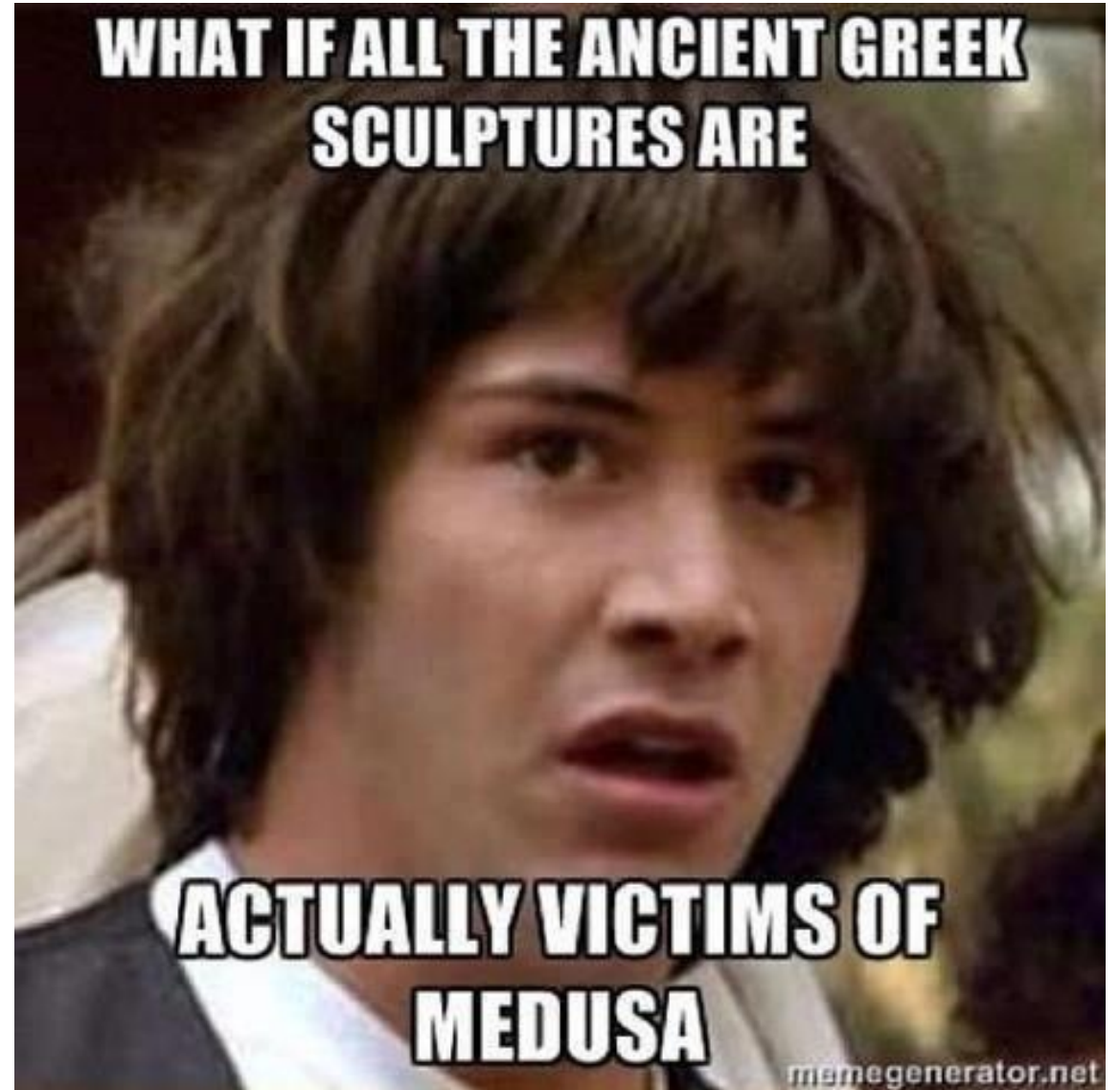


Classical Greece



# Art of Classical Greece

- Reason and law overcomes passion and barbarism.
- Defeating the Persians has a big influence on the Greek culture.
- Art celebrates civic virtue and individual perfection.
- Art reflects the confidence of the Greeks.

# Humanism – Man is the Measure of All Things



- Seek an ideal based on the human form.
  - “Know thyself.”
    - Seek inner significance.
  - “Nothing in excess.”
    - Reproduce only essential forms.
    - No drama or emotion.
- Imagined gods to look like the perfect human being.
  - Apollo exemplifies the Greek ideal.
    - Body and mind in balance.
      - Athlete and musician
      - Healer and sun god
      - Leader of the Muses

Kritios Boy, from the Acropolis, Athens, Greece, ca. 480 BCE. Marble, approx. 2' 10" high

- This is the first indication of **contrapposto** in Greek statuary depicting an increasing interest in naturalism.
  - **Contrapposto**
    - Weight on one leg, how people actually stand.
    - Curve of the spine.
    - Slight turn of the head invites the viewer to move around the figure.
    - This concept disappears and then reappears during the Renaissance, demonstrating a renewed interest in Classical Art and ideals.
- No more smile.
  - Just calm, cool, and relaxed



Kritios Boy, from the Acropolis, Athens, Greece, ca. 480 BCE. Marble, approx. 2' 10" high



# *Doryphorus (Spear-Bearer)*

Polykleitos. Original 450-440 BCE.

Roman copy (marble) of Greek original (bronze).

- **CONTEXT**

- Where was this sculpture found?
- How do we know this is not the original statue?

- **FUNCTION**

- Why did Polykleitos create Doryphorus?

- **CONTENT**

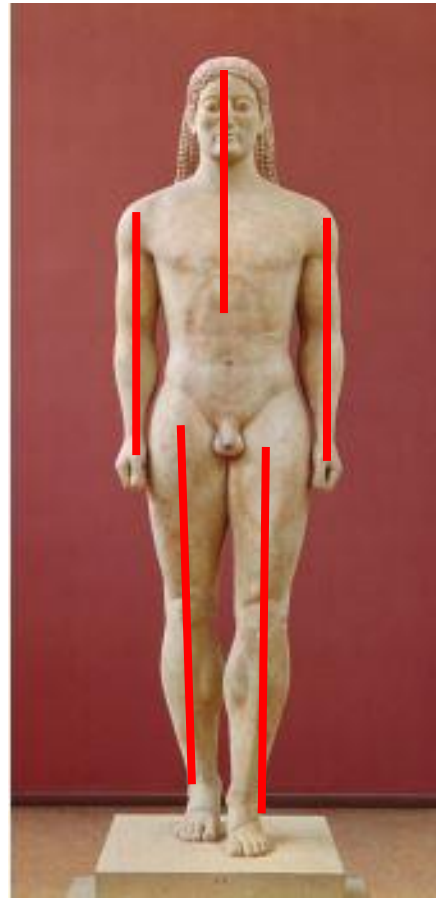
- How does Doryphorus display Polykleitos' ideas about the perfect sculptural form?
- Why are sculptures in the Classical era also known as the Severe style?

- **FORM**

- How was the original made?



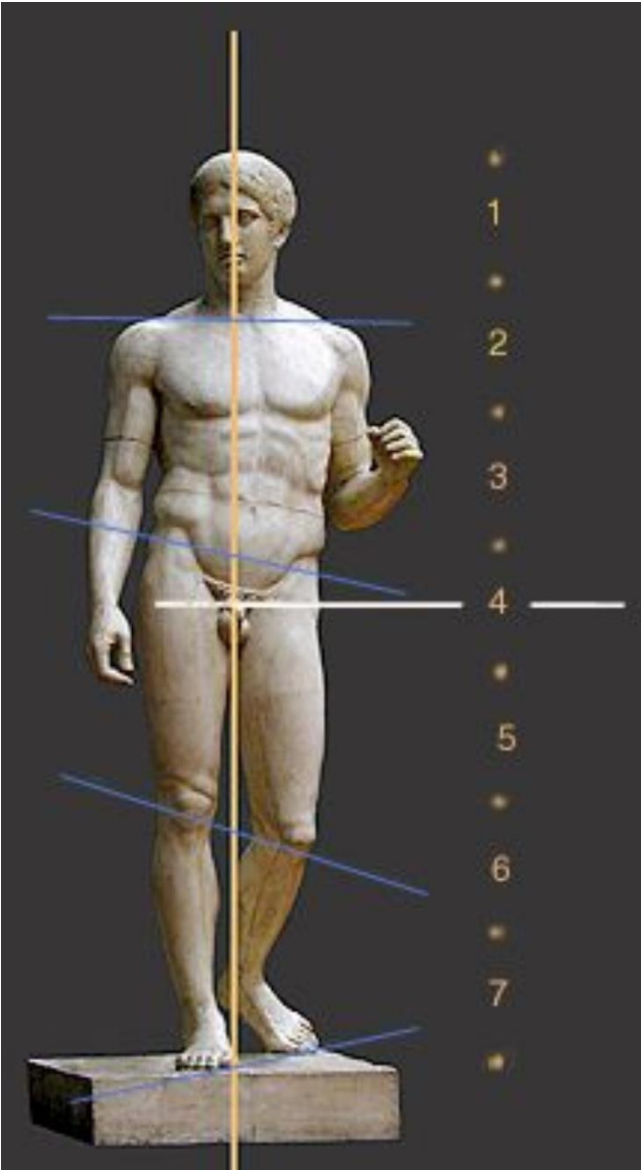
Anavysos 530 bce  
*Doryphorus* 450-440 BCE.



- Doryphorus is more natural
- Counterbalances
- Asymmetry
- [Ratio Video](#)



# Polykleitos' Canon of Proportions and Counter-Balances





## *Doryphorus (Spear-Bearer)*

Polykleitos. Original 450-440 BCE.

## *David*

Donatello, 1450

How did one influence the other?



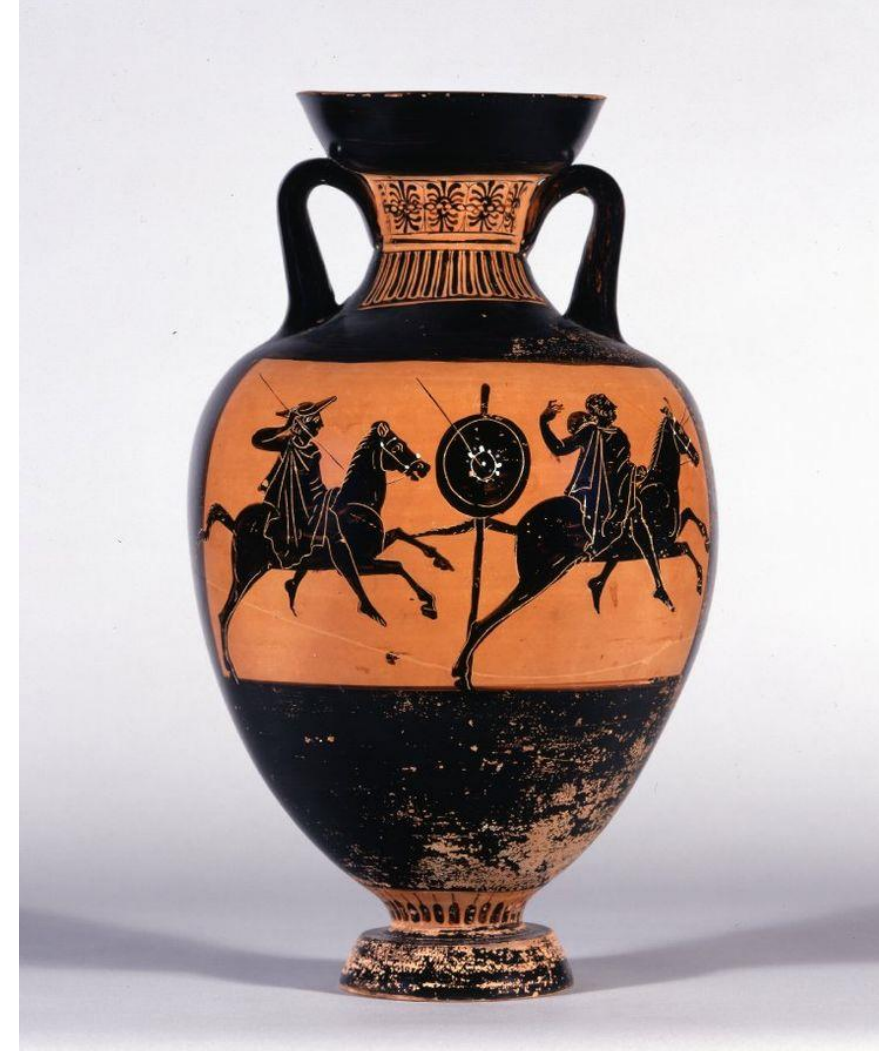
# Essay

- *To what culture and period would you attribute this work? Justify your attribution.* I distribute and explain the rubric, and students evaluate their own essays, and justify their scores before turning them in.
- *The rubric address correct identification, discussion of cogent characteristics, quality of elaboration, and use of specific supporting evidence.*



# Greek Vase Painting

- We learn the most about Greek society from the vases.
  - Murals have all been destroyed.
  - Used as grave markers and utilitarian.
- Shapes of pots determined their purpose.
- 2 main styles: Black figure (Archaic) and Red figure (later).
- Painting on Greek pottery parallels the development of Greek sculpture and forms virtually all our knowledge about Greek painting.

