Chapter 5

Gods, Heroes and Athletes: The Art of Ancient Greece
Greek Humanism

• Humans were the “measure of all things” – the perfect individual became the Greek ideal
• Humanism led to concept of democracy (rule by demos, the people)
• Made great contributions in fields of arts, literature and science
• Greek gods assumed human form and frailty, but were immortal

Greek Origins (Hellenes)

• They were product of Aegean peoples and Indo-European invaders (Dorians and Ionians)
• Established independent city-states or poleis

Olympia and Hellas

• 776 BCE separate Greek-speaking states (citizens of Hellas) held first ceremonial games in common at Olympia
• Hellenes became trading and colonizing people (great Greek temples can be found in Italy because of this!)

Athens and Greek Culture

• Finest products of Greek civilization were created in Athens
• Great plays of Aeschylus, Sophocles, Euripides first performed
• City marketplaces (agoras), covered colonnades (stoas) and gyms (palaestras)
• Socrates and Plato
• Ideal of humanistic education = achieve balance of intellectual and physical discipline

Reassessing Greek Civilization

• Slavery was a universal institution among the Greeks
• Greek women remained secluded in their homes (excluded from public and political life)
• Greek states dominated by well-born white males
• Most admired virtues were statecraft and military valor
PERIODS:
• Geometric and Orientalizing
• Archaic
• Early and High Classical
• Late Classical
• Hellenistic

THE GREEK WORLD
Disintegration of the Bronze Age social order = disappearance of powerful kings/ loss of knowledge of how to cut masonry, paint frescoes, sculpt in stone/ reading and writing forgotten/ depopulation/ poverty/ loss of contact with outside world = Dark Age of Greece

GEOMETRIC
8th Century BCE – Economic conditions improve/ began to trade with east and west/ human figure returns

Above: Krater/ grave marker/ meander pattern

ORIENTALIZING
7th Century BCE

Below: Mantiklos Apollo/ pride in ability to write/ votive offering/ details human anatomy

Below: Centaur is Greek invention/ hero is nude

Above: Corinthian black-figure amphora w/ animal frieze/ exposed to Orient/ siren

Bronze, 750 BCE, 4.5” high

740 BCE, 3’ 4.5” high

600 BCE, 1’ 2” high

Bronze 680 BCE 8” high
Orientalizing Period – Sculpture

**DAEDALUS**

Daedalus (the skillful one) was legendary artist/created style (Daedalic) which is similar to Egyptian (he worked there) – triangular shape of head and hair, flatness of the face, slim waist, love of pattern

Kore - goddess or maiden/ hand position = gesture of prayer/ patterns prominent/ simple geometric shapes

Daedalic style= Egyptian-like

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Figure 5-7 Lady of Auxerre, statue of a goddess or kore, ca. 650–625 BCE. Limestone, approx. 2’ 1 1/2” high. Louvre, Paris.
Archaic Period

Below, Left: Peplos- garment/ votive offerings in Athena’s sanctuary/ more natural body proportions/ Below, right: Ionian chiton and himation/ loved patterns and folds/ left hand raising garment to take a step- became standard body position for korai/ painted with encaustic technique.
ARCHAIC PERIOD

Below, left: Kouros- youth/ Egyptian canon used/ served a funerary purpose- marked a grave/ different from Egyptian- separated from block of stone, wanted to show motion and nude/ Below, middle: Brings offering to Athena/ bearded, not a youth/ mature gentleman is clothed/ Bold “X” unites two bodies/ MAN SMILES- ARCHAIC SMILE- person portrayed is alive/ Below, right: Body is more naturalistic proportionally, still Egyptian stance.

Figure 5-8  Kouros, ca. 600 BCE. Marble, approx. 6’ 1/2” high. Metropolitan Museum of Art, New York.

