos*, 1567-1085 BCE, glass, 29.17.72
- Egyptian, *Vase*, 1st- 4th centuries, glass, 76.73.63
- Egyptian, *Cosmetic Vessel*, 1st – 5th centuries, glass, 76.73.75
- Egyptian, *Vase*, 1st – 4th centuries, glass, 76.73.35

SYRIAN GLASS

- Syria, *Jug*, 4th century CE, glass, 98.128
- Syria, *Small Pitcher*, 1st-5th century CE, glass, 76.73.51

AMERICAN GLASS

- Wall in Bell Decorative Arts Court (G333)
- John Frederick Amelung, United States, *Candlestick*, 1790, blown glass, 2001.110
- Dale Chihuly, American, *Sunburst*, 1999, blown glass, neon, metal armature, 99.132

MODERN EUROPEAN GLASS

- Otto Prutscher, Austria, *Stem glass*, 1910, glass, 86.12
- Wilhelm Wagenfeld, Germany, “*Kubus*” *set of storage containers*, 1938, pressed glass, 98.276.69a-q
- Attributed to Falcon Glasshouse of Apsley Pellatt, England, *Cologne bottle*, 1830, blown and cut glass with encased sulphide, 2001.40a,b



GREEK JEWELRY

HOW WAS JEWELRY SIGNIFICANT IN ANCIENT GREECE?

Jewelry played an essential role in Greek life, death, and ritual. Women wore bracelets, fibulae, earrings, necklaces, finger rings, wreaths, diadems, pins, and other ornaments for practical reasons (fibulae, for example, were needed to secure a woman's *peplos* at the shoulders) as well as to display their wealth. Jewelry was offered as a gift to the gods at significant moments in a person's life, especially celebrations such as birth and marriage. These contributions of headdresses, necklaces, bracelets, rings, brooches, and pins have been found in temple and treasury inventories.

Some of the best-preserved jewelry comes from tombs. Upon their death, many ancient Greeks chose to be buried in their favorite jewelry to take to the afterlife. Less commonly, special funerary adornments may have been created for entombment. When jewelry was not buried, it was usually passed from generation to generation as family heirlooms. During the Hellenistic period (323-31 BCE), wealthy Macedonians buried their dead with elaborate gold jewelry. However, by later in that period, rich burial goods became less common, probably marking a decrease in disposable wealth and, perhaps, a change in burial customs.

Jewelry decoration could be religious, amuletic, or familial in its significance. Though often colorfully enameled, the majority of classical Greek jewelry did not include gemstones. Though most surviving examples are gold, silver and bronze were probably more commonplace. For more information about popular jewelry styles and how they were worn, see section on Greek Jewelry and Cosmetics, part of the entry on the Greek Woman's Chiton on the Art Cart.

GREEK GOLD BANGLE BRACELET (FIGURE 1)

WHAT IS THIS BRACELET?

This gold bracelet is a modern piece of jewelry based on a gold pediment-shaped brooch in the Metropolitan Museum of Art from 340-320 BCE. The bracelet, therefore, represents a realistic Greek jewelry design and technique, though no exact original exists.

HOW WERE THE DESIGNS MADE ON THIS BRACELET?

The designs on the bracelet, called filigree, were created by building up patterns from the surface of the bracelet using gold wire, joined to the base with a matching solder (melted metal used like a glue to bind two metals).

The technique developed in Egypt as early as the 12th dynasty (1965-1920 BCE) but did not become common until the 3rd to 6th centuries BCE, when the Greeks evolved it into art. The technique continues to be popular in jewelry making today.

HOW DID THE GREEKS USE PRECIOUS METALS SUCH AS SILVER AND GOLD?

Gold was used as early as the third millennium BCE by the Sumerians (in what is now Iraq). The Greeks continued to develop techniques to make the most of the ample resources around them, using gold for coins, earrings, rings, necklaces, and other jewelry, as well as votive statues and other objects the artist hoped to give special importance. One such object in our collection is a Greek votive statue of the God Zeus from c.340 BCE (70.32).

