

For the Greeks, the word *muthos* simply meant a traditional tale. In the 21st century, we have long left behind the political and religious framework in which these stories first circulated – but their power endures. Greek myths remain true for us because they excavate the very extremes of human experience: sudden, inexplicable catastrophe; radical reversals of fortune; seemingly arbitrary events that transform lives. They deal, in short, in the hard basic facts of the human condition. For the ancient Greeks and Romans, myths were everywhere. The stories were painted on the pottery that people ate and drank from; they were carved into the pediments of the temples outside which they sacrificed to the gods; they were the raw material of the songs they sang and the rituals they performed. Myths provided a shared cultural language, and a tentacular, ever-branching network of routes towards understanding the nature of the world, of human and divine life. They explained the stars. They told of the creation of plants and animals, rocks and streams. They hovered around individual locales, explaining the origin of towns, regional cults and families. They reinforced customs and norms – sometimes offering a narrative justification for habits of oppression, not least of women and outsiders. For a people scattered liberally across the Mediterranean and the Black Sea – Greek culture flowed out well beyond the boundaries of the modern Greek state – they also provided a shared sense of cultural identity.

What we think of as “the Greek myths” are the stories we find in the poetry, plays and prose of the ancient Greeks and Romans – a world also animated by an extraordinary surviving visual culture including ceramics, sculpture and frescoes. These myths deal with a long-lost past in which the worlds of immortals and humans overlap, and in which some exceptional humans can become almost divine. It is from this vast, contradictory, extraordinarily variegated body of literature that the tales in my new book are taken.

There was no canonical, fully authoritative account of the Greek myths in antiquity. There were certainly versions of stories that dominated. Euripides’s rendering of the Medea story, for example, became extremely popular, and you can see its famous final scene – the titular character magnificent in her dragon-drawn chariot – painted on Greek pots. But stories of the Greeks were endlessly variable, endlessly proliferating. The dizzying variety of stories reflects the geography, politics and culture of the Greek world – scattered over a mountainous mainland, a jagged coastline, hundreds of islands, and the western seaboard of what is now Anatolia. From the 8th century BC onwards, expanding trade networks also led Greeks to settle around the Black Sea, and on the coasts of north Africa, southern France and Spain. The same goddess might come with different associations, and differently weighted stories, in different city-states.



Penelope welcomes her husband Odysseus after he has rid the palace of the suitors.

Photograph: Ivy Close Images/Alamy

This bubbling, argumentative diversity is reflected in classical literature. Disagreement on the details, I'd go so far as to say, is one of the most noticeable aspects of Greek storytelling about gods and mortals; ancient mythography is full of warnings along the lines of "some people say this happened but other people, somewhere else, say that something different happened". For writers from antiquity onwards, this sense of branching choices has provided exhilarating freedom. A change of emphasis in a mythical tale could happen through compressing certain details in favour of expanding others. (A stratagem often used by the tragedians was to use an apparently minor episode in [Homer](#) as the seed from which to grow an entire plot.) It could happen through selecting a particular point of view for the telling, as Ovid does in his *Heroines*, a series of poems in the form of letters from female characters to mythical heroes. Stories could be radically altered: a playwright could perfectly well write a play in which Helen of Troy never actually goes to Troy. (I'm referring to Euripides's *Helen*, in which the Greeks and Trojans fight over a replica Helen made of clouds, while the real woman sits out the war in Egypt; the playwright was borrowing the idea from the sixth-century BC poet Stesichorus.)

For the tragic playwrights of the fifth century BC, myth also offered a means of confronting contemporary politics and society. Aeschylus's *Oresteia* trilogy is set in the distant aftermath of the Trojan war, but it also offers an origin myth – and thus a kind of legitimisation – for a new democratic order in Athens. Euripides's *Trojan Women* and *Hecuba* are also set at the time of Troy's defeat, but you can read them as reflections on the moral failures of the playwright's own day, as Athens poured resources and human lives into a grinding 30-year conflict with Sparta. That's partly why the plays are still being staged now, their urgency and vitality undimmed.

For all these reasons, the modern reteller can never be some kind of faithful handmaiden of the stories. She must choose where, and at whom, to point the camera. In the compendia of mythical stories produced in the 19th and 20th centuries, particularly those for children, the camera was usually pointed firmly at the figure of the hero. These characters – Heracles, Perseus, Jason, Theseus – were often subtly, or unsubtly, co-opted to offer models of male

virtue for their young readers. Female characters were frequently relegated to the background as defenceless virgins, vicious monsters or grotesque old women. Homosexual desire was usually banished altogether.



*Helen of Troy*, by Evelyn de Morgan. Photograph: Alamy

Nathaniel Hawthorne's volumes *A Wonder Book for Boys and Girls* and *Tanglewood Tales* provide excellent examples of this kind of tendency: his Theseus is a stout-hearted chap, unafraid of monsters; his Ariadne too virtuous a maid to abandon her family; his Medea reduced to a vindictive, jealous stepmother and ill-natured enchantress.

A complication for the reader (and reteller) is that the *heros* of ancient Greek literature was not at all the kind of person meant when the word "hero" is used in modern English – the self-sacrificing military man whom Hawthorne might have had in mind, or the frontline healthcare worker we might think of today. The *heros* of Greek literature was an extreme and disturbing figure, closely connected to the gods. Achilles is by modern standards a war criminal who violates his enemy's corpse; Heracles murders his own wife and children; Theseus is a rapist.

Some of the flattening-down of the strangeness and violence of the characters of classical literature has doubtless been an understandable consequence of retelling the tales with children in mind. But the Greek myths shouldn't be thought of as children's stories – or *just* as children's stories. In some ways, they are the most grownup stories I know. In recent years there has been a blossoming of novels – among them [Pat Barker's \*The Silence of the Girls\*](#), [Natalie Haynes's \*A Thousand Ships\*](#) and [Madeline Miller's \*Circe\*](#) – that have placed female mythological characters at the centre of stories to which they have often been regarded as peripheral. And authors such as Kamila Shamsie (in her novel [Home Fire](#)) have used Greek myths as frameworks on which to hang modern stories. My new book, however, is more like an ancient mythological compendium than a novel. My work has not been to bring psychological insight to bear on a cast of characters as they develop through time, as a novelist might do, but to beckon the reader onwards through a many storied landscape, finding a particular path through a forest of tales.

To emphasise the contrast between different approaches is not to devalue the old retellings, such as Roger Lancelyn Green's wonderful volume for children, *Tales of the Greek Heroes*, or Robert Graves's beautifully written *The Greek Myths*, which provides an intriguing monument to his own preoccupations, prejudices and theories. Rather, it is to underline the power of the Greek myths to produce resonance for every new reader and writer, and for every generation. Once activated by a fresh imagination, the stories burst into fresh life. The Greek myths are the opposite of timeless: they are timely.

My first concern was to decide how to frame or organise my chosen stories. I considered the greatest of all compendia of myths: Ovid's *Metamorphoses*, an epic poem about legendary transformations. Its content is inseparable from its structure: the poem organically transforms as it progresses, seamlessly unfurling each new story from the last. The form itself is expressive. Nothing is stable, it says. Everything is contingent, matter is always on the move.



Statues of Aphrodite and Artemis in the National Archaeological Museum, Athens. Photograph: Vova Pomortzeff/Alamy

Clearly, I am not out to rival Ovid, but I realised that, like Ovid, I wanted the form of my chosen stories to be expressive in itself. I thought about other ancient authors who had framed mythological poems or compendia around various themes. One early text had used female characters as its organising principle: the fragmentary *Catalogue of Women*, once attributed to Hesiod. What remains is important and often beautiful; but it is a work that is largely concerned to establish genealogies of heroes, and the women's chief role is to give birth. There was also the lost *Ornithigonia* by Boios, about the mythical origins of birds; the little handbook of erotic stories, *Sufferings in Love* by Parthenius of Nicaea (said to have been Virgil's Greek teacher); and the fragmentary collection of star myths, *Catasterismi*, attributed to the Libya-born polymath, Eratosthenes. I decided to frame my Greek myths as stories told by female characters. Or to be strictly accurate, my women are not telling the stories. They have, rather, woven their tales on to elaborate textiles. The book, in large part, consists of my descriptions of these imagined tapestries.

This idea is rooted in a recurring motif in classical literature: the idea of telling stories through descriptions of spectacular artworks, a literary convention known as ekphrasis. The first and most famous ekphrasis is the description of the scenes decorating the shield of Achilles, in the *Iliad*. Much later, in the first century BC, the entire story of Theseus, Ariadne and the Minotaur was told by the Roman poet Catullus through a long description of the designs woven into a bedspread. A feature of ekphrasis was that the item under description could, at times, take on its own life as a narrative, escaping the status of an imagined object. Specifically, though, the idea is inspired by the occasions in classical literature when female characters take control of a story.

On a number of striking occasions, this happens through the act of weaving. Take Helen of Troy: when we first encounter this most famous of literary characters, in book three of the *Iliad*, she is at her loom, weaving the stories of the struggles between the Greeks and the Trojans. She is the only person in the poem who has the insight to stand at a distance from the events unfolding

in front of her, to interpret them, and to make art about them. Intriguingly, an early commentator on the poem, writing in antiquity, observed of this passage: “The poet has formed a worthy model for his own poetic enterprise.” Both writer and character are, the early critic noticed, making art from the same material – the poet in verse, Helen in tapestry.

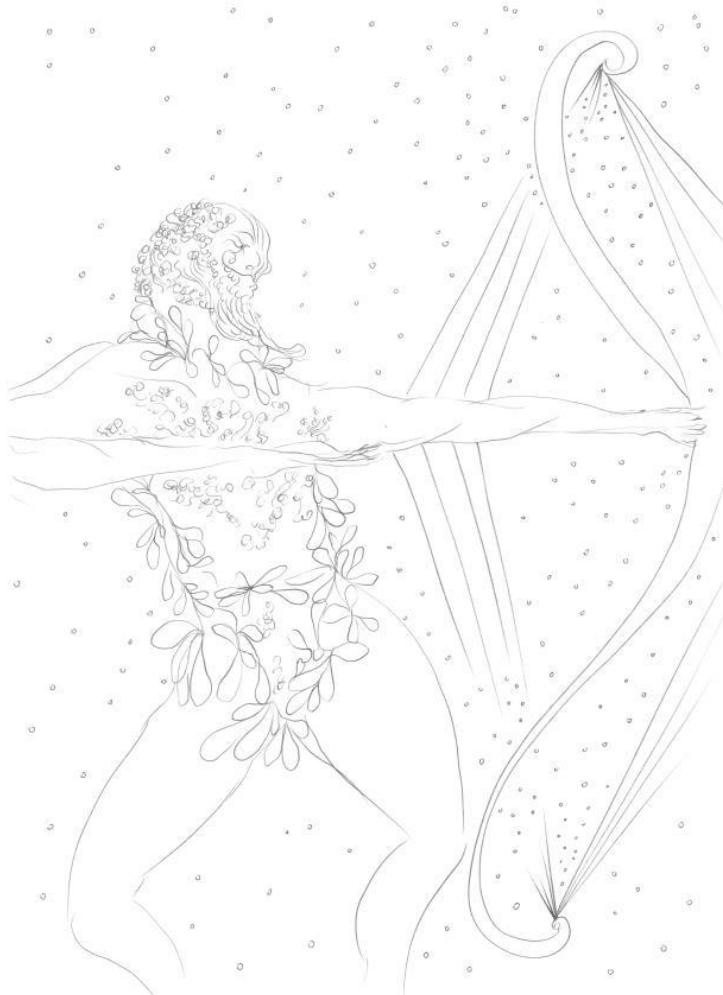


Laurretta Summerscales in Yabin Wang's reading of the Medea myth, *M-Dao*, by English National Ballet, 2016. Photograph: Tristram Kenton/The Guardian

In the *Odyssey*, Penelope waits at home on the island of Ithaca for her husband, Odysseus. He has been away for 20 years, 10 years besieging Troy, and another 10 who knows where. He's probably dead. It is time for her to remarry. She tells the suitors who are harassing her that she will decide on a husband when she has finished making her father-in-law's winding sheet. Every day she weaves. Every night she unravels her work, delaying the decision. Describing this device, which is also a plot device, she uses the verb *tolupeuein*, which means to roll wool into rovings for spinning – or, metaphorically, to contrive a stratagem.

In Ovid's *Metamorphoses*, Philomela, an Athenian princess, has been imprisoned and raped. The perpetrator, her brother-in-law Tereus, has cut out her tongue to prevent her from telling anyone. But she weaves her story, and thus bears witness to the crime, moving the plot along to a gruesome conclusion. In another part of *Metamorphoses*, a young woman called Arachne challenges the goddess Minerva (the Roman version of Athena) to a tapestry-making contest.

Arachne weaves a design showing the terrible crimes committed by the gods; Minerva – who is, significantly, the goddess of winning – depicts the stories of the awful punishments that lie in wait for humans when they challenge the gods. Arachne will soon discover the consequences of her choice of design. These are some of the characters who control the many narratives contained in my book.



Chris Ofili's illustration of Odysseus's return, for *Greek Myths: A New Retelling*

Running through Greek and Roman thought is a persistent connection between the written word and the woven thread, between text and textile. The Latin verb *texere*, from which the English words text and textile derive, means to weave, or compose, or to fit a complex structure together. *Textum* means fabric, or framework, or even, in certain branches of materialist philosophy, atomic structure. The universe itself is sometimes described as a kind of fabric: Lucretius, in his first-century BC scientific poem *On the Nature of the Universe*, describes the

earth, sea and sky as three dissimilar elements that are *texta*, woven together. Texere is related to the Greek verb *tikto*, which means to engender, to bring about, to produce, to give birth to. In turn the Latin and Greek words are related to the Sanskrit *takman*, child, and *taksh*, to make or to weave. Greek and Roman literature is full of metaphors that compare its own creation to spinning and weaving. Ovid describes *Metamorphoses*, for example, as *deductum carmen*, a fine-spun song. When relating how he outwitted the Cyclops, Homer's Odysseus says: "I wove all kinds of wiles and cunning schemes" – which you could read as a description of the shrewd design of the *Odyssey* itself.

My book reasserts the connectedness of all this: text and textile, the universe, the production of ideas, the telling of stories, and the delicate filaments of human life. These are the lives that are so cunningly and ruthlessly manipulated by the Fates, the all powerful ancient goddesses who spin, wind and finally cut the thread of each person's existence.

## The Greek Influence

The culture of Greece evolved over thousands of years, and is widely considered to be the cradle of modern Western culture. Political systems and procedures like democracy, trial by jury and lawful equality originated there.

Ancient Grecian thinkers laid the intellectual foundations of many fields of study. Whether it be astrology, mathematics, biology, engineering, medicine or linguistics, nearly all of the information we take for granted today was first discovered by the ancient Greeks.

The Greeks also established many of the standards by which identify beauty and creative value in art, including literature, music, architecture, design and the performing arts.

In short, if you live in the West, you are more like an ancient Grecian than you may realize. This article highlights some of Greece's most significant contributions to Western culture.

## 11 Greek Contributions to Western Civilization

1. Democracy
2. The Alphabet
3. The Library
4. The Olympics
5. Science and Mathematics
6. Architecture
7. Mythology
8. The Lighthouse
9. Standardized Medicine
10. Trial by Jury
11. The Theater

## **1. Democracy**

According to Merriam-Webster, a democracy is "a form of government in which supreme power is vested in the people and exercised by them directly or indirectly through a system of representation, usually involving periodic free elections."

The ancient Greeks created the world's first democracy. Athens started out with a monarchy, advanced to an oligarchy, and then finally reached a democracy. The democratic government consisted of 6,000 assembly members, all of whom were adult male citizens, and they voted on issues throughout Athens. In order for a law to pass, the number of votes needed to be a majority. But, in order to banish or exile someone, all 6,000 votes were needed.

Today in the United States, we use a democratic system. But instead of a direct democracy, we have a representative democracy in which citizens democratically vote on who should make political decisions. This is different than ancient Greece's direct democracy, where citizens voted on the decision itself, rather than choosing people to make the decision.

## **2. The Alphabet**

Derived from the earlier Phoenician alphabet, the Greek alphabet was the first alphabet in the western sense of the word, featuring distinct letters for vowels and consonants. It was developed after the Dark Ages and consisted of 24 letters ordered from alpha to omega.

The word "alphabet" actually originates from the first two letters of the Greek alphabet: alpha and beta. Many letters of our modern alphabet originated in ancient Greece, like the letters A, B, E, and O. The Greek alphabet originally had a single form for each letter, but eventually created upper and lower case letters.



The first library in the world was built in Egypt, at the time a Greek city-state after submitting to Alexander the Great's rule.

[Photo by quokkabottles on Unsplash](#)

### 3. The Library

The first library in the world, the Library of Alexandria, was actually built in Egypt. However, at the time Egypt was under Greek control after submitting to Alexander the Great's rule. The Macedonians spread the Greek way of life to all of their conquered lands, including Egypt. After

Alexander's death, there was a power struggle and the Kingdom of Egypt came under the rule of Alexander's general, Ptolemy.

Ptolemy ordered the construction of a library to contain over 700,000 scrolls of work. There was also a rule that all ships passing through the Alexandrian harbor had to declare if they had any works of science or philosophy. If they did, the work was copied and placed in the library, and the original was returned to the captain.

Because of this accumulation of knowledge, many great discoveries took place in the library. For example, it was there that Eratosthenes calculated the circumference of the earth and drew up plans for steam power.

Today we have libraries all over the world that collectively house billions of works of art and literature. But, the first library in the world was the Library of Alexandria.



The Olympic flame for the Vancouver Winter Games (2010).

[Anthonymaw, CC BY-SA 4.0, via Wikimedia Commons](#)

## 4. The Olympics

The Olympic Games lasted from the 8th century BCE to the 4th century BCE before dying out. They were so named because they started in the city of Olympia in ancient Greece. They were held every four years in honor of the king god, Zeus, and participants came from ancient Greek city-states and their colonies. Prizes for winning were fame and glory. Statues of winners were erected and sometimes winners' faces were put on coins.

## Panhellenic Games

Ancient Greece also staged other sports festivals:

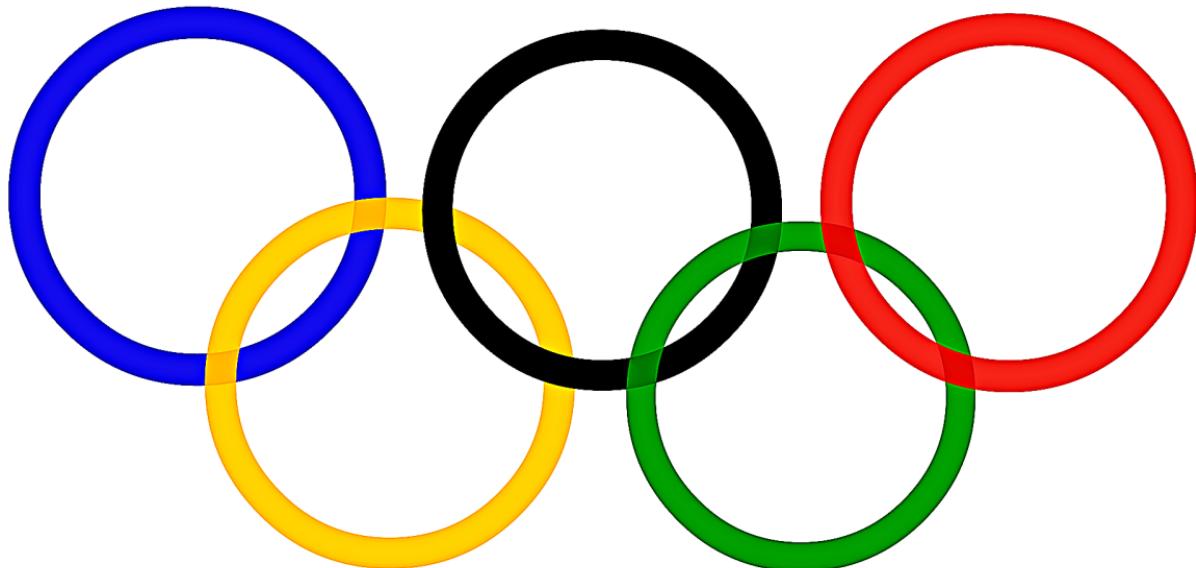
- Pythian Games, held in honor of the sun god, Apollo
- Isthmian Games, held in honor of the sea god, Poseidon
- Nemean Games, also held in honor of Zeus

## What Are the Origins of the Modern Olympic Games?

Today, we celebrate the Olympic Games in both summer and winter, continuing some of the old traditions, like olive leaf crowns, the lighting of the flame, and the opening and closing ceremonies.

The modern Olympic Games was the brainchild of Baron Pierre de Coubertin. Seeing an opportunity to bring the world together through sport, Coubertin founded the International Olympic Committee (IOC) on June 23, 1894.

In tribute to ancient Greece, the first Olympics staged by the IOC was held in Athens during the summer of 1896. The 1896 Games brought together 14 nations and 241 athletes who competed in 43 events.



The Olympic Rings were designed by Baron Pierre de Coubertin.

[Vusi vilanculos, CC BY-SA 4.0, via Wikimedia Common](#)

## What Is the Meaning of the Olympic Rings?

The Olympic Rings were designed by Baron Pierre de Coubertin in 1912. The black, yellow, green and red rings against a white background were intended to represent the five participating continents: Africa, Asia, Oceania (Australia/Polyynesia), America, and Europe. They were also the colors of the flags of the first group of participating countries.

Upon releasing the design, Coubertin said:

*"The six colors [including the flag's white background] combined in this way reproduce the colors of every country without exception. The blue and yellow of Sweden, the blue and white of Greece, the tricolor flags of France, England, the United States, Germany, Belgium, Italy and Hungary, and the yellow and red of Spain are included, as are the innovative flags of Brazil and Australia, and those of ancient Japan and modern China. This, truly, is an international emblem."*

## What Does the Olympic Flame Symbolize?

Another common symbol of the Olympic Games is the flame. The idea came from ancient Greece, where a sacred fire was kept burning throughout the Olympics in tribute to Hestia, Greek goddess of the hearth.

The tradition of lighting an Olympic flame was reintroduced during the 1928 Summer Olympics in Amsterdam. The torch relay was then added at the Berlin Games in 1936.

## 5. Science and Mathematics

Along with being the birthplace of many great mathematicians, Greece was also the mother country of many famous scientists.

### Archimedes

Archimedes is generally considered the greatest mathematician of all time. He anticipated modern calculus, geometrical theorems, and learned to calculate the area of geometric shapes, including the circle and sphere.

Some of Archimedes other achievements include coming up with an accurate approximation of pi and designing effective levers and pulleys. One of his famous quotes was, "Give me a lever long enough and I will move the Earth!"

## **Eratosthenes**

Eratosthenes was a mathematician, geographer, and astronomer and the first person to calculate the circumference of the Earth. He did this by comparing the altitudes of the midday sun at two different locations. He also calculated the tilt of the Earth's axis, and eventually became the chief librarian of the Library of Alexandria.

## **Aristarchus of Samos**

Aristarchus was the first to create a heliocentric model of the universe, with the Earth revolving around the sun once a year and rotating about its axis once a day. He also placed the planets of the solar system around the sun in the right order, and thought stars were similar to other celestial bodies like the sun.

In the 16th century, Nicolaus Copernicus advocated his version of the heliocentric theory and there's some dispute as to whether he was aware of Aristarchus work 18 centuries earlier.

## **Hipparchus**

Hipparchus is generally known as the greatest astronomer of antiquity. He developed the first models depicting the movement of the sun and the moon, and may have been the first to predict solar eclipses.

## **6. Architecture**

The most famous example of Greek architecture is the Parthenon, a former temple located on the Acropolis. Its most distinctive feature are its many columns: seventeen on the sides and eight columns at either end, inside of which is a second row of six columns.

Today, columns are used in many public buildings, like churches and libraries. For example, there are columns throughout Washington D.C., including the U.S. Capitol, the Supreme Court Building, the Russell Senate Office Building and the Cannon House Office Building.

### **What Inspired Greek Architecture?**

Ancient Greek architectural structures were designed with the gods in mind. Sometimes this is obvious. The Temples of Zeus, Hera, and Artemis are so named. However, both the Parthenon and Erechtheion were dedicated to the goddess Athena.

Greek design is characterized by precision, adornment, largesse, and synergy. All elements are designed to complement and relate to one another.

Because Greek structures were inspired by the gods, there is irony in the fact that most contemporary buildings mimicking Greek style are secular, government centers.

## **Three Orders of Classical Greek Architecture**

Architectural orders are defined by column design and entablature (the ornate molding at the top of each column). In fact, through these columns you can track the aesthetic development of Greek architecture.

The three classical orders are Doric, Ionic, and Corinthian, each described below.

### **Doric**

Originating on the mainland and western Greece, the Doric order is the simplest of the orders and is characterized by short, faceted columns with unembellished, round capitals (tops) and no base. The columns are the smallest of the orders and are channelled with 20 flutes.

### **Ionic**

Originating in eastern Greece, the ionic order is characterized by long and slender fluted pillars with a large base and two opposing scrolls built into the capital. The scrolls are often engraved with an egg-and-dart motif, and the pillars feature four more flutes than Doric columns.

### **Corinthian**

Considered the most elegant of the three orders, the Corinthian order features ornate fluted columns and capitals studded with two rows of acanthus leaves and four scrolls. The shaft of the Corinthian column has 24 flutes.

The oldest known building designed in the Corinthian order is the Choragic Monument of Lysicrates in Athens, which was constructed from 335 to 334 BCE.



The François Vase is dated to 570/560 BCE and includes numerous figures from Greek mythology, including Theseus and Achilles.

[ArchaiOptix, CC BY-SA 4.0, via Wikimedia Commons](#)

## 7. Mythology

Some of the most famous myths of ancient Greece are tales of Perseus, Theseus, and of course, Hercules. The Greeks often used these myths to explain things that science couldn't prove, but today we mostly enjoy them for entertainment purposes.

Greek mythology has pervaded nearly every form of popular culture. Many Greek myths have been adapted into modern novels, movies, TV shows, video games and even brands, sometimes without people even realizing it. Some well-known instances of Greek mythology in pop culture are:

- Disney's *Hercules*
- The bestselling novel *Percy Jackson and the Olympians*
- The *God of War* video game franchise
- The TV show *Battlestar Galactica*
- Mary Shelley's Gothic novel *Frankenstein; or, The Modern Prometheus*

- The athletic brand Nike (Nike was the Greek goddess of victory)
- The use of the term "Achilles' heel" to describe a weak spot



The Lighthouse of Alexandria, built under the rule of Ptolemy.

Wikipedia Commons

## 8. The Lighthouse

Like the first library, the first lighthouse in the world was located in the Greek-controlled Egyptian city of Alexandria. The structure was called the Lighthouse of Alexandria, or the Pharos of Alexandria. Taller than the Statue of Liberty, it was the second tallest structure of its day (only the Great Pyramid of Giza was taller).

The lighthouse had three layers:

- A square-shaped base
- An octagonal mid section
- A round beacon on top

The lighthouse could be seen by fire at night, and by the smoke of the fire by day. Sadly, the lighthouse was destroyed by earthquakes, but it set the model for all future lighthouses.

## **9. Standardized Medicine**

While medicine was practiced in Babylon, China, India, and Egypt, the Greeks were the first to create a standardized system of medicine, including diagnosis, prognosis, and medical ethics. The manner in which the medical practice is carried out today, in terms of diagnosis and sometimes of treatment, is very similar to that of the ancient Greeks. These ancient advancements in medicine were largely instituted by Hippocrates, who is often called the "father of medicine."



Hippocrates sculpture in front of Mayne Medical School, Brisbane, 2021

[Kgbo, CC BY-SA 4.0, via Wikimedia Commons](#)

## The Innovations of Hippocrates

Aside from theories and ethics about how physicians should practice medicine, Hippocrates made direct contributions to the application of medicine. He taught that all ailments had natural causes in a time when people believed that illnesses were punishments from the gods. Some of Hippocrates' contributions include:

### Hippocratic Oath

The Hippocratic Oath is a historical sworn statement by physicians in which they swear by the names of a number of healing gods to uphold specific ethical standards. These include principles such as medical confidentiality and non-maleficence (aka "do no harm").

Below is a excerpt from the [full text of the Hippocratic Oath](#), which remains a rite of passage for some medical graduates.

*"I will use treatment to help the sick according to my ability and judgment, but never with a view to injury and wrong-doing. Neither will I administer a poison to anybody when asked to do so, nor will I suggest such a course. Similarly I will not give to a woman a pessary to cause abortion. But I will keep pure and holy both my life and my art. I will not use the knife, not even, verily, on sufferers from stone, but I will give place to such as are craftsmen therein."*

### Diagnosis of Medical Conditions

Hippocrates was the first medical practitioner to categorize illnesses as acute, chronic, endemic, and epidemic. He was also the first to introduce terms such as exacerbation, relapse, resolution, crisis, paroxysm, peak, and convalescence.

### Treatment

When it came to broken bones, hemorrhoids, and other ailments, Hippocrates and his followers came up with advanced treatments that reduced pain and sped up recovery. He employed the use of cauterization and excision to treat hemorrhoids, and in some cases these methods are still used today.



A trial by jury today functions much the same as it did in ancient Greece.

[Robert Templeton, CC BY-SA 2.0, via Wikimedia Commons](#)

## 10. Trial by Jury

The citizens of ancient Athens were the first to employ trial by jury. Jurors were required to be male citizens of Athens, and a mechanism known as *dikastai* ensured that no person could select jurors for their own trial.

Normal cases summoned a jury of up to 500 jurors. For more serious cases, like those involving death, up to 1,501 jurors could be summoned. With so many jurors, the unanimity rule employed in today's courts would not work, so the verdicts of ancient Athens were reached by majority. Jurors were compensated one day's wages for sitting in court.

### How Does Trial by Jury Work?

A trial by jury today works much the same as it did in the time of ancient Greece. After hearing the final arguments of the defendant or their legal representative, the jury—which consists of 12 citizens in the United States—leaves the courtroom and enters deliberation.

In nearly all cases, the jury must come to a unanimous decision of either guilty or not guilty. If the jurors cannot agree on a verdict in a reasonable amount of time the result is called a hung jury, which leads to a mistrial. Thus, the case must be tried again before a new jury.



The great theater of Epidaurus, designed by Polykleitos the Younger in the 4th century BC.

[Carole Raddato from FRANKFURT, Germany, CC BY-SA 2.0, via Wikimedia Commons](#)

## 11. The Theater

If you've ever gone to a concert, play, or movie, you've benefited from one of the ancient Greeks' most obvious contributions to the modern world: the theater.

The word "theater" is derived from the Greek word "theatron," meaning the seating section of outdoor arenas where people watched plays. The first western theater originated in Athens, and

was, like many other ancient Greek theaters, a semi-circular structure cut into a hillside capable of seating 10,000 to 20,000 people.

## **Theater as Physical Space**

The standard Greek theater consisted of three sections: a dancing floor, a dressing room, and a scene-building area. The acoustics of the theater were one of its most important features, allowing the words of the exclusively male actors to be heard by everyone within earshot.

The ancient Greeks loved plays and each town had its own performing company which competed against companies of neighboring towns.

## **Theater as Art**

Beside creating the physical structure of a theater, the ancient Greeks also created "theater," the art form which employs actors, stage setting and sometimes music to create a story—usually a comedy, tragedy or satyr play—in the 6th century BCE.

## **Aeschylus, Sophocles, and Euripides**

The first playwrights (as we use the word today) originated in Greece with men like Aeschylus, Sophocles, and Euripides. These men deserve the credit for creating theater as we know it, and have had a major impact on how storytellers throughout the ages have chosen to deliver their narratives.



POPULAR AND DEMOCRATIC REPUBLIC OF ALGERIA  
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ENGLISH DEPARTMENT



**THE INFLUENCE OF THE GREEK MYTHOLOGY  
OVER THE MODERN WESTERN SOCIETY**

This Extended Essay is Submitted to the English Department as a Partial Fulfillment For the Requirement of “the Master Degree” in Civilization and Literature.

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# *Dedications*

I dedicate my work to my family who has supported me throughout the process of studying. I will always appreciate all they have done. Thank you for your unconditional support with my studies. I am honoured to have you as a family. Thank you for giving me a chance to prove and improve myself through all my steps in life.

I also would like to dedicate my work to all those who contributed to its accomplishment.

# Abstract

Since the dawn of history mythology has fulfilled a significant role within many aspects of people's cultures. It has been handed down from one generation to the next one through different means and has been depicted in numerous ways. The antique Greek mythology is a well-known mythology which emerged from the ancient religions of the island of Crete and gathers a wide range of legends, myths and stories. This classical mythology has numerous themes and incorporates many deities and other mythical creatures as well. The modern western society with all its contemporary characteristics has been shaped thanks to several eras; according to specialists it began from the early Middle Ages and continue throughout distinct periods until it became what it is today. All along those periods the Greek mythology has survived, and still influence many fields in the contemporary Western culture. Thus, in this work the Greek mythological beliefs and their impacts on the language, literature, sport, modern marketing and sciences of the modern West are highlighted.

**Key words:**

Mythology - the Greek mythology - myths - culture - influence – modern western society.

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# List of abbreviations

- 1. CAR:** the central Africa Republic.
- 2. DRC:** the democratic Republic of Congo.

# **General Introduction**

## **General Introduction**

Throughout thousands of years many civilizations emerged in different parts of the globe, and each civilization thanks to several factors and circumstances gave birth to its own culture. The term “culture” has been by time, attributed many characteristics and definitions but nowadays this word is related to every aspect of people’s life from media, law, everyday ideologies to every single thing that is found within a given society.

Further, one of the most important features of culture is mythology; mythology emerged thousands and thousands years ago in different parts of the globe, it was considered as an answer to various enigmas and questions that the antique individuals needed to answer. The word mythology according to specialists refers to the collections of myths, tales and legends; it is passed down from one generation to the other one by different means and it is portrayed in various ways.

The western world origins is rooted to the Middle Ages according to interpreters and has witnessed many changes and developments throughout centuries until it became what it is today. This mixed ancestry gave Western civilization a rich heritage to draw on and the modern western society incorporates significant characteristics and has been influenced by a strong tide which is the Greek mythology.

Furthermore, this antique mythology is considered as the body of myths concerning the gods, goddesses, heroes and other mythical heroes related to the Greek people, their cult and ritual beliefs. The Greek mythology emerged from the antique religions of Crete; an island located in the Aegean Sea and incorporates many themes and mythical figures. Nowadays, within the modern western society traces of the Greek mythical beliefs are still found in many areas in the West. Thus this research paper shows the influence of the Greek mythology over the modern western society by investigating the following sub questions:

1. What is the concept of the Greek mythology?
2. What are the characteristics of the modern western society?
3. How is the relationship between the Greek mythology and the Western world?

In this extended essay I would like to shed light on the truth of mythology nowadays by providing an answer for the following problematic: how does the Greek mythology influence the modern western society?

Thus, this work is divided into three chapters; the first chapter sheds light on the etymology, meaning, content and aim of mythology, then it gives some facts about this antique mythology, and highlights its origins and development. This chapter also depicts the most important themes and major mythical creatures belonging to the Greek mythology. Next, the second chapter deals with the cultural origins of the modern western society and provides facts about the most important characteristics of the modern western society; then, it investigates on the relationship between culture and mythology. Finally, the third chapter shows how the Greek mythology influences the modern language, literature, sport, modern marketing and sciences fields of the modern western society.

# **Chapter one:** An Overview of the Greek Mythology.

1. Introduction.
2. The Concept of Mythology.
3. The Greek Mythology.
  - 3.1 Origins and Development.
  - 3.2 Themes.
    - 3.2.1 Pantheons.
    - 3.2.2 Human Flaws.
    - 3.2.3 Temptation.
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  - 3.3 Major Gods, Goddesses, Demigods and Mythical Beings.
4. Conclusion

## 1. Introduction

Since the dawn of history various mythologies in different areas of the globe emerged within distinct cultures thanks to several factors and fulfilled an important role in many aspects of people's life.

This chapter deals with the etymology, content, meaning and aim of mythology, then, it sheds light on the origins and development that occurred within this antique mythology. It also highlights the most important themes and mythical figures with different illustrations from the Greek mythology.

## 2. The concept of mythology

The term mythology appeared in the beginning of the 15<sup>th</sup> Century and refers to the exposition of myths. It is rooted to the middle French 'mythologie' which comes from Late Latin 'mythologia' originating from Greek 'mythologia' meaning legendary lore, a telling of mythical legends, a legend, story and tale.<sup>1</sup> The term myth is rooted to the Greek 'mythos' and signifies a word, speech, tale or story<sup>2</sup> and logy refers to the investigation area.<sup>3</sup>

Moreover, the easiest way to understand mythology is by knowing its interests. Generally myths are traditionally shaped stories that concern gods, kings and heroes; the stories usually link the globe foundation and occasionally its forthcoming devastation. Myths reveal how humankind was shaped by gods; depict the links amid distinct gods and amid gods and human beings as well. They show how to live by giving ethical regulations, also deal with the heroes lives considered as model for a community. So their wide concern is the important being's characteristics of human kind and mythical being.