Figure 5-9  Calf Bearer (Moschophoros), dedicated by Rhonbos on the Acropolis, Athens, Greece, ca. 560 BCE. Marble, restored height approx. 5’ 5”. Acropolis Museum, Athens.

Figure 5-10  Kroisos, from Anavysos, Greece, ca. 530 BCE. Marble, approx. 6’ 4” high. National Archaeological Museum, Athens.
Egyptian columnar halls influenced Greek architects to build columnar stone sculptured temples/altar outside of temple. Greeks gathered outside to worship; temple housed the cult statue of the deity—house of the god or goddess, not of the followers; often elevated on hill above city (acropolis).

- Temple design—proportional order (ends to sides = 1:3) (symmetry, ideal forms, order, compactness)
- Sculptural ornament in upper part of building (frieze, pediment) and was painted
- Central row of columns divide cella into two aisles; no place for the cult statue; no central doorway to view cult statue; columns are massive (swelling in middle = entasis) and narrowly spaced for fear the structure might collapse.
Gigantomachy, battle of gods and giants, was metaphor for triumph of reason and order over chaos (popular Greek theme in art).

Greek treasury - small buildings set up for safe storage of votive offerings.

Siphnian Treasury is Archaic Ionic order/caryatids on porch/ Ionic = continuous sculptured frieze on all four sides of the building.

Gigantomachy - battle of gods and giants, was metaphor for triumph of reason and order over chaos (popular Greek theme in art).

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Figure 5-17: Apollo and Artemis pursue a fleeing giant at right, behind them lion attacks a giant/ once painted.

Figure 5-16
Reconstruction drawing of the Siphnian Treasury, Delphi, Greece, ca. 530 BCE.

Figure 5-17
Gigantomachy, detail of the north frieze of the Siphnian Treasury, Delphi, Greece, ca. 530 BCE. Marble, approx. 2’ 1” high. Archaeological Museum, Delphi.
Vase is named after the excavator/ found in Etruscan tomb/ Black-figure technique is Corinthian/ volute shaped handles/signed by the painter and potter/ subject is Greek mythology/ composite and strict profile views of centaurs and warrior/ registers

Figure 5-18  KLEITIAS and ERGOTIMOS, François Vase (Attic black-figure volute krater), from Chiusi, Italy, ca. 570 BCE. General view (left) and detail of centauromachy on other side of vase (right). Approx. 2’ 2” high. Museo Archeologico, Florence.
Exekias, Athenian master of black-figure technique whose vases were exported and copied. 5-19 found in Etruscan tomb. No registers but placed figures in single large framed panel. Subject: Achilles plays dice game with Ajax—the calm before the storm. Men’s backs imitate curve of vase shape. Spears point toward dice. Eyes still rendered in old manner.

Figure 5-20 – Bilingual Vases (one side is black-figure and the other is red-figure). Exekias was the teacher of the Andokides painter. Red-figure technique used diluted glaze to create brown shades, expanding chromatic range.
Figure 5-21  EUPHRONIOS, Herakles wrestling Antaios (detail of an Attic red-figure calyx krater), from Cerveteri, Italy, ca. 510 BCE. Whole vessel approx. 1’ 7” high. Louvre, Paris.

Figure 5-21- Diluted glaze to show details in hair, muscles/ figures occupies 3D space/ reproduced how a particular human body is seen

Figure 5-22- figures are foreshortened, drawn in ¾ view = unusual viewpoint

Figure 5-22  EUTHYMIDES, Three revelers (Attic red-figure amphora), from Vulci, Italy, ca. 510 BCE. Approx. 2’ high. Staatliche Antikensammlungen, Munich

Figure 5-23  ONESIMOS, Girl preparing to bathe (interior of an Attic red-figure kylix), from Chiusi, Italy, ca. 490 BCE. Tondo approx. 6” in diameter. Musées Royaux, Brussels.

