

# Questions



- How has the human form changed?
- What do we mean by “Man is the measure of all things”?
- Describe Greek Vase painting?
- How does sculptures change from the Archaic period to the Hellenistic period?



## Chapter 5 Ancient Greece

# Key Ideas



- Greek art introduces the concept of classical art
- Greek sculpture is characterized by the idealizing of the human form, the beauty of the nude body, and the ability of figures to express a great range of emotions
- Greek temples become extremely influential in the development of European architecture
- Greek pottery echoes the development of Greek sculpture and forms virtually all our knowledge about Greek painting

# Greek Context



- Humans were the “Measure of all Things” - evokes ancient obsessions with the body, and humanity’s place in nature.
- Greeks created the concept of democracy= rule by the people
- Made their gods into humans and their humans into gods
- The perfect individual- Greek Ideal
- Not a single nation- were individual city-states
- 776 BCE separate Greek-speaking states- 1st ceremonial games at Olympia
- Rich intellectual life + strong interest in physical exercise
- Dark Age- Destruction of the Mycenaean palaces- disappearance of kings, loss of knowledge (how to cut masonry, construct citadels and tombs, paint frescoes, sculpt in stone)



# Greek Context



- The rise of the Greek city-state, or polis, marks the moment when Western culture begins to celebrate its own strengths and powers-the creative genius of the mind itself-over the power of nature
- The Western world's gods now become personified, taking human form and assuming human weaknesses
- Though immortal, they were otherwise versions of ourselves, no longer angry beasts or natural phenomena such as the earth, sun, or rain.

# Greek Periods

- Geometric & Orientalizing
- Archaic
- Early Classical
- High Classical
- Late Classical
- Hellenistic



# GEOMETRIC PERIOD



- The Greek period between 900-700 BCE
- Decoration of ceramic vessels with linear motifs such as spirals, diamonds, and cross-hatching
- It is very different from the plants, birds, and sea creatures of the Minoan

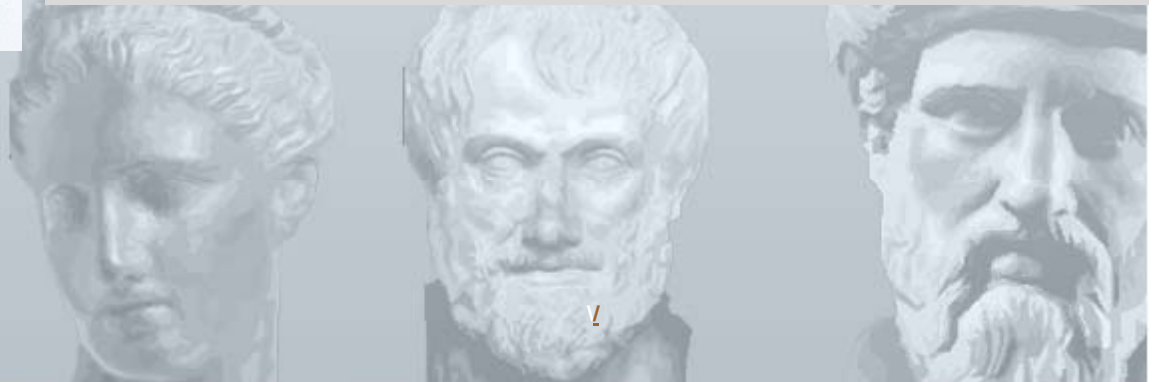


## Cue Card



- Figure painting returned to Greek art in the Geometric period, named for the abstract motifs on vessels such as this funerary krater featuring a mourning scene and procession in honor of the deceased.
- One of the earliest examples of Greek figure painting that marked the grave of a man buried in the Dipylon cemetery of Athens.
- Considerable technical achievement in potter's skills and to the wealth and position of a deceased family.
- The bottom is open, perhaps to permit visitors to pour libations to honor the dead, or to provide drain for rainwater

5-2: Dipylon Krater, c. 740 BCE  
3'4"

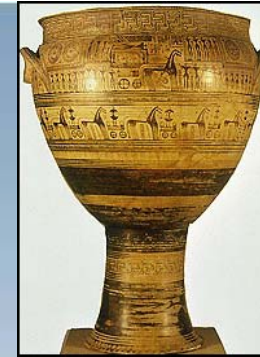




## Meander pattern



**Meander:** an ornament, usually in bands but also covering broad surfaces, consisting of interlocking geometric motifs – an ornamental pattern of continuous straight lines joined usually at right angles



## Cue Card



## Geometric Amphoras



5-3 Hero and centaur  
c. 750-730 BCE, Bronze  
4.5" high

**Centaur:** a mythology creature with front or top half of a human and back half or bottom horse



- Sculpture of the Geometric period is small in scale, and figures have simple stylized shapes.
- The two figures are in a hand-to-hand struggle, The man is a hero, probably Herakles and his opponent is a centaur, possibly Nessos, who had volunteered to carry the hero's bride across a river and then assaulted her.
- This statuette depicts a hero battling a centaur – an early example of mythological narrative.
- Both males are nude



# ORIENTALIZING Period

- 700-600 BCE
- Greece moved away from dense linear decoration of the Geometric style to more open compositions built around large motifs—real and imaginary animals, abstract plant forms, and human figures.



5-4: Mantiklos Apollo  
c. 700-680 BCE  
Bronze, 8" high

**Cue Card**

- Mantiklos dedicated this statuette to Apollo, probably represents the god.
- The treatment of the body reveals the interest 7<sup>th</sup> century BCE Greek artists had in representing human anatomy.
- Greeks conceived their gods in human form, uncertain whether the figure represents the youthful Apollo or Mantiklos or neither.