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<sup>1</sup> Douglas Harper, "mythology", *Online Etymology*, accessed February, 16, 2015, Dictionary, <http://www.etymonline.com/index.php?term=mythology> .

<sup>2</sup> Mark P.O. Morford and Robert J. Lenardon, introduction to *Classical mythology*, 6<sup>th</sup> ed. (New York: Oxford University Press, 1999), 1.

<sup>3</sup> "mythology", *Dictionary.com Unabridged*, accessed February, 16, 2015, <http://dictionary.reference.com/browse/Mythology> .

The simplest and most direct way to approach mythology is to look at its subject matter. In the broadest terms myths are traditional stories about gods, kings and heroes. Myths relate the creation of the world and sometimes its future destruction as well. They tell how gods created men. They depict the relationships between various gods and men. They provide a moral code by which to live. And myths treat the lives of heroes who represent the ideals of a society. In short, myths largely deal with the significant aspects of human and superhuman existence<sup>4</sup>.

Stories and widespread tales which have been passed down from one generation to another one and which carry information of a group of people are called myths. Even though several myths are rooted to shamans, priest and poets, they are a cultural legacy associated to ancient or before the scientific emergence era.<sup>5</sup>

Furthermore, in a given culture myths are considered as important stories and their importance is now and then handed down for a long time, far from their original source. They are found within every culture and are imported, repeated and experienced again under new ways. Myths are ancient stories showing in which manner individuals lived and how ideas were formed.<sup>6</sup>

The majority of myths author's are unknown since numerous tales are rooted to the pre-writing era but some are of known source.<sup>7</sup> Homer is a well-known example which shows a known individual who reported myths. The Greek mythology was reported first by him in his *Iliad* and *Odyssey*; in these literary works he depicted numerous mythical information and stories from the classical mythology:

Our first witness to Greek mythology is Homer. In the *Iliad* and the *Odyssey* we encounter, for the first time in the history of Greek literature, the gods and heroes that constituted myth as the Greeks themselves knew it, and as we know it now. Since Homer's day, Achilles and Hector, Paris and Helen, Zeus, Hera, Poseidon, and Athena, the Cyclopes and the Giants, the Centaurs and the Sirens ...<sup>8</sup>

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<sup>4</sup> James Weigel, introduction to *Cliffs Notes: Mythology*, Gary Carey ed., (New York: Wiley Publishing, 1973), 9.

<sup>5</sup> Ibid., 9.

<sup>6</sup> Janet Parker and Julie Stanton, eds., *Mythology: Myths, Legends and Fantasies* (Cape Town: Struik Publishers, 2006), 10.

<sup>7</sup> Ibid., 11.

<sup>8</sup> Fritz Graf, *Greek Mythology: An Introduction*, trans. Thomas Marier (Baltimore: The Johns Hopkins University Press, 1996), 57.

Prior the literacy occupied a wider place and prior the invention of printing machines, this kind of tales were repeated infinitely. Several cultures considered every single word of their myths as divine compositions transmitted to them by gods. They were trying to pass their stories in their original form thanks to myth tellers intensely formed to learn by heart the exact text.

Besides, changing the elements of a myth was appreciated in other cultures since it would be a little bit distinct. It was an enjoyment for the listeners to hear new elements of the local tale. Also, there is no existence of one and only version of myths, for example of Greek, Roman or Arthurian. When the printing machines appeared, stories were gathered and printed in one form. It was helpful because instead of having various spoken forms of a myth, it made a single myth's version permanent. In addition, myths are not only transmitted by words but also through sacred achievements in art, rock's sculptures, exceptional dances or music and by performing rites as well.<sup>9</sup>

Mythology implies both investigation on myth (myth as a subject) and the gathering of a culture's myths. So when we talk about Greek mythology or Norse mythology or vaguely about African mythology or Asian mythology both of them embody numerous mythologies for example: Vedic, Shinto, Yoruba and Bantu.<sup>10</sup>

The tribes who speak Bantu languages live in Africa, they are located south from Nigeria across the central Africa Republic (CAR), the democratic Republic of Congo (DRC, before it was called Zaire) Uganda, Kenya to southern Somalia in the east. Among communities the Bantu is the most spoken in this channel to the cap.<sup>11</sup> For thousands of years, a complicated mythology had allowed the tribes of Bantu to understand the globe.<sup>12</sup> Among the Bantu tribes, there is a Bantu tribe called the Fans,

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<sup>9</sup> Janet Parker and Julie Stanton, eds., *Mythology: Myths, Legends and Fantasies* p.11.

<sup>10</sup> David Leeming, introduction to *The Oxford Companion to World Mythology*, Oxford Companion Series (Oxford, NY: Oxford University Press, 2005), xiii.

<sup>11</sup> Derek Nurse and Gérard Philippson eds., introduction to *The Bantu Languages*, the Routledge Language Family Series (Oxon: The Routledge, 2014), 1.

<sup>12</sup> Stephen C. Ausband , *Myth Meaning, Myth and Order* (Macon: Mercer University Press, 1983), 108.

their mythological creation story depicts the story of the god Nzame who was in reality incorporating Nzame, Mebere and Nkwa, the Nzame part made different creations until he became angry and destroy everything except the arrogant Fam:

In the beginning there was nothing but Nzame. This god is really three: Nzame, Mebere, and Nkwa. It was the Nzame part of the god that created the universe and the earth, and brought life to it. While the three parts of Nzame were admiring this creation, it was decided to create a ruler for the earth. So was created the elephant, the leopard, and the monkey, but it was decided that something better had to be created. Between the three of them they made a new creature in their image, and called him Fam (power), and told him to rule the earth. Before long, Fam grew arrogant, he mistreated the animals and stopped worshipping Nzame. Nzame, angered, brought forth thunder and lightning and destroyed everything that was, except Fam, who had been promised immortality.

This creation myth developed with other mythical convictions which indicate that Nzame with his three aspects applied new decisions. Nzame also created a man called Sekume who shaped a woman called Mbongwe out from a tree; these individuals were composed of body and soul. Later, other mythical beliefs were held:

Nzame, in his three aspects, decided to renew the earth and try again. He applied a new layer of earth to the planet, and a tree grew upon it. The tree dropped seeds which grew into more trees. Leaves that dropped from them into the water became fish, those that dropped on land became animals. The old parched earth still lies below this new one, and if one digs deep enough it can be found in the form of coal. Nzame made a new man, one who would know death, and called him Sekume. Sekume fashioned a woman, Mbongwe, from a tree. These people were made with both Gnoul (body) and Nissim (soul). Nissim gives life to Gnoul. When Gnoul dies, Nissim lives on. They produced many children and prospered.<sup>13</sup>

Furthermore, Mythical stories can take distinct forms, so they can be put down in written form or in observable shape, but each of these forms fulfill an important aim by creating questions which has no solutions and by bringing clear answers. A large part of people cannot live in mystery and ignorance so individuals try to find answers and understand things which are unclear in order to escape from both mystery and ignorance. The religious mythical stories used to create questions which has no solutions and used to bring clear answers, but nowadays the traditional mythical stories have vanished since people live in a world of science. Thus, science fiction has

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<sup>13</sup> ‘Creation Myths in Africa,’ [www.bibliotecapleyades.net](http://www.bibliotecapleyades.net/mitos_creacion/esp_mitoscreacion_0.htm), accessed May 5, 2015,  
[http://www.bibliotecapleyades.net/mitos\\_creacion/esp\\_mitoscreacion\\_0.htm](http://www.bibliotecapleyades.net/mitos_creacion/esp_mitoscreacion_0.htm).

taken the place of the old mythology and became the mythology of our modern world. Shermer in his saying summarizes these ideas:

Myths, whether in written or visual form, serve a vital role of asking unanswerable questions and providing unquestionable answers. Most of us, most of the time, have a low tolerance for ambiguity and uncertainty. We want to reduce the cognitive dissonance of not knowing by filling the gaps with answers. Traditionally, religious myths have served that role, but today - the age of science - science fiction is our mythology.<sup>14</sup>

Finally, mythology is no more concerned with only the investigation on the old or on other types of literature. Mythologists are at the present time anthropologists, philologists, etiologists, ethnologists and maybe the majority of them psychologists. Then, there are through the mentioned fields of study ritualists, diffusionists, structuralists, Jungians, Freudians and culturalists but without everlasting exclusive mutuality. Acquiring knowledge about the most important theorists and theories may help the temporary mythology's learner to find the suitable approach<sup>15</sup>.

### 3. The Greek mythology

First of all, the collection of legends, stories and mythical stories made by antique Greek people is referred to it as Greek mythology. The convictions related to spirituality, religion and cult actions were taken from the Greek mythology. Investigation on this mythology sheds light on institutions, the acquired behaviors pattern regularly followed until they became almost involuntary, customs and rituals of the Antique Greek<sup>16</sup>.

Further, since the earlier times, the mythical stories spread easily, from time to time even between distant places. Some myths held their origins from Greece lands and others appeared thanks to intruders coming from the north. Meanwhile, Greece principal areas were characterized by hard topographical features and lacked fertile

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<sup>14</sup> Michael Shermer, *Citatum*, accessed May 23, 2015, [http://www.citatum.org/author/Michael\\_Shermer](http://www.citatum.org/author/Michael_Shermer) .

<sup>15</sup> David Adams Leeming, introduction to *Mythology: the Voyage of the Hero*, 3<sup>rd</sup> ed., (New York: Oxford University Press, 1998), 1.

<sup>16</sup> "Greek Mythology," Greek Myths & Greek Mythology, accessed February, 16, 2015, <http://www.greekmyths-greekmythology.com/greek-mythology/> .

soils which led the inhabitants to flee Greece to different places beyond the sea. Also, the colonies of Greece were not located in one area instead they were located faraway from each other such as southern Italy, Egypt, and Crimea and wherever the Greek immigrants traveled, their tales accompanied them all time.<sup>17</sup>

The first individuals who shaped deities resembling to humankind were the Greeks. Those gods and goddesses were attractive, aged persons characterized by the quality of being funny and worthy of esteem or respect; there were also marvelous animals and some monsters as well.

Humankind and his feelings were the center of interest in the whole art and ideas in Greece; nowadays we still find known places where the Greek deities used to communicate with human beings, like the place where Zeus was brought up called Mount Ida, on the island of Crete and the habitation of Heracles “the hero” in Thebes.<sup>18</sup>

### 3.1 Origins and development

The Greek mythology is most likely rooted to the old religions of Creti (Kríti), an area (island) in the Aegean Sea, where about 3000 B.C the earliest civilization in this area emerged. Those individuals were convinced that the totality of natural things acquired spirits, and some things or fetishes acquired exceptional supernatural capacities. Throughout times, changes occurred within those convictions and became a group of legends including natural things, animals and gods acquiring humankind shape. Then, among those legends, there were certain legends remaining within the classical Greek mythology.<sup>19</sup>

Further, mythology and religion of the Greeks had not only one fixed form rather it changed according to places and circumstances. When mentioning Greece we are

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<sup>17</sup> Tony Allan and Sara Maitland, *Ancient Greece and Rome: Myths and Beliefs*, World Mythologies (New York: The Rosen Publishing Group, 2012), 7.

<sup>18</sup> Kathleen N. Daly, introduction to *Greek and Roman Mythology A to Z*, Mythology A to Z, 3rd ed., revised by Marian Rengel (New York: Chelsea House, 2009). VIII.

<sup>19</sup> ‘A History of Ancient Greece, Mythology,’ *International World History project*, accessed February 15, 2015, [http://history-world.org/greek\\_mythology.htm](http://history-world.org/greek_mythology.htm).

referring to people who lived in Greece (in all the places where Greeks are found there is Greece) and not to a society with a government. Myths witnessed development and modification since they moved from Asia Minor to Greece or from Greece to the Islands of the Aegean Sea, to Italy and Sicily. In addition, persons were free in Greek states and had their self-thought because of the absence of government's control and the absence of tough unfair controlling priests, which promoted diversity. So there was liberty in making transformations on tradition by artists and poets as to represent their ideas in their own way, this enriched mythology<sup>20</sup> and art. Also, the Greek conditions and pride were geographically and politically in disorder, so they formed little groups and supplied customs of religion with diversity.

Furthermore, on mountainous areas, there was the greatest fear from the sky and the storm god; on the plane lands with fertility the earth and harvest gods were feared; and on seashore men claimed the favor of the strong gods who controlled the sea and guarded trade. Also stories of heroes were gathered by themselves. And as a result of local pride, significant occurrences were established by individuals, like the god's birth or god's significant power display appeared where they were located.<sup>21</sup>

Moreover, the Greeks came into contact with other individuals and became acquainted with the stories of their religion and ceremonies, so the Greeks added other's ideas in their religion. The stories and the excessive rite celebrations linked to Dionysus or Bacchus were the product of the East. Also, Asia Minor's Aphrodite had Asiatic and sensuality within his characteristics than the one of Greece.

Moreover, mythology appeared from persons soul and did not emerge from authoritative source, mythology followed this flow; as Greeks life and way of thinking changed, social circumstances were not the same, art<sup>22</sup> became better, poetry and philosophy became complex, so utterance of the mythical stories and their meanings were no more the same and were transformed. Mythology was not a fixed and unchanging system; rather it witnessed development and change. Greek mythology has

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<sup>20</sup> Jessie M. Tatlock, introduction to *Greek and Roman Mythology* (U.S.A: The Century, 1917), xxii.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid., xxiii.

to be considered as a collection of legends passed down through individuals and persons who used poesy during generations; constantly depicting the growing life and soul of a significant race of the “Greeks”<sup>23</sup>.

At last, explanations of the development of Greek mythology were given even by the earliest Greeks. For instance, a mythographer from 300s B. C. called Euhemerus registered in *Sacred History* a wide accepted conviction which reflected that myths were just a history deformity, in addition, gods were in fact heroes who gained more and more glory as time was passing. Another instance is the idea that natural phenomena like sun, moon, winds and water were personified by gods, taught in the 400s B. C. by a philosopher called Prodicus of Ceos. Also, in the 400s B. C. a Greek historian named Herodotus was persuaded that numerous rituals of Greeks held their origins from Egypt’s people.<sup>24</sup>

### 3.2 Themes

The antique Greek mythology is world-known mythology which incorporates a lot of mythical stories; those myths that Greek people considered as facts are depicted through various themes.

#### 3.2.1 Pantheons

In Greek mythology, the golden age (a legendary era) witnessed early and strong gods and goddesses called the Titans who had control during that period of time. They came into existence thanks the Earth’s goddess called Gaea and Uranus.<sup>25</sup> The Titans names are: Asteria, Astraeus, Atlas, Clymene, Coeus, Crius, Cronus, Dione, Eos, Epimetheus, Eurybia, Eurynome, Hyperion, Iapetus, Lelantos, Menoetius, Metis, Mnemosyne, Oceanus, Ophion, Pallas, Perses, Phoebe, Prometheus, Rhea, Selene,

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<sup>23</sup> Ibid., xxiv.

<sup>24</sup> “A History of Ancient Greece, Mythology,” [http://history-world.org/greek\\_mythology.htm](http://history-world.org/greek_mythology.htm)

<sup>25</sup> Greek-Gods.info, ‘First Greek Gods: The Titans of Ancient Greece,’ Greek-Gods.info, accessed May 28, 2015, <http://www.greek-gods.info/titans/>.

Styx, Tethys, Thea and Themis.<sup>26</sup> There were also giants with a great force named the one hundred hands which had one hundred arms and fifty heads which hold the appellation of Hecatonchires:

Hecatonchires come from the Greek Hecatoncheires which means "hundred handed". They were gigantic and had fifty heads and one hundred arms each of great strength. There were three of them: Briareus also called Aegaeon, Cottus, and Gyges also called Gyes. They were of the same parents as the Titans and the Cyclopes, Uranus and Gaea (the Earth).<sup>27</sup>

Further, according to the Greek mythology, the habitation of the twelve main Olympian Greek Pantheons (gods and goddesses) is called Mount Olympus; they had legendary accomplishment and were at the center of interest in the antique mythology. Throughout distinct eras, seventeen gods were admitted to be Olympians even though only twelve were found on Mount Olympus in any era. According to *Theogony* in 17<sup>th</sup> century by Hesiod they were 3<sup>rd</sup> and 4<sup>th</sup> generation gods.

The twelve Olympians, known in Greek as the *Dodekatheon*, were the most important gods and goddesses in the ancient Greek pantheon. Believed to dwell on Mount Olympus in Greece, they were central to the Greek mythology that developed from around 1000 BCE. According to Hesiod's seventh-century BCE *Theogony*, the first written work on Greek Mythology, they were third- and fourth-generation gods, all descending via the union of Kronos and Rhea, and, before that the union of Ouranos and Gaia. Zeus, Hera, Poseidon, and Demeter are the third-generation gods of the twelve, and Dionysus, Apollo, Artemis, Hermes, Athena, Ares, Aphrodite, and Hephaestus are the fourth-generation. All of the fourth-generation Olympians are children of Zeus, who is the king of the twelve.<sup>28</sup>

### 3.2.2 Human flaws

The appearance of vices or flaws within the Greek deities (gods and goddesses) is a very interesting theme within the Greek mythology. It is so particular because of the fact that the majority of individuals perceive the word god as reflecting a model and excellence. But the ancient gods had pity, jealousy and adultery, as human beings.

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<sup>26</sup> “Greek Gods,” *Greekmythology.com*, accessed February 15 <http://www.greekmythology.com/>

<sup>27</sup> Monstrous.com, ‘The Hecatonchires,’ *Monstrous.com*, accessed, May 8, 2015, [http://monsters.monstrous.com/hecatonchires\\_.htm](http://monsters.monstrous.com/hecatonchires_.htm).

<sup>28</sup> Robert Arp ed., *1001 Ideas That Changed the Way We Think*, pre. Arthur Caplan (New York: Atria Books, 2013), 125.

### 3.2.3 Temptation

A distinct deep-seated theme among the Greek myths is “temptation”. It appears that every story based on this theme, a deity (god or goddess) has to surmount temptation. The Pandora mythical story is considered as the perfect illustration; this myth says that a unique box is for Pandora, accompanied with directions to leave that box closed. But she is overwhelmed by temptation and released evil into the globe.

### 3.2.4 Payback and reward

The conviction that each action has a result was held by mythical gods. Thus, fine deeds were all time recompensed and malicious deeds needed correction. Any human being who refused to obey, gods adored to banish or perpetually damn that individual.

### 3.2.5 Brains over brawns

Despite the fact that numerous gods were strong, forceful, and acquiring capabilities beyond the capability of human being; they most liked a balanced mind than their force. This theme is found within any Greek myth. Illustrations comprise using outsmart against their adversaries, or utilizing smart diversion to reach their aim.<sup>29</sup>

### 3.2.6 Heroes

Within this mythology, Heroes who vanquished their rivals thanks to their greater wit are also mentioned. For instance, Odysseus, who is believed to create the Trojan horse made with wood, which carried secretly Greek warriors<sup>30</sup>.

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<sup>29</sup> Rebecca Ray “Key Symbols Themes Motifs in Greek Mythology,” *Clever Prototypes*, accessed May 8, 2015, <http://www.storyboardthat.com/teacher-guide/greek-mythology> .

<sup>30</sup> Kathleen N. Daly, *Greek and Roman Mythology A to Z*, VIII.

### 3.2.7 The creation

The globe creation myths have resemblance since they investigate on how ancient people attempted to clarify the sources of the Earth, the Sun, the Moon and the Stars, the Earth's creatures implying both genders<sup>31</sup>. The myth of Uranus and Gaia is a famous Greek myth of creation which portrays different mythical information about the antique mythical Greek belief about the world creation:

In the Greek creation myth, Uranus (the sky) wed Gaia. Their lovemaking produced the oceans and the lands, trees, flowers and animals. The marriage of heaven and earth finally produced men and women who saw, in the connection between the cycle of the sky and the cycles of the earth, proof that they and their world were together children of the gods.<sup>32</sup>

### 3.2.8 Constellations

The first mentioning of the Greek constellations mythological meaning is likely to be cited during the 7<sup>th</sup> Century B.C in Homer achievements, as an example, in the *Iliad*, Homer gives a description of how the craftsman god Hephaistos created the shield of Achilleus.<sup>33</sup>

## 4.2 Major gods, goddesses, demigods and mythical beings

The first god is Ares, the Romans called him Mars, he is considered as the war god, he is Zeus and era's son and he is characterized by his ferocity and his tendency to cause chaos. Artemis, the Romans called her Diana, she is the hunt goddess symbolized by the moon; she is considered as Apollo's twin sister. Then, Athena, the Romans give her the appellation of Minerva, a supposition depicts that she was born from head of Zeus. She was believed to be the goddess of skill, peace, warfare and wisdom. As a counterpart to Ares, Athena brings aid to those involved in a battle and was the heroes' patron.

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<sup>31</sup> *Ibid*, VIII.

<sup>32</sup> Patrick Lavin, *The Shaping of the Celtic World: And the Resurgence of the Celtic Consciousness in the 19th and 20th Centuries* (Bloomington: iUniverse, 2011), 139 -140.

<sup>33</sup> Cathy Bell, 'The Mythology of the Constellations,' [www.comfychair.org/~cmbell/myth/myth.html](http://www.comfychair.org/~cmbell/myth/myth.html).

Further, Apollo is also attributed to him by the Romans, this mythical creation has twin sister called Artemis and he is Zeus and Leto's son. Apollo is the god of music, arts, knowledge, healing, plague, prophecy, man's beauty and archery. Aphrodite is called by the Romans Venus, it is believed that she is the most beautiful among the totality of goddess. Engaged with Hephaestus but had links with Ares, Adonis, and Anchises. She is associated with love, beauty and desire. Another one is Demeter, the Roman's name is Ceres; this goddess is sister of Zeus symbolized by the cornucopia. She is the harvest and agriculture goddess and charged of the growth as well. Hades is called by the Romans Pluto, brother of Zeus, famous by his three headed dog Cerberus; he is classified as a mythical figure higher than a god since he is the underworld king.

Furthermore, for Hermes, the appellation given by the Romans is Mercury. He is Zeus and Maia son, symbolized by wand of herald. This god is associated with travel, trade, communication but much more mentioned as the messenger god. Hephaestus, the Romans attributed to him the name of Vulcan, he is symbolized by the hammer; this god is Hera's son and Aphrodite's husband. Also, he is famous through his creations of tools and crafts and considered as the god of fire and smith activity. Hera is named by the Romans Juno; she is the goddess of marriage, women, and birth of child, heirs, kings and empires as well. She happens to be the queen engaged with Zeus but Zeus's various affaires pushed her to be jealous and commit vengeance. Poseidon is called by the Romans Neptune, this waving mythical figure with trident is Zeus's brother, numerous animals both on land and in the sea were made by him and he is considered as the king of the whole water and its creatures as well. And for Zeus, the Romans named him Jupiter, he is the Greek gods' king, he caused the downfall of Chronos (his father), his siblings were saved by him, and he had a violent conflict with the Titans.<sup>34</sup>

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<sup>34</sup> "Greek Gods Character Map," <http://www.storyboardthat.com/teacher-guide/greek-mythology> .

#### **4. Conclusion**

Mythology embodies distinct mythological beliefs and stories and depicts numerous themes. The mythical stories were handed down from one generation to the next one, and were imported, repeated and experienced differently. Further, the majority of myths-makers are unknown; also, there were several versions of myths but the printing machine permitted to make one version. Those stories are portrayed through many ways and a mythology can embody several mythologies. Nowadays, it is no more concerned with the antique texts study and the modern mythology is ‘science fiction’.

The Greek mythology emerged thousands years ago probably from the ancient religions of Crete and had not a fixed form but developed according to places and circumstances. Next, this antique mythology is portrayed through a set of tales, legends and mythical stories. Moreover, the Greek people were the first who created deities resembling to humans and also other mythical figures. This antique mythology carries various themes and many mythical creatures.

## **Chapter two:** The Contemporary West.

1. Introduction
2. The Cultural Origins of the Modern Western Society
3. The Modern Western Society
4. Culture Versus Mythology
5. Conclusion

## 1. Introduction

Throughout millennia the world has been the cradle of numerous civilizations that left great impacts on human history. The modern western civilization is a product of thousands of years through which numerous notions, principles and convictions have been shaped thanks to different factors, until they arrived to the contemporary western world.

This chapter deals with the origins of the modern western society, from the earliest roots to the afford factors that contributed in shaping the modern West. Then, it sheds light on the most important characteristics of the contemporary western society, and finally it highlights the relationship between culture which incorporates many notions and mythology.

## 2. The Cultural Origins of the Modern Western Society

Europe passed through a very important era in human records called the Middle Ages. During ten centuries, this era embodied a wide range of various individuals, institutions, and kinds of culture. Further, numerous phases of the contemporary society are rooted to this era. Differences of locations, of conceptions and of thoughts and beliefs provide the Middle Ages with vivacity. In addition, this period has two features which are: the state of being continual and the developments that occurred within it. It his '*The Renaissance of the Twelfth Century*', Charles Homers Haskins states:

The European Middle Ages form a complex and varied as well as a very considerable period of human history. Within their thousand years of time they include a large variety of peoples, institutions, and types of culture, illustrating many processes of historical development and containing the origins of many phases of modern civilization. Contrasts of East and West, of the North and the Mediterranean, of old and new, sacred and profane, ideal and actual, give life and color and movement to this period, while its close relations alike to antiquity and to modern world assure it a place in the continuous history of human development. Both continuity and change are characteristic of Middle Ages, as indeed of all great epochs of history.<sup>35</sup>

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<sup>35</sup> Charles Homers Haskins, "The Historical Background," in *The Renaissance of the Twelfth Century* (Cambridge, Mass.: Harvard University Press, 1955), 3.

Besides, during the last stages of Antiquity and the periods of Middle Ages, the Western civilization witnessed certain obstacles during the process of collecting information. Since no great importance was given to education and literacy and certain ancient literary achievements were no more available. Ultimately, all those periods with illiteracy led to findings of fresh knowledge. The consequences of what occurred during those periods led to several developments and growths known as renaissance.

In late antiquity and the Middle Ages, the otherwise fairly steady progress of Western civilization in accumulating knowledge was interrupted several times. As school curricula became more restricted and fewer people received any education at all, people wrote and read less, and some the literary works of earlier times were permanently lost. Eventually, each of these periods of relative ignorance ended with a new expansion of knowledge. The cultural setbacks, of varying severity, maybe called “dark ages”; the cultural revivals, of varying vigor, may be called “renaissance”.<sup>36</sup>

The term Renaissance in French signifies “new birth”<sup>37</sup>, the term signifying ‘rebirth’ its first usage was by Georgio Vasari (1511-1574) a painter and historian, this person created the term ‘rinascità’<sup>38</sup> which was later changed to French language. The word Renaissance usually refers to the known Italian Renaissance (14<sup>th</sup> -17<sup>th</sup> centuries). Nevertheless, prior the Italian Renaissance, the term “Renaissance” was already used to certain eras such as in Carolingian Renaissance, Ottanian Renaissance, the Paleologian Renaissance and the 12<sup>th</sup> Century Renaissance. The latter merit certain consideration, the phrase “12<sup>th</sup> Century Renaissance” became famous thanks to Charles Homer Haskins, an American scholar who published in 1927 a literary work entitled *The Twelfth Century Renaissance*. In his book preface, he mentioned “... the continuity of history rejects share and violent contrasts between successive periods, and that modern research shows us the Middle Ages less dark and less static, the Renaissance less bright and less sudden, than once supposed”,<sup>39</sup>

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<sup>36</sup> Warren T. Treadgold ed., introduction to *Renaissances Before the Renaissance: Cultural Revivals of Late Antiquity and the Middle Ages* (Stanford California: Stanford University Press, 1984), 1.

<sup>37</sup> Sarper Yilmaz, “Twelfth Century Renaissance,” *Academia*, accessed, April 4, 2015, [http://www.academia.edu/4817868/Twelfth\\_Century\\_Renaissance](http://www.academia.edu/4817868/Twelfth_Century_Renaissance).

<sup>38</sup> Alex Novikoff, “The Renaissance of the Twelfth Century Before Haskins,” *Haskins Society Journal*, vol. 16 (2005) : 104.

<sup>39</sup> “Twelfth Century Renaissance,” [http://www.academia.edu/4817868/Twelfth\\_Century\\_Renaissance](http://www.academia.edu/4817868/Twelfth_Century_Renaissance).

The origins of the 12<sup>th</sup> century renaissance have long roots; numerous writing of the Greek people existed within the Byzantine Empire, then they were translated to Arabic in the time of the Umayyads beginning by works of Alchemy, Astrology and Medicine. Then during the period of Abbasids it was accelerated and those latter translations included scientific and philosophical achievements. Next, there was also a tradition of Islamic philosophy based in some bases on Greek famous figures like Plato and Aristotle. During the 12<sup>th</sup> century many works in Greek Hebrew and Arabic languages were translated to Latin, different places contributed in the translation like Sicily and Spain.

The background for this renaissance is extensive. Many of the ancient Greek writings had survived in the Byzantine empire. Their translation into Arabic began with alchemical, astrological, and medical texts in the time of the Umayyads. It was accelerated under the Abbasids and included both scientific and philosophical works. Partly on the basis of Plato, Aristotle, and Plotinus there developed a tradition of Islamic philosophy that included Al-Kindi, Al-Razi, Al-Farabi, Ibn Sina, Al-Ghazali, Ibn Rushd, and others.

In the twelfth century, many of these works in Greek, Hebrew, and Arabic were translated into Latin - the literary and philosophical language of Catholic Europe. There were a number of places that functioned as conduits for this literature. Sicily was one. Spain was another. Within Spain, translation was done at many cities, but one of the great centers was Toledo.<sup>40</sup>

The twelfth century in Europe is considered by the specialists as an important era since it was characterized by both changes and developments in political, economical and social fields. Such changes included the crusades, Romanesque art, poetry, the emergence of the Gothic architecture, vernacular literature written by local languages like Spanish and French, the return back to the classical ages and Arabic knowledge. Also, this era saw the roots of the first European universities.

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<sup>40</sup> "Renaissance of the Twelfth Century," [www.riadne.x10.mx/islam/more\\_028.htm](http://www.riadne.x10.mx/islam/more_028.htm), accessed April 4, 2015,

The twelfth century in Europe was in many respects an age of fresh and vigorous life. The epoch of the Crusades, of the rise of towns, and of the earliest bureaucratic states of the West, it saw the culmination of Romanesque art and the beginnings of Gothic; the emergence of the vernacular literatures, the revival of the Latin Classics and of Latin poetry and Roman Law; the recovery of Greek science, with its Arabic additions, and of much of Greek philosophy; and the origin of the first European universities. The twelfth century left its signature on higher education, on the scholastic philosophy, on European systems of law, on architecture and sculpture, on the liturgical drama, on Latin and vernacular poetry. (Haskin viii).<sup>41</sup>

The starting of the shift from the dark ages to the contemporary worlds occurred during the middle of the fourteenth century and this shift is called The Renaissance.<sup>42</sup> In Italy there were three main city-states, Milan was recognized by textiles and controlled by Sforza, and the family of Medici controlled Florence which was famous by its banking, finally, Venice (an oligarchy) famous for shipbuilding.<sup>43</sup>

Next, the city states of Italy, took some steps to remove the church's power.<sup>44</sup> Machiavelli indicated that the individual holding control should control upon human nature basis and not upon morality basis.<sup>45</sup> The Society was devised into three classes which included the totality of the individuals related to the church named the clergy, the monarch's rich advisors called the nobility and the larger part holding the appellation of peasants. Also, the vernacular literature appearance made the bible readable for any single person because prior this period there was no other bible than the one of Latin writing<sup>46</sup>. Then, Books became accessible to normal individuals thanks to the printing press creation.<sup>47</sup>

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<sup>41</sup> Charles Homers Haskins, "The Historical Background," in *The Renaissance of the Twelfth Century* (Cambridge Massachussets: Harvard University Press, 1955) quoted in Y.C Chiu , *An Introduction to the History of Project Management: From the Earliest Times to A.D. 1900* (The Netherlands: Eburon, 2010), 77.

<sup>42</sup>Houghton Mifflin Harcourt , "What was the difference in history between the Middle Ages (Medieval Times) and the Renaissance?," *Houghton Mifflin Harcourt*, accessed Aril, 4, 2015, <http://www.cliffsnotes.com/cliffsnotes/american-government/what-was-the-difference-in-history-between-the-middle-ages-medieval-times-and-the-renaissance> .

<sup>43</sup> Lottglaz, "Sec 1& 2 questions," *Quizlet*, accessed April 12, 2015, <https://quizlet.com/7816186/sec-12-questions-flash-cards/>.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

Humanism was also another important feature of this renaissance; the humanists based their knowledge and developments on the revival of the classical knowledge. There were distinct achievements in education, statecraft, art and theology.

The term “Humanism” indicates the fifteenth century movement of thought that places man and human experience at the core of its investigation. In reaction to medieval speculative thought, the philosophical and scientific goals of Humanism were essentially practical, aiming at moral and civic education as a premise to construct a Christian ideal society. Covering a core period from the mid-fourteenth century to the early decades of the sixteenth century, Humanism greatly influenced the formation of modern thought. An essential trait of this movement was the recovery of pagan and Christian antiquity, on which the Humanists based their program of educational reform.<sup>48</sup>

Besides, the 14<sup>th</sup> Century early Italian Renaissance appearance was characterized especially by the classical antiquity effect awakening. In Italian northern cities, certain lines met there to fasten the effect. In fact, Romans traces still existed which made admiration and investigation on them possible; since the 12<sup>th</sup> century main places like the University of Seville had saved documents of Islamic scholars which were more and more known across Western Europe. Also, the empire which was established on Constantinople witnessed a division which led the savants of Byzantium to run away from that area with various classical Greek documents and information and found in Italy a safe place. Further, in Italy, appreciation for and comprehension of the Roman antiquity had not in any way ceased to exist but the original information of classical Greece disappeared. Consequently, the Greek tradition’s influence during the Renaissance era was strong and abrupt.<sup>49</sup>

In the course of the 15<sup>th</sup> century, literate Italians were convinced that Italy structure based on plurality and its numerous autonomous city states resembles to that of ancient Greece, also that they have to search not in the Roman people but further which means to the Greek people in order to find their culture’s origins.<sup>50</sup>

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<sup>48</sup> Susanna Barsella, “Humanism,” in *Encyclopedia of Italian Literary Studies: A-J, index*, vol. 1 ed. Gaetana Marrone (New York: Routledge, 2007), 950-51.

<sup>49</sup> Carol G. Thomas ed., *Paths from Ancient Greece* (Leiden: E.J.Brill, 1988), 92.

<sup>50</sup> Ibid., 93.

Furthermore, there were various significant changes during the renaissance in the Northern and the Italian renaissance as well. Those changes which concerned cultural and social fields brought positive impacts which led the Gothic notions to vanish by the end of the 14<sup>th</sup> century:

Both the Northern and the Italian renaissance gradually brought important and lasting cultural as well as social changes that moved their societies from barbarism to rebirth, from obscurity to brightness. By the end of the fourteenth century, the Gothic world had run its course.

Art informs life and produces changes. It has recorded history and enriched the lives of millions. The Renaissance was special in this way.<sup>51</sup>

During the Renaissance era the art field had the coming features: the ancient Greece and Rome achievements were reproduced closely and the art shapes of the Medieval era were excluded. The artist during the Renaissance were deeply realistic and investigated meticulously on human being anatomy<sup>52</sup> and produced directly from real beings, in addition, they made the three-dimensional angle of view technique. In addition, the artists depicted secular subjects and admired a person's work.

Besides, certain artists concerned with the Renaissance were the coming ones: Giotto born in Florence and lived between 1267 and 1337, he contributed in making Florence the center of the Rebirth era. Giotto is well-known by his paintings on walls named known as Frescoes like *St. Francis Preaching in the Birds*. Giotto's paint woks were realistic and took the place of the Middle ages' two-dimensional art. Then, for Florence's Cathedral he designed a bell tower, generally known as Giotto's Tower.<sup>53</sup> In addition, an Italian named Leonardo da Vinci was a painter, a draftsman, a sculptor, an architect, also an engineer. Da Vinci's high smartness illustrated the Rebirth humanist excellence maybe more than other well-known individuals.<sup>54</sup>

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<sup>51</sup> Irene Earls, introduction to *Renaissance Art: A Topical Dictionary* (Westport: Greenwood Press, 1987), xii.

<sup>52</sup> The science of the shape and structure of organisms and their parts.

<sup>53</sup> Michael J. Romano, *CliffsNotes AP European History with CD-ROM*, 2<sup>nd</sup> ed. (Hoboken: Wiley, 2010), 35.

<sup>54</sup> Kara Rogers ed., *The 100 Most Influential Scientists of All Time*, The Britannica Guide to the World's Most Influential People (New York: Britannica Educational Publishing, 2010), 40.