Similarly, silver was a common metal in Ancient Greece, used for utensils, coins, jewelry, and votive statues. We currently have several Greek silver utensils in our collection, including a ladle (72.104) and sieve (72.103).

WHERE DO GOLD AND SILVER COME FROM?

There are many geological deposits of gold and silver in the Mediterranean world, which would have been readily available to the Greeks.

As the only metal that occurs naturally in a recognizable form and quantity, gold was probably one of the first known metals “seen” and used by humans. Gold is usually found in veins of quartz (called ‘reef-gold’), or in the products of these rocks’ erosion, found in water. Gold is rarely pure after collection; rather it is alloyed with silver, or less commonly with copper or iron. If the content of white metal such as silver, nickel, or palladium in the gold is high enough, it is referred to as white gold. Gold mines in ancient Greece used the hydraulic method of extracting gold from the earth. The development of the gold industry helped to finance the growth of the empire itself.

Silver does not occur in nature in its metallic form, rather it is found in combination with other metals such as gold. Silver is highly susceptible to corrosion, and therefore few silver objects remain from ancient Greece or Rome. However, silver became a major precious metal in the 6th century BCE, and the power of Athens was largely based in silver mining the Laurion district 65 km south of the city overlooking the Aegean Sea. Enough silver was mined and refined at Laurion to finance the expansion of Athens as a trading and naval power. One estimate says that Laurion produced 160 million ounces of silver-- worth a billion dollars even today, when silver is abundant due to improved mining techniques. Mining silver in Ancient Greece involved collecting ore at sites such as Laurion from underground galleries, washing and smelting it to become silver. Washing tables still exist at ancient silver mining sites, using rainwater held in cisterns and collected during the winter to refine the silver.

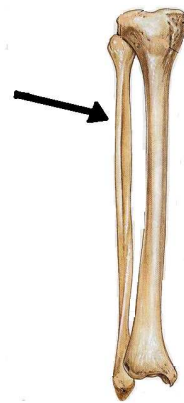
Greek *Fibula* (figure 2)

- WHAT IS IT?** This *fibula* (fib-yoo-la) is a reproduction of an original in the Delphi Archaeological Museum in Greece, from about 510-500 BCE. The original was made of silver with a gold head formed into a rosette.
- WHAT IS A *FIBULA*?** A *fibula* is like a modern safety pin, which the Greeks used to fasten their clothing (see below). *Fibulae* (fib-yoo-lay) have been found in Greece, Italy, Central Europe, Britain, and North Africa and have continued to develop over time into modern brooches. They were commonly made of gold, silver, or bronze, and were often decorated ornately.
- WHAT ARE THE DESIGNS ON THIS *FIBULA*?** The gold design on the top of the fibula is produced using the same technique as the design on the bracelet-- filigree. Because it was made of two materials (gold and silver), this fibula would probably have been made by creating the two pieces separately and soldering them together.
- HOW WAS A *FIBULA* USED?** A *fibula* was used to secure two pieces of cloth together at the shoulders or along the arms. Some *fibulae* may be circular, others swirled or curved. Depending on the type of *fibula*, it may be secured in different ways. Most *fibulae* would have been used like modern safety pins to secure fabric at the shoulders. See figure 3, an example of a typical Greek fibula, and figure 4, showing how it was used to wear a Chiton.
- The *fibula* on the Art Cart, on the other hand, would originally have had only two prongs, each of which would have gone through a corner of a piece of cloth to fasten it like a cloak (see figure 5). Because of the cold climate, cloaks (and therefore also two-pronged *fibulae*) were popular in the Balkans. The Art Cart copy has a third pin added to the middle, allowing a contemporary user to wear it as a decorative pin.
- HOW WERE PINS AND *FIBULAE* USED? HOW WERE THEY DIFFERENT?** When in pairs, Greek pins were used for the same purpose as *fibulae*-- to fasten a woman's *peplos* at the shoulders. A single pin, however, would probably have been used for decoration rather than function, especially if it was made of silver, gold, or another precious metal. Pins and *fibulae* also differ in terms of their design. Pins typically comprise a single prong, perhaps with a design on the blunt end, whereas *fibulae* have at least two pieces: the body, which is often circular or semicircular (as in Figure 3), and a prong used to secure the fabric to the fibula body. For more information on Greek and Roman clothing, please see the description of the Woman's Chiton on the Art Cart.
- WHAT OTHER CULTURES USE *FIBULAE* AND HOW ARE THEY DIFFERENT FROM THIS ONE?** North African Berber traditional dress uses *fibulae* to pin the shoulders of capes or other draped garments in place, though they look very different from the Greek *fibulae* we have been discussing. Moroccan *fibulae* in our own collection (gallery 250) are characteristic of Berber *fibulae* with their

