Chapter 5

Ancient Greece
KEY IDEAS

- Greek art introduces the concept of classical art
- Greek sculpture is characterized by the idealizing of the human form, the beauty of the nude body, and the ability of figures to express a great range of emotions
- Greek temples become extremely influential in the development of European architecture
- Greek pottery echoes the development of Greek sculpture and forms virtually all our knowledge about Greek painting
The rise of the Greek city-state, or polis, marks the moment when Western culture begins to celebrate its own strengths and powers—"the creative geniuses of the mind itself—over the power of nature."

The Western world’s gods now become personified, taking human form and assuming human weaknesses.

Though immortal, they were otherwise versions of ourselves, no longer angry beasts or natural phenomena such as the earth, sun, or rain.
In about 1200, BCE, just after the fall of Mycenae, the Greek world consisted of various tribes separated by geographical features. These tribes developed into independent city-states, with their own constitutions, coinage, and armies. We know that in 776 BCE these feuding states declared a truce in order to hold the first Olympic games, a moment so significant that the Greek later took it as the starting point of their history.
The human figure celebrated in athletic contests is one of the most important subjects of Greek art as well as depicting the human form with highly naturalistic detail.

Greek art discarded religious functions and moved toward human-centered concerns. Many cultural values of the Greeks, especially the idea of “Man is the measure of all things” - evokes ancient obsessions with the body, and humanity’s place in nature.
GREEK PERIODS

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

- The Greek period between 900-700 BCE
- Decoration of ceramic vessels with linear motifs such as spirals, diamonds, and cross-hatching
- It is very different from the plants, birds, and sea creatures of the Minoan
5-2: Dipylon Krater
c. 740 BCE
3’4”
c. 750-730 BCE
Bronze
4.5" high

5-3 Hero and centaur
ORIENTALIZING PERIOD

- 700-600 BCE
- Greece moved away from dense linear decoration of the Geometric style to more open compositions built around large motifs—real and imaginary animals, abstract plant forms, and human figures.
5-4: Mantiklos Apollo

Cue Card

c. 700-680 BCE
Bronze
8” high
Geometric Style

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

C 625-600 BCE
1’2” high
Lady of Auxerre
Kore (maiden)

c. 650-625 BCE
Limestone
2’1” high
ARCHAIC PERIOD

- 600 - 480 BCE
- Archaic means “old fashioned” – comparing it to classical Greek art
- Artist and sculpture become wealthy, individuals sponsored the arts
5-7: Kouros (male youth)

530 BCE, Marble
6’4” high
COMPARE WITH:
5-9: Kroisos
from Anavysos, Greece
ca. 530 B.C.E.
marble
76 in. high
Kouros

Kroisos

c. 600 BCE
c. 530 BCE
dig site on Acropolis in 1865

5-8: Calf Bearer (Moschophoros) from the Acropolis, Athens, Greece
ca. 560 B.C.E.
marble
65 in. high
5-10: Peplos Kore
from the Acropolis, Athens, Greece
c. 530 B.C.E.
marble
48 in. high
Peplos Kore

Kore in Ionian Dress from Acropolis

Chiton - Himation (mantle) – Greek clothing

Similar Kore
Peripteral (single) colonnade

Plan of basic Greek temple
5-13: CAPITALS & ORDERS

Doric

Corinthian

Ionic
Greek Temple Orders: Doric (left) and Ionic (right)
5-14: Temple of Hera I, c. 550 BCE

Entasis – swelling in the shaft of a column

Peripteral (single) colonnade

Antis

Plan of the Temple of Hera I
5-16: West Pediment, Temple of Artemis, Corfu, Greece
c. 600-580 BCE, Limestone
9’4”

Possible painted colors

Zeus slaying Chrysaor

King Priam
5-18: Siphnian Treasury
Gigantomachy

Gigantomachy (battle of gods and giants)

Caryatids: A female figure that functions as a supporting column.
Francois Vase

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

krater

Gardner’s 12th ed.,
5-20 & 5-21: EXEKIAS, Achilles and Ajax playing a dice game
540-530BCE, 2’ high
ANDOKIDES PAINTER, Ajax and Achilles Playing a Game - Red and Black Figure Vase
EUPHRONIOS, Herakles wrestling Antaios
Euthymides,
Three revelers, Vulci, Italy
c. 510 BCE
2’ high
Three revelers (attic red-figure amphora)

Famous Foreshortened painting
Mantegna, *The Lamentation over the dead Christ*
Temple of Aphaia & Plan
West Pediment of the Temple of Aphaia

- Dying Warrior from west pediment
- Dying Warrior from east pediment
Dying warrior
from the Temple of Aphaia, Aegina, Greece
ca. 500-490 B.C.E.
marble
approximately 5 ft. 2 1/2 in. long
Dying warrior
from the Temple of Aphaia, Aegina, Greece
ca. 490-480 B.C.E.
marble
approximately 6 ft. 1 in. long