### 3. The Modern Western Society

The western academic specialists in interpreting the historical records have deduced that the civilization of the West emerged from three different origins that occurred in separate periods of time. The first one is Greece and Rome's antique rich culture from which the westerners took numerous principles. The second one is the religion of Christianity especially the Christianity of the West and the third one the contemporary period of Enlightenment which is characterized by new ideas and ideologies. Further, despite the fact that numerous specialists have perceived the civilization of the West as a fusion of all these origins certain interpreters highlighted problems between these ones. Kurth summarizes these ideas in the following quotation:

Among scholarly interpreters of the West, it has been widely understood that Western civilization was formed from three distinct traditions: (1) the classical culture of Greece and Rome; (2) the Christian religion, particularly Western Christianity; and (3) the Enlightenment of the modern era. Although many interpreters have seen Western civilization as a synthesis of all three traditions, others have emphasized the conflict among these threads.<sup>55</sup>

Moreover, the expression Western man as mentioned in Oxford English Dictionary was first utilized by Chesterton<sup>56</sup> during 1907.<sup>57</sup> The phrase Western culture gives significance to a distinct expressed world and life's conception, it begins by some social teams' efforts on territories level, those teams have the tendency to highlight the neighbor distinctions and delimit its evolution scope.<sup>58</sup> The coming characteristics are related to the contemporary Western world. First of all, "Monotheism" is the first component of the Western society and it refers to believing in one single god which is the foundation of the Judeo-Christian faith, despite the fact that distinct important religions which are non-Western like Islam follow the same principle. The second

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<sup>55</sup> Kurth, J. "Western Civilization: Our Tradition," *Intercollegiate Review* (Fall 2003/Spring 2004): 10, accessed April 20, 2015, [http://www.mmisi.org/ir/39\\_01\\_2/kurth.pdf](http://www.mmisi.org/ir/39_01_2/kurth.pdf).

<sup>56</sup> Robert Royal Who Put the West in Western Civilization? *Intercollegiate Review* (Spring 1998): 3, Accessed April 20, 2015 [http://www.mmisi.org/ir/33\\_02/royal.pdf](http://www.mmisi.org/ir/33_02/royal.pdf).

<sup>57</sup> Ibid.

<sup>58</sup> "Characteristics Of Western Civilization," *Researchomatic*, Accessed April 21, 2015, <http://www.researchomatic.com/Characteristics-Of-Western-Civilization-72442.html>.

one is the Detachment of both the authorities of politics and spirituality (usually named “the separation of Church and State).

Besides, the nowadays called science (used to be called natural philosophy) is another component of the West which refers to the experimental studies and explanation using mathematic. They also believe in science and technology’s capability to change the environment of human being. Also there is a trust in the development established upon a thinking which is reasonable, despite the fact that trust in recent times is considered as the growing proof of the harm to the environment made by human being.

Furthermore, Human rights within the western world are respected like worship liberty, expression liberty and the belief that law is over every single individual, despite the fact that the mentioned rights were at a slow rate allowed among distinct portions of the inhabitants.

In addition, the political rights formed as codes like the right to have government’s representative, assembly’s freedom, the belief that before the law there is equality and the vote’s right. Despite the mentioned rights, these rights were extended slowly to minor portions, females (women), non-white people and the people without land. Finally, there is a deep estimation of the privacy of life, family and the economic free practice.<sup>59</sup>

Within the western world, the majorities of individuals believe in some notions which are found within democracy, they give them a high importance and follow them. Some of those followed convictions include various values and institutions.

Most people in modern Western and other democratic societies take the latter’s constitutive values and institutions as parametric, namely given or granted. This applies to such values and institutions as liberty, equality, justice, democracy, inclusion, human rights, dignity, well-being and happiness, human life, civil liberties, scientific rationalism, technological and social progress and optimism, economic prosperity , free markets, secularism, pluralism and diversity, individualism, universalism, humanism, and the like...<sup>60</sup>

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<sup>59</sup> University of Nevada, Las Vegas, “What is “The West”?, ”*faculty.unlv.edu*, accessed April 21, 2015, <https://faculty.unlv.edu/gbrown/western civ/wc201/wciv2c1/wciv2c1sec2.html> .

<sup>60</sup> Milan Zafirovski, “Liberty, Life and Happiness for All: The Ideals and Legacies of the Enlightenment in Modern Societies Revisited,” in *The Enlightenment and Its Effects on Modern Society* (New York: Springer, 2011), 1.

#### 4. Culture Versus Mythology

At first, ‘What is culture? Culture is a notorious difficult concept to define; we all seem to know what it is, and yet it is extremely difficult to put a definition down on a paper’,<sup>61</sup> around 1430 when culture for the first time was mentioned it signified ‘cultivation’ or ‘tending the soil’ rooted to culture of Latin. During the 19<sup>th</sup> century this term was linked to the expression ‘high culture’ signifying the cultivation or ‘refinement of mind, taste, or manners’.<sup>62</sup>

Further, the word culture indicated arts and sciences. After that it was utilized to give description to the arts and sciences’ famous correspondents (folk music, folk medicine ...). This term has emerged, in the last generation to indicate to numerous artefacts such as habitations, images, tools and the like, then activities such as games’ playing, the practice of reading, and the activity of conversation and the like.<sup>63</sup>

Besides, in nowadays research of sociology the word culture is employed to provide a description to every single thing from high activities in art, to values, to style, the way we behave each day (day to day ideology). Not only art and each day way of behaving are embodied within the research interests that are found within the area of research of the culture’s sociology but also empirical research, religion, law, media, a culture which is popular and organization’s work.<sup>64</sup>

Culture for an anthropologist means ‘shared system of beliefs, values, and traditions that shape a person’s behavior and perception of the world.’ Everyone has culture; each one belongs to group of friends, relatives, ancestors or those an individual knows, then one learns the way he acts, the way he or she think in numerous manners from the inhabitants. The group is unified by a communication mean,

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<sup>61</sup> Wilbert M. Gesler and Robin A. Kearns, *Culture/place/health* (London: Routledge, 2002), 12.

<sup>62</sup> Bruce M. Tharp, “Defining “Culture and “OrganizationalCulture”: From Anthropology to the Office,” *Haworth*, accessed April 23, 2015, [http://www.haworth.com/docs/default-source/white-papers/defining-culture-and-organizationa-culture\\_51-pdf-28527.pdf](http://www.haworth.com/docs/default-source/white-papers/defining-culture-and-organizationa-culture_51-pdf-28527.pdf).

<sup>63</sup> Peter Burke, *What is Cultural History?*, 2nd ed. (Cambridge, UK: Polity, 2008), 29.

<sup>64</sup> Edgar F. Borgatta and Rhonda J.V. Montgomery eds., “Culture,” in *Encyclopedia of Sociology*, 2nd ed., vol. 1 (New York: Macmillan Reference USA, 2002), 562 -63.

religion, economics, and organization of a society, kinship, laws, politics and education.<sup>65</sup> Culture is considered as a primordial component of an individual without he or she cannot be a complete individual. So, a person is able to share numerous cultures and subcultures, for instance: somebody living in the United States is able to share both the culture of his nation and other culture like the South's culture, a community of religion, or a group's heritage and others.<sup>66</sup>

Moreover, each culture made and says stories; also the creation of a myth is a significant practice depicting human kind creativity. Mythical stories, stories, legends, folklore, long tales reflect important comprehensions (insights) within the way individuals look at and consider their globe<sup>67</sup>

Languages, cultures and lives contribute in the diffusion of mythology and the ideas of mythology, which leads to an important fact that is mythical stories, influence us in numerous manners. In each culture, the language, customs, rituals, values and morals reflect the impact of mythology which indicates that each culture has its mythology and each culture allowed a place to mythology; but until now individuals do not have a deep knowledge of mythology. Generally, nowadays we acquire just few information about the myths importance on our life experiences.

Among the most important paths to investigate on culture is to investigate on the mythological basis, the mythical stories' roots, the mythology significance within a given culture, the symbols that are utilized in order to depict mythical stories and finally the shared features and dissimilarities concerning this science.

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<sup>65</sup> “Education Area: “What is Culture?,” [www.statemuseum.arizona.edu](http://www.statemuseum.arizona.edu/exhibits/pol/education.shtml), accessed April, 24, 2015, <http://www.statemuseum.arizona.edu/exhibits/pol/education.shtml> .

<sup>66</sup> Erin Long Crowell, “What is Culture, -Material and nonmaterial culture,” *Study.com*, accessed, April 24, 2015, <http://study.com/academy/lesson/what-is-culture-material-and-nonmaterial-culture.html> .

<sup>67</sup> Cora Agatucci, “Culture, Religion & Myth: Interdisciplinary Approaches,” accessed 21, 2015 <http://web.cocc.edu/cagatucci/classes/hum211/CoursePack/culture.htm> .

Mythology and mythological ideas permeate all languages, cultures and lives. Myths affect us in many ways, from the language we use to how we tell time; mythology is an integral presence. The influence mythology has in our most basic traditions can be observed in the language, customs, rituals, values and morals of every culture, yet the limited extent of our knowledge of mythology is apparent. In general we have today a poor understanding of the significance of myths in our lives. One way of studying a culture is to study the underlying mythological beliefs of that culture, the time period of the origins of the culture's myths, the role of myth in society, the symbols used to represent myths, the commonalities and differences regarding mythology, and the understanding a culture has of its myths. Such an exploration leads to a greater understanding of the essence of a culture.<sup>68</sup>

## 5. Conclusion

The western world has been shaped throughout centuries and passed through different stages. It passed through slow developments during the Middle Ages then saw significant various achievements in the social, political and economical fields during the 12<sup>th</sup> and the 14<sup>th</sup> century Renaissances. Further, the modern western society emerged thanks to three traditions which are: the Greek and the Roman traditions, Christianity and the modern Enlightenment even though some interpreters claim that there are problems among those traditions.

Furthermore, the modern West is characterized by Monotheism and the detachment of both the political and spiritual authorities; it also gave importance to science, technology, human rights and the political rights. The West believes in and gives a high estimation to some notions which are either given or granted by democracy. Finally, culture is related to almost every aspect of our daily life, then, mythology is found within different cultures and fulfills a significant role despite the fact that mythology within cultures is not deeply understood.

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<sup>68</sup> Pedro Menda-Landa, “Universal Myths and Symbols: Animal Creatures and Creation,” *the Yale-New Haven Teachers Institute*, accessed April 27, 2015, <http://www.yale.edu/ynhti/curriculum/units/1998/2/98.02.05.x.html>.

## **Chapter three:** The Contemporary West and the Greek Mythology Impacts.

1. Introduction

2. The Influence of the Greek Mythology Over the Modern Western Society

    2.1 Languages

    2.3 Literature

        2.3.1 Youth Literature

    2.2 Sport

    2.4 Modern Marketing

    2.5 Sciences

3. Conclusion

## 1. Introduction

Culture has been given different attributions and characteristics throughout centuries by specialists; today's culture is associated with almost everything found within the contemporary society from traditions to art and from the way an individual behave to media, it embraces all modern fields. Then, one of most important components of culture is 'MYTHOLOGY'.

Various cultures allowed the emergence of numerous mythologies that gave rise to convictions, ideologies and beliefs within distinct communities of the Earth. One of the most important mythologies that emerged in the antique world is the classical Greek mythology. It emerged and gave birth to various beliefs within the Greek society as well as with other communities thanks to their wide spread across different parts of the globe through different ways (words of mouth, literature, art forms ...). The Greek mythology passed through generations and still exists in our contemporary world. Thus it is found under various forms and in numerous fields of the modern societies.

This chapter deals with distinct influences of the Greek mythological beliefs on the modern western society. It sheds light on numerous references related to the Greek mythology, found in different fields. There are different examples highlighted here, from language, literature, sport, modern marketing and science.

## 2. The Influence of the Greek Mythology over the Modern Western Society

The antique Greek mythology has been passed down through different ways and has played an important role throughout centuries. The mythological stories within this old mythology have influenced individuals from all ages and backgrounds. The Greek myths depict various Greek ideas and notions which allow them to gain importance in the modern society. Thus, those Greek beliefs and stories are found in numerous fields in the contemporary world, from art to literature and from media to cinema and marketing, their presence is almost everywhere.

Greek mythology has inspired almost every person who has come into contact with its countless delights and bewitching magic. Because these ancient stories are so exciting and present interpretations of some natural phenomena, they are constantly cropping up in various forms today. We see them in modern plays, novels, television programs, movies and even in advertisements.<sup>69</sup>

The repeated occurrence of mythological creatures and motifs in the whole fields of popular culture depicts the concept that mythologies have not vanished but still have an important place in the modern globe. ‘Movies, television, computer games, comics, graphic novels, traditional literature, visual arts, performing arts, politics, blogs’ and in other fields as well.<sup>70</sup> There are a lot of contemporary illustrations in which a mythological story influences our life experience<sup>71</sup>.

## 2.1 Language

Prior to the era of the renaissance the Greek terms were not borrowed by specialists and scholars, they were rather used by common individuals; those persons used Greek terms without knowing that they were of Greek origins. Next, this kind of terms became part of English in indirect manner. In three ways: Latin, ancient French and even the Arabic language. Those Greek words were sometimes used in different forms from the original terms and often a Greek word appeared after a certain period of time with distinct meaning and with resemblance to the Greek language. Ayers sums up, the history of the appearance of the Greek language in English:

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<sup>69</sup> Bernard Evslin, Dorothy Evslin and Ned Hoopes, *The Greek Gods*, Point (U.S.A: Scholastic, 1995), 112.

<sup>70</sup> “Mythology in contemporary culture,” *Popular Culture Association (PCA) /American Culture Association (ACA)*, accessed April 23, 2015, <http://pcaaca.org/mythology-in-contemporary-culture/>.

<sup>71</sup> Paul Binford, “Common Mythological Motifs in Literature,” *Studies in Humanities and Culture*, no. 15 (2011): 93.

The words which came from Greek before the Renaissance were generally popular borrowings, that is, they were adopted by the common people, who knew no Greek, rather than by scholars. Furthermore, such words often entered English indirectly, not only by way of Latin, but sometimes by way of Old French, or even, in some cases, through Arabic. They therefore usually show considerable divergence in form from the Greek original. Sometimes the same Greek word was later reborrowed [Sic] with a different meaning and in a form more closely resembling the Greek.<sup>72</sup>

There are numerous illustrations in English which shows the important number of expressions and words that hold their roots from the antique Greek mythology and that are still found in the modern western society:

Phobia means a fear of. The word phobia comes from the name Phobos, the son of the Greek god Ares. Phobos literally meant fear or terror. Example of use: Mary Ellen had a phobia about speaking English to her boss until she gained some confidence by taking an English class. Atlas is a book of maps from Atlas, a Titan who held the world on his shoulders. Example of use: I looked in the atlas to learn more about the European countries. Cereal is wheat, oat and corn from Ceres, goddess of agriculture. Example of use: The restaurant served a range of healthy cereals for breakfast. Cloth is fabric formed by weaving from Clotho, the Fate that spun the thread of life. Example of use: The cloth was purchased...<sup>73</sup>

Besides, The Greek mythology influence on the western civilization culture and language does not concern only single terms, there are numerous expressions, proverbs and clichés which are related to old Greek mythical stories. For instance, the tales of the sailors who were believed to be caught between the Greek mythological monsters called Scylla and Charybdis gave the expressions: ‘caught between a rock and a hard place’ and ‘between the Devil and the deep blue sea’<sup>74</sup> Stout summarizes the story of Odysseus, his companions and the two monsters Charybdis and Scylla:

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<sup>72</sup> Donald M. Ayers, *English Words from Latin and Greek Elements*, 2<sup>nd</sup> ed., Thomas D. Rothen rev.ed (U.S.A: University of Arizona Press, 1986), 159.

<sup>73</sup> Marc Anderson, “25 words and phrases with Greek Origin You Might Want to Use,” *TalktoCanada.com*, accessed May 22, 2015, <http://www.talktocanada.com/blog/25-english-words-and-phrases-with-greek-origin-you-might-want-to-use/>.

<sup>74</sup> Nika Chxartishvili, “Impact Of Greek Mythology On Western Culture,” *academia.edu*, accessed May 4, 2015, [https://www.academia.edu/6738534/Impact\\_Of\\_Greek\\_Mythology\\_On\\_Western\\_Culture](https://www.academia.edu/6738534/Impact_Of_Greek_Mythology_On_Western_Culture) .

Odysseus and his companions sail past Charybdis at a safe distance. Able to detect the danger from afar, they can outmaneuver it without difficulty. Charybdis thus represents no real danger to them. Scylla, on the other hand, carries off six men from the ship - a surprise to the shipmates, and, to an extent, a surprise to Odysseus as well. Yet following this loss, Scylla no longer represents a threat. Odysseus is therefore able to continue his voyage with his remaining companions. Moreover, Odysseus himself was also warned of Scylla by Circe. He thus knew in advance that Scylla would be satisfied with carrying off six of his men and that she would thus not pose a threat for him personally, for his ship, or for the remainder of his companions.<sup>75</sup>

## 2.2 Literature

Antique mythical story within English literature in the 20<sup>th</sup> century is not only concerned with England's literature. It also concerns the United States, Canada, Australia, New Zealand, and the areas in Africa where English is spoken, the Caribbean, and the Pacific. Antique mythical story has in arguable manner begun its existence within the American literature by the translation of *Metamorphoses* as colonial official by George Sandy in the 17<sup>th</sup> century Virginia. Nevertheless, until the 19<sup>th</sup> century this area was used by inferior and ordinary versifiers.<sup>76</sup> And in the 20<sup>th</sup> century the ancient accounts appeared again<sup>77</sup> Some American poets and dramatists such as Ashbery, Duncan, Jarrell, Jeffers, Levertov, Lowell, MacLeish, O'Neill, Rexroth, Rich, Rukeyser, Tennessee Williams, considered the antique world's mythology as a strong tide to use in themes, for the contemporary times.<sup>78</sup> When the 20<sup>th</sup> century started, antique mythology was still present.<sup>79</sup>

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<sup>75</sup> André Hurst and Françoise Létoublon eds., *La mythologie et l'Odyssée: hommage à Gabriel Germain : actes du colloque international de Grenoble, 20-22 mai 1999*, Recherches et Rencontres : publications de la Faculté des lettres de Genève, vol. 17 (Genève : Librairie Droz, 2002), 15.

<sup>76</sup> Geoffrey Miles, ed., *Classical Mythology in English Literature: A Critical Anthology*, (London: Routledge, 1999), 17.

<sup>77</sup> Ibid., 17.

<sup>78</sup> Ibid., 17.

<sup>79</sup> Ibid., 18.

### 2.2.1 Youth literature

One of the most important forms of literature that influences the modern Western society is the literary works made for young readers. Those works have a significant impact over young individuals and vary in format. Each format differs from the others and deals with the topic of the Greek mythological world.

The formats of children's books on ancient Greek and Roman mythology vary as much as the methods of composition. They include autobiographies, biographies, comic books, coffee-table books (picture books), coloring books, dictionaries (encyclopedias) of mythology, dramas, novelettes, and elementary-school readers.<sup>80</sup>

The same points amid the superheroes of the comic books which are published in form of series and the Greek mythical heroes gives an important literary genre that can permit classical savants to notice the way in which contemporary authors interpret again the ancient Greek mythological texts.<sup>81</sup> From 2008-2010, for example, Marvel Comics published series named *the Incredible Hercules* focusing on a fresh way of depicting the mythical Hercules. Comic books are affected by different sources but the most seen is the Greek mythology, especially in countries of the West like the United States which acquires a link made by history with the Greek civilization.<sup>82</sup>

### 2.3 Sport

The old Olympic Games acquire a long history according to our knowledge. They emerged in Greece some 3000 years ago in the Peloponnese. The historical records show that the old Olympic Games were held in Olympia in 776 B.C.<sup>83</sup> they were held in Olympia each four years, and this period was named Olympiad.<sup>84</sup>

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<sup>80</sup> Antoinette Brazouski and Mary J. Klatt comps., *Children's Books on Ancient Greek and Roman Mythology: An Annotated Bibliography* (West Port, CT: Green Wood Press, 1994), 18.

<sup>81</sup> Andrew S. Latham, "Comic Books vs. Greek Mythology: The Ultimate Crossover For The Classical Scholar" (Master's diss., The University of Texas at Tyler, 2012), iii.

<sup>82</sup> Ibid., 1.

<sup>83</sup> international Olympic Committee, "Factsheet: The Olympic Games of Antiquity," Accessed May 19, 2015, [http://www.olympic.org/Documents/Reference\\_documents\\_Factsheets/The\\_Olympic\\_Games\\_of\\_the\\_Antiquity.pdf](http://www.olympic.org/Documents/Reference_documents_Factsheets/The_Olympic_Games_of_the_Antiquity.pdf)

<sup>84</sup> Ibid., 1.

Further, the emergence of the Olympic Games is not easy to determine since it has not a single source but distinct mythical stories, the first story is that of Idaios Daktylos Herakles, believed to be one of the Daktylooi. Other myths highlight the myth of Zeus defeating Cronus for the sake of gaining control of gods' throne. The myth of Herakles, who established these games in honor of Zeus, since the king of the gods aided him when he went as a conqueror in Elis a land held by king Augeas is another mythical story believed to be the cause of the Olympic Games emergence.

The oldest myth which concerns the beginning of the Olympic Games is that of Idaios Daktylos Herakles. According to other myths, Zeus, the father of humanity, fought and defeated Cronus in a struggle for the throne of the gods. Finally, the well-known demigod Herakles is mentioned. He staged games in Olympia in honour of Zeus, because the latter had helped him conquer Elis when he went to war against Augeas.<sup>85</sup>

Furthermore, Christianity was the most important factor for the decline of these games, the Christian emperor Theodosius I in A.D 393 abolished this pagan games in his decree. After more than 1500 years Pierre de Coubertin of France who in 1894 founded the International Olympic Committee (IOC) in Paris and by 1896 the first modern Olympic Games took place in the Panathnaic Stadium<sup>86</sup> and today the Olympic Games are still held in our contemporary society each four years.

In 1896, more than 1,500 years after the ancient Games were banned, the first modern Olympic Games featured many references to this legacy of Greek Antiquity. The IOC's decision to hold them in Athens (Greece) was a reminder that the Olympic Games originated in Greece. The majority of the competitions took place in the ancient stadium (the Panathenaic Stadium), which was restored for the occasion. Most of the sports on the programme of the ancient Olympic Games were echoed in the modern Games.<sup>87</sup>

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<sup>85</sup> "Ancient Olympic Games," *Olympic.Org*, accessed May 18, 2015, <http://www.olympic.org/ancient-olympic-games?tab=mythology>.

<sup>86</sup> The Panathinaiko Stadium is situated in Athens and hosted the old sports competitions known as the Panathenaea.

<sup>87</sup> The Olympic Musuem "The Modern Olympic Games 2<sup>nd</sup> ed. 2007 Accessed, May 18, 2015. <https://olympiada.files.wordpress.com/2008/05/modern-olympics.pdf> .

## 2.4 Modern Marketing

In modern societies, marketing plays an important role since it has great impacts over individuals. The appellation and identity given to any brand specialized in any given field is considered as crucial. If the owner of a brand chooses a suitable appellation, it may save him important amounts of money and may have deep impacts even among other eminent brands. Oosthuizen explains this concept in the following quotation:

What is in a name? Quite a lot more than what we tend to think, I believe. The name and identity of a brand must be one of the most important decisions to be made about a brand. A good name and identity can buy the brand owner high impact at relatively low cost in a highly cluttered brand environment.<sup>88</sup>

Next, different thriving and eminent companies exist in distinct eras of the globe, with Greek appellations; the majority of them are European and American. An individual might identify some companies' appellations as connected to Greek mythological heroes and individuals.<sup>89</sup> Nevertheless, an individual might miss numerous names related to Greek mythology.<sup>90</sup>

Further, in antique mythology, 'Ambrosia' is the Greek God's food sometimes and other times it indicates their drink. This appellation exists in Ambrosia Software, the well-known Ambrosia Salad and Ambrosia Natural Foods.<sup>91</sup> Also, A mythological beings named 'Centaur' part horse and part human, in contemporary society, there is, Centaur Floor Machines, , veterinarian medicine made by Centaur Pharmaceuticals, Centaur Riding School and Centaur Theatre Company.<sup>92</sup>

Furthermore, the goddess of Agriculture in the Greek mythology is called 'Demeter', professional audio products are designed and made by Demeter

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<sup>88</sup> Thomas Oosthuizen , *The Brand Book: How to Build a Profitable Brad – Fast, Effectively and efficiently* (Johannesburg: Stonebridge, 2013), 57.

<sup>89</sup> "Companies With Greek Names," *Greek Names*, accessed May 19, 2015, <http://www.greek-names.info/companies-with-greek-names/>.

<sup>90</sup> Ibid.

<sup>91</sup> Ibid.

<sup>92</sup> Ibid.

Amplification, there is a center for software services called Demeter,<sup>93</sup> also an agency for consultation is called Demeter Matrix Alliance Inc.<sup>94</sup> Odysseys is found in a famous travel agency called Odysseys Travel, in a company of cruising called Odysseys Cruise Lines, in a company of record called Odysseys Record, and in a club line called Odysseys Golf.<sup>95</sup> Next, The famous Greek hero ‘Hercules’<sup>96</sup> is found in a company that manufacture graphic cards for video which are the best-selling, called Hercules and its slogan is “Legendary Strength, Quality and Performance”. The United States Air Force utilize a transport plane to transport huge war stuff and provisions called Hercules, and a company manufactures chemical and allied products is named Hercules Incorporated.

In addition, ‘Hyperion’ is an appellation for a titan, his name carries the meaning “he who goes before the sun”, so there is in the field of “business analysis software” a company with the following website : [www.hyperion.com](http://www.hyperion.com) and also this appellation “Hyperion” is used for a publishing company for books.<sup>97</sup> ‘Trident’ which is the trident of Poseidon is used for a well known gum<sup>98</sup> and the Greek sea god named Poseidon is found in: Poseidon Travel which is a travel agency.<sup>99</sup> In the Greek mythology ‘Argus’ is a giant watchman with 100 eyes, nowadays there is Argus Security which is concerned with the protection of the commercial business.<sup>100</sup>

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<sup>93</sup> Sian-Addy Werick, “100 Greek Names & Roman Allusions,” *Weebly*, accessed May <http://sianaddy.weebly.com/>.

<sup>94</sup> Ibid.

<sup>95</sup> Ibid.

<sup>96</sup> Ibid.

<sup>97</sup> Ibid.

<sup>98</sup> Ibid.

<sup>99</sup> Ibid.

<sup>100</sup> Ibid.

## 2.5 Sciences

In computer science, ‘The Trojan horse’ is a computer virus which pretends to be without harm but in reality it causes damages to the computer; the virus appellation is derived from the Greek mythology. Homer in the *Iliad* gives a description about the story of the Trojan horse from which this appellation emerged.

The name Trojan Horse is derived from Greek mythology, from the *Iliad* by Homer. In the *Iliad*, Homer describes how the Greek army, after unsuccessfully trying to capture the city of Troy, lift the siege and leave a wooden horse, ostensibly as a gift to the gods of the city. The citizens of Troy accept the gift by pulling it inside the city walls, whereupon Greek soldiers emerge from the horse to capture the city.

What does Greek mythology have to do with Computer diseases? Well, like the Mythical Trojan horse, a Trojan horse program pretends to be a perfectly legitimate program, for example a compiler or file handler, which has access to other users' files. This legitimate-purpose program is however subverted with the objective of violating security constraints.<sup>101</sup>

Besides, in the contemporary terminology of science, it is said that our solar system is ‘heliocentric’ which signifies that the planets turn around Helios.<sup>102</sup> Then, a theory called ‘the Gaia theory’;<sup>103</sup> Gaia is an appellation which held its roots in Greek mythology and means Mother Earth<sup>104</sup>. Also, In 1795, the famous Martin Klaproth a German chemist, had a pleasurable excitement of finding a fresh metallic element, this German chemist called his discovery ‘Titanium’, which is linked directly to the Greek mythological Titans, sons of the Earth goddess.<sup>105</sup> Next, the appellation ‘Promethium’ is derived from the Greek mythological Prometheus who is believed to be the mythical figure who gave the stolen fire of gods to humans.<sup>106</sup>

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<sup>101</sup> Nishant Deshpande, “Computer Diseases: Trojan Horses, Viruses & Worms,” *Imperial College London*, accessed May 20, 2015, [http://www.doc.ic.ac.uk/~nd/surprise\\_96/journal/vol2/nd4/article2.html](http://www.doc.ic.ac.uk/~nd/surprise_96/journal/vol2/nd4/article2.html).

<sup>102</sup> Laurie J. White, “Greek Mythology,” *The Shorter Word.com*, accessed, May 20, 2015, <http://www.theshorterword.com/greek-myths/>.

<sup>103</sup> Luigi Piccardi and W. Bruce Masse eds., *Myth and Geology*, Special Publication 273 (London: The Geological Society, 2007), 65.

<sup>104</sup> Ibid., 65.

<sup>105</sup> Doug Stewart, “Discovery of Titanium,” <http://www.chemicool.com/>, accessed May 20, 2015, <http://www.chemicool.com/elements/titanium.html>.

<sup>106</sup> “Promethium,” *Royal Society of Chemistry*, accessed May 20, 2015, <http://www.rsc.org/periodic-table/element/61/promethium> 12/16 /20/5

Scorpius is a summer constellation located south Ophiuchus,<sup>107</sup> ‘In mythology, this is the scorpion that stung Orion the hunter to death, although accounts differ as to the exact circumstances’<sup>108</sup> and Ophiuchus in Greek mythology is related to the medicine Greek god, called Aesculapius.<sup>109</sup> The 10<sup>th</sup> zodiac sign is Capricorn and it is rooted to the constellation of Capricornus.<sup>110</sup> ‘To the Greeks, Capricorn depicted he mountain god Pan who worked as a shepherd by day and a musician by night’<sup>111</sup> the 5<sup>th</sup> zodiac sign of astrology is Leo and it came into existence from the Leo constellation.<sup>112</sup> This constellation is also related to a Greek myth, which is linked with the first Task of the twelve tasks that were given to Hercules. In this mythical story Hercules went to kill the Nemean lion and succeeded with his bare hands to kill the beast, after that Eurystheus put Leo in the sky, Forbes explains how the constellation of Leo came into existence:

The first task set for Hercules reveals a classic and indisputable Greek star myth at the outset of his labours. Hercules was asked to kill the Nemean lion and bring back its skin. He duly sets out to kill the lion, but he is unable to achieve this with any of his weapons; he eventually succeeds by strangling the lion with his bare hands. Depictions of Hercules Usually show him with the skin of the Nemean lion over his shoulder. After presenting the body of the Nemean lion to Eurystheus, he then nails it to the sky. This thereby explains the presence of the constellation Leo in the night sky.<sup>113</sup>

Moreover, ‘A natural satellite’ refers to an object that turns around a planet or other larger body which is not artificial.<sup>114</sup> Within modern science, scientists use various

<sup>107</sup> Bojan Kambic, *Viewing the Constellations with Binoculars: 250+ Wonderful Sky Objects to See and Explore*, The Patrick Moore Practical Astronomy Series (New York: Springer, 2010) , 428.

<sup>108</sup> Ian Ridpath, *Star Tales* (Cambridge: Lutterworth Press, 1988), 114.

<sup>109</sup> Milton D. Heifetz and Wil Tirion., *A Walk Through the Heavens: A Guide to Stars and Constellations and Their Legends*, 3rd ed. (Cambridge, UK: Cambridge University Press, 2004), 61.

<sup>110</sup> “Capricorn,” [www.crystalinks.com](http://www.crystalinks.com/capricorn.html), [www.crystalinks.com](http://www.crystalinks.com/capricorn.html), accessed May 19, 2015, <http://www.crystalinks.com/capricorn.html> .

<sup>111</sup> Matthew Abergel, *Work Your Stars!: Using Astrology to Navigate Your Career Path, Shine on the Job, and Guide Your Business Decision* (New York: Fire Side, 1999) . 127.

<sup>112</sup> “Leo,” <http://www.crystalinks.com/leo.html> .

<sup>113</sup> Iain W. G. Forbes, *The Last of the Druids: The Mystery of the Pictish Symbol Stones* (Gloucestershire: Amberley Publishing, 2012).

<sup>114</sup> “Natural Satellite,” [www.newworldencyclopedia.org](http://www.newworldencyclopedia.org), accessed May 19, 2015, [http://www.newworldencyclopedia.org/entry/Natural\\_satellite](http://www.newworldencyclopedia.org/entry/Natural_satellite) .

appellations for natural satellites. Those attributed names are rooted to Greek mythological stories; the following quotation depicts some of the natural satellites named after Greek mythical creations and their related stories. It highlights the still existing influences of Greek mythology over science.

Metis is the innermost of Jupiter's known satellites. In Greek mythology, the Greek personification of wisdom; the first wife of Zeus. Adrastea is the second of Jupiter's known satellites. In Greek mythology the goddess Adrastea punished human injustice. Amalthea is the third of Jupiter's known satellites. In Greek mythology, Amaltheia was the divine goat (or nymph) who suckled the infant Zeus on Crete. Thebe is the fourth of Jupiter's known satellites. In Greek mythology Thebe was a nymph, the daughter of the river god Asopus. Io is the fifth of Jupiter's known satellites and the third largest; it is the innermost of the Galilean moons. Io is slightly larger than Earth's Moon. In Greek mythology, Io was a princess whom Zeus transformed into a white heifer to hide her from his ever jealous wife.<sup>115</sup>

### 3. Conclusion

Within the culture of the modern western society the Greek mythology is found widely whether individuals know it or ignore it. There are many illustrations that depict how the classical mythology lives within the modern West. The first and most important field in which the classical mythology influences the contemporary society is the language used. The Greek terms became indirectly part of English and saw different changes. Next, in literature the Greek mythology is widely found like in youth literature.

Further, ‘the Olympic Games’ which are held today come from the old Olympic Games. Today we still celebrate the Olympic Games which in the antique world emerged according to different versions of myths. The modern world marketing is full of Greek mythological references used by several companies, agencies, and so on. The science field also incorporates a mass of examples derived from the Greek mythical convictions. Finally, the Greek mythology plays an important role and influences the modern West in numerous ways.

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<sup>115</sup> “The Celestial Bodies,” [www.pantheon.org](http://www.pantheon.org/misCELLANEOUS/celestial_bodies.html), accessed May 19, 2015,  
[http://www.pantheon.org/misCELLANEOUS/celestial\\_bodies.html](http://www.pantheon.org/misCELLANEOUS/celestial_bodies.html) .

# **General Conclusion**

## General Conclusion

The term mythology is derived from the Greek “mythologia” which means legendary lore, a telling of mythical legends, a legend, tale or story and the term myth comes from the Greek “mythos” which means a word, speech, tale or story. Mythology refers to the body of mythical beliefs, legends and tales which depict the antique beliefs and convictions of the ancient culture. The majority of myths makers are of unknown origins, nevertheless few are known like Homer in his *Iliad* and *Odyssey*. Myths are handed down through different means and they are depicted through sacred arts, rituals and in other ways. Myths passed through different stages and changes by time, they incorporate various themes which try to provide answers for the unquestionable or for the questions that emerged before the scientific era and which needed clarifications concerning the gods, kings, heroes, world foundation, its future destruction or other themes. The nowadays mythology is not only related to ancient texts but deals with distinct kinds of literature and science fiction is the modern mythology.

Further, the Greek mythology is rooted to the antique religions of Crete, an island located in the Aegean Sea; this classical mythology passed through various transformations and changes according to places and circumstances since the Greek myths were not found only in Greece but in different areas of the globe. It incorporates mythical beliefs and thoughts of the Greek people that deal with themes like “Pantheons” which talks about the Titans who came through Gaia the Mother Earth and Uranus and talks about other mythical creations as well. Also mythical gods, goddesses, demi-gods and other mythical creatures had different characteristics and fulfilled distinct roles, like “Hades” king of the underworld who was famous by his three headed dog called Cerberus or “Hephaestus” the fire and smith god symbolized by the hammer and famous by his tools and crafts creations.

Furthermore, the western civilization holds its roots from the Middle Ages, during these times there was no real development since the field of education was not valued and certain ancient texts were lost. But the western world started to develop by the coming of the twelfth century Renaissance which was characterized by the returning

back to ancient texts and which saw different achievements in the economical, political and social fields. By the times of the fourteenth century Renaissance there were real developments and changes in different areas like in artworks. Next, those cited periods led to deep impacts in the culture of the modern West. According to interpreters, the western society origins are rooted to three traditions which are the Greek and Romans knowledge, the western Christian religion and the modern enlightenment. The western society is characterized by monotheism, human-rights as well as with other characteristics, also the westerners give importance to notions and values that are either given or granted found within their democracy. Besides, the term “culture” throughout centuries has been given different definitions and the nowadays culture is related to every single thing found within a society. And one of the most important features of culture which fulfils a significant role within culture is mythology.

