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THE GLORY THAT WAS GREECE:

GREEK ART AND ARCHAEOLOGY

COURSE GUIDE

Professor Jennifer Tobin
UNIVERSITY OF ILLINOIS AT CHICAGO

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Greek Art and Archaeology

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#UT140 ISBN: 978-1-4407-0330-0

Course Syllabus

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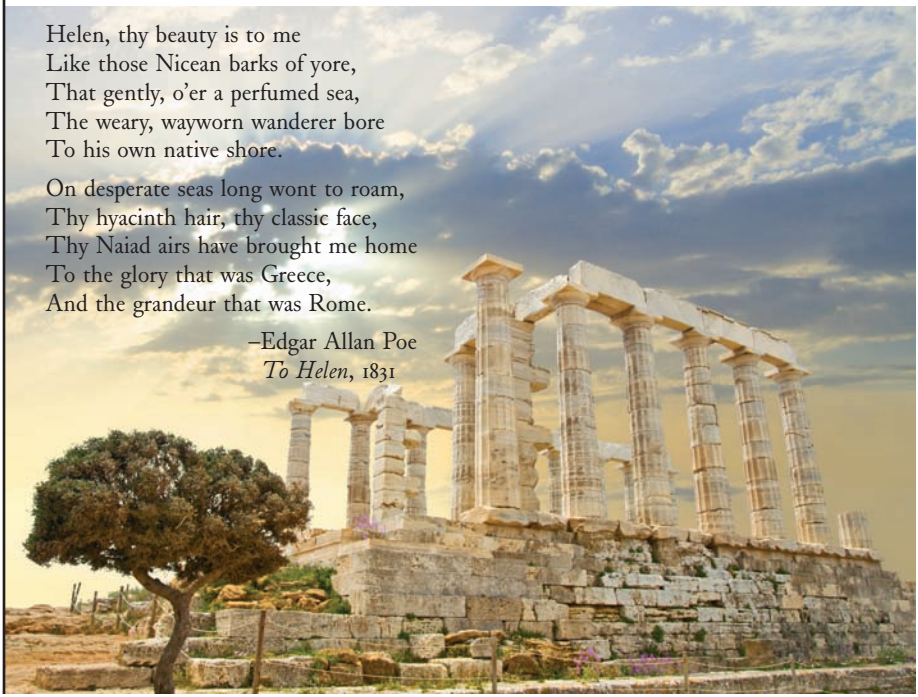
Photo courtesy of Jennifer Tobin

About Your Professor

Jennifer Tobin

Jennifer Tobin is an associate professor of classical archaeology at the University of Illinois at Chicago, where she has taught since 1999. Professor Tobin is the author of *Black Cilicia: A Study of the Plain of Issus during the Roman and Late Roman Periods* (British Archaeological Reports, 2004) and *Herodes Attikos and the city of Athens: Patronage and Conflict under the Antonines* (J.C. Gieben, 1997). She has participated in excavations in Greece, Cyprus, and Turkey and leads educational tours of archaeological sites in and around the Mediterranean basin.



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Introduction

Caryatids at Erectheion temple, Akropolis, Athens, Greece.

No ancient society has exerted greater influence on the development of Western culture than the ancient Greeks. Over two thousand years ago these people gave birth to the institution of democracy, to scientific investigation and philosophical dialogue, to poetry, both epic and personal, to historical narrative, and to comic and tragic theater. Their intensely creative spark also manifested itself in the arts: in architecture with the creation of temples for the gods, theaters for assembly and entertainment, and tombs for the dead, in sculpture that depicted the divine ideal and human frailty, and painting that illustrated the simple patterns of daily life, the poignancy of death, and the fickleness of the gods.

This course examines the development of Greek art from the so-called Dark Age of the eleventh century BC to 31 BC, the date of the death of the last Macedonian Greek ruler, Cleopatra of Egypt. It is divided into fourteen lectures that cover eight chronological periods. Each period is introduced by a short historical summary followed by a discussion of the important advancements in architecture, sculpture, and painting. The world of the ancient Greeks was vast, stretching from the Black Sea to nearly as far as the Straights of Gibraltar. Since it is not possible to follow the various artistic developments in all regions, this course concentrates on Mainland Greece, and to a lesser extent on Crete and Asia Minor (modern day Turkey), regions where arguably the most important and impressive artistic achievements were created.

The subtitle of this course is Greek *Art* and *Archaeology*, and both terms warrant a short explanation. Except perhaps during the latest phase of Greek art (the Hellenistic Period), Greek artisans created nothing for a purely decorative purpose, each work, however ornamental, possessed a prescribed function, be it a gift to the gods, a memento for the grave, or an object for daily use. Today many of us appreciate the beauty and craftsmanship of Greek art and architecture, because it appeals to our modern sensibilities. The role of archaeology, however, is to understand how these artifacts and buildings functioned in their own time, to question what value and purpose they held within the communities that created them. This course then, uses a two-pronged approach to the study of the architecture, sculpture, and painting of the ancient Greeks. While illustrating and celebrating the remarkable manner in which Greek art and architecture advanced over roughly one thousand years, each lecture also embeds these developments within the society itself. Perhaps by understanding the aims of those who commissioned the works and the intentions of the Greek artisans and builders that created them, we can understand why Greek art still possesses a strong hold on us today.

Lecture 1:
The Protogeometric Period:
1050–900 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, introduction and chapter 4: "The Dark Age and Geometric Greece c. 1100–700 BC."

The land that we call Greece today comprises only a section of what was Greek-occupied territory in antiquity. Early on, Greeks founded cities in Spain, France, Sicily, southern Italy, and North Africa, as well as along the west coast of modern Turkey, a region known as Asia Minor. But in antiquity, the heartland of Greece was the Greek mainland and adjacent islands. Important regions included Macedonia in the north, a mountainous region on the fringe of the Greek world; the plains of Thessaly, famous for its horses and the only area in Greece where large quantities of grain were grown; central Greece, home of the Sanctuary of Apollo at Delphi; and Attica, the region around the city of Athens. The mountainous region to the south, the

Background: Map of the Mediterranean Basin © Anna Volkova/shutterstock.com

The Eastern Mediterranean Basin

Source: Pedley, John G. *Greek Art and Archaeology*. 4th ed. Upper Saddle River, NJ: Pearson/Prentice Hall, 1993.

Peloponnesus, is attached to the mainland by a narrow isthmus. This was the home of several important cities, Corinth, Argos, and Sparta, as well as Olympia, where the god Zeus was worshipped. Countless islands were within a day's sail, including the large and mountainous island of Crete, the small ring of islands encircling the holy island of Delos, known as the Cyclades, the western islands that included Corfu, and those hugging the coast of Asia Minor, Rhodes, Samos, and Kos, to name a few. The mountainous terrain and the prevalence of islands created a reliance on seafaring, with many cities becoming powerful because of their navies and overseas trade.

Greece is hot and dry in the summer, cool and wet in the winter, with few rivers that flow all year round. Large supplies of grain can only be grown in a few regions; the most successful crops are grapes and olives. Because Greece is rich in limestone and marble, from early on there developed a tradition of stone architecture. Although Greece is well supplied with clay beds, allowing the production of excellent pottery, a lack of ores demanded that most metals had to be imported.

During the second millennium BC, a vibrant civilization existed in Greece, the so-called Mycenaeans. This society was a loose confederation of palaces, at Mycenae, Tiryns, and Athens to name a few, each set upon citadels surrounded by monumental stone walls. The Mycenaeans created high-quality pottery and metal work and traded extensively with Egypt, Anatolia (modern Turkey), and the Levant for luxury items. The palace bureaucracy developed a writing system, an early form of Ancient Greek. Under circumstances poorly understood today, beginning around 1200 BC, most of these palaces were attacked and destroyed. Whatever the cause, by the next century the population of Greece had dropped dramatically, perhaps because of war and disease but certainly because of emigration to Cyprus and Asia Minor. Those who stayed behind in Greece witnessed the demise of the palatial system and with it the end of large-scale building, centralized production of pottery and other goods, and the art of writing. By 1050 BC, Greece had become isolated from the rest of the Eastern Mediterranean, and had entered a Dark Age.

Archaeologists call the period immediately following the fall of the palaces the Protogeometric Period, and it lasts from around 1050 to 900 BC. The name is derived from the style of pottery prevalent at the time, which consisted of heavy and often clumsy vessels, decorated with concentric circles painted in black. Archaeological remains for the Protogeometric Period are scant, with people living in small independent communities. On the

A protogeometric terracotta skyphos with painted cross and circles from the necropolis at Dion Macedonia.

island of Crete, where several of these settlements have been excavated, a distinctive pattern of occupation can be detected. Beginning in the eleventh century, people who had been living on the coast abandoned the fertile plains and fled into the mountains to create what archaeologists call “Refugee Settlements.” The sites were chosen for security—high in the mountains with an overlook to the sea below in order to spot invaders. These settlements possessed water and enough land for farming and herding on a limited basis, but none could have supported a large population.

A good example of a refugee settlement is Karphi, a village of small and ramshackle buildings constructed of unworked fieldstones. One building, slightly larger and better built, may have housed the leader of the community, while another that had a stone bench and an altar appears to have served as a shrine. The excavators of this structure found several terracotta figurines of women, each about two and a half feet tall and schematically rendered with cylindrical bodies, bell-shaped skirts, and upraised arms. Although traditionally referred to as goddesses, they may in fact represent worshippers. Karphi was abandoned at the end of the Protogeometric Period, around 900 BC. It is likely that the population moved back down to the coast, indicating that the threat that brought an end to the old palace system was finally over.

Recent excavations of a cemetery at Lefkandi on the island of Euboia have provided some surprising revelations for the Protogeometric Period. Here British excavators uncovered a structure of astounding size and design, measuring fifty-five yards long and eleven yards wide, with a door at the short east end and an apse at the west. With its eastern orientation, long, narrow dimensions and grand scale, this building is the distant ancestor of the Greek temple. Two burials found within the building, however, indicate that it served as a “Heröon,” the shrine of a hero (a human who was accorded divine honors after death). One of the burials was the inhumation of a woman, accompanied with rich grave goods. The other burial was that of a man who had been cremated, his ashes placed in a bronze vessel together with weapons. Nearby was a pit that contained the remains of four horses. The building evidently honored a local warrior, who was buried with his consort and his team of horses. The popularity of this anonymous figure is reflected by the nearly eighty small graves that were built around his shrine in the ensuing century. In one of these was found the earliest example of a figure that will be prominent in Greek art and myth for centuries to come, a small (just over a foot tall) terracotta centaur, half man, half horse, richly painted with lines, cross-hatching, and triangle patterns. He has been dated to 900 BC, and as his pronounced patterning proclaims, the Protogeometric Period is over and the Geometric Period has begun.

The terracotta Lefkandi Centaur, ca. 900 BC, was found in the necropolis of Toumba, Euboia, Greece.

FOR GREATER UNDERSTANDING

Questions

1. From what is the name of the Protogeometric Period derived?
2. What is a Heröon?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

Other Books of Interest

Hurwit, Jeffrey M. Chapters 1 and 2. *The Art and Culture of Early Greece: 1100–480 BC*. Ithaca, NY: Cornell University Press, 1988.

Snodgrass, A.M. *The Dark Age of Greece*. London: Routledge, 2001.

Article of Interest

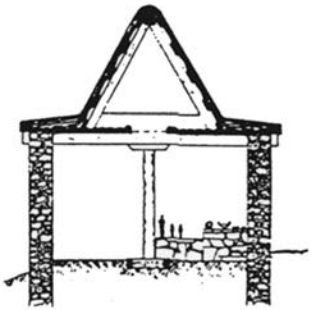
Popham, Mervyn, E. Touloupa, and L.H. Sackett. “The Hero of Lefkandi.” *Antiquity*. Vol. 56, pp. 169–174, 1982.

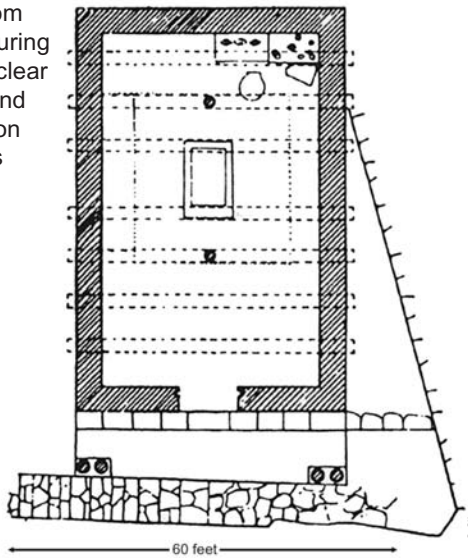
Lecture 2:
The Geometric Period:
900–700 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 4: "The Dark Age and Geometric Greece c. 1100–700 BC."