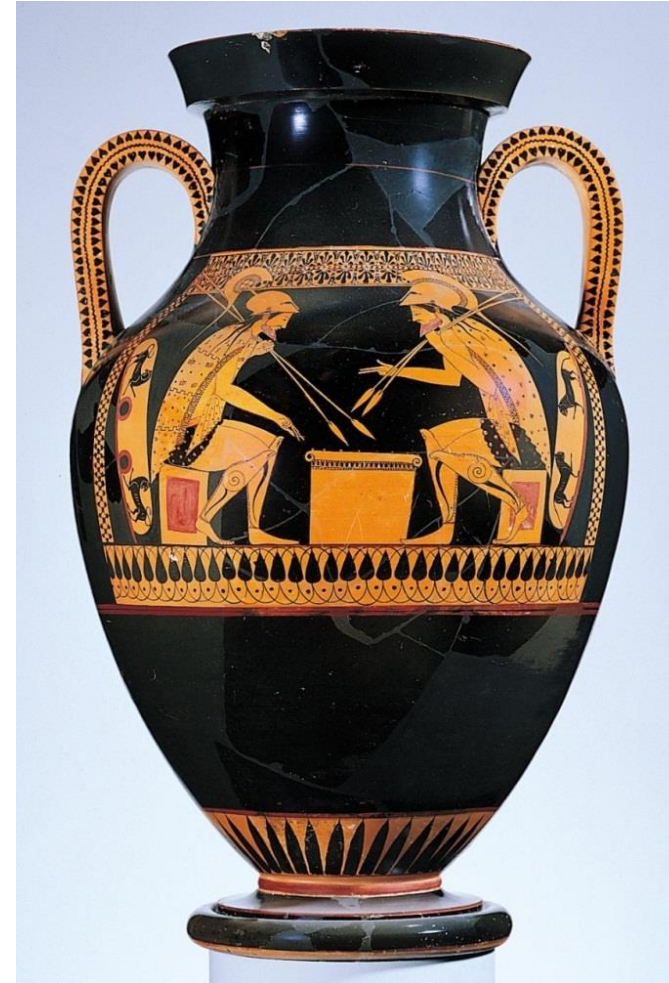
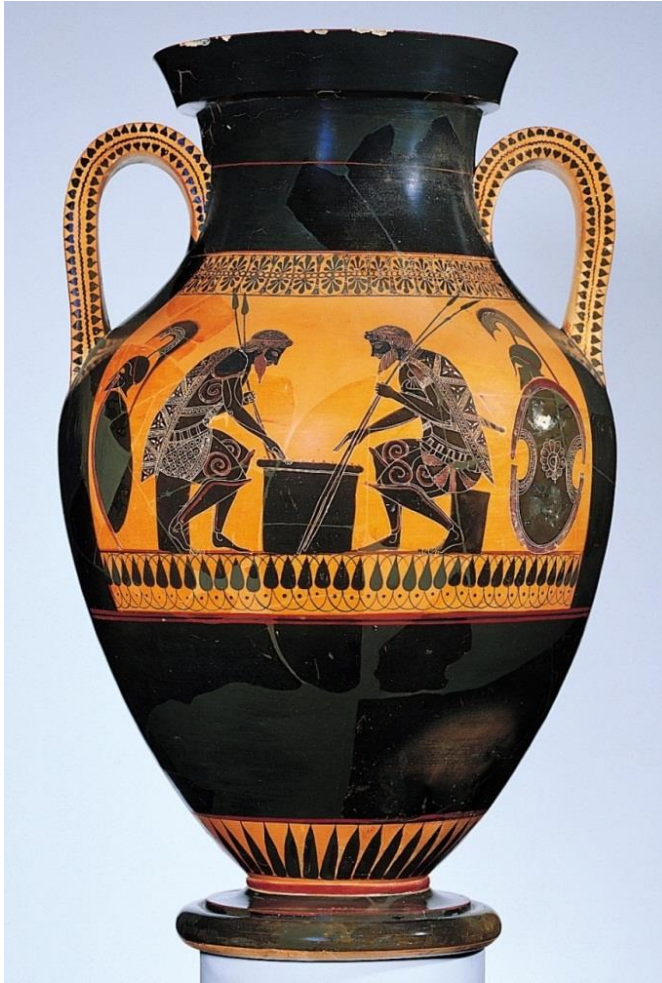


# Black Figure Painting

- Figures are painted in all black with glaze.
- A stylus is used to scrape the lines and details .
  - Very difficult to do and to achieve details.



ANDOKIDES PAINTER, Achilles and Ajax playing a dice game (Attic bilingual amphora), from Orvieto, Italy, ca. 525–520 BCE. Black-figure side (left) and red-figure side (right). Approx. 1' 9" high.

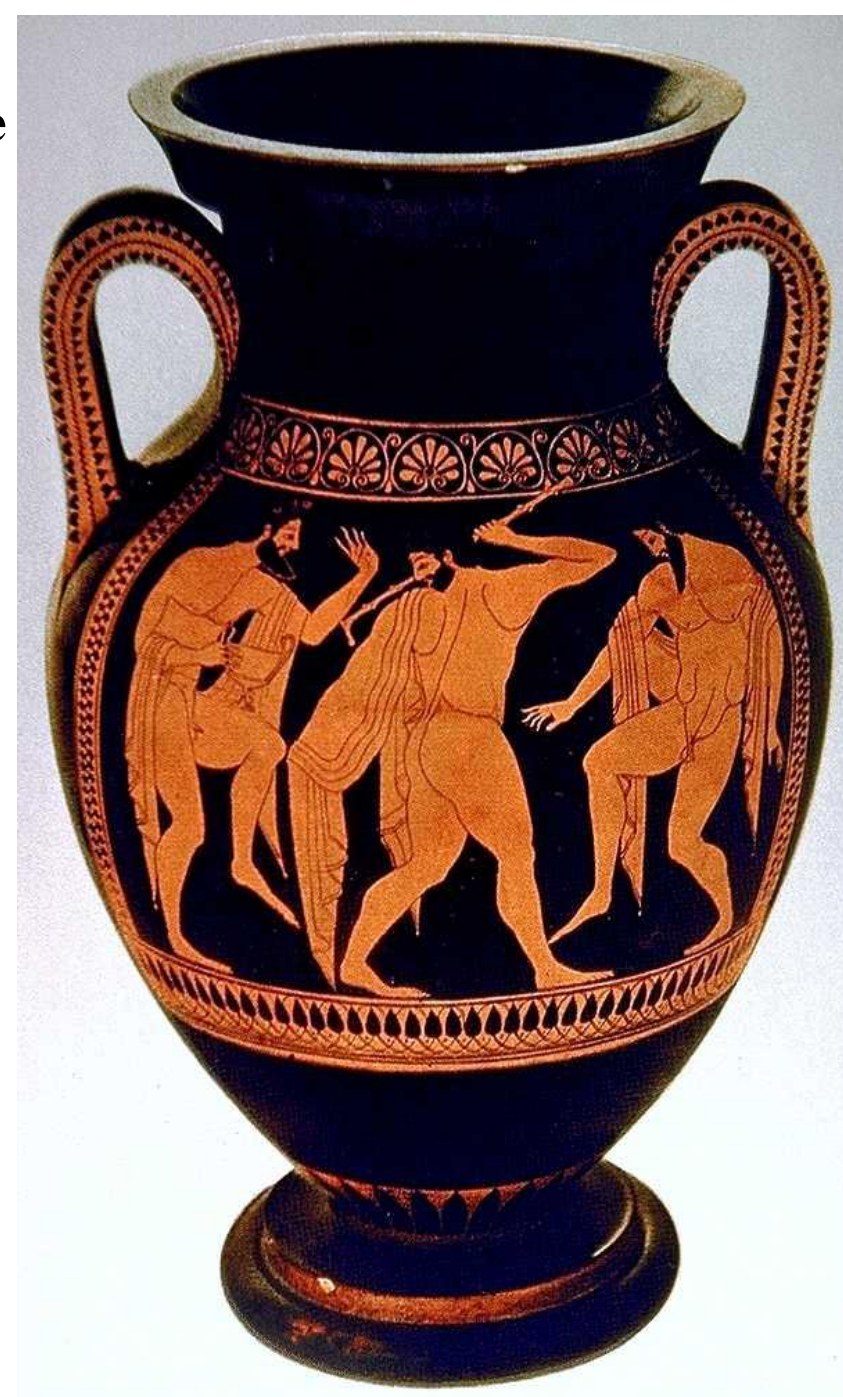


- Red figure is developed by Andokides Painter,
- **Bilingual Vase Painting** = when both red and black figure styles appear on the same piece,

**EUTHYMIDES,**  
*Three Revelers, 510 bce*

# Red Figure Painting

- A soft brush is used for lines and details,
  - Softer lines.
  - Line variation.
  - gradient values are possible.
  - Easier to create musculature;
  
- Euthymides signed this vase, “Euthymides painted me, as never Euphronios could do!”



# Niobides Krater

Classical Greece, Niobid painter (artist). c. 460-450 BCE. Clay, red-figure technique (white highlights)

[Smarthistory 6 min](#)

- **Important to note that the figures are in the same pose, *contrapposto*, as the Early Classical Greek sculptures that are developing at the same time.**

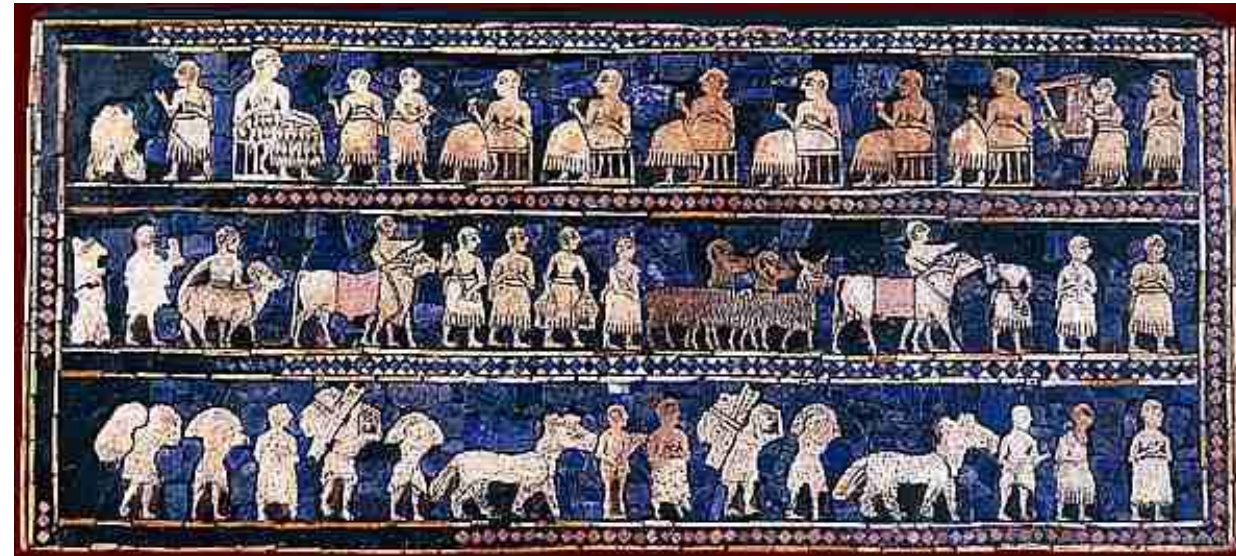


# Niobides Krater

Classical Greece, Niobid painter. c. 460-450 BCE. Clay, red-figure technique (white highlights)



- One side is **relaxed**.
- One side is **violent**.
- Paradox and duality are often reflected in Greek art



Why is this story significant to where it was used?