The western society is full of Greek myths allusions, since this classical mythology is found in almost every field of the West, examples of how mythology influences the western society are abundant. The first area that is the most noticeable is the language used by individuals; the Greek terms became indirectly part of English through Latin, French and even Arabic. Some examples of terms rooted to the Greek mythology include cereal from Ceres goddess of agriculture and phobia from Phobos, Ares' son. And there are also expressions used which are rooted to this antique mythology, like ‘caught between a rock and a hard place’ and ‘between the Devil and the deep blue sea’ which came both from Odysseys. Besides, in literature classic myths are also used, for example, the serialized comic books like *‘the Incredible Hercules’* is related to Hercules, a mythical hero. In sport there are also traces of the Greek mythology; the Olympic Games are rooted the antique Greece’s Olympic Games which were created from mythical beliefs. Next, the modern marketing is one of the most important field which is influenced by the classical mythology, examples are abundant in this field, for example, ‘Ambrosia’ is the Greek God’s food sometimes and sometimes it is their drink; This appellation exists in the famous Ambrosia Salad and Ambrosia Software. The last field that this work highlights is science which is also full of Greek

mythological references, like in Geology, the appellation ‘the Gaia theory’ came from Gaia which means Mother Earth or in computer science the ‘Trojan horse’ virus came from the Greek mythical story of the Trojan War.

As a conclusion, the influence of the Greek mythology over the modern western society is found in almost every field that the western world incorporates. It is present under many aspects and continues to reflect the antique Greek mythical beliefs and convictions that survived centuries after their appearance and that landed on the West through various ways.

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# Glossary

# Glossary

- 1. Lore:** a body of knowledge or traditions.
- 2. Shaman:** is related to shamanism which is a form of religion, in which those who practice it believe that the world and all events are governed by good and evil spirits who can be propitiated or bought off only through the intervention of a witch-doctor or Shaman.
- 3. Iliad:** the tale of the siege of troy attributed to Homer.
- 4. Odyssey:** the epic poem of Homer which records the adventures of Odysseus.
- 5. Vedic:** Vedic mythology refers to the mythological aspects of the historical Vedic religion and Vedic literature, alluded to in the hymns of the Rigveda.
- 6. Shinto:** is an indigenous religion of Japan and the people of Japan. Shinto today is a term that applies to the religion of public shrines devoted to the worship of a multitude of gods.
- 7. Yoruba:** the mythology of the Yoruba is claimed by its supporters to be the world's oldest religion and it is practiced in Africa, chiefly in Nigeria.
- 8. Philologist:** related to philology which focuses on the study of language.
- 9. Etiologist:** related to etiology which focuses on the study of causation, or origination.
- 10. Ethnologist:** relates to the study of cultures, especially considering social relationships and preliterate cultures.
- 11. Ritualist:** related to “the myth and ritual or myth-ritualist, theory” held notably by the so-called Cambridge Ritualists, which holds that a myth does not stand by itself but is tied to ritual.
- 12. Diffusionist:** an anthropologist who emphasizes the role of diffusion in the history of culture rather than independent invention or discovery.
- 13. Culturalist:** one who subscribes to culturalism.
- 14. Topographical:** related to topography which means a description of the features of the land surface of an area such as hills, rivers and roads.
- 15. Dionysus:** is a god in Greek mythology.
- 16. Bacchus:** a Roman god similar to Dionysus a god in the Greek mythology.
- 17. Titans:** primordial Greek mythical creatures with enormous size and strength.
- 18. Carolingian Renaissance:** the first of the three medieval renaissances. Was a period of cultural activity in the Carolingian Empire occurring from the late eighth century to the ninth century.
- 19. Ottoman Renaissance:** was a limited renaissance of Byzantine and Late Antique art in Central and Southern Europe.

- 20. The Paleologian Renaissance:** scholars of Byzantium have called the late 13<sup>th</sup> century and 14<sup>th</sup> century as Paleologian Renaissance.
- 21. Deity:** god or goddess, essential nature of being divine.
- 22. Pantheon:** set of gods belonging to a particular religion, mythology or tradition, or it is defined as a temple that is built to honour all the gods of a particular country or group of people.
- 23. Romanesque art:** is the art of Europe from approximately 1000 AD to the rise of the Gothic style in the 13<sup>th</sup> century, or later, depending on region.
- 24. Folklore:** the traditional beliefs, customs, etc., of a people.
- 25. Versifier:** one that versifies, especially a writer of light or inferior verse.
- 26. Theodosius I:** was the last Roman emperor who ruled over both eastern and western halves of Roman Empire (379 - 395AD).
- 27. Titanium:** a strong, low-density, highly corrosion-resistant, lustrous white metallic element.
- 28. Promethium:** a soft silvery metallic element.
- 29. Eurystheus:** a king of Mycenae and cousin of Hercules.
- 30. Heifer:** a young cow, especially one that has not given birth to a calf.

Greek architecture is typically recognized by scholars: Doric, Ionic and Corinthian. The plain column with no base and an understated capital is known as Doric. The Parthenon is a prime example of the Doric order as is the Lincoln Memorial in Washington, D.C. The Ionic column has a base and a more elaborate scrolled capital. It also may include a solid frieze that's either left plain or has some sculpture. The more lavish Corinthian order is known for its slender column with a rather intricate capital that can be strewn with stylized acanthus leaves. The frieze is ornately sculpted and decorative moldings are found throughout the design.

## Terms to Know

There are many words we use today that had their origins in Greek architecture. Cornice refers to the place just below the pediment, which is a triangular section that lies just above the frieze. A pediment is often filled with relief sculpture. A triglyph is a carved panel, usually referred to as the Doric frieze that gives the suggestion of the base of a beam. A relief is a method of sculpting that has the subjects, figures or adornments emerging from the stone and is completely attached.

## Main Influence

The colonnade continues to be a popular modern architectural style. The row of columns supports an entablature, which encompasses the architrave, frieze and cornice. The columns usually are the base to hold up a roof. It's one of the main features that immediately herald to ancient Greek architecture. The Oslo Trading Building in Norway, the columned porches of plantations in the South and the Ionic order columns that flank the Chamber of Commerce in Dougherty County, Georgia, are a few examples of how Greek architecture finds its way into modern buildings meant to impress an idea of democracy, power and respect.

Architecture is a significant reflection of the culture and values of any society. Ancient Greece is considered by many to be the cradle of Western civilisation and its architecture has had a significant influence on subsequent styles. From the grandiose temples of the Acropolis to the beautifully proportioned Parthenon, Greek architecture is characterised by its simplicity, harmony and clarity of form. These same qualities can be seen in many of the world's most iconic buildings, such as the United States Capitol and the Lincoln Memorial, which both reflect the influence of ancient Greek architecture. Today, the principles of Greek architecture are still evident in many modern buildings and continue to inspire architects around the world.

There are many ways in which ancient Greek architecture influences us today. One way is in the way we think about and design public spaces. The Greek agora, or marketplace, is one of the earliest examples of a public space. This open space was used for a variety of activities, including political discussion and debate. The design of the agora influenced the way we think about and design public spaces today.

Another way in which ancient Greek architecture influences us today is in the way we think about and use columns and other architectural elements. The Greek orders of architecture – Doric, Ionic, and Corinthian – are still used today in a variety of ways. Columns are a particularly prominent feature of Greek architecture, and we often see them used in modern architecture as well.

Overall, ancient Greek architecture continues to influence us in many ways. From the way we design public spaces to the way we use columns and other architectural elements, the legacy of ancient Greek architecture is still very much with us today.

## **What are influences of Greek architecture in modern world?**

Ancient Greece has had a profound influence on world architecture. Many architectural movements throughout history have been inspired by the Classical style of Greece, particularly the orders of Doric, Ionic, and Corinthian. Many of the world's most iconic buildings and structures were inspired by Ancient Greek architecture, and the legacy of Greece can be seen in architectural masterpieces around the world.

Greek architecture has had a profound impact on the development of Western architecture. Their formulas for proportions and aesthetics have been influential for centuries, and continue to inspire modern architects. Greek architecture is characterized by its harmony, simplicity and beauty, which are all qualities that are highly valued in the Western world.

### **How does Greek influence us today**

Alexander the Great was one of the most successful military commanders in history. He was also a very effective ruler and his legacy can be seen in many different ways. One of the most significant ways is in the influence of Greek culture on the modern world.

Greek ideas and concepts have shaped our thinking in many different areas, from mathematics and science to art and architecture. The alphabet we use today is based on the Greek alphabet, and hundreds of words in our language come from Greek roots.

So next time you're doing maths, or enjoying a work of art, remember that you're using ideas that are thousands of years old – and all thanks to a young king called Alexander.

The ancient Greeks were an incredibly influential people. They made significant contributions to philosophy, mathematics, astronomy, and medicine. They were also known for their impressive literature and theatre, which has had a lasting impact on modern drama. And, of course, the Greeks were renowned for their stunning sculpture and architecture. All of these aspects of Greek culture have had a profound and lasting influence on the world.

## **Where is Greek architecture used today?**

Greek architecture has been a major influence on modern architecture, especially in democratic societies. The Oslo Trading Building in Norway, the columned porches of plantations in the South and the Ionic order columns that flank the Chamber of Commerce in Dougherty County, Georgia, are a few examples of how Greek architecture finds its way into modern buildings meant to impress an idea of democracy, power and respect.

Greek architecture is still widely used today in many different types of buildings. The use of marble, limestone and columns are still used in Greek architecture and add a lot of beauty and grandeur to the buildings. Notable ways in which we still use Greek style include columns, friezes and decorative elements.

## **What are the greatest contribution of Greek architecture?**

Greek architecture is characterized by its tall columns, intricate detail, symmetry, harmony, and balance. The Greeks built all sorts of buildings, including large temples dedicated to their gods. Many of these structures have been preserved and are still standing today, providing us with a glimpse into the Greek architectural style.

Greek architects were responsible for some of the most impressive and distinctive buildings in the ancient world. Their structures, such as temples, theatres, and stadia, became fixtures in towns and cities throughout antiquity. The skills and knowledge of Greek architects continue to be admired and celebrated even today.

## **Why is Greek art and architecture so important**

Greek art was highly influenced by the belief in gods and goddesses. Numerous temples were erected in order to honor these deities, and many of the sculptures and paintings were meant to depict them in human form. Given that much of the art was created for public display, it served as a source of pride for many citizens. Consequently, art and architecture could be found in various parts of the city.

Architects continue to be inspired by Ancient Greek architecture because of its classic and timeless design. Many of the basic elements of Greek architecture, such as columns and pediments, have been adopted in modern architecture. The Neoclassical, Georgian Revival, Federal, and Beaux-Arts styles are all heavily influenced by Ancient Greek architecture.

## **Has ancient Greek society influenced us today?**

The Greeks and Romans were two of the most powerful empires of their time. They influenced almost every part of today's world, such as government, language, and architecture, as well as making scientific advancements. Also, the successes of these two civilizations lead to many

countries modeling most of their public facilities and systems after the ones found in Greece and Rome.

The Ancient Greeks have had a profound influence on American culture through their language, architecture, and theater. Many words in the English language were derived from those of the Ancient Greeks and you can find many examples of Greek architecture in America today, especially in our nation's capital. The theater was also a very important part of Ancient Greek culture and their influence can still be seen in American theater today.

## **What are 3 contributions from ancient Greece that you see in today's society**

The Ancient Greeks were a Civilization that gave the world a great deal. They gave us Western Philosophy through thinkers like Socrates. The Olympics began in Ancient Greece and it is still a global event. The marathon is also something that originated in Greece. The Ancient Greeks also gave us alarm clocks, umbrellas, and cartography (maps). Finally, the Western theater (drama) also has its roots in Ancient Greece.

The Classical style of architecture is characterized by its symmetry, proportion, and formal design. This style is often associated with grandeur and power, as seen in the many national monuments and federal buildings in Washington, DC. Classical architecture is timeless and elegant, and continues to inspire architects and designers today.

## **Why did America use Greek architecture?**

Many Americans during this time period were fascinated by ancient Greece and Rome. They saw their country as the natural heirs to the Greeks, who invented democracy. Ancient Greek concepts were very popular during this time.

The ancient Greeks were a remarkable people who made significant contributions in a wide variety of fields, including philosophy, medicine, mathematics, and more. Though they were limited by the technology of their time, they nonetheless made groundbreaking discoveries and inventions that have had a lasting impact on the world. Here are 10 of their most notable achievements that are still used today.

## **Final Words**

The influence of ancient Greek architecture can be seen in many modern buildings. The use of columns, for example, is a common feature in both ancient Greek architecture and in many modern buildings. The columns of ancient Greek temples were often decorated with carved pictures of gods and goddesses, while the columns of modern buildings are often decorated with carved pictures of people or scenes from nature. The use of archways is another feature that ancient Greek architecture and modern architecture have in common. Archways were used

in ancient Greek architecture to support the roofs of temples and other buildings, and they are used in modern architecture for the same purpose.

The influence of ancient Greek architecture is evident in many modern buildings. From the Parthenon in Athens to the United Nations Headquarters in New York, Greek architecture has had a lasting impact on the way we build today. Greek architects were some of the first to use columnar designs, which are still popular in many modern buildings. They also pioneered the use of arches and domes, which are now commonplace in many different types of structures. In addition, Greek architects were some of the first to incorporate decorative elements into their buildings, such as sculptures and friezes. These features can still be seen in many modern buildings, which help to create a sense of beauty and elegance.

Did you ever thought about the importance and influence of architecture in today world ? Did you ask yourself sometimes, how the early architecture was build, how it looked like and how it finally was evolved. Well, if the answer is yes this fits perfect to you. The mastermind behind some of the world's most iconic buildings, how architecture helps us communicate, from where some people get their fascination of and finally, why we need to do more with less. Interested ? This and more, you will find out here. Whenever we travel to different parts of the world, we always try to capture the most beautiful buildings. If you take a closer look, you will see the different components, who make this building breathtaking and obviously famous, who do not attract attention at first look. Something that represents and reflects to a period of era, as it was designed and build back then. But let us go back in time, where the Greeks made history !

So first we have to differentiate the Ancient Greece in three eras: The Archaic Period (c. 600-500 BCE), the Classical Period (c. 500-323 BCE) and the Hellenistic Period (c. 323-27 BCE).

I think we all agree, that the Greek temples are the most famous buildings in Greece. They combine the Greek tradition of the megaron house as the Egyptian temple too, to create something even better, to make a more elegant form out of it. First all buildings were made out of wood, because it was easier at first, but then the Greeks made an step forward and replaced the wooden structures of their public buildings with stone. This process happened in the Archaic period and is called 'Petrification'. So you may ask yourself why there are all those columns on each side of pretty much every temple ? It is easy, Greek architects were forced to build buildings with more space in it, so they needed a kind of support for the short horizontal beams overhead and found an good solution. Out of large blocks of limestone or light porous, because marble was reserved for sculptures or anything else that was a kind of decoration. So here you have the explanation why the Greeks always used columns or pillars on each temple as the Parthenon, which is surrounded by this, or the temple of Athena Nike, who has columns only at the front and the rear.

But soon they began to depart from the strict plan of traditional temples as Tholos and highlighted certain elements with black marble, so they started to build unique marble temples, a mixture of three styles: The Doric, the elegant Ionian style and the Corinthian one, who spread all over the mainland and the islands in Greece, dedicated to different gods. Asking for a perfect

example ? 'The Parthenon', build next to the Acropolis in Athens. A brilliant combination of the Doric and Ionian architecture. This one was dedicated to goddess Athena, who played an really important role in Greek history. Remarkable is, that the Corinthian style was not the most popular one, but it was still included in the 'Temple of Olympian' in the city center of Athens, another important monument of Greek history. A further example for Classical architecture in the 'Classical' period was the 'Ancient theatre', a place of gathering, used to enable people to take part in a ritual, to honor god. It got to a point were it was a religious thing, a place to thank god, to think about his life and to appreciate everything they had.

Moving forward to the 'Hellenistic' period, a time were the Doric and the Ionian order stopped growing in terms of changes. This period covers the time between the death of Alexander the Great and the domination of the Roman Empire over Greece. So maybe you ask yourself, why it is called the 'Hellenistic' period ? Hellas is nothing less then the original word for 'Greece', from which the word was derived. So during this period the Greek architecture was at its peak. They started to build many types of public buildings, instead of building temples. Buildings, similar to theaters and gymnasiums, for us known as gyms to exercise. It seemed that Greek architecture got to her highest point, inspire parts of Europe, North Africa and even Western Asia and making progress in literature, mathematics, philosophy, science, in architecture, such as expanding the religious sphere. It was like a new wave, which characterized the 'Hellenistic' period and resulted in the export of Greek culture, language and of course the architecture, which you can still find in today's world. This period may be seen to end with the final conquest of the Greek heartlands by Rome.

But now, more than important, the question. How does Greek architecture affect us today ? Ancient Greek architecture continues to be a point of influence in building new modern cities. There are a few basic elements, which are still used today. The infrastructure concept in terms of columns and pillars, are the base of building churches, libraries or even a normal house, that allow to hold up a roof. It is still a big and important part, but not only the components. The words we are using today, it did not even have to do something with architecture. Many words, have their origins in Greece. But let us get back to architecture, the inspiration of Greeks was and still is, to build and design something with gods in mind, inspired of the story and the unique abilities of a specific god. Each building was designed to compliment and relate to another and especially to use at least one of the three orders of classical Greek architecture, which are Doric, Ionic and Corinthian. Today a lot of countries use this thought and build the buildings not necessarily with gods in mind, but with other great and important people, who achieved a lot in the country's history, to think about her over and over again.

To sum this up, Greek architecture achieved a lot and was at its peak with success. It has a big impact to today's world and definitely in the future too. The whole world got benefits from it for a very good reason.

but which provided the foundation for much of the architecture of the modern Western world.

Today we are looking at the architecture of ancient Greece. Don't forget, the easiest way

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### The Greek Architectural Orders

crafted by the architects of ancient Greece, and some of their structures, like theatres, temples and stadia, became staple buildings in cities and towns from Antiquity onwards in the Western World.

The architectural feature of all or most of these buildings and the one most commonly associated

with the Greeks are columns. There are five of what are called orders of classical architecture, and an order is basically a combination of a type of column, either with or without a base, with an entablature, which is what the column supports (this could be something like a frieze or a beam called an architrave). The five classical orders are Doric, Ionic Corinthian, Tuscan and Composite. Though it was not the Greeks but the Romans who gave them these names.

The Greek architects created the first three, and those three influenced the latter two. The Doric column evolved from early wooden pillars. It is thinner at the top, it doesn't have a base, and it has a simple capital at the top. The Ionic order with origins in the mid-6th Century in Ionia, on the western coast of Asia Minor, had a base and volute, which is a scroll capital and is a slimmer and straighter column. Then in 5th Century BCE Athens, the Corinthian was invented, which is much like the Ionic column, but it's topped with a more

decorative capital of stylised acanthus and fern leaves. For the public buildings in Greece, marble

was definitely the material of choice, although wood would have been the initial material, not only for architectural elements like columns but for the entire building. From the late 7th Century

BCE onwards, though, buildings were constructed using more durable stone, such as limestone,

which was sometimes covered by a protective layer of marble dust. The best marble that could be

sourced came from the Greek islands of Naxos and Paros, as well as Mount Pentelicon near Athens.

The classical orders can still be seen on modern buildings such as the Lincoln Memorial in Washington DC, USA, which features 36 Doric columns, the Prado Museum in Madrid, Spain,

with its annex adorned by Ionic columns and the U.S Capitol building with its Corinthian columns.

### Ancient Greek Buildings - Temples

The ancient Greeks are well known for their incredible Doric and Ionic temples, and none are quite as famous as the Parthenon atop the Acropolis of Athens, built under the direction of the general Pericles and envisioned by the architect Phidias in the 5th Century BCE.

Of course, there are other famous temples, including the Doric Temple of Zeus at Olympia, which was completed in circa 460 BCE and the Temple of Artemis at Ephesus, which was completed in circa 430 BCE and was considered one of the Seven Wonders of the Ancient World.

It's clear that a whole lot of time and thought went into the creation of these buildings as not only were many temples built at prominent sites like the Temple of Poseidon at Sounion, but they employed optical tricks using sophisticated geometry like thickening the bottom of columns

or having columns lean slightly inwards so that from a distance, the building seemed perfectly straight. This technique was actually employed in the building of the Parthenon, but you can't actually see these refinements with the naked eye, so if you visited the Parthenon today, the columns

would look perfectly straight. Temples, especially on the mainland, all followed a similar plan; they were almost all rectangular and peristyle, which means that their exterior sides and facades

consisted of rows of columns. Although, of course, not every temple was the same, and you just have

to look next to the Parthenon to the Erechtheion, which has the famous porch of the maidens, where

the columns are women and known as caryatids. The regular style of temple was peristyle, which is

when columns surround an inner chamber or space in a building like a courtyard, and the whole thing

was atop a platform, and the interior was paved with rectangular slabs. It usually had a raised roof which had a slope of approximately 15 degrees and was constructed of wooden beams and rafters,

which were then covered in overlapping tiles made of either terracotta or marble. The doors to the temple would often be made of either Elm or Cypress wood and would be decorated with bronze.

Temples were often decorated, and the architectural sculpture would be arranged to tell a narrative. Pediments, friezes, and metopes, often in high relief, run around the temple and would be brightly decorated in colours like blues and reds and metals such as bronze. The stories

told in the artworks would often be popular tales from mythology or a part of their history.

The ancient Greek architects knew how to keep a building's foundation stable with water drainage

and building the base on top of various layers of film material. Many ancient Greek buildings

that have fallen have done so not because of a natural weakening of the building but from human intervention, such as people removing blocks or metal fixtures for personal use. When buildings aren't interfered with, like the Temple of Hephaestus in the Athenian Agora or the Temple of Aphaia on the island of Aegina, they continue to stand tall. Sometimes, temples would have a monumental entrance near it, like the Propylaia of the Athenian Acropolis.

Modern-day buildings with impressive entrances mirroring ancient Greece include the British Museum, Downing College, Cambridge and the Shrine of Remembrance in Melbourne, Australia.

### The Theatre, Stoa, and Stadium

Common to many temple complexes from the 7th Century BCE onwards, but a separate building is the stoa. A stoa is a long roofed building with columns on each side and backed by a plain wall. It would often be used as a meeting space or for storage and many agora of ancient Greek towns would have a large open space surrounded by a stoa.

The stoa in the Hellenistic period served a different function in the gymnasium and palaistra complexes; these stoas were used to create an enclosed space, not just for markets, but for physical exercise and a space for practicing sports like throwing javelin and discus.

One very distinctive addition to architecture from the Greeks was the amphitheatre.

The oldest archaeological evidence for theatres dates back to the late 6th Century BCE, but we know that earlier, even as early as the Minoans in the Bronze Age, people gathered in large stepped courts as a space for spectacles or religious processions.

From Thorikos in Attica comes the earliest example of the rectangular theatre-like structure from the late 6th Century BCE, which had a temple to Dionysos on one end which suggests it played a part in the Dionysian festival where dramas were performed. It was from the 5th Century BCE though,

that the Greek amphitheatre developed into the recognisable and influential form that we're all familiar with. These Greek amphitheatres were open air, so there was no roof and were built as a semicircle with rising rows of seats. They had incredible acoustics, and the stage or orchestra was semi-circular and backed by a skene or a screen. There were often monumental

arches or paradoi on either side of the stage for entrances. One of the best-known ancient Greek

theatres is the Theatre of Dionysos Eleutherius on the slope of the Athenian Acropolis and was the place where plays by tragedians Sophocles, Aeschylus and Euripides were first performed.

The Theatre of Argos is one of the largest, which had a capacity for over 20,000 spectators, and the

Theatre of Epidaurus is one of the best preserved and is still used to this day. There was also the

stadium which was named after the distance of 600 ancient feet or around 180 metres of the foot race

known as the state or stadion. The stadia evolved into having rows of stone or marble steps that were used for seating which had divisions which made the rows of seats easy to access. Conduits

were included to drain any excess rainfall, and during the Hellenistic times, vaulted corridors were added for a dramatic entrance for athletes and judges. The two most famous stadia are at Nemea, which seated 30,000 and Olympia, the home of the ancient Olympic games seated 45,000 spectators. These ancient buildings became the models for later ones right up to the stadiums

and arenas of the present day

## STATE OF THE DISCIPLINE

# Greek Architecture

BARBARA A. BARLETTA

### *Abstract*

The study of Greek architecture grew out of the meticulous recording of buildings and their components by 18th- and 19th-century investigators. Although the aims have changed, with an increasing emphasis on historical and social context, the basic methods of documentation remain the same. This essay traces the history of the discipline as a background to modern approaches, geographic emphases, and new perspectives. It surveys the work of archaeological schools and conference bodies, followed by general studies of architecture and its components as well as individual building forms and complexes. A focus is placed on recent literature, from 1980 to the present, and on books rather than articles.\*

### INTRODUCTION

Many contributions have been made to the field of Greek architecture over the past 30 years. Previously known buildings have received fuller studies, and newly excavated ones have been brought to light. New books provide surveys of Greek architecture or of particular building types and components. The interrelationship of buildings has been mined for information about function and society. Progress has also been made in elucidating the backgrounds of architects and the processes by which they worked.

This article traces these developments with the aims of presenting the current state of the discipline and of giving insights into its future directions. The works cited are by no means comprehensive. Because of the large number of publications, preference is given to books over articles, except for topics for which few books exist. The period considered, from 1980 onward, is admittedly arbitrary and sometimes inconsistent. As a result of these limitations, some important publications are necessarily excluded. It is hoped,

however, that the list of works cited, which is provided at the end of this article, will assist the reader in locating those contributions.

### HISTORY OF THE DISCIPLINE

The study of Greek architecture has evolved considerably from its origins in the 18th century, but some of the basic principles have remained the same. It was initiated by architects seeking to preserve a record of monuments of the past and to use them as a source of "good taste" in their own times. They were already familiar with buildings in Rome, but by the 18th century, their interests had shifted to Greece. Stuart and Revett state the reasons for this shift in their 1748 application for financing for what would be the first project sponsored by the Society of Dilettanti. They wanted to make exact drawings of the buildings, since the "beauties of a correct style" that existed in Athens surpassed those of Rome "as much as an original excels a copy," and these, having been "almost completely neglected," must be preserved in drawings for posterity.<sup>1</sup>

Ancient architecture is no longer seen as a source for contemporary models, although it may still enjoy some interest from practicing architects. This is expressed in the republication of books on topics such as the origin and use of moldings.<sup>2</sup> There is also an increasing interest in the works of early investigators. A reprint edition of Stuart and Revett's *The Antiquities of Athens* has just appeared,<sup>3</sup> and the first English translation of Le Roy's *Les ruines des plus beaux monuments de la Grece* was issued in 2003.<sup>4</sup> Illustrations of Greek monuments produced by 19th-century French, Danish, and German architects have formed the subject of exhibitions and catalogues.<sup>5</sup> Some institutions now host digitized versions of early publications that are

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<sup>1</sup> Stoneman 1987, 122; see also Stuart and Revett 2008, v. See Watkin (2006) for a detailed discussion of the intellectual climate that gave rise to these views.

<sup>2</sup> Walker 2007.

<sup>3</sup> Stuart and Revett 2008.

<sup>4</sup> Le Roy 2003.

<sup>5</sup> See Hellmann et al. (1986), Bendtsen (1993), and Bankel (1986), respectively.

long out of print.<sup>6</sup> These volumes provide valuable documentation both of the material and of previous attitudes toward it.

Additionally, the approach taken by early investigators remains fundamental to the study of Greek architecture. They sought to document the remains of buildings through accurate measurements, drawings, and records of details. Modern scholars continue to accept this as the first step in the analysis of a building.<sup>7</sup> German publications provide useful models for this kind of documentation. They typically begin with a thorough exposition of the remains, including descriptions of the elements with lists of preserved fragments in easily readable tables, and present both drawings and photographs of the more important blocks.<sup>8</sup> A reconstruction and interpretation of the monument follows. Even scholars whose aim is to offer a new reconstruction or interpretation must necessarily rely on the primary documentation of the building and its elements.<sup>9</sup> Thus, publications from the 18th, 19th, and even early 20th centuries, which in other fields would be considered long out of date, continue to be significant for the study of Greek architecture.

One might assume that most Greek buildings, especially those visible to the early investigators, would have been thoroughly documented, but many of these are becoming known for the first time. Thus, despite the initial discovery of the Temple of Apollo at Bassai in the 18th century,<sup>10</sup> it has only recently received complete analysis: a four-volume publication, three volumes of which (by Cooper) are devoted exclusively to the architecture.<sup>11</sup> The Temple of Nemesis at Rhamnous provides another example. Although the Society of Dilettanti published drawings and measurements

<sup>6</sup>As in the case of Ross et al. (1839), which is hosted by Ruprecht-Karls-Universität Heidelberg (<http://digi.ub.uni-heidelberg.de/diglit/ross1839>). *AntDenk* is also available from this site (<http://digi.ub.uni-heidelberg.de/diglit/ad1891/0086>), as are certain other publications.

<sup>7</sup>Gruben (2007, 54–5) cites R. Koldewey's maxim that an ancient building is not entirely known if not measured and drawn, which holds true even today.

<sup>8</sup>The publications of temples on Aigina provide a good example of this methodology (Schwandner 1985; Bankel 1993; see also the *Alt-Aigina* volumes, such as those by Hoffelner 1996, 1999). The first two books are published by Walter de Gruyter and the other group by Philipp von Zabern.

<sup>9</sup>E.g., Norman's (1984) reassessment of the Temple of Athena Alea at Tegea used the documentation and observations of the building in earlier publications and unpublished papers, in addition to her own discoveries.

<sup>10</sup>The temple was first reported and drawn in the 18th century by a French architect, J. Bocher, and next explored by C.R. Cockerell and C. Haller von Hallerstein in 1811, as noted by Dinsmoor 1933, esp. 204–5.

by J.P. Gandy in 1817, the temple was not fully documented and reconstructed until 1989, by Miles.<sup>12</sup> A similar situation exists with the Late Archaic Temple of Aphaia on Aigina. It was noted already in 1797, in the second volume of *Antiquities of Ionia*, and was the subject of several investigations over the years. Yet its thorough documentation, with detailed drawings, plans, and architectural analysis by Bankel, only appeared in 1993.<sup>13</sup> Similarly, von Freeden's 1983 book on the Tower of the Winds in Athens, one of the best-preserved Greek buildings in the city, relied on the drawings of Stuart and Revett,<sup>14</sup> while a new study of that structure by Kienast is set to appear presently.<sup>15</sup>

In western Greece (South Italy and Sicily), the circumstances are comparable, albeit more striking. Despite the “rediscovery” of the temples at Paestum by 1746,<sup>16</sup> the Temple of Hera II, once thought to be dedicated to Poseidon, lacks a monographic study.<sup>17</sup> The complete documentation of the Temple of Hera I (the so-called Basilica) was published by Mertens in 1993.<sup>18</sup> For the other temple, that of Athena, we rely on the 1959 exposition of Krauss, which is thorough in its description and reconstruction but, in keeping with its time, more limited in regard to architectural context.<sup>19</sup> Additionally, the important and relatively well-preserved temple at Segesta in Sicily only received full publication, again by Mertens, in 1984.<sup>20</sup>

Although thorough investigations of the Hera I and Segesta temples were long delayed, the recent studies offer models for their kind. Mertens' approach is comprehensive, providing not only the expected descriptions, measurements, and drawings but also discussions of western Greek buildings of similar date. He thus creates a context for the primary subject, while also of-

<sup>11</sup>For the architecture, see Cooper 1992, 1996a, 1996b. For a volume on the sculpture, see Madigan 1992.

<sup>12</sup>Society of Dilettanti 1817. In her study, Miles (1989, 139–40) discusses the history of investigations.

<sup>13</sup>Society of Dilettanti 1797, 16–19, pls. 2–8 (labeled Temple of Jupiter Panellenius). The temple was described by Fiechter in Furtwängler (1906), but Bankel (1993) offers a more complete study in accord with contemporary standards. For the history of excavations and publications, see Bankel 1993, 1–3.

<sup>14</sup>von Freeden 1983.

<sup>15</sup>Kienast (forthcoming).

<sup>16</sup>See Chiosi et al. (1986, esp. 18, 19, 23), where it is noted that travel guides only began to include Paestum at the beginning of the 19th century.

<sup>17</sup>A detailed study of all three temples was planned by Krauss, but he was only able to complete one (Krauss 1959), as explained in Mertens 1993, xi.

<sup>18</sup>Mertens 1993.

<sup>19</sup>Krauss 1959.

<sup>20</sup>Mertens 1984.

ferring valuable information about structures that have yet to receive a more complete publication.

Even buildings that were well studied in the past have benefited from new investigations. In particular, work carried out on the Acropolis in conjunction with its restoration project has yielded much new information, which is set out in several publications. Many of these focus on the Parthenon, despite the already large body of scholarship on the subject. Seven volumes, some in two or three parts, plus additional books (in Greek) provide the results of detailed studies, accompanied by numerous drawings and photographs.<sup>21</sup> This work has also generated articles on specific discoveries, perhaps the most striking of which are windows that once flanked the doorway,<sup>22</sup> alterations that are interpreted as reflecting the substitution of the Ionic frieze for one originally planned as Doric, and the possible execution of a second frieze in the pronaos.<sup>23</sup> The process of construction is detailed in two books by Korres.<sup>24</sup> Other books have appeared that provide an overview of the building or its restoration.<sup>25</sup>

These renewed investigations of the Parthenon seem, in turn, to have inspired other scholars, to judge from the number of publications produced in recent years. Pedersen offers an intriguing proposal for Corinthian, rather than Ionic, columns in the rear room.<sup>26</sup> An argument has also been made that the Ionic frieze was part of the original design.<sup>27</sup> The sculpture has received particular attention. In 1993, Palagia published a book on its pedimental sculpture.<sup>28</sup> Casts of the metopes in Basel have allowed for a new study.<sup>29</sup> Three books have appeared in recent years devoted solely to the Parthenon frieze,<sup>30</sup> including one by Neils, who then turned her attention to editing a multiauthor volume on the context, sculptures, and historiography of

the Parthenon.<sup>31</sup> The overall sculptural program and its significance have been the subject of additional books.<sup>32</sup> Conferences have also profiled various aspects of the Parthenon.<sup>33</sup>

The Propylaea has likewise received numerous publications of late. These include the results of studies conducted for the restoration project as well as the project itself.<sup>34</sup> A two-volume set by Tanoulas, the architect in charge of the current restoration project, details the post-Antique periods of the building.<sup>35</sup> Fairly contemporaneously with these works, de Waele published his own metrological analysis of the Mnesiklean design.<sup>36</sup> That contribution was followed by the long-anticipated and thorough study of the classical building by Dinsmoor and Dinsmoor.<sup>37</sup>

Studies for restoration were also undertaken on the adjacent Temple of Athena Nike, and the results were published with detailed text and plates.<sup>38</sup> Mark's analysis of the building phases of the sanctuary, which traced the development of the temple, altar, and statue base, had appeared the previous year.<sup>39</sup> The condition of the Erechtheion demanded that it be the first to undergo restoration, with the result that the documentation produced for that building precedes the chronological limits of this discussion.<sup>40</sup> Further elucidation by the architect of the restoration, Papanikolaou, was delayed by his untimely death. A short article by Papanikolaou, however, along with essays by others involved in the Acropolis restoration project, is available in a general book.<sup>41</sup> A second book on the Acropolis restorations has also recently appeared from the Greek Ministry of Culture.<sup>42</sup>

The archaic buildings on the Acropolis have likewise come under examination. The first volume in the Dinsmoor study of the Propylaea, which examined the

<sup>21</sup> The seven volumes may be divided into separate parts. They are listed here in consecutive order: Korres and Bouras 1983 (vol. 1); Korres et al. 1989 (vol. 2a); Korres 1989 (vol. 2b); Koufopoulos 1994 (vol. 3a); Zambas 1994 (vol. 3b); Skoulakides 1994 (vol. 3c); Korres 1994b (vol. 4); Toganides 1994 (vol. 5); Parasche and Toganides 2002 (vol. 6); Papakonstantinou et al. 2002 (vol. 7). Additional studies appear outside the series: Toganides and Matala 2002; Zambas 2002a; Zambas 2002b.

<sup>22</sup> Korres 1984.

<sup>23</sup> Korres 1994a.

<sup>24</sup> Korres 1995, 2000.

<sup>25</sup> Tournikiotis 1994; Korres et al. 1996; see also articles in Economakis 1994.

<sup>26</sup> Pedersen 1989.

<sup>27</sup> Barletta 2009.

<sup>28</sup> Palagia 1993.

<sup>29</sup> Berger 1986.

<sup>30</sup> Jenkins 1994; Berger and Gisler-Huwiler 1996; Neils 2001.

<sup>31</sup> Neils 2005.

<sup>32</sup> Lagerlöf 2000; Cosmopoulos 2004; Jenkins 2007. Although the book by Boardman (1985) includes a general discussion of other aspects of the building, it is primarily concerned with the sculpture.

<sup>33</sup> Berger 1984. Hoepfner (1997) includes papers on other monuments, but the Parthenon is by far the main building discussed.

<sup>34</sup> Tanoulas et al. 1994; Tanoulas and Ioannidou 2002; Ioannidou 2007. In addition, Tanoulas has published important articles on the building (e.g., Tanoulas 1996).

<sup>35</sup> Tanoulas 1997.

<sup>36</sup> de Waele 1990.

<sup>37</sup> Dinsmoor and Dinsmoor 2004.

