

CH. 5

THEME: MAN and the NATURAL WORLD

FOCUS: Cycladic figures, Palace at Knossos, *Spring Fresco* at Thera, Kamares ware, *Snake Goddess*

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/v/tlatilco-figurines>

READING ASSIGNMENT: KLEINER, pp. 85-95

POWERPOINT: MAN and the NATURAL WORLD: PREHISTORIC ART (Art of the Ancient Aegean and PreColumbian Tlatilco)

11

DATE DUE: _____

1. How are Cycladic figures schematic?

What are some possible reasons why?

2. The largest Cretan palace – at Knossos- was the legendary home of King _____. It was here that the legendary _____ hunted the bull-man Minotaur in his labyrinth.
3. The Knossos palace was a rambling structure built against the upper slopes and across the top of a low hill that rises from a fertile plain. The central feature of the palace was its great rectangular _____ where ceremonies such as bull-leaping occurred.
4. How were Minoan figures depicted differently from Egyptian figures?
5. The *Spring Fresco* at Akrotiri, Thera, is the largest and most complete prehistoric example of a pure landscape painting. How does it visually celebrate nature?
6. The swirling lines of Kamares Ware vessels evoke life in the _____, and both the abstract and the natural forms beautifully complement the shape of the vessel.
7. Power over the animal world is implied in the Minoan *Snake Goddess* in that she holds snakes in her

hands and supports a tamed _____ on her head.

8. How is the human form depicted (characteristic of the Minoan style) on the *Harvesters Vase*?



9. The figurines found at the Mexican site of Tlatilco often have two heads, suggesting that they may related to the concept of _____. How do the Cycladic figurines compare to the Tlatilco female figurines stylistically?

10. The Tlatilco head is an example of an image that is "bifurcated," meaning that it is

"_____." Since these figurines found in _____, they may also relate to the cycles of _____ and _____.

11. What in general suggests that the culture that created the Tlatilco figurines was a settled, sedentary culture?

DATE DUE: _