

## 1: Greece - Cultural Etiquette - e Diplomat

*Head and Hand in Ancient Greece [Benjamin Farrington] on www.enganchecubano.com \*FREE\* shipping on qualifying offers. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it.*

Dewing , Head of Aphrodite, profile to the left, hair tied with ribbon Dewing , Head of Persephone or Hekate , profile to the right, with hair rolled Dewing , the head of Poseidon, hair bound with seaweed Dewing , the head of Sinope, hair in a sphenone Louvre G 42 Artemis her hair is arranged in a krobylos St. Petersburg , a nude hetaira, wearing a sakkos over her hair Bartlet head , Boston It is remarkable also for its unusual hair style. Her long, wavy hair is bound in a thin taenia ribbon that is wrapped twice around her head, and pulled back into a bun at the nape of the neck. A woman sits in a klismos chair holding a mirror. In front of her is possibly a basket. She wears a peplos and on her head is a headband or scarf. In thee alone do we confide, and thou art worthy, for thou art near us when we practise the various postures in which Aphrodite delights upon our couches, and none dreams even in the midst of her sports of seeking to avoid thine eye that watches us. Thou alone shinest into the secret recesses of our thighs and dost singe the hair that groweth there, and with thy flame dost light the actions of our loves. In Aristophanes, Ecclesiazusae line Pylades "But now that I see this maidservant, bearing a weight of water on her shorn head, let us sit down, and inquire [] of this slave girl,.. Electra " [] Take this pitcher from my head and put it down, so that I may cry aloud the night-time laments for my father. A wail, a song of death, of death, for you, father, under the earth, I speak the laments [] in which I am always engaged, day by day, tearing my skin with my nails, and striking my cropped head with my hand, for your death. It is also possible that shorn hair was a part of mourning. Later in the play Electra talks about the following to her mother, Clytemnestra: A wife who decks herself out for beauty, when her husband is gone from home"strike her off the list as worthless. It can be a ribbon or a band of gold. Ancient Greek ladies did use cosmetics but very lightly. They liked light skin that looked like they stayed in the shade. Most people already have an image of Aphrodite in their head. Women take advantage of this image in men. Honey was used to moisturize their skin. Charcoal could be ground to dust. This dust could be mixed with olive oil for eye shadow. Powdered iron oxide could be used for rouge. Powdered iron oxide can be mixed with bees wax and olive oil for a paste to be used on the lips for the ancient Greek ladies. White lead could have been used to whiten the skin. The white powder could have been mixed with olive oil and wax to apply to the skin and whiten it. Unfortunately the lead would have been absorbed by the body to cause some harm but the result would not have been fast enough to have been noticed by the ancient Greeks. Many ancient women suffered in this way. The ancient Greek women depilated themselves and wore cosmetics lightly. The women of ancient Greece used no tattoos or other symbolic markings on their skin in spite of the fact that their not so distant ancestors did both. Cult figurines found local to Greece but of pre-historic date often show patterns like those found in the tattoos of present primitive peoples, suggesting that these represent markings on the bodies of the people. But these primitive peoples were also dominated by rituals which were not practiced by the women of Greece. The women of Greece did use cosmetics for much the same reason as the women of today. But their style was somewhat different. The high class women of ancient Greece were confined to the houses with their porticoes and gardens. They stayed out of the sun and had a somewhat light complexion. The other ladies attempted the same look with cosmetics. As a result they unfortunately used a lot of white lead to make their complexion whiter. They also used rouge to produce a healthy, excited glow, and eye shadow for contrast. None of this is evident in the art of the time which suggests that for the women of ancient Greece their illusion was complete. Unfortunately they used white lead to whiten their skin. Roman women used a number of different beauty treatments and cosmetics. Unfortunately they used some horrible chemicals such as white lead and metallic mercury to enhance their beauty. Not unlike some of the chemicals used in primitive printer inks. These chemicals poisoned their bodies. They also used mineral baths. The curative virtue of mineral baths was known to the Romans. Where mineral springs occurred the water was channeled and protected as it flowed into grand buildings which contained public pools and steam baths. The

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Romans contributed to the public health of their people by providing these facilities. Unfortunately they usually provided only one pool which both sexes used and the public was allowed to use the baths naked. This mixing of the naked sexes was considered by the Christians to be sinful and the result was that Christians condemned bathing as sinful. Many of the chemicals that are used for cosmetics today were available to the Romans. The most important chemical may have been soap, which was first developed by the Romans. Beeswax and lanolin were both available.

