

## Trojan War in Athenian Art and Literature

### *Iliad* 2.546-556

And they that held the well-built citadel of Athens—  
the people of great Erechtheus, whom once Athena  
the daughter of Zeus raised, and who was born of the life-giving soil itself,  
and Athena established him at Athens in her own rich sanctuary;  
there, with bulls and rams  
the Athenian youths worship him as the years circle around—  
of these men Menestheus, the son of Peteos, was commander.  
There was no man on earth like him  
for marshalling chariots and shield-bearing men.  
Nestor alone rivaled him, for he was older.  
With this man there came fifty black ships.

### Plutarch *Solon* 10.1 [*Iliad* 2.557-558]:

Notwithstanding all this, when the Megarians persisted in their opposition, and both sides inflicted and suffered many injuries in the war, they made the Lacedaemonians arbitrators and judges of the strife. Accordingly, most say that the reputation of Homer favored the contention of Solon; for he himself inserted a verse into the Catalogue of Ships and read the passage at the trial:

Ajax brought twelve ships from Salamis,  
and stationed them where the Athenians placed their phalanxes.

### Aeschines 3.185:

Once from this city Menestheus together with the sons of Atreus  
was the leader to the plain of Troy that is beloved of the gods.  
Of this man Homer once said that of all the Danaans with their bronze chitons  
he excelled in marshalling troops for battle.  
Thus it is in no way unseemly for the Athenians to be called  
marshals in war and in manhood.

### Pausanias 1.15.1-3

This portico contains, first, the Athenians arrayed against the Lacedaemonians at Oenoe in the Argive territory. What is depicted is not the crisis of the battle nor when the action had advanced as far as the display of deeds of valor, but the beginning of the fight when the combatants were about to close. On the middle wall are the Athenians and Theseus fighting with the Amazons. So, it seems, only the women did not lose through their defeats their reckless courage in the face of danger, if after Themiscyra was taken by Herakles, and afterwards the army which they dispatched to Athens was destroyed, they nevertheless came to Troy to fight all the Greeks as well as the Athenians themselves. After the Amazons come the Greeks when they have taken Troy, and the kings assembled on account of the outrage committed by Ajax against Cassandra. The painting includes Ajax himself, other captive women, and Cassandra. At the end of the painting are those who fought at Marathon; the Boeotians of Plataea and the Attic contingent are coming to blows with the barbarians. In this place neither side has the better, but the center of the fighting shows the barbarians in flight and pushing one another into the marsh, while at the end of the painting are the Phoenician ships,

and the Greeks killing the barbarians who are scrambling into them. Here is also a portrait of the hero Marathon, after whom the plain is named, of Theseus represented as coming up from the under-world, of Athena and of Herakles. The Marathonians, according to their own account, were the first to regard Herakles as a god. Of the fighters the most conspicuous figures in the painting are Callimachus, who had been elected commander-in-chief by the Athenians, Miltiades, one of the generals, and a hero called Echetlus, of whom I shall make mention later.

Pausanias 10.25.4:

Briseis is standing with Diomêdê above her and Iphis in front of both, examining the form of Helen. Helen herself is sitting, and so is Eurybates near her. We inferred that he was the herald of Odysseus, although he had yet no beard. One handmaid, Panthalis, is standing beside Helen; another, Electra, is fastening her mistress' sandals. These names too are different from those given by Homer in the *Iliad*, where he tells of Helen going to the wall with her slave women.

Pausanias 10.25.9-11:

The Trojan women are represented as already captives and lamenting. Andromache is in the painting, and nearby stands her boy grasping her breast; this child Lesches says was put to death by being flung from the tower, not that the Greeks had so decreed, but Neoptolemus, of his own accord, wanted to be his killer. In the painting is also Medesikastê, another of Priam's illegitimate daughters, who according to Homer left her home and went to the city of Pedaeum to be the wife of Imbrius, the son of Mentor. Andromache and Medesikastê are wrapped in veils, but the hair of Polyxena is braided after the custom of maidens. Poets sing of her death at the tomb of Achilles, and I have seen with my own eyes paintings both at Athens and at Pergamon on the Caicus depicting the suffering of Polyxena.

Pausanias 10.26.1-2:

Above the women between Aithra and Nestor are other captive women, Klymenê, Creusa, Aristomakhê and Xenodikê. Now Stesichorus, in the *Sack of Troy*, includes Klymenê in the number of the captives; and similarly, in the *Homeward Voyages [Nostoi]*, he speaks of Aristomakhê as the daughter of Priam and the wife of Kritolaos, son of Hiketaon. But I know of no poet, and of no prose-writer, who makes mention of Xenodikê. About Creusa the story is told that the mother of the gods and Aphrodite rescued her from slavery among the Greeks, as she was, of course, the wife of Aeneas. But Lesches and the *Cypria* make Eurydikê the wife of Aeneas. Beyond these are painted on a couch Deinomê, Metiokhê, Peisis, and Kleodikê.

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