The abandonment of the refugee settlement at Karphi and the construction of the grand Heröon at Lefkandi marked the end of the Dark Age and the beginning of recovery for Greece. During the next two centuries, from 900 to 700 BC, Greece enjoyed an increase in population, wealth, and international trade. It was during this phase, referred to as the Geometric Period because of the linear decoration found on the pottery, that many important Greek institutions developed. At this time, the *polis*, or city-state, arose, and it comprised not the city proper, but outlying farmlands as well. During the eighth century BC, many of these *poleis* founded colonies on the distant shores of Italy, Sicily, France, Spain, and around the rim of the Black Sea. The colonists brought Greek culture to these lands but also were exposed to foreign societies with different traditions and skills. Sometime during the Geometric Period the Greeks adopted the alphabet from the Phoenicians (a people living in what is today Lebanon), relearning the art of writing that had been lost since the eleventh century BC. At this time, two religious centers or sanctuaries gained importance, the Sanctuary of Apollo at Delphi, where the god communicated through an oracle, and the Sanctuary of Zeus at Olympia, where every four years Greek athletes from all over the Mediterranean world competed in games that honored the father of the gods. The "Greek Renaissance," as archaeologists sometimes call this time, also witnessed remarkable developments in the arts.

Sacred structures were observed from the Protogeometric Period, but it is during the eighth century BC when there is clear evidence of how temples appeared and functioned. This comes from Dreros on the island of Crete, where excavators





Section (above) and plan (right) of the Dreros temple on Crete.

uncovered a rectangular temple (35.75 x 23.6 ft) built of small, unworked stones. It was entered from a shallow porch and in the interior two wooden roof supports flanked a stone-lined rectangular hearth used for animal sacrifice. Built against the back wall of the temple was a table on which were found offerings—goats' horns and sacrificial knives—and a bench for statues of the three deities worshipped there: Apollo, his sister Artemis, and their mother Leto. This remarkable discovery illustrates the typical features found in and around temples: hearths and altars for offerings and statues as a focus of cult. Another example of an early temple comes from the island of Samos, where around 800 BC the local inhabitants built a long, narrow temple to honor the goddess Hera, wife of Zeus. The one hundred-foot-long temple, with a foundation of stone and walls of mud brick, had a pitched roof supported by a row of wooden columns running the length of the interior. The door, located on one of the short sides opened to the east, and at the very back of the temple, slightly off center, was a base for the cult statue of Hera. Unlike the temple at Dreros, the altar at Samos was outside the building, east of the door, the standard arrangement for later Greek temples. Also standard for later temples was the addition of a *peristyle*, or series of columns running around the exterior walls of the temple that were added at the end of the eighth century BC.

Where concentric circle designs characterized the pottery of the Protogeometric Period, in the Geometric Period these give way to strict linear decoration—with registers of maeander designs, cross-hatching and zigzags, spaced between broad bands of black paint. By about 800 BC, humans and animals were occasionally depicted, usually placed unobtrusively under a handle. Around 750 BC, a new style appears, created in the city of Athens, where registers of linear decoration begin to cover the whole vessel. Rows of birds and animals appear, as do humans. A nameless artist, whom archaeologists call the Dipylon Master (named for a cemetery in Athens), is responsible for the most important of these vases, a series of some thirty-five vessels that measured on an average of four feet tall and were designed as grave monuments to mark the tombs of wealthy Athenians. These vessels had scenes of

A large (five feet, one inch) Geometric amphora from the Dipylon cemetery, Athens, ca. 750 BC.

human activity centered on the funeral, depicting the *ekphora*, the transporting of the body to the gravesite, and the *prothesis*, the laying of the body on the bier. The humans and animals on these vases have a distinctive style—black silhouetted figures with angular bodies, heavy thighs and legs, and sticklike arms. Men have beards, while breasts and skirts distinguish the women.

No large-scale sculpture existed at this stage, but the angular, geometric style found on painted pottery is seen in many small figurines. Common at this time are small bronze statuettes of horses, probably created as offerings for the gods, or as attachments for metal vessels, whose individual body parts have been abstracted into basic geometric forms: tubular heads, bodies and tails, and legs and necks formed from curving triangles. From a grave in Athens, dating to around 730 BC, comes a unique discovery of a series of ivory figurines (carved from one tusk) each depicting a naked woman. Although the material is imported from Africa, and the female nudity has stylistic links with Syria, the trim, angular form of their bodies and the maeander pattern on their sole piece of clothing, a hat, indicates that Greece had truly entered an international era, which would have great ramifications over the next century.

FOR GREATER UNDERSTANDING

Questions

1. In the Geometric Period, what design feature of pottery replaced the concentric circles of the Protogeometric Period?
2. What are the *ekphora* and the *prothesis*?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

Other Books of Interest

Coldstream, J.N. *Geometric Greece: 900–700 BC*. London: Routledge, 1979.

Hurwit, Jeffrey M. Chapter 3. *The Art and Culture of Early Greece: 1100–480 BC*. Ithaca, NY: Cornell University Press, 1988.

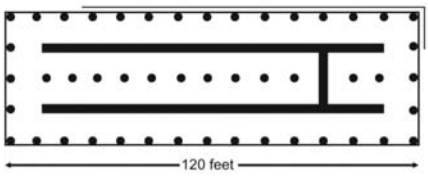
Lecture 3:
The Orientalizing Period, Part I:
Architecture, 700–600 BC

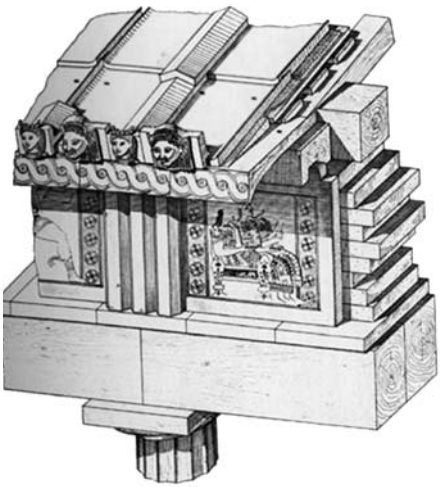
The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 5: "The Orientalizing Period c. 700–600 BC."

The movement toward recovery seen in the Geometric Period gained momentum in the next phase, the Orientalizing Period (700 to 600 BC), when increased colonization and broader trade networks brought Greek culture and art under the influence of the "Orient," Egypt, and the Near East. During the seventh century industries expanded in Greece—oil production, metallurgy, pottery, and ship building—which brought wealth and power to a broader sector of the *polis*. During this period a movement toward democracy can be detected, with cities being ruled by oligarchies and with the publication of the first law codes. However, the general political instability of the age is reflected by the many *poleis* that fell under the rule of a *tyrannos*, or tyrant. Usually a member of the ruling class, tyrants typically gained absolute rule in a city through military force. The term *tyrannos* (a non-Greek word from the East) originally had no negative connotation, and indeed, many tyrants enforced positive policies, supporting the poor, encouraging trade and industry, and beautifying their cities. Because many tyrants eventually misused their power, the word became synonymous with an abusive ruler. In time, most cities threw off their tyrants in favor of more democratic rule.

The Doric and Ionic Orders

The greater wealth within the *poleis*, and the desire of tyrants to enhance the beauty of their cities brought about important developments in architecture, especially in temple construction. While elaborating on the elements of temple design that had already made an appearance in the Geometric Period, the architects of the Orientalizing Period laid the foundations for two distinctive styles of architecture, the Doric and the Ionic Orders. The Doric Order, found initially on the Greek mainland and in the western colonies, seems to have been invented by the city of Corinth.





Plan (left) and a partial reconstruction drawing of the roof (right) of the Temple of Apollo at Thermon, ca. 625 BC.

The earliest example of a temple exhibiting Doric features comes from Thermon, in northwestern Greece, a colony of Corinth, where, around 625 BC, a temple to Apollo was constructed. Its plan resembled that of the Temple of Hera from Samos—long and narrow with an interior colonnade and exterior *peristyle*. Behind the long inner room, or *cella*, where the cult statue once stood, was a small back porch, a room called the *opisthodomos*, where gifts to the gods were stored. The temple's foundations were of stone, with mud brick completing the upper courses of the walls. The wooden superstructure, or *entablature,* was supported by the peristyle and has not survived, but by analogy with later stone Doric temples it probably consisted of three levels: the *architrave*, *frieze*, and *cornice*. That these features once existed is confirmed by the discovery of terracotta painted panels, which must have been part of the Doric-style *frieze*. In its later, canonical form, the Doric *frieze* is made up of two alternating components: a *triglyph*, an upright block with three grooves, and a *metope*, a square-shaped block often decorated with sculpture. Although the wooden *triglyphs* at Thermon have not survived, the terracotta panels served as the *metopes* of the *frieze*.

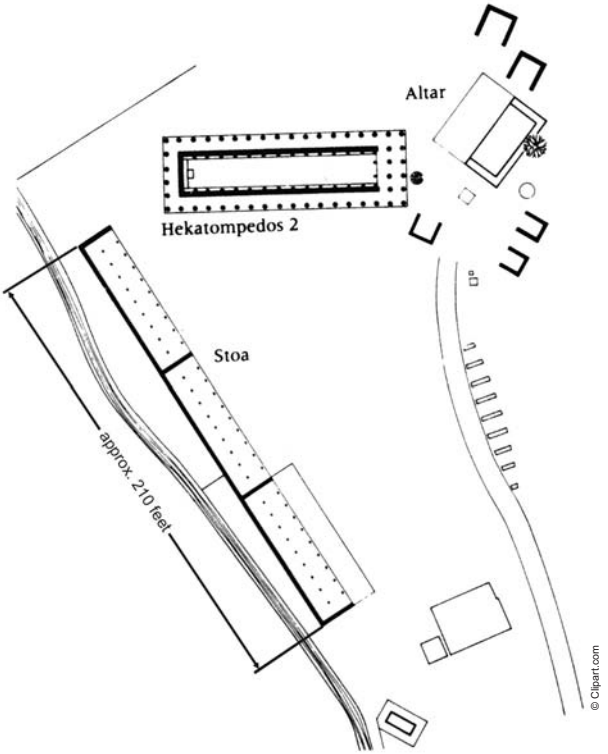
The other important architectural style that has its roots in the Orientalizing Period is the Ionic Order.

As in the case of the Doric, this style does not reach its full potential until the later sixth century BC, but it probably developed in the seventh century in Asia Minor. The excavation of a temple to Athena at Bayrakli (Old Smyrna) uncovered stone columns whose capitals (the decorative element at the top of the column shaft) are in a style known as Aeolic. Characteristic of this style are ornaments based on vegetal motifs, with two flower-like spiraling elements known as *volutes* that flank a flaring palmette-like feature. The Aeolic capital has its origins in art of the Near East and probably served as a model for the type of column capital used in the Ionic Order.

An example of an Aeolic capital.

Although the development of the Ionic Order cannot be conclusively observed in the Orientalizing Period, advances in temple planning and the development of sanctuary design can be seen at Samos. Sometime around 650 BC, the old Geometric Period temple of Hera was rebuilt. Although no fragments of its wooden superstructure survive, the new building is thought to have been constructed in the Ionic Order, since that is the case in later rebuildings of the temple. The new temple occupied the same position as the earlier one, with a similar long and narrow plan. Certain refinements can be detected, however. Gone is the obtrusive central colonnade, which in the earlier building was necessary for roof support but obscured the view of the cult

statue. The architects of the seventh century had enough confidence in their building techniques to do away with central roof supports, allowing the weight of the superstructure to rest on the sidewalls of the temple and the *peristyle*. Already in the eighth century it was observed that an altar stood outside the temple to the east. During the seventh century the altar was enlarged and a long, narrow building was built to the south of the temple. This building, known as a *stoa*, was open on one long side and served to shelter guests when they visited the sanctuary. From this point onward the *stoa* becomes a standard component of the Greek sanctuary. Excavations undertaken within the sanctuary provide an idea of the type of gifts given to the goddess: statuettes, metal utensils, and vessels. While some were created in expensive, imported materials, others were very modest, indicating that whatever gift one gave was acceptable.



The plan of the Sanctuary of Hera at Samos, ca. 650 BC.

FOR GREATER UNDERSTANDING

Questions

1. What two distinctive styles of architecture grew out of the Orientalizing Period?
2. What was the purpose of a *stoa*?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

Other Books of Interest

Boardman, John. *The Greeks Overseas: The Early Colonies and Trade*. London: Thames & Hudson, 1980.

Lawrence, A.W. Chapters 8–10. *Greek Architecture*. 5th ed.New Haven: Yale University Press, 1983.

Lecture 4:
The Orientalizing Period, Part II:
Sculpture and Vase Painting, 700–600 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 5: "The Orientalizing Period c. 700–600 BC."

During the Orientalizing Period the arts of the Near East greatly influenced the production and appearance of Greek sculpture. During this period, the angularity seen in the sculpture of the Geometric period softens and gives way to curves. Much small-scale statuary was created in clay using molds, a technique adopted from Syria. Archaeologists call the predominant style of sculpture of the Orientalizing Period "Daedalic," named after Daedalus, the mythological sculptor of King Minos of Crete. Although the style may have originated on that island, Daedalic works have been found all over the Greek world. The appearance has parallels with sculpture from the Levant, and women are most commonly depicted. A good example in Daedalic style is the "Lady of Auxerre," (named for the city in France where she was first exhibited), who dates to around 640 BC. She is carved from limestone and is a little more than two feet tall. She stands with her feet together facing forward and has heavy, wig-like hair framing a triangular face. Her costume is standard for the type: a long gown belted at the waist with a cloak over her shoulders. Her skirt was elaborately decorated with incised squares, and modern studies of the surface of the stone reveal that her skirt, as well as her hair and body, were originally brightly painted. Another statue of the same date, though very worn, still exhibits the typical elements of the Daedalic style. The statue is noteworthy because it stands five feet nine inches in height and is thus one of the first life-size statues created in Greek art. It was also carved out of marble, a material that had not been used with much frequency before, but would become the favored material for sculpting. An inscription in ancient Greek, carved along the side of her skirt, reveals details about who erected the statue: "Nikandre dedicated me to Artemis, the far shooter of arrows, Nikandre who is the excellent daughter of Deiodikes of Naxos, the sister of Deinomenes and the wife of Phraxos." Nikandre was obviously an important individual, perhaps a priestess to the goddess Artemis. The statue was a gift to the goddess, probably set up near the deity's temple on the island of Delos.