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Describing kouros at an exhibition titled "The Greek Miracle: The contrast between the stiff, schematically rendered anatomy of the earlier figure and the supple form of the latter, his arms slightly bent as if anticipating an embrace, his face lifted in an unself-conscious smile, epitomizes in a stroke the development toward the "classical" style of the fifth century B. His white marble figure is a marvel of abstracted naturalism, though his lantern-jawed face has the thick, self-satisfied demeanor of a teen-age athlete just beginning to run to fat. Both proceeded by similar stages, first roughing out the sculptural block or masonry column and then gradually cutting, dressing, and smoothing the stone once it was in place. To minimize the danger of accidental damage, the finishing was left until after the moving and hoisting had all been done. Finally tinted wax was worked into the pores of the marble to give the desired color to sculptured parts like hair, eyes, lips, costumes, moldings and metopes. The architect Vitruvius once wrote: Shortly after the pieces were carved they were painted either completely or in part. That was consistent with Egyptian practice and it may have made sense in the bright sunlight of Greece. The statues also were outfitted with a range of accessories that would have made them resemble figures in a modern wax museum. Hair and eyelashes were fashioned out of metal. Eyes were inset and were made of glass, ivory or coloured stones. Female figures were often outfitted with earrings and necklaces. Horses would have worn bridles and reins. If you look closely you can often see the holes for attachment of these accessories. Canadian Museum of History historymuseum. Occasionally, cement was used to fasten on smaller pieces. They were huge works of art by any standards and remind us that the primary purpose of Greek sculptures, at least initially, was religious. They were the temple centerpieces and their production cost rivaled or exceeded that of the temple which housed them. A large wooden core made up the body of the statue to which sheets of beaten gold for the clothing and ivory for the flesh was added. The statue then was always the target in times of war or economic uncertainty. Changes in quarrying methods in the second half of the sixth century are due to the development of new and better tools and result in the production of rounder figures with more spatial depth. Sturgeon examines the kouros and kore types separately and considers aspects such as their plinths and bases which, when available, can aid in recovering a more accurate presentation of the statues. The Pentelie marble used to make the Parthenon came from Mount Pentelieus. In areas that are short of stone sculptors made "acrolithic" statues, ones with heads and arms of marble attached to bodies of wood draped in cloth. Sometimes eyes, lips, nipples, hair, and clothing were painted in bright primary colors that were fixed in a wax covering. Other times tinted wax was worked into the pores of the marble to give the desired color to sculptured parts like hair, eyes, lips, costumes, moldings and metopes.. The Greeks produced numerous bronze statues but few of them have survived. Pliny mentioned that ancient Athens had 3, bronze statues. The majority of them were probably melted down by later generations of sculptors to make new sculptures. Most of those that have been discovered have been found in the sea. Greek bronzes were made hollow, cast with a clay core. Pieces were cast separately and soldered together. Sculptors patched up small defects made by air bubbles trapped in the original casting. According to the Canadian Museum of History: The only material which has survived in any quantity is stone; the others were too precious or too fragile to survive the 25 centuries or so interval between the time of production and the present. The beginning of the sixth century sees the export in Parian statues, and by the middle of the century, this marble dominates the Greek market, with Hymettan stone initially used only for architectural sculpture. Pentelic marble has an even more limited application, but occasional use occurs for korai throughout this century; its heyday falls after the Persian destruction in B. Literally thousands of images of gods and heroes, victorious athletes, statesmen, and philosophers filled temples and sanctuaries, and stood in the public areas of major cities. Over the course of more than a thousand years, Greek and Roman artists created hundreds of statue types whose influence on large-scale statuary from western Europe and beyond continues to the present day. Almost all the marble statues in the Mary and Michael Jaharis Gallery at The Metropolitan Museum of Art are Roman copies of bronze statues created by Greek artists some five hundred years earlier, during the

fifth and fourth centuries B. Bronze is an alloy typically composed of 90 percent copper and 10 percent tin and, because it has a lower melting point than pure copper, it will stay liquid longer when filling a mold. It also produces a better casting than pure copper and has superior tensile strength. While there were many sources for copper around the Mediterranean basin in Greek and Roman antiquity, the island of Cyprus, whose very name derives from the Greek word for copper, was among the most important. Tin, on the other hand, was imported from places as far as southwest Turkey, Afghanistan, and Cornwall, England. Frequently, these metal sheets were embellished by hammering the bronze over wooden forms in order to produce reliefs, or by incising designs using a technique called tracing. The lost-wax casting of bronze is achieved in three different ways: The first method, which is also the earliest and simplest process, calls for a model fashioned in solid wax. This model is surrounded with clay and then heated in order to remove the wax and harden the clay. Next, the mold is inverted and molten metal poured into it. When the metal cools, the bronze-smith breaks open the clay model to reveal a solid bronze reproduction. To deal with this problem, the ancient Greeks adopted the process of hollow lost-wax casting to make large, freestanding bronze statues. Typically, large-scale sculpture was cast in several pieces, such as the head, torso, arms, and legs. In the direct process of hollow wax casting, the sculptor first builds up a clay core of the approximate size and shape of the intended statue. With large statues, an armature normally made of iron rods is used to help stabilize this core. The clay core is then coated with wax, and vents are added to facilitate the flow of molten metal and allow gases to escape, which ensures a uniform casting. Next the model is completely covered in a coarse outer layer of clay and then heated to remove all the wax, thereby creating a hollow matrix. The mold is reheated for a second, longer, period of time in order to harden the clay and burn out any wax residue. Once this is accomplished, the bronze-smith pours the molten metal into the mold until the entire matrix has been filled. When the bronze has cooled sufficiently, the mold is broken open and the bronze is ready for the finishing process. Therefore, it is possible to recast sections, to make series of the same statue, and to piece cast large-scale statuary. Because of these advantages, the majority of large-scale ancient Greek and Roman bronze statues were made using the indirect method. A mold of clay or plaster is then made around the model to replicate its form. This mold is made in as few sections as can be taken off without damaging any undercut modeling. Upon drying, the individual pieces of the mold are removed, reassembled, and secured together. Each mold segment is then lined with a thin layer of beeswax. After this wax has cooled, the mold is removed and the artist checks to see if all the desired details have transferred from the master model; corrections and other details may be rendered in the wax model at this time. As in the direct method, the clay mold is heated and the wax poured out. It is heated again at a higher temperature in order to fire the clay, and then heated one more time when the molten metal is poured in. When this metal cools, the mold is broken open to reveal the cast bronze segment of the statue. Any protrusions left by the pouring channels are cut off and small imperfections are removed with abrasives. The separately cast parts are then joined together by metallurgical and mechanical means. The skill with which these joins were made in antiquity is one of the greatest technical achievements of Greek and Roman bronzeworking. In the finishing process, decorative details such as hair and other surface design may be emphasized by means of cold working with a chisel. Sculpted in the round, and commonly made of bronze or stone, statues embodied human, divine, and mythological beings, as well as animals. Our understanding of where and how they were displayed relies on references in ancient texts and inscriptions, and images on coins, reliefs, vases, and wall paintings, as well as on the archaeological remains of monuments and sites. Even in the most carefully excavated and well-preserved locations, bases usually survive without their corresponding statues; dispersed fragments of heads and bodies provide little indication of the visual spectacle of which they once formed a part. Numerous statues exhibited at the Metropolitan Museum, for example, have known histories of display in old European collections, but their ancient contexts can only be conjectured. The Greeks situated these standing or seated figures, which often wore real clothing and held objects associated with their unique powers, on axis with temple entrances for maximum visual impact. By the mid-seventh century B. Greek sanctuaries were sacred, bounded areas, typically encompassing an altar and one or more temples. Evidence for a range of display contexts for statues is more extensive for the Classical period. Public spaces ornamented with statues included open places of assembly like the Athenian agora, temples, altars, gateways,