<sup>38</sup> Giraud 1994.

<sup>39</sup> Mark 1993.

<sup>40</sup> Platon 1977.

<sup>41</sup> Economakis 1994. See Papanikolaou (1994) for his discussion of the restoration of the Erechtheion.

<sup>42</sup> Ioannidou et al. 2008.

archaic predecessor, or Old Propylon, was published already in 1980.<sup>43</sup> Nevertheless, controversy still surrounds the appearance of that building.<sup>44</sup> A recent book by Kissas examines roof tiles, metopes, geisa, and acroterion bases on the Acropolis.<sup>45</sup> From the working of certain members, along with other evidence, he revives the argument that the H-architecture originally stood on the Dörpfeld foundations. A reexamination of the geisa of the small poros buildings is currently underway.<sup>46</sup> In addition, scholars have written on the supports for votive dedications from the Acropolis, which often take an architectural form and thus provide important information about the development of capitals and bases in the Archaic period.<sup>47</sup>

These detailed studies of architecture follow in the tradition set by the early investigators; that is, they begin with extensive documentation and illustrations, which form the basis of their reconstructions. Yet the recording of remains is no longer the final goal of architectural studies. In their publications, contemporary authors are more concerned than their predecessors with elucidating the historical context of the building. While this broader analysis typically accompanies the primary exposition of remains, it may be developed further by other scholars who rely on that initial documentation.

The Acropolis has been a particularly popular subject for these secondary studies. The results of recent investigations have been incorporated into several new books. That by Brouskari offers a handy and well-illustrated overview.<sup>48</sup> Hurwit's 1999 book examines the monuments, cults, and history of the Acropolis from the Neolithic period to the present,<sup>49</sup> while his second, shorter publication focuses on the Periclean period.<sup>50</sup> Holtzmann considers the Acropolis from the Archaic and Classical periods to post-antiquity.<sup>51</sup> Even more broadly, a recent book by Schneider and Höcker moves from the monuments themselves to their political and social significance in both ancient and modern times.<sup>52</sup>

<sup>43</sup> Dinsmoor 1980.

<sup>44</sup> See the alternate reconstructions proposed for the pre-Mnesiklean entrance to the Acropolis by Eiteljorg (1995) and Shear 1999.

<sup>45</sup> Kissas 2008.

<sup>46</sup> This is being conducted by Klein (1991a, 2007, 2008), who has presented her findings at several annual meetings of the Archaeological Institute of America.

<sup>47</sup> Kissas (2000) includes these in his study and notes previously unpublished pieces. See McGowan (1997) for a discussion of the Ionic capitals and their architectural significance.

<sup>48</sup> Brouskari 1997.

<sup>49</sup> Hurwit 1999.

<sup>50</sup> Hurwit 2004 (designed for students but useful to all).

<sup>51</sup> Holtzmann 2003.

## GEOGRAPHIC CONCERNS

Architectural studies have traditionally been weighted toward certain regions of the Greek world. This may be ascribed in part to the attitudes inherited from 18th-century investigators such as Stuart and Revett. They gave priority not only to Greece over Rome but also to mainland Greece (particularly Athens) and Ionia over Greek cities elsewhere.

The importance of Athenian monuments had justified the first expedition under the auspices of the Dilettanti and the publication of their initial series of four volumes and a later supplement of *Antiquities of Athens*.<sup>53</sup> Subsequent expeditions were made to the Greek settlements of Asia Minor, resulting in five volumes entitled *Antiquities of Ionia*.<sup>54</sup> The members stated the reasons for their interest in Asia Minor and for the order of investigations at the beginning of the first volume of their publication, noting that this area was "perhaps, after Attica, the most deserving the attention of a classical traveler," for both its intellectual and architectural achievements.<sup>55</sup> Such statements echoed the opinions of ancient sources, on whose authority investigators of this period largely relied.

The emphasis given to sites considered historically and/or culturally significant meant that only limited investigations were carried out in other parts of the Greek world. This legacy has continued, even within mainland Greece. Modern excavators have begun to change this situation, however, with surprising results. German excavations at Kalapodi (Phokis), for example, have brought to light a sanctuary of Artemis and Apollo that offers important evidence for early architecture.<sup>56</sup> An apsidal, semiperipteral temple from Ano Mazaraki (Achaea)<sup>57</sup> and a temple in Metropolis (Thessaly) with an unusual column count in its peristyle and carved decoration on its Doric capitals<sup>58</sup> both challenge the accepted canons of Greek temple architecture. Among the most remarkable discoveries in recent years, for both their architecture and their painted decoration, are Macedonian tombs.<sup>59</sup>

<sup>52</sup> Schneider and Höcker 2001.

<sup>53</sup> Stuart and Revett 1762, 1787, 1794, 1816, 1830, 2008.

<sup>54</sup> Society of Dilettanti 1797, 1821, 1840, 1881, 1915. See a summary of these missions in Society of Dilettanti (1915, xi, 1–7, 25) and a discussion of the work of the society by Kopff 1996.

<sup>55</sup> Society of Dilettanti 1821, iii–iv.

<sup>56</sup> The discoveries at the sanctuary are being published by the German Archaeological Institute (DAI) in the series *Kalapodi: Ergebnisse der Ausgrabungen im Heiligtum der Artemis und des Apollo von Hyampolis in der antiken Phokis*.

<sup>57</sup> Petropoulos 2002.

<sup>58</sup> Intzesiloglou 2002.

<sup>59</sup> For a discussion of those at Vergina, see Andronikos (1984) and, more recently, Borza and Palagia 2007. For Mace-

The Greek sites of South Italy and Sicily likewise inspired little interest from the early investigators, for the same reasons. Only one western Greek temple, that of Zeus Olympios at Akragas, was included in the publications of the Dilettanti. Significantly, it had received praise from both Polybius (9.27.9) and Diodorus Siculus (13.82.1–4). This building appeared, however, in the last, supplementary volume of the *Antiquities of Athens*, which was published in 1830 with the addition to the title *and other places in Greece, Sicily, etc.*<sup>60</sup> Its aim was to include details of temples that had not been adequately published in the earlier volumes. Neglect of this region was compounded by the creation of archaeological schools, which reflect the boundaries of the modern countries and are typically housed in their capitals or major cities. For Italy, this means Rome, with its own traditions rooted in the cultures of the Etruscans and ancient Romans.

Although certain architects and archaeologists, especially those of the German Archaeological Institute (DAI), have turned their attention to western Greece, its architecture has not been the basis of as many studies or of such long-term projects as buildings in the modern country of Greece or even in Asia Minor. As a result, scholars seeking details of western Greek buildings have long had to rely on 19th-century publications. That of Koldewey and Puchstein remains important for its authoritative documentation of structures then known in both South Italy and Sicily.<sup>61</sup> Even now, this two-volume set is invaluable for its drawings and measurements. It has only recently been matched by Mertens' book, which provides a comprehensive, well-illustrated, up-to-date resource for both temples and other buildings in this region.<sup>62</sup>

The Aegean Islands have also been largely overlooked by scholars of Greek architecture for some of the same reasons. Vitruvius was unaware of its contributions to the origins of the Ionic order and so, accordingly, were the early investigators. Excavations and examinations of remains by Gruben and the Institut für Bauforschung und Baugeschichte of the Technische Universität München (TUM) have brought to light

the significant—and distinctive—architectural traditions of these islands. Final reports of their work are now being published. Two books have appeared on Parian architecture, one on the fifth-century Temple of Artemis and another on Hellenistic architecture, while yet a third volume has been produced on marble roofs from the Aegean.<sup>63</sup> Gruben's own studies have been published in numerous chapters and articles, among the last of which was a lengthy exposition of architecture from Naxos and Delos.<sup>64</sup>

In recent years, archaeologists have begun to explore previously inaccessible or more distant parts of the Greek world. Albania has attracted considerable attention. A recent book details the investigations of the French mission at the site of Apollonia and the various public and private constructions that were uncovered.<sup>65</sup> The Black Sea is another promising area for research. A study of architectural forms from the northern part of this region demonstrates stylistic and historical connections with specific cities elsewhere in the Greek (and later Roman) world.<sup>66</sup>

#### ARCHAEOLOGY AND ARCHAEOLOGICAL SCHOOLS AND INSTITUTES

The expansion of archaeology in the 19th century had a profound impact on the study of Greek architecture. Investigations of buildings moved from the realm of the architect to that of the archaeologist,<sup>67</sup> a situation that is still true today. Investigators may be, and often are, trained as architects, but their approach is now historical and scholarly. The TUM is especially well known for offering this dual training.

Archaeological investigations have played a major role in the elucidation of Greek architecture. The foundation of the Greek state in 1831 led to the establishment in Greece of the Archaeological Service and of the Archaeological Society at Athens, followed by permanent archaeological schools representing major European and North American nations.<sup>68</sup> The French School at Athens was the first, in 1846.<sup>69</sup> Germany, the United States, Britain, and Austria followed, establishing their presence still within the 19th century. The

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donian tombs more generally, see Miller 1993.

<sup>60</sup> Stuart and Revett 1830.

<sup>61</sup> Koldewey and Puchstein 1899.

<sup>62</sup> Mertens 2006.

<sup>63</sup> See Schuller (1991), Müller (2003), and Ohnesorg (1993), respectively.

<sup>64</sup> Gruben 1997.

<sup>65</sup> Dimo et al. 2007.

<sup>66</sup> Bujskich 2010.

<sup>67</sup> See the discussion by Gruben (2007, 32–65) on the development of the discipline.

<sup>68</sup> Excellent discussions of the background and activities of

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the foreign schools in Greece are provided in two very similar volumes by Korka (2005, 2007). For a list of schools and their dates of inception, see the website of the American School of Classical Studies at Athens (<http://www.ascsa.edu.gr/index.php/About/otherlinks>). Here, the date for the Austrian Archaeological Institute is given as 1908, but its own website says 1898 (<http://www.oeai.at/index.php/history-of-the-institute.html>).

<sup>69</sup> de Grummond 1996a. Gruben (2007, 48) notes that the École Française d'Athènes was established in 1846, and its excavations at Delos and Delphi began in 1873 and 1892, respectively.

number of foreign archaeological schools in Greece has expanded over the years to 17, with the most recent being the Belgian School at Athens (2003). These institutions not only sponsor excavations but also promote scholarly studies of excavated or visible remains. Many maintain publication series devoted specifically to those excavations, as well as journals or books with a more comprehensive mission.

Thus, the French School produces separate series for a number of sites in addition to a monograph series for the work of its members in Greece. Its website provides online access to many of these publications.<sup>70</sup> Those concerning Delos—its first excavation, which began in 1873—are published under the title *Exploration archéologique de Délos*. Several volumes of this series have appeared in recent years, including that on the theater (vol. 42), one with illustrations and additional commentary of architecture presented in earlier publications (vol. 36), another on the Sanctuary of the Syrian Gods (vol. 35), and one on the Oikos of the Naxians (vol. 33).<sup>71</sup> Remains from the site are summarized in a very useful guide, now in its fourth (and expanded) edition.<sup>72</sup>

Although Delphi was the site of the second French excavation in Greece, its publication series, *Fouilles de Delphes*, began slightly earlier (1902) than the series on Delos. Volume two, devoted to topography and architecture, is divided into several fascicles, two of which have appeared since 1980. One of these elucidates the Terrace of Attalos I,<sup>73</sup> and the other, the Siphnian Treasury.<sup>74</sup> Guidebooks of both the site and the museum offer general information and bibliography on the monuments.<sup>75</sup>

The expansion of French investigations in Greece into new geographic locations has inspired additional publication series. That entitled *Études péloponniennes* is devoted to work in the Peloponnesos, particularly at Argos. Recent volumes include one on the nymphaeum of its agora and another on the hypostyle hall.<sup>76</sup> A broader study of sanctuaries and cults in Arcadia also appears in this series.<sup>77</sup> The theatrical monuments

of Argos, which range from the fifth century B.C.E. to the fourth century C.E., are treated in a guidebook from *Sites et monuments*.<sup>78</sup> Thasos has also received its own series, *Études thusiennes*, but none of the recent volumes is concerned with architecture. A very informative guidebook, now in its second edition, covers various aspects of the site as well as the museum.<sup>79</sup>

As the title of the series *Bibliothèque des Écoles françaises d'Athènes et de Rome* indicates, these monographs are not limited to the study of Greece. Nevertheless, some recent volumes have been concerned with this area and its architecture. In particular, volume 278 in the series offers a very useful discussion of the vocabulary employed for Greek architecture, at least as it is known from Delos.<sup>80</sup> Volume 263 documents the investigation of Tenos, particularly at its Sanctuary of Poseidon and Amphitrite.<sup>81</sup>

The mission of the French School at Rome has been directed to ancient Italy and its various cultures, especially that of the Romans. Its work on Greek architecture has thus been much more limited than that of its counterpart in Athens.<sup>82</sup> Excavations begun in 1949 at Megara Hyblaia (in Sicily) have yielded several volumes over the years, including a recent one on the innovative urban plan.<sup>83</sup> A guidebook to the site was published in the early 1980s.<sup>84</sup> Work has also been carried out at Paestum, with several volumes profiling the architecture in both the Greek and Roman periods.<sup>85</sup> The archaeological interests of the French School at Rome in South Italy and Sicily are represented by the Centre Jean Bérard, a joint foundation with the Centre National de la Recherche Scientifique (CNRS). The Centre Jean Bérard produces its own publication series, of which some volumes focus on architecture.<sup>86</sup>

The DAI has established several branches in the Mediterranean region. The section in Athens has a long history of excavation and publication in Greece, which continues to the current day.<sup>87</sup> Its work at Olympia is chronicled in articles published in the series *Bericht über die Ausgrabungen in Olympia*, some of which include architecture. Another series, *Olympische*

<sup>70</sup> <http://cefael.efa.gr>.

<sup>71</sup> See Fraisse and Moretti (2007), Fraisse and Llinas (1995), Will (1985), and Courbin (1980), respectively.

<sup>72</sup> Bruneau and Ducat 2005.

<sup>73</sup> Roux 1987.

<sup>74</sup> Daux and Hansen 1987.

<sup>75</sup> Amandry 1991; Bommelaer and Laroche 1991; Bommelaer 1997.

<sup>76</sup> Bommelaer and des Courtis 1994; Marchetti and Kolokotsas 1995.

<sup>77</sup> Jost 1985.

<sup>78</sup> Moretti and Diez 1993.

<sup>79</sup> Grandjean and Salviat 2000.

<sup>80</sup> Hellmann 1992.

<sup>81</sup> Volume 263 was published in two parts: Braun and Étienne 1986; Étienne 1990.

<sup>82</sup> Richardson 1996.

<sup>83</sup> Gras et al. 2004.

<sup>84</sup> Vallet et al. 1983.

<sup>85</sup> For Greek architecture, see Greco and Theodorescu 1983.

<sup>86</sup> A recent example is Bernabò Brea 1986.

<sup>87</sup> de Grummond 1996b.

*Forschungen*, has recently presented studies of both terracotta roofs at Olympia<sup>88</sup> and their sculptural decoration.<sup>89</sup> Excavations at Samos are documented in a series by that name, of which several volumes of late have been concerned with architecture. These include studies of the Hellenistic gymnasium,<sup>90</sup> the North Building and its sanctuary,<sup>91</sup> the water tunnel designed by Eupalinos,<sup>92</sup> and the columns of each of the two great dipteral temples.<sup>93</sup> Another site investigated by the DAI is the Kerameikos cemetery in Athens, whose eponymous series has yielded three volumes on architecture since 1980.<sup>94</sup>

Other work by German archaeologists in Greece has included the Temple of Aphaia on Aigina. Separate volumes have appeared in recent years on the two phases of the temple in *Denkmäler antiker Architektur*.<sup>95</sup> The results of investigations on Naxos and Paros are included in volume 18 of this same series, under the title *Architektur auf Naxos und Paros*. Two parts have appeared so far.<sup>96</sup>

As already discussed, the DAI in Rome maintains an interest in both Roman and Greek (South Italian and Sicilian) remains. Its former architect and director, Mertens, has taken a leading role in investigations at Metapontum and Selinous,<sup>97</sup> both of which are extensive and involve scholars of other nations.<sup>98</sup> Work at the latter site is being published in a number of volumes of which the first, on the city and its walls, was issued recently.<sup>99</sup> This, as well as institute publications of the houses and the theater at Soluntum,<sup>100</sup> appear in the *Sonderschriften* series of the DAI Rome. We have already noted Mertens' books on the fifth-century temple at Segesta and the archaic Temple of Hera I at Paestum, both of which are in the same series. The *Sonderschriften* reflect the broad purview of this institution and therefore focus on many other topics as well. Similarly, Greek architecture is occasionally represented among the varied subjects of the articles and supplementary volumes published by its journal,

*Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung*.<sup>101</sup>

Through its department in Istanbul, the DAI investigates Greek sites in Asia Minor. It is currently carrying out excavations at Didyma, Miletos, Pergamon, and Priene. Work at Miletos is published in the series *Milesische Forschungen*, of which one volume is devoted to the Sanctuary of Athena.<sup>102</sup> Proceedings from a 1999 symposium on early Ionia, also in this series, include a number of important papers on architecture.<sup>103</sup> A recent publication of the *Altötürmer von Pergamon* series examines Hellenistic Greek (as well as Roman) houses.<sup>104</sup> Priene has also received attention with a new guidebook to the site<sup>105</sup> and a forthcoming book on buildings in the Sanctuary of Athena.<sup>106</sup>

The Berlin headquarters of the DAI bears editorial responsibility for many of the series mentioned, as well as others. Within the second group, *Archäologische Forschungen* (AF) has published several volumes lately that are concerned with Greek architecture. These include the books already cited on architectural forms of the northern Black Sea area,<sup>107</sup> archaic components from the Athenian Acropolis,<sup>108</sup> and Hellenistic architecture on Paros,<sup>109</sup> as well as one on Island-Ionic and Eastern-Ionic altars.<sup>110</sup> Architectural ornament from Hellenistic Asia Minor is explored in the series *Beiträge zur Erschließung hellenistischer und kaiserzeitlicher Skulptur und Architektur*.<sup>111</sup> Certainly the greatest focus on architecture is to be found in *Diskussionen zur archäologischen Bauforschung*, although the material is not limited to the Greek world.

Work of the American School of Classical Studies at Athens is also well documented by recent books. The school began excavations at Corinth in 1896, with the first volume on the site published in 1929. To commemorate this work, the *Corinth* series recently issued a centenary publication, with papers on topics that included early architecture and sanctuaries.<sup>112</sup> An earlier contribution to the series, volume 18, focuses on the

<sup>88</sup> Heiden 1995.

<sup>89</sup> Moustaka 1993.

<sup>90</sup> Martini 1984.

<sup>91</sup> Furtwängler and Kienast 1989.

<sup>92</sup> Kienast 1995.

<sup>93</sup> Hendrich 2007; Hellner 2009.

<sup>94</sup> Koenigs et al. 1980; Kovacsics 1990; Knigge 2005.

<sup>95</sup> Schwandner 1985; Bankel 1993.

<sup>96</sup> These publications are listed as vols. 18(1) and 18(2), respectively (Schuller 1991; Ohnesorg 1993).

<sup>97</sup> For Metapontum, see Mertens 1985.

<sup>98</sup> E.g., the agricultural territory of Metapontum has been the focus of work by Carter. See his discussion of this project in Carter 2006.

<sup>99</sup> Mertens 2003.

<sup>100</sup> See the publications of the houses by Wolf (2003) and of the theater by Wiegand 1997.

<sup>101</sup> An example is Mertens-Horn 1988.

<sup>102</sup> Held 2000.

<sup>103</sup> Cobet et al. 2007.

<sup>104</sup> Wulf 1999.

<sup>105</sup> Rumscheid 1999.

<sup>106</sup> Hennemeyer (forthcoming).

<sup>107</sup> Bujskich 2010.

<sup>108</sup> Kissas 2008.

<sup>109</sup> Müller 2003.

<sup>110</sup> Ohnesorg 2005.

<sup>111</sup> Rumscheid 1994.

<sup>112</sup> Williams and Bookidis 2003.

Sanctuary of Demeter and Kore, with part 3 covering its topography and architecture.<sup>113</sup> Long-term excavations at another site, the Athenian Agora, have produced a new guidebook,<sup>114</sup> a conference,<sup>115</sup> and three recent volumes devoted to architecture. These last focus on the lawcourts, the remains beneath the Stoa of Attalos, and the city Eleusinion.<sup>116</sup> Although results of the first major excavation, at the Argive Heraion, were published long ago, the American School has now undertaken a new series, *Argive Heraion*, designed to provide up-to-date documentation of the site. The first volume, on the architecture of the classical temple, has now appeared, and the second, on its sculpture, is in progress.<sup>117</sup>

Results of the affiliated excavations at Nemea, which were revived by the University of California (UC) at Berkeley, are being presented in an eponymous series from UC Press. There are currently two volumes on architecture. The first examines various buildings in the sanctuary, and the more recent one, the Early Hellenistic stadium.<sup>118</sup> Excavations at the Cretan site of Kommos have yielded, in addition to Minoan remains, a sanctuary of the Greek (and Roman) period, of which the architecture and other finds are documented in the fourth *Kommos* volume.<sup>119</sup> Samothrace has been excavated by New York University almost continuously since 1938, with final reports appearing sporadically in the *Samothrace* series. Three volumes have been published on architecture in recent years.<sup>120</sup> The publications office of the American School of Classical Studies at Athens has now assumed responsibility for this series.<sup>121</sup>

The British School at Athens is active in research and publication in Greece, although much of its work is focused on the prehistoric period. Notable exceptions within the supplementary series to the *Annual of the British School at Athens* (BSA) are the publications of the Protogeometric building at Lefkandi, the seventh-century and later temples of Athena at Old Smyrna, and an archaic fort in Euboea.<sup>122</sup> The mission of the British School at Rome includes contemporary art and

architecture as well as the archaeology and culture of Italy. Although the latter subjects are represented by various publications, they are geographically oriented to northern rather than southern Italy.

The Austrian Archaeological Institute was among the earliest of the foreign schools in Athens. So, too, the Austrians have a long history of fieldwork in the Peloponnesos at Elis, Aigeira, and Lousoi. Their investigations were profiled recently in the proceedings of a symposium commemorating the 100th anniversary of the institute.<sup>123</sup> This publication is part of the *Sonderschriften* series, which also includes a monograph on the theater at Aigeira.<sup>124</sup> The journal of the institute, *Jahreshefte des Österreichischen archäologischen Instituts in Wien* (*Öjh*), produces supplementary volumes that occasionally focus on Greek architecture. One has recently appeared on interior enclosure walls in Greek cities.<sup>125</sup> Austrian excavations conducted in the Sanctuary of Apollo on Aigina have resulted in two recent books in the *Alt-Ägina* series, which examine the temple, associated structures, and other monuments.<sup>126</sup>

In southern Italy, Austrian archaeologists have done extensive work at Velia. Much of this is sponsored by the Austrian Academy of Sciences (Österreichischen Akademie der Wissenschaften) and published in the *AF* series. Recent volumes dealing with architecture, among other topics, include a discussion of architectural terracottas from houses,<sup>127</sup> as well as papers presented at two conferences, one specifically on Velia<sup>128</sup> and another on connections between the Aegean and the western Mediterranean.<sup>129</sup>

On the coast of Asia Minor, longstanding Austrian investigations at Ephesos have yielded several new publications. A study of the archaic Temple of Artemis at Ephesos based on discoveries from the renewed excavations<sup>130</sup> and a reconstruction of the altar of the Artemision<sup>131</sup> have appeared as separate parts of *Forschungen in Ephesos*, volume 12. Volume 13, part 2 documents the results of excavations in the Tetragonos Agora, which was laid out in the third century B.C.E.<sup>132</sup> Additionally, a book on early architectural terracottas from

<sup>113</sup> Bookidis and Stroud 1997.

<sup>114</sup> Camp 2010.

<sup>115</sup> Camp and Mauzy 2009.

<sup>116</sup> See Boegehold (1995), Townsend (1995), and Miles (1998), respectively.

<sup>117</sup> Pfaff 2003.

<sup>118</sup> Birge et al. 1992; Miller 2001.

<sup>119</sup> Shaw and Shaw 2000.

<sup>120</sup> Lehmann and Spittle 1982; Frazer 1990; McCredie et al. 1992.

<sup>121</sup> The next to appear is Wescoat et al. (forthcoming).

<sup>122</sup> See Popham et al. (1993), Cook and Nicholls (1998),

and Sapouna-Sakellaraki et al. (2002), respectively.

<sup>123</sup> Mitsopoulos-Leon 2001; see also Kandler and Wlac 1998.

<sup>124</sup> Gogos 1992.

<sup>125</sup> Sokolicek 2009.

<sup>126</sup> Hoffelner 1996, 1999.

<sup>127</sup> Gassner 2003.

<sup>128</sup> Krinzinger and Tocco 1999.

<sup>129</sup> Krinzinger 2001.

<sup>130</sup> Ohnesorg 2007.

<sup>131</sup> Muss and Bammer 2001.

<sup>132</sup> Scherrer and Trinkl 2006.

the sanctuary was recently published as a supplement to *ÖJh.*<sup>133</sup>

The Italian School of Archaeology focuses on both prehistoric and historic sites in Greece. Several recent publications have resulted from their work at Gortyna, including one on the acropolis sanctuary and another on the Hellenistic-period fortifications.<sup>134</sup> The architectural development as well as other aspects of the Sanctuary of Asklepios at Lebena (Crete) is also the subject of a book.<sup>135</sup>

Since 1964, excavations at Eretria have been conducted by the Swiss School of Archaeology in Greece. Final reports are published in the *Eretria* series, which includes a number of recent volumes on architecture. These cover topics ranging from houses to the gymnasium, the theater, and Macedonian-type tombs.<sup>136</sup> There is also a very useful recent guide to the site, originally produced in French with Greek and English translations.<sup>137</sup>

Other schools of archaeology have likewise released recent publications of work by their members. For the Finnish Institute at Athens, these include an important study of the height and form of the peristyle columns of the fourth-century Temple of Athena Alea at Tegea,<sup>138</sup> as well as a compilation of sketches of architecture in Greece by early Finnish travelers.<sup>139</sup> The investigation of the Temple of Athena Alea at Tegea has long been an interest of the Norwegian Institute at Athens, and the investigation of the peristyle columns from the fourth-century temple arose from that project. Recently, the Norwegian Institute has expanded its work in Arcadia, including the publication of a seminar on the region.<sup>140</sup>

Much fieldwork in the Mediterranean is of course carried out by nationals of that country, for whom such series are not the primary conduit for publication. An example is the Turkish investigations at the site of Old Smyrna, which were published by the Turkish Historical Society.<sup>141</sup> By contrast, those of the British collaborators appeared in a supplementary volume of the *BSA*.<sup>142</sup> Additionally, a colloquium discussing recent excavations in Greece, with papers largely by

Greek nationals, was published in the series *British Archaeological Reports*.<sup>143</sup> When foreign excavators work directly with representatives of the host country rather than with an archaeological school, the sponsoring institution may bear responsibility for publication. Thus, *Morgantina Studies*, from Princeton University Press, provides the final reports of excavations initiated by that university at the Sicilian site of Morgantina. Volumes have already appeared on the kilns and on the typology and contents of archaic tombs, and other architectural topics are forthcoming.<sup>144</sup> Finally, some results are published in conjunction with archaeological organizations in the home country, such as the reports of the Danish Archaeological Expedition to Bodrum, which appear in the *Jutland Archaeological Society* series. The expedition's investigations of the Maussolleion at Halikarnassos, built for a foreign ruler but designed by a Greek architect, are documented in separate volumes that cover such topics as the foundations and the superstructure of the building.<sup>145</sup>

#### CONFERENCES

Conferences and the proceedings that result from them have become increasingly popular means of exchanging ideas and information in the field of classical archaeology. Some are ad hoc, but others are held on a regular basis, although the location may vary. The second type is exemplified by the International Congress of Classical Archaeology, which draws participants from a number of countries to speak on topics with a geographic or, more recently, technical or methodological focus.<sup>146</sup> Because of the general nature of the themes, however, Greek architecture may not be well represented.

The subject is given more emphasis in the periodic colloquia on ancient architecture that are organized in whole or part by the DAI in Berlin and published in the series *Diskussionen zur archäologischen Bauforschung*. Those volumes with a particular interest in the Greek world offer important insights and evidence for buildings and their components, techniques of construction, and settlements, planning, and theory.<sup>147</sup> A

<sup>133</sup> Schädler and Scheider 2004.

<sup>134</sup> See Johannowsky (2002) and Allegro and Ricciardi (1999), respectively.

<sup>135</sup> Melfi 2007.

<sup>136</sup> See Ducrey et al. (1993), Reber (1998), Mango et al. (2003), Isler (2007), and Huguenot (2008), respectively.

<sup>137</sup> Ducrey 2004.

<sup>138</sup> Pakkanen 1998.

<sup>139</sup> Pakkanen and Tuomi 2000.

<sup>140</sup> Østby 2005.

<sup>141</sup> Akurgal 1983.

<sup>142</sup> Cook and Nicholls 1998.

<sup>143</sup> Stamatopoulou and Yeroulanou 2002.

<sup>144</sup> Cuomo di Caprio 1981; Lyons 1996. Forthcoming volumes will cover the following subjects: archaic architecture by J. Kenfield, B.A. Barletta, and C.M. Antonaccio; Hellenistic (and Roman) houses by B. Tsakirgis; and the Hellenistic city plan and agora by M. Bell III et al.

<sup>145</sup> Jeppesen 2000, 2002.

<sup>146</sup> For the history of this conference, see [http://www.aiac.org/ing/congresso\\_2008/history.htm](http://www.aiac.org/ing/congresso_2008/history.htm).

<sup>147</sup> Of the recent volumes, vols. 4, 5, and 6 have been particularly concerned with Greek architecture (Hoepfner 1984; Hoffmann 1991; Schwandner 1996). A volume on light in architecture appeared this year (Schneider and Wulf-Rheidt 2011).

partner in this series, the Free University of Berlin, has also separately sponsored a number of symposia on Greek architecture, which are published in the series *Schriften des Seminars für Klassische Archäologie*. One on cult buildings of the Athenian Acropolis was mentioned previously.<sup>148</sup> An earlier conference examined Hellenistic palaces.<sup>149</sup> Another focused on Greek architecture from a political perspective.<sup>150</sup> A fourth explored methods of lighting in Greek and later buildings.<sup>151</sup> More recently, the topic was the Greek agora.<sup>152</sup> Still another recent colloquium in Berlin, which examined imitations in ancient art, included contributions on Greek architecture.<sup>153</sup> These events are extremely useful in highlighting the activities and views of their primarily German participants.

The Maison de l'Orient in Lyon, France, has been the site of other important conferences on ancient architecture, including one on temples and sanctuaries<sup>154</sup> and another on sacrificial space, particularly altars.<sup>155</sup> A colloquium sponsored by the French Institute for Anatolian Studies in Istanbul offered a series of stimulating papers on architectural workshops in the sixth-century Aegean world, from Anatolia to western Greece.<sup>156</sup>

The Istituto per la Storia e l'Archeologia della Magna Grecia organizes an annual conference on various themes involving western Greece and publishes the proceedings in a numbered series.<sup>157</sup> A section of each volume is devoted to reports on archaeological activities, which often include the discovery or study of Greek buildings. Occasionally, longer presentations are given on particular aspects of Greek architecture, as those by Mertens on urbanism and architecture in Magna Graecia or on Ionic characteristics of western Greek architecture.<sup>158</sup> Proceedings of a recent Italian conference in Venice offer an array of papers on architects, buildings, and cities in the Hellenistic world.<sup>159</sup>

Archaeological schools and institutes also hold conferences periodically. The French School at Athens

recently organized one on Delphi, which included contributions on Greek architecture, and another, along with the CNRS, on Hellenistic and Early Roman public buildings in Greece.<sup>160</sup> The Norwegian Institute at Athens, in conjunction with the Italian School of Archaeology at Athens, hosted a conference and exhibition that linked the three countries through its theme, Samian architecture in western Greece. The resulting publication, in both Italian and Greek, presents the work of several Italian scholars on Ionic temples at Syracuse, Locri, and Caulonia.<sup>161</sup> The American School of Classical Studies at Athens has sponsored a number of conferences in recent years. Two focused exclusively on architectural terracottas,<sup>162</sup> while two others, on Athens and Attica under the democracy and on architectural sculpture, included architecture among the topics.<sup>163</sup> Greek architecture was also profiled in a conference hosted by the American Academy in Rome on Greek baths, although this was too recent to yield a publication.

#### GENERAL STUDIES OF ARCHITECTURE

Few general books on architecture have appeared in recent years in English. Anglophone students and scholars still depend on such established works as Dinsmoor's *The Architecture of Ancient Greece* because of the wide range of buildings discussed.<sup>164</sup> Yet this book, last revised in 1950, does not include the results of recent scholarship, and Dinsmoor has been rightly criticized for his disparaging attitude toward monuments in western Greece, which he sometimes refers to as provincial or even "barbaric."<sup>165</sup> Lawrence's *Greek Architecture* covers fewer buildings but maintains its currency through periodic revisions, with the most recent in 1996 by Tomlinson.<sup>166</sup> The English translation of the book by Berve and Gruben, titled *Greek Temples, Theatres, and Shrines*, remains important for students because of its concise information and comprehensive illustrations,

<sup>148</sup> Hoepfner 1997.

<sup>149</sup> Hoepfner and Brands 1996.

<sup>150</sup> Hoepfner and Zimmer 1993.

<sup>151</sup> Heilmeyer and Hoepfner 1990.

<sup>152</sup> Hoepfner and Lehmann 2007.

<sup>153</sup> Kyrieleis 2008; Wesenberg 2008.

<sup>154</sup> Roux 1984.

<sup>155</sup> Étienne and Le Dinahet 1991.

<sup>156</sup> Des Courtis and Moretti 1993.

<sup>157</sup> See their website (<http://www.isamg.it/index.html>) for details about the organization and their publications.

<sup>158</sup> Mertens 1982, 2000, respectively.

<sup>159</sup> Malacrino and Sorbo 2007.

<sup>160</sup> Jacquemin 2000; Marc and Moretti 2001.

<sup>161</sup> Costabile 1997. I wish to thank the editor, F. Costabile, and the then director of the Norwegian Institute at Athens, E. Østby, for giving me a copy of this important and well-

illustrated publication.

<sup>162</sup> Winter 1990, 1994.

<sup>163</sup> See, e.g., Childs (1994) from the conference held in December 1992 and Scabill (2009) from that in November 2004.

<sup>164</sup> Dinsmoor 1950. As the title page states, his is a "revised and enlarged edition based on the first part of *The Architecture of Greece and Rome* by W.J. Anderson and R.P. Spiers." See also Anderson and Spiers 1902.

<sup>165</sup> In concluding his discussion of mainland architecture, Dinsmoor (1950, 75) states: "As we proceed westward among the colonies we find even more emphasis on the tendency toward ostentation, accompanied however by a certain amount of provincialism or 'cultural lag' and also, especially on the Italian mainland, by barbaric distortions resulting from the intermixture not only of colonists of various origins but also of native taste."

<sup>166</sup> Lawrence 1996.

although it is now dated.<sup>167</sup> New publications include Tomlinson's own book, *Greek Architecture*,<sup>168</sup> and Spawforth's introductory text, *The Complete Greek Temples*,<sup>169</sup> both of which aim at a fairly general audience.

Authors writing in other languages have continued to produce comprehensive, and often detailed, expositions of Greek architecture. After his joint volume with Berve, Gruben published new editions of his contribution on Greek temples and sanctuaries, the last of which appeared in 2001.<sup>170</sup> Two other German publications, by Knell and Müller-Wiener, cover a range of topics from planning to building types.<sup>171</sup> Hellmann's three-volume set in French offers a discussion of principles as well as architectural forms and design.<sup>172</sup> Recently, a large, thorough, and up-to-date tome on early Greek architecture to the fifth century has appeared in Italian.<sup>173</sup>

Several scholars have focused on a more restricted body of material. One approach is to consider architecture of a certain period. Two excellent books on the Iron Age have been published in English by Paul Åströms Förlag.<sup>174</sup> These fill in gaps in the development of architecture by elucidating a period that was previously poorly known. A short volume in Italian by Tiberi treats selected classical monuments.<sup>175</sup> The Hellenistic period forms the subject of two other books, in German and English, respectively.<sup>176</sup> Other scholars examine the architecture of a particular region, as with Mertens' publication of western Greek buildings.<sup>177</sup> Sometimes the geographic concentration is combined with a chronological one. That is the approach taken in books on the Hellenistic architecture of Paros<sup>178</sup> and of Asia Minor.<sup>179</sup>

#### ARCHITECTURAL COMPONENTS AND CHARACTERISTICS

There is a long tradition in classical scholarship of assembling specific components or objects and studying them as a group. Building models have been treated in this way, in an attempt to discern characteristics of early architecture.<sup>180</sup> Construction features may also

fall into this category, as demonstrated by studies that focus on the corbelled gate<sup>181</sup> or the arched doorway.<sup>182</sup> This method is especially profitable with certain architectural elements that develop or function somewhat independently from the buildings to which they belong. An example is provided by moldings and their decoration. For profiles, Shoe's books on mainland (1936) and western (1952) Greece remain the standard sources, despite their age.<sup>183</sup> There is no comparable source for decoration, although the leaf ornament has been investigated in a book by Altekamp.<sup>184</sup>

Architectural supports represent another area where separate study has proven useful. Two books on the subject have appeared recently, one by Donos, which focuses specifically on columns and pillars,<sup>185</sup> and another by Kissas, which looks more generally at Attic statue and stele bases that include columns,<sup>186</sup> in both cases from the Archaic period. The topic is also addressed in an unpublished dissertation on votive columns from the Aegean Islands and the Athenian Acropolis.<sup>187</sup> These studies have identified distinctive characteristics of architectural supports and in some cases of architectural style. Indeed, an article by McGowan resulting from her dissertation traces the early development of the Athenian Ionic capital on the basis of its use for votive supports.<sup>188</sup> The Ionic capital is also examined in two recent books, one by Kirchhoff, which traces it from its origins to the fifth century,<sup>189</sup> and another by Theodorescu, which elucidates proportions and details.<sup>190</sup> Investigations of the Corinthian capital have likewise focused on its origin and use. These include a published thesis by Börner,<sup>191</sup> and an article by Scahill.<sup>192</sup> Column bases have received much less attention of late, but a book by Dirschedl on their typology is forthcoming.<sup>193</sup>

The architectural orders, which are identified by distinctive columns and entablatures, continue to be a topic of discussion. The Doric order has stimulated the most interest. In the first of a two-volume set, Rocco defines its characteristics and traces its development over time.<sup>194</sup> Arguments for its origins have

<sup>167</sup> Berve and Gruben 1963.