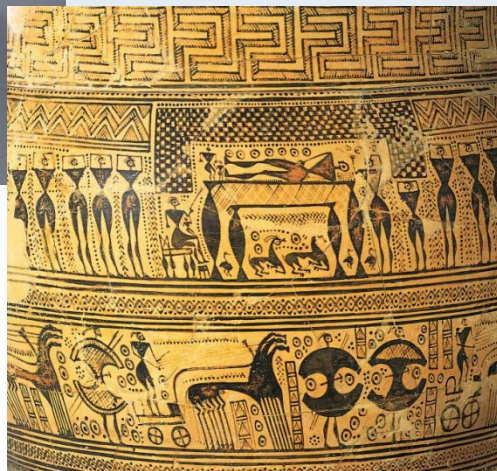
## Geometric Style



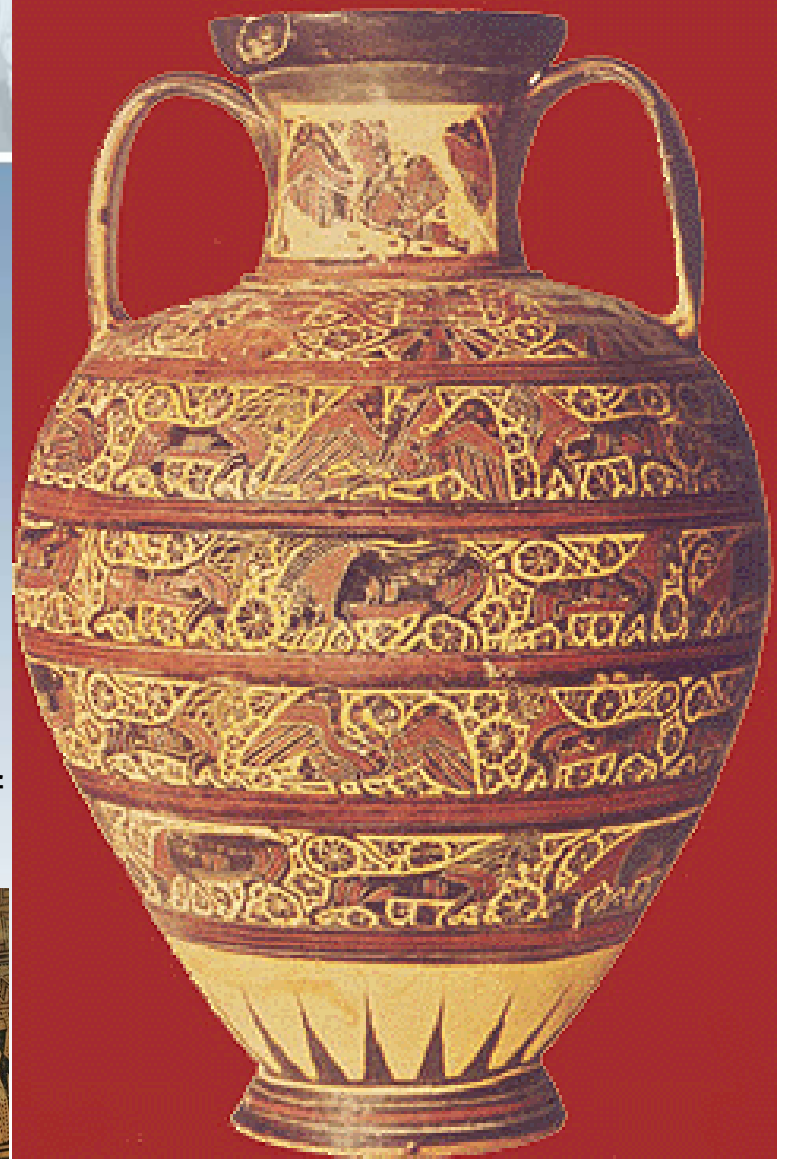
## Geometric period

are largely composed of horizontal lines with minimal figures

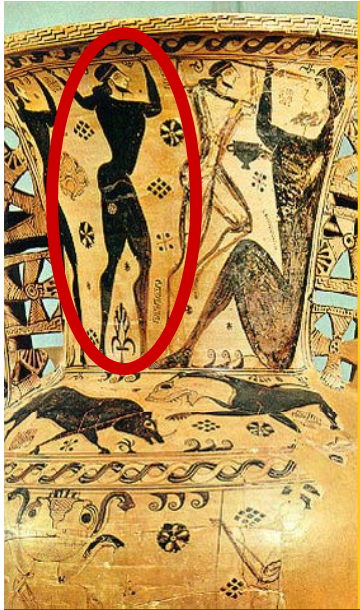
Orientalizing, influence from Egyptian and Mesopotamian art, so eastern floral motifs and exotic animals take their place next to the geometric bands of ornamentation



## Orientalizing Style





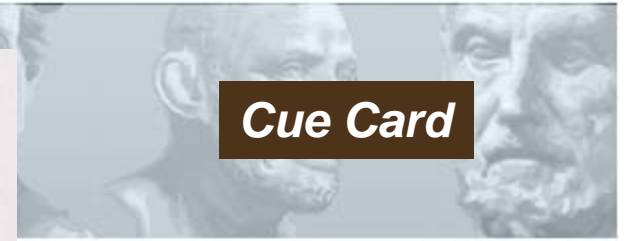


black-figure

The Corinthians invented the black-figure technique of vase painting in which artists incised linear details into black-glaze silhouettes. This early example features Orientalizing animals. It shows the new Greek fascination with the Orient.



5-5: Corinthian **black-figure** amphora  
With animal friezes, **C 625-600 BCE**  
**1'2" high**



Cue Card





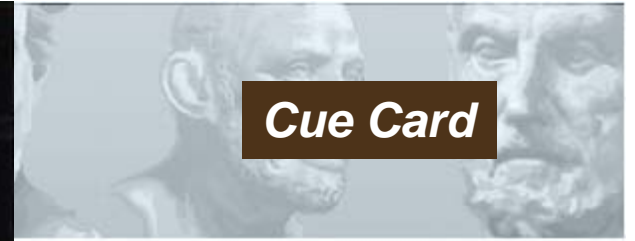
- The wide appeal of these vases was due not solely to the Orientalizing animal friezes but also to a new ceramic technique the Corinthians invented., **black-figure painting**.
- Large figures drawn in black on the red natural surface of the clay.
- These were so prized that the artists **signed** their work, no earlier civilization held artists in such high esteem (beside Egyptian Imhotep) – we won't see this high regard on painters, sculptors, and other artisans until the **Renaissance 2,000** years later.

**5-5: Corinthian black-figure amphora**  
**With animal friezes**





5-6: *Lady of Auxerre*  
**Kore (maiden)**, c.  
650-625 BCE,  
Limestone, 2'1"  
high



### Cue Card

- Probably from Crete, this **Kore (maiden)** typifies the Daedalic (named after the artist, Daedalus, which means “the skillful one” –attribute him to all great achievements in early sculpture and architecture sculptural style -triangular face and hair and lingering Geometric fondness for abstract pattern



# ARCHAIC PERIOD

- 600 -480 BCE
- Archaic means “old fashioned” – comparing it to classical Greek art
- Artist and sculpture become wealthy, individuals sponsored the arts





5-7: Kouros  
(male youth),  
530 BCE,  
Marble 6'4"  
high

**Cue Card**



- The sculptors of **this earliest life-size statues of Kouros (young men, plural, Kouroi)** adopted the Egyptian pose for standing figures, but the Kouroi are **nude and liberated** from the stone block.
- One of the earliest Greek examples of life-size statuary, emulates the stance of Egyptian statues, figure is rigidly frontal with left foot advanced slightly, arms are held beside the body, fist clenched, thumbs forward, like Egyptian statues
- Kouros was a **funerary statue** – it stood over a grave
- Not a real portrait, but a general representation of the dead
- Hair is knotted and falls in neatly braided rows down the back
- Eyes wide open; squarest shoulders; v-shaped pelvis
- Face is masklike

Compare with:





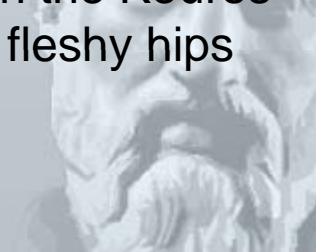
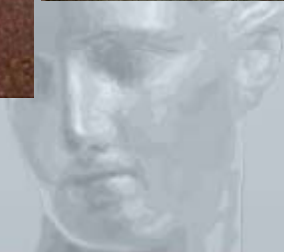
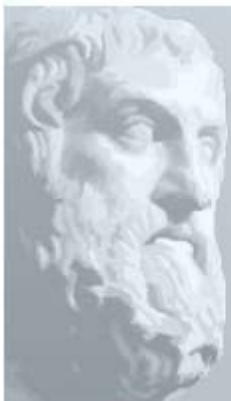
## 5-9: Kroisos, from Anavysos, Greece

ca. 530 B.C.E. marble, 76 in. high

### Cue Card



- A young man named Kroisos died a hero's death in battle, and his family erected a kouros statue over his grave, some of the paint still remains, on the base it is inscribed "stay and mourn at the tomb of dead Kroisos"
- this Greek sculpture rendered the human body in a far more naturalistic manner from Egyptians
- face is rounded, swelling cheeks, hair isn't stiff but fall naturally over his back, compared with the Kouros we now have fleshy hips





*Kouros*

c. 600 BCE



*Kroisos*

c. 530 BCE



dig site on  
Acropolis in  
1865



**5-8: Calf Bearer (Moschophoros),**  
from the Acropolis, Athens,  
Greece, ca. 560 B.C.E. marble  
65 in. high



- The Calf Bearer bringing an offering to Athena in thanksgiving for his prosperity. It is one of the first to employ the so-called **Archaic smile** – the Greek sculpture's way of **indicating a person is alive**.
- He is very different from previous statues by his smile
- He wears a thin cloak, no one dressed like this in ancient Athens
- Thin coat draped over figure; originally painted
- Two figures are united; tightly woven composition emphasized** by a central x-shaped in the composition
- He has knotted hair

**archaic smile**





- Unlike men, women are always clothed in Archaic statuary.
- This **kore** is a votive statue of a goddess wearing four garments. She held her identifying attribute in her missing left hand.
- Broken hand used to carry offering to Athena, or perhaps to pour a libation, or to hold an attribute
- Hand emerges into our own space
- **breaks out of the mold of static** Archaic statues
- Tightened waist
- Breast revealed beneath drapery
- Called Peplos Kore because she is named for the peplos, for the garments she is wearing

### 5-10: Peplos Kore

from the Acropolis, Athens, Greece

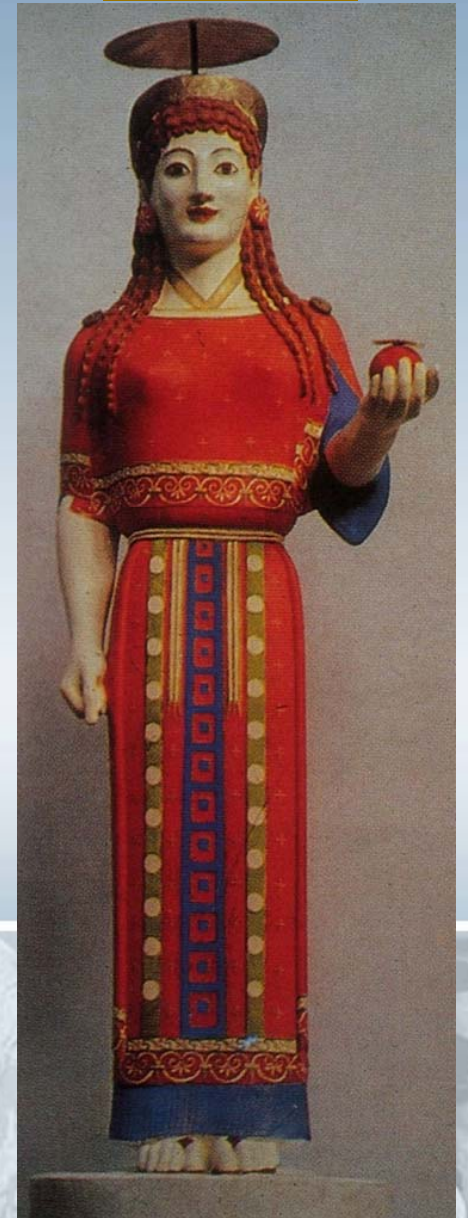
ca. 530 B.C.E.