# Niobides Krater

Classical Greece, Niobid painter. c. 460-450 BCE. Clay, red-figure technique (white highlights)



- Similarities?
  - gods with humans.
  - gods have the last word.
  - Narratives
- Differences?
  - Egyptian gods are more logical.
  - Greek gods are petty and vengeful.
  - Movement depicted in Greek.





# Age of Pericles

- Athenian leader who encouraged free thinking and creativity.
- Stressed harmony, order, and clarity of thought.
- Archaic smile disappears until Mona Lisa.
- Self-control is emphasized.
- Ended with Alexander the Great's death.

*'All kinds of enterprises should be created which will provide an inspiration for every art, find employment for every hand... we must devote ourselves to acquiring things that will be the source of everlasting fame.'*

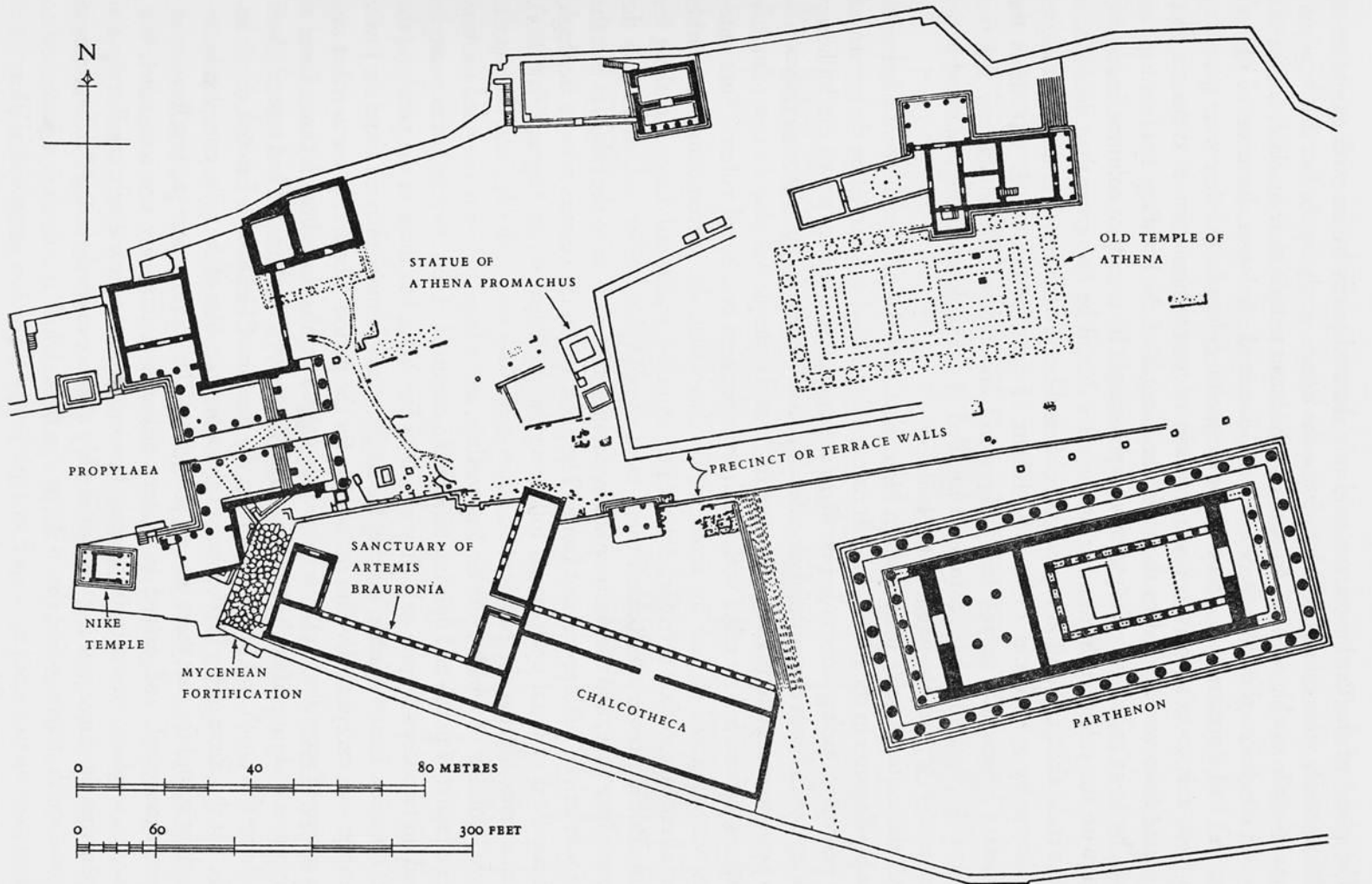
# Acropolis Patron

- Poseidon vs Athena



# Acropolis plan

Athens, Greece. Iktinos and Kallikrates (architects). C. 447-410 BCE. Marble.

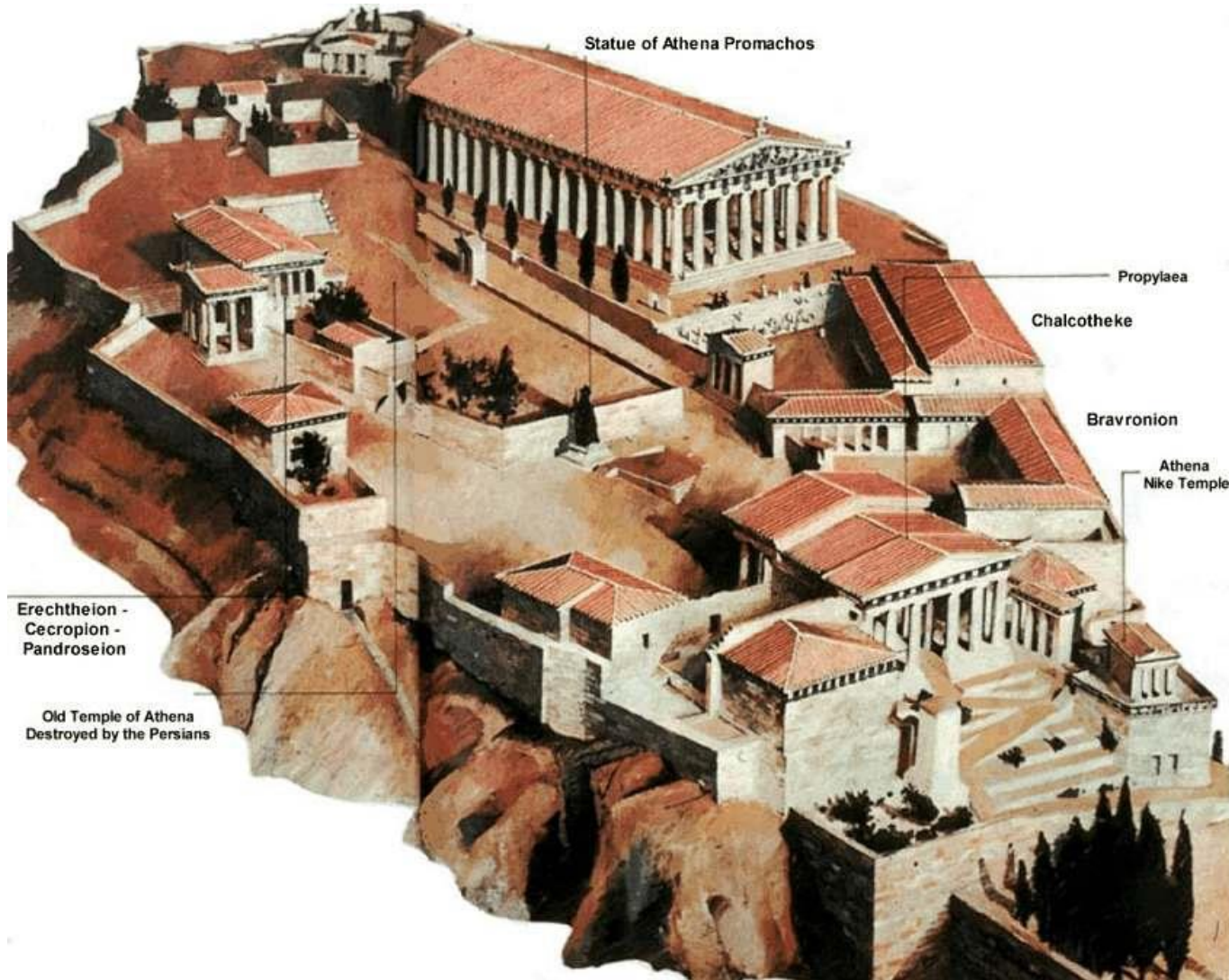


- The plan is designed around sacred sites.
  - Results in buildings facing different directions.

- [54 min video](#)



# Acropolis plan, reconstructed



- Centerpiece is the Parthenon.
- **Propylaia**, the western gateway.
- **Erechtheion** and Temple of Athena Nike built after Pericles died.
- Symbol of Democracy.

# Greek Temples

- Exclusivity
  - Only the priests were allowed inside the temples.
- Temple was seen as the god's house.
  - Statue of the god was inside in the cella.
- Material wealth.
  - Honors the god.
  - Honors the Greeks.
  - Treasury was inside the temples.
- Ritual and ceremony.
  - Sacrifices and worship took place outside the temple in public space.
  - Worshippers could view the statue of the god from the outside.
- Location, site.
  - Almost always on a hill .



Temple of Diana at Ephesus



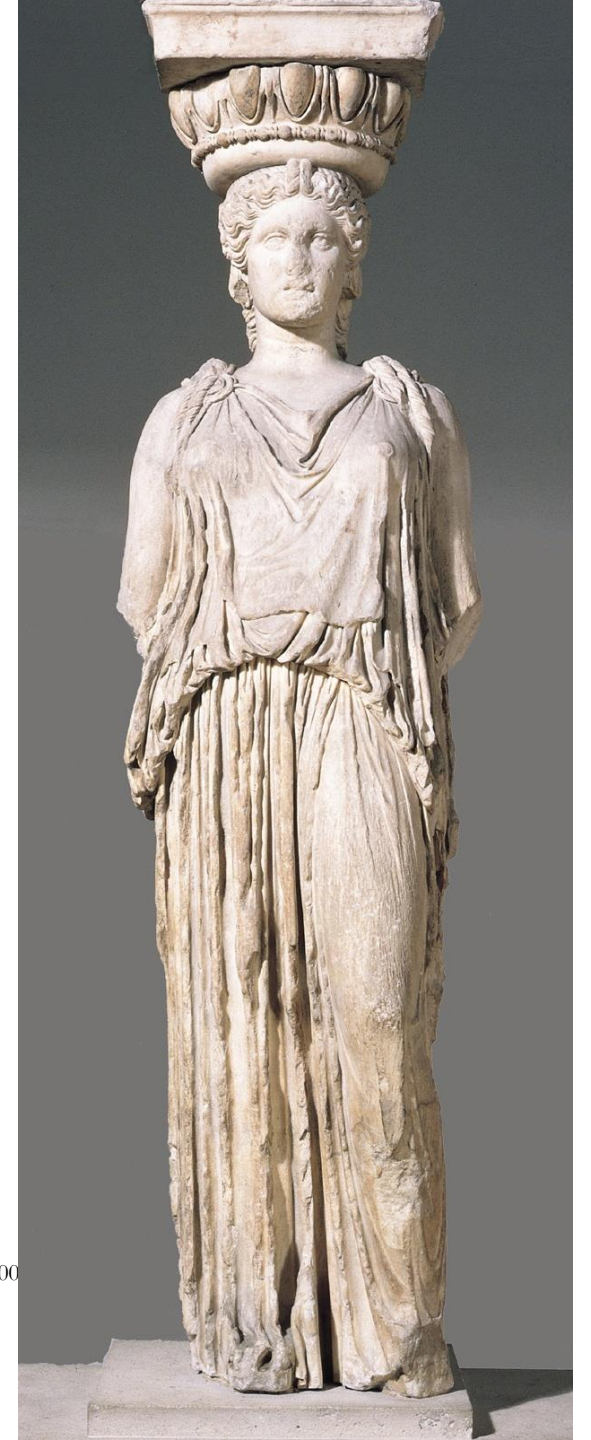
# Erechtheion

With olive tree of Athena

Contained the life-size wooden statue of Athena that was the end point for the Panathenaic procession,

**Caryatid** column,

*Unusual in its asymmetry and ionic order,*



© 200



# Parthenon at the Acropolis

Athens, Greece. Iktinos and Kallikrates. C. 447-410 BCE. Marble.