and cemeteries. From the sixth to fifth centuries B. Whether in a shrine or temple, or in a public space less overtly religious, such as the Athenian agora, statues of deities were reminders of the influence and special protection of the gods, which permeated all aspects of Greek life. By the end of the fifth century B. The difference in attitude suggests that even in private space, statues retained religious significance. During the Hellenistic period, portrait statuary provided a means of communicating across great distances both the concept of government by a single ruler and the particular identities of Hellenistic dynasts. These portraits, which blend together traditional, idealized features with particularized details that promote individual recognition, were a prominent feature of sanctuaries dedicated to ruler cults. Elaborate victory monuments showcased statues of both triumphant and defeated warriors. Well-preserved examples of such monuments have been discovered at Pergamon, in the northwestern region of modern-day Turkey. For the first time, nonidealized human forms, including the elderly and infirm, became popular subjects for large-scale sculptures. Statues of this kind were offered as votives in temples and sanctuaries. The extensive collections housed within the palaces of Hellenistic dynasts became influential models for generals and politicians in far-away Rome, who coveted such displays of power, prestige, and cultural sophistication. When the Greek statuary was rediscovered in the Renaissance it was assumed that it was white and that become the norm that Renaissance artists such as Michelangelo tried to emulate. However, the Greeks painted their statues and decorated them with wire eyelashes, tinted nipples and inserted glass eyes. Color contributes to beauty, because it is not [color] but structure that constitutes its essence. When Greek statues were created they were often painted in what would seem today to be bright, garish colors. This first came to light in a graphic way when sculptures from a mythical battle scene were pulled out of excavations of the Temple of Aphaia on the Greek island of Aegina in

### 3: Bertrand Russell's book Let the People Think

*Head And Hand In Ancient Greece has 1 rating and 0 reviews. Four groundbreaking essays in the sociology of knowledge constitute this important book. The.*

Paid to lose or switch sides Even in a founding myth of the ancient Olympics, bribery played a central role. For example, the travel writer Pausanias wrote about how, in BC, the boxer Eupolus bribed his three opponents at Olympia. The officials punished all four contestants. Sixty-six years later, a pentathlete named Callippus offered his competitors money to throw the contest in his favor. And, according to the philosopher Philostratus, trainers often lent money to athletes at high rates of interest for the sole purpose of bribery. Meanwhile, some Olympic contestants competed for city-states other than their own as a result of bribery, or assumed bribery. After his Olympic victory, the runner Sotades of Crete was bribed to compete for the rival city of Ephesus. In response, his home city expelled him. Ancient Olympic Stadium Threatened by Budget Cuts in Greece Today, some athletes will actually try to gain residency in different countries, often to improve their chances of participating or winning. Laying down the law Modern officials can disqualify cheating athletes and bar them from competition. In 12 BC, the father of the Olympic wrestler Polyktor attempted to bribe the father of a rival. Pausanias wrote about how the judges fined the fathers but not the sons. The right boxer signals giving up by raising his finger high. As Pausanias explained, these bronze figures were then displayed outside the Olympic stadium, with the names of the miscreants inscribed on their bases. The Zanes of Olympia. The Olympic judges Hellanodikai had the reputation of acting fairly, even in the face of verbal harassment by athletes and spectators. Like competitors, they, too, swore to abstain from bribery. Nonetheless, there are examples of judges expressing conflicts of interest and making decisions where kickbacks may have been involved. Take the controversial judgment about the runner Leon of Ambracia in BC. Two athletes competing in the pankration. Panathenaic amphora, made in Athens. Of course, the judges were probably put in a bind: If they rejected the bribe, they may have risked losing their lives. The more things changeâ€¦ Fast-forward 2, years, and little has changed. The most egregious example of bribery is the Salt Lake City scandal , in which leaders of the bidding committee were accused of offering monetary and other incentives to IOC officials. Several IOC members were expelled, but the two alleged bribers were acquitted of criminal charges. Olympic historian Bill Mallon remarks that things were proceeding smoothly for the IOC until that fateful day of November 24, , when news of the scandal first broke.