marble

48 in. high



### Cue Card





## **Peplos Kore**



- Rounded and naturalistic face
- Much of the paint still remains, animating the face and hair
- Hair falls naturally along her body
- Kore in Ionian Dress: Rendering the intricate patterns created by cascading folds of soft material.
- The figure appears more lifelike than typical kouros, stance are fixed unlike the male counterparts

**Chiton - Himation (mantle) – Greek clothing**

## **Kore in Ionian Dress from Acropolis**



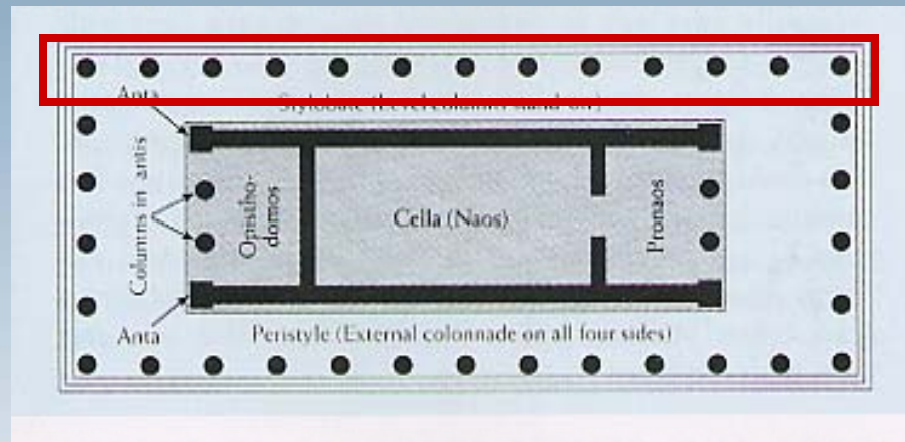
## **Cue Card**



**Similar Kore**

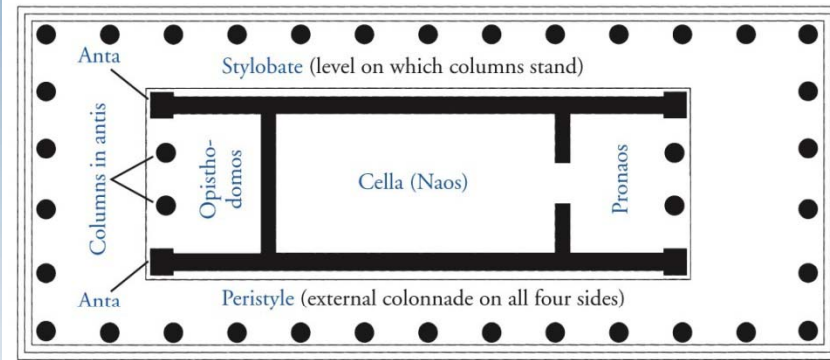
## Plan of basic Greek temple

### Peripteral (single) colonnade



The basic form of the Greek temple derives from that of Mycenaean megaron, but Greek temples housed statues of deities, and most were surrounded by columns.

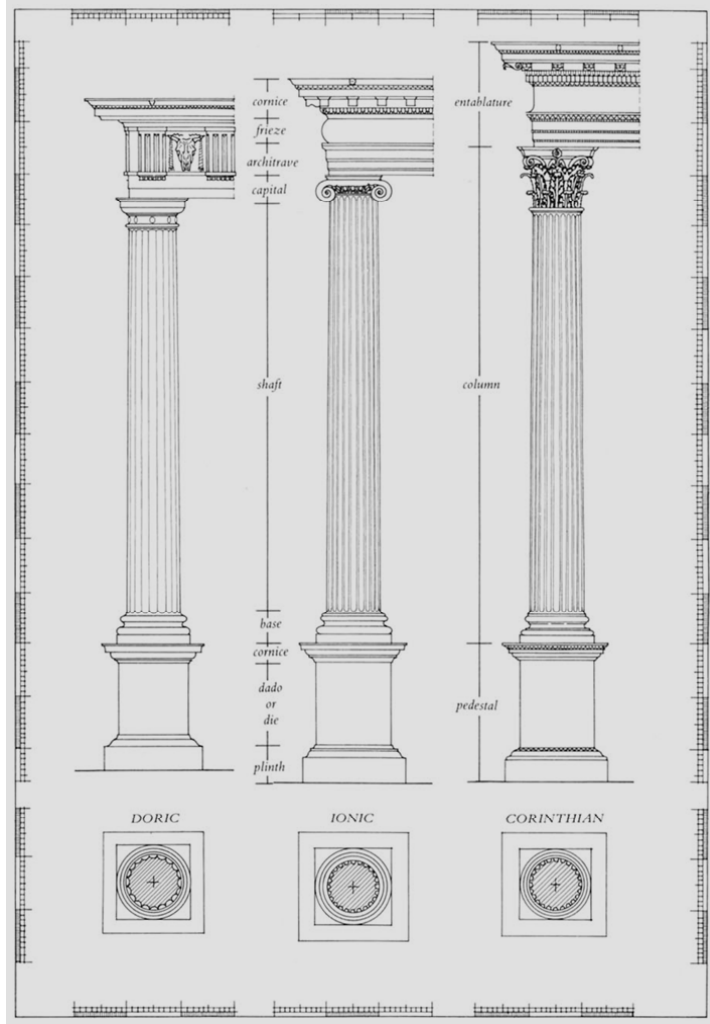
**Figure 5-13 Plan of a typical Greek temple.**



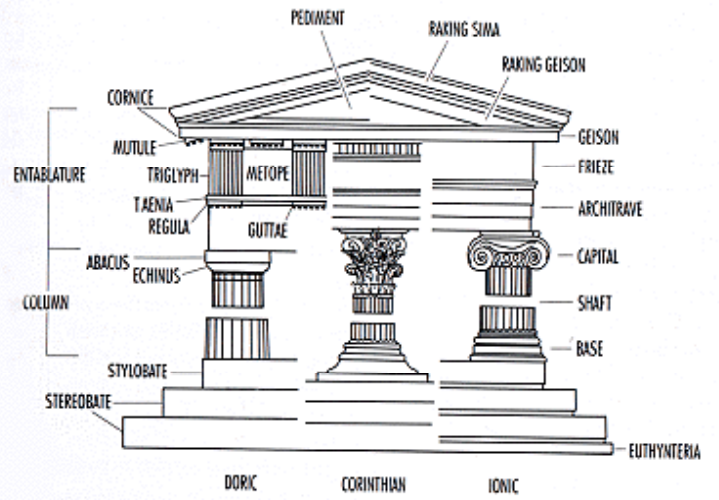
- *Pronaos*- porch through which worshippers viewed cult statue.
- *Cella*-room that housed statue of deity.
- Worshippers gathered outside the temple while interior was used for the gods/goddesses.