The "Lady of Auxerre" Daedalic-style statuette showing the Oriental influence of a Cretan-style dress and Egyptian-style wig, ca. 640 to 630 BC.

The Daedalic style was also used for male figures. An early example, dating from around 700 to 675 BC, is a small bronze statuette from Thebes. He has the heavy, wig-like hair and the triangular face found in Daedalic sculpture, and like the female figures he wears a belt, but nothing more. An inscription that runs around the front of his heavy thighs provides the basic intent behind the offerings made to the gods: “Mantiklos offers me as a gift to Apollo of the silver bow, do you Apollo, give some pleasing thing in return.” From this period onward, nudity is the standard mode for depicting males.

Apollo Mantiklos statuette from Thebes, ca. 700 to 675 BC.

At the beginning of the Orientalizing Period, artisans of the city of Corinth, a place already noted for its creation of the Doric Order, invented a new technique in vase painting, black-figure. This procedure took advantage of the natural color of the clay, which turned a gold color when fired. It was discovered that when watered-down clay (slip) was painted on the vessel before it was placed in the kiln, and if the vessel was fired under special conditions, the areas that had the extra slip emerged from the kiln black in color. This technique actually had been in use during the Geometric Period, and was used to create the silhouette mourners of the Dipylon Master. What was characteristic of the black-figure technique created by Corinth, however, was the discovery that if one incised lines into the added slip, exposing the clay underneath, when the vessel was fired the black zones would be enlivened with details the color of the clay. This allowed the artists to overlap figures and to create more complex scenes.

Corinthian painters liked to depict registers of animals that marched endlessly around the vessel, usually creatures of Near Eastern origin: lions, panthers, and mythical beasts such as griffins and sphinxes. The finest artists worked on small vessels and incorporated human scenes, a style today called Proto-Corinthian. The Chigi Vase, created in Corinth around 650 BC, is a good example, depicting in amazing detail on individual registers a battle scene with rows of overlapping soldiers, a procession of cavalry, and a hunting scene.

Detail of the Chigi Vase showing a portion of the battle scene.

The painters working in Athens adhered to the technique used in the Geometric Period, which relied on silhouettes and outline rather than incision. By adding a slip

of pure white clay they were able to achieve more complexity in their depictions. This style, called Proto-Attic, tended to be used on large vessels and often depicted mythological scenes. An amphora (a double-handled vessel with a narrow neck and bulging body) found in a cemetery at Eleusis, near Athens, illustrates the Proto-Attic style. The vessel, used for the burial of a small boy, dates to 660 BC and stands over three feet tall. On the body of the amphora the hero Perseus is hovering on winged sandals, having just beheaded the gorgon Medusa, who was so ugly that looking at her turned the viewer to stone. Perseus has her head safely in a bag, while her enraged sisters run after him. On the neck of the amphora Odysseus is blinding the giant one-eyed Cyclops, Polyphemos, who had trapped the hero and his men in a cave. As the giant lies in a drunken sprawl, Odysseus cheerfully guides a pointed stick into the Cyclops's eye. The myriad of detail in these scenes is effectively achieved by using careful outline and different shades of slip. In one place the artist of this vase borrowed from Corinth: the hairs of Polyphemos are detailed with incision. In vase painting of the next period, incision becomes the norm.

FOR GREATER UNDERSTANDING

Questions

1. In what ways does the “Lady of Auxerre” represent the Daedalic style?
2. What are the characteristics of Proto-Corinthian style?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

Other Books of Interest

Boardman, John. *Early Greek Vase Painting: 1100–600 BC*. London: Thames & Hudson, 1998.

Hurwit, Jeffrey M. Chapter 3. *The Art and Culture of Early Greece: 1100–480 BC*. Ithaca, NY: Cornell University Press, 1988.

Morris, Sarah P. *Daidalos and the Origins of Greek Art*. Princeton: Princeton University Press, 1992.

Lecture 5:
The Archaic Period, Part I:
Architecture, 600–480 BC

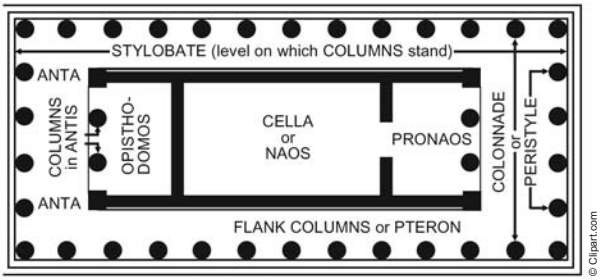
The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 6: "Archaic Greece c. 600–480 BC."

During the Orientalizing Period Corinth was the great innovator in Greek architecture and vase painting. During the next phase, the Archaic Period (600 to 480 BC), it is Athens that dominates the arts. During the seventh century this city had avoided coming under the control of a tyrant, but by the early sixth century great civil unrest threatened to topple the oligarchic government. The election of Solon as Archon (the chief civic official) and his sweeping reforms in favor of the poor and commerce eased tensions for a time, but by the mid-sixth century BC Athens came under the sway of a tyrant, Peisistratos. Although a totalitarian ruler, he encouraged trade, the arts and building, constructing new temples and civic structures and improving the water supply of the city. He also paid attention to religious matters, encouraging certain cults and expanding the Panathenaia, a festival for the city's patron goddess, Athena. After his death in 528 BC his two sons ruled after him, but the city rebelled, first killing one and then exiling the other. In 510 BC, true democracy was born in Athens.

At the same time that Athens was developing a democratic government, the Greek cities of Asia Minor were losing their freedom. Around 550 BC King Croesus of Lydia, a native Anatolian kingdom, conquered the Greek cities of Asia Minor. A few years later in 546 BC Croesus himself was defeated by a new super power from the East, the Persians. His kingdom and the Greek cities became part of the Persian Empire, which over the next twenty years came to include Egypt, Babylonia, and what is today Afghanistan. The Greeks eventually revolted from the Persians, and from 499 to 494 BC waged a war of independence with the help of Athens. The Persians prevailed and once they quelled the rebellious Greeks in Asia Minor, they turned their sights on Athens. In 490 BC a Persian fleet carrying an army of around twenty thousand landed at Marathon, a bay some twenty miles east of Athens. Although outnumbered two to one, the Athenians and a few allies defeated the invaders. The Athenians viewed their victory at the Battle of Marathon as proof of the superiority of democracy over tyranny. Ten years later, however, the Persians returned, marching overland into Greece, defeating a Spartan army at Thermopylae and burning the city of Athens. Shortly thereafter, an alliance of Greeks led by Athens destroyed the Persian fleet at Salamis in 480 BC and one year later Sparta, at the head of a united Greek army, defeated the Persians at a land battle at Plateia.

Despite the turbulence of the Archaic Period, art and architecture flourished in Greece. Through increased trade and contact with Egypt, which had started in the Orientalizing Period, the Greeks learned techniques of large-scale stone construction. They did not adopt Egyptian building styles, however, but translated into stone the forms already existent in wooden temple architecture. By

the beginning of the sixth century the typical Greek temple was oriented east/west, and consisted of a low, three-stepped platform (the lower two steps are the *stereobate,* and the upper the *stylobate*) that supported the *pronaos*, or front porch opening to the east, the *cella*, or main part of the temple where the cult statue stood, and the *opisthodomos*, a small western-facing room behind the *cella*, where valuable gifts to the god were stored. Surrounding these three rooms was a *peristyle*, or colonnade.



Plan of a typical temple.

In the early Archaic period the proportions of Doric temples were quite heavy, the columns thick, and the capital, consisting of a flat square element, the *abacus*, above a curved element, the *echinus*, is wide and flat. Later in the period the proportions become more slender, the columns taller and thinner, and the *echinus* tighter and tauter. To appreciate this development one needs only to examine the limestone Temple of Artemis at Corfu, built around 580 BC. The proportions of the temple are rather squat, the *echinus* is pillow-like, and the thick columns appear to groan under the weight of the entablature. The triangular area above the entablature, known as the pediment, held sculpture, a feature that is typical of Doric temples of this era. A comparison of this temple with the Athenian Treasury at Delphi demonstrates that in the nearly one hundred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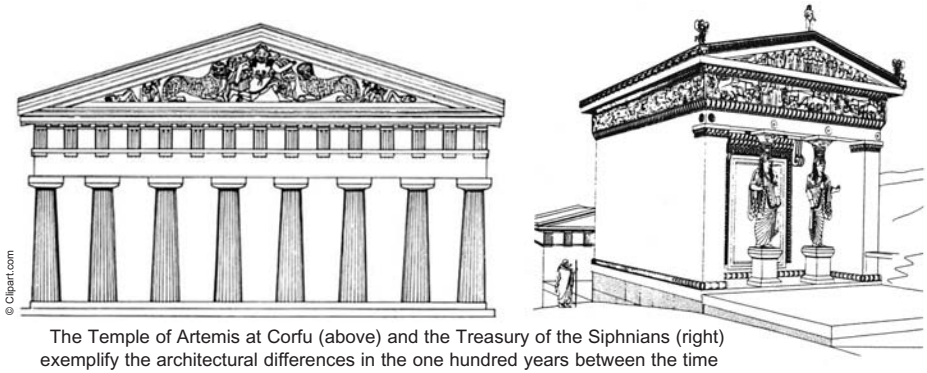
The Athenian Treasury at Delphi.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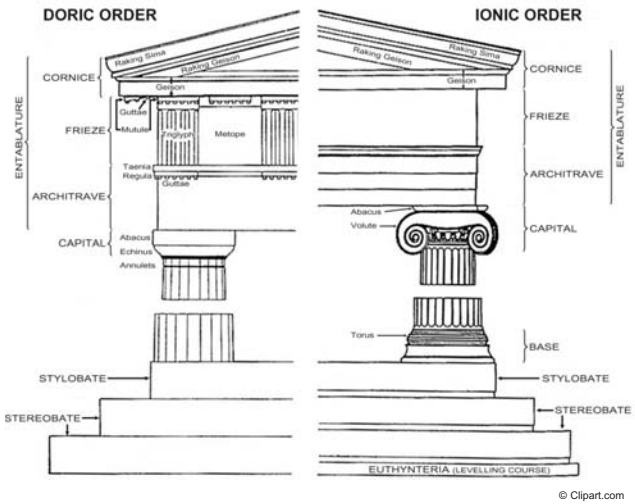
The Temple of Artemis at Corfu (above) and the Treasury of the Siphnians (right) exemplify the architectural differences in the one hundred years between the time each was constructed.

years that separate the construction of the two buildings, the components of the Doric Order have not changed. The treasury, a temple-like building designed to store gifts from the city of Athens to Apollo, was erected around 490 BC in celebration of the Battle of Marathon. Although a small structure, the narrow columns and tight capital make the building appear taller and more vigorous.

Even with the looming Persian threat, the Archaic Period saw an upsurge of building in the Greek cities of Asia Minor. It is this time that the first stone temples of the Ionic Order appear. Around 580 BC the Temple of Hera at Samos was rebuilt on a massive scale, with foundations measuring 52.5 x 105 meters. When it was destroyed by fire only fifty years after it was completed, a tyrant of Samos, Polykrates, began to rebuild the temple around 525 BC, but his work was cut short due to Persian invasion. What survives demonstrates his ambitious plans: the temple had a deep *pronaos* and *cella*, but no *opisthodomos*. The peristyle had three rows of columns on the east and west sides, and a double row on the north and south, creating the impression of a "forest of columns." The columns are typical of the Ionic Order, with fluted shafts on ornate bases and capitals consisting of broadly curling volutes. Another example of the Ionic Order comes from Ephesus, where King Croesus of Lydia donated money to build a huge temple to Artemis around 560 BC. Above the bases of the columns were sculpted scenes of humans and monsters, and the architrave had a sculpted *frieze* course, analogous to the Doric *frieze* of triglyph and metope. In the Ionic Order, the *frieze* usually held a continuous scene of sculpture. The Doric Order is often characterized as heavy and masculine, while the Ionic is seen as ornate and feminine. Although a simplistic assessment, the Treasury of the Siphnians illustrates the point. Built around 530 BC at Delphi by the island of Siphnos, this small marble building in the Ionic Order boasted not only a sculpted pediment and *frieze*, but statues of women, known as *caryatids*, took the place of columns, supporting the building's *entablature* on their heads. The stance of the *caryatids*, feet together and one hand extended holding an offering, is the standard depiction of females in the Archaic period and will be studied in the following lecture.



The typical features of Doric and Ionic Order temples.

FOR GREATER UNDERSTANDING

Questions

1. What techniques did Greece acquire through contact with Egypt?
2. What took the place of columns in the Treasury of the Siphnians?

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Other Books of Interest

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Lawrence, A.W. Chapters 11 and 12. *Greek Architecture*. 5th ed. New Haven: Yale University Press, 1983.