Figure 5-23- Drinking cup/ woman is in ¾ view/ subject is servant girl removing clothes to bathe- female nudity not for public at this time, only private viewing
Figure 5-24 Temple of Aphaia, Aegina, Greece, ca. 500–490 BCE.

- Doric order/ columns more widely spaced and more slender
- Cella- double colonnade and are two stories/ gave unobstructed view of the cult statue
- Pediments had life-sized statuary

Figure 5-25 Plan (left) and restored cutaway view (right) of the Temple of Aphaia, Aegina, Greece, ca. 500–490 BCE.
Pediment Statuary: theme was battle of Greeks and Trojans with Athena at center/ Athena is larger because she is superhuman/ mortal heroes are same scale/ used whole range of body postures to fit the format of the pediment

**Figure 5-26** West pediment of the Temple of Aphaia, Aegina, Greece, ca. 500–490 BCE. Marble, approx. 5’ 8” high at center. Glyptothek, Munich.

**Figure 5-27** Dying warrior, from the west pediment of the Temple of Aphaia, Aegina, Greece, ca. 500–490 BCE. Marble, approx. 5’ 2 1/2” long. Glyptothek, Munich.

*Left: warrior smiles at us/no sense of thinking, feeling human being*

*Right: Created later, warrior is more natural, torso placed at angle to viewer, does not look at us, concerned with pain/ radical change, Classical revolution began*

**Figure 5-28** Dying warrior, from the east pediment of the Temple of Aphaia, Aegina, Greece, ca. 490–480 BCE. Marble, approx. 6’ 1” long. Glyptothek, Munich.
Early and High Classical Periods

Beginning of Classical age = the defeat of the Persian invaders of Greece by the allied Hellenic city-states

From the metope on the Temple of Zeus- theme was the 12 labors of Herakles (legendary founder of the Olympic games)

Here Herakles holds up the sky (along with Athena and a cushion) in place of Atlas who is holding golden apples of the Hesperides for the hero/ High Relief

This Early Classical phase of Greek art is called the “Severe Style” because it contrasts sharply with the smiling and elaborately clothed figures of the Late Archaic period.

Figure 5-32  Athena, Herakles, and Atlas with the apples of the Hesperides, metope from the Temple of Zeus, Olympia, Greece, ca. 470–456 BCE. Marble, approx. 5’ 3” high. Archaeological Museum, Olympia.
Early Classical Statuary

Kritios Boy = One of the most important works of Greek sculpture/ breaks away from Egyptian canon/ how a human being actually stands/ weight shift in hip area is called **CONTRAPPOSTO** (Counterbalance)

**Figure 5-33** Kritios Boy, from the Acropolis, Athens, Greece, ca. 480 BCE. Marble, approx. 2’ 10” high. Acropolis Museum, Athens.
Figure 5-34 Warrior, from the sea off Riace, Italy, ca. 460–450 BCE. Bronze, approx. 6’ 6” high. Archaeological Museum, Reggio Calabria.

Figure 5-35 Charioteer, from a group dedicated by Polyzalos of Gela in the Sanctuary of Apollo, Delphi, Greece, ca. 470 BCE. Bronze, approx. 5’ 11” high. Archaeological Museum, Delphi.

Figure 5-36 Zeus (or Poseidon?), from the sea off Cape Artemision, Greece, ca. 460–450 BCE. Bronze, approx. 6’ 10” high. National Archaeological Museum, Athens.

Below: Riace Bronze/ found in sunken ship, submerged in salt water for two millennia/ lacks his shield, spear and helmet/ masterpiece of hollow-casting/ contrapposto more pronounced/ arms freed from body

Below: Turn of head, feet in opposite directions, slight twist at waist = Severe Style/ moment is after the race/ folds = flutes of Greek column

Below: Found in shipwreck/ male human form in motion/ bearded god hurling a weapon (thunderbolt)/ arms extend boldly, right heel raised/ shows lightness and stability of hollow-cast technique
Below, left: Marble copy of bronze original made in Roman times. Romans wanted to decorate public places and private villas with these Greek pieces so they copied them in marble which was less expensive. Romans had to add things like tree trunks and struts to support the weight of the stone.