# 5-13: Capitals & Orders



**Cue Card**



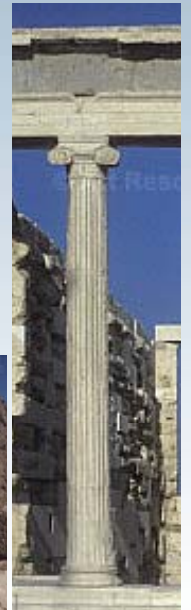
**Doric**



ian

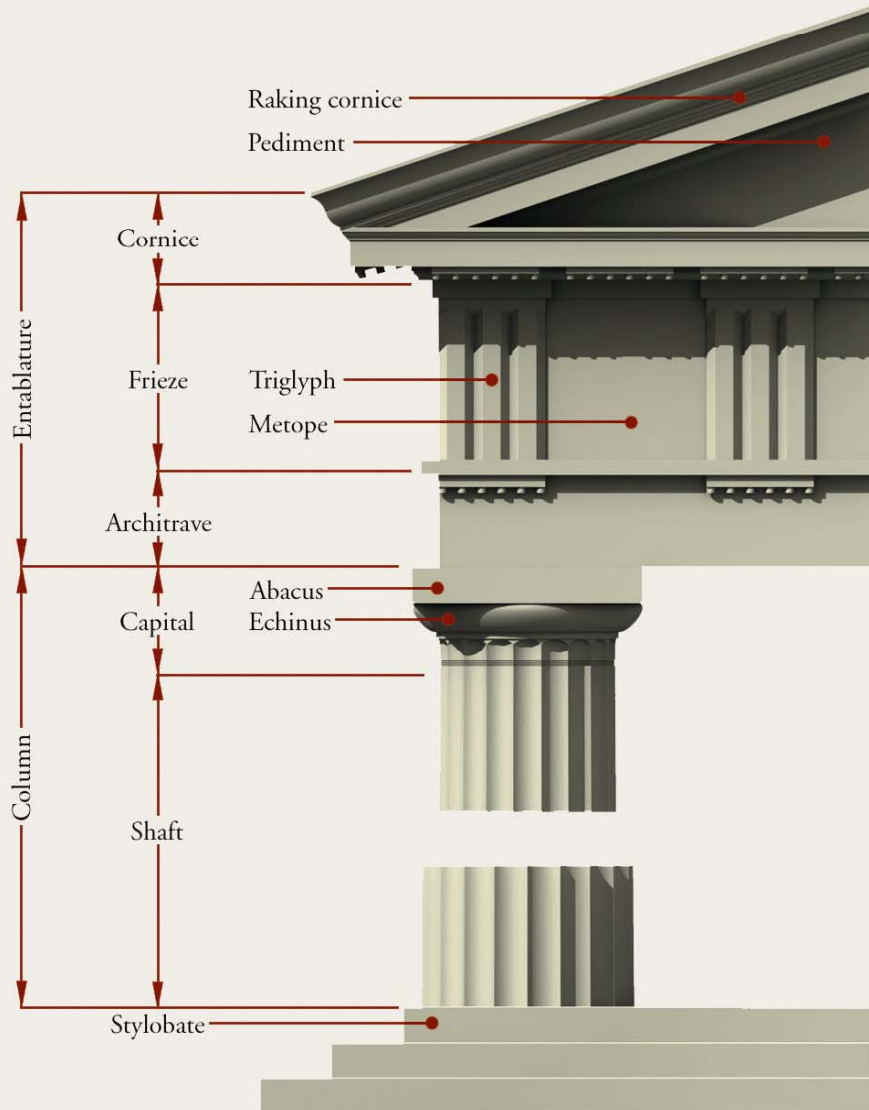


**Ionic**

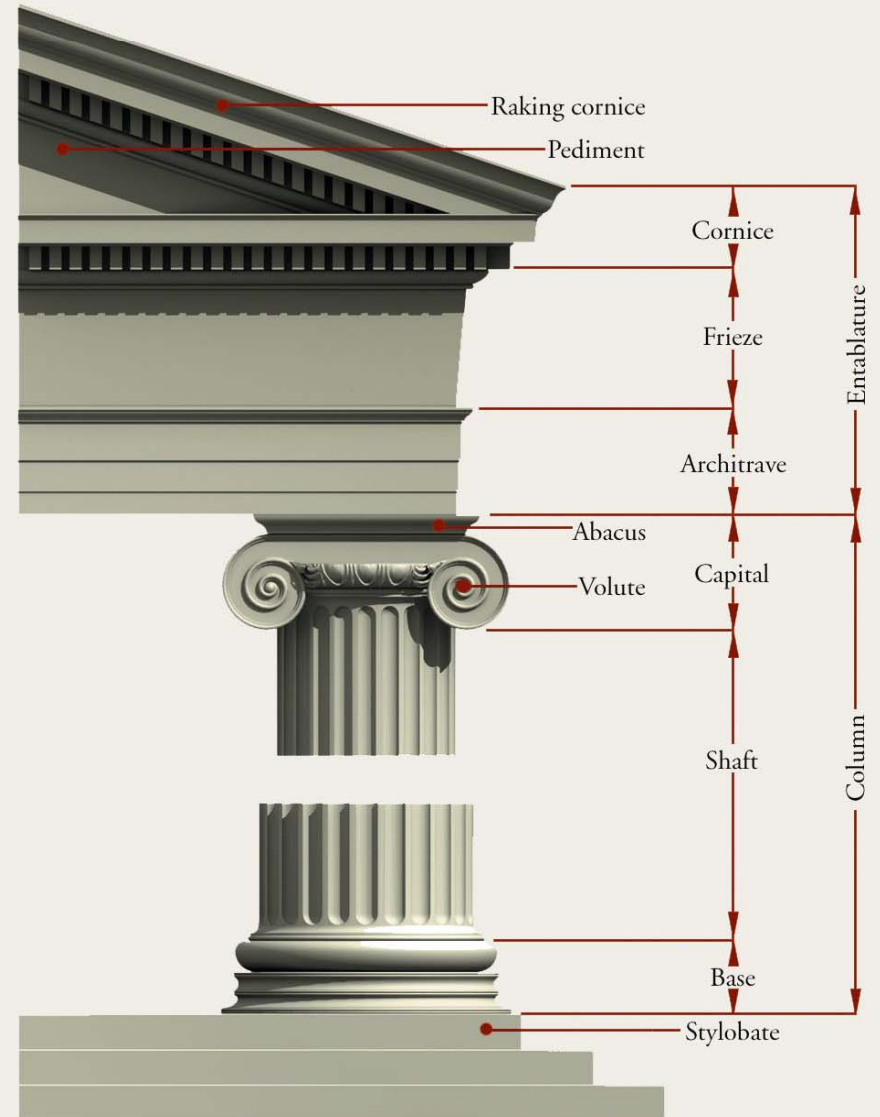


# Greek Temple Orders: Doric (left) and Ionic (right)

DORIC ORDER