<sup>168</sup> Tomlinson 1989.

<sup>169</sup> Spawforth 2006.

<sup>170</sup> Gruben 2001.

<sup>171</sup> Knell 1988; Müller-Wiener 1988.

<sup>172</sup> Hellmann 2002, 2006, 2010.

<sup>173</sup> Lippolis et al. 2007.

<sup>174</sup> Fagerström 1988; Mazarakis Ainian 1997.

<sup>175</sup> Tiberi 1998.

<sup>176</sup> Lauter 1986; Winter 2006.

<sup>177</sup> Mertens 2006.

<sup>178</sup> Müller 2003.

<sup>179</sup> Steele 1992.

<sup>180</sup> Schattner 1990.

<sup>181</sup> Rathke 2001.

<sup>182</sup> Dornisch 1992.

<sup>183</sup> Shoe 1936, 1952.

<sup>184</sup> Altekamp 1991.

<sup>185</sup> Donos 2008.

<sup>186</sup> Kissas 2000.

<sup>187</sup> McGowan 1993.

<sup>188</sup> McGowan 1997.

<sup>189</sup> Kirchhoff 1988.

<sup>190</sup> Theodorescu 1980.

<sup>191</sup> Börner 1996.

<sup>192</sup> Scahill 2009.

<sup>193</sup> Dirschedl (forthcoming).

<sup>194</sup> Rocco 1994.

been set out in dissertations by Howe and Klein,<sup>195</sup> in the latter case on the basis of its geison. The frieze has been the subject of several recent articles by scholars such as Osthues,<sup>196</sup> Kienast,<sup>197</sup> Kyrioleis,<sup>198</sup> and Wilson Jones.<sup>199</sup> The Ionic order has generally received less attention. Rocco applies the same treatment to it in his second volume as he did to the Doric order in the first.<sup>200</sup> A book by Barletta focuses on its origins, along with those of the Doric order.<sup>201</sup> Wilson Jones' monographic publication on this same topic is in preparation. Finally, the frieze has been studied by Felten, but primarily for its sculptural decoration.<sup>202</sup>

Roofing components have attracted considerable attention in recent scholarship. Their often-distinctive material, specialized production, and frequent renewal justify studies that are separate from those of associated buildings. For roofs of terracotta, the manufacturing process has sparked interest among certain scholars.<sup>203</sup> Yet most publications examine roofs typologically and/or geographically. Some focus on a particular component, as with a book on the painted antefixes from Gela<sup>204</sup> and another on western Greek lion-head spouts.<sup>205</sup> Others may look at entire roofs from a single site or area. These include studies of Corinthian architectural terracottas,<sup>206</sup> early roofs in the Peloponnesos,<sup>207</sup> and archaic Campanian roofs, many of which come from Greek sites.<sup>208</sup> Architectural terracottas from Sicily have also been examined as a group.<sup>209</sup> Less attention is paid to marble roofs, but Ohnesorg has recently produced a book on those reflecting the Ionic tradition.<sup>210</sup>

Another approach is to consider the material over a wider geographic area but to limit it chronologically. This is done by Winter in her edited conference proceedings and book. The conferences, first on archaic and then on classical and Hellenistic Greek terracottas, appeared respectively as a fascicle and as a supplementary volume of *Hesperia*.<sup>211</sup> Her book, published in the intervening period, covers architectural terracottas

throughout ancient Greece, although it is limited to the prehistoric through Archaic periods and organized according to regional systems.<sup>212</sup>

The conference on architectural terracottas titled "Deliciae Fictiles" was initially oriented to central Italy except for a few papers that explored connections with the Greek world. In its second and third meetings, it expanded to encompass all of Italy through Magna Graecia and Sicily. The three *Deliciae Fictiles* volumes are thus an important resource for architectural terracottas from the Greek west.<sup>213</sup>

Greek architects typically placed decoration on the tops of roofs. Moustaka discusses terracotta sculptures used in this way at Olympia.<sup>214</sup> Danner has made several specialized studies of this category of material for both mainland and western Greece. His first book considered acroteria of archaic and classical Greece.<sup>215</sup> Next, he explored a more specific topic, pedimental antefixes and equestrian kalypters, and a different geographic area, South Italy and Sicily.<sup>216</sup> This was followed by a book on western Greek acroteria.<sup>217</sup> Although pedimental decoration falls more appropriately into the realm of sculpture than architecture, Danner's examination of types used in the west demonstrates their differences from those of mainland Greece.<sup>218</sup>

Buildings, like freestanding and architectural sculpture, were also enlivened with paint. The study of such decoration has gone in and out of favor over the years but has become increasingly popular of late. Sculpture has received more attention than architecture, although some scholars have discussed color in association with the decoration of buildings. This was the case with Brinkmann's examination of the Siphnian Treasury frieze.<sup>219</sup> In the publication of her Sather Classical Lectures on Greek architectural sculpture, Ridgway devotes a chapter to color, which focuses on sculpture but discusses buildings as well.<sup>220</sup> The proceedings of a 2000 conference that addressed color

<sup>195</sup> Howe 1985; Klein 1991b.

<sup>196</sup> Osthues 2005.

<sup>197</sup> Kienast 2002.

<sup>198</sup> Kyrioleis 2008.

<sup>199</sup> Wilson Jones 2002.

<sup>200</sup> Rocco 2003.

<sup>201</sup> Barletta 2001.

<sup>202</sup> Felten 1984.

<sup>203</sup> See Rostoker and Gebhard (1981) and Sapirstein 2009.

<sup>204</sup> Castoldi 1998.

<sup>205</sup> Mertens-Horn 1988.

<sup>206</sup> Heiden 1987.

<sup>207</sup> Cooper 1989.

<sup>208</sup> Rescigno 1998.

<sup>209</sup> Wikander 1986.

<sup>210</sup> Ohnesorg 1993.

<sup>211</sup> Winter 1990, 1994.

<sup>212</sup> Winter 1993.

<sup>213</sup> Rystedt et al. 1993; Lulof and Moormann 1997; Edlund-Berry et al. 2006.

<sup>214</sup> Moustaka 1993.

<sup>215</sup> Danner 1989.

<sup>216</sup> Danner 1996.

<sup>217</sup> Danner 1997.

<sup>218</sup> Danner 2000, 2001, 2002.

<sup>219</sup> Brinkmann 1994. See his recent essay on sculpture, which also includes comments on architecture (Brinkmann 2008).

<sup>220</sup> Ridgway 1999.

in Greek art include sections on architecture and architectural terracottas.<sup>221</sup> With increasing expertise in discerning the remains of color, we can expect more publications on this topic in the future.

#### INDIVIDUAL BUILDING FORMS

Even more popular is the emphasis on specific types of monuments. Temples received priority from the start of investigations and continue to hold a certain status because of their communal effort and relatively high expenditure. Thus, they form the subject of numerous articles and are frequently represented in volumes arising from the investigation of a site or the work of an archaeological school, as demonstrated by the publications already cited. An individual temple may also be the focus of a book published independently of a site-specific series. This is the case, for example, with recent studies of the archaic Temple of Artemis at Ephesos,<sup>222</sup> the Temple of Athena at Makistos (Greece),<sup>223</sup> the Olympieion in Athens,<sup>224</sup> and Temple M at Selinous.<sup>225</sup> The goal of such works is to elucidate various aspects of a temple's architecture and its artistic and/or cultural context.

That context may include the traditions of the cities in which religious buildings were constructed. Barello's book on Caulonia discusses remains of architecture and its decoration at the site from the Archaic to Hellenistic periods, with particular emphasis on the 5th-century Doric temple.<sup>226</sup> Marconi places the archaic metopes from Selinous within early architectural traditions not only at their own site but also elsewhere. By arguing for a greater overall unity of buildings and their decoration and by linking the iconography of the metopes to local and inherited cults, he proposes a strong cultic expression in Selinuntine temples.<sup>227</sup>

Scholars have also examined the functional relationship of temples to adjacent structures. Thus, Mark's study of the development and chronology of the Sanctuary of Athena Nike on the Athenian Acropolis includes not only the temple but also its altar and cult statue base.<sup>228</sup> While the papers from a 1995 symposium on the Athenian Acropolis focus on temples, their contents, and their decoration, they examine

other religious structures as well.<sup>229</sup> Rhodes' book on the Acropolis unites the main buildings within shared themes of victory and procession.<sup>230</sup> By taking a group of cult buildings as his subject, Rhodes is able to explore relationships and their meaning.

Given the emphasis on temples, one might expect considerable interest in altars. Indeed, various studies have appeared in the form of articles, but books are relatively rare. One important example is the recent volume of the *Ephesos* series, which describes and reconstructs the Altar of Artemis at Ephesos.<sup>231</sup> A short volume has recently appeared on the unusual altars (or supports) from Gela.<sup>232</sup> Ohnesorg's book looks more broadly at altars, specifically those from Ionic territory, and offers detailed descriptions and reconstructions.<sup>233</sup> An important contribution is also made by the proceedings of a conference on sacrificial space.<sup>234</sup> This conference assembled a number of prominent figures to discuss altars over a wide geographic area—extending beyond the borders of ancient Greece—as well as such issues as vocabulary and typology. Some papers rely on representations of altars in other media, an approach followed by Aktseli in her recent book.<sup>235</sup> Yet much work still needs to be done to clarify the various types of altars, the development and geographic distribution of each type, and changing preferences over time.

Treasury buildings have likewise received few book-length studies and, as with articles, these tend to focus on specific examples or locations. Thus, one book examines the two treasuries, as well as the tholos, in the Sanctuary of Athena Pronaia at Delphi.<sup>236</sup> Another also discusses Delphic treasuries but includes those of both the Athena and Apollo sanctuaries.<sup>237</sup> A dissertation presents a more general study of this type of building, although it remains unpublished.<sup>238</sup>

Another religious structure, the theater, has attracted more attention. A monograph devoted to a single theater is unusual, but several have appeared of late. Two focus on the Theater of Dionysos in Athens: one by Polacco offering an overview and another by Gogos considering its architectural development and function.<sup>239</sup> The form of this theater is also considered by

<sup>221</sup> Tiverios and Tsiafakaki 2002.

<sup>222</sup> Schaber 1982.

<sup>223</sup> Nakases 2004.

<sup>224</sup> Tölle-Kastenbein 1994 (which met with mixed reviews).

<sup>225</sup> Pompeo 1999.

<sup>226</sup> Barello 1995.

<sup>227</sup> Marconi 2007.

<sup>228</sup> Mark 1993.

<sup>229</sup> Hoepfner 1997.

<sup>230</sup> Rhodes 1995.

<sup>231</sup> Muss and Bammer 2001.

<sup>232</sup> Panvini and Sole 2001.

<sup>233</sup> Ohnesorg 2005.

<sup>234</sup> Étienne and Le Dinahet 1991.

<sup>235</sup> Aktseli 1996.

<sup>236</sup> Ito 2004.

<sup>237</sup> Partida 2000.

<sup>238</sup> Rups 1986. It should also be noted that K. Herrmann has worked extensively on the treasuries at Olympia.

<sup>239</sup> Polacco 1990; Gogos 2008b.

Pöhlmann and others on the basis of archaeological evidence and the staging of ancient plays.<sup>240</sup> We have already mentioned Gogos' publication of the theater at Aigeira, and he has produced still another on that of Oiniadai.<sup>241</sup> The theater on Delos has been documented in its various phases in the most recent volume of the *Délos* series.<sup>242</sup> A book by Wiegand examines that at Soluntum and demonstrates its affinities with Hellenistic (theatral) architecture in Sicily.<sup>243</sup> Another Sicilian theater, at Syracuse, has been the subject of publications by Polacco, including one that provides support for the important observations of Anti.<sup>244</sup>

Other books take a more regional approach. One elucidates characteristics of the western Greek theater in both Sicily and South Italy from the mid fourth to mid first centuries B.C.E.<sup>245</sup> Theaters in Attica and the Peloponnesos during the Greek and Roman periods form the subject of two books. That by Bressan offers, in two volumes, a detailed catalogue of examples along with a morphological and cultural analysis.<sup>246</sup> Burmeister's book, which appeared earlier, is more succinct and was followed by another that examined the Greek and Roman theater without geographic limits.<sup>247</sup> Two additional publications consider the theater as a whole, exploring its physical, performative, and social aspects.<sup>248</sup> Although a related structure, the odeion, is less well known from the Greek period, a recent book by Gogos examines its representatives, both Greek and Roman, in Athens.<sup>249</sup>

Some Greek building forms could have either a religious or civic function, depending on their location. It is thus difficult to make generalizations about them beyond their architectural similarities, which may explain their relative neglect in the literature. A case in point is the tholos. A book on round buildings from the Kerameikos cemetery demonstrates the variety of forms and functions and the difficulty of categorizing this type.<sup>250</sup> Seiler explores the development, typology, and function of the tholos more generally, but its exact purpose remains elusive.<sup>251</sup> No comprehensive stud-

ies have been made of the stoa after that of Coulton, which falls chronologically outside the parameters of this essay.<sup>252</sup> Yet a book by Koenigs provides new evidence for one example, the Echo Stoa at Olympia.<sup>253</sup> Other publications treat various aspects of this building form: a recent article traces its derivation and use, and a dissertation discusses the political purpose of certain stoas in coastal Asia Minor.<sup>254</sup> The exedra, which could likewise be used in both religious and civic spaces, forms the subject of a book that examines its origins and development in the Hellenistic period.<sup>255</sup> An especially neglected architectural form, the fountain house, received its first full study, including the elucidation of its types, in a 1983 book.<sup>256</sup> This was followed in 2009 by the examination of a particular example, that of Arsinoë at Messene.<sup>257</sup>

Interest in government and other purely civic buildings has been limited as well. Nevertheless, the Greek bouleuterion, along with the Roman curia, was discussed in a dissertation that has been published as *Das antike Rathaus*.<sup>258</sup> Greek and Roman libraries are the topic of an edited volume that examines not only the architecture but also the contents, forms, and settings of these buildings.<sup>259</sup>

Only a small number of books have appeared on the Greek stadium. One by Romano examines the origins of this type, with particular focus on the Peloponnesos.<sup>260</sup> He had previously studied stadia in this region for his dissertation.<sup>261</sup> A book by Miller discusses the Hellenistic stadium uncovered by his excavation team at Nemea.<sup>262</sup> The problem of the starting mechanism of ancient stadia is addressed by Valavanis, with a translation and appendix by Miller.<sup>263</sup>

Another athletic facility, the gymnasium, has fared somewhat better. The architectural form and its function are discussed very generally in a book on ancient athletics<sup>264</sup> and are covered in more detail, specifically for the Hellenistic period, in the proceedings of an international conference held in 2001.<sup>265</sup> Individual gymnasia at Samos,<sup>266</sup> Olympia,<sup>267</sup> and Eretria<sup>268</sup> have

<sup>240</sup> Pöhlmann 1995.

<sup>241</sup> Gogos 1992, 2009, respectively.

<sup>242</sup> Fraisse and Moretti 2007.

<sup>243</sup> Wiegand 1997.

<sup>244</sup> Polacco and Anti 1981.

<sup>245</sup> Mitens 1988.

<sup>246</sup> Bressan 2009.

<sup>247</sup> Burmeister 1996, 2006.

<sup>248</sup> Moretti 2001; Moraw and Nölle 2002.

<sup>249</sup> Gogos 2008a.

<sup>250</sup> Koenigs et al. 1980.

<sup>251</sup> Seiler 1986.

<sup>252</sup> Coulton 1976.

<sup>253</sup> Koenigs 1984.

<sup>254</sup> See Kuhn (1985) and Seddon (1987), respectively.

<sup>255</sup> Thüngen 1994.

<sup>256</sup> Glaser 1983.

<sup>257</sup> Reinholdt 2009.

<sup>258</sup> Gneisz 1990.

<sup>259</sup> Hoepfner 2002.

<sup>260</sup> Romano 1993.

<sup>261</sup> Romano 1981.

<sup>262</sup> Miller 2001.

<sup>263</sup> Valavanis 1999.

<sup>264</sup> Newby 2006.

<sup>265</sup> Kah and Scholz 2004.

<sup>266</sup> Martini 1984.

<sup>267</sup> Wacker 1996.

<sup>268</sup> Mango et al. 2003.

received monographic publications in recent years. Such buildings may be located near or associated with others of related functions, which are also discussed in these publications. These include the palaestra at Olympia and a later (Roman) bath at Samos.

While Roman baths and bathing have received considerable attention in recent scholarship, Greek baths have been largely overlooked since the early study by Ginouvès.<sup>269</sup> That situation seems to be changing, however. A book by Hoffmann, which originated in the author's dissertation, provides an exposition of development, types, locations, and chronology of Greek baths, along with a catalogue of sites.<sup>270</sup> Yegül's discussion of ancient baths and bathing, while oriented to the Roman world, begins with the Greek bath and gymnasium.<sup>271</sup> Similarly, Manderscheid's bibliography of ancient baths and bathing incorporates a few pages on the Greek period.<sup>272</sup> The recent publication of a conference on baths and bathing in Egypt likewise includes contributions on Greek baths.<sup>273</sup> Perhaps the best indication of the expanding interest in this subject is the conference held in spring 2010 at the American Academy in Rome, in which scholars presented evidence for Greek and Greek-type baths throughout the Mediterranean, from early times through the Roman Imperial period.<sup>274</sup>

Housing has become a particularly popular field of investigation in Greek architecture. Publications may be focused on a single site or on a broader area to elucidate general principles. In the former category are recent books on the classical houses at Halieis,<sup>275</sup> on those of Classical and Hellenistic date at Eretria,<sup>276</sup> and on Hellenistic houses at New Halos (Thessaly),<sup>277</sup> Delos,<sup>278</sup> and Pergamon,<sup>279</sup> as well as at Soluntum<sup>280</sup> and Iaitas (Monte Iato) in Sicily.<sup>281</sup> Publications with a broader perspective include a study of the Greek house in Calabria,<sup>282</sup> an edited volume on both Greek

and indigenous houses in South Italy and Sicily;<sup>283</sup> an overview based on Athens, Olynthos, and Halieis;<sup>284</sup> Nevett's examination of houses dating from the fifth to third centuries B.C.E. in several parts of the Greek world,<sup>285</sup> as well as her recent discussion of both Greek and Roman houses and households;<sup>286</sup> Pesando's synthesis of literary and archaeological evidence for the classical (and to a lesser extent, Hellenistic) Greek house;<sup>287</sup> and this last author's more general survey over time.<sup>288</sup> In addition, a substantial portion of volume 1 of the *Geschichte des Wohnens* is devoted to the Greek period.<sup>289</sup>

Some scholars have focused on particular types of houses. Kiderlen profiles large-scale urban examples, presumably belonging to the elite, from the Archaic period onward.<sup>290</sup> Walter-Karydi discusses a comparable group of Late Classical houses.<sup>291</sup> Hellenistic palaces have been explored in four different publications, including a study initially presented as a dissertation,<sup>292</sup> two books,<sup>293</sup> and the proceedings of a conference at the Free University of Berlin.<sup>294</sup>

In contrast to past practices, modern study of houses is not primarily typological or even strictly architectural. Typology may still play a role, as in Hoepfner and Schwandner's book on the planning of houses and cities.<sup>295</sup> Yet most scholars use the evidence provided by the buildings to decipher the function of specific rooms and spaces and their role in the household and society. Such issues as domestic cult and the gendering of space are thus incorporated into studies of houses at specific sites as well as more generally. New areas of concern include the identification of industrial spaces and the examination of less wealthy houses or those outside the major centers.<sup>296</sup> Discerning the use of space is, of course, easier with houses that were excavated fairly recently using new techniques, but it is also possible for those uncovered long ago where

<sup>269</sup> Ginouvès 1962.

<sup>270</sup> Hoffmann 1999.

<sup>271</sup> Yegül 1992.

<sup>272</sup> Manderscheid 2004.

<sup>273</sup> Boussac et al. 2009.

<sup>274</sup> "Greek Baths and Bathing Culture: New Discoveries and Approaches," American Academy in Rome, 16–17 April 2010 (organized by S. Lucore and M. Trümper).

<sup>275</sup> Ault 2005.

<sup>276</sup> Reber 1998.

<sup>277</sup> Reinders and Prummel 2003.

<sup>278</sup> Trümper 1998.

<sup>279</sup> Wulf 1999.

<sup>280</sup> Wolf 2003.

<sup>281</sup> Dalcher 1994. See also Brem (2000) on the decoration of Peristyle House 1.

<sup>282</sup> Falcone 2009.

<sup>283</sup> D'Andria and Mannino 1996.

<sup>284</sup> Morgan 2010.

<sup>285</sup> Nevett 1999.

<sup>286</sup> Nevett 2010.

<sup>287</sup> Pesando 1987.

<sup>288</sup> Pesando 1989. It should also be noted that Tsakirgis (forthcoming) is preparing a book titled *Houses and Households in the Greek World*.

<sup>289</sup> Hoepfner et al. 1999.

<sup>290</sup> Kiderlen 1995.

<sup>291</sup> Walter-Karydi 1998.

<sup>292</sup> Heermann 1986 (originally presented as a thesis for Friedrich-Alexander-Universität Erlangen-Nürnberg).

<sup>293</sup> Nielsen 1994; Kutbay 1998.

<sup>294</sup> Hoepfner and Brands 1996.

<sup>295</sup> Hoepfner and Schwandner 1986, 1994. This approach is debated, however.

<sup>296</sup> As in the papers assembled in Ault and Nevett 2005.

good records were kept. Thus, Cahill has extracted considerable information about human activities from the houses at Olynthos.<sup>297</sup>

Although fortifications are likewise associated with the city, they have generated considerably less interest. Discussions of them tend to be oriented to a single site or political unit. The first volume in the series on Halieis concerns its fortifications as well as adjacent structures.<sup>298</sup> A specific study has also appeared on those of Leontinoi in Sicily.<sup>299</sup> Mertens has taken a somewhat broader perspective at Selinous, where his publication of the walls and excavation finds also includes a section on the development of the city.<sup>300</sup> Karlsson expands the geographic focus of Sicilian fortifications to the entire territory of Syracuse.<sup>301</sup> An even larger area, South Italy, is examined in another study on Late Classical and Hellenistic fortifications.<sup>302</sup> Few books, however, aim for an overview of this building type. A recent work looks at enclosure walls of Greek cities, although specifically interior ones.<sup>303</sup> Another examines fortifications in the eastern Mediterranean from the mid fourth century to the Late Hellenistic period.<sup>304</sup> A new book by Frederiksen also focuses on city walls from a specific period, 900–480 B.C.E., but across the Greek world.<sup>305</sup> The most general treatment of the topic is by Adam, who provides an introduction to Greek military architecture from Mycenaean through Hellenistic times.<sup>306</sup>

Monumental tombs are relatively rare in Greek architecture and accordingly also in the literature. As already noted, the Kerameikos in Athens has produced three round funerary structures, the earliest of which dates to the Archaic period.<sup>307</sup> Yet large-scale tombs achieved their greatest popularity in Hellenistic times. Those from Macedonia have received particular attention in recent years.<sup>308</sup> Others of Macedonian type have been identified at Eretria and published in the series from that site.<sup>309</sup> Tombs in Alexandria (Egypt) extend from the Hellenistic period into Roman times and reflect a mixture of traditions, as elucidated by Venit.<sup>310</sup> In his book, Fedak takes a broad approach to the study of monumental funerary architecture, both

chronologically and geographically, but places an emphasis on Hellenistic Asia Minor.<sup>311</sup>

#### THE BROADER CONTEXT OF ARCHITECTURE: SETTLEMENTS AND SANCTUARIES

Scholars have increasingly looked beyond individual buildings to larger complexes and the physical and functional relationships they reflect. The agoras and marketplaces of ancient cities have received particular attention. Ongoing publication of monuments within the Athenian Agora has already been noted. The complex known as the Agora of the Italians on Delos forms the subject of a book examining not only the architecture and its function but also the historical development of the site.<sup>312</sup> In addition, the Greek agora was the subject of a conference that discussed various examples and offered general considerations.<sup>313</sup>

Interest in the relationships of buildings is manifested particularly in studies of city plans. Some of these focus on specific locations, as in a book by Müth on Late Classical and Hellenistic Messene<sup>314</sup> and another by Goette on settlement patterns in the deme of Sounion.<sup>315</sup> Others aim for a broad overview. Thus, papers from a conference on ancient settlements examine developments throughout the Mediterranean.<sup>316</sup> One scholar who has long explored urban development is Martin, and several of his articles on urbanism as well as various aspects of architecture have proven sufficiently enduring to be collected in a book published in 1987.<sup>317</sup> Another is Tomlinson, whose book examines building types and functions and then traces the development of several Greek cities.<sup>318</sup> The general book by Owens also takes a concrete approach in its account of town planning as it evolved in the Greek as well as Etruscan and Roman worlds.<sup>319</sup>

There is a natural affiliation between houses and their urban setting, which encourages scholars to examine both in a single publication. This is the case with Lang's study of the structure and development of early Greek settlements.<sup>320</sup> The methodology may also be similar, moving beyond the architecture to its social context. Thus, a book on Olynthos uses the evidence

<sup>297</sup> Cahill 2002.

<sup>298</sup> McAllister 2005.

<sup>299</sup> Rizza 2000.

<sup>300</sup> Mertens 2003.

<sup>301</sup> Karlsson 1992.

<sup>302</sup> Sconfienza 2005.

<sup>303</sup> Sokolicek 2009.

<sup>304</sup> McNicholl 1997.

<sup>305</sup> Frederiksen 2011.

<sup>306</sup> Adam 1982.

<sup>307</sup> Koenigs et al. 1980.

<sup>308</sup> E.g., as discussed by Andronikos 1984; Miller 1993.

<sup>309</sup> Huguenot 2008.

<sup>310</sup> Venit 2002.

<sup>311</sup> Fedak 1990.

<sup>312</sup> Trümper 2008.

<sup>313</sup> Hoepfner and Lehmann 2007.

<sup>314</sup> Müth 2007.

<sup>315</sup> Goette 2000.

<sup>316</sup> Schwandner and Rheidt 1999.

<sup>317</sup> Martin 1987.

<sup>318</sup> Tomlinson 1992.

<sup>319</sup> Owens 1991.

<sup>320</sup> Lang 1996.

of domestic architecture broadly to gain insight into social organization.<sup>321</sup> In *Haus und Stadt im klassischen Griechenland*, the authors are concerned mainly with the planning of certain classical and Hellenistic cities but find the same emphasis on regularity in regard to house types, which they attribute in both cases to political and social motivations.<sup>322</sup> That volume was the first in the series *Wohnen in der klassischen Polis*. The second, the proceedings of a conference, likewise examines urban development in political terms, specifically, the emergence of democracy.<sup>323</sup> A conference sponsored by the Free University of Berlin that highlighted political aspects of Greek architecture has already been mentioned.<sup>324</sup> Such broad themes are addressed as well in the proceedings of a conference on domestic space and society in the Mediterranean through late antiquity.<sup>325</sup>

In examining the city as a reflection of society, several scholars have shifted their focus away from architecture. Such investigations provide critical background information for the monuments, but because their evidence is more archaeological and historical, they will be mentioned only briefly here. The *Acts and Papers* series of the Copenhagen Polis Centre, along with the recent book by the center's director, Hansen, fall into this category.<sup>326</sup> Nevertheless, the center's publications occasionally include studies of Greek architecture. In an Italian volume, various authors examine constructions of individual Greek cities with the aim of setting them in their social context.<sup>327</sup> A general book on the ancient city notes specific building forms (houses, temples, theaters) in its reconstruction of life in Athens (and Rome).<sup>328</sup>

In addition, there has been much more scholarly interest in the countryside and its relationship to the city, but again largely from a social and political perspective. The countryside of Metaponto in South Italy offers an excellent example of the fruit of such investigations.<sup>329</sup> This interaction is explored more broadly, for both the Greek and Roman worlds, by a series of papers that place particular emphasis on economic factors.<sup>330</sup>

Sanctuaries may also be examined in the context of cities. In explaining the rise of the Greek city, de Polignac argues for the importance of the (primarily rural) sanctuary as a way of defining territory and creating social identity.<sup>331</sup> His emphasis on the social and political function of cult centers has had a considerable impact on subsequent thinking, as attested particularly by a series of essays appearing as a response to his book a decade after its initial publication.<sup>332</sup>

Some recent books have focused on individual sanctuaries. These include a relatively short, but useful, account of the Sanctuary of Hera at Foce del Sele (South Italy).<sup>333</sup> Buildings and roofing systems uncovered in the sacred precinct of Santa Venera at nearby Paestum are discussed in an edited volume.<sup>334</sup> At the North African site of Cyrene, architectural changes in the Sanctuary of Demeter and Persephone are traced over centuries and used, along with other material, to elucidate rituals.<sup>335</sup> A similar approach is taken by Bookidis and Stroud, whose examination of the precinct of these deities at Corinth demonstrates the character and significance of ritual dining in the Greek period.<sup>336</sup> The architectural remains and other finds in the Sanctuary of Zeus Soter in Megalopolis are discussed in a 2009 book.<sup>337</sup> Publications of Italian investigations at two sanctuaries on Crete and the French work in the Sanctuary of Poseidon and Amphirite at Tenos have already been mentioned. Étienne, who participated in the Tenos publications, also coedited a collection of essays devoted to architecture in the sanctuary at Claros.<sup>338</sup>

Other books examine several sanctuaries within a city or region. At Akragas, in Sicily, recent works by De Miro look at both urban and extra-urban sanctuaries in terms of their buildings, dedications, and history.<sup>339</sup> Regional studies have considered Calabria in general,<sup>340</sup> specifically rural sanctuaries in the same area,<sup>341</sup> and one group, archaic extra-urban locations, in Magna Graecia as a whole.<sup>342</sup> A book on early Arcadian sanctuaries includes architectural remains among the various types of finds.<sup>343</sup> Scott offers a new—spatial—perspective on the physical environment, buildings,

<sup>321</sup> Cahill 2002.

<sup>322</sup> Hoepfner and Schwandner 1986, 1994.

<sup>323</sup> Schüller et al. 1989.

<sup>324</sup> Hoepfner and Zimmer 1993.

<sup>325</sup> Westgate et al. 2007.

<sup>326</sup> Hansen is widely known for his interest in various aspects of the Greek city-state. See his recent book (Hansen 2006).

<sup>327</sup> Greco 1999.

<sup>328</sup> Connolly and Dodge 1998.

<sup>329</sup> See Carter 1998, 2006.

<sup>330</sup> Rich and Wallace-Hadrill 1991.

<sup>331</sup> de Polignac 1995.

<sup>332</sup> Alcock and Osborne 1994.

<sup>333</sup> Greco 2001.

<sup>334</sup> Pedley 1993.

<sup>335</sup> White 1993.

<sup>336</sup> Bookidis and Stroud 1997.

<sup>337</sup> Lauter-Bufe 2009.

<sup>338</sup> Étienne and Varène 2004.

<sup>339</sup> De Miro 2000, 2003.

<sup>340</sup> Lattanzi et al. 1996.

<sup>341</sup> Genovese 1999.

<sup>342</sup> Leone 1998.

<sup>343</sup> Voyatzis 1990.

and dedications of the well-known sanctuaries of Delphi and Olympia.<sup>344</sup>

The sanctuary in general, with an emphasis on locations, functions, and contents, is the subject of a collaborative volume, *Le sanctuaire grec*.<sup>345</sup> The nearly contemporary publication, *Greek Sanctuaries: New Approaches*, likewise brings together essays by well-known scholars, who discuss particular sanctuaries and their functions.<sup>346</sup> The same editors were previously involved in the publication of a conference on early cult practices that also included presentations on temples and altars.<sup>347</sup> Pedley's book offers a more synthetic approach, however, in examining individual sanctuaries by type and extracting general principles.<sup>348</sup> Similarly, Edlund analyzes examples in Italy in relation to both natural and urban settings, and she compares Etruscan vs. Magna Graecian traditions.<sup>349</sup>

#### ARCHITECTS AND THE PROCESS OF CONSTRUCTION

Scholars have continued to value the information on Greek architecture that we have inherited from the ancients. Vitruvius' treatise, the only one on architecture preserved from antiquity, has received considerable attention of late. This includes new translations into English, by Rowland,<sup>350</sup> and into French, with extensive commentary, by several scholars, who devote one volume to each book.<sup>351</sup> Gros was solely responsible for volumes 3 and 4, which are of particular interest for Greek architecture. Vitruvius' text has been examined by Knell for his architectural theories, especially in regard to temples and houses,<sup>352</sup> and by several authors from various perspectives in the proceedings of a colloquium that he coedited.<sup>353</sup> Although Vitruvius' reliability for information on Greek architecture has been debated, he still finds defenders.<sup>354</sup>

Besides Vitruvius, other literary and inscriptional sources preserve names and works of certain archi-

tects, and this information has now been assembled in two different dictionaries. One focuses exclusively on architects of the Archaic and Classical periods.<sup>355</sup> The other, comprising two volumes on ancient artists, includes architects among them.<sup>356</sup> In addition, a recent encyclopedia of ancient natural scientists offers some entries on architects.<sup>357</sup> Nevertheless, debates continue regarding such issues as the attributions of work, as with Kallikrates,<sup>358</sup> or the architect's distinctive design concepts, as with Iktinos.<sup>359</sup> Even for an architect whose attributions are more secure, as Hermogenes, enough remains unresolved to warrant a colloquium.<sup>360</sup> Moreover, scholars are no longer so confident, as was Dinsmoor with his proposed "Theseum architect," that similarities among buildings betray the hand of a single master.<sup>361</sup>

Relatively little is known about the education of ancient architects and the process by which they worked. These topics were examined many years ago by two scholars with differing points of view, Burford and Coulton.<sup>362</sup> More recently, both have contributed summaries of their ideas to the *Dictionary of Art*, which, although necessarily brief, are nevertheless important.<sup>363</sup> Hellmann deals with these issues in some depth in the first of her three volumes on Greek architecture,<sup>364</sup> and others address various aspects of them in papers from a conference in Strasbourg.<sup>365</sup> A new book by Senseney examines the design process through the evidence for technical drawing.<sup>366</sup>

Numerous studies have explored the principles of design, usually in conjunction with a specific building or site. Thus, Bell proposes that the dimensional system of the Temple of Zeus Olympios at Sicilian Akragas was based on Pythagorean principles.<sup>367</sup> Höcker also chooses Akragas, one of the most productive sites of the time, as the subject of his investigation of fifth-century temples.<sup>368</sup> In separate articles, both Wilson Jones and Waddell look more broadly at Doric temples from the

<sup>344</sup> Scott 2010.

<sup>345</sup> Schachter 1992.

<sup>346</sup> Marinatos and Hägg 1993.

<sup>347</sup> Hägg et al. 1988.

<sup>348</sup> Pedley 2005. See also Emerson (2007) for another, but more general, book on the topic, with particular emphasis on the Acropolis.

<sup>349</sup> Edlund 1987.

<sup>350</sup> Rowland 1999.

<sup>351</sup> Fleury et al. 1969–2009.

<sup>352</sup> Knell 2008.

<sup>353</sup> Knell and Wesenberg 1984.

<sup>354</sup> E.g., Wesenberg 2008.

<sup>355</sup> Svensen-Evers 1996.

<sup>356</sup> Vollkommer 2001, 2004.

<sup>357</sup> Keyser and Irby-Massie 2008.

<sup>358</sup> E.g., Dinsmoor 1996.

<sup>359</sup> Winter 1980. See also Cooper (1996a, 369–79) for the architect and attributions to him.