Vigorous action/ body in Archaic manner/ body and limbs= two intersecting arcs like tightly stretched bow before the string is released/ face is expressionless.

Figure 5-37
MYRON, Diskobolos (Discus Thrower). Roman marble copy after a bronze original of ca. 450 BCE, 5' 1" high. Museo Nazionale Romano—Palazzo Massimo alle Terme.

Below, right: Spear Bearer by Polykleitos/ marble copy/ vision of ideal statue of a nude male athlete or warrior/ Polykleitos imposed order on human movement with chiastic or cross balance on figures various body parts/ dynamic asymmetrical balance, motion while at rest, harmony of opposites = Polykleitan style.

Figure 5-38
POLYKLEITOS Doryphoros (Spear Bearer). Roman marble copy from Pompeii, Italy, after a bronze original of ca. 450–440 BCE, 6' 11" high. Museo Nazionale, Naples.
KRESILAS, Pericles. Roman marble herm copy after a bronze original of ca. 429 BCE, approx. 6' high. Vatican Museums, Rome.

Greeks formed alliance for protection = Delian League, members paid annual tribute, surplus reserves paid for embellishing the Acropolis for Pericles, people angry at the Athenians

“More human creative genius concentrated on the Periclean Acropolis than at any other place or time in the history of Western civilization.”

Figure 5-41 Model of the Acropolis, Athens, Greece, 1. Parthenon 2. Propylaia 3. Erechtheion 4. Temple of Athena Nike.
Parthenon- Has been a Byzantine and Roman Catholic church, Mosque/1687 Venetians bombed – blew out center of building and also tried to remove statues from pediments- destroyed

Phidias- oversaw temple’s sculptural decoration/ Doric temple design with some Ionic elements (Ionic inside- back room columns and inner frieze at top of cella, Doric outside-around cella, 2 story Doric colonnade and outside Doric frieze)/ belief in harmonious numerical ratios: controlling ratio for the symmetria of the parts (x=2y+1)

Irregularities or deviations: stylobate curves upward at center on both sides and façade/ peristyle columns lean inward slightly/ corner columns are 2” thicker

Needed to compensate for optical illusions (no sagging, no thinner looking columns, etc.)
Figure 5-44  PHIDIAS, Athena Parthenos, in the cella of the Parthenon, Acropolis, Athens, Greece, ca. 438 BCE. Model of the lost statue, which was approx. 38’ tall. Royal Ontario Museum, Toronto.

Original made of gold and ivory/ 38’ tall/ Parthenon designed around it/ cella shows 2-story Doric colonnade/ Athena is fully armed and holds Nike (personification of Victory, refers to 479 BCE victory over Persians)/ the soles of her sandals, interior and exterior surface of her shield shows mythological contests = metaphor for triumph of order over chaos, Athens over Persia.
Figure 5-46  Helios and his horses, and Dionysos (Herakles?), from the east pediment of the Parthenon, Acropolis, Athens, Greece, ca. 438–432 BCE. Marble, greatest height approx. 4’ 3”. British Museum, London.

Subject of east pediment was Athena’s birth on Mount Olympus

Phidias- new way to deal with shape of pediment = bottom line is horizon line

Most are located today in the British Museum and are known as the Elgin Marbles (after Lord Elgin)

Phidias understood how muscles and bones make body move/ mastered rendering clothed forms/ folds unify and create light and shade

Figure 5-47  Three goddesses (Hestia, Dione, and Aphrodite?), from the east pediment of the Parthenon, Acropolis, Athens, Greece, ca. 438–432 BCE. Marble, greatest height approx. 4’ 5”. British Museum, London.
Inner Ionic Frieze/ Subject is Panathenaic Festival that took place every 4 yrs. in Athens (procession of people and animals end at the Acropolis and place a new peplos on Athena) / Shows importance Athenians placed on themselves