Learn it, Live it, Love it.



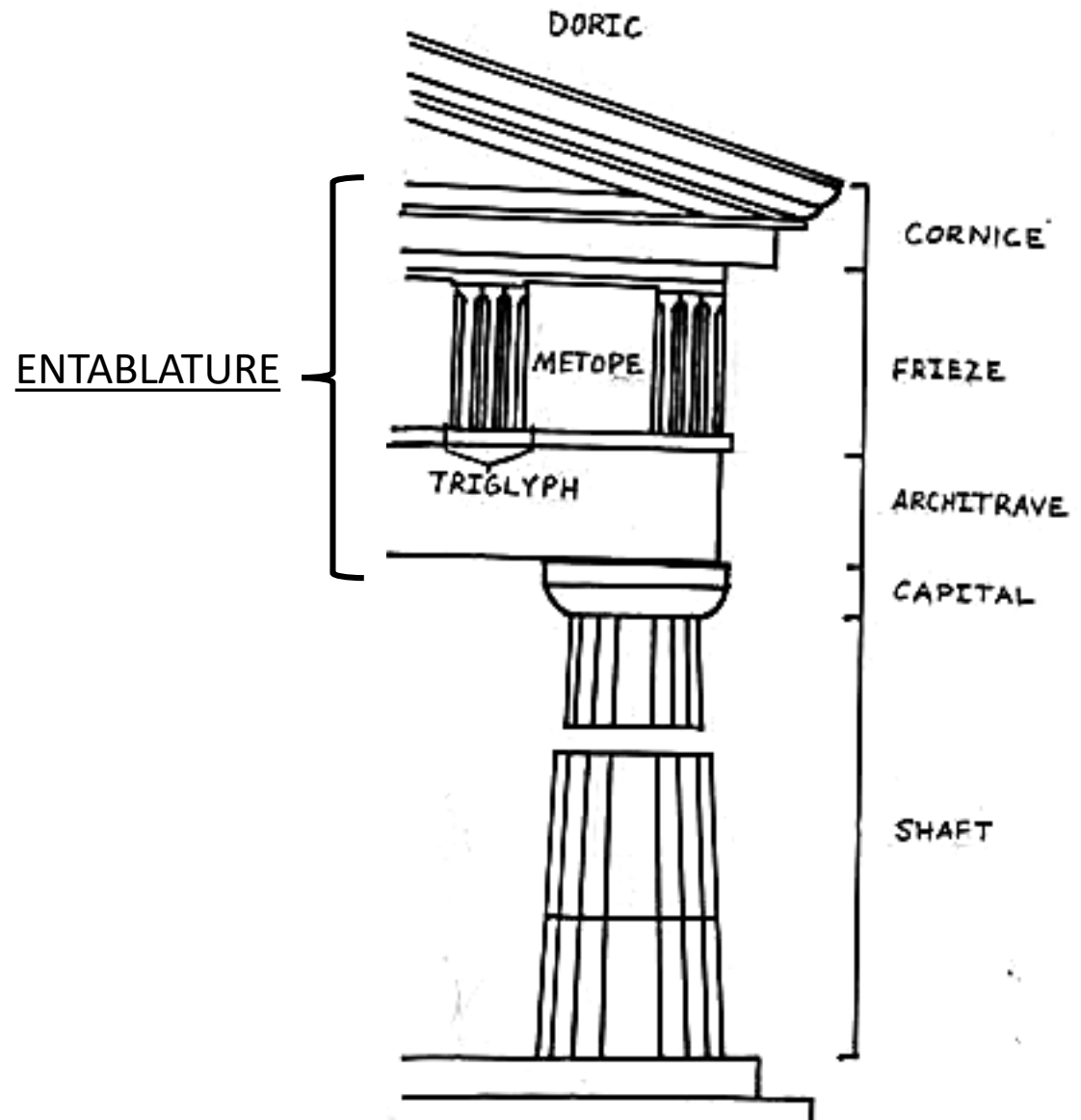
# Doric Order

- **Entablature**

- Includes all horizontal elements
- Doric is divided into 3's
  - **Architrave**
    - Lowest part that rests on the column
  - **Frieze**
    - Alternating triglyphs and metopes
      - **Triglyphs** are triple grooved
      - **Metopes** can be smooth or hold a relief
  - **Cornice**
    - Protruding element at the top

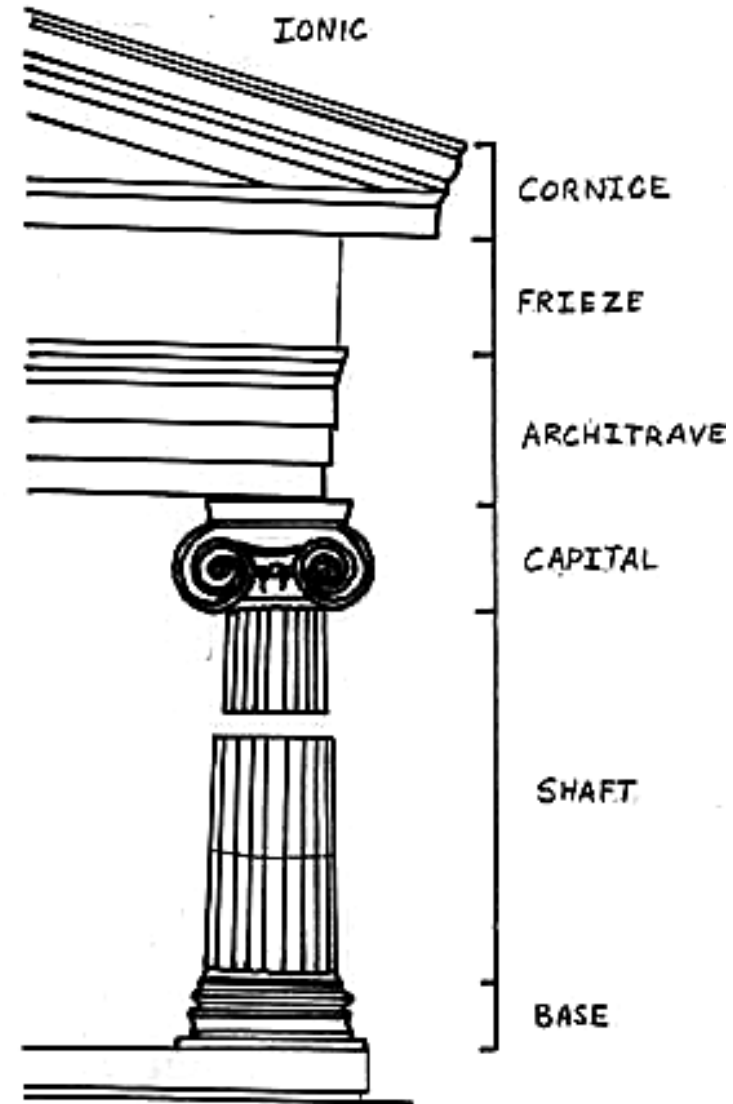
- **Pediment**

- Triangular area supported by the entablature
- Contained sculptures



# Ionic Order

- Lighter in proportion
  - Columns are thinner
- More elegant in detail
- Decorated bases
- Volute capital
  - Scroll like
- Continuous Frieze
  - Not broken up by triglyphs and metopes