<sup>360</sup> Hoepfner and Schwandner 1990.

<sup>361</sup> Dinsmoor 1950, 180–83. See the response from Miles 1989, 223–26.

<sup>362</sup> Burford 1969; Coulton 1977. See also the discussion of the fourth-century architect by Eiteljorg 1973.

<sup>363</sup> Burford 1996a, 1996b; Coulton 1996.

<sup>364</sup> Hellmann 2002, esp. 32–120.

<sup>365</sup> Université des sciences humaines de Strasbourg 1985.

<sup>366</sup> Senseney 2011.

<sup>367</sup> Bell 1980.

<sup>368</sup> Höcker 1993.

fifth century B.C.E. onward and present slightly different arguments for a modular system based on the width of the triglyph.<sup>369</sup> Others have accepted such a system but assume it was introduced at a later date.

An important factor in elucidating design is metrology, the details of which have long been a subject of controversy. The recent discovery of the Salamis metrological relief has made a major contribution to this topic, one that will certainly be mined further in the years to come.<sup>370</sup> One of the prominent figures in this field was de Waele, whose book examined the metrology of the Athenian Propylaea.<sup>371</sup> Fittingly, a memorial volume published in his honor includes an article on the Attic foot.<sup>372</sup>

Scholars have also been interested in determining the means by which architects transmitted their designs. There is very little indication of preparatory drawings of the type used today. Instead, the account of the Arsenal of Philo may suggest that architects could describe the essential features of their buildings in words and only needed visual representations, such as drawings or models, for details.<sup>373</sup> The elucidation of architectural vocabulary, as in a book by Hellmann, thus takes on particular importance.<sup>374</sup> This scenario is supported by the recent discovery of drawings from the Temple of Apollo at Didyma and some other structures. Didyma provides the most complete evidence, with the walls of the adyton bearing incised designs for the profile of the column base and the fluting and entasis of the shaft, for the walls and entablature of the temple, and for the entablature of the interior *naiskos*.<sup>375</sup> Lines on the platform guided construction of the ground plan. These drawings have been described by Haselberger as the “missing link” between written documents and completed buildings.<sup>376</sup> A partial construction could also serve as a model, according to Wesenberg, who identifies a section of the Tunnel of Eupalinos on Samos as illustrating the direction of that to come.<sup>377</sup>

Progress is being made as well in understanding the construction process. Korres studied the quarrying and transporting of blocks for the Parthenon, and

he presents his findings in two books.<sup>378</sup> Kalpaxis provides an interesting discussion of unfinished masonry in buildings beginning in the sixth century B.C.E.<sup>379</sup> Refinements have been a topic of interest for several scholars. Haselberger has explored them in his own writings,<sup>380</sup> and he edited the proceedings of a symposium on refinements, particularly curvature, which included a number of other presenters.<sup>381</sup>

#### LOOKING AHEAD: WHAT STILL NEEDS TO BE DONE

As noted throughout this essay, the study of Greek architecture continues to be dependent on detailed documentation of buildings and their elements. There are many significant structures for which the documentation remains inadequate; these offer opportunities for work by future scholars. Some have been mentioned here, such as the Temple of Hera II (the so-called Temple of Poseidon) at Paestum. Other western Greek examples include the equally well-preserved Temple of Concord at Akragas and the enormous Altar of Hieron at Syracuse. In Athens, a new study of the Temple of Hephaistos,<sup>382</sup> which likewise ranks among the best-preserved temples in the Greek world, could expand our knowledge not only of this building but also of fifth-century Doric architecture in Attica and in Greece more generally.

Once a building is thoroughly recorded, it can be placed within its architectural context by comparison with other structures. This line of investigation requires a large body of evidence and a continual reassessment of it. Changes in the accepted chronology of a critical building will have repercussions on others. The recent redating of the “Late Archaic” Temple of Aphaia at Aigina to just after 480 B.C.E. is a case in point, since it demands a rethinking of post-Persian architectural developments and styles.<sup>383</sup> Moreover, if, as Stewart suggests, its predecessor was destroyed by the Persians,<sup>384</sup> its (re)construction would violate the terms established by the presumed, although problematic, Oath of Plataia. While the authenticity of that oath is much debated, it is often cited as an explana-

<sup>369</sup> Wilson Jones 2001; Waddell 2002.

<sup>370</sup> Dekoulakou-Sideris 1990; Wilson Jones 2000. See also Haselberger (1996) for a discussion of measurement and modules.

<sup>371</sup> de Waele 1990.

<sup>372</sup> Eiteljorg 2005.

<sup>373</sup> Coulton 1983, esp. 455–56.

<sup>374</sup> Hellmann 1992.

<sup>375</sup> Haselberger 1983, 1991 (with previous bibliography).

<sup>376</sup> Haselberger 1997.

<sup>377</sup> Wesenberg 2007.

<sup>378</sup> Korres 1995, 2000.

<sup>379</sup> Kalpaxis 1986.

<sup>380</sup> Haselberger 2005.

<sup>381</sup> Haselberger 1999.

<sup>382</sup> The primary publication of this temple is by Koch 1955. Despite his work, questions remain about the building, especially its interior configuration, date of construction, and relationship to other temples in Attica.

<sup>383</sup> Gill 1988.

<sup>384</sup> Stewart 2008, esp. 591–97.

tion for the apparently lengthy pause in construction following the Persian Wars, an assumption that merits reconsideration.

Discoveries of buildings from neglected geographic locations and ever earlier and later periods are likewise challenging accepted canons. Archaism in Greek architecture, which has been explored briefly by Knell,<sup>385</sup> demands further consideration in this context. Similarly, despite the continued importance of Shoe's work on molding profiles, scholars would profit from an updated and more expansive study.<sup>386</sup> The decoration of moldings, which often deviates from presumed standards, must also be reexamined. Recent attention to ancient roofs has yielded promising results, which in the future should lead to further elucidation of individual examples, their typology, workshops and regional associations, and manufacture. So, too, as scholars gain a deeper understanding of the design and construction process, they will be increasingly able to decipher the intent of the architect and to evaluate the demands of the project.

Increasingly, the study of Greek architecture aims to place buildings into not only their architectural but also their social context. We have noted this for houses and settlements as well as for religious buildings and sanctuaries. Modern excavators have assisted in these goals by the detailed recording of finds. Yet scholars can also glean much information as to the use of rooms and buildings from older records and even ancient inventories. As demonstrated by Harris' studies of the treasures in the Parthenon and Erechtheion,<sup>387</sup> envisioning the contents of these buildings makes them come alive. As more scholars direct their attention to the role Greek architecture played in the community, we can expect to develop a deeper understanding of both the structures and the society that built them.

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<sup>385</sup> Knell 1993.

<sup>386</sup> As in the chapter by Edlund-Berry (2000) added to the revised edition of Meritt's book.

<sup>387</sup> Harris 1996.

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## NATURE AND THE PEOPLE

### The Vernacular and the Search for a *True* Greek Architecture

*Ioanna Theocharopoulou*

"The history of man as a seeker of shelter is the history of his relationship to his environment," wrote Sibyl Moholy-Nagy in 1955.<sup>1</sup> Almost ten years before Bernard Rudofsky's influential *Architecture Without Architects* (1964), in a short text for *Perspecta* magazine, Moholy-Nagy outlined the ways in which "anonymous" architecture is "a carrier of life-continuity" that "tames" the environment with "humility and cunning." Rudofsky famously defined the vernacular as "architecture without architects," "non-pedigreed," and with some sense of discomfort, used the terms "vernacular, anonymous, spontaneous, indigenous and rural" to explain that which is still "so little known that we don't even have a name for it."<sup>2</sup> He saw the art of building as a quasi-universal phenomenon and thought that something important had been lost with the introduction of modernization.

The two influential thinkers and practitioners Dimitris Pikionis (1887–1968) and Aris Konstantinidis (1913–93), discussed in this essay, also expressed feelings of loss. At the same time they were committed to creating a new *modern* architecture using their studies of the vernacular as inspiration. They sought to create a modern analogue to the vernacular that would be "true" both in the sense of belonging to the present, and also deeply rooted to the specific climate, landscape, and culture of the geographical space of Greece. As we will see, the vernacular meant different things to Pikionis and to Konstantinidis, both of whom left numerous writings formulating their ideas and research initiatives. Another important figure in the exploration of the vernacular was Constantinos Apostolos Doxiadis (1913–75). This essay situates his contribution with regard to the work of Pikionis and Konstantinidis, whom he knew well and collaborated with at different stages of his career.

The term *vernacular* is used here to discuss primarily domestic buildings built without any involvement by architects. It is significant that there is no exact equivalent of the term "vernacular" in Greek.<sup>3</sup> The closest equivalent to the term, *popular* architecture (*laiki architektoniki*), has a different etymological root to the Latin *verna*. Related to *laós* meaning "people," the Greek term renders "vernacular architecture" as *architecture of the people*, that is, built by those with little or no education, primarily in the countryside but also found in cities, well into the twentieth century.<sup>4</sup>

At some level, the appeal Greek architects felt towards the idea of a local/popular/vernacular architecture intimately linked to a particularly local landscape is similar to that of their colleagues in Northern Europe. As Germans discussed the rootedness of the *Volk* and Finns proclaimed the importance of Karelian fairy tales, so Greeks at a particular moment in time – during the early part of the twentieth century – began to recognize "true" Hellenism in popular

<sup>1</sup> Sibyl Moholy-Nagy, "Environment and Anonymous Architecture," *Perspecta* 3, 1955, pp. 3–8.

<sup>2</sup> Bernard Rudofsky, *Architecture Without Architects. A Short Introduction to Non-Pedigreed Architecture*, New York, Museum of Modern Art, 1964, p. 2.

<sup>3</sup> Some scholars translate the term *popular* as *folk architecture*. However *folk* has other, particularly Northern European, connotations that are not applicable to the Greek context (the idea of a romanticized "homeland" as well as links to totalitarian regimes). The issue of un-translatability of certain key terms such as this one, highlights the very different experiences of Greek architects compared to their colleagues in Northern and Western Europe. Given the impossibility of an exact translation, this essay uses the two terms side by side, *popular/vernacular*, hoping to capture and convey some of the essence of both these meanings.

<sup>4</sup> The first public buildings post-Independence (1821) were designed by foreigners or foreign-educated Greeks. Throughout the nineteenth and early twentieth centuries, the majority of domestic buildings were designed by non-architects setting a precedence that, I argue, was influential in the development of the urban *polykatoikia*, the multistory domestic apartment block, primarily constructed without the involvement of architects that thrived after the Second World War. See Ioanna Theocharopoulou, "Urbanization and the Emergence of the Polykatoikia: Habitat and Identity. Athens, 1830–1974," Ph.D. Dissertation, Columbia University, 2007.

5.1 (Far left) Dimitris Pikionis. Entrance to the tourist center of San Dimitris Loumbardiaris, Acropolis Park, Athens, 1954–58.

Source: Alberto Ferlenga, *Pikionis, 1887–1968*, Electa, Milan, 1999.

<sup>5</sup> Michael Herzfeld, *Ours Once More: Folklore, Ideology and the Making of Modern Greece*, New York, Pella, 1986, p. 13. It is also notable that unlike other young (Northern) nations such as Finland and Ireland where “folk” culture was used in order to support those nations’ claims to independence, in Greece *laography* as an object of study and as an academic discipline begins almost a century after Independence. The first sustained scholarly study of *laography* by Nikolaos Politis – illustrated by Dimitris Pikionis – was published in 1918.

<sup>6</sup> This claim has a long and complex lineage. See Stathis Gourgouris, *Dream Nation: Enlightenment, Colonization and the Institution of Modern Greece*, Stanford, Stanford University Press, 1996. See also Michael Herzfeld, *Ours Once More: Folklore and Ideology and the Making of Modern Greece*.

art and architecture and sought intimate links between “humble buildings” and the Greek landscape. Like their Northern European counterparts, the perceived connection with nature was what allowed them to talk about “timelessness” and “immutability” in respect to this vernacular. Greeks “found” their lost – or at least buried – past in the Hellenic landscape and they projected some of their history as well as their creative ideas onto their readings of the Hellenic landscape. But the similarities with Northern Europe end here. Rather than praising the great awe-inspiring forests, Greeks talked about a sun-drenched, bleached, harsh, and barren land in the midst of a gentle blue sea.

In actuality, the Greek architects’ and other intellectuals’ interest in studying indigenous shelter – not only formally interesting structures but even explicitly uninteresting ones as long as they were built by “the people” – began during the mid-nineteenth century. At that time there was a shared concern to safeguard the previously orally transmitted cultural artifacts produced and inherited from almost four centuries of Ottoman rule (1453–1821). The research conducted included gathering and transcribing fairy tales, songs, poems, and stories, as well as collecting, sketching, and photographing material drawn from regional arts and crafts, clothing, and by the early 1920s, dwellings. Those who studied these artifacts were called *laographers* (from *laós* = people and *gráfo* = to write, to transcribe). Although essentially identical to ethnography, as “*èthnos*” means “nation” in Greek, *laography* rather than *ethnography* provided a new connection between the mostly uneducated *laós* and the idea of new Hellenic state. In addition, as anthropologist Michael Herzfeld has pointed out, “*èthnos* did not need a branch of study of its own . . . [being] one of the eternal verities, an absolute moral entity against which the *laós* could be matched and measured.”<sup>5</sup>

Scholars have remarked extensively on the ideological project of Greek *laographers* as a way to bolster the claims for an “unbroken” cultural continuity between ancient and modern Greece.<sup>6</sup> Clearly there was a great deal of ideology there, but that was not all. Wishing to transcribe and record aspects of modern Greece was a timely quest, since there was extremely little information about the everyday life of occupied Greeks during Ottoman times. Until the 1940s – and despite the ample studies of classical Greece, primarily by non-Greeks – there were few scholarly studies of more recent geography, geology, population structure, religions, climate, etc. The wish on the part of Greek intellectuals to study ordinary people’s lives and local vernacular architecture during the long centuries of Ottoman occupation also had to do with restoring a sense of history – as well as ascribing some dignity, elegance, and even wisdom – to these “dark ages” of Greece’s past.

Pikionis and Konstantinidis discussed in this essay wrote about popular/vernacular architecture, often in parallel with “popular art.” What did these studies give to these architects and what might we learn from a close study of vernacular architecture today? In what follows I explore the ways in which Pikionis and Konstantinidis approached the issue of “anonymous” *laographic* research and discuss how it became a rich source of inspiration both in terms of theoretical work as well as building projects. By studying the relationship of buildings built by “men of the soil” to local land use and climatic conditions, these architects were able to learn by example, that is to imagine – primarily in texts as well as in projects, built and unbuilt – a new contemporary architecture, appropriate to local building materials, climate, and cultural life.

## Dimitris Pikionis and the *Language of Popular Architecture*

Dimitris Pikionis's interest in the relationship of built form to nature and landscape is well known. In particular, his design for the topography of the walkway to the Acropolis at Athens and landscaping of nearby Philopappou Hill (1951–57) are widely considered masterpieces of modern landscape and architecture. In a catalogue accompanying an exhibition of Pikionis's work held at the Architectural Association School of Architecture in 1989, Kenneth Frampton wrote about Pikionis's "almost ecological insistence":

Pikionis' importance today derives from what one might call his ontotopographical sensibility – that is, from his feeling for the interaction of the being with the glyptic form of the site. . . . It is this almost ecological insistence on the interdependency of culture and nature which gives Pikionis' work a critical edge that is as relevant today as it was thirty years ago. For it repudiates our habitual fixation on the freestanding technical and/or aesthetic object, not to mention our destructive, Promethean attitude towards nature that once was beneficial but now is assuming the ominous dimensions of a tragic legacy.<sup>7</sup>

Like many others of his generation, Pikionis began his studies in Athens but pursued some years of further education in Northern Europe before returning to practice in Greece. He completed his studies in engineering at the National Polytechnic School of Athens (there was no separate School of Architecture in

<sup>7</sup> Kenneth Frampton, "For Dimitris Pikionis," in *Dimitris Pikionis, Architect 1887–1968. A Sentimental Topography*, London, Architectural Association, 1989, p. 9.

### 5.2 The Rodakis house, Aegina.

Source: © Neohellenic Architecture Archives, Benaki Museum, Athens.

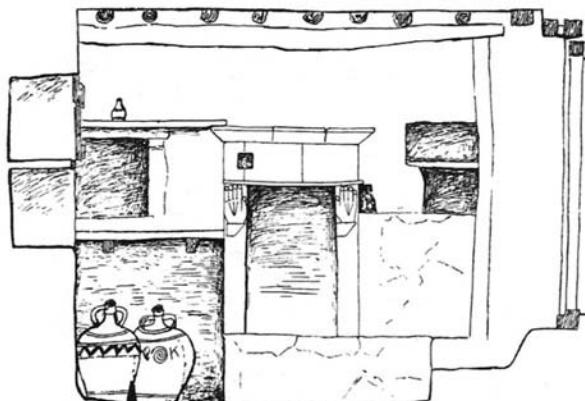


<sup>8</sup> Klaus Vrieslander and Julio Kaimi also collaborated with Pikionis in a progressive journal, perhaps the closest equivalent to an avant-garde publication in Greece at that time. *The Third Eye* [To Trito Mati] Journal (1935–37), was co-edited by Pikionis and the artist Nikos Chatzikyriakos-Gikas. As cited on the journal's cover page, *The Third Eye* published articles on "music, art, poetry, theater, ethnography, youth and philosophy."<sup>9</sup>

<sup>9</sup> The example I have in mind, although not at all similar in scale or form or ambition, is the house of postman Cheval, built in stone carried mostly by hand by Ferdinand Cheval alone, between 1879 and 1892.

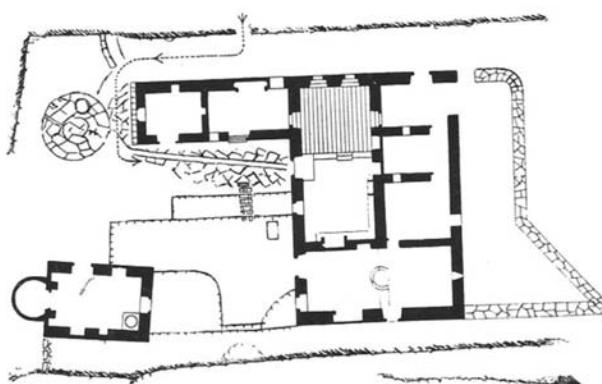
Greece until 1918) before setting off for Munich to study painting (1908–09), and Paris to study drawing and sculpture (1909–12). Pikionis's first in-depth studies of a popular/vernacular house, the Rodakis house on the island of Aegina, began almost immediately upon his return to Greece. He traveled to Aegina often, both on his own and later on with his students (he began teaching at the School of Architecture in 1921) to record this house in drawings and photographs.

Pikionis's studies of the Rodakis house were complex. At one level, he perceived the house with European eyes, obviously knowledgeable of major artistic movements from the North, such as Cubism and Surrealism. For him this house was a "primitive" other – an *objet trouvé*, as fascinating as some of the African masks "discovered" by Picasso and Giacometti in the Parisian flea markets – and Pikionis often used the terms *primitive* and *popular* interchangeably indicating how close he felt they were in meaning. Among the black and white photographs included in the book published by his friends the German painter Klaus Vrieslander and the writer and shadow-theater artist Julio Kaimi, are details of mysterious figures on the property wall: a pig, a clock, a snake, and a dove. According to Vrieslander and Kaimi they could symbolize "Luck, Time, Evil and Peace".<sup>8</sup> Other photographs show plaster busts "that look away with a mystical gaze" leaning against the corners of the roof – reminding us, at least in spirit, of other "naïf" eccentric architecture admired by André Breton and Pablo Picasso.<sup>9</sup>



5.3 Dimitris Pikionis. House section and plan, Rodakis house, Aegina. Note the niches in the thick stone walls for storage, as well as the outstretched palms carved on either side of the fireplace. In plan, the threshold (*aloní*) is marked by the small stone-paved circle at the edge of the building.

Source: Klaus Vrieslander and Julio Kaimi, *Rodakis's House in Aigina (To spiti tou Rodaki stin Aigina)*, [1934], reprinted Athens, 1997.



At another level, the Rodakis house marked the beginning of a series of studies in popular/vernacular architecture that Pikionis was to continue throughout his life and that had a particularly local, ethnographic character. He was clearly not only interested in the appearance of the house and its many idiosyncratic details and decorative elements, but in how daily life was lived within it. In fact *laographic* research was treated by Pikionis as a repository of wisdom about how to go about building. He approached it with seriousness and a great deal of respect.<sup>10</sup>

The Rodakis house consisted of an L-shaped plan with a rather large courtyard surrounded by a high stone wall. The house was comprised of a series of four rooms, only three of which, apparently multi-use living areas, were connected together. Another L-shaped series of rooms directly adjacent and roughly as large as the main living areas, housed the animals. Cooking was done in a separate outhouse that contained a circular stone oven whose outline extended outwards from the otherwise orthogonal plan. The courtyard also contained its own threshing area (*alòni*).

Pikionis read this humble dwelling of Aegina as an extension of the island's landscape and nature, recognizing similar kinds of characteristics and qualities in both: a sense of absolute simplicity, the ruggedness of materials such as stone, the extremes of light and shade, strong contrasts in color. He wrote about the great richness found in the poverty of means, a characteristic of vernaculars everywhere. In the Greek context and within the history of centuries of foreign rule where the population experienced extreme material restrictions, this was particularly valid. For Pikionis, to evoke a phrase we may be more familiar with, this popular/vernacular was nothing less than a kind of "survival through design."<sup>11</sup>

Pikionis was not alone in evoking the interconnectedness of nature and culture, or the relationship between landscape (*topio*), and place (*tòpos*) and the popular/vernacular buildings. The generation active during the 1930s, generally known as "The Thirties Generation" of high modernists, were particularly involved with evaluating Greek nature and talking about its specific qualities. The preceding decade, the 1920s, was marked by traumatic political events, including a disastrous war with Turkey. Encouraged by Greece's European allies, this war, which resulted in a flood of destitute refugees, has been known since as "The Catastrophe" in Greece. On the Turkish side, it was instrumental in bringing about the establishment of the Modern Turkish State. In the midst of a widely felt defensive sense and a painful population exchange with Turkey, there was a renewed interest in *laographic* studies, that some historians have called "a return to the roots."<sup>12</sup>

In addition, the men and women of the Thirties Generation were the first to travel freely in the Aegean. As Artemis Leontis has shown, at that point the notion of a Hellenic *tòpos* became particularly important in "mapping the homeland":

A genealogy of the Greek usage of *tòpos* shows that the term receives its deceptively transparent referentiality during this [twentieth] century. Under certain conditions, *tòpos* becomes the preferred term – competing with *éthnos*, "nation," *yénos*, "nation, people, race" (Latin *genus*), *fili*, "race, nation," *laós*, "people," and *patrída*, "fatherland, homeland" – for invoking the self-presence of Hellenism.<sup>13</sup>

Pikionis drew and painted the Greek landscape throughout his life. Aside from the Rodakis house, Pikionis also published numerous sketches, drawings, and

<sup>10</sup> Even though he collaborated with *laographers* especially during the 1930s, 1940s, and 1950s, Pikionis did not think of his own studies as "ethnographic" but as part of his architectural work. It is my contention that the level of detailed analysis and interest in recording different aspects of how everyday life was lived within these anonymous buildings, including the material culture within it, from furnishings to cooking utensils, was more *akin* to ethnographic research than to architecture – or at least it was an architecture significantly informed by and engaged in ethnography.

<sup>11</sup> Richard Neutra, *Survival Through Design*, London/Oxford, Oxford University Press, 1969.

<sup>12</sup> Dimitris Philippidis, "A Return to the Roots," Chapter 5, *Modern Greek Architecture: Theory and Practice (1830–1980) As a Reflection of Ideological Choices of Greek Culture*, Athens, Melissa, 1984, pp. 149–181.

<sup>13</sup> Artemis Leontis, *Topographies of Hellenism: Mapping the Homeland*, Ithaca, Cornell University Press, 1995, p. 69.

<sup>14</sup> A collected volume of Pikionis's texts used here as primary source material, *Dimitris Pikionis: Texts* [in Greek], Athens, National Bank Educational Institute, 1987, was published after his death, edited by his daughter Agni Pikionis and by Michalis Parousis.

<sup>15</sup> Dimitris Loukopoulos, *Aetolian Dwellings, Utensils and Foods*, Athens, 1925.

<sup>16</sup> An early mentor of Chatzimihali was the architect Aristotelis Zachos, who also published some studies of Greek popular architecture, in the early twentieth century, "Altere Wohnbauten auf griechischem Boden," *Wasmuths, Monatshefte für Baukunst* VII. However since these studies did not appear in Greek, his work, although well known among other intellectuals at that time, was not part of a more local discussion. Chatzimihali's own house, designed by Zachos in the Plaka area of Athens, now houses the National Laographic Museum.

<sup>17</sup> Dimitris Pikionis, "Our Popular Art and Ourselves," *Dimitris Pikionis: Texts* (in Greek), p. 69.

texts about the vernacular and its relationship to the Greek landscape in various journals and newspapers.<sup>14</sup> In 1925 he wrote an important text that he intended as part of a theoretical trilogy on the popular/vernacular, "Our Popular Art and Ourselves." The same year there were two more significant publications about popular art and popular dwellings: Aggeliki Chatzimihali's book *Skyros*, a treatise on that Aegean island's locally produced arts, crafts, and architecture, and Dimitris Loukopoulos's *Aetolian Dwellings, Utensils and Foods*, exploring the architecture and the culinary culture of that region of Greece side by side, complete with recipes, and illustrated by Dimitris Pikionis.<sup>15</sup>

Whereas *Aetolian Dwellings* was the only book-length study by Dimitris Loukopoulos, a teacher in mainland Greece, Chatzimihali, authored several studies and was very active in organizing the study of popular arts and architecture before, during, and after the Second World War. An upper-middle class artist, Chatzimihali's work on vernacular architecture originated in her studies of material culture in isolated rural areas of Greece. Throughout her life she traveled all over Greece to live with her subjects of observation, whether they were Skyrian women or Sarakatsanian nomads living in tents, and was responsible for collecting a huge variety of artifacts from popular civilization that otherwise would have simply been lost and forgotten.<sup>16</sup>

In 1930 Pikionis and Chatzimihali were two of the founding members of the Association for the Study of Greek Popular Art [*Syllogos Elliniki Laiki Techni*], founded to document vanishing artifacts primarily from the Greek countryside. Some of the other members from a pool of well-known artists and architects included artists Nikolaos Chatzikyriakos-Gikas and Yiannis Tsarouchis, and architects Dimitris Moretis, Alexandra Paschalidou-Moretis, Giorgos Giannoulelis, and Maria Zagorisiou. In 1936 Pikionis became in charge of a systematic study of the Greek house. He organized a team of people who went on summer expeditions both to the mainland as well as to the islands to record local architectural culture. They held exhibitions of this work (Athens, 1938 and 1939) and intended a series of publications that remained largely unrealized until very recently, due to the onset of the Second World War.

It was Pikionis who introduced a sense of the vernacular closer to the European term. He discussed the vernacular was as a kind of language. The underlying idea was that like the Greek language, which has been alive for millennia, there could be built forms appropriate to the specific climate and landscape waiting to be revealed, or reactivated. If only one started to understand the different components properly, one could use them to construct a new, contemporary vocabulary of forms that would again be natural and indigenous, local to the Greek soil. Citing a fragment from the poet Dionysios Solomos, "first, learn to obey the language of the people, and then, if you are strong enough, conquer it," Pikionis wrote:

as the people [*laòs*] give words to the writer, so they give us [the architects] shapes as if other kinds of words, those of our plastic language. If only we could appreciate the meaning of this gift.<sup>17</sup>

The idea that the study of the architectural vernacular is akin to a new plastic language, that of the people, was illustrated further by an example about woodcarving, accompanied by a black and white photograph inserted in the text:

Look at the example of popular woodcarving. . . . Let us observe the influence that materials have in the creation of a plastic language. We can



5.4 Dimitris Pikionis.  
Moraitis House,  
Tzitzifies, Neo Faliro,  
1921–23.

Source: © Neohellenic  
Architecture Archives,  
Benaki Museum, Athens.

carve wood with a tool [rural people] call *sgoria*. The shapes emerge naturally from the use of this tool on the wood. These are the *elements*, the words of woodcarving.<sup>18</sup>

An important factor that contributed to Pikionis imagining a plastic language in parallel with or equivalent to a spoken language, was the larger intellectual context of his generation. At that time, the debates about architecture had as a constant backdrop the so-called “language question.” At issue was in which language should Greeks speak: the *demotic* – everyday, popular, vernacular language – or the *katharevousa*, constructed by nineteenth-century intellectuals by adapting classical Greek to the Greek of their time and by “cleansing” it from traces of “foreign” (and particularly Turkish) words. The so-called language question was the overwhelming issue of the day during the 1930s; it passionately divided not only the intellectuals but also politicians and the press, and was constantly encountered in all aspects of everyday life.<sup>19</sup>

Another member of the so-called Thirties Generation, the poet Odysseas Elytis, took the analogy between landscape and language – in his case poetic language – further by claiming that one can actually read the Greek alphabet in the landscape, discussing “places here and there in the soils of the Aegean,” bearing signs of the “many-century presence of Hellenism,” which furnish their own spelling, and where

each *omega*, each *epsilon*, each accent mark or *iota* subscript is nothing but a small bay, a slope, the vertical line of a rock over the curved line of a boat’s stern, winding grapevines, a decoration over a church door, red and white dotted here and there from pigeon houses and potted geraniums.<sup>20</sup>

Pikionis’s way of viewing the relationship between language, architecture, and nature was complex. He tried to develop a poetics of reading the landscape and to create buildings as an extension of this landscape. By understanding the vernacular, Pikionis felt more able to compose new syntheses suitable for the contemporary world. In addition, he also experimented with different “languages” or idioms in his architecture, especially in his early works. His Moraitis House (Athens, 1921–23) was a homage to an Aegean island vernacular. A courtyard house built entirely of stone, it had arched lintels, asymmetrical openings, niches carved in the walls, and a flat roof, whereas his next commission, the Karamanos House (Athens, 1925), experimented with a Hellenistic building type, inspired by a contemporary discovery of a house in Priene.

Pikionis’s first public building, an elementary school in Athens at Lycabettus Hill (1931–32), was part of the School Building Program initiated by the Eleftherios Venizelos government. As if wishing to learn from the modernist language – that as he wrote had “secret affinities” with the Greek vernacular – Pikionis’s building was comprised of a series of unadorned, flat-roofed, startlingly white, interlinked cubes that followed the contours of the landscape. However, even before the CIAM IV meeting held in Athens in August 1933,

<sup>18</sup> Ibid., p. 64.

<sup>19</sup> On the persistence of the official and popular debates about language in Greek culture see Karen Van Dyck: “Ever since the War of Independence in the 1820s . . . the question of language consumes Greeks [to this day] in their newspapers and everyday interactions . . . , the power of the word has a claim on the Greek national imagination which provides a striking contrast to the status of language in many other Western countries where linguistic issues are often debated only among small groups of intellectuals.” From Karen Van Dyck, *Kassandra and the Censors, Greek Poetry Since 1967*, Ithaca/London, Cornell University Press, 1998, p. 14.

<sup>20</sup> Odysseas Elytis, *The Public and the Private* [Ta dimosis kai ta idiotika], 1990, pp. 8–9, translated by Artemis Leontis. Even though this particular collection of poems postdates Pikionis, Odysseas Elytis, winner of the Nobel Prize for Literature in 1979, often brought these kinds of analogies to his work.



5.5 Dimitris Pikionis,  
Primary School,  
Pefkakia, Lycabettus,  
Athens, 1931–32.  
Source: © Neohellenic  
Architecture Archives,  
Benaki Museum, Athens.

about which he wrote a critical text, Pikionis had begun to distance himself from the forms and the ideology of the modern movement and focused his attention on developing new ways in which to express age-old vernacular forms.<sup>21</sup>

A good example of his rather sudden turn away from the modernist idiom is the Experimental School in Thessaloniki (plate 33, 1935). Visibly influenced by his studies of the northern Greek vernacular, this building, situated in the midst of a busy urban area, has an L-shaped plan that creates an outdoor space for sports activities, and is designed to take full advantage of Thessaloniki's specific climatic conditions. The orientation, positioning of openings, and the shallow-pitched roofs with long overhangs render the building sunny in the winter and shaded during the summer.

Pikionis's interest in nature and the vernacular and the ways in which his studies informed his work transformed over time. Not only was he also interested in the architecture and philosophy of the Far East, and particularly of India and Japan, but as his work developed very direct associations with the Greek vernacular began to disappear. By the time Pikionis designed the remarkable Aixoní Prototype Housing (plates 34–35, 1950–54), even though the "lessons" from the vernacular were visible, particularly in the topography and landscaping of this unbuilt project, the building forms had no direct relation to either modernist or vernacular forms. Similarly, the Xenia Hotel in Delphi (1951–54) bears no clear resemblance to any existing tradition, vernacular or otherwise, but is rather a new synthetic work that is responsive to the existing topography of the site.

<sup>21</sup> The text makes several points why Pikionis thought it did not altogether make sense to hold CIAM IV in Athens. Among the reasons he cited was the terrible state of the city and the contrast it would make to the "ideal solutions" discussed by the delegates, and the fact that young Greek architects should not "succumb passively" to dogmas such as that about "contemporary mechanical conditions." "Thoughts About A Conference" [Gyro apo ena synedrio], 1933, *Pikionis: Texts*, pp. 168–170.

Pikionis's analysis of the relationship of nature to the vernacular provided ways for him to understand classical art and architecture and relate it to contemporary Greece. He noted that the ancient Greeks, too, adapted their buildings to climate and to qualities of light, working with shadows in order to create visual effects, texture, and delicate contoured gradations to provide surfaces that are constantly changing against the strong Greek sunlight. For Pikionis, the art of the ancient Greeks was "founded upon nature, upon her laws" and "a Doric column is for instance natural, not because of its type but due to the balance of its mass, its modeling. . . . it is natural . . . as natural as a simple plank of stone that the peasant puts down on the ground."<sup>22</sup>

Reading ancient art "as if" it were popular art, Pikionis looked for essential visual-poetic equivalences between these two worlds. In a particularly pertinent segment accompanied by a laconic line drawing, Pikionis made an analogy between a peasant woman's skirt as she dances and the fluting of an ancient column:

The pleats and folds in the costume of this peasant woman undulate around her ankles, tracing mountain shapes upon the ground. The woven ornamentation around the hem of her skirt stands out as vividly as a frieze. The dance unfolds like a moving colonnade. The sound of the pipe, interwoven with the dancers' song, makes the mountaintops sway and the rivers flow. The rhythm of these draperies as they ripple around the body, the shape of this brow or forearm, the waves and curls of that hair – all of these explain the landscape.<sup>23</sup>



Pikionis perceived the popular/vernacular idiom as a language, one that was rich enough to overcome the dichotomies between ancient and modern, high and low, foreign and local, and even North and South. He never stopped thinking about nature, the particular forms of the Greek landscape and its importance in imagining a new architecture and culture in a broader sense (plate 36). One important postwar activity was his involvement in an activist group of architects and other intellectuals organized to protect "sensitive" areas and sites, the "Committee for the Protection of the Hellenic Landscape" founded in 1954.<sup>24</sup> By the time he completed his work on the Acropolis and Philopappou Hills, and until the end of his life, Pikionis published a multitude of texts about the relationship of architecture to nature and the "lessons" of anonymous dwellings; they still seem fresh and original and merit new scholarly attention.

### Aris Konstantinidis and Two "Villages" from Mykonos

Aris Konstantinidis's strong presence in Greek cultural life was not only due to his few but influential built works, but also to the numerous critical writings he published throughout his career. His texts provide an ongoing critique of architecture as well as of the political and administrative structures that, for him, placed countless obstacles to an architect's work. The earliest of Konstantinidis's books was *Two "Villages" from Mykonos and Some More General Thoughts about Them*, published in 1947, closely followed by *The Old Athenian Houses*, also written during the 1940s and published in 1950. In these early texts Konstantinidis described his first encounter with the popular/vernacular:

<sup>22</sup> Dimitris Pikionis, "Our Popular Art and Ourselves", p. 65.

<sup>23</sup> Dimitris Pikionis, "A Sentimental Topography" (1935), in *Dimitris Pikionis, Architect 1887–1968*, p. 68.

<sup>24</sup> For more on the work of this committee and Pikionis's involvement, see Yorgos Simeoforidis, "The Architects and the Attic Landscape 1953–1963" [To Attiko topio kai oi architektones 1953–1963], in Yiannis Aesopos, Olga Simeoforidi, and Yorgos Tzitzilakis (eds.), *Dielefseis: Texts about Architecture and Metropolis*, Athens, Metropolis Press, 2005, pp. 113–127.

**5.6 Dimitris Pikionis.**  
Pikionis's conceptual connection between the outline of a Doric column and a notional undulation of a peasant woman's skirt as she moves around in a dance, is simply labeled "Doric Rhythm."