### 4: ANCIENT GREEK SCULPTURE: MATERIALS, COLORS, FORMS AND SCULPTING TECHNIQUES | Fa

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Modelling[ edit ] Woman with raised arms, typical funerary offering, Cyprus , 7th century BC, Louvre Modelling is the most common and simplest technique. It is also used for the realization of bronzes: The small sizes are directly worked with the hand. Molding[ edit ] Plaster key mold for the reverse side of a figurine of Demeter - Isis , Louvre The mold is obtained by application of a bed of clay or plaster on the prototype. Simple molds, used by the Greeks of the continent until the 4th century BC, are simply dried. Bivalvular molds, borrowed by the insular Greeks from the Egyptians, require cutting to obtain an obverse and a reverse, with which "keys" are sometimes associated protuberances allowing the two parts to fit better. When the piece becomes complicated, with important projections arm, legs, head, clothing , the craftsman can cut out the mold in smaller parts. The piece is then dried. The second phase consists of applying a layer of raw clay inside the mold, which can be incised beforehand in order to obtain effects of relief. The thinness of the layer varies according to the type of object to be realized. The faces of the mold are joined together, the object is then unmolded, and the craftsman can proceed to the final improvements, typically smoothing the junction. The craftsman also creates a small opening, a vent hole that allows steam to escape during the firing. The vent can also be used for assembly, allowing intervention inside the piece. The limbs are then joined to the body either by pasting them with slip , clay mixed with water, or by mortice and tenon joint. Once the figurine is fired, a slip can be applied. The slip is sometimes itself fired at low temperature. In the beginning, the range of colours available was rather limited: From the Hellenistic era on, orange, pink mauve, and green were added to that repertoire. The pigments were natural mineral dyes: Religious functions[ edit ] Woman bearing offerings, archaic figurine from Peloponnese, Louvre Due to their low cost, figurines were widely used as religious offerings. That was their primary purpose, with the decorative aspect coming only later. This explains why the ancient Greek temples host abundant quantities of votive or funerary figurines and why there is almost no document written on their subject. These figurines can present identification issues. These attributes make it possible to recognize a particular god in an unquestionable way, such as the bow for Artemis. Moreover, certain types of statuettes correspond to a precise form of worship related to a specific divinity. Sometimes, however, "visiting gods" complicate matters: In addition, the great majority of the figurines simply represent a woman upright, without attribute. These latter figurines were offered in all sanctuaries, independently of the divinity. The gift of figurines accompanied every moment of life. During pregnancy, future mothers had care to offer a figurine to Ilithyia , goddess of childbirth: Certain statuettes include a small cavity intended to receive smaller figurines, representative of their babies. During early childhood, figurines of squatting children were given a representation of Eastern origin, arrived in Greece via Rhodes and Cyprus. The so-called "temple boys" were thought to protect children. Similar representations are also found in tombs. These figurines are of variable size, perhaps to indicate the age of the dead child. Their habit was to bury the dead accompanied by objects of daily custom: Figurines were often voluntarily broken before being placed in the tomb. The terracotta figurines were often purchased at the entry of the sanctuary. They were the offerings of the common people, who could not afford to dedicate more valuable objects. They were also used to replace offerings in kind, like animals or food. They were placed on the benches of the temples or close to the cult statue. They were also deposited in places of worship outdoors: Socrates recognized a sacred spring on seeing figurines on the ground Phaedrus B. Figurines were dedicated to ask favours from a god as well as to thank him. When the figurines were too numerous in a temple, they were thrown in a "sacred dump". In that case, they are frequently broken to avoid recovery. Ludic and decorative functions[ edit ] Grotesque: They began to represent theatrical characters, such as Julius Pollux recounts in his Onomasticon 2nd century CE: Figurine features might be caricatured and distorted. By the Hellenistic era, the figurines became grotesques: Grotesques were a speciality of the city of Smyrna , but also produced throughout the Greek world, including in Tarsus and Alexandria. Tanagra figurines were a mold-cast type of figurine produced from the later fourth

century BCE, primarily in the Boeotian town of Tanagra. They were coated with a liquid white slip before firing, and were sometimes painted afterwards in naturalistic tints with watercolors, such as the "Dame en Bleu" "Lady in Blue" at the Louvre. Tanagra figures depict real women, and some men and boys, in everyday costume, with familiar accessories such as hats, wreaths or fans. They seem to have been decorative pieces for the home, used in much the same way as their modern equivalents, though unlike these they were often buried with their owners. Some character pieces [1] may have represented stock figures from the New Comedy of Menander and other writers. Others continued an earlier tradition of molded terracotta figures used as cult images or votive objects. Typically they were about 10 to 20 centimeters high. Examples have been found of articulated figurines or small horses, easy to manipulate for small hands. Sometimes, the nature of a figurine is difficult to determine, such as the curious bell-idols from Boeotia, which appear at the end of the 8th century BC. They were equipped with a long neck and a disproportionate body, cylindrical and lathe-shaped. The arms were atrophied and the legs mobile. The head was pierced with a hole to hang them. It is uncertain if they were toys or votive offerings.

