

Chronology:

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<p>Star Terms:</p> <ul style="list-style-type: none"> • Ptolemy II Philadelphos • Apollonius of Rhodes • The Museon of Alexandria • The Pharos Lighthouse • Idylls of Theocritus 	<p>Geog. Terms:</p> <ul style="list-style-type: none"> • Alexandria (Egypt) • Pergamon (Pergamum) • Antioch • Red Sea
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A. Altar of Zeus (Pergamon, Turkey), c. 175 BCE

Attalos I and the Gauls/ gigantomachy/ Pergamon in Asia Minor/high relief/ violent movement Numismatics/



“In the Great Altar of Zeus erected at **Pergamon**, the Hellenistic taste for emotion, energetic movement, and exaggerated musculature is translated into relief sculpture. The two friezes on the altar celebrated the city and its superiority over the **Gauls**, who were a constant threat to the Pergamenes. Inside the structure, a small frieze depicted the legendary founding of Pergamon. In 181 BCE Eumenes II had the enormous altar “built on a hill above the city to commemorate the victory of Rome and her allies over Antiochos III the Great of Syria at the Battle of Magnesia (189 BCE) a victory that had given Eumenes much of the Seleucid Empire. A large part of the sculptural decoration has been recovered, and the entire west front of the monument, with the great flight of stairs leading to its entrance, has been reconstructed in Berlin, speaking to the colonial trend of archaeological imperialism of the late 19th century.

B. Dying Gaul, Roman copy of a bronze original from Pergamon, c. 230-220 BCE, marble
 theatrical moving, and noble representations of an enemy/ pathos/ physical depiction of

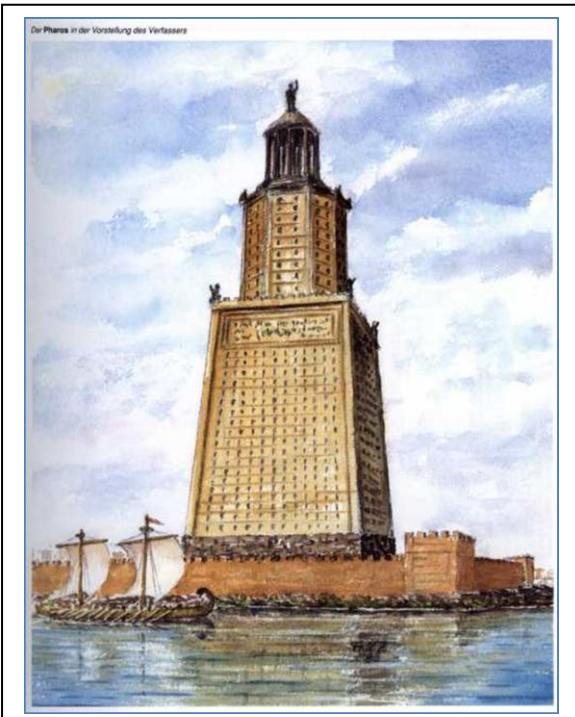


This sculpture is from a monument commemorating the victory in 230 BCE of **Attalos I** (ruled 241-197 BCE) over the Gauls, a Celtic people who invaded from the north. These figures, originally in bronze but known today only from Roman copies in marble, were mounted on a large pedestal. They depict the murder-suicide of the Gallic chieftain and his wife and the slow demise of a wounded soldier-trumpeter, extolling their dignity and heroism in defeat.

Their wiry, unkempt hair and the trumpeter's twisted neck ring, or **torque** (the only item of dress the Celts wore in battle), identify them as 'barbarians.' The artist has sought to arouse the viewer's admiration and pity for his subjects. The chieftain, for example, still supports his dead wife as he plunges the sword into his own breast. The trumpeter, fatally injured, struggles to stay up, but the slight bowing of his supporting right arm and his unseeing downcast gaze indicate that he is on the point of death.

C. Pharos Lighthouse, Artistic Reconstruction from Alexandria ~ 285 BCE

Seven Wonders of the World/ demonstrates Hellenistic Science and technology/ Hellenistic kingship benefaction



Alexander did not stay long enough to witness the construction of the city and could not have known that the little island of Pharos would be the site of and give its name to the seventh Wonder of the World. Construction of the Lighthouse was most probably begun under Ptolemy Soter, a general in Alexander's army who took control of Egypt after the wars of succession, and it was inaugurated by his son, Ptolemy Philadelphus, around 285 BC. It is generally reckoned that the Lighthouse was a tower over 100 meters tall standing on the eastern tip of Pharos island and that it was constructed in three stages: the first was square, the second octagonal and the last circular. Access to the entrance was up a long vaulted ramp. From there, a spiral staircase led up to the many chambers and it was perhaps used by beasts of burden to carry fuel to the third story where the fire burned on the summit.