HER ART: From Antiquity to Modernity
Greek Women in the Arts
Diane Touliatos-Miles (ed.)
"...in the history of science. The concept of energy, movement, and forces has evolved over time, reflecting the changing understanding of natural phenomena. The term 'energy' was first used in the 18th century to describe the ability of a substance to perform work. Over time, the concept of energy has expanded to include various forms such as mechanical, electrical, thermal, and nuclear energy. The energy crisis in the 20th century has highlighted the importance of efficient energy use and the development of sustainable energy sources.

In the field of physics, the study of energy is fundamental, as it forms the basis for understanding the behavior of matter and the forces that govern the universe. The laws of thermodynamics, formulated by scientists such as Carnot, Clausius, Maxwell, and Kelvin, have provided a framework for the study of energy transformation and conservation. The laws of thermodynamics have profound implications for the development of technologies, from the design of engines to the creation of advanced materials.

The history of energy is a fascinating story of human ingenuity and the quest for understanding the natural world. As our reliance on fossil fuels continues to grow, the need for alternative, sustainable energy sources becomes increasingly urgent. The development of renewable energy technologies, such as solar, wind, and hydroelectric power, offers hope for a future where energy is generated in a manner that is both efficient and environmentally friendly."

Music

and with whom they came from.

and the names of the women who
d оппится the names of the women who
d оппится the names of the women who
d оппится the names of the women who
bargaining with men holding coin bags, presumably to purchase their sexual favors. It is likely, therefore, that alabaster held the special oil used for lubrication during sex, but they are not just associated with autosexual or heterosexual activity; in many instances one woman holds the vessel out to another.

Vases (and other containers) were used as metaphors for women, and there has been much discussion of this theme of "woman as vessel," it has been noted that such containers refer to women in their ability to bear children.

Sculpture

No woman is ever named as a sculptor, but the concept certainly existed since two vases depict a goddess sculpting: a Nike sculpting a trophy and an Athena sculpting a clay horse.

Since many women dedicated sculptures, surely they commissioned some of these, thereby having a hand in what the product looked like. I regard it quite likely, for instance, that the women's association (thiasos), the "Sixteen Women of Elis" who conducted the Heraea games, would have had a say in what their

28 E.g., on a kalpis by the Kleophrades Painter (John Boardman, Athenian Red-Figure Vases. The Archaic Period [London: Thames and Hudson, 1975] fig. 136).
31 In myth, several women who transgress social taboos (e.g., having children out of wedlock) are shut up in a chest (usually with their children) and cast adrift at sea (e.g., Danaë, Augé). Once, a man is so treated in the context of a social reversal: when the women of Lemnos kill their husbands, their leader (and eventual queen) princess Hysipyle secures her father King Thoas in a chest and floats him out to sea to land on Chios.
32 For a recent general book on Greek sculpture, see Stewart, 1990 (supra n. 6).
33 A red-figure pelike, the namepiece of the Trophy Painter (Museum of Fine Arts Bulletin 18, [1920]: 23); and a red-figure chous, the namepiece of the Group of Berlin 2415 (Neils, 1992 [supra n. 3]: fig. 9).
34 I know of no previous attempt to list women dedicators of sculpture and give here only a small sample from my own notes. Pausanias mentions several, some by real women (e.g., a statue dedicated by Nikippé, daughter of Pasias, to Aphrodite Symmarchia at Mantinea Pausanias 8.9.6.), and some by mythological women (e.g., wooden statues dedicated at Cape Malea by the Amazons of Thermonax in south Russia, Pausanias 3.25.3.). Hedisté dedicated a statue to Artemis at Brauron (Petros G. Themelis, Brauron, Guide to the Site and Museum, Athens: Apollo Editions, 1972, figure on p. 33).
35 The Heraea Games consisted of footraces held for women at Olympia in honor of Hera; reorganized in the 580s, the race took place every four years in the Olympic Stadium; but the course was shortened by 100 feet. It is likely that the women's games took place at roughly the same time as the men's (perhaps just before) so entire families could go to statue group at Olympia looked like. It was (and still is) a noteworthy commission of the fourth century B.C.E.; it consists of two large, semi-circular bases placed in front of the east front of the Temple of Zeus at Olympia. Though the group is not mentioned by Pausanias, the two bases probably held eight bronze statues per base of the "Sixteen Women." It is unlikely that these particular statues were portraits of the actual sixteen women at the time of the dedication, but rather were ideal portraits of the mythical first Sixteen Women of Elis who initiated the games, consisting of Hippodameia, the daughter of Onomaos and wife of Pelops, and her countrywomen. Actual portraits of the Sixteen Women, however, were set up in early Roman imperial times in the front porch of the Temple of Hera, three Flavian statue bases (late first century C.E.) are still there, with inscriptions that name them (Antonia Kleoikê, Klaudia Alkinoa, and Numisia Teisis) and list the honors paid them by the Council of Olympia and the City of Elis "for their virtue and concern," that is, for their benefactions. Earlier actual statues, belonging to the Julio-Claudian period (late first century B.C.E. to early first century C.E.), have also been found in the area and probably also depict some of the Sixteen Women at that time; these portray women draped in the so-called Herculaneum poses signifying their propriety. Since their sculptors signed these statues (Aulos Sextios Eraton of Athens, Eros, and Eleusinios), they should be considered works of significance.