### 5: Ancient Greece: Carpenter's Tools by julia case on Prezi

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His career began in , after the seven troubled years in Sicily that followed the Athenian surrender in . For most of this period there was war with Carthage in North Africa , and there were internal convulsions that Carthage was constantly seeking to exploit. Sicily was always prone to tyranny and political instability, partly because the island was threatened by potentially hostile neighbours ready to encroach and partly because there was a large population of non-Greek indigenous inhabitants such as the forces mobilized by Ducetius. Stasis, or civil strife, was always specially prevalent in Classical Sicily; the Selinus sacred law already noted may be a response to a particularly violent and bloody bout of stasis. Polis life in Sicily never struck deep enough roots, and populations tended to be mixed and were too often transplanted. Immediately after the defeat of Athens, a radical democracy was installed in Syracuse, at the instigation of an extremist called Diocles. The leader of the moderate democrats, Hermocrates , who happened to be absent, was exiled in . He tried to return but was killed in an attempt his enemies said to establish a tyranny. His tyranny lasted until his death in ; it was mostly taken up by warfare, fought with fluctuating fortunes, against Carthage. Successes such as the capture of Motya in were hard to consolidate, and none of several peace settlements was lasting. His significance lies elsewhere than in this inconclusive fighting. The first nontorsion artillery i. Torsion-powered stone-throwing machines could be huge and could batter down massive and sophisticated fortifications. Lack of torsion artillery prevented Agesilaus in the s from taking fortified cities rapidly and so making progress in his invasion of Anatolia ; possession of it, by contrast, helped Alexander later in the century to overrun the same area with relative ease. In other military respects Dionysius looked to the future; his was essentially a military monarchy based on loyal mercenary power. War, which included large-scale munitions manufacture, was essential to his economy. In addition to taking on the Carthaginians in Sicily, he fought Greeks in Italy , even destroying the city of Rhegium in . Dionysius wanted to unite Sicily and southern Italy under his personal rule, and one need look for no subtler motive than the prestige and booty accruing from it. Dionysius is called archon an ambiguous title that can mean ruler or magistrate of Sicily in an Athenian inscription, but he was surely thought of as king or tyrant by his local subjects. The Syracuse that produced Dionysius was a late 5th-century polis both in the literal sense and in features, such as appointment to office by lot, that it had adopted from the Athenians whose invasion had just been so vigorously resisted. It is a striking fact, and a further betrayal of the liberation propaganda with which Sparta had entered the Peloponnesian War, that it ended it by installing at Syracuse a tyrant who was to last for four decades; that fact was not missed by the Athenian writer Isocrates. The particular Spartans sent to help Dionysius are figures of secondary importance, but it is reasonable to see behind them the hand of Lysander , who is attested as having visited Dionysius. There is no overwhelming reason to doubt that he did so. Spartan policy immediately after the Peloponnesian War looks imperialistic in the full sense: The government of the Thirty Tyrants , actually a Spartan-supported oligarchy , imposed at Athens is characteristic of this short phase. The seizure, by the Athenian democrat Thrasybulus , of the frontier stronghold of Phyle in northern Attica , however, created a focus for refugees, who flocked to join him. The democrats marched south, and the extreme oligarch Critias was killed in fighting in the Piraeus. This episode perhaps deserves to rank as a rare instance in which moral scruple, or at least a qualm about what the rest of the Greek world might consider unacceptable, determined a foreign policy decision by Sparta. By the end of , democracy was restored at Athens. Arguably, Athenian democracy was not merely restored but comprehensively rethought at this moment. As part of a general codification of the laws, now entering its second phase, it was made harder for the Assembly to legislate; instead the passing of laws or nomoi , with the important exception of those pertaining to foreign policy, was entrusted to special panels of sworn jurors. The Assembly henceforth passed only decrees. Pay for attendance in the Assembly was introduced at this time, and the hillside meeting place, the Pnyx, was physically remodeled, making it easier to

control admission. The case for discontinuity has, however, not been proved. Other post changes, some not strictly datable, may be mentioned here. The Assembly no longer heard treason trials after about 400; perhaps this was because jury trial was cheaper now that the Assembly was paid. Juries also were paid, but Assembly attendances were larger. For the same financial reason, and perhaps also in the mid-4th century, a limit was imposed on the hitherto unrestricted number of meetings of the Assembly per prytany, or council month lasting one-tenth of the year: Generals received more specialist functions in the course of the century, and financial officials, especially those in charge of funds for disbursing state pay, acquired great elected power. The climax of this development was the financial control exercised in the third quarter of the 4th century by first Eubulus and then Lycurgus. All this tended toward efficiency and professionalism but away from democracy. There is no doubt that the Athens of the 4th century was less democratic than the Athens of the 5th. The Corinthian War The restored Athenian democracy may have been less democratic in certain respects than that of the 5th century, but it was no less suspicious of, and hostile to, Sparta. Those feelings, along with the straightforward hankering at all social levels for the benefits of empire a strong and well-attested motive that should be emphasized, were to be exploited by Thebans at Athens in their appeal to Athens to join in war against Sparta. This war, called the Corinthian War because much of it took place on Corinthian territory, was fought against Sparta by a coalition of Athens with help from Persia, Boeotia, Corinth, and Argos. Sparta eventually won the war, but only after the Persians had switched support from Athens to Sparta. In fact, the winning side was the old combination that had proved victorious in the Peloponnesian War. Corinthian-style helmet Corinthian-style helmet, bronze, Greek, c. Photograph by Stephen Sandoval. The expedition was a military failure; Cyrus was killed at the Battle of Cunaxa north of Babylon, and the Greek army had to be extricated and brought back to the Black Sea region. Cyrus had been given help in the early stages of his revolt by some Greek cities of Anatolia. When the Persian Tissaphernes, the victor of Cunaxa, threatened reprisals against them, they appealed to Sparta, which sent out Thibron. That was the beginning of the second Spartan operation in Anatolia, related to the first because the Ten Thousand were eventually able to attach themselves to Thibron, having meanwhile been harried by Tissaphernes. At the least Xenophon, a great admirer of the Spartan king, attributes to him some very grand ideas indeed Agesilaus seems to have wanted to establish a zone of rebel satraps in western Anatolia. It is therefore not surprising that in the 390s the Persians began to build a new fleet to deal with the menace of a Spartan army in Asia. It may have been a further irritant that Sparta was helping another anti-Persian rebel in Egypt; the fact that Egypt maintained its independence of Persia until the 340s was a serious economic loss to the Persian landowners who had been exploiting it at a distance. In fact, Sparta was not even secure in its local dominance in Laconia and Messenia: One powerful Spartan enemy was Thebes, which had emerged much strengthened from the Peloponnesian War. After the expulsion of the Athenians in 338, Boeotia had reorganized itself federally; the detailed arrangements are preserved in a valuable papyrus account by the so-called Oxyrhynchus Historian. Another lay in the depredations that the Thebans had been able to carry out in Attica as a result of the occupation of Decelea. Although they had little to fear from a Spartan presence in Anatolia, hardly a normal object of Theban ambition, Theban alarm can be explained by developments nearer home. In central Greece in the early 390s, the Spartans reinforced their position at Heraclea in Trachis and had a garrison at Thessalian Pharsalus. Initially, Lysander seems to have been at the back of this northward encroachment good evidence connects him with Thrace and the Chalcidice. From the point of view of Thebes and Corinth, there was a risk of encirclement by Sparta. Unlike Thebes, Corinth had emerged badly from the Peloponnesian War; its prosperous middle class had been eroded, and that made possible a remarkable turn of events: Corinth and democratic Argos, in a unique if short-lived political experiment, became fully merged at this time. Argos, for its part, never needed much excuse to act against Sparta. The precipitating cause was a quarrel between Locris, abetted by Boeotia, and Phocis. When the Phocians appealed to Sparta, Lysander now back in qualified favour at Sparta invaded Boeotia. He was immediately killed at the battle of Haliartus, however, a grave military loss to Sparta. Agesilaus returned from Asia and fought two large-scale hoplite battles but could not force the Athenian general Iphicrates out of Corinth, where for several years he established himself with mercenaries and light-armed troops. At sea, more progress was made against Sparta: Pharnabazus and the

Athenian commander Conon won a decisive battle off Cnidus southern Anatolia in August. The war might well have ended at this point, especially since Sparta faced a renewed helot threat as a result of the occupation by Pharnabazus and Conon of the island of Cythera. It was this as much as anything that made Sparta offer peace terms in 449, which would have meant the final abandoning of its claims to Asia. Artaxerxes, however, had not yet forgiven the Spartans for supporting Cyrus, and the war continued. Nor was Athens yet in a mood for peace. In the years immediately following, the Athenians made such nuisances of themselves in Anatolia under Thrasybulus, who revived a number of 5th-century Athenian imperial institutions, that Persia—which was anxious to end rebellions not just in Egypt but also in Cyprus—eventually realized where its true interest lay. Consequently, it changed its support to Sparta. The Spartans under Antalcidas now blockaded the Hellespont with help from Persia and Dionysius of Syracuse, and Athens was once again starved into surrender. Ionian Clazomenae was included because Athens had interfered there and also because its status—whether it was an island or part of the mainland—was unclear. It was in fact a peninsular site. Cyprus was included because Athens had been helping the rebel Cypriot king, Evagoras. The other Greek cities great and small, including the other islands, were to be autonomous, but Athens was allowed to keep Lemnos, Imbros, and Scyros, three long-standing cleruchies. Modern argument centres on the question of whether there were additional clauses, not supplied by the main account that of Xenophon. For instance, the Athenian navy was perhaps ordered to be broken up and the gates on the Piraeus removed, but these may have been consequences, not clauses, of the peace. In Anatolia there was little immediate change—the Spartans had after all pulled out of Anatolia some years before, though an inscription published in 1888 suggests that the Ionian cities may have clung to a precarious autonomy until 449. One difference after lay in the status of possessions up to then held by various Greek islands on the mainland of Anatolia. Occasional adventures, such as Greek flirtation with the Revolt of the Satraps in the 480s, do not seriously affect this generalization. The activities of those 4th-century satraps and of dynasts without the satrapal title but recognized by Persia are of great interest, though documented more by inscriptions and archaeology than by written sources. The most energetic of them was the Hecatomnid dynasty of Caria, which took its name from Hecatomnus, the son of Hyssaldomus. Hecatomnus was appointed satrap of the new separate satrapy of Caria, perhaps in the mid-440s, as a counterpoise to Sparta. He ruled his pocket principality under light Persian authority until 400 and made dedications in Greek script at a number of local sites and sanctuaries. The major Hellenizing force, however, was his son Mausolus Maussollos on the inscriptions, satrap from 380 to 353, who gave his name to the Mausoleum, the tomb he perhaps commissioned for himself. The Mausoleum itself, a creation of Greek artists and sculptors but with some barbarian features, has long been known from surviving sculptural fragments and from Greek and Latin literary descriptions. It was constructed at Halicarnassus, which, after a move from inland Mylasa, became the Hecatomnid capital, with palace and harbour built on monarchical lines that surely owed some inspiration to Dionysius of Sicily. The importance of other sites associated with the Hecatomnid dynasty, above all that of Labranda in the hills not far from the family seat of Mylasa, would not have been guessed from the literary sources. For example, in a text from Labranda, a semi-Greek community called the Plataseis confers tax privileges and citizenship on a man from Cos; the grant is ratified by yet another Hecatomnid brother and satrap, Pixodarus. Hellenization was well under way before he came.

### 6: Greek gestures in Crete and Greece

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The largest, Sparta, controlled about square miles of territory; the smallest had just a few hundred people. However, by the dawn of the Archaic period in the seventh century B. They all had economies that were based on agriculture, not trade: Also, most had overthrown their hereditary kings, or basileus, and were ruled by a small number of wealthy aristocrats. Visit Website These people monopolized political power. For example, they refused to let ordinary people serve on councils or assemblies. They also monopolized the best farmland, and some even claimed to be descended from the gods. Land was the most important source of wealth in the city-states; it was also, obviously, in finite supply. The pressure of population growth pushed many men away from their home poleis and into sparsely populated areas around Greece and the Aegean. By the end of the seventh century B. Each of these poleis was an independent city-state. In this way, the colonies of the Archaic period were different from other colonies we are familiar with: The people who lived there were not ruled by or bound to the city-states from which they came. The new poleis were self-governing and self-sufficient. The Rise of the Tyrants As time passed and their populations grew, many of these agricultural city-states began to produce consumer goods such as pottery, cloth, wine and metalwork. Trade in these goods made some people—usually not members of the old aristocracy—very wealthy. These people resented the unchecked power of the oligarchs and banded together, sometimes with the aid of heavily-armed soldiers called hoplites, to put new leaders in charge. These leaders were known as tyrants. Some tyrants turned out to be just as autocratic as the oligarchs they replaced, while others proved to be enlightened leaders. Pheidon of Argos established an orderly system of weights and measures, for instance, while Theagenes of Megara brought running water to his city. However, their rule did not last: The colonial migrations of the Archaic period had an important effect on its art and literature: Sculptors created kouroi and korai, carefully proportioned human figures that served as memorials to the dead. Scientists and mathematicians made progress too: Anaximandros devised a theory of gravity; Xenophanes wrote about his discovery of fossils; and Pythagoras of Kroton discovered his famous theorem. The economic, political, technological and artistic developments of the Archaic period readied the Greek city-states for the monumental changes of the next few centuries.

### 7: Hands-On Ancient Greece Study: Politics and Pottery

*You know my obsession with easy hands-on activities. I'm not the bomb mom for easy hands-on activities, but I try. Today, I rounded up 9 easy hands-on Ancient Greece kids activities because I know the value of hands-on when it comes to learning. Because I never felt like the bomb mom I pushed.*

Visit Website All healthy male Spartan citizens participated in the compulsory state-sponsored education system, the Agoge, which emphasized obedience, endurance, courage and self-control. Spartan men devoted their lives to military service, and lived communally well into adulthood. They were farmers, domestic servants, nurses and military attendants. Spartans, who were outnumbered by the Helots, often treated them brutally and oppressively in an effort to prevent uprisings. Spartans would humiliate the Helots by doing such things as forcing them to get debilitatingly drunk on wine and then make fools of themselves in public. This practice was also intended to demonstrate to young people how an adult Spartan should never act, as self-control was a prized trait. Methods of mistreatment could be far more extreme: Spartans were allowed to kill Helots for being too smart or too fit, among other reasons. The Spartan Military Unlike such Greek city-states as Athens, a center for the arts, learning and philosophy, Sparta was centered on a warrior culture. Male Spartan citizens were allowed only one occupation: Indoctrination into this lifestyle began early. Spartan boys started their military training at age 7, when they left home and entered the Agoge. The boys lived communally under austere conditions. They were subjected to continual physical, competitions which could involve violence , given meager rations and expected to become skilled at stealing food, among other survival skills. The teenage boys who demonstrated the most leadership potential were selected for participation in the Crypteia, which acted as a secret police force whose primary goal was to terrorize the general Helot population and murder those who were troublemakers. At age 20, Spartan males became full-time soldiers, and remained on active duty until age In the phalanx, the army worked as a unit in a close, deep formation, and made coordinated mass maneuvers. No one soldier was considered superior to another. Going into battle, a Spartan soldier, or hoplite, wore a large bronze helmet, breastplate and ankle guards, and carried a round shield made of bronze and wood, a long spear and sword. Spartan warriors were also known for their long hair and red cloaks. Spartan Women and Marriage Spartan women had a reputation for being independent-minded, and enjoyed more freedoms and power than their counterparts throughout ancient Greece. While they played no role in the military, female Spartans often received a formal education, although separate from boys and not at boarding schools. In part to attract mates, females engaged in athletic competitions, including javelin-throwing and wrestling, and also sang and danced competitively. As adults, Spartan women were allowed to own and manage property. Additionally, they were typically unencumbered by domestic responsibilities such as cooking, cleaning and making clothing, tasks which were handled by the helots. Marriage was important to Spartans, as the state put pressure on people to have male children who would grow up to become citizen-warriors, and replace those who died in battle. Men who delayed marriage were publically shamed, while those who fathered multiple sons could be rewarded. In preparation for marriage, Spartan women had their heads shaved; they kept their hair short after they wed. Married couples typically lived apart, as men under 30 were required to continue residing in communal barracks. In order to see their wives during this time, husbands had to sneak away at night. Decline of the Spartans In B. In a further blow, late the following year, Thebangeneral Epaminondas c. The Spartans would continue to exist, although as a second-rate power in a long period of decline. In ,Otto , the king of Greece, ordered thefounding of the modern-daytown of Spartion the site of ancient Sparta.

### 8: Right, Left, Right, Wrong! - History of Handedness - Ancient History

*The term Ancient, or Archaic, Greece refers to the time three centuries before the classical age, between B.C. and B.C. – a relatively sophisticated period in world history. Archaic Greece.*

The Classical period saw Greek coinage reach a high level of technical and aesthetic quality. Larger cities now produced a range of fine silver and gold coins, most bearing a portrait of their patron god or goddess or a legendary hero on one side, and a symbol of the city on the other. Some coins employed a visual pun: The use of inscriptions on coins also began, usually the name of the issuing city. The wealthy cities of Sicily produced some especially fine coins. The large silver decadrachm drachm coin from Syracuse is regarded by many collectors as the finest coin produced in the ancient world, perhaps ever. Syracusan issues were rather standard in their imprints, one side bearing the head of the nymph Arethusa and the other usually a victorious quadriga. The tyrants of Syracuse were fabulously rich, and part of their public relations policy was to fund quadrigas for the Olympic chariot race, a very expensive undertaking. As they were often able to finance more than one quadriga at a time, they were frequent victors in this highly prestigious event. Syracuse was one of the epicenters of numismatic art during the classical period. Led by the engravers Kimon and Euainetos, Syracuse produced some of the finest coin designs of antiquity. These ancient cities started producing coins from BC to BC. Coin of Akanthos, Macedon. Coin of Aspendos, Pamphylia, circa BC. Coin of Cyprus, circa BCE. Ptolemaic coinage and Seleucid coinage Gold stater of Eucratides I, the largest gold coin to have survived from Antiquity. Drachma of Alexandria, AD. The Hellenistic period was characterized by the spread of Greek culture across a large part of the known world. Greek-speaking kingdoms were established in Egypt and Syria, and for a time also in Iran and as far east as what is now Afghanistan and northwestern India. Greek traders spread Greek coins across this vast area, and the new kingdoms soon began to produce their own coins. Because these kingdoms were much larger and wealthier than the Greek city states of the classical period, their coins tended to be more mass-produced, as well as larger, and more frequently in gold. They often lacked the aesthetic delicacy of coins of the earlier period. Posthumous Alexander the Great tetradrachm from Temnos, Aeolis. Alexander the Great as Herakles facing right wearing the nemean lionskin. Still, some of the Greco-Bactrian coins, and those of their successors in India, the Indo-Greeks, are considered the finest examples of Greek numismatic art with "a nice blend of realism and idealization", including the largest coins to be minted in the Hellenistic world: The portraits "show a degree of individuality never matched by the often bland depictions of their royal contemporaries further West" Roger Ling, "Greece and the Hellenistic World". The most striking new feature of Hellenistic coins was the use of portraits of living people, namely of the kings themselves. This practice had begun in Sicily, but was disapproved of by other Greeks as showing hubris arrogance. But the kings of Ptolemaic Egypt and Seleucid Syria had no such scruples: The names of the kings were frequently inscribed on the coin as well. This established a pattern for coins which has persisted ever since: Hammered coinage All Greek coins were handmade, rather than machined as modern coins are. The design for the obverse was carved in incuso into a block of bronze or possibly iron, called a die. The design of the reverse was carved into a similar punch. A blank disk of gold, silver, or electrum was cast in a mold and then, placed between these two and the punch struck hard with a hammer, raising the design on both sides of the coin. Corinthian stater for example depicted pegasus the mythological winged stallion, tamed by their hero Bellerophon. Coins of Ephesus depicted the bee sacred to Artemis. Drachmas of Athens depicted the owl of Athena. Drachmas of Aegina depicted a chelone. Coins of Heraclea depicted Heracles. Coins of Gela depicted a man-headed bull, the personification of the river Gela. Coins of Knossos depicted the labyrinth or the mythical creature minotaur, a symbol of the Minoan Crete. Coins of Thebes depicted a Boeotian shield. Corinthian stater with pegasus.

### 9: Getting Hands-on with Ancient Greece – Arts & Sciences Magazine

*A slow down movement of the head to one side, slightly closing the eyes as the head is lowered. "Come here" This gesture is indicated by the waving of the hand, a kind of pawing of the air with the fingers and the palm downwards, that looks to the non-Greek as though he/she is either waving good-bye, or telling you to move back a few steps.*

My boys have been in love with the Percy Jackson books series for years now. It began with my oldest binge reading every single book and, soon after, my youngest was reenacting mythological Greek monster slayings. Because they are older ages 14 and 11 finding hands-on learning activities has been a bit of a challenge. I find my boys are not only much more engaged in the material, but also retain so much more when we incorporate hands-on learning activities. Because they already have a natural interest in Greek Mythology and Ancient Greece, this hands-on activity has been one of our most successful to date. In archaeology, ostraca refer to small pieces of stone or pottery that have writing scratched onto them. Usually these pieces were broken before the writing was added – broken pieces of pottery were everywhere and easily re-used for writing. Recycling in ancient times! In Classical Athenian politics, when the decision at hand was to banish or exile a certain member of society, the citizens would vote by writing the name of the person on a broken piece of pottery. If the citizens voted to do so, the person was exiled for a period of ten years from the city this is where we get the term ostracism. After convincing my boys that it was not an option to vote to ostracise one another, and reviewing the historic significance of ostraca, we set about making our own examples – complete with Ancient Greek writing. In our backyard, this is not difficult to do as my sons enjoy a wide array of outdoor activities that may or may not break things from time to time. It was then time to carve Greek letters onto our newly formed Ostraca. Using the sample printable, my boys experimented with greek lettering. We discussed the differences between our own and that of the ancients. When we were all finished up, the boys and I were pretty impressed with the outcome. Our pottery pieces really did look like something you might see in a book or museum. To make it official, my youngest actually buried them and then dug them back up – not only to get them authentically dirty but to pretend to be an archeologist for the afternoon. Overall, this hands-on activity worked well for us. The chance to learn a bit more about Ancient Greece and politics in a new democracy was certainly educational even for me and the pottery activity made it so much more engaging and fun! To learn more about Ancient Greece with the kids, try these other hands-on Grecian learning activities!

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