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The inscribed gravestones of archaic Attica - Volume 57 - L. H. Jeffery. To send this article to your Kindle, first ensure no-reply@www.enganchecubano.com is added to your Approved Personal Document E-mail List under your Personal Document Settings on the Manage Your Content and Devices page of your Amazon account.

Metropolitan Museum of Art, New York. It stood over a grave in Attica since statues like this one replaced the huge vases of Geometric times as the preferred grave marker. Second, the kouroi are nude and have no distinguishing attributes. The triangular shape of the head and hair and the flatness of the face are hallmarks of the earlier Daedalic style; there is a definite front, side and back on the head. The slim waist and clear love of pattern is similar to earlier Greek statues as well. Calf bearer, dedicated by Rhonbos on the Acropolis, Athens, Greece, ca. He has the same left-foot-forward manner as the kouros above but has a beard which implies he is no longer young. The face is drastically different from earlier Greek statues in the fact that he appears to be smiling. This smile is an indicator of things to come for the Greeks as other Archaic Greek statues will always smile. Kroisos, from Anavysos, Greece, ca. National Archaeological Museum, Athens. The head is more proportional to its body and the face is much more rounded. The hair falls naturally over the back and he has rounded, fleshy hips. Peplos Kore, from the Acropolis, Athens, Greece, ca. It has been revealed, however, that she wears layers of four different garments, one of which only goddesses wore. So much paint remains because she was buried for more than two millennia. The Persians knocked over the statue when they attacked the Acropolis in BCE and the Athenians buried all the damaged statues. Kore in Ionian dress, from the Acropolis, Athens, Greece, ca. The sculptors of korai would have truly enjoyed rendering the intricate patterns and folds created by the light fabric and the asymmetry of the folds helps the figure to appear more lifelike than the typical kouros. Also adding to the realism is the missing left hand grasping the left side of her chiton in order to move forward. By the mid-sixth century BCE, the Athenians had learned the black-figure technique from the Corinthians and taken over the export market for fine painted ceramics. Exekias had perfected the black-figure technique by BCE and his pupil the Andokides Painter had successfully experimented in red-figure painting by BCE, revolutionizing the art of drawing. Fifteen years later, two painters, Euphronios and Euthymides, would battle it out to become the top painter of their time in a series of increasingly intricate and remarkable vases which would quickly become the norm for red-figure painting. This one is the pride and joy of Euthymides who decided to create this vase as an independent figure study. The central figure is the real star, being shown from the rear with a twisting spinal column and buttocks. This painting is actually the interior of a kylix drinking cup and is unique because of its subject matter: This painting is only acceptable because it was for private viewing. Dying warrior, from the east pediment of the Temple of Aphaia, Aegina, Greece, ca. The Temple of Aphaia was an example of the progress Greek architects had reached as far as the construction of the columns and the attractiveness of the facade. Most striking, though, is the juxtaposition of the pedimental statues put in place after construction had been completed. On the west side, the statues were still conceived in the Archaic mode, with inappropriate smiles and rigid frontal views. They resemble mannequins rather than thinking and feeling human beings. In contrast, the east side is comprised of figures like this dying warrior. His posture is more natural and indicative of a warrior who knows he is dying but is still struggling to get to his feet. This dying warrior is not of the Archaic world but constitutes a radical change in the conception of the nature of statuary. He is proof that the Classical Greek revolution in sculpture and painting has occurred.

2: Gisela M. A. Richter, The Archaic Gravestones of Attica - CORE

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5: Kerameikos steles - Wikipedia

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