two elaborately decorated end pieces of silver, enamel, coins, and glass connected by an elaborate chain, showing that it was specially designed for shoulder pinning.

I THOUGHT THE FIBULA WAS A BONE?

The outer bones between the knee and ankle are called fibulae because of their clasp-like shape. Medical terms often derive from Latin or Greek, reflecting an ongoing Western desire to link modern science with what is perceived to be the philosophical and scientific enlightenment of our ancient past.



Fibula Bone



Greek Fibula

QUESTIONS AND ACTIVITIES:

BRACELET:

Based on what you can feel and see, how would you wear this object?

How does this bracelet remind you of jewelry you have experienced?

Based on how this bracelet looks, what other kinds of ornamentation would you wear with it? Why?

Look around the galleries: what other jewelry can you find?

Look at the bracelet and fibula together- what do you observe about them that is similar? How do they differ? What do you see that makes you say that?

FIBULA:

Based on what you can feel and see, what can you deduce about how the object may have been used?

How do these clothes feel compared to your own?

What about the styles of the clothing in these galleries reminds you of more current fashions? What do you see that makes you say that?

What sorts of fasteners do you have on your clothing? What do you notice about their design (functionally and decoratively)?

**COLLECTION
CONNECTIONS:**

FIBULA:

Morocco, Ida ou Semlal, *Fibula*, 19th-20th century, silver, enamel, coins, glass cabochon, 91.141.16

ANCIENT SILVER AND GOLD:

Greek, *Ladle*, late 4th or early 3rd century BCE, silver, 72.104

Greek, *Foliolate Sieve*, late 4th or early 3rd century BCE, silver, 72.103

Greek, *Zeus*, c.340 BCE, gold, 70.32

Roman, *Mercury*, 1st century CE, gold, 71.22

Roman, *Venus*, 4th century CE, silver, 69.84

GOLD FILIGREE IN THE COLLECTION:

Islamic, *Lion Statuette*, 11th-12th century CE, gold, 72.12



Figure 4: Gold Bangle



Figure 2: Silver and Gold Fibula



Figure 3: Fibula with Solar Design, Greece, Boeotian, 7th Century BCE c. 700-675 BCE
1999.9, Cleveland Museum of Art

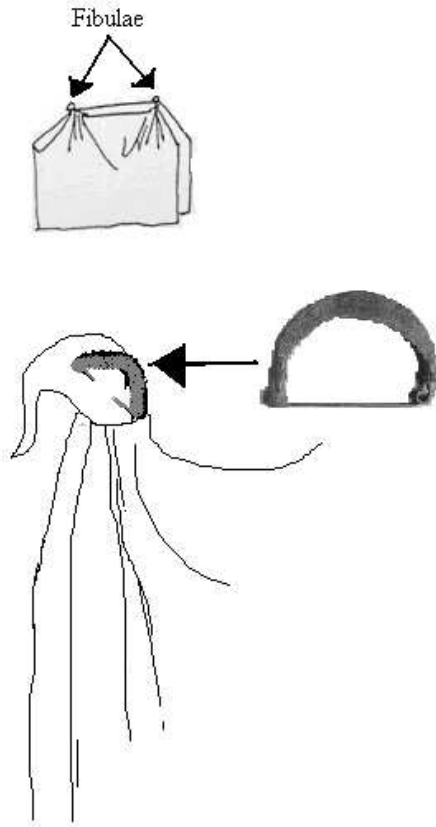


Figure 4: Wearing a Fibula with a Chiton



Figure 5: Fabric Drapery and Art Cart Fibula