Above: Olympian gods/goddesses do not take part in the festival or determine outcome, merely spectators

Figure 5-48 Details of the Panathenaic Festival procession frieze, from the Parthenon, Acropolis, Athens, Greece, ca. 447–438 BCE. Marble, approx. 3’ 6” high. Horsemen of north frieze (top), British Museum, London; Acropolis Museum, Athens; and elders and maidens of east frieze (bottom), Louvre, Paris.
Propylaia- Entrance to the Acropolis

-Doric was used for exterior and Ionic for interior

-Side wings not completed

-Northwest wing: in Roman times housed a pinakotheke (picture gallery) which was forerunner of modern museums

Figure 5-49 MNESIKLES, Propylaia (view from the northeast), Acropolis, Athens, Greece, 437–432 BCE.
The Ionic Erechtheion

Figure 5-50  Erechtheion (view from the southeast), Acropolis, Athens, Greece, ca. 421–405 BCE.
-Multiple shrine (for Athena and other gods, Erechtheus, early king of Athens, etc.)
-Salt-water spring and olive tree (contest between Athena and Poseidon)
-Asymmetrical plan: irregular because of uneven ground, need to incorporate tomb, pre-existing shrines, olive tree, etc. = four different sides and ground levels

Figure 5-51  Plan of the Erechtheion, Acropolis, Athens, Greece, ca. 421–405 BCE.

Caryatids replaced Ionic columns on south porch

Figure 5-52  Caryatid from the south porch of the Erechtheion, Acropolis, Athens, Greece, ca. 421–405 BCE. Marble, 7' 7" high. British Museum, London
Figure 5-53  KALLIKRATES, Temple of Athena Nike (view from the northeast), Acropolis, Athens, Greece, ca. 427–424 BCE.

- Amphiprostyle temple = four columns on both east and west facades
- Frieze makes reference to victory over Persians (battle at Marathon)
- Parapet- A low, protective wall along the edge of a balcony or roof.
- Nike adjusting sandal- clinging garments seem transparent or as if drenched with water, young female body, folds form intricate linear patterns, deep carving produces pockets of shade to contrast with light marble

Figure 5-54  Nike (Victory) adjusting her sandal, from the south side of the parapet of the Temple of Athena Nike, Acropolis, Athens, Greece, ca. 410 BCE. Marble, approx. 3’ 6” high. Acropolis Museum, Athens.
Remembering the Dead

Other commissions:
Dipylon Cemetery
Grave Stele/
Commemorates a death/
Young woman in her home attended by her maid/
Composition has parallels in contemporary vase painting

Hegeso, deceased, daughter of wealthy man (noted by slave and jewelry)
Mothers name is never mentioned

Figure 5-55  Grave stele of Hegeso, from the Dipylon cemetery, Athens, Greece, ca. 400 BCE. Marble, 5’ 2” high. National Archaeological Museum, Athens.
Lekythos—For perfume oil/
White ground technique/
Some colors added after firing/
Not permanent/
Placed on graves as offerings

Figure 5-56  ACHILLES PAINTER, Warrior taking leave of his wife (Attic white-ground lekythos), from Eretria, Greece, ca. 440 BCE. Approx. 1’ 5” high. National Archaeological Museum, Athens

Figure 5-57  NIOBID PAINTER, Artemis and Apollo slaying the children of Niobe (Attic red-figure calyx krater), from Orvieto, Italy, ca. 450 BCE. Approx. 1’ 9” high. Louvre, Paris.

Figure 5-58  PHIALE PAINTER, Hermes bringing the infant Dionysos to Papposilenos (Attic white-ground calyx krater), from Vulci, Italy, ca. 440–435 BCE. Approx. 1’ 2” high. Vatican Museums, Rome.