Lecture 6:
The Archaic Period, Part II:
Sculpture, 600–480 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 6: "Archaic Greece c. 600–480 BC."

Like monumental stone architecture, contact with Egypt and the people of Anatolia influenced the development of stone sculpture in Greece during the Archaic Period. Two major types of sculpture developed in the beginning of the sixth century, the standing nude male, or *kouros*, and the standing clothed female, the *kore*. Both types were carved almost exclusively from marble and most were life-size, with some achieving truly colossal heights. The typical *kouros* (pl. *kouroi*, ancient Greek meaning "boy") stood upright with the left foot stepping forward and arms hanging at the side slightly bent. The *kouros* form was clearly influenced by contemporary standing statues from Egypt, where the Greeks learned the art of cutting hard stone. Unlike the male statues from Egypt that always wore clothing, Greek *kouroi* were naked, celebrating the beauty of the male body. *Kouroi* served two purposes; they were either set up in sanctuaries as dedications to the gods, or erected over burials as grave markers for the dead. While the form of the *kouros* changed very little during the Archaic Period, the style altered dramatically, shifting from a stiff

Anavyssos Kouros from Anavyssos, Attica, ca. 530 BC. The life-sized marble statue stands six feet four and one half inches.

schematic rendering of musculature to a more supple, nuanced, and realistic presentation. The New York Kouros, dating to around 600 BC, exemplifies an early form of the type. The bones and muscles are rendered with abstract designs and the head is overly large for the body. The figure's long hair is carved in bead-like patterns and the ears are shaped like volutes. Seventy-five years later, the Anavyssos Kouros was set up over a grave in Attica, the tomb of a young man named Croesus (named after the Lydian king). Although this figure shares the same stance with the New York Kouros, the body of the Anavyssos Kouros has realistic volume—what had been depicted through lines was now depicted with contours. His head is now proportionate to the body and the ears are accurately shown. The face has been given a vivid expression by means of the so-called "Archaic Smile," a feature found on Greek sculpture from the 550s onward. The creation of an upward-curving mouth was probably not an attempt to show happiness, but rather to make the figure look more alive. Red pigment is still visible on the skin of the Anavyssos Kouros, a reminder that Greek sculpture typically was painted. The *kouros* dominated the Archaic Period, although after the mid-sixth century other types of male sculpture were produced, such as the Moschophoros, or Calfbearer, a standing figure carrying a sacrificial calf on his shoulders, and the Rampin Horseman, a nude figure seated on horseback. Both were set up as offerings to Athena on the Akropolis around 560 BC.

The female version of the *kouros* is the *kore* (plural *korai*, ancient Greek for "girl"), which, like the *kouros*, served two functions, dedicatory or funerary. They clearly develop out of the Daedalic tradition seen in the Orientalizing Period, but did not appear until around 560 BC. Most were slightly less than life-size, carved from marble and brightly painted. The typical *kore* stands with her left foot slightly advanced, with one arm hanging at her side or perhaps holding the gathers of her skirt, and her other hand extended, holding an object such as a flower, fruit, or small animal. These women wore elaborate drapery. In Asia Minor the typical costume consisted of a *chiton*, or undergarment, belted with holes for arms and head and a *himation*, or mantle worn over the *chiton*, like a sash under one arm. In the Greek mainland the usual attire was a *peplos*, a rectangular cloth pinned at the shoulders, belted and open on one side, worn over the *chiton*. During the Archaic Period, the development of the *kore*

The Peplos Kore, from Athens, ca. 530 BC. The painted marble statue stands four feet tall.

style can be seen in the increased detail of the clothing. One of the earliest examples of the type is the Berlin Kore, found in a cemetery near Athens. Her heavy proportions (large hands, feet, and facial features) and simple drapery indicate her early position in the development of the type. Another funerary kore, from about twenty years later, has slimmer, more delicate proportions. She originally stood on a base with the following poignant inscription: "This is the grave marker of Phrasikleia. I shall always be called a *kore*, the gods giving me this title instead of marriage. Aristion of Paros made me." A large series of *korai* come from the Athenian Akropolis, erected as gifts for Athena. Among them are the Peplos Kore (530 BC), wearing the Western style garment (on which paint still adheres), and the cheerful "Archaic Smile," as well as a *kore* wearing Eastern clothing (*chiton* and *himation*), sculpted with a complexity and sensitivity that has earned her the name La Delicata. Dating to around 500 BC, she wears a serious expression that reflects a shift in style, as the "Archaic Smile" begins to fade and a new somberness prevails. When the Persians attacked Athens in 480 BC, these *korai* along with other sculptures, such as the Moscophoros and the Rampin Horseman, were destroyed. When the Athenians returned, they reverently buried them on the Akropolis, only to be excavated over two thousand years later.

Trends seen in free-standing sculpture from the Archaic Period can also be seen in architectural sculpture, where trial and error in design is also evident. The figures that occupied the pediment of the Temple of Artemis at Corfu (600 BC) were flat and schematic, with details rendered by means of lines and patterning. The sculptor enforced no unity of scale, with some figures huge and others small, depending on where they stood in the receding corners of the pediment. Similarly there is no unity of story, with Medusa in the center, flanked by her children (the giant Chrysaor and the winged horse Pegasos). Large panthers separate the gorgon from other myths filling the corners of the pediment: the death of Priam of Troy and Zeus killing a giant. Seventy-five years later, when the Siphnian Treasury was created, some of these inconsistencies were resolved. The pediment held a single scene, a struggle between Apollo and Herakles over a tripod, a three-legged vessel. The figures mostly share the same scale, although Zeus, the arbiter in the fight, is taller than the rest. Crouching figures and horses effectively fill the corners of the pediment. The Siphnian Treasury also had a sculpted *frieze* that ran around all four sides of the building. It did not present a unified theme but depicted various tales, many related to the saga of the Trojan War. On the north side of the treasury was a different myth, the Gigantomachy, or the clash between the gods representing good and the giants, representing evil, a battle that decided the fate of the world. The sculptor achieved great depth by overlapping the figures, and created energy and motion by having most of the figures surge to the right. In its original state, the background was painted blue; traces of red, yellow, and orange paint have been found on the figures. Inscriptions identified the warriors by name, and some of their weapons and equipment were rendered in metal. While this jewel-box of a building honored the god Apollo, its ostentation also demonstrated to all who visited Delphi the wealth and piety of the island of Siphnos.

FOR GREATER UNDERSTANDING

Questions

1. How did the style of the *Kouros* change during the Archaic Period?
2. What is reflected in the expression of La Delicata?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

Other Books of Interest

Boardman, John. *Greek Sculpture: The Archaic Period*. London: Thames & Hudson, 1985.

Ridgway, Brunilde S. *Archaic Style in Greek Sculpture*. 2nd ed. Chicago Ridge, IL: Ares Publishers, 1993.

Lecture 7:
The Archaic Period, Part III:
Vase Painting, 600–480 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 6: "Archaic Greece c. 600–480 BC."

As already mentioned, the black-figure technique in vase painting was invented in Corinth around 690 BC and was gradually adopted by Athens. During the Archaic Period, Athens and its hinterland Attica became the major producers of black-figure pottery, eclipsing the Corinthian artisans. The iron-rich clay of the region was of a particularly high quality, which when fired in a kiln turned a warm, red color. The Athenian vase painters worked in a series of workshops outside the gates of the city, selling pieces locally and exporting the wares widely, especially to the Etruscan market in Italy. Early Attic black-figure was heavily influenced by Corinthian style, with scenes depicted in registers and the inclusion of mythical creatures. An Attic vase illustrating these traits, dating to around 570 BC, is the so-called François Vase, a large krater or bowl for mixing wine and water for ceremonies, found in an Etruscan tomb. The five registers, as well as the foot, display a multiplicity of mythical scenes including the Marriage of Peleus and Thetis, the Calydonian Boar Hunt, the Funeral Games for Patroklos, and the Battle of Lapiths (Greeks) and Centaurs, in addition to a scene of pygmies fighting cranes and one of panthers and griffins. The details of the figures were incised and sometimes enhanced by the addition of red or white color. Many of the figures (even the hunting dogs in the boar hunt scene) were identified by name, and indeed the names of the potter and painter (two different individuals, Ergotimos and Kleitias) appeared twice on the vessel.

Detail of the François Vase showing Meleager hunting and carriage race organized by Achilles to commemorate the death of Patroklos, from Fonte Rotella, Chiusi, Italy, ca. 570 BC.

During the middle of the Archaic Period, the use of registers disappeared in favor of a single scene filling the body of the vessel. A chief proponent of this style was the Amasis Painter (the artist who decorated the vases of the potter Amasis), who favored cheerful scenes celebrating the god Dionysus and wine production. One of his most famous vases, dating to 540 BC, was an amphora that depicted the god Dionysus holding a drinking cup while two of his followers, women known as *maenads,* dance toward him. While the details of Dionysus's and the women's garments are incised, the flesh of the women (usually painted in white slip), was left the red color of the clay. The Amasis Painter's chief competitor was Exekias, an artist who signed himself as painter and potter, who preferred serious scenes. On an amphora dating to 530 BC he depicted two heroes from the Trojan War, Achilles and Ajax, playing a game in a tent. Both warriors are in full armor and lean intently over the game board, while the war rages outside. In a related work Exekias depicts Ajax committing suicide after having shamed himself before his fellow warriors. Instead of showing the hero impaled on his own sword, as the scene was usually depicted in the Archaic Period, Exekias creates the moment before. Ajax crouches and gently pats the earth that supports his upright sword. He is naked, his empty armor to one side of the scene, and behind him a palm tree droops in sympathy. The pathos of the scene is enhanced by Ajax's expression of quiet determination, and the furrow incised on his brow. The choice to represent the instant before an action takes place is often called the "Classical Moment" and is not typically found in Greek art for another seventy years.

Ajax and Achilles play a game on this Attic black-figure vase by Exekias, ca. 540–530 BC.

Around 530 BC vase painters shifted to a new technique, where the figures were left the color of the clay and the background was covered in slip. Thus, when the vase was fired the background turned black and the figures remained red. This new technique, called red-figure, allowed a greater flexibility of line because

details were added with a brush and not incised. Also, the reddish color of the clay approximated the color of human skin, an observation anticipated by the Amasis Painter when he outlined his *maenads*, leaving their skin the color of the clay. Thus red-figure allowed artists to create more lifelike images, a goal they shared with Archaic Period sculptors. It was probably a pupil of Exekias, an artist whom archaeologists call the Andokides Painter, who created this revolution in Athenian vase painting. He created a series of vases called "bilinguals," where one side of a vase had a scene in black-figure, and on the other side of the vase the same scene was rendered in red-figure. The first generation of true red-figure painters began working about ten years after its invention. Often referred to as "the Pioneers," they explored the possibilities of red-figure and refined it to an art. By experimenting with the thickness of the added slip and with varying widths of brushes they could create bold or delicate lines, curves, and shading in a way never possible in black-figure. One of the greatest artists in this technique was Euphronios, who was active as a painter and potter from 520 to 500 BC. His most famous vase depicts an event from the Trojan War, the death of Sarpedon, a son of Zeus who fought on the side of the Trojans. The hero lies naked, supported by winged figures of Sleep and Death sent by Zeus to help his son's journey to the Underworld. Sarpedon is lifeless, arms gracefully dangling; heavy black lines depict his bones and muscles, while finer, pale lines represent softer tissue. The extraordinary detail includes finger and toenails, creases on knuckles, eyelashes, and tear ducts. Diluted slip was used to create Sarpedon's soft ringlets and the blood pouring from his wounds. The Pioneers seem to have known one another well. A friend and rival of Euphronios was the painter Euthymides, who painted a vase depicting three revelers staggering home drunk after a party. Two dance happily, frozen in imaginative and complex poses, while a figure between them walks forward and twists backward to poke one of his companions with his stick. Euthymides, proud of this scene, labels it with the following sentence of joking rivalry: "as never Euphronios."

By the end of the Archaic Period, the black-figure technique had all but died out.

FOR GREATER UNDERSTANDING

Questions

1. What replaced the use of registers on vessels in the middle of the Archaic Period?
2. What was unusual about Exekias's depiction of Ajax?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

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Lecture 8:
The Early Classical Period:
480–450 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 7: "The Period of Transition c. 480–450 BC."