# Entablatures make a difference

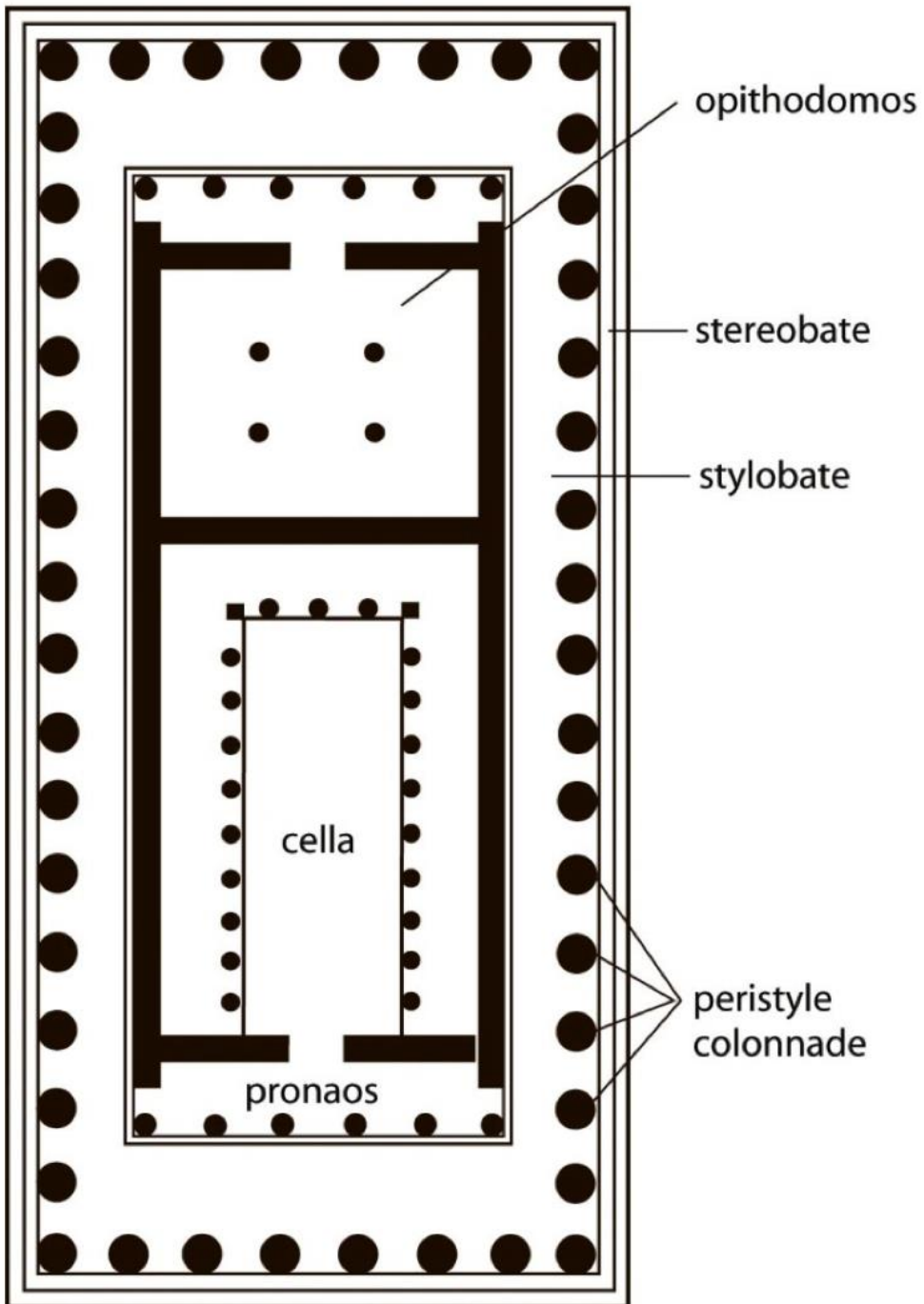
- Doric



- Ionic



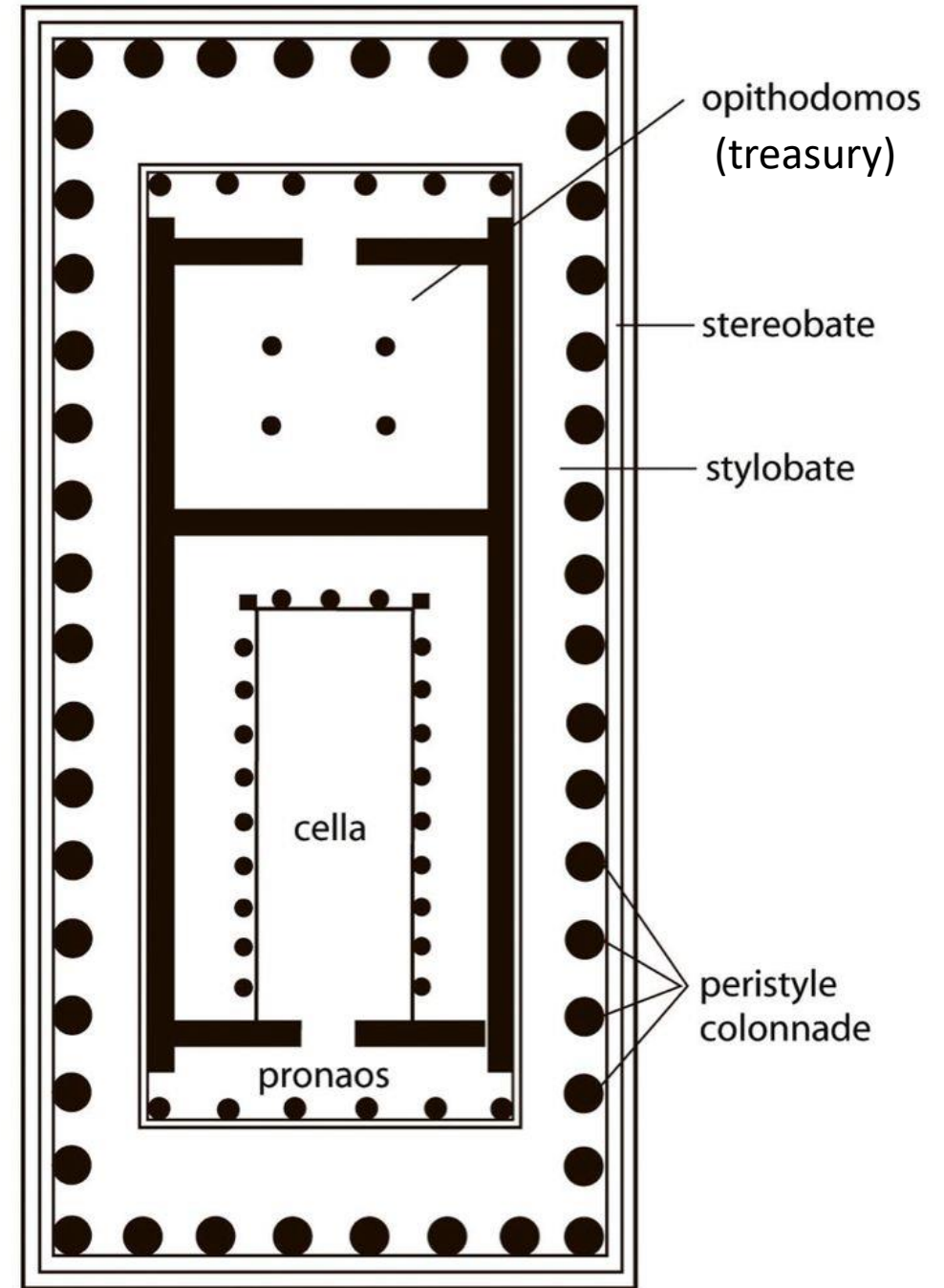
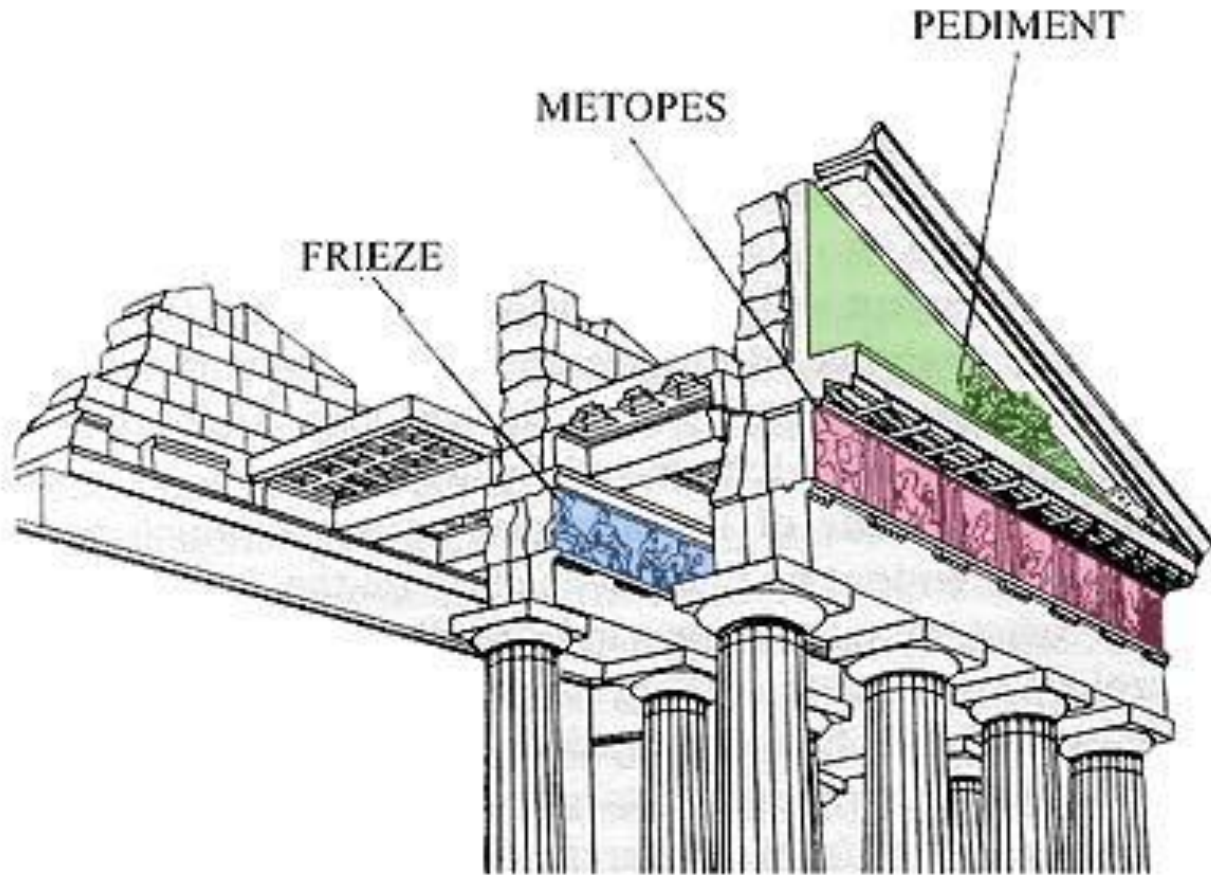
# Floor Plan of the Parthenon



- **Colonnade**
  - A continuous row of columns
- **Peristyle**
  - When the columns completely surround a building or courtyard
- **Cella**
  - Inner sanctuary where the image of the deity is held
- **Pronaos**
  - Front porch
- **Stylobate**
  - Top step
  - Stereobate are the other steps
- **Opithodomos**
  - Rear porch
  - Usually held the treasury

# Parthenon at the Acropolis, floorplan

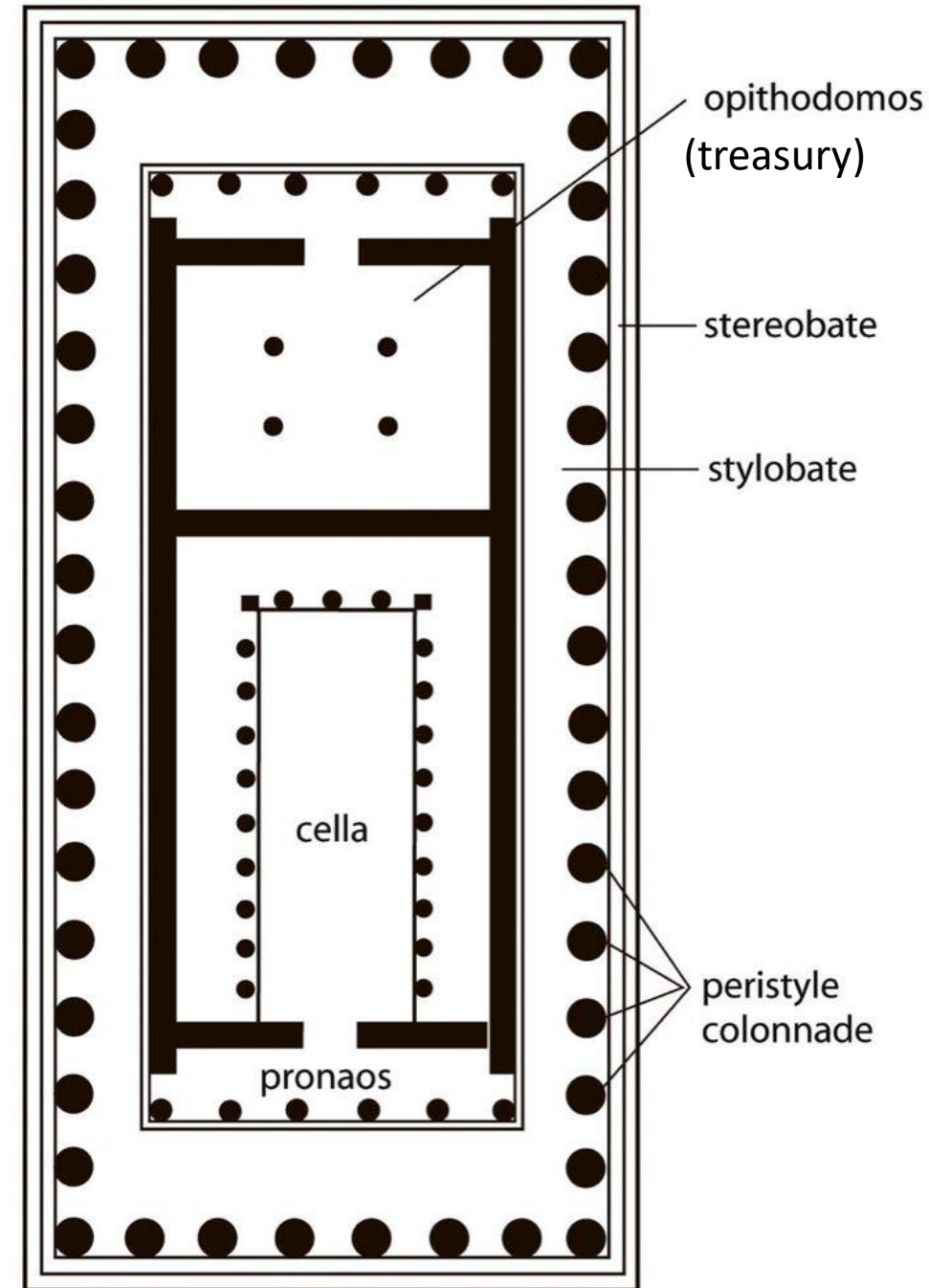
Athens, Greece. Iktinos and Kallikrates. C. 447-410 BCE



# Parthenon at the Acropolis, floorplan

Athens, Greece. Iktinos and Kallikrates. C. 447-410 BCE

- Why are the Ratios are different from other temples?
  - To hold the large statue of Athena.
  - *Demonstrates the belief that beautiful proportions resulted from strict adherence to harmonious numerical ratios .*
- Where did worship take place?
- Why is the Parthenon Doric on the outside and Ionic on the interior?
  - Inclusion of Ionic elements may reflect the Athenians' belief that the Ionians were descendants of Athenian settlers .
  - Pericles and Iktinos's were suggesting that Athens was the leader of all the Greeks.
  - MAY reflect the tough, warlike exterior of the Athenians on the outside and a cultured, sophisticated interior that suggests something about their hearts and minds,



# Parthenon at the Acropolis

Athens, Greece. Iktinos and Kallikrates. c. 447-410 BCE. Marble.