Landscape setting/ figures on different levels, interact with setting/ some faces drawn in ¾ view

White ground krater/ used only colors that would survive the heat of the kiln/ diluted brown washes add color and shading to the rocks
Late Classical Period

The Peloponnesian War and the unceasing strife of the 4th century brought an end to the serene idealism of the 5th century. Disillusionment and alienation followed. Greek thought and art began to focus more on the individual and on the real world of appearances rather than on the community and the ideal world of perfect beings and buildings.

**Praxiteles: (great L.C. sculptor)**

Created a new humanizing spirit (superhuman beauty but lost grandeur and gains more worldly sensuousness)

Goddess of love is completely nude—never done before!

Participates in act of “everyday life”

**Figure 5-60**

PRAXITELES, Aphrodite of Knidos. Roman marble copy after an original of ca. 350–340 BCE. Approx. 6’ 8” high. Vatican Museums, Rome.

**Figure 5-62**

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. Archaeological Museum, Olympia.

“S”-curve of body = hallmark of many of Praxiteles’ statues/

Tender and very human interaction between adult and child = “real life”
Once set onto draped statue/ soft face/ dewy gaze of the eyes/ human sensuousness

Below: **Skopas** (great L.C. sculptor)/ his hallmark = intense emotionalism/ hero wears lion skin headdress/ highly dramatic/ passionate face reveals anguished soul within

An original portrait/ provides insight into his personality
Death and Irony – Grave Stele – High Relief

Sorrow shown - boy sobs, dog droops head/
Father ponders irony of fate that has taken his son/
Hunter looks out at viewer, inviting sympathy and creating an emotional bridge between viewer and artwork - not done before this!

Figure 5-64 Grave stele of a young hunter, found near the Ilissos River, Athens, Greece, ca. 340–330 BCE. Marble, approx. 5’ 6” high. National Archaeological Museum, Athens.
Lysippos (3rd great Late Classical sculptor) and a New Canon - Head is $1/8$ th the height of the body / Scraper: Athlete scrapes oil from body after exercising / Lysippos breaks the dominance of the frontal view and encourages the observer to look at different angles / figure breaks out of the rectangular box that defines boundaries

Weary Herakles: located in Baths of Caracalla in Rome / provided inspiration for Romans to exercise / humanizes a god-hero, shows pain and weariness / viewer must walk around it / rejected stability and balance for statuary
Figure 5-69 PHILOXENOS OF ERETRIA, Battle of Issus, ca. 310 BCE. Roman copy (Alexander Mosaic) from the House of the Faun, Pompeii, Italy, late second or early first century BCE. Tessera mosaic, approx. 8’ 10” X 16’ 9”. Museo Nazionale, Naples.

**Subject (psychological intensity):** battle between armies of Alexander the Great and Persian king Darius III (Battle of Issus)/ Alexander leads army into battle without helmet, drives spear through one of Darius’s “Immortals”, Darius calls for retreat, charioteer is speeding Darius to safety, Darius looks back at Alexander and reaches out in a pathetic gesture

**Stylistic Characteristics:** rearing horse is in ¾ view below Darius, modulation/shading on horse’s rump, reflection of face in shield, cast shadows on ground, LIGHT AND SHADOW!

**Tesserae mosaics-** tiny stones or pieces of glass cut to the desired size and shape

**Skiagraphia-** shading or “shadow painting”
Greek Theaters

Plays performed once during sacred festivals/ dramas closely associated with religious rites and not pure entertainment/ altar to Dionysos stood in center of circle/ 387 ft. in diameter, 55 rows of seats (12,000 spectators)/ excellent acoustics/ still used today

Figure 5-70  POLYKLEITOS THE YOUNGER, Theater, Epidauros, Greece, ca. 350 BCE.

Orchestra: circle, place for performers/ Theatron: slope where spectators are seated/ Cavea: auditorium, hollow place, cavity, always on a hillside/ Cunei (cuneus): wedge-shaped sections of stone benches separated by stairs (semicircle)/ Skene: scene building, houses the dressing rooms and backdrops for plays
**Corinthian Capitals**

Kallimachos invented during the 2nd half of 5th century BCE/

Double row of acanthus leaves with emerging tendrils and flowers/

No Corinthian order exists, capitals replace Ionic volute capital only/

Not popular until Hellenistic and Roman times

Eliminated corner problem (4 sides are similar)

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**Figure 5-71** THEODOROS OF PHOKAIA, Tholos, Delphi, Greece, ca. 375 BCE.

**Figure 5-72** POLYKLEITOS THE YOUNGER, Corinthian capital, from the Tholos, Epidauros, Greece, ca. 350 BCE. Archaeological Museum, Epidauros.

**Figure 5-73** Choragic Monument of Lysikrates, Athens, Greece, 334 BCE.

Above: earliest example of Corinthian capital on exterior of Greek structure (columns are engaged on the drum)

Monument to commemorate a contest victory

Left: tholos- circular shrine

Exterior: colonnade of Doric columns

Interior: Corinthian columns
Hellenistic Period

The Hellenistic period begins with death of Alexander in 323 BCE and lasted nearly 3 centuries until 31 BCE. An international culture united the Hellenistic world and its language was Greek. Building activity shifted to Hellenistic monarchs in Asia Minor.

Temple of Apollo- great scale, theatrical element of surprise, breaks rules of temple design canon, worked on for 500 years and never finished/

Hypaethral: open to the sky, had no roof or pediment

Grand doorway to temple’s cella elevated 5 feet, served as a kind of stage/ dipteral colonnade framed a central courtyard (shrine for statue of Apollo)/ departure from Classical Greek Architecture

Figure 5-74 PAIONIOS OF EPHESOS and DAPHNIS OF MILETOS, Temple of Apollo, Didyma, Turkey, begun 313 BCE. Restored view of facade (right) and plan (left).
Hippodamian Plan

Hippodamos of Miletos—father of rational city planning

Strict grid plan/ streets met at right angles/ separate quarters for public, private and religious functions/ desire to impose order on nature and to assign a proper place in the whole to each of the city’s parts

Central agora (marketplace) was 6 blocks

Figure 5-75 Model of the city of Priene, Turkey, fourth century BCE and later. Staatliche Museen, Berlin.

House: rectangular in plan, entrance from street, court is open to sky, exterior windows are rare because shared walls with neighbors, court provided light and air for interior, court collected rainwater stored in underground cisterns, dining room called andron, men reclined on couches while eating

Figure 5-76 Plan of House XXXII, Priene, Turkey, fourth century BCE.
Kingdom of Attalos II (born from breakup of Alexander’s empire)/ consumed most of western & southern Asia Minor/ upon death of last king was bequeathed to Rome/ greatest power in Mediterranean world

Altar of Zeus: most famous Hellenistic sculptural ensemble

All around altar platform was a sculpted frieze (400 ft. long)/ Subject: battle of Zeus and gods against the giants- this alludes to King Attalos I victory over the Gauls in Asia Minor/ Intense emotion, violent movement, swirling draperies, death and suffering, anguished faces/ deep carving = dark shadows

Right: features have been termed “BAROQUE”
Left: sculptor carefully studied and reproduced features of Gauls (long, bushy hair, mustaches, torques or neck bands/ recorded their moving response to defeat (suicide rather than surrender)

Hallmarks of Pergamene baroque style: twisting posture, theatrical gestures and emotional intensity

Below: a trumpeter collapses on shield as blood pours from gash in chest/ pained expression on face/ pathos and drama are pronounced/ male musculature is exaggerated- tight chest, bulging veins

EPIGONOS: may be creator of entire group seen here and creator of dynamic Hellenistic baroque style

Figure 5-80 EPIGONOS(?), Gallie chieftain killing himself and his wife. Roman marble copy after a bronze original from Pergamon, Turkey, ca. 230–220 BCE, approx. 6' 11” high. Museo Nazionale Romano-Palazzo Altemps, Rome.

Figure 5-81 EPIGONOS(?), Dying Gaul. Roman marble copy after a bronze original from Pergamon, Turkey, ca. 230–220 BCE, approx. 3’ 1/2” high. Museo Capitolino, Rome.
Nike of Samothrace

Masterpiece of Hellenistic baroque style/ was set up in Sanctuary of the Great Gods on island of Samothrace/ wings still beat, wind sweeps her drapery/ setting added to theatrics: was displayed in a two-tiered fountain, water from fountain created illusion of rushing waves, reflections in water, sound of water = Art and Nature interaction

Figure 5-82 Nike alighting on a warship (Nike of Samothrace), from Samothrace, Greece, ca. 190 BCE. Marble, figure approx. 8’ 1” high. Louvre, Paris.

Venus de Milo

Undressing of Aphrodite = explored eroticism of nude female form/
Left hand held apple Paris awarded her when judged most beautiful goddess of all/ right hand grasped edge of drapery to keep it from slipping down farther

Figure 5-83 ALEXANDROS OF ANTIOCH-ON-THE-MEANDER, Aphrodite (Venus de Milo), from Melos, Greece, ca. 150–125 BCE. Marble, approx. 6’ 7” high. Louvre, Paris
Seated Boxer

Traditional theme of the Greek athlete done is a new way/

He is a heavily battered, defeated veteran/ powerful hands wrapped in leather thongs/ broken nose and teeth/ cauliflower ears/ inlaid copper blood drips from cuts in forehead, nose and cheeks

APPEALS TO EMOTIONS

EVOKEs COMPASSION

Figure 5-86 Seated boxer, from Rome, Italy, ca. 100–50 BCE. Bronze, approx. 4’ 2 1/2” high. Museo Nazionale Romano, Rome.
The Aged and The Ugly – Social Realism!

Old woman bringing chickens and basket of food to sell in the market/ face is wrinkled/ body is bent/ spirit is broken by lifetime of poverty

Opposite of Classical period’s idealism/ old men and women from the lowest rungs of the social order/

Reflects different social climate in depiction of a wider variety of physical and ethnic types

Demosthenes: great orator/ frail man with speech impediment/ took his own life by drinking poison to avoid being captured by Macedonians

Redefined portraiture/
Record the actual appearance/ capture the essence of their personalities

Here we see great sadness and inner pain

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Figure 5-87  Old market woman, ca. 150–100 BCE. Marble, approx. 4’ 1/2” high. Metropolitan Museum of Art, New York.

Figure 5-88 POLYEUKTOS, Demosthenes. Roman marble copy after a bronze original of ca. 280 BCE. 6’ 7 1/2” high. Ny Carlsberg Glyptotek, Copenhagen.
Hellenistic Art Under Roman Patronage

Roman general Flaminius defeated Macedonian army/ Greece became a Roman province in 146 BCE/ Greek artists in great demand to furnish Romans with copies of Classical and Hellenistic masterpieces and to create new statues a la grecque for Roman patrons

Trojan priest Laocoon and his sons

Unearthed (found in the remains of palace of emperor Titus) in Rome in 1506 in the presence of Michelangelo!

Narrative: gods who favored Greeks in war against Troy sent serpents to punish Laocoon, who had tried to warn his compatriots about the danger of bringing the Greek’s wooden horse within the walls of their city

SUFFERING,
TORMENT,
PAIN as they try to free themselves from the death grip of the serpents

Figure 5-89
ATHANADOROS, HAGESANDROS, and POLYDOROS OF RHODES, Laocoön and his sons, from Rome, Italy, early first century CE
Marble, approx. 7’ 10 1/2” high. Vatican Museums, Rome.