Source: Dimitris Pikionis, "A Sentimental Topography" [1935] in *Texts (Keimena)*, Athens, 1987.

<sup>25</sup> Two "Villages" from Mykonos and Some More General Thoughts about Them [Dyo "choria" ap'ti Mykono kai merikes pio genikes skepseis mazi tous], Athens, 1947, p. 12.

<sup>26</sup> Konstantinidis was a remarkable photographer. The last book published during his lifetime was a collection of photographs taken at different points throughout his life. Entitled "God-Built" [*Ta Theuktista*] from 1993, it includes images from Mykonos, perhaps taken around the time of the book discussed here.

<sup>27</sup> "I feel something turning deep inside my heart – an unfolding – the memories and the fire still burn. Perhaps the hesitation, the surprise and the uncertainty together with the initial misguided disbelief. The first sweet meeting returns more strongly, the first kiss and the embrace – the many tight embraces – and the endless love-making with the whole of nature." From *Two "Villages" from Mykonos*, opening paragraph, p. 9.

the former addressed rural architecture, the latter was the first study in the Greek context of an *urban* domestic vernacular.

Konstantinidis began work on *Two Villages from Mykonos* soon after he returned from his studies in Munich in 1936 and before he was drafted to fight on the Albanian front in 1940 at the start of the Second World War. The slim, small format volume is a diatribe about the relationship of buildings to nature. Like the earlier *laographers*, Konstantinidis went to Mykonos to "listen" to the *laós*, to get as close to the "humble man" as possible. He wrote:

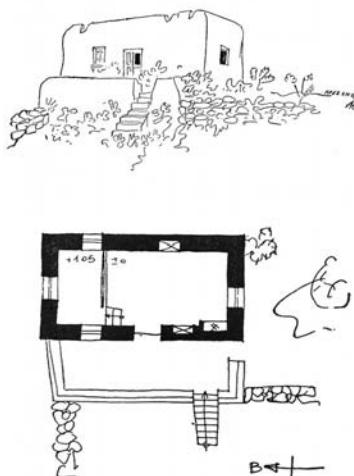
We say "popular" architecture and our imagination constructs an almost divine building. But what is the meaning of this word and what justifies its existence? And which of man's work on the earth is the work of the people – *popular* – and which isn't? And finally which part of ourselves is "the people" [*laós*] and which isn't?<sup>25</sup>

At that time Mykonos had not yet been discovered by the jet-set vacationers, and still had – like many other mountainous rural areas in Greece – a relatively limited economy. Mykonians made their living primarily from fishing and from cultivating small agricultural plots. Konstantinidis studied two houses outside the dense main settlement of Mykonos (*chòra*), that the locals call "the village." Houses like the ones Konstantinidis studied were – and still are – found dotted along the island to accommodate shepherds who take their flocks there to graze or farmers who tend to isolated fields nearby. They are temporary dwellings, with only the most essential items for inhabitation.

What did Konstantinidis find in Mykonos? Even though at the start of the book the author declares that he would have liked his drawings to have "spoken" alone, his text is lengthy in comparison with the scarcity of sketches (four for each "village") that appear after the text, almost as an afterthought. And even though there are no photographs, the sketches are curiously framed as if they were camera views, drawn from such a distance so as to "fit" in the center of the frame, indicating Konstantinidis's keen photographer's eye.<sup>26</sup>

Most of all, Konstantinidis was interested in the ways in which these houses interact with the outdoors as the main subject of the book is the interaction of popular/vernacular buildings with nature. The plans show the outlines of courtyards and indicate paths and dry stone walls. Each sketch offers a perspective view with few details of surface materials and texture or other decorative elements. The sparse black and white lines are supposed to capture only "the essential": the rectangular masonry volumes, the overgrown vegetation, the elevated platform for sleeping at one side of the room with storage underneath, perhaps a piece of bedding hanging from a rail, the hearth always at one corner of the room, and some large jars leaning against it, probably where olive oil and wine were kept. We can also discern the construction of the ceiling made of wooden slats filled with reeds and, one imagines, as is the practice in the Cyclades to this day, topped with a special mix of soil with sand and then whitewashed. The equally laconic plans give us an indication of scale, orientation, the thickness of the stone walls, the differences in level inside the house, and openings and niches typically for storage of various household objects and icons.

In bursts of youthful enthusiasm, Konstantinidis's accompanying text announced that upon landing on the island he began finding himself in "an endless love-making with the whole of nature."<sup>27</sup> He described a swim experienced as if a



5.7 Aris Konstantinidis. Sketch and plan of a house in Mykonos.

Source: A. Konstantinidis, *Two "Villages" from Mykonos and Some More General Thoughts about Them*, Athens, 1947.

new baptism into nature, a rebirth or a reawakening. In Mykonos, the author tells us, he discovered the most "true" and therefore "beautiful" works of man, those of the local, "simple" and "innocent" dwellings:

Reborn, as if a newborn again, you open yourself up to limitless space. And you run over the hills, the paths, the sandy beaches . . . you run to find the beauty of the architecture. The shiny stones that were so bright from afar, and that you thought were placed there by our Great Maker of the world, when you approach them you see that they are but small, affectionate, innocent works of man, created in the midst of his daily toil.<sup>28</sup>

Like Pikionis, Konstantinidis also juxtaposed ideas about language with architecture. As the description of the swim ends, Konstantinidis visited a chapel where, looking at the icons, he pronounced a renewed spirituality and faith in the "language of nature." After all, even though he is not considered a member of the Thirties Generation, Konstantinidis's formative period during his education were the 1930s. He too was writing against the background of the "language question," and was, even more than Pikionis, an ardent demoticist – an expert of the language of the "common people."

In fact, Konstantinidis made a point of formulating his views on nature and the vernacular in opposition to those of Pikionis. Although never mentioning the older architect by name, Konstantinidis's remarks betray a great deal of animosity against Pikionis and particularly towards Pikionis's own creative work. Although Konstantinidis never explicitly confronted Pikionis, there are enough clues in his texts indicating that he thought of him as too emotive, too sentimental, too artistic to be a "real" architect. Pikionis's work seemed too painterly to Konstantinidis's rigorous modernist eyes: the term "scenographic," already deployed in *Two "Villages" from Mykonos* as well as in many of his other books, was used by Konstantinidis as a charge against Pikionis. Konstantinidis was also critical of the larger project of the *laographers*, of their organized expeditions and exhibitions as well as their efforts to produce ethnographic studies, which he countered as "awkward," and furthermore as "tasteless concoctions, compassionate but hard-to-digest." He was particularly vehement against Aggeliki Chatzimihali who was charged with being "naïve" in her book.<sup>29</sup>

Were Konstantinidis's views about the relationship of nature to the Greek popular/vernacular dwelling all that different from those of Pikionis? Despite his oppositional stance – he implied that *only he* understood the "essential" in vernacular architecture – at its core Konstantinidis's argument is similar to Pikionis's: for both, popular/vernacular architecture is about the closeness of man to nature and to the indigenous landscape. "Humble men" not only achieve a perfect harmony between their buildings and their landscape but they also manage to create buildings that appear as if they are rooted to the ground and that are organically related to how people live their everyday lives. But whereas Pikionis suggested subtle observation, in this early book Konstantinidis argued that only if an architect becomes "one" with "the people"/*laós* might he understand the "truth" about building.

This idea brought Konstantinidis to an impossible position. For how can someone from a highly educated cosmopolitan background identify on equal terms with "the people"? The rigid contrast between these two worlds, that of the "civilized" urban middle class and the rural peasant, reminds us of Adolf Loos's writings in the early part of the twentieth century. But whereas Loos never tried to become one with the "rooted" peasant, Konstantinidis

<sup>28</sup> Ibid., p. 10.

<sup>29</sup> Since there were no other women *laographers* working with buildings at the time, this rather cruel comment was clearly directed against her. No matter that Chatzimihali spent her whole life in isolated villages studying and collecting priceless materials and artifacts, for Konstantinidis she too did not truly understand what was essential about the vernacular, which according to him, needed "stronger [male?] hands." Ibid., p. 25.



**5.8 Aris Konstantinidis.**  
*Guests' quarters, Xenia,  
Epidavros, 1962.*

Source: A. Konstantinidis,  
*Projects + Buildings*, Athens,  
1981.

recommended: "become *laós* first yourself and then show the others what is valuable from your own people." And, "I say it again, if there is a goal, an ultimate destination in this whole effort, it is only this: that we should become *laós* . . . so as to be *true* and great."<sup>30</sup> Taking the Loosian dialectic further, Konstantinidis wrote that the city contained "a restricted and artificial – mechanized – atmosphere where man has lost all contact with nature."<sup>31</sup> In contrast to this "artificial man" of the city, and departing from Loos (and Pikionis), Konstantinidis proposed that not only was the vernacular building an extension of the body, but that "popular" man was nature/landscape, and so when he builds, he recreates this nature in his buildings. Thus these "popular" buildings *become landscape*.<sup>32</sup>

In this early book, Konstantinidis often echoed his European education, adapting terminology and concepts from the North to the context of the South. The idea of building in "truth" and of being "true" to materials and to function, as well as reading popular humble Cycladic buildings as "rational" and "functional" is familiar to students of European modernism. His own interpretation of modernist ideas and the existing context of *laography*, no matter as he opposed it, led him to re-evaluate the Greek vernacular in very particular ways. For Konstantinidis undoubtedly believed that the *laós* was the *only* source of reaching what is "true" and what is "Hellenic" – and at times the two were interchangeable.

In that sense, we realize that Konstantinidis's highest admiration for the "villages" of Mykonos was reserved exactly for their ability to be almost erased by nature. It is precisely this quality that he consistently tried to reproduce in

<sup>30</sup> Ibid., p. 26.

<sup>31</sup> Ibid., p. 14.

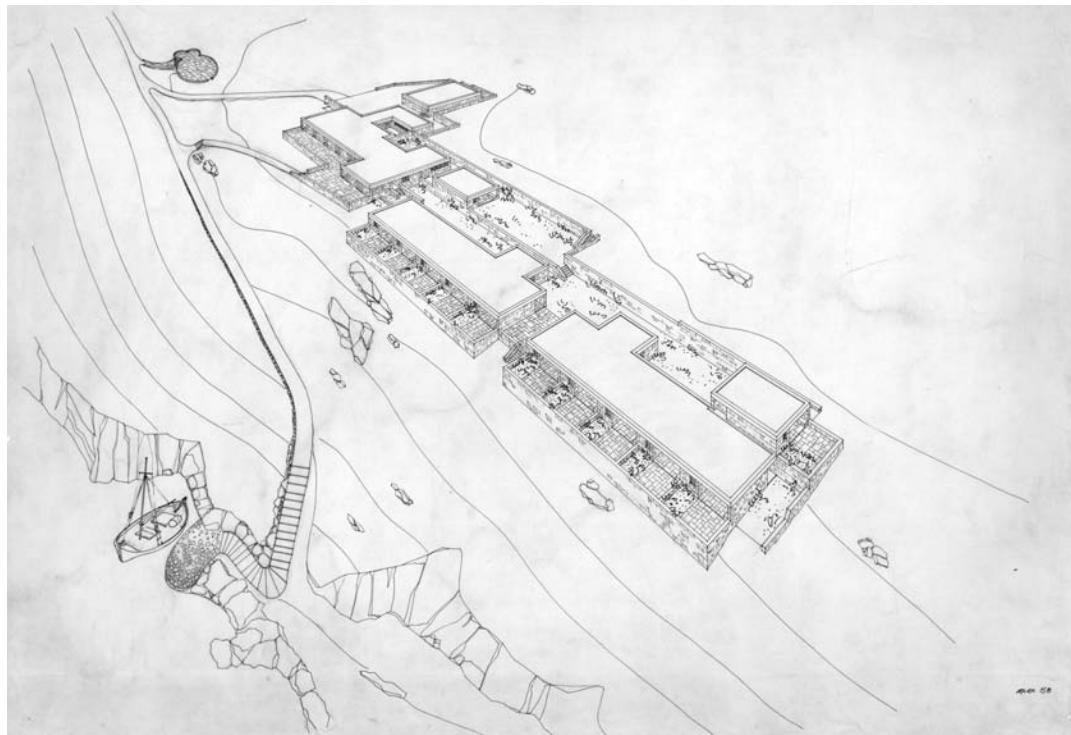
<sup>32</sup> Konstantinidis wrote: "the *man-laós* [ . . . ] he too is a part of nature and has blossomed on the earth like the bush, the tree, the flower. And when he builds his dwelling it stands as an extension of his body and soul and property. He will present again anew the curves of the mountaintops, the sections of the landscape itself. So as in the end, he too will become landscape in his land – for man is also landscape, as long as he remains *laós* and does not become alienated from nature." Ibid., p. 15.

his own work: from the landscaping of his very first project, a house in Elefsis (1938), to the Actors' Changing Rooms and Xenia guests' quarters at Epidauros (1958, 1960, and 1962), the Xenia Hotel in Mykonos (1960), and the Weekend House in Anavyssos (1962). Some of the ways in which he achieved a dialogue between his buildings and their specific natural environments was that the buildings, which tended to be low (single or at most two-stories high), always followed the topography of the site, no matter how uneven. He used local materials, especially stone, that was sometimes structural, and at other times acted as an infill in a reinforced concrete grid. The concrete grid was often whitewashed or was left un-rendered. Stone walls were almost always unrendered so that not only did they blend with the colors of the surrounding landscape but they evoked popular/vernacular processes. Similarly, he was fond of using stone for landscaping, evoking the indigenous dry stone walls he studied in the Cyclades.

Another contribution that Konstantinidis brought to the discussion of the vernacular, was his admiration for contemporary "informal" structures. In the Mykonos book, Konstantinidis wondered how we may cultivate our "sense of the popular" so as to train our eyes and hands to build like "the people." At different points in his life he drew and photographed all kinds of self-made constructions, both in cities and in the countryside, temporary or permanent. From simply built bamboo-covered eating areas by the sea, to whitewashed single-room refugee housing. In these informal constructions Konstantinidis recognized a similar instinctive feeling for building well, and wrote with admiration that "popular men" understand how to build in this particular landscape whether in stone or in glass and concrete.

Whereas Pikionis comes across as a quiet and humble writer, it is characteristic of Konstantinidis's essays to have a passionate, even explosive tone. Even though his texts can be extremely subtle and perceptive, they are often riddled with contradictions, betraying a constant internal conflict. In this instance,

**5.9 Aris Konstantinidis,  
Perspective, Xenia  
Hotel, Delos, 1962.**  
Source: © Neohellenic  
Architecture Archives,  
Benaki Museum, Athens.



<sup>33</sup> For close reading of that book within the context of twentieth-century Athenian urbanism and domestic culture, see Ioanna Theocharopoulou, Ph.D. Dissertation, 2007.

<sup>34</sup> Two "Villages" from Mykonos, p. 33.

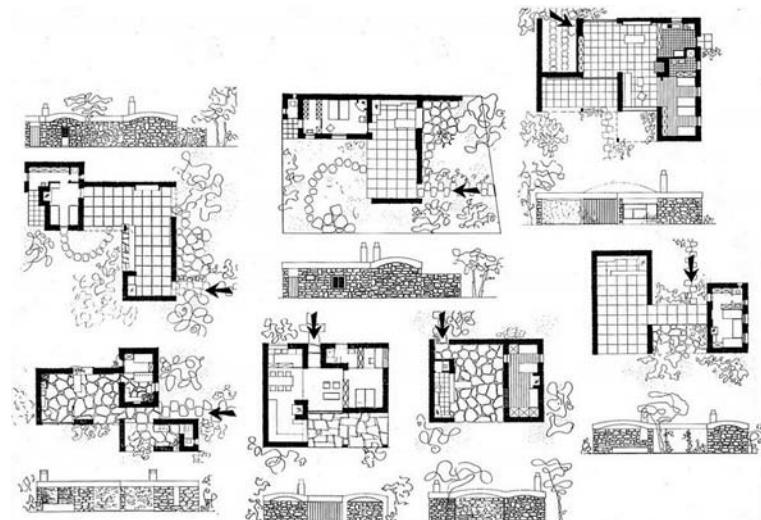
<sup>35</sup> The influence of architects educated in France was less pronounced (Frederich Boulanger, Ernst Troumpe, and the urban planner Hebrard were some of the most prominent ones). Konstantinidis does not mention any of their works in particular. Rather he talks about "the Europeans" always within quotation marks as if he doesn't really believe in the existence of such beings or in order to emphasize the irony of Europe's conflicted relationship to Greece and to classical Greece.

despite the charges against the *laographers*, we can't help noticing that Konstantinidis, too, studied the vernacular using ethnographic methods, especially in his next book, *Old Athenian Houses*, which he was already working on during the 1940s. There he explored not only how pre-Independence Athenians built their houses and what those houses looked like in numerous photographs, sketches, and plans, but he also documented how they were inhabited, recording stories and rituals about a building type that was already becoming rapidly extinct.<sup>33</sup> Already in the book about Mykonos, Konstantinidis laid out a method that is unmistakably ethnographic, but which he calls "architectural":

We shall review the architectural data: on the one hand man, on the other the landscape, climate and geography. We will study the manners, customs and rituals (for every particular geographical area), the landscape and agricultural production. We will try to understand the local economy . . . and religion. Also the songs, the prayers, the feasts, as well as all other expressions of the "popular" society and only then will we be able to say: these are the tools the "popular" person uses to build.<sup>34</sup>

What Konstantinidis called "old" Athenian houses, dated from the late eighteenth and early nineteenth centuries, the period just before Greek Independence in 1821. Studying them carefully with sketches and photographs, Konstantinidis found out that these houses were always composed of a courtyard and a series of rooms of one or two stories, placed around it. These houses were mostly built of wood and stone. When two stories high, there would usually be a glass loggia above and a semi-covered space below. Typical features included an external staircase, a well in the courtyard, and a high wall secluding and protecting the house from the gaze of passersby.

Konstantinidis contrasted these *Old Athenian Houses* with the neoclassical urban domestic buildings constructed after 1834. For Konstantinidis, neoclassicism was a German and more generally European-brought architectural idiom, one that Konstantinidis insisted had nothing do with what was the true Greek architecture of that time. First introduced to Greece by the German



5.10 Aris Konstantinidis,  
Projects for weekend  
houses, 1942–45.

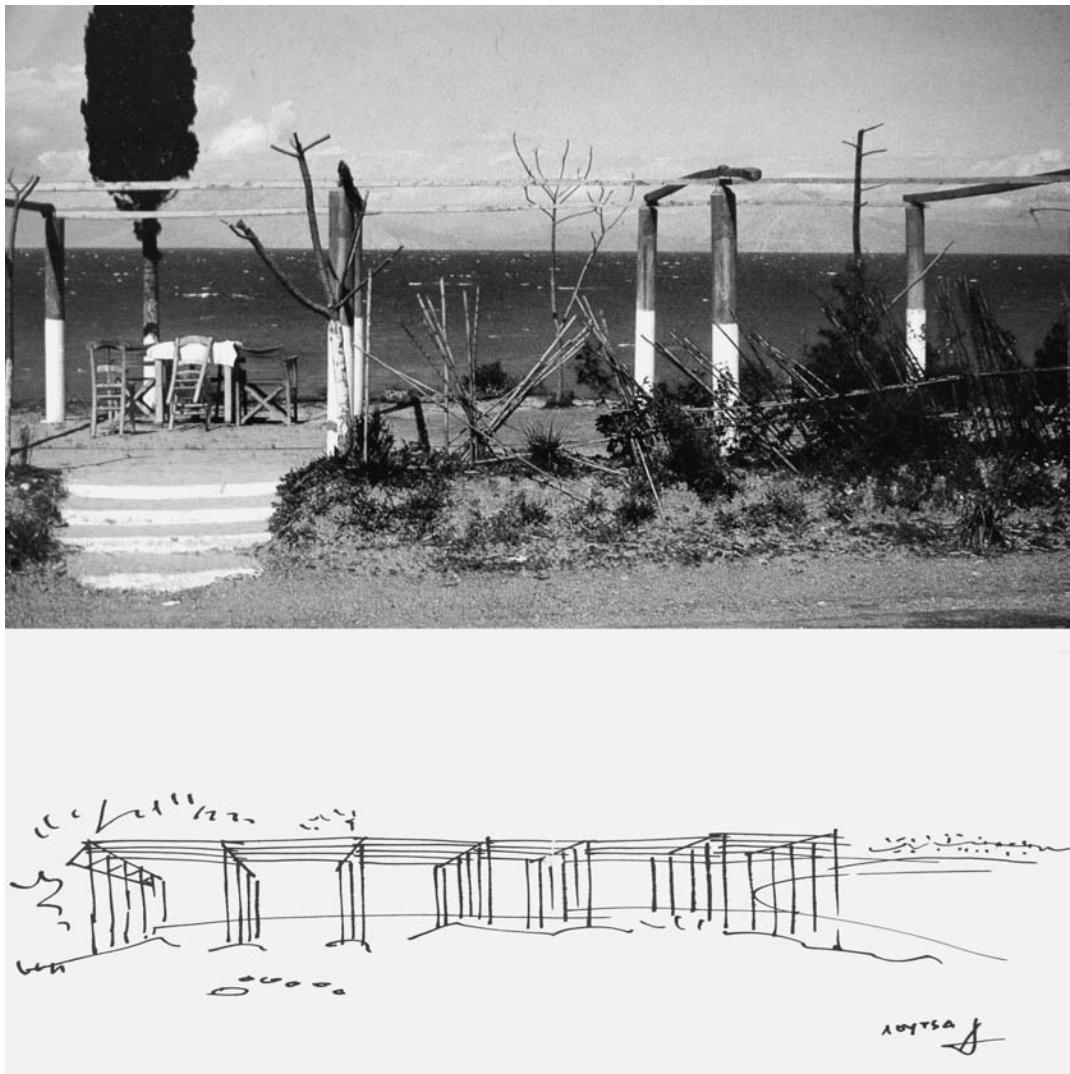
Source: A. Konstantinidis,  
*Projects + Buildings*, Athens,  
1981.

architects and engineers who had accompanied the young Bavarian King, when Athens was chosen as the capital in 1834, neoclassicism quickly became the official architectural language of the new state.<sup>35</sup> The fact that neoclassicism was "imported" from the West was the focus of Konstantinidis's polemical and at times outright angry comments. The rediscovery of classical Greek architecture and the birth of neoclassicism in Europe coincided with greater accessibility of classical sites during the mid- and late-eighteenth centuries. The European cultural identification with ancient Greece was indeed nowhere more pronounced during the nineteenth century as in Germany.

As Konstantinidis's work suggests, aspects of Greek culture were idealized, mimicked, and appropriated in order to fulfill the European's own quest for origins. The idealization of ancient Greece was crucial in Philhellenism, the movement for independence initiated among diaspora Greeks and European

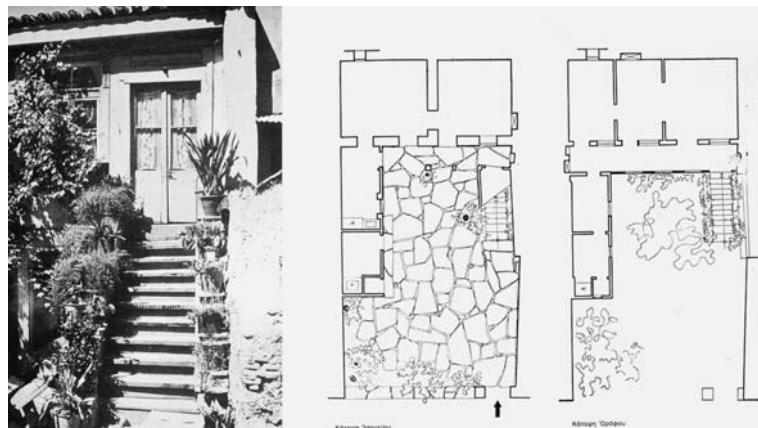
**5.11 Aris Konstantinidis.**  
Photograph and sketch  
of beach shelter  
structure.

Source: A. Konstantinidis,  
*Elements for Self-knowledge:  
Towards a True Architecture:  
Photographs, Drawings, Notes,*  
Athens, 1975.



**5.12 Aris Konstantinidis.  
House in Athens.**

Source: A. Konstantinidis,  
*The Old Athenian Houses*,  
Athens, 1950.



intellectuals in the late eighteenth century. This pattern is a trope of orientalism present in most colonial situations. But the difference in this case was that this modernity was somehow understood to have originated from Greece itself. And while the nineteenth-century Europeans had become Greeks, in their eyes post-Independence Greeks had turned into savages.

Yet while blaming the Germans and Europeans for misunderstanding the Greek architectural heritage, ironically, Konstantinidis probably had greater intellectual affinity with his European contemporaries than he was aware of. Indeed the *Old Athenian Houses* is an architectural manifesto, the genre through which European modernist artists and architects articulated their revolutionary ambitions and desires – and like other such documents of this kind, *Old Athenian Houses* is aggressive, political, and polemical. In addition, the very language and terminology Konstantinidis used to describe these houses was dominated by European and specifically German modernist thought. For instance, one of the ways in which he described these *Old Athenian Houses*, was by using the notion of “type,” a concept that he adopted in a manner reminiscent of the Werkbund debates of 1914. Like these German thinkers, with whom he was probably familiar through his education, Konstantinidis also praised the “old” Athenian houses as having achieved the status of “the typical,” that is the purely essential and functional in their architecture.<sup>36</sup> Like these European architects, Konstantinidis’s studies of the *Old Athenian Houses* influenced his own projects of this period. Like them, he praised what he saw as the vernacular aspects of urban domestic architecture rather than the neoclassical buildings that were usually regarded as monuments. He thus endowed these humble houses that he chose to record with value. In his words, he sought to “recover” or “reawaken”<sup>37</sup> what he saw as an original Athenian architecture as if from sleep – or at least from the darkness of history, treating them as repositories of memory.<sup>38</sup>

### Constantinos Doxiadis and the Question of the Popular Architecture

Any discussion of popular architecture in relation to early twentieth-century Greece has to include at least a mention of Constantinos Doxiadis. During the 1930s Doxiadis worked with Pikionis and other artists and architects of the Association for Hellenic Popular Art recording domestic vernacular architecture as a consultant; in the 1940s and especially as Undersecretary of Reconstruction (1945–51), Doxiadis collected and classified data about indigenous buildings

<sup>36</sup> Echoing Adolf Loos, in particular, Konstantinidis also wrote that “only the temple (house of God) and the tomb have the right to be monuments” (*Old Athenian Houses*, p. 27). Konstantinidis also discussed using contemporary materials and especially glass to “bring the landscape inside the house to the most hidden corners” (*Old Athenian Houses*, p. 45) in a manner reminiscent of Le Corbusier’s writings and drawings.

<sup>37</sup> This is a trope used as an analogy of the whole state of Greek culture/nation during the Ottoman occupation by intellectuals since the Greek Enlightenment. For instance, see George Seferis’s phrase “the awakening of the race,” in an essay dating from 1938–39, “Dokimes A,” translated in George Seferis, *On the Greek Style. Selected Essays in Poetry and Hellenism*, Boston/Toronto, Little Brown 1966, p. 93.

<sup>38</sup> Yet in contrast to Konstantinidis’s views in this book, I want to emphasize that by the end of the nineteenth and early twentieth centuries these humble neoclassical houses had become a new urban vernacular. This new popular/vernacular architecture had quickly been disseminated all around the country, always however associated (as Konstantinidis rightly pointed out), with the idea of national rebirth.

and settlements, both personally and by assigning research to his associates. Yet his contribution is almost unknown – if not deliberately obscured – in Greek architectural circles.<sup>39</sup>

An exact contemporary of Aris Konstantinidis, Constantinos Apostolos Doxiadis was a student, a teaching assistant, and later on a close friend and occasional collaborator of Dimitris Pikionis. Having studied at the Athens National Polytechnic School where he first encountered Pikionis, Doxiadis went to Berlin-Charlottenburg Technical University for one year to study for a Ph.D., returning to practice in Greece in 1937 (a year after Konstantinidis). Despite his young age – he was only 24 – Doxiadis soon became Chief Town Planning Officer for the Greater Athens Area.<sup>40</sup>

Finding almost no information he could rely on to proceed with his appointed task, Doxiadis convinced his superiors to include a special questionnaire section about housing, designed by him, to the 1940 National Census. He then organized a very large team to study this information. His team produced extensive surveys that encompassed both visual and written information in the form of “multi-dimensional tables” and “gave a highly interesting, original and very detailed picture of *ekistic* conditions in Greece” before the onset of the Second World War. The origin of this well-known term denoting “the science of human settlements” [from *oikos* = house], was coined by Doxiadis during the 1940s.<sup>41</sup> When Italy attacked Greece in October 1940, Doxiadis, like Aris Konstantinidis, fought on the Albanian front. Upon returning to Athens and resuming his government post under the occupying forces, Doxiadis founded an underground intelligence organization that became the “scientific” general staff of the resistance movement.<sup>42</sup>

There are at least three ways in which Doxiadis’s activities enriched the discussion of the anonymous/popular/vernacular in the Greek context in the 1940s. His first contribution was the importance given to ethnography during his tenure in various government posts. Additionally to his other resistance activities during the period of occupation, Doxiadis organized a clandestine group the “Circle of Technologists” [*Kyklos Technikwn*] who met weekly to discuss the state of Greek – primarily rural – settlements and culture in a broader sense. The proceedings of these discussions were published as a journal, *Chorotaxia*, only one volume of which (from 1942) remains in the archives.

Both Konstantinidis and Aggeliki Chatzimihali participated in these “Circle” meetings. Chatzimihali presented research on “Popular Architecture and Popular Art”; there were presentations on the architecture of the Aegean islands, the architecture of Zagora in mainland Greece, and the architecture of farm houses. John Papaioannou, a musicologist and long-time collaborator of Doxiadis, presented research on climate and how it effects architecture and planning. Aris Konstantinidis, whose article in the surviving volume discussed the relationship between art and architecture, also talked about what he called “architecture without architects,” noting that there we might discover “the *eternal character* of all architecture, that which is expressed differently in each age but that is in the end its most interesting aspect.”<sup>43</sup> In addition, the renowned *laographer* Georgios Megas provided one of the first methodological theses about *laography*, as well as detailed studies of the material culture of the Northern rural countryside that included a great amount of detail about buildings.

Doxiadis’s second contribution was at the level of language and terminology. An important new term, *Chorotaxia*, was to denote “planning,” which as a

<sup>39</sup> The reason why Doxiadis’s work has up to now remained obscure especially among Greek architectural historians has to do primarily with the onset of Civil War and the subsequent political polarization of intellectuals that lasted well into the 1970s, was accentuated during the Military Junta (1968–74), and certainly lasted until Doxiadis’s death in 1975. Doxiadis was seen as belonging to the Right – even the ultra-Right – and was also suspected of espionage for the Americans and the British. In addition, Doxiadis left a huge archive that for many years remained inaccessible, but is now open. See the exhibition catalogue *Constantinos A. Doxiadis: Texts, Design Drawings, Settlements*, Athens, Benaki Museum, 2007.

<sup>40</sup> Doxiadis published his dissertation, completed in one year, as *Raumordnung im griechischen Städtebau* (Heidelberg, Berlin, K. Vowinckel, 1937). It was translated into English by his colleague Jacqueline Tyrwhitt as *Architectural Space in Ancient Greece*, Cambridge, The MIT Press, 1972. Konstantinidis probably worked under Doxiadis during this time as he was employed at the City Planning Department from March 1939 to the beginning of the war (1940) returning to work in this department until 1953.

<sup>41</sup> John Papaioannou “C.A. Doxiadis’ Early Career and the Birth of Ekistics,” in *Ekistics* 247, June 1976, p. 315. Even though some statistical information from this survey still exists, the bulk of this material was completely destroyed by fire during or after the war.

<sup>42</sup> See Constantinos A. Doxiadis: *Texts, Design Drawings, Settlements*, p. 339.

<sup>43</sup> Konstantinidis, *Chorotaxia* Journal, 1942, p. 7.

<sup>44</sup> Papaioannou writing in *Ekistics* 247, June 1976, p. 314. I thank Mr. Panagis Psomopoulos, editor of *Ekistics*, for directing me to this issue.

<sup>45</sup> The term *chorognosia* was yet another new term Doxiadis was trying to introduce along with other branches of this other "new science": "Anthropoeology," "Phytoecology," and "Zooecology" [anthropoiologia, phytooiologia, zoecologia]: see *Chorotaxia Journal*, 1942, p. 3.

<sup>46</sup> One direct attempt by Doxiadis to implement his ideas about the vernacular in the postwar period was the project of *Aspro Spitia* [White Houses], a small company town for "Aluminion de Grece" on a Peloponnesian coast near Delphi (1961–75). There Doxiadis Associates worked both as planners and as architects, developing certain standardized dwelling types, using local materials, and trying to recreate the feeling of "a Greek city of the past." Despite his efforts, and due in part to financial difficulties, Doxiadis did not manage to see this project completed before his death. For more on *Aspro Spitia*, see Constantinos A. Doxiadis, *Texts, Design Drawings, Settlements*.

<sup>47</sup> *Thessalikai Oikiseis* [Dwellings from Thessaly], Athens, Ypourgion Anoikodomiseos, 1946.

discipline did not yet exist in Greece. The term literally means bringing order (*taxis*) to space (*choros*). It embodies an intentional ambiguity of which Doxiadis was very fond, namely it denoted the idea of planning at any scale – *choros* = space, *choriò* = village, *chòra* = country. As his colleague John Papaioannou has shown, the idea for this term originated in his studies in Berlin. There he first became acquainted with the terms *Städtebau* (city building) and *Raumordnung* and *Landesplanung* (land use, territorial planning), none of which had exact equivalents in Greek. For Papaioannou the term *chorotaxia* "was meant as an exact translation of the German *Raumordnung* with a side glance at *Landesplanung*."<sup>44</sup> It was as if Doxiadis believed that if only a linguistic fit could be made between a Northern European concept to Greek, it would also bring about a successful real-life practice.

This new science of *chorotaxia* was comprised of "practical," "theoretical" parts, and also of another separate category, the omnibus term *chorognosia* meaning "country/land-knowledge", probably close to the German term *Landesplanung*. Whereas "practical" planning was about studying "details," i.e. architecture, town planning, periphery planning, and national planning, "theoretical" planning was about studying more general phenomena such as the economy, demography, organization of production, industry, population, administrative organization, etc. Lastly he saw *chorognosia* as "the soul" of administration since it had to do with the relationship of man to his environment.<sup>45</sup>

Related to *laography* and to *chorotaxia*, was the idea of the survey at different scales, including the regional, that was introduced in the Greek context by Doxiadis. Formulated by the Scottish planner, Sir Patrick Geddes during the late nineteenth century, the survey was partly envisioned as a way to study society and the effects of industrialization then taking place in Scotland. Doxiadis's own use of the survey encompassed *laography*: the surveys of his associates at the ministry, like those of Maria Zagorisiou in Crete and Mytilini, were primarily detailed studies of vernacular/popular architecture.

Whereas Pikionis and Konstantinidis used their research on the vernacular to enrich their own ideas about architecture, Doxiadis was more interested in the larger scale of settlements as well as in policy and the reconstruction of society.<sup>46</sup> But his studies of "anonymous," primarily rural architecture, helped him develop strategies for development. As Undersecretary of Reconstruction he published and personally introduced Megas's research in a separate booklet from the series he organized through the ministry.<sup>47</sup> Megas's and other *laographers'* methods of working had an enormous influence on Doxiadis who began to set up his own study of *Ekistics* using some of the very same methods and techniques as Megas, and who continued to study local popular civilization in the countries he was charged to plan for in the postwar period.

The study of popular/vernacular shelter was an extremely important aspect of Greek architectural culture during the first part of the twentieth century. The ways in which architects explored the question of the vernacular might have identified "the people" with a romantic idea of the nation and, at least to some extent, idealized them. At the same time the concept of *laography* and the methods of ethnographic research gave Greek architects some means to overcome irreconcilable opposites, particularly a way to bridge the ancient revered past and an uncertain but exciting *modern* future.

Through the question of popular/vernacular shelter, all three architects explored here were struggling with the issue of identity vis-à-vis the approaching

modernization of Greek society. They agonized over what could be a new *Hellenic* architecture, and how to position themselves as intellectuals in regard to the *laós*. Pikionis and Konstantinidis "read" characteristics and virtues of modern architecture into simple popular, primarily rural, shelter. They tried to find "roots" in a primal way of building, natural, even primitive, that was capable of providing *only the essentials* in everyday life – that was after all also a modernist quest par excellence. Doxiadis produced exhaustive surveys of popular architecture and recognized the contribution of ethnography enough so as to include ethnographic scholarship in his war-time discussions, survey questionnaires, and later on to use these expanded surveys in his work as a global planner. As most building still happens outside "the architect's influence," a renewed study of the popular/vernacular, raises the question of how to study non-architect-designed buildings and artifacts. Architectural history needs to open up this question more broadly. ■



**5.13 a and b** Constantinos Doxiadis. Apollonion settlement near Porto Rafti, Greece. View of the center (top); view of residential quarter (bottom). Initial design, from 1958; construction from 1969.

Source: © Constantinos A. Doxiadis Archives, Athens.