- **Stylobate (top steps)** curves upward at the center, which carries up into the entablature to appear “straight.” (Idealism)
  - Another theory states that it was done to make the building appear organic rather than static.

Diagram 1

The temple as it visually appears with correction

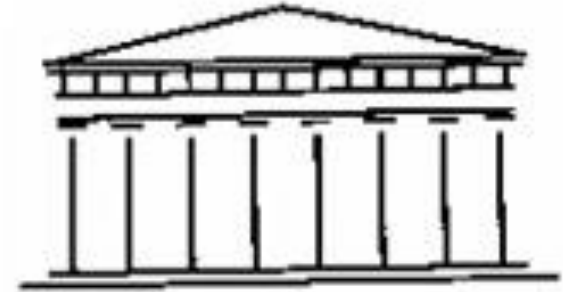


Diagram 2

The temple as it would appear without correction



Diagram 3

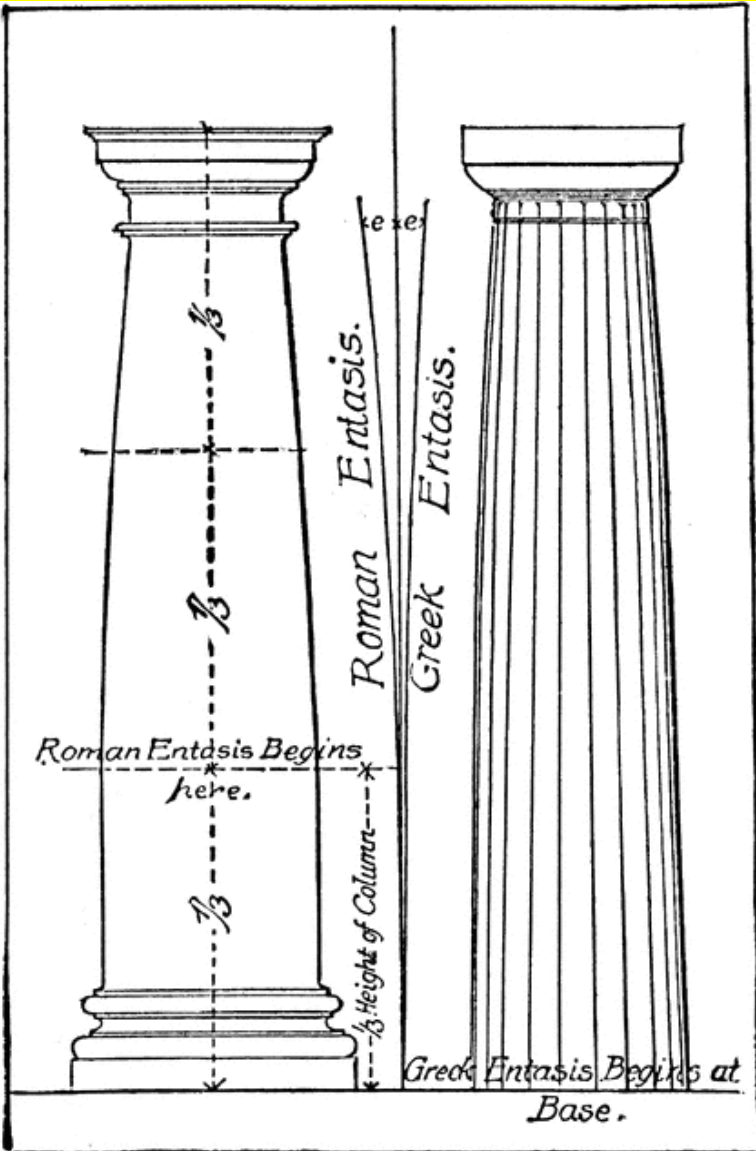
The temple as it is actually built with Correction



Optical Correction (Entasis) In Doric Temples



# Parthenon at the Acropolis



- **Entasis** used (swelling) on columns.
- **Peristyle** columns lean in slightly to appear straight.
- **Corner columns** are thicker and have a diagonal inclination.
  - This is because light enters from two sides making them appear thinner without the adjustments.

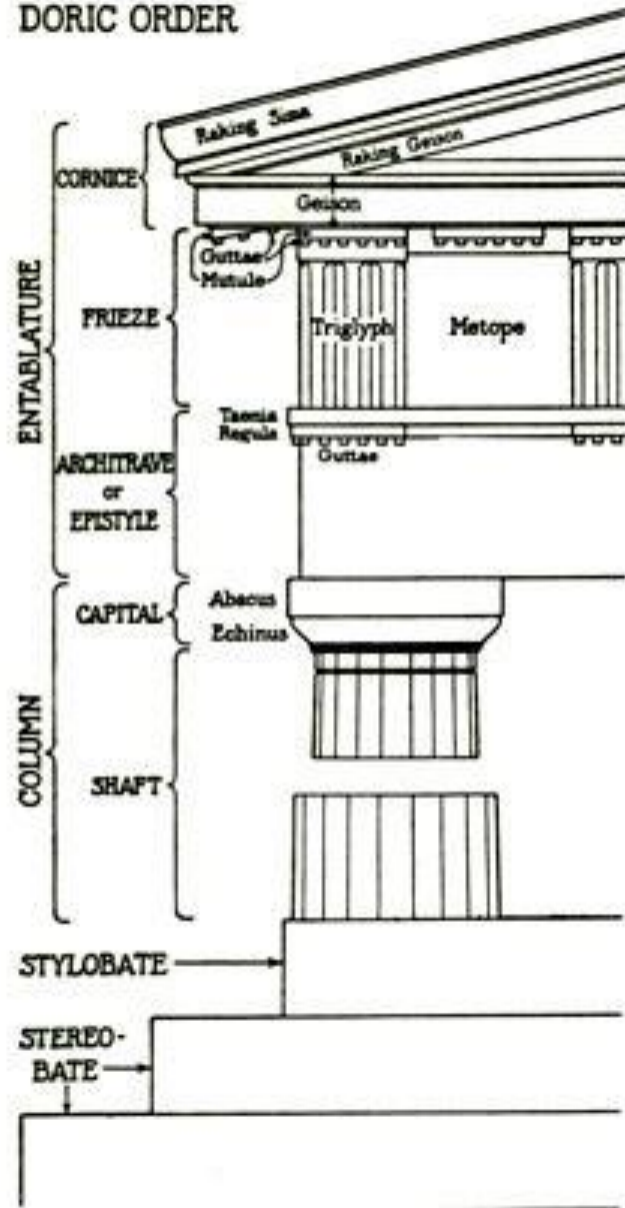
# Parthenon at the Acropolis

Athens, Greece. Phidias (sculptor). C. 447-410 BCE. Marble.

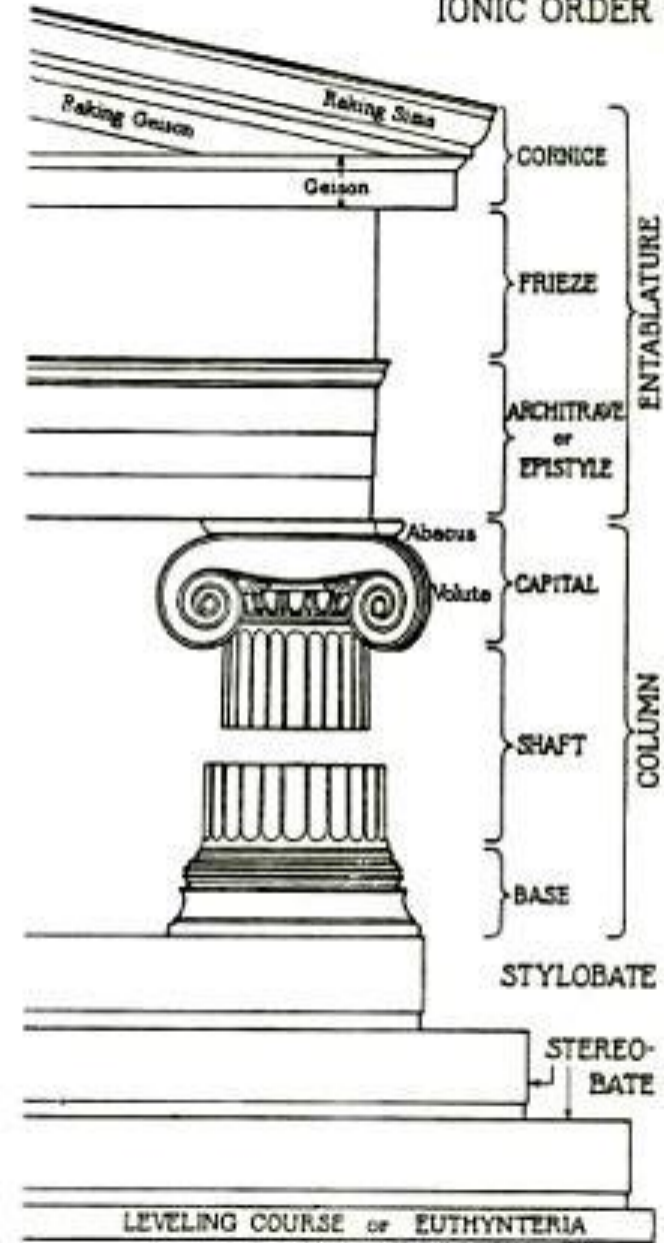
- A mythological scene appears in every one of the 92 Doric metopes.
- **Metopes** represent the rise of Athens and Greece, of **order over chaos**, of civilization over barbarism.
- The 524-foot-long Ionic frieze depicts a procession and cavalcade.



### DORIC ORDER

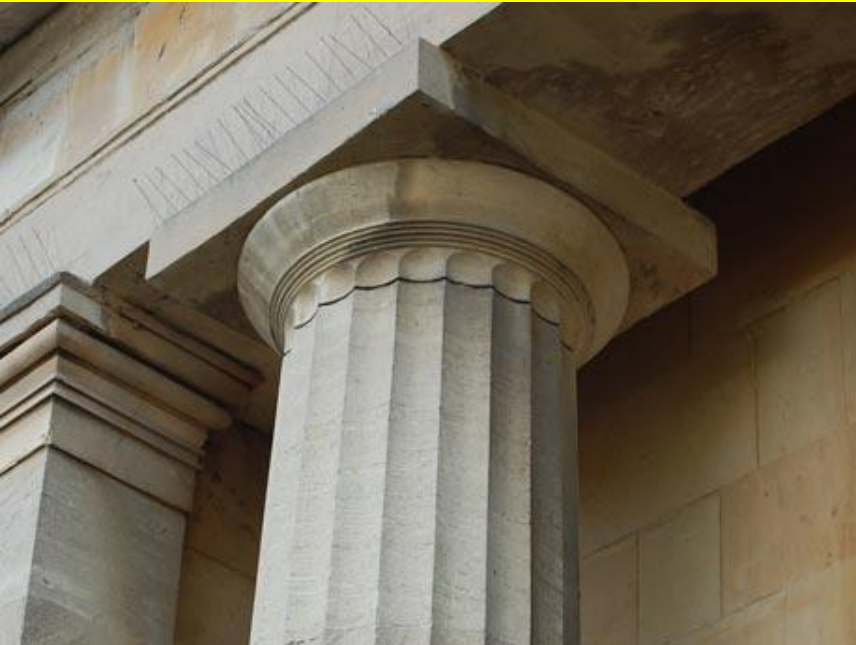


### IONIC ORDER



# Parthenon at the Acropolis.

Athens, Greece. Iktinos and Kallikrates. C. 447-410 BCE. Marble.