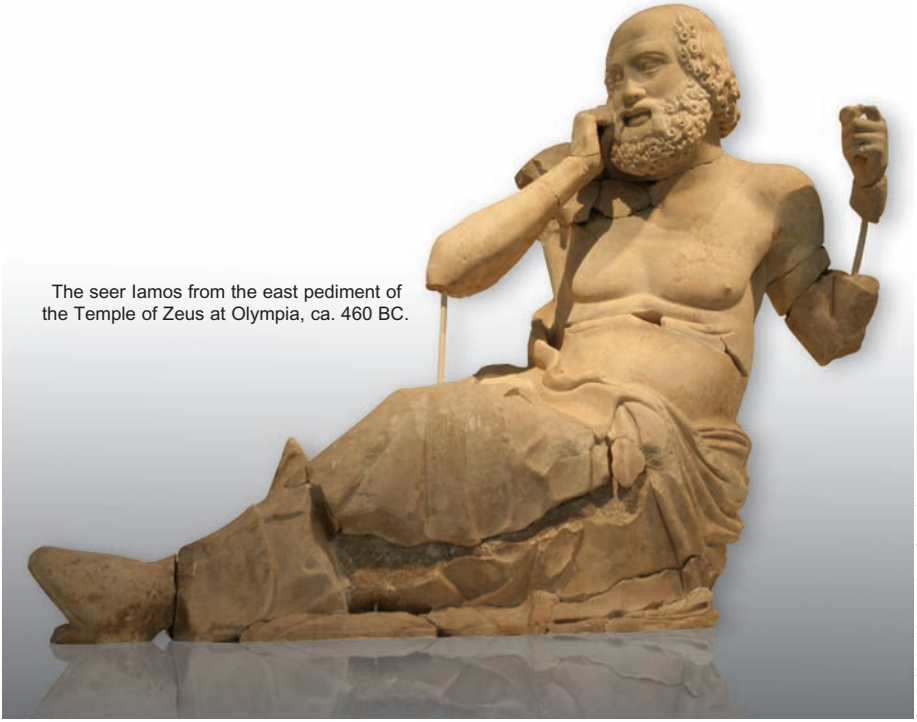
The destruction of the Athenian Akropolis and the subsequent defeat of the Persians in 480 BC traditionally mark the end of the Archaic Period. The next thirty years, designated by archaeologists as the Early Classical Period (480–450 BC), saw a period of transition, both in politics and the arts. In 479 BC, when the Greeks emerged victorious over the Persians at Plateia, tradition has it that the Athenians swore an oath that they would not rebuild the sacred buildings burnt by the Persians until the threat from them was over. Although some scholars argue that the "Oath of Plateia" is a legend, when the Athenians returned home they did not rebuild their temples but fortified the Akropolis and reverently buried the broken sculpture they found there. The fear of Persian reprisals shaped the Early Classical Period. In 478 BC Athens created the Delian League, a Greek fleet led by Athens to protect against the Persians. Initially the treasury for the league was kept on the island of Delos, but in 454 BC it was transferred to Athens, on the advice of Perikles, who had been the chief statesman of Athens since 460 BC. By the end of the Early Classical Period, peace was declared with Persia (449 BC), but the expansionist policies of Perikles did not allow the dissolution of the Delian League and this led to conflict with members of the league as well as with the city of Sparta that would result in full-scale war twenty years later.

Perhaps the most important building constructed during the Early Classical Period was the Temple of Zeus at Olympia. Although an open-air altar to Zeus had existed at Olympia for at least five hundred years, and the Olympic Games had been instituted in the gods' honor in the Geometric Period (776 BC), no temple stood within the sanctuary. In the Early Classical Period the neighboring city of Elis hired a local architect named Libon to build one. Begun in 470 and finished in 454 BC, the conventional Doric temple was constructed of local limestone that was covered in white stucco to imitate marble.

The significance in the temple does not lie in its architecture but in its impressive sculptural decoration. The *metopes* and pediments were sculpted in the "Severe Style," characteristic of the Early Classical Period. The Severe Style marks a break with Archaic sculpture in that the figures wear simple clothing and serious expressions. The faces often have a heavy jaw, full lips, thick eyelids, and dense, solid hair. There is an attempt to show emotion, as well as age. On the Temple of Zeus at Olympia, the *metopes* over the entrance to the *pronaos* and *opisthodomos* depict a unified theme, the twelve labors of Herakles. From the first one, where the youthful, beardless Herakles battles the Nemean Lion, to the last, where the older, weary bearded hero holds the Apples of the Hesperides, the sculptor allows Herakles to age. In many of the scenes the goddess Athena is present, helping the hero with his seemingly impossible tasks. She wears a simple *peplos*, with her thick,

dough-like hair caught in a bun behind her neck. The temple's western pediment portrays the mythical battle between the Greeks living in the northern town of Lapithos and their neighbors the Centaurs. The scene is a mass of surging bodies: nude males, females whose drapery is in disarray, savage man-horse composites. The only calm point is the god Apollo, who stands at the apex of the pediment, about to bring order to the melee. The eastern pediment displays little action, but is a study in tension. The scene depicted a local myth, the chariot race between King Oinomaos and Pelops over the hand of the king's daughter Hippodameia. The outcome of the race would result in the death of one or the other contender. The figures stand in the pediment, waiting for the race to begin. The old seer *Iamos*, portrayed with sagging, aging anatomy and a furrowed brow, can see the dreadful result of the race and lifts his hand to his cheek in despair. This is an example of the "Classical Moment," where all is still, in anticipation of impending action.

Metope depicting Herakles, Athena, and the Stymphalian Birds from the Temple of Zeus at Olympia, ca. 460 BC.



The seer Iamos from the east pediment of the Temple of Zeus at Olympia, ca. 460 BC.

Freestanding sculpture also was created in the Severe Style. On the Athenian Akropolis a statue of a standing youth was set up in 480 BC, the Kritios Boy. Although resembling a *kouros*, he marks an evolution of the type, where for the first time the body moves realistically. As he steps forward the consequences of shifting his weight is shown through a lifted hip, lowered shoulder, and slight tilt of torso. Two bronze statues from the Early Classical Period supply rare examples of work in that valuable medium. The Charioteer from Delphi was set up by Polyzalos, tyrant of Gela in Sicily, in honor of an equestrian victory of 478 or 474 BC. Although the chariot and team of horses have not survived, the driver does. He is a youth dressed in a long simple gown and wears an expression of subdued joy and exhaustion, having just won his race. He was cast in eight thin pieces of bronze; his eyes were inlaid glass and stone; copper was used to give color to his lips, and silver for his teeth. Small wires formed his delicate eyelashes. From the seabed off Cape Artemision came a bronze nude, an over-life-size male, who supports his weight on his left foot, while the toes of his right foot delicately touch down for balance. His arms are stretched wide in the process of throwing a weapon. Identified alternatively as Zeus or Poseidon, the fluid lines and realistic anatomy of this figure indicate that the unknown artist of the work had clearly mastered his craft.

During the Early Classical Period some red-figure artists, like the Niobid Painter, experimented with more complex compositions by creating multiple ground lines within a single scene. The vase for which he was named dates to around 460 BC and depicts Apollo and Artemis killing the children of Niobe. These figures litter the landscape, falling behind hillocks and in valleys indicated by thin red lines. It is thought that this painter was influenced by contemporary wall painting. Although literary testimonia describe frescoes of the Early Classical Period, none have survived, so the work of the Niobid Painter is important for reconstructing this lost art. Also during this time a new type of vase painting developed, white-ground. In this technique the vase was covered with a white slip on which was painted scenes in vegetable-based colors. A pioneer in this technique was the Penthesilea Painter, working around 455 BC, who was also a master at red-figure. Probably the use of polychrome also reflects a desire on the part of the vase painters to replicate the appearance of colorful wall paintings.

FOR GREATER UNDERSTANDING

Questions

1. What was the significance of the Temple of Zeus at Olympia?
2. What experiments were undertaken in the Early Classical Period by red-figure artists like the Niobid Painter?

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Lecture 9:
The High Classical Period:
The Parthenon, 450–400 BC

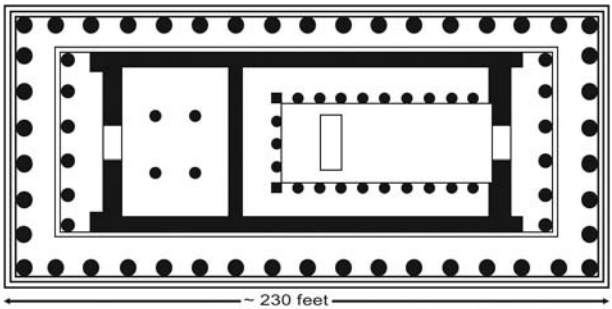
The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 8: "The High Classical Period c. 450–400 BC."

The High Classical Period (450–400 BC) was dominated by the rise of Athens. Although no longer at war with Persia, Athens refused to dissolve the Delian League and instead used the funds toward its own beautification. This is the time of the Golden Age of Athens, under the guidance of Perikles (elected every year to office from 460 to 429 BC), who initiated more democratic reforms, encouraged artists, writers, and philosophers, and made Athens the "School of Greece"—the most free, civilized, and beautiful *polis* in history. Perikles also promoted an expansionist policy, which led to the tragic Peloponnesian War with Sparta, which polarized the Greek world. Lasting from 431 to 403 BC, plague broke out in Athens during the second year of the war, killing thousands, including Perikles. Although Sparta was ultimately victorious over Athens, after thirty years of war that city as well as the whole of Greece was exhausted.

When Perikles took the funds of the Delian League for the beautification of Athens, his chief goal was to rebuild the Akropolis, which had been left in ruins since the Persian attack of 480 BC. In 447 BC, Perikles engaged the architects Iktinos and Kallikrates to build a temple for Athena, the Parthenon. When the Persians burned the Akropolis, a temple to Athena (called today

A view of the Parthenon from the northwest.

the “Older Parthenon”) was under construction. The “new” Parthenon of local Pentelic marble was built directly over the old, using its foundations, even though it was broader and wider than its predecessor. Although in many ways a standard Doric temple, the Parthenon incorporated some Ionic features: an Ionic *frieze* that ran around the exterior of the *cella* and Ionic columns that supported the roof of the *opisthodomos*. There are virtually no straight lines on the Parthenon. The *stylobate* is slightly domed, so that the middle is 10.5 cm higher than the ends, and this curve is followed by the columns and extended into the *epistyle*. The walls and columns slant slightly inward and the columns have *entasis*, a swelling at their lower section. It is thought that these refinements helped correct the impression, made by straight lines, that the building was sagging in the center and the walls and columns were canting outward. Many of these refinements were integrated into earlier Greek temples, but no other temple had achieved all of these refinements in such a subtle fashion.



Plan of the Parthenon, Athens, ca. 447–432 BC

The man in charge of the sculpted decoration of the Parthenon was Pheidias, who oversaw a large group of sculptors, training them to create in a unified style. The first elements to be carved were the ninety-two *metopes* that depicted various battle scenes: gods versus giants (east side), Greeks versus Amazons (west side), the Trojan War (north side), and Lapiths versus centaurs (south side). Many of the metopes have been lost, but a number of the centauromachy scenes have survived. These show one-on-one engagements between a man and a centaur. The men are naked, beardless youths, whose calm, idealized demeanors in no way match the violent struggle they are undergoing with the centaurs. These, on the other hand, wear tortured mask-like expressions, designed to mirror their bestiality. It has been suggested that the battle between rational Greeks and irrational beasts may be a hidden reference to the Athenian victory over the Persians.

South metope 27 of the Parthenon showing a struggle between a Lapith and a centaur.

The next section carved was the Ionic *frieze,* a continuous scene that began at the western side of the temple and ran on either side of the building to culminate in the east. The exact meaning of the scene is not clear. It depicts young men on horseback, youths bearing offerings and leading sacrificial animals, young women in procession and older men in discussion. At the eastern end a child folds a cloth, watched by seated divinities. The figures on the *frieze* are idealized, emotionless, and youthful. The youths are naked and unbearded and the elders wear mantles and beards, but in essence their bodies and faces are identical. Gone is the experimentation with age seen in the Early Classical Period. Most scholars believe the *frieze* depicts the Greater Panathenaic Festival, held every four years, which involved a procession through the streets of Athens, animal sacrifices to the goddess and the presentation of a *peplos* to Athena. Recently it has been suggested that an Athenian myth is being shown, where the daughters of the Athenian king Erechtheus must sacrifice themselves to save the city. In this interpretation, the procession is for a funeral, and the folded cloth is a shroud.

The two pediments of the Parthenon certainly do relay local Athenian stories. On the west is portrayed a contest between Athena and the sea god Poseidon to decide who will be the patron of the city. According to legend the competition took place on the Akropolis, and when Poseidon touched his trident to the earth out sprang a saltwater fountain. Then Athena touched the ground with a wand, and an olive tree appeared. Based on the usefulness of these two gifts the Athenians selected Athena as their patroness. The eastern pediment depicts the birth of Athena, who sprang armed and full-grown from the head of her father Zeus. Although both pediments are quite damaged, the high quality of the carving is evident in the supple musculature of the male figures and the rich drapery of the females. Extraordinarily, although the figures were designed to sit high within the pediment, each of them was completely finished on the back, as if they were intended to be viewed in the round.

The last sculpture to be added to the temple was the statue of Athena Parthenos, designed to stand within the *cella* of the temple. This statue was the work of Pheidias himself and was *chryselephantine*, created from gold and ivory. No trace of it survives today, although later copies and literary descriptions indicate its appearance. Athena stood eleven and a half meters tall (nearly thirteen yards), holding a shield in one hand and a *nike*, a winged figure representing victory, in her other hand. Her elaborate helmet and rich drapery were executed in gold plates, hung on a wooden frame, and her body was created from thin sheets of ivory, tinted to give her a lifelike appearance.

The Parthenon was completed in 432 BC, fifteen years after it was begun. Although an architectural and sculptural *tour de force*, it was not universally admired. Some called it a “painted whore,” a reference, no doubt, to the fact that the *metopes*, *frieze*, and pediments were enhanced with color, but also to the means by which the temple had been funded: the treasury of the Delian League, designed for the protection of the Greeks against Persia, had been used for the beautification of a single city.

FOR GREATER UNDERSTANDING

Questions

1. What Ionic features were incorporated in the “new” Parthenon?
2. Why did some call the Parthenon a “painted whore”?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

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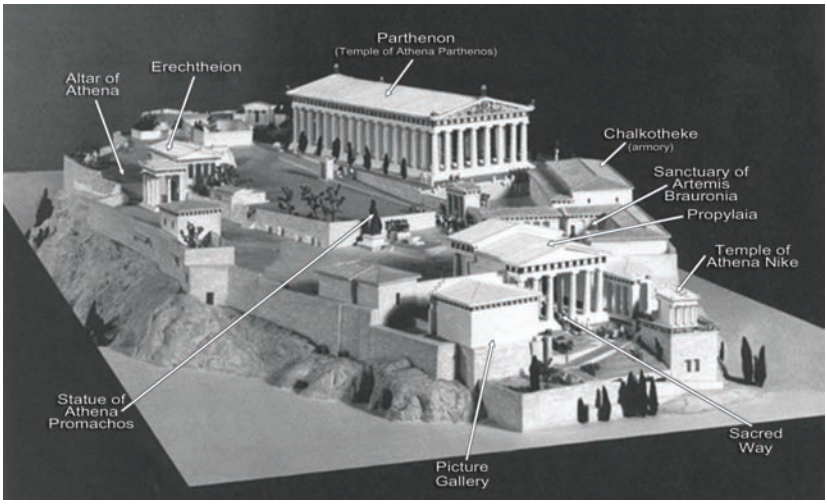
Lecture 10:
The High Classical Period:
Architecture, Sculpture, and Vase Painting, 450–400 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 8: "The High Classical Period c. 450–400 BC."

Perikles's vision for the beautification of Athens did not stop with the Parthenon, but included the rebuilding of other structures that had been languishing since the Persian attack. These included the rebuilding of the Propylaia, the double gateway leading onto the Akropolis; the small temple of Athena Nike, the "bringer of victory"; and the Erechtheion, a temple housing various Athenian cults. The Propylaia was constructed between 437 and 432 BC as work on the Parthenon was winding down. Its architect Mnesikles initially designed the building to have two side wings at the entrance that fronted two halls, but these were never completed because of the outbreak of the Peloponnesian War. The front wings themselves, although sharing identical Doric facades, were asymmetrical, with a deep gallery at the northwest (the so-called *Pinakotheke* or picture gallery, perhaps used for ritual dining) and at the southwest a shallow porch. Between these a ramp, flanked by stepped sidewalks, sloped up through the building, accommodating the change of elevation as one reached the top of the Akropolis. Ionic columns supported the roof over the sidewalks, making the Propylaia, like the Parthenon, a building that mixed the Orders. Like the Parthenon, the Propylaia was of Pentelic marble, but certain details, such as doorjambs and lintels, were created in a local limestone that was dark grey to black in color. The Propylaia had no decorative sculpture.

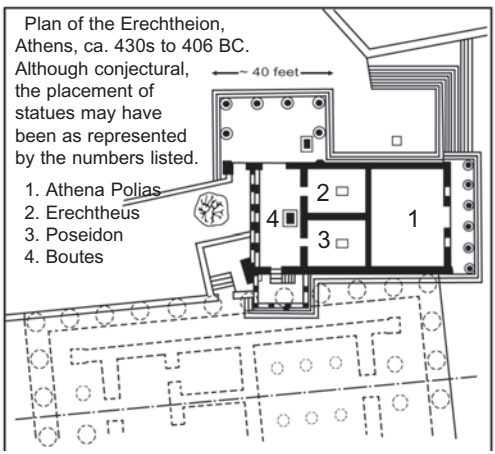
Just west of the southern, porch-like wing of the Propylaia stood the tiny Ionic Temple of Athena Nike. It was constructed during the 420s BC and replaced a



A museum model of the Akropolis in Athens at the time of Perikles.

shrine to Athena built by the Peisistratids in the sixth century. The architect was Kallikrates, who had collaborated with Iktinos on the Parthenon. The small, nearly square temple was in the Ionic Order, the first fully Ionic structure built in Athens. The poorly preserved continuous *frieze* depicts Greeks in battle and seated divinities. The temple was perched on a small bastion on the southwestern edge of the Akropolis. Around 410 BC, a sculpted balustrade, standing around three feet tall, was added around the north, south, and west edges of the bastion. The balustrade bore relief carvings of Nike figures (personifications of victories), each shown winged and fully dressed, but the drapery was rendered in such a way that it appeared virtually transparent, revealing the body beneath. This "wet-drapery" style was typical of the late fifth century BC and would become even more popular in the following century.

The last major building to be added to the Akropolis was the Erechtheion, built in two phases (421 to 416 BC and 409 to 406 BC). It was partially constructed over the ruins of a sixth-century BC temple to Athena, and was intended to replace the old temple and house a venerable wooden statue of the goddess. It also accommodated other deities, such as Poseidon and Erechtheus (a mythical king of Athens) and marked the locations of certain sacred events, such as the site of Athena's olive tree, Poseidon's salt spring, and a hole in the ground where Zeus's thunderbolt hit the Akropolis. As a result the temple had an unorthodox plan, with three main porches and a *cella* divided into four unequal rooms. Also, because the temple was built on the uneven northeastern side of the Akropolis, each of the porches is on a different level. The Erechtheion was in the Ionic Order, best seen on the north porch, where six ornately carved Ionic columns still support a roof of marble. A rectangular hole in the ceiling positioned over a hole in the porch pavement is thought to celebrate the place where Zeus threw a thunderbolt. On the small south porch, instead of Ionic columns, stood six *caryatids*, statues of women that supported a roof, reminiscent of those found on the Siphnian Treasury in Delphi. The folds of their heavy drapery resemble the fluting of columns, and their calm expressions mirror those found on the Parthenon *frieze*. A poorly preserved *frieze* ran around the exterior of the Erechtheion; in this instance each figure was carved separately of white marble and then dowelled into a background of blue Eleusinion limestone. This unsuccessful method of decoration was never repeated.



Plan of the Erechtheion, Athens, ca. 430s to 406 BC. Although conjectural, the placement of statues may have been as represented by the numbers listed.

1. Athena Polias
2. Erechtheus
3. Poseidon
4. Boutes

Our understanding of freestanding sculpture of the High Classical Period is hampered by a lack of original statues. During the first century BC, when the Romans conquered Greece, they transported many pieces of sculpture back home to Rome. They particularly admired works from the High Classical Period. In Rome the statues were copied, often numerous times and sometimes by poor artists

who added their own ideas about hairstyle and dress, thus making the works inexact replicas of the originals. Over time the originals were lost, but sometimes the copies have survived, providing some idea of the original statue's appearance. Perhaps the most important statue of the fifth century was the Doryphoros, or Spear Bearer, created by the sculptor Polykleitos of Argos around 440 BC. Although the original bronze Doryphoros is lost, fragments of over fifty copies survive today. Polykleitos wrote a book called the *Kanon* that investigated the ideal proportions of the standing male and the Doryphoros was the sculpted manifestation of his study. The Doryphoros explores the relationship between tension and relaxation: one bent arm holds a spear, the other hangs loose by the warrior's side. The figure's weight is on one leg, while the other bends, causing a shift throughout the body, known as contropposto. The figure stands naked, an ideal representation of the male form.

Statue of Doryphorus by Polykleitos

This sculpture is a Roman copy of the Greek bronze original. It was discovered on the Samnite training ground at Pompeii.

The completion of the Parthenon in 432 BC left many sculptors out of work, but they were soon able to turn their talents toward a form of sculpture that had growing popularity in the second half of the fifth century BC: funeral monuments. These took the form of upright rectangular reliefs, or grave stelai, set up over tombs of the wealthy. They depicted the dead individual appearing and acting as they did in life, often accompanied by family and servants. One fine example from around 430 BC depicts a young man and a grieving servant leaning against a grave stele. An animal, perhaps a pet cat, sits on the stele and above it hangs a birdcage. The young man reaches toward the cage with his right hand, while he holds a bird in his left. In drapery, physiognomy, and expression, he was created in the style of the Parthenon *frieze*. A later stele of around 400 BC depicts a woman identified by inscription as Hegeso, who is seated in an elegant chair choosing a piece of jewelry from a box held by her serving maid. She stares at the bauble while the maid regards her mistress, neither figure exhibiting emotion. The diaphanous drapery of the women is in keeping with the "wet-drapery" style of the balustrade of the Athena Nike bastion.

The red-figure technique continued in the High Classical Period. Early in the phase single figures were favored, such as the depiction of Achilles by the Achilles Painter (440 BC), who stands alone on an amphora in a stance reminiscent of the Doryphoros. The last trend in red-figure was to create busy, escapist scenes, such as those found on a hydria (water jug) painted by the Meidias Painter, depicting nymphs with flowing drapery. During later fifth century the white-ground technique in vase painting became popular as it was used to decorate *lekythoi*, tall vases designed to hold oils and unguents and placed in graves. The scenes on these vases depict warriors saying good-bye to their wives or women mourning at gravesites, scenes appropriate for a funerary vase, and particularly poignant during this period of almost constant warfare.

FOR GREATER UNDERSTANDING

Questions

1. What was the “wet drapery” style?
2. What relationship does the Doryphoros explore?

Suggested Reading

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Lecture 11:
The Late Classical Period, Part I:
Architecture, 400–323 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 9: "The Fourth Century c. 400–300 BC."

When Sparta finally defeated Athens in 404 BC, the long Peloponnesian War at last came to an end. Sparta established a puppet government in Athens that eventually was overthrown, although Athens would never again be politically or militarily strong. Though victorious, Sparta had been greatly weakened and the fourth century BC witnessed a series of wars between various Greek *poleis* that eventually toppled Spartan supremacy. Diminished by decades of internecine conflict, Greece was left open for a new power to take over—Macedonia. Located on the fringes of the Greek world and only marginally Greek in language and culture, this region had recently been expanded by its able King Philip II. In 338 BC he led his well-trained army against a united Greek force and gained victory over them at the Battle of Chaeronea. As a result, the mainland cities of Greece come under Macedonian rule. Two years later Philip II was murdered on the eve of a united Greek and Macedonian invasion of Persia. It was left to his twenty-year-old son Alexander III, better known as Alexander the Great, to carry out these plans. From 334 to 323 BC Alexander led his vast army through Persian-held lands, going as far as the Indus River before returning westward at the insistence of his troops. In Spring of 323 BC, at the age of thirty-two, Alexander died in Babylon of unknown causes. Archaeologists call the period between the end of the Peloponnesian War and the death of Alexander the Late Classical Period. The Peloponnesian War and the wars of the fourth century left many individuals disenfranchised. Consequently, during this period there is less of an emphasis on the *polis* and more on the individual. Perhaps because in earlier times one chiefly worshipped the gods through public and civic rites, during the Late Classical Period there was a growing interest in gods, such as Asklepios the god of healing, who offered a more personal relationship with the worshipper. Also during this period there is a tendency to view the gods as less lofty and more human.

One of the most important buildings of the Late Classical Period was the Temple of Apollo at Bassai, located in the remote mountains of the Peloponnesus. In antiquity there was a tradition that the architect was Iktinos (who worked on the Parthenon); if so, then the temple should date to around 430 BC. Based on the style of the sculpture found on the temple, however, most scholars date the temple to 400 to 390 BC. It had an unusual plan, oriented to the north but with a door in the *cella* facing east. The exterior of the temple was in the Doric Order, but within the *cella* Ionic half-columns were attached to the walls. These supported an Ionic *frieze* depicting the Battle of Lapiths and Centaurs and the Battle of Greeks and Amazons. At the south end of the temple there was a small room screened off from the *cella* by a freestanding column that was crowned with a new

type of capital, known as Corinthian. Its base and shaft were identical with that of the Ionic Order, but the capital was bell shaped, covered with acanthus leaves, spirals, palmettes, and small pairs of volutes. The use of the Corinthian capital is characteristic of the Late Classical Period and later, and gains great popularity among the Romans.

© Raquel and Alan Perry

Corinthian capital on display in the Archaeological Museum of Epidaurus. It was found in a fill below the foundations of the Tholos, buried there in antiquity. It is considered to be the model used for the capitals of the inner colonnade of the Tholos, designed by Polykleitos the Younger.

Apollo was the god of medicine and at Bassai he was worshipped as Apollo Smintheus, the "mouse god," or the one who aided in diseases borne by vermin. During the Late Classical Period, the cult of a son of Apollo, the healing god Asklepios, gained in popularity. Although worshipped in several places throughout the Greek world, his most important sanctuary was at Epidauros in the rolling countryside of the northeastern Peloponnesus. The sick came to the sanctuary, slept in a building known as the *abaton*, and hoped to receive cures in dreams sent by the god. In the fourth century the sanctuary at Epidauros was aggrandized with the construction in 390 BC of a small Doric temple for the god, whose corners were decorated with *akroteria* (sculptures located on the corners and apex of the pediments) depicting personifications of breezes. These female figures were carved by the sculptor Timotheos and executed in the "wet-drapery" style seen in the balustrade of the Athena Nike Temple in Athens.

A mysterious building, known as the Tholos, was constructed within the sanctuary around 360 BC. The architect was Polykleitos of Argos, a younger relative of the famous High Classical sculptor. The building was round, with a sunken foundation that contained a labyrinth. The exterior of the elaborate superstructure was in the Doric Order, while the interior columns were Corinthian. The purpose of the Tholos is unknown, but it is possible that those seeking a cure from the god may have wandered the labyrinth in some sort of initiation ceremony.

Although many came to Epidauros for a personal encounter with Asklepios, there were also annual public festivals for the god that involved athletic events, singing, and recitation. To accommodate the deity's rising popularity during the fourth century BC, a stadium was constructed as well as a theater. Considered today the most beautiful and best-preserved theater in Greece, like all Greek theaters it was built into a hillside, taking advantage of the natural slope for the foundations of the seats. The seating area, or auditorium, consisted of bench-like seats in marble and accommodated around fourteen thousand. It was divided into upper and lower sections by a walkway (*diazoma*), and into wedge-shaped segments by stairways. The performances

took place within a circular orchestra, in which was a small altar to the god Dionysos, the god of theater.

Images of Asklepios show him as an older man, bearded with a kindly expression. In later years the Greeks as well as the Romans continued to revere him. In fact, Asklepios was one of the last gods to maintain a popular following after the arrival of Christianity. Eventually, however, his worship was surpassed by that of another great healer, Jesus.

The theatre at Epidauros, fourth century BC, was designed by Polykleitos the Younger and has a seating capacity of fourteen thousand.

FOR GREATER UNDERSTANDING

Questions

1. What marked Greeks' attitudes toward the gods in the Late Classical Period?
2. What are the characteristics of the Corinthian capital?

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Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

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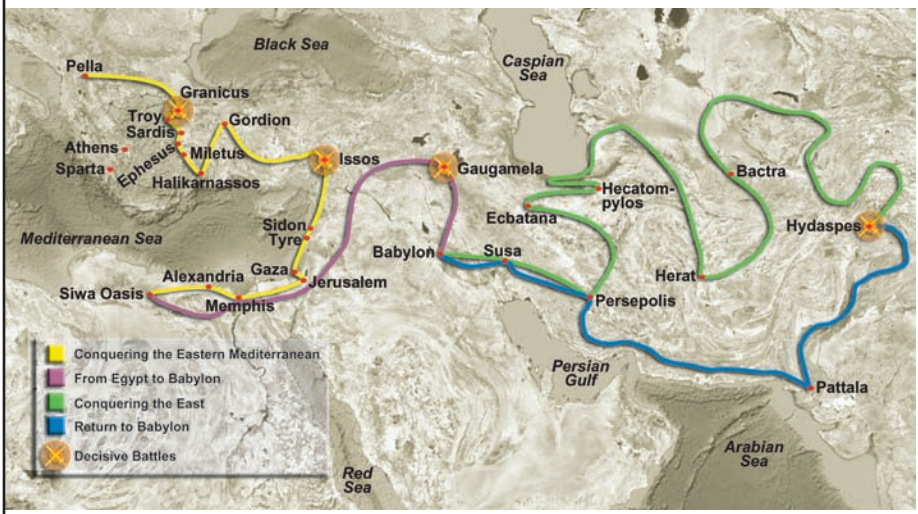
Lecture 12:
The Late Classical Period, Part II:
Sculpture and Painting, 400–323 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 9: "The Fourth Century c. 400–300 BC."

During the fourth century BC, the Greeks living along the west coast of Asia Minor were still under Persian control. In the 370s, however, the Persians allowed the southwest corner of Asia Minor, a region known as Karia, to be ruled by a local dynast, Mausolos (377–353 BC). To reflect his enhanced power he enlarged the capital city of Halikarnassos, placing in its center a monumental tomb for himself, which became known as the Mausoleum, and was considered one of the Seven Wonders of the Ancient World. Little of the building survives today, although ancient testimonia describe it as having a rectangular base supporting thirty-six columns, and a pyramidal roof crowned by a four-horse chariot. Mausolos was something of a hellenophile and so hired the four greatest Greek sculptors of the day to create the *friezes* and freestanding sculpture that adorned his tomb. These were Bryaxis, Timotheos, Skopas, and Leochares. British excavators of the nineteenth century discovered three different *friezes* from the building, a battle between Greeks and Amazons, the battle between the Lapiths and Centaurs, and a scene depicting a chariot race, but it is not clear where they were located on the tomb, or which sculptor was responsible for each. The Amazonomachy is the best preserved and shows wild drapery and imaginative poses. Numerous statues decorated the tomb, including an over-life-size statue of a man, swathed in drapery, with a thick mustache, beard, and hair, a fleshy mouth, and furrowed brow, which most scholars accept as a portrait of Mausolos himself. Although



Routes and decisive battles of Alexander the Great, 335–323 BC.

idealized portraits had been created in the fifth century BC, the realism of this image is a first and a harbinger of things to come.

The Ilissos Stele

The sculptors of the Late Classical Period were firmly founded in the High Classical style, but desired to depict the human body even more realistically, with smaller heads and more slender proportions. They demonstrated an increased awareness of the body even when it was under drapery, and they experimented in breaking out of the strict frontality found in High Classical art, in favor of three-dimensional compositions. Some sculptors even tentatively experimented with depicting emotion. One of these, who had worked on the Mausoleum, was Skopas, who created works with deep-set, brooding eyes and dramatic action. One of his most famous works, the Dancing Maenad, surviving as a Roman copy, depicts a woman with her head thrown back, twisting in ecstatic frenzy, her spinning drapery exposing her body beneath. A funerary stele from Athens, dating to around 340 BC, in the style of Skopas, reflects the influence the artist had on other sculptors. On it a naked hunter, the departed, stares out at the viewer with deep-set eyes. An older man, the hunter's father, stares wistfully at the man. At the hunter's feet a small boy weeps inconsolably, and a dog sniffs mournfully for his master.

A contemporary of Skopas was Praxiteles, who produced smooth, sensuous figures, usually with a dramatic contrapposto stance (the so-called "S" curve), and often presented the gods in surprising and intimate ways. One of his most famous works depicts the god Hermes tenderly holding the infant Dionysos, while another statue presents a childlike Apollo tormenting a lizard. Praxiteles created a sensation when he sculpted a statue of Aphrodite, the goddess of love, for the city of Knidos. He depicted her coming out of her bath, thus producing the first monumental female nude statue in Greek art.

A nineteenth-century reconstruction drawing of the Mausoleum at Halikarnassos.

Another sculptor, Lysippos, whose long career lasted into the Hellenistic Period, was known for experimenting with scale, creating colossal and small versions of the same subject. One of his statues that exists in many copies is the "Weary Herakles," which shows the great hero at the end of his labors, old and exhausted. Behind his back he holds the Apples of the Hesperides, fruits gathered during his last labor; thus in order to understand the statue, the viewer must walk behind the figure. Lysippos was so admired in his day that he became the court sculptor for Alexander the Great, and the only man allowed to sculpt his image. Although none of the original works survive, ancient descriptions and many later copies indicate the appearance of Lysippos's portrait of Alexander. He was shown youthful and unbearded, with soft, upward-gazing eyes, his neck slightly turned and lips parted. His unruly hair was lion-like with a cowlick, or *anastole* over his forehead. This portrait type was to influence the images of rulers for the next four hundred years.

During the Late Classical Period, red-figure vases continued to be created in Athens in the escapist style that was prevalent at the end of the fifth century, but by the end of the fourth century the red-figure technique began to die out in Athens in favor of vessels with a solid, glossy black finish. From this period, however, come examples of monumental wall painting, an art that had been produced for centuries but rarely survives into modern times. These were recently discovered on the walls of several tombs of Macedonian royalty at Vergina in northern Greece. From Tomb I, dating to around 340 BC, is a mythological scene of Hades carrying off Persephone. The painter uses shading to create an illusion of depth, as he (or she) depicted Hades's chariot in three-quarter view, wheels spinning rapidly. The god masterfully steers the chariot with one hand, as he holds the squirming girl, whose drapery falls away in the struggle. A second tomb, Tomb II, perhaps the tomb of Philip II, has a painted *frieze* over the entranceway that depicts youths and one bearded man (Philip?) hunting wild animals in a game park. One of the youths, on horseback spotlighted against a leafless tree, resembles a young Alexander. The so-called Alexander Mosaic, uncovered in a house at Pompeii in Italy, dates to the first century BC, but is believed to be a copy of a fourth-century BC Greek painting. The scene is the battle between Alexander the Great and King Darius III of Persia, which took place at Issos in 333 BC. The composition is filled with soldiers and horses, twisting and collapsing in the course of the fight. Long Macedonian spears, known as *sarissas*, bristle in the background. Alexander on horseback charges in from the far left, superimposed in front of a leafless tree, in an arrangement reminiscent of the painting from Tomb II at Vergina. He wears a breastplate but no helmet, and his mane of brown hair with its *anastole* serves to identify the figure as Alexander. His preternaturally large eyes stare across the field of battle to King Darius, who is riding in a chariot. Because the Persians are losing the battle, Darius's charioteer is whipping the horses and turning the chariot, in order to carry his king to safety. Darius, however, reaches out toward Alexander, in a desire to engage him in battle. These few examples of wall paintings from the fourth century, coming from tombs and preserved as copies, are lucky survivors that must represent the numerous wall paintings created from the Archaic Period onward that no longer exist.

FOR GREATER UNDERSTANDING

Questions

1. In the Amazonomachy, how is the statue assumed to be a portrait of Mausolos a harbinger of things to come?
2. Why did Praxiteles's statue of Aphrodite create such a sensation?

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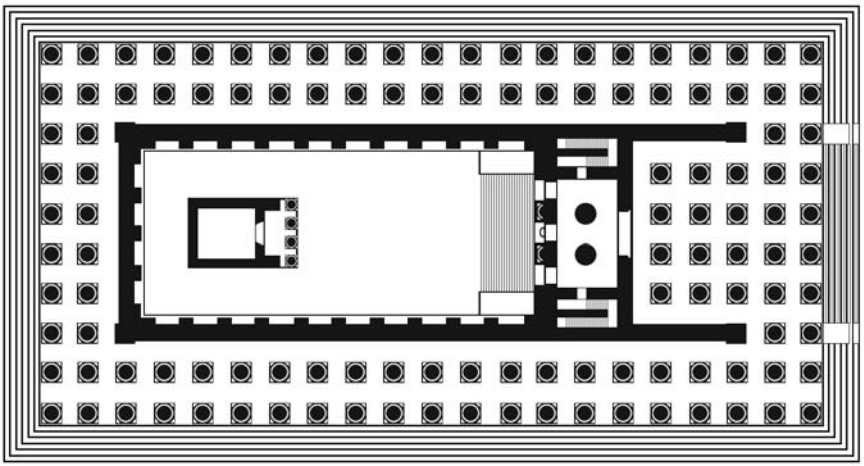
Lecture 13:
The Hellenistic Period, Part I:
Architecture, 323–31 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 10: "The Hellenistic Period c. 323–31 BC."

When Alexander died in Babylon in 323 BC he left behind an empire that stretched from Greece to India and from Egypt to the Caucasus. Unfortunately, this did not hold but was torn apart by a series of wars between his generals, each wanting a piece of the empire. By the early third century BC several well-established kingdoms had developed, each founded by one of Alexander's generals: the Kingdom of the Antigonids in Macedonia and mainland Greece; that of the Seleukids in Persia, Mesopotamia, and Syria; and the Ptolemaic Kingdom in Egypt. Somewhat later, in the mid-third century, the small kingdom of Pergamon developed on the central coast of Asia Minor. The era after the death of Alexander is known as the Hellenistic Period, a time when Greek and Eastern cultures mixed. During this period the various kingdoms at times warred with one another and made alliances. In 190 BC, in response to the expansionist ambitions of the Seleukid King Antiochos III, a Roman army helped by forces from the city of Pergamon defeated the king at Magnesia. The result was that much of western Asia Minor was given to the Kingdom of Pergamon, and Rome became increasingly involved with politics in the East. In 133 BC, the last king of Pergamon left his kingdom to Rome in his will, which Rome ruled as the Province of Asia. Over the next one hundred years Rome acquired more territory in Greece and Asia Minor. In 31 BC, the defeat of the Ptolemaic queen Cleopatra at the Battle of Actium marked the fall of the last independent Greek kingdom; the Greek world had become part of Rome.

The Hellenistic World, ca. 400–30 BC.

Despite the numerous conflicts, the Hellenistic Period was a prosperous period that witnessed the rise of large cities equipped with public facilities such as libraries and museums. Hellenistic kings and queens served as patrons of the arts, enhancing their kingdoms with impressive buildings. Two opposite trends can be seen in Hellenistic architecture, a move toward theatricality, which favored dramatic settings, huge size, elaborate decoration, and unexpected manipulation of space, and a scholarly approach, where buildings adhered to a rigid canon of proportions and received subdued decoration. The Temple of Apollo at Didyma, on the west coast of Asia Minor, is illustrative of the Theatrical Style. In 300 BC, King Seleukos began its construction, building over the ruins of an earlier temple to Apollo that had been destroyed by the Persians in the early fifth century BC. Although Seleukos completed much of the later temple, work continued into the second century AD, and the temple was never completely finished. A true giant, the temple measured 120 by 56 yards (110 by 51 meters), and the Ionic columns stood nearly 22 yards (20 meters) tall. One entered the temple from the east through a deep *pronaos*, but rather than proceeding into the *cella*, one reached the heart of the temple through vaulted stone tunnels that led into an open air courtyard that contained a second, small temple that held the statue of the god. This unorthodox plan may have been designed to accommodate specific needs of the cult of Apollo at Didyma, which was oracular, but it must have been the intent of the architect to manipulate the emotions of the visitor through sheer size and surprising passageways. Technically this temple is interesting because it has an early example of stone vaulting, a technique perhaps learned by Alexander's engineers in the East.



Plan of the Temple of Apollo at Didyma, 330 BC and later.

An example of the Scholarly Style is the Temple of Artemis at Magnesia, just north of Didyma, constructed around 175 BC by the famous architect Hermogenes, the author of many books on architecture. Although his writings are now lost, references by later authors relate that he believed that the Doric Order was unsuitable for temples, and therefore he promoted the Ionic Order.

He also published a canon of proportions in which the ratio of the height and diameter of the columns determined the space between the columns. The Temple of Artemis at Magnesia was *pseudodipteral*, having enough space for a double *peristyle*, but only having one row of columns. Surprisingly, its deep *pronaos* opened to the west instead of the east, but this may be explained by the fact that in Asia Minor the cult of Artemis was involved with death and so her temples often face the setting sun. The strict alignment of the colonnades, the *cella* walls, and the columns within the *cella* reflect a strict, drafting-board mentality.

The Theatrical and Scholarly Styles are also found in city and sanctuary planning. The plan of the city of Miletos, renovated in the third century BC, reflects the Scholarly Style in its strict use of a grid for city streets and lanes, even on rugged terrain, and square or rectangular public spaces bounded by *stoas*. In contrast, the city of Pergamon, founded in the third century on a high natural citadel, was designed with an imaginative and dramatic use of terraces, where the architecture responded sensitively to the terrain. Several sanctuaries that were aggrandized in the Hellenistic Period also made use of terraces for theatrical effect, the Sanctuary of Athena at Lindos on the island of Rhodes and the Sanctuary of Asklepios on the island of Kos. In both cases, the visitor was invited to ascend steep stairways leading from one terrace to the next, until finally reaching the goal, the temple of the god.

The north wing of the Great Altar of Pergamon, ca. 175–150 BC.

FOR GREATER UNDERSTANDING

Questions

1. What two opposite trends can be seen in Hellenistic architecture?
2. What was the relationship between Pergamon and the terrain on which it was built?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

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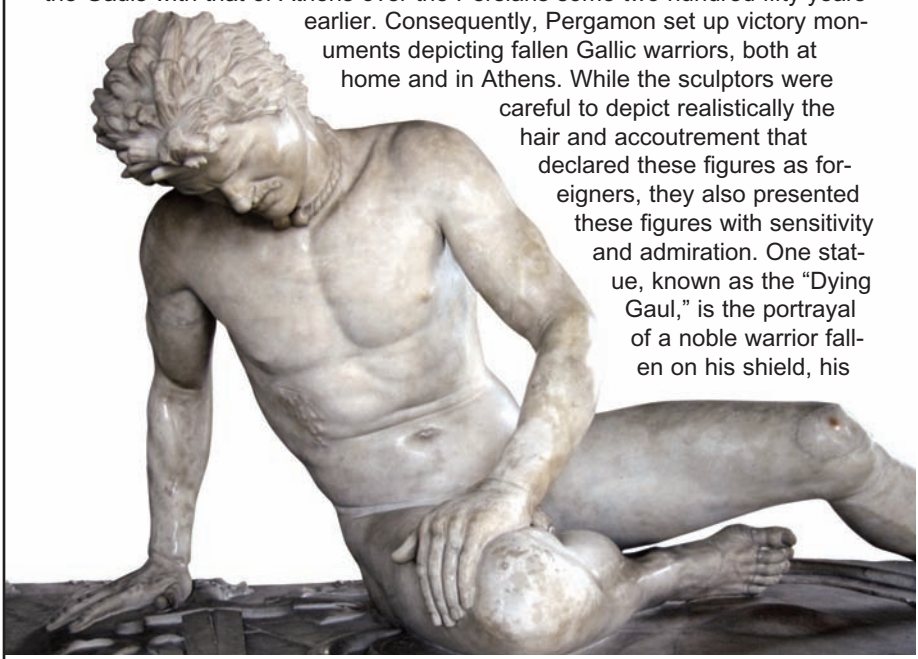
Lecture 14:
The Hellenistic Period, Part II:
Sculpture, 323–31 BC

The Suggested Reading for this lecture is John Griffiths Pedley's *Greek Art and Archaeology*, chapter 10: "The Hellenistic Period c. 323–31 BC."

The Hellenistic Period witnessed an expansion of the Greek world, both geographically and ideologically. Greeks came in contact with non-Greeks and experienced a broader spectrum of humanity. In sculpture there is a clear interest in depicting different ethnic types, often with great sympathy. Hellenistic sculptors continued some trends of the Late Classical Period, such as favoring three-dimensional compositions and exploring emotions. What is new is an unflinching desire to present the human condition stripped of idealization, in an attempt to explore the true nature of humanity.

One of the greatest innovators in Hellenistic Art was the city of Pergamon, which in 229 BC defended Asia Minor from an invasion of marauding Gauls. In 190 BC Pergamon united with Rome to halt the incursions of the Seleukid King Antiochos III, and over the next fifty years proved militarily vigilant against other barbarian invaders and further Seleukid threats. Pergamon cast itself as the protector of Greek culture and compared its victory over the Gauls with that of Athens over the Persians some two hundred fifty years earlier. Consequently, Pergamon set up victory monuments depicting fallen Gallic warriors, both at home and in Athens. While the sculptors were careful to depict realistically the hair and accoutrement that declared these figures as foreigners, they also presented these figures with sensitivity and admiration. One statue, known as the "Dying Gaul," is the portrayal of a noble warrior fallen on his shield, his



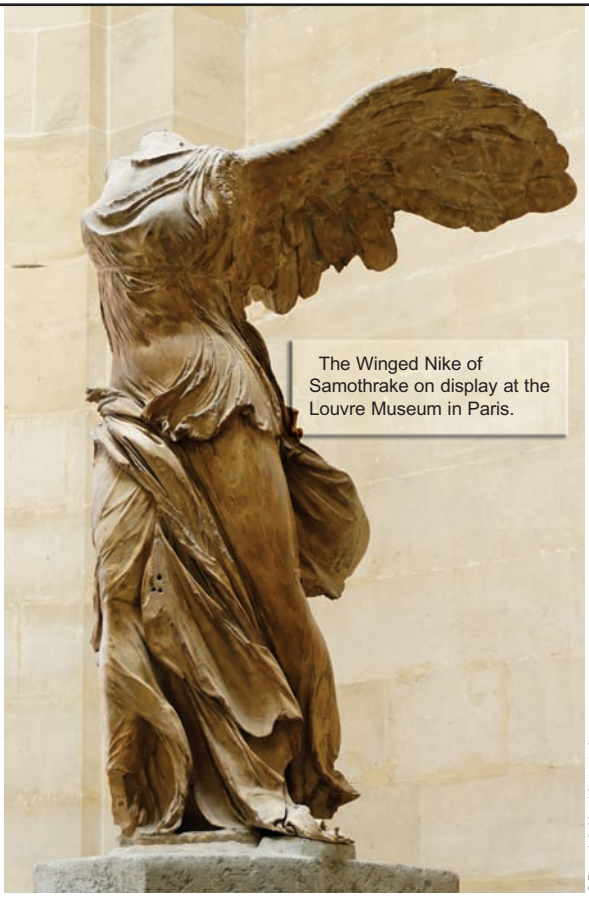
The Dying Gaul is a Roman marble copy of a lost Hellenistic sculpture that is thought to have been executed in bronze and commissioned some time between 230 and 220 BC by Attalos I of Pergamon to celebrate his victory over the Celtic Galatians in Anatolia.

life seeping away as his wounds ooze blood. The expression on his face is of bewildered sorrow as he recognizes his impending death. A companion piece depicts a Gallic soldier defiantly killing himself after having slain his wife, preferring suicide to falling into the hands of the Pergamenes. This sympathy with the enemy is also seen in a monument constructed on the citadel of Pergamon, sometime around 175 BC, the Great Altar of Zeus. The sacrificial altar was surrounded by a large U-shaped structure decorated with sculpted reliefs on all sides, which depicted the epic battle between the gods (representing the forces of order and rationality) and monstrous giants (symbolic of chaos). While the gods have a cool and classical beauty reminiscent of the figures on the Parthenon, the giants are hybrid creatures, some with snaky legs, others with wings or animal heads. On the east side of the altar is a scene in which Athena has forced a winged giant to his knees, her right hand entangled in his hair, forcing his head back. The giant's eyes roll back in his head as he struggles with the goddess. Nearby, Ge, the personification of Mother Earth and the mother of the giants, emerges from the ground and pleads with Athena to spare her son. Although the gods are the champions fighting for good, one cannot help but feel sympathy for the fallen giants, something the sculptor must have intended.

Many freestanding sculptures exhibit a fascination with human imperfection. Deformed figures, hunchbacks, and dwarves appear for the first time, as do realistic depictions of youth and old age. In one such piece, an aged crone hugs a tall wine jug, head thrown back with mouth open, as if she is singing a drunken song. Another statue depicts Eros (the eternally infant son of Aphrodite) fast asleep, his face slack and chubby, his childlike limbs dangling over the rock that forms his bed. These works demonstrate the interest of some Hellenistic sculptors in exploring how altered states (drunkenness and sleep) affected a figure, and such statues often had an element of shock and surprise. For example, a statue known as the Barberini Faun depicts a goat-man who has so abandoned himself in sleep (either because of exhaustion or due to drunkenness) that all modesty is cast aside as he splays his naked limbs and exposes his genitalia. Similarly, a statue of a sleeping Hermaphrodite presents a seductive woman slumbering on her side, at least when it is viewed from the back. When one walks to the other side of the statue, however, one can see its male genitals and understand the figure's true nature.

Some sculptors continued trends already seen in earlier periods. The famous Venus de Milo, a statue of Aphrodite from the island of Melos, presents the goddess of love standing with her drapery sliding from her upper body and pooling around her hips, a variation on Praxiteles's statue of the naked goddess. A more playful adaptation of the type shows a fully naked Aphrodite being accosted by the goat god Pan, whom she fends off half-heartedly with a shoe. The Winged Nike of Samothrake that today graces the grand staircase of the Louvre Museum is one of a long line of victory figures. Erected around 180 BC in honor of a naval victory of a Hellenistic King, the winged figure lands on the prow of a stone ship, which originally stood in the middle of a reflecting pool. As she surges forward for her landing her drapery strains against her lush body, and her strong yet supple bird-like wings pull backward to slow her speed. Conversely, a few sculptors delved into traditional themes

with a new and critical eye. Since at least the eighth century BC, Greek society had deeply admired the male athlete, celebrating him in art and poetry. A bronze statue known as the Seated Boxer, dating to around 50 BC, depicts an aged pugilist seated naked on a stone, his hands bound up in boxing gloves. His once-muscular anatomy sags, and his face testifies to a long career in the ring: a scar under one eye, a swollen brow, a broken nose, and a cauliflower ear. He sits slumped over but turns his head sharply as if he has heard a distant sound but is confused and cannot determine from where it came. This sympathetic treatment of someone past his prime, scarred in body and mind, would have been unthinkable in the fifth century BC.



The Winged Nike of Samothrake on display at the Louvre Museum in Paris.

Perhaps the piece of sculpture that best exemplifies the Hellenistic Period is the Laokoön, which illustrates the agonizing death of the Trojan priest who tried to warn the Trojans against bringing the Trojan Horse within their city. Because the gods had already determined that Troy would fall, Laokoön had to be silenced. The statue depicts the priest and his two young sons being strangled by huge serpents sent from the gods. Laokoön writhes in pain, his head twisted and mouth open, muscles and veins bulge as he tries to free himself from the snaky coils. One of his sons struggles to escape while the other has already succumbed to death. The statue was found in Rome in 1507 in the excavations of the palace of Nero, and such a sculpture was described by the Roman author Pliny in first century AD, who named the sculptors: Hegesandros, Athanodoros, and Polydoros of Rhodes. Until recently, most scholars have dated the Laokoön to the first century BC and assumed the work had been brought to Rome shortly after its creation. In 1957, however, at Sperlonga on the coast south of Rome, Italian excavators investigated a summer villa of the Emperor Tiberius (14–37 AD), where a natural cave had been used as a dining room. The grotto had been richly decorated with sculpture depicting the exploits of Odysseus, including the blinding

of Polyphemos and the assault of the sea monster Skylla. The artists responsible had signed one of the sculptures, and their names were Hegesandros, Athanadoros, and Polydoros of Rhodes. The exaggerated and emotional style of the Sperlonga works left no doubt that they were done by the same hands as the Laokoön. Because the pieces were clearly designed for the cave and the cave had not been occupied before the first century AD, scholars have now had to conclude that the Laokoön was created after the Hellenistic Period had ended. This is much less troubling than it may appear, however. What the late date of the Laokoön tells us is that although the Hellenistic World had come to an end politically in 31 BC with the defeat of Cleopatra, Hellenistic art continued to flourish in the cities and homes of the new rulers of the Mediterranean, Rome.

The Laokoön Group

FOR GREATER UNDERSTANDING

Questions

1. How did sculptors in the Hellenistic Period attempt to explore the true nature of humanity?
2. Why would the Seated Boxer not have been sculpted in the fifth century BC?

Suggested Reading

Pedley, John Griffiths. *Greek Art and Archaeology*. Upper Saddle River, NJ: Prentice Hall, 2007.

Other Books of Interest

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