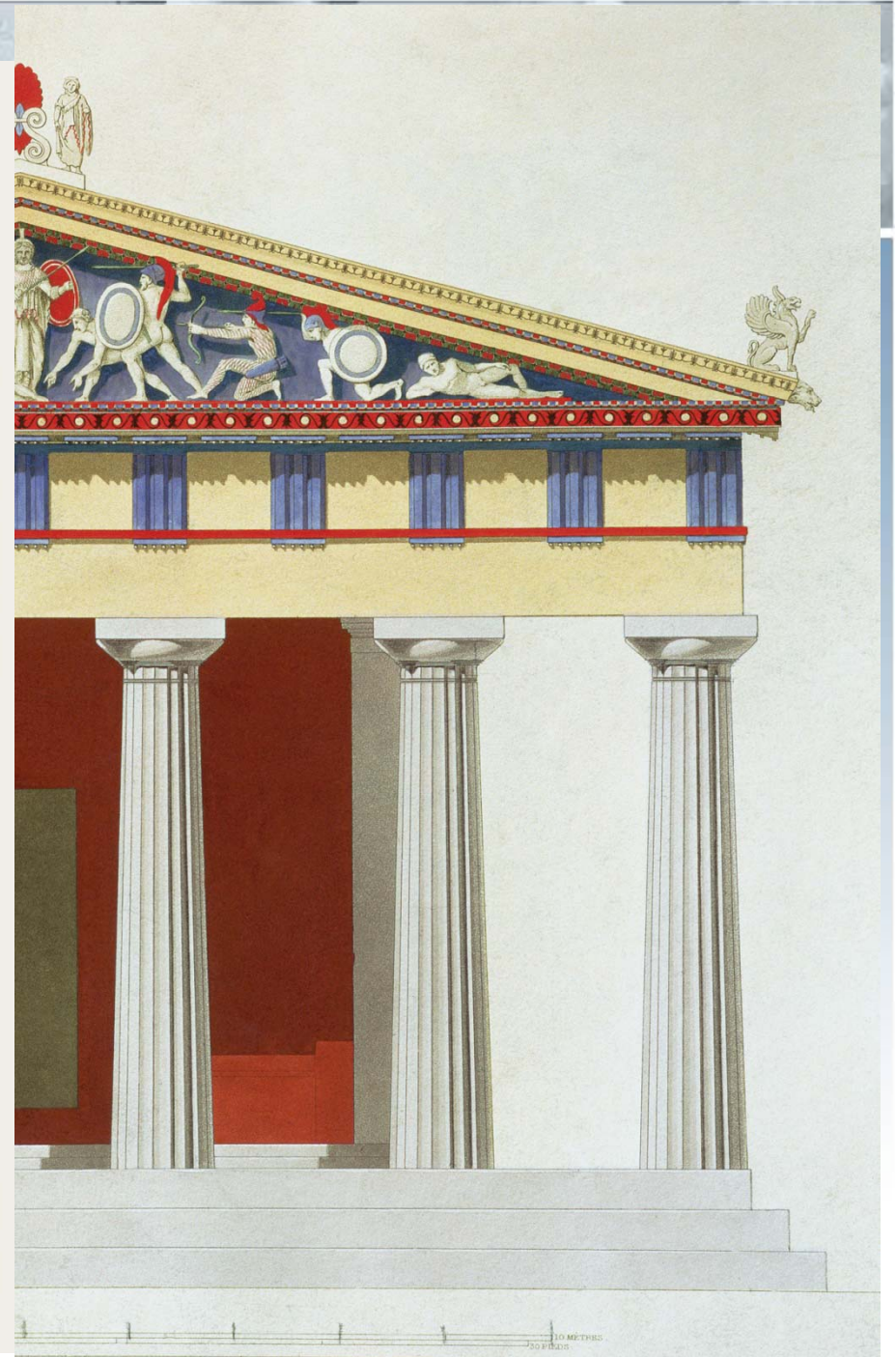
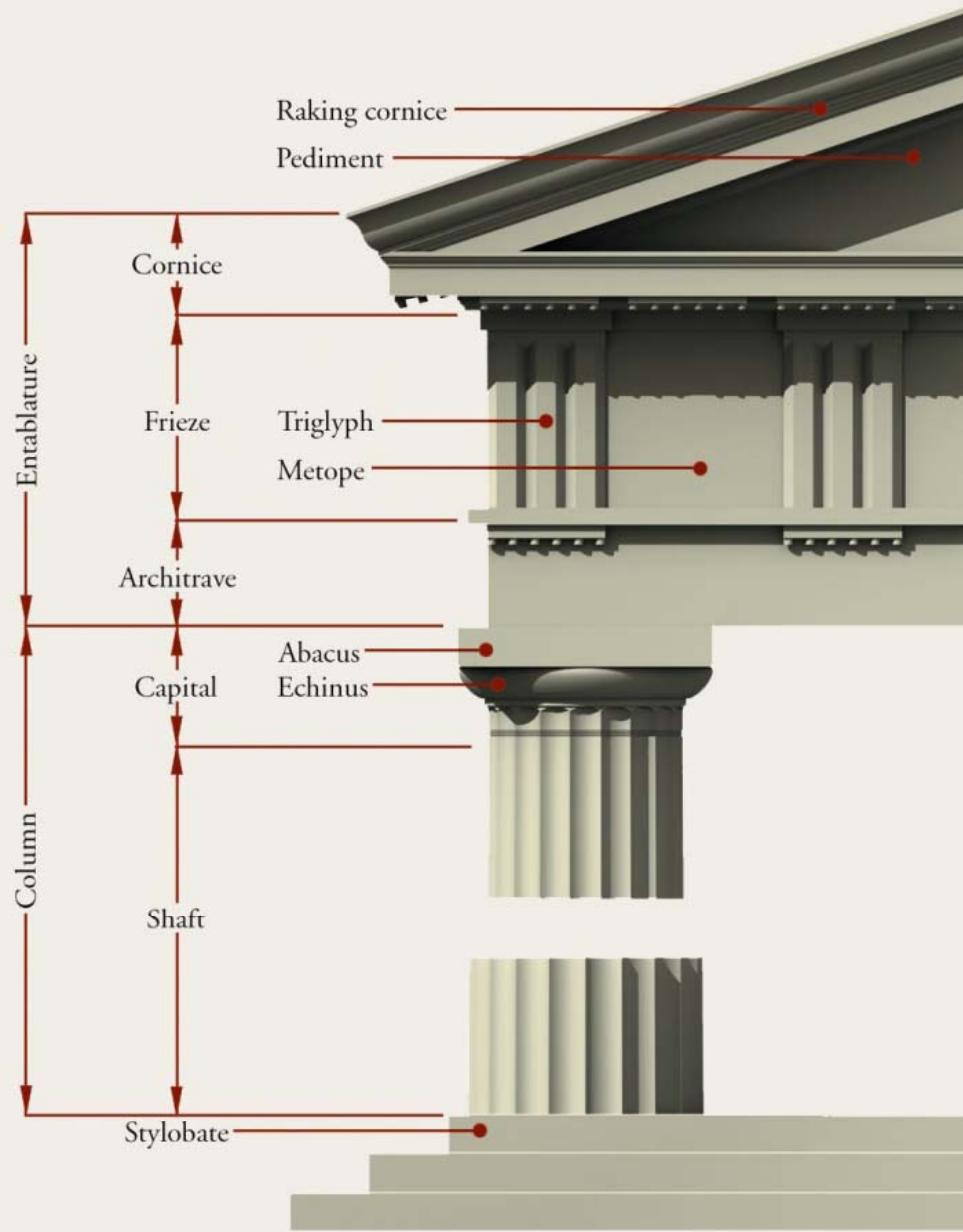


IONIC ORDER



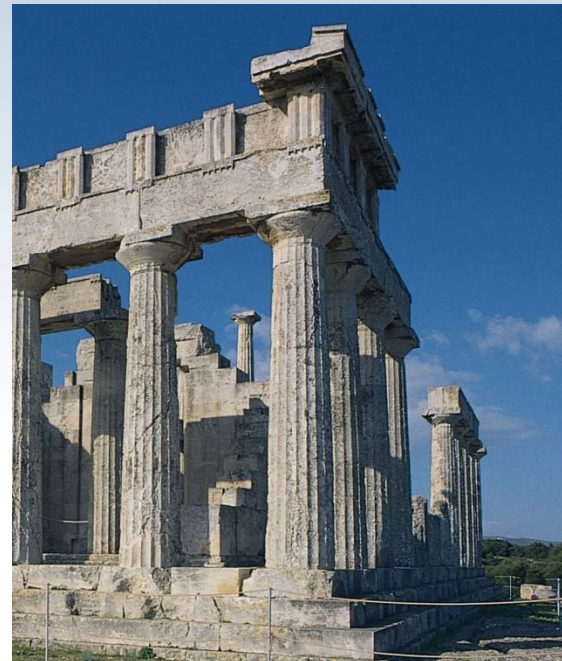
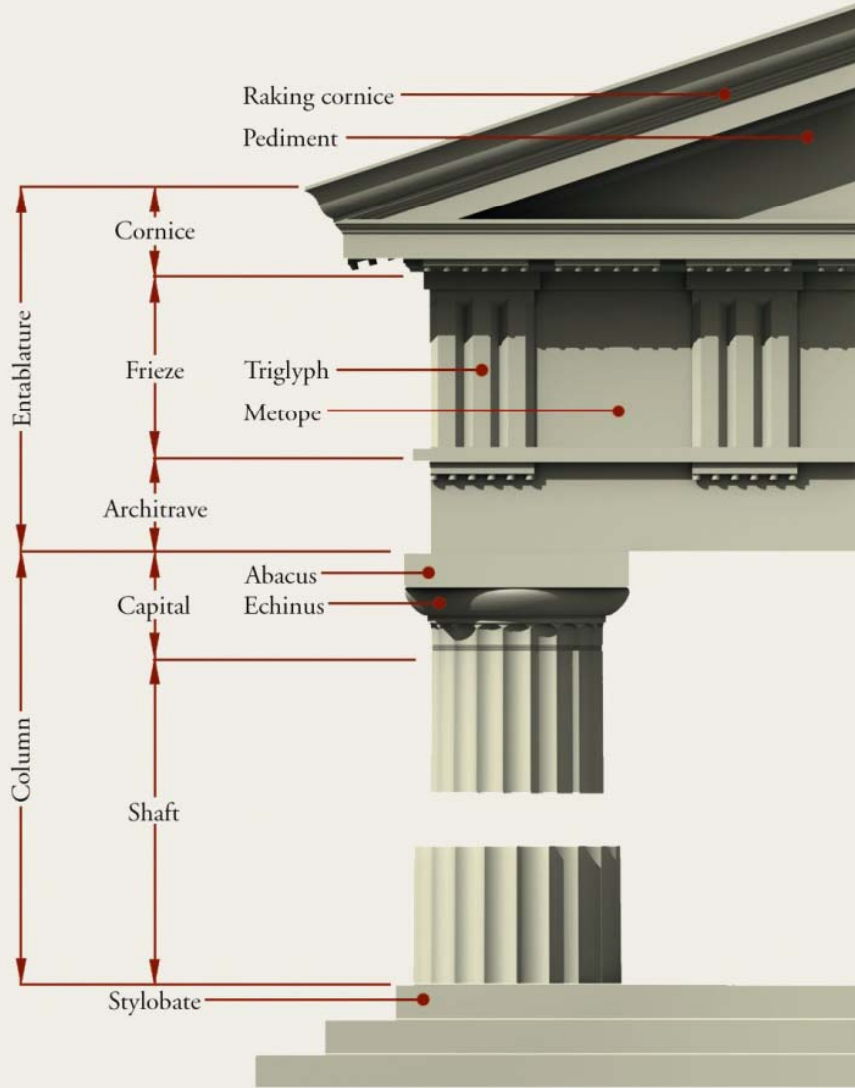
The major differences between the Doric and Ionic orders are the form of capitals and the treatment of the frieze.

# DORIC ORDER

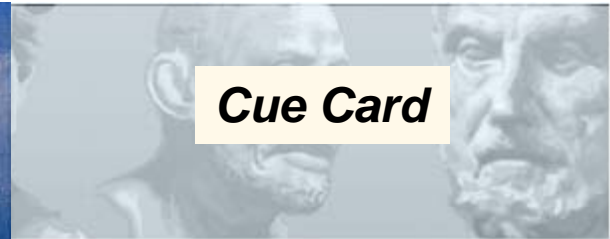




DORIC ORDER





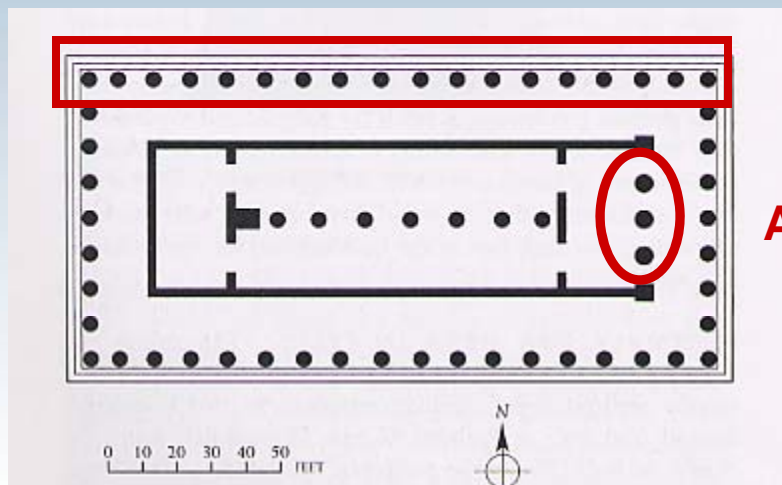


**Cue Card**

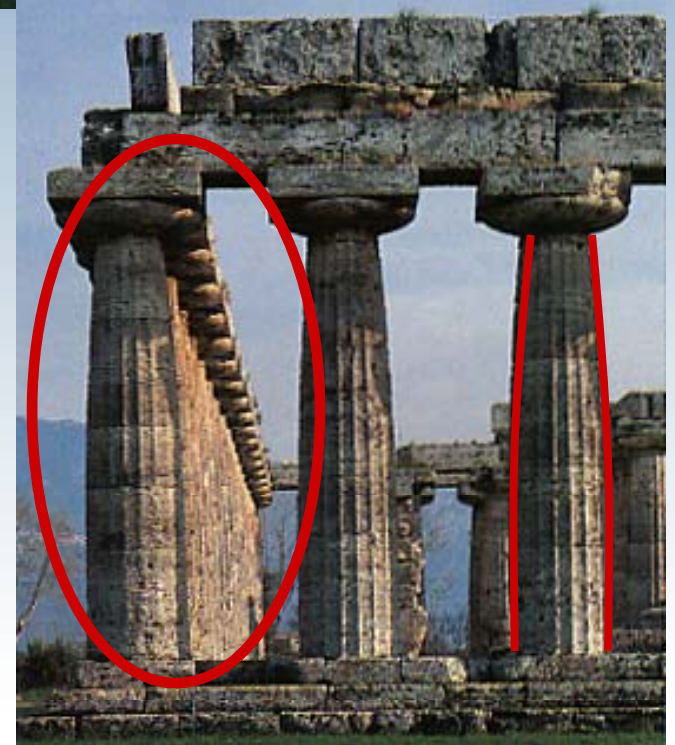
5-14: Temple of Hera I, c. 550 BCE

**Entasis – swelling in the shaft of a column**

**Peripteral (single) colonnade**



**Antis**



Plan of the Temple of Hera I

**Cue Card**



5-14: Temple of  
Hera I, c. 550 BCE

- The premier example of early Greek efforts at Doric temple design was the Temple of Hera I
- The peristyle of this huge early Doric temple consists of heavy, closely spaced, cigar-shaped columns with bulky, pancake-like capitals, characteristic features of Archaic Greek architecture,
- The architect achieved a simple 1:2 ratio of façade and flank columns by placing 18 columns on each side of the temple



**5-16: West  
Pediment,  
Temple of Artemis,  
Corfu, Greece  
c. 600-580 BCE,  
Limestone, 9'4"**



**Possible painted colors**

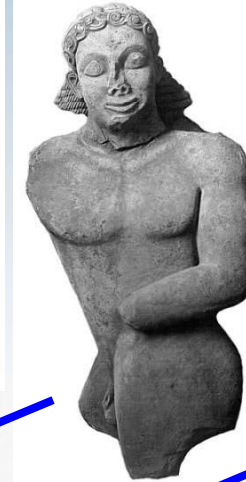


**Chrysaor**

**Cue Card**



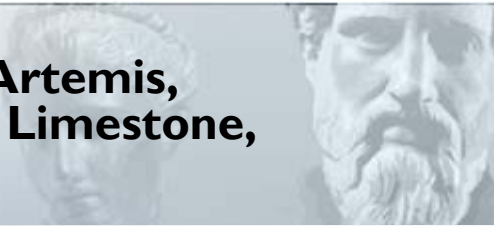
**King Priam**



**Zeus  
slaying  
giant**



**5-16: West Pediment, Temple of Artemis,  
Corfu, Greece, c. 600-580 BCE, Limestone,  
9'4"**



- Sculpture fits into the pediment shape of the Greek temple, with the Medusa's head overlapping the top frame, the triangular shape made it difficult, as the figures **went down they were cramped**, he was a **pioneer of creating** pediments and it shows the experimentation of it, figures very diverse in size, to fill the space he showed figures standing, leaning, kneeling, and seated,
- The Gorgon Medusa (a demon with a woman's body and a bird's wing) hideous face and snake hair (anyone that gazed at her would turn into stone) - with these **powers she frightens enemies** away from the temple
- Medusa appears to be running with the head facing the spectator and the legs in profile; curiously turned body typical of Archaic art
- On the right is Medusa's son, Chrysaor, who was born from her blood after she was decapitated by Perseus;

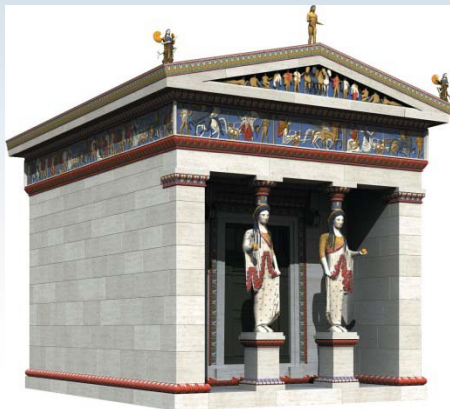


# 5-18: Siphnian Treasury Gigantomachy

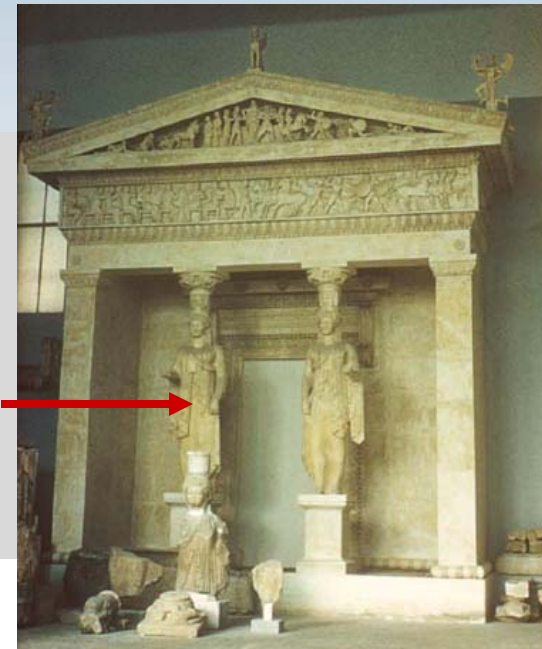
**Gigantomachy (battle of gods and giants)**



Greek friezes were brightly painted



**Caryatids:**  
A female figure that functions as a supporting column





## 5-18: Siphnian Treasury Gigantomachy



- Shows contemporary military tactics and weapons
- Undercutting of forms creates shadows around legs
- Varying relief depth; attempt at placing figures one behind the other; however, they are all on the same ground line

## *Francois Vase*



**Centauromachy** – battle between Greeks and **centaurs** (Greek Mythology – creature with the front and top half of a human and back or bottom half of a horse)



**krater**



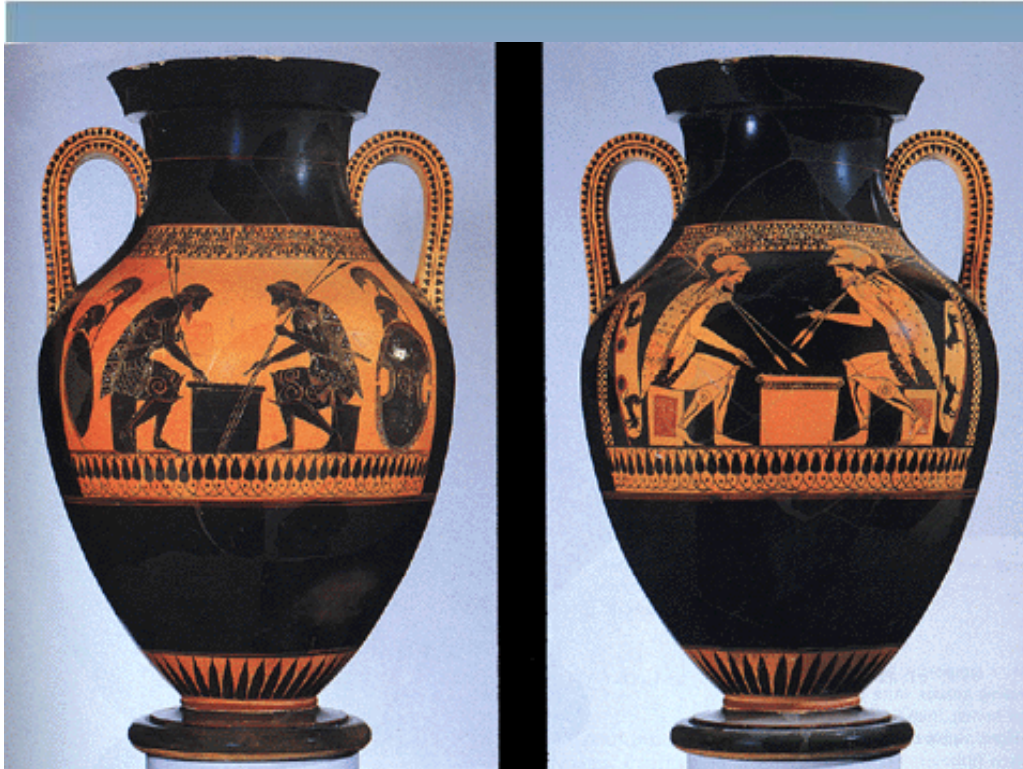
## Cue Card

5-20 & 5-21:  
EXEKIAS, Achilles  
and Ajax playing a  
dice game, 540-  
530BCE, 2' high

Exekias: acknowledge master of the **black-figure technique**, he placed monumental figures of monumental stature in a single large framed panel, **brilliant composition**, backs of the **two warriors echoes the shape** of the rounded amphora, echoed again heads and the spears, spears also lead the viewer's eyes to the thrown dice, heroes' eyes are fixed, Like previous art in profile - they don't actually look down at the dice but stare out in an odd manner

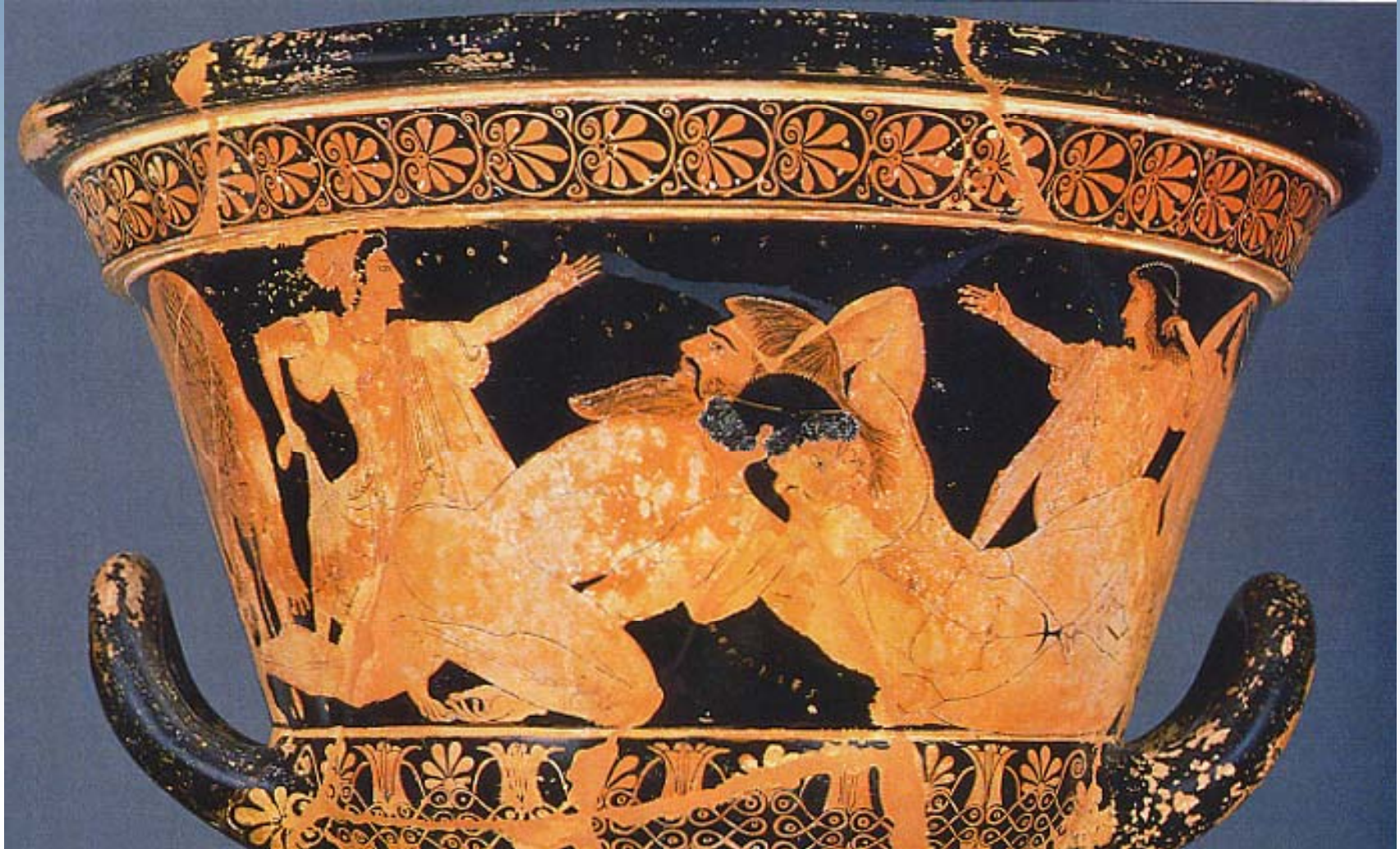


## ANDOKIDES PAINTER, Ajax and Achilles Playing a Game - Red and Black Figure Vase



- The Andokides painter invented the red-figure technique.
- Some of his early vases are “bilingual” that is, they have the same scene on both sides, one in black-figure and one in red-figure.
- Red-figure technique had advantages: Opposite of black-figure, instead of using the glaze to create silhouettes, the painter outlined the figures and then colored the background black, reserves the red clay for the figures, artist can add thickness and lines even build up glaze to give more texture.

Euphronios rejected the age-old composite view of his depiction of Herakles and the giant Antaios and instead attempted to reproduce the way the human body appears from a specific viewpoint.



EUPHRONIOS, Herakles wrestling Antaios



Euthymides, Three revelers, Vulci,  
Italy, c. 510 BCE, 2' high  
*Red Figure*

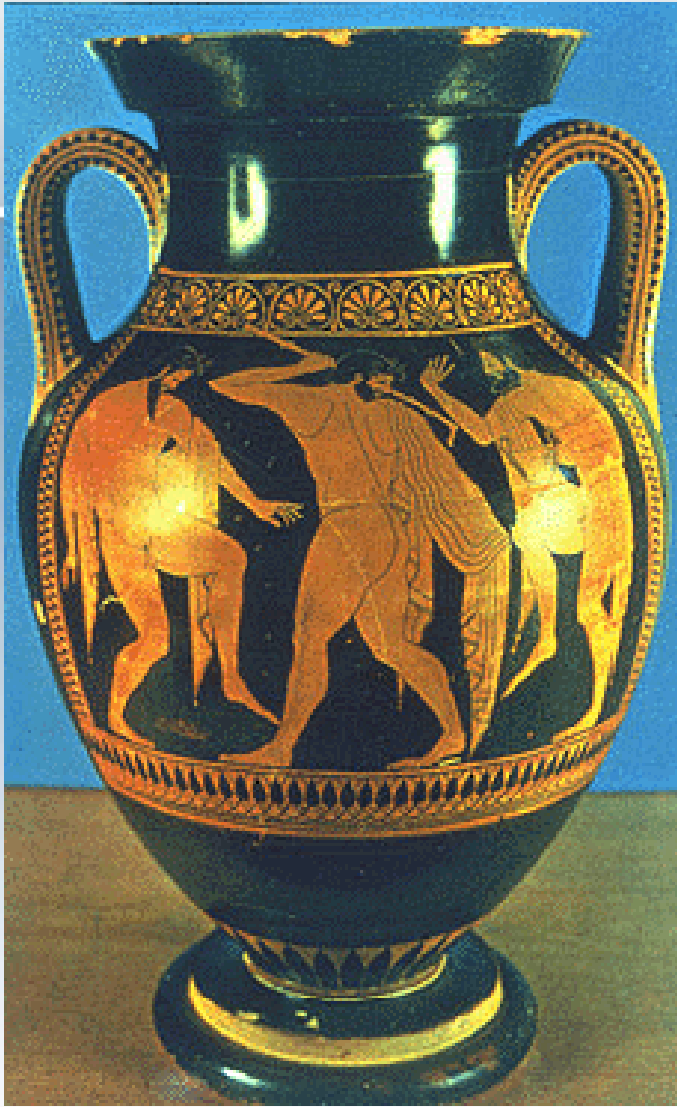


Euthymides chose this theme as an excuse to represent bodies in unusual positions, including a foreshortened three-quarter rear view. He claimed to have surpassed Euphronios as a draftsman., subject is appropriate for a wine storage jar- three tipsy revelers, an excuse for the artist to experiment with the representation of unusual positions of the human form. They do not overlap and they are an independent study of the body.





He painted torso that are not two-dimensional surface patterns but are foreshortened, drawn in a three-quarter view with some parts of the figures closer to the viewer and others farther away.



**Three revelers  
(attic red-figure amphora)**

**Foreshortened**



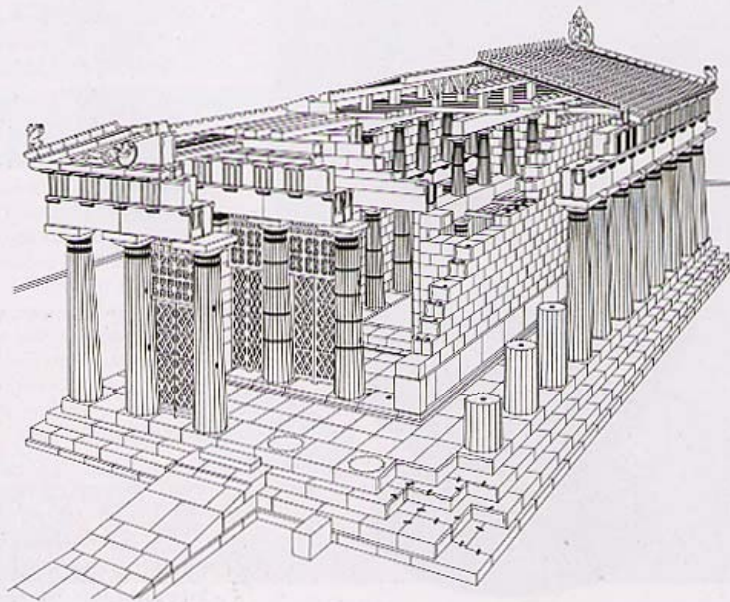
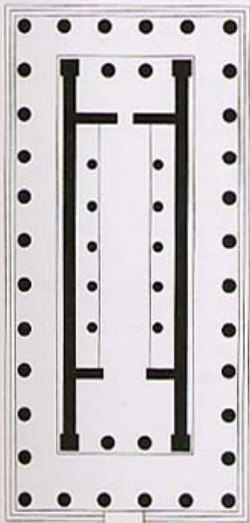
Famous Foreshortened painting  
Mantegna, *The Lamentation over the dead  
Christ*

5-24 Temple of Aphaia, Aegina,  
Greece, ca. 500–490 B.C.



In this refined early 5<sup>th</sup> century BCE Doric Design, the columns are more slender and widely spaced, and there are only 6 columns on the façade and 12 on the flanks.

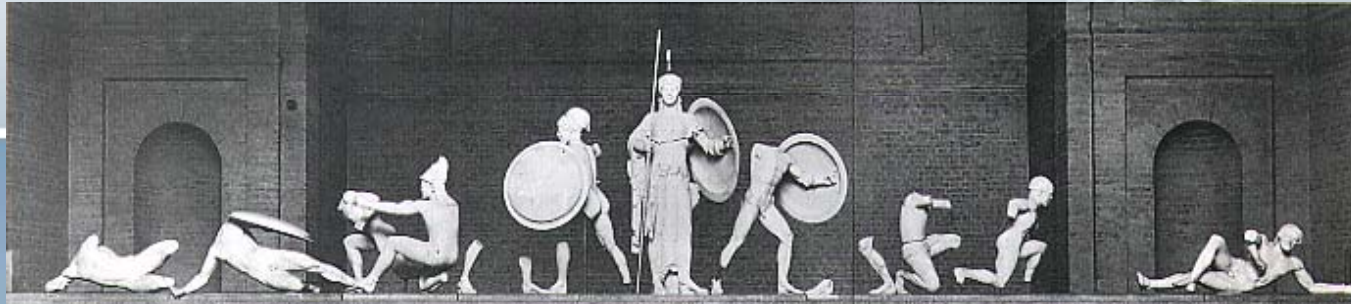
The peristyle of this huge early Doric temple consists of heavy, closely spaced, cigar-shaped columns with bulky, pancake-like capitals, characteristic features of Archaic Greek Architectural



Temple of Aphaia & Plan



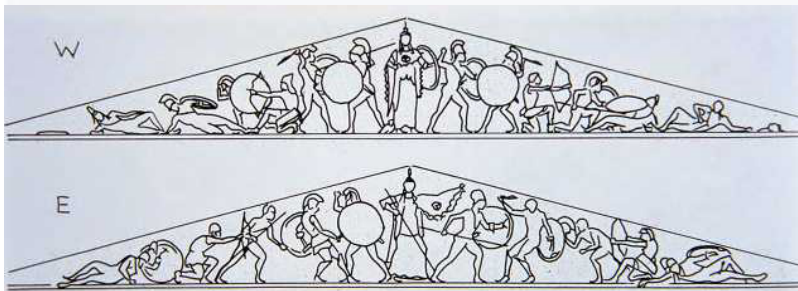
## West Pediment of the Temple of Aphaia



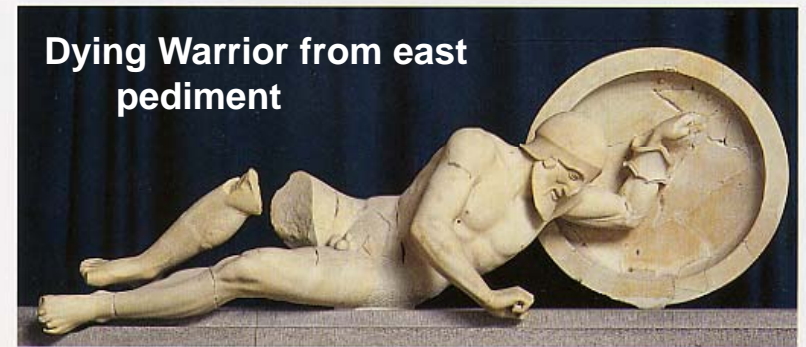
Dying Warrior  
from west pediment



The restored view suggest how colorful Greek temples were. The designed solved the problem of composing figures in a pediment by using the whole range of body postures form upright to prostrate.



Dying Warrior from east  
pediment





- The statues of the west pediment of the early 5<sup>th</sup> century BCE temple exhibit Archaic features.
- This fallen warrior has a rigidly frontal torso and an Archaic smile.
- Warrior dying, fits nearly into the corner of a pediment to a temple
- Hair in rows of tight curls
- Rigid musculature
- Pose of the crossed legs is awkward and unnatural, especially given the life-and-death struggle the dying warrior is undergoing



**Dying warrior , from the Temple of Aphaia, Aegina,  
Greece, ca. 500-490 B.C.E.  
Marble, approximately 5 ft. 2 1/2 in. long**

The Dying warrior from the east pediment belongs to the classical era. His posture is more natural, and he exhibits a new self-consciousness. Concerned with his own pain, he doesn't face the view



## **Dying warrior**

**from the Temple of Aphaia, Aegina, Greece**

**ca. 490-480 B.C.E.**

**marble**

**approximately 6 ft. 1 in. long**