# Athena Parthenos at the Acropolis

Athens, Greece. Phidias(sculptor) c. 438 BCE. Marble and gold

- **CONTEXT**

- Patron
- Audience response
- Location

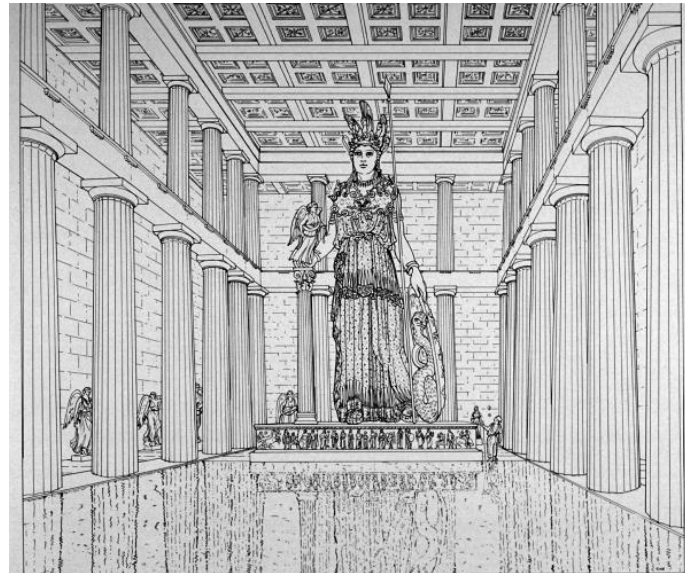
- **FUNCTION**

- **CONTENT**

- Subject matter
- Iconography

- **FORM**

- How was this made?
- What was it made with and why?





The Parthenon Southern Style  
Btw, this is in Nashville, TN.



**Nashville**

# Helios, Horses and Dionysus (Heracles?)

from the east pediment of the Parthenon at the Acropolis. Athens, Greece. Phidias. C. 447-410 BCE. Marble.

- East pediment depicted the **birth of Athena**.
  - She is born fully grown and clad in armor from the brow of Zeus.
- Spectators to the left and right who witnessed Athena's birth on Mount Olympus (Helios (sun rising) and his chariot horses, Dionysus or Herakles to the left; to the right, three goddesses, probably Hestia, Aphrodite, and either Selene (moon) or Nyx (night) and more horses.



Part of this was removed when the Parthenon became a church – it is the east side, so it was made into an apse

# Helios, Horses and Dionysus (Heracles?)

from the pediment of the Parthenon at the Acropolis. Athens, Greece. Phidias.  
c 447-410 BCE. Marble.





## Phidian “wet drapery”

- Both covers and reveal their bodies.
- Creates a wide variation of light and shade.



Three goddesses (Hestia, Dione, and Aphrodite?), from the east pediment of the Parthenon, Acropolis, Athens, Greece, ca. 438–432 BCE

# Helios, Horses and Dionysus (Heracles?)

from the east pediment of the Parthenon at the Acropolis. Athens, Greece. Phidias. C. 447-410 BCE. Marble.



- Why is the composition of this sculpture significant?

# West Pediment

- Shows the contest between Athena and Poseidon to determine who would be the city's deity.
- The Athenians were the judges of the gods .



# Plaque of the Ergastines

from the frieze of the Parthenon at the Acropolis. Athens, Greece. Phidias  
c. 447-410 BCE. Marble.

[VIDEO 4 MIN](#)



# The Panathenaic frieze of the Parthenon at the Acropolis.



# Plaque of the Ergastines

from the frieze of the Parthenon at the Acropolis. Athens, Greece. Phidias c. 447-410 BCE. Marble.

- How does this relief sculpture display religion?
- How does this relief sculpture display political power?



Peplos



# Plaque of the Ergastines

from the frieze of the Parthenon at the Acropolis. Athens, Greece.  
Phidias. c. 447-410 BCE. Marble.

- Part of the Ionic frieze inside.
- Inclusion of the procession demonstrates the Athenians saw themselves as fit for inclusion in the Parthenon's iconographical program.
  - *1<sup>st</sup> Greek temple that featured a human event in decoration.*
- The procession started at the Dipylon gate, passed through the agora, and ended on the Acropolis, where the Athenians placed a new peplos on an ancient wooden statue of Athena in the Erechthion.



- **Dipylon**

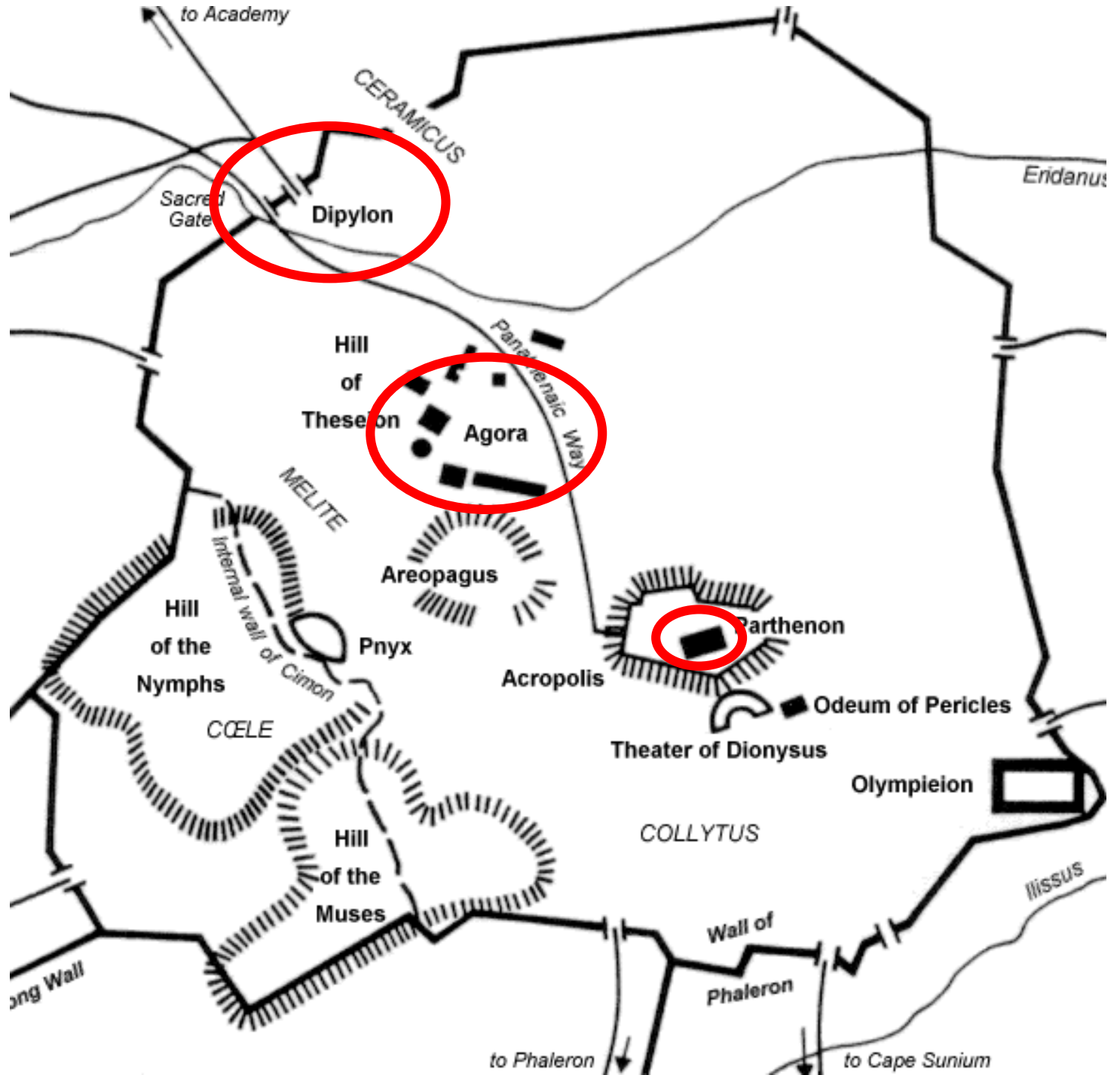
- Gates of the city where procession started.

- **Agora**

- City center where procession passed symbolically connecting civic ideals with religion.

- **Acropolis**

- **Erechthion** – temple that had a life size statue of Athena that was given a new peplos every year.
- **Parthenon** – held the Athena Parthenos to worship.





# Processional Frieze from Persepolis c. 500 bce

## Plaque of the Ergastines c. 447-410 BCE



### • Similarities?

- Verticality
- Detail
- Processions

### • Differences?

- Forms under the robes
- Natural movement
- Dress – all different, all same

### • All men representing nations.

- Celebrates diversity.

### • Women are all Athenian.

- Celebrates themselves and Athena.

Helios, Horses, and Dionysos is a sculptural group placed on the pediment of the Parthenon because these figures

- A. Helped Athena defeat Neptune
- B. Were witnesses to Athena's birth
- C. Are associated with the Athenian king, Erechtheus
- D. Were part of the Panathenaic procession

This statue is similar to other Greek kouroi in that it is inspired by



- A. Ancient Near Eastern figures
- B. Egyptian sculptures
- C. Roman emperors
- D. Polykleitos' theories

This sculpture was different from female sculptures of the same date in that it



- A. Was unpainted
- B. Is disproportionate
- C. Is nude
- D. Is young

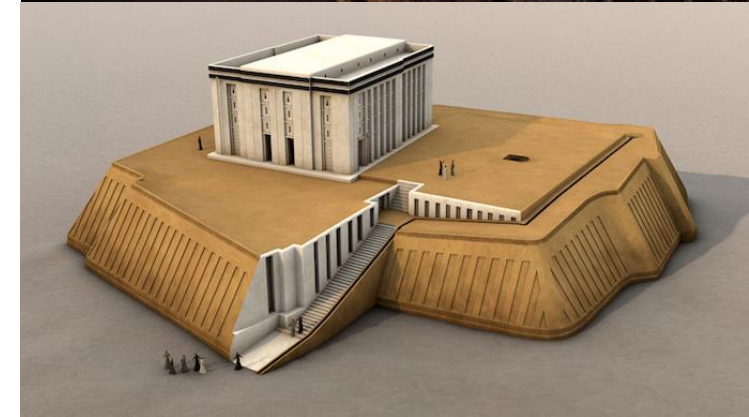
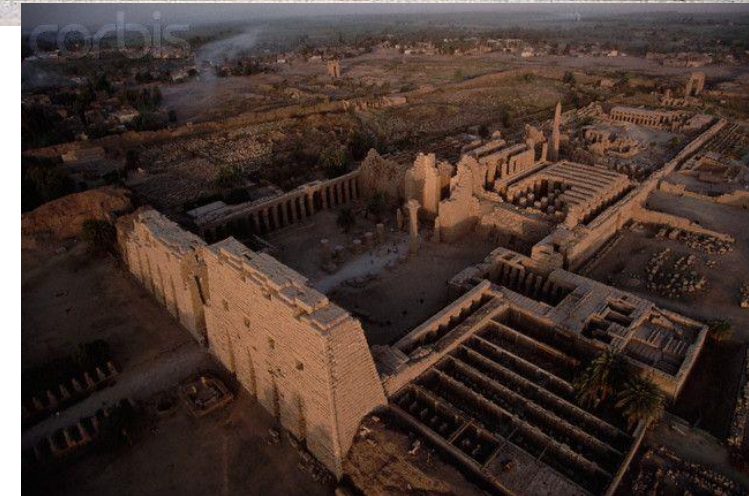
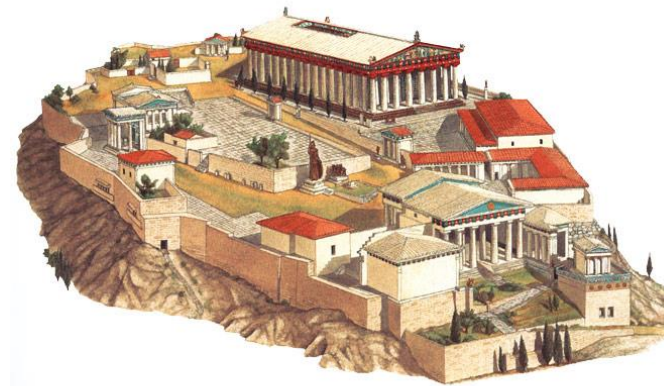
# The Niobides Krater was the first piece of Greek pottery

- A. To show the Niobides myth
- B. To be done in red-figure style
- C. To not have figures arranged in isocephalism
- D. To be influenced by wall painting

# Comparing Public Spaces

## Get in groups of 3-4

- What is the Function?
  - How did the spaces accommodate the people and ceremonies?
- Form: why does it look the way it does?
  - How do the visual aspects and reinforce the function and meaning?
- Content: What does it convey to us?
- Context:
  - What processions, festivals, or ceremonies took place?
  - How does the patron influence the space?



# Temple of the Athena Nike at the Acropolis

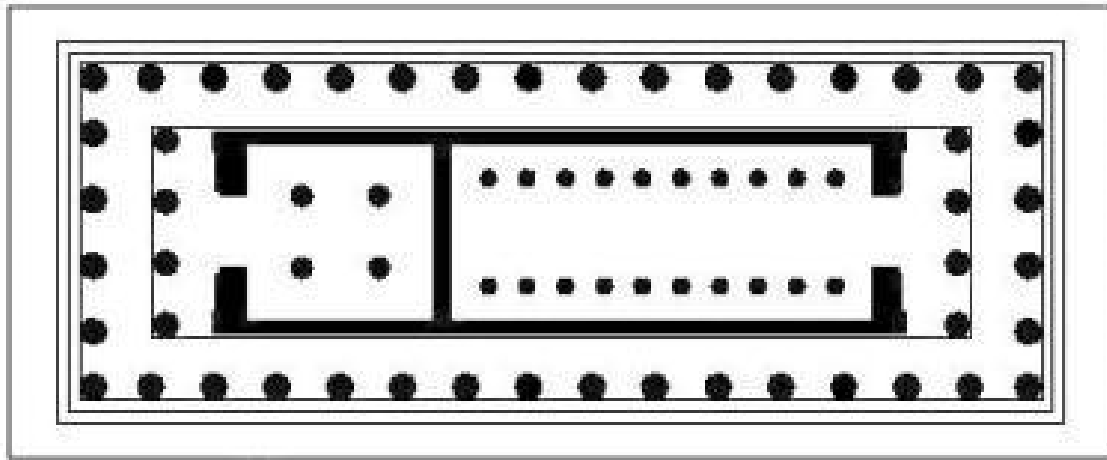
Athens, Greece. Iktinos and Kallikrates. C. 447-410 BCE. Marble.



- **Amphiprostyle**
- How does the Temple of Athena Nike display humanism?
  - **Chronicles a specific occasion**, not a recurring event like the Panathenaic procession in the Parthenon
- **First fully Ionic temple**
  - What makes it ionic?

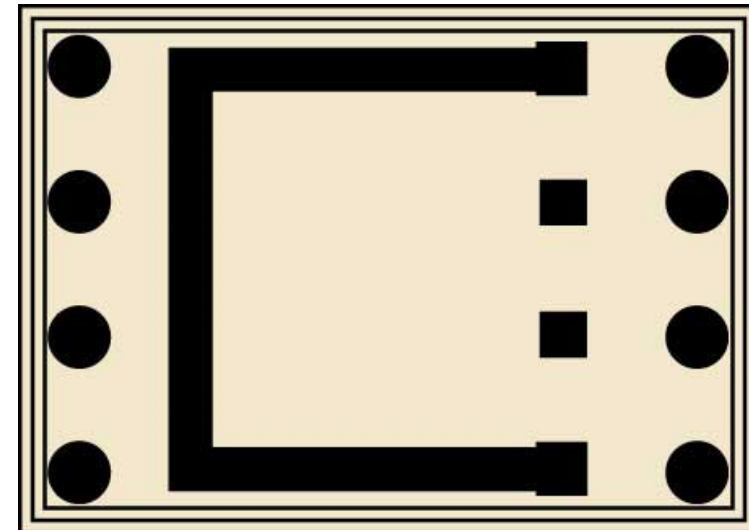
# Floorplans

## Peristyle



Parthenon

## Amphiprostyle

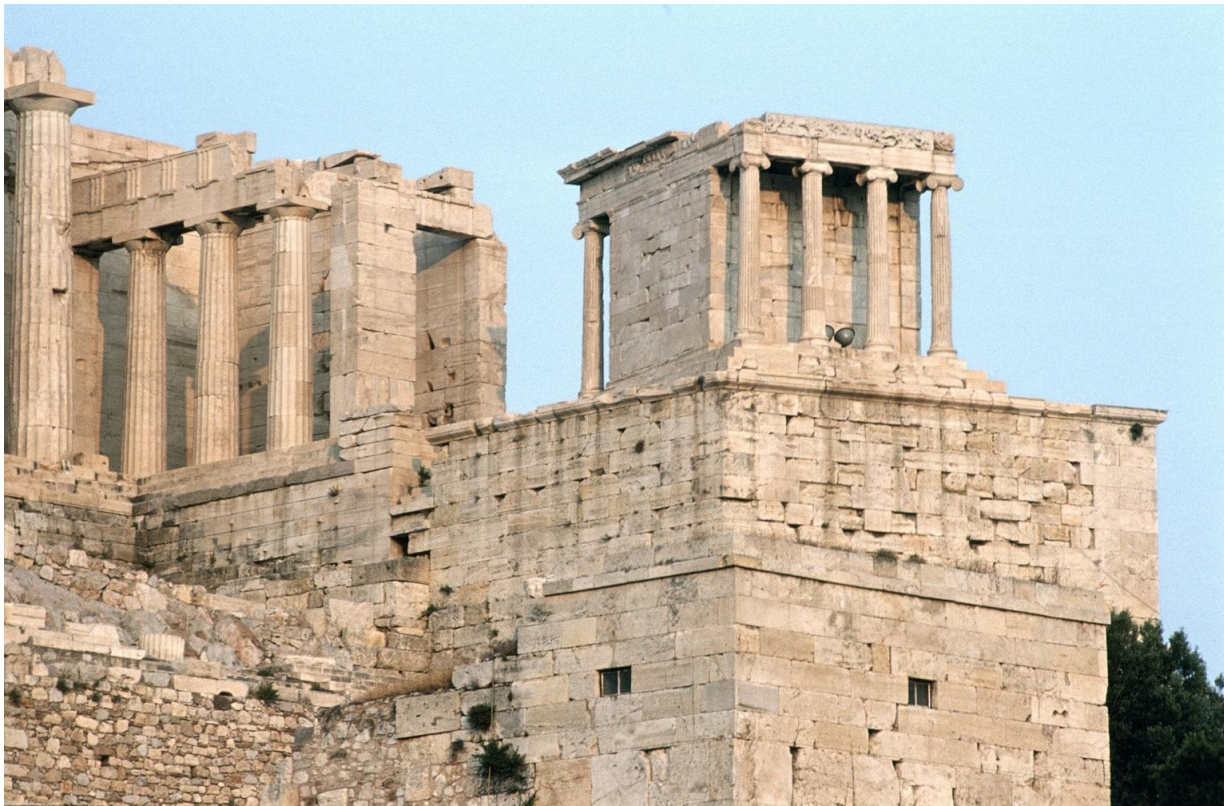


Temple of Athena Nike



# Temple of Athena Nike

- Dozens of reliefs of Athena Nike decorated the **parapet**, always in different situations



**Parapet** – a low surrounding wall

# Victory Adjusting Her Sandal

from The Temple of Nike Athena at the Acropolis. Athens, Greece.  
Phidias. c. 447-410 BCE. Marble.

## CONTEXT

Location?

On the parapet surrounding the Temple of Athena Nike

## FUNCTION

depicts the goddess in a genre scene to decorate the temple

## CONTENT

Subject matter

## FORM

How was this made?

relief carving, subtractive method, uses Phidian Wet Drapery

What was it made with and why?

Marble – easily accessible and easy to paint



# Grave stele of Hegeso.

Attributed to Kallimachos. c. 410 BCE. Marble and paint.

## • CONTEXT

- Indicative of the patriarchal society

## • FUNCTION

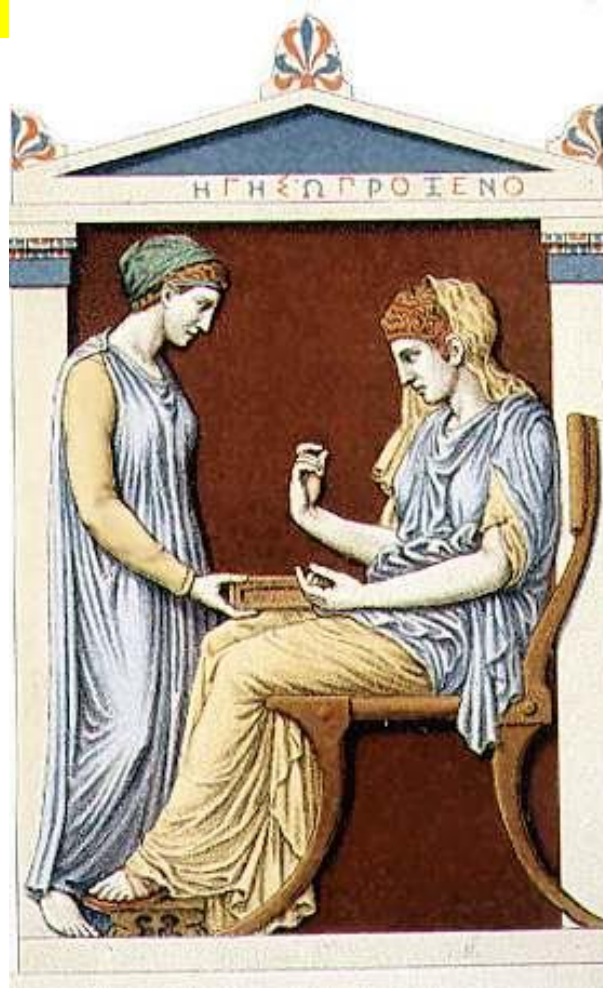
- Grave Marker
- Commemorates the death of Hegeso

## • CONTENT

- Subject matter – genre scene
- Inscription identifies her and her father
- Jewelry may be her dowry

## • FORM

- Maid in contrapposto
- Originally painted
- Jewelry was painted in
- Hierarchy of scale
- Architectural frame



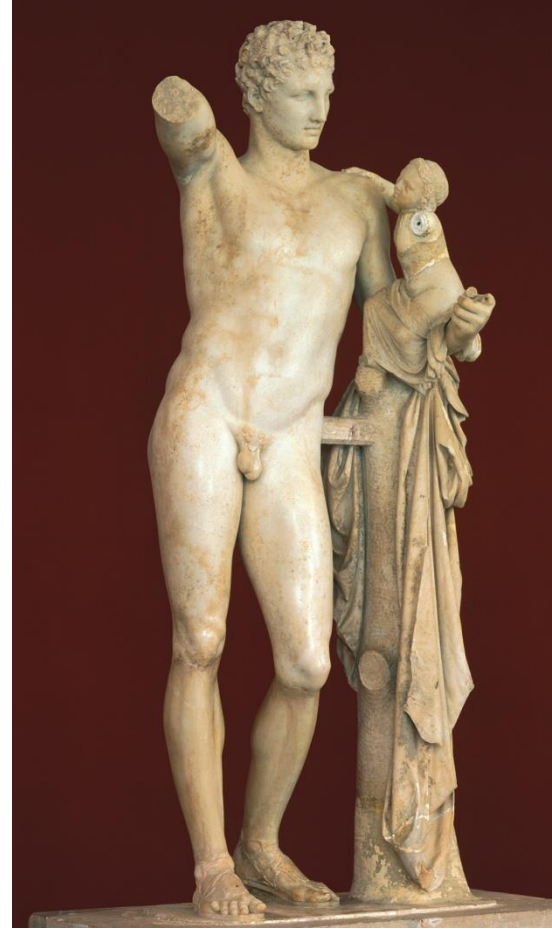
*How does the Grave stele of Hegeso reflect both the cultural values and the formal artistic norms of the High Classical period?*

# LATE CLASSICAL GREECE

PRAXITELES, *Hermes and the infant Dionysos*, from the Temple of Hera, Olympia, Greece. Marble copy after an original of ca. 340 BCE, approx. 7' 1" high.

- Subtle modeling of musculature
- Contrasting of smooth skin with rough hair and textured drapery
- Humanized treatment of the subject, loving adult, playful child, caught in a moment of companionship





- Hermes has a smaller head and more youthful body
- More off-balanced, S-curve pose requires a post to stabilize it contrasts with the balance of earlier sculpture
- Contrasting of smooth skin with rough hair and textured drapery
- Humanized treatment of the subject, loving adult, playful child, caught in a moment of companionship



• 400 BCE



• 340 BCE

Grave stele of a young hunter

What are the differences in how these are carved and how death is depicted?

Carving, mood