I also think that the four women who won Olympic victories and therefore were allowed to set up portraits of themselves in the sacred area (the Altis) would also have had a say in what their statues looked like. These would be the four women horse-breeder's whose chariot teams won chariot races at the Olympic games. Like today, the winners of horse races were the owners, not the jockeys, or, in this case, the charioteers. Little is known about three of these victors; one is anonymous, though Pausanias records that her statue consisted of herself in the chariot with her female charioteer (6.4.10). Another was a certain Belisichê from Macedonia whose group showed her and her pair of foals (Pausanias 5.8.11). A third was the unnamed daughter of Euryon of Sparta who also won the Olympic chariot race with her two horses; her statue, however, was set up in Sparta itself near the famous temple of Athena Chalkothekê on the acropolis (Pausanias 3.17.6).

both. The thiasos (association), "Sixteen Women of Elis," oversaw the games and wove the peplos for Hera. The winners received a bull for sacrifice, a feast, an olive wreath, and the permission to decorate their painted portraits (more below under painting). Pausanias 5.16.2-3, 6.20.7; Thomas F. Scanlon, Eros and Greek Athletics [Oxford: Oxford University Press, 2002]: ch. 4; Nancy Servint, "Female Athletic Costume at the Heraia," American Journal of Archaeology 97 (1993): 403-422.
36 Ernst Curtius and Friedrich Adler, Olympia. Die Ergebnisse der von dem deutschen Reich veranstalteten Ausgrabungen (Berlin: A. Ascher and Co., 1892-1897), especially volumes III, 253-254, plv. LXII.6, and LXIII.4 & 5 (Julio-Claudian statues) and V nos. 429, 435, and 438 (Flavian bases).
I say of all Greece, I look the town...

...but I was Kyniska with a hint of English glosses.

My fathers' and brothers' kings of Sparta.

Architects and builders...
Zealous, Propor's 4.

And then good fortune, apples, and peas
Second the sheep's ears next of the moon
I miss more the sight of the sun

Great Adoption 1770

doesn't know what kind of ivory those roses are.
This says Norse: She whom Adolphus has not returned

 "Nothing is sweeter than love's access is second place-

And when Sappho and the muse next of the moon is a second adoption. And when Sappho and the muse next of the moon is a second adoption. And when Sappho and the muse next of the moon is a second adoption. And when Sappho and the muse next of the moon is a second adoption.

Other women, besides Sappho, I have never noticed much attention is coming of literature and philosophy.
The challenge in creating and maintaining the presence of women in classical research is addressed in this essay, where the author reflects on the increased participation of women in the field and highlights the need for more women in leadership positions in classical academia.

Title: "Gender, Power, and Perception: How Greek Women Paved the Way" by Dr. Helen Morgan (2003)

The paper discusses the role of women in ancient Greek society and how their contributions were often overlooked by classical scholars. It argues for a more inclusive approach in classical research that acknowledges the contributions of women.

Abstract:

The exclusion of women from the history of classical Greece has been a significant issue in the field of classical studies. This paper examines the role of women in ancient Greek society and how their contributions were often overlooked by classical scholars. It argues for a more inclusive approach in classical research that acknowledges the contributions of women.

Introduction:

Women in ancient Greece were largely overlooked in classical research, and their contributions were often dismissed. This paper aims to address this issue by examining the role of women in ancient Greek society and how their contributions were overlooked.

Section 1: Gender and Power

This section discusses the role of women in ancient Greek society and how their contributions were often overlooked by classical scholars. It highlights the need for more women in leadership positions in classical academia.

Section 2: Perception and Power

This section examines the role of women in ancient Greek society and how their contributions were often overlooked by classical scholars. It argues for a more inclusive approach in classical research that acknowledges the contributions of women.

Conclusion:

This paper has highlighted the need for more women in leadership positions in classical academia. It has also examined the role of women in ancient Greek society and how their contributions were overlooked by classical scholars. These findings have important implications for the future of classical research and the inclusion of women in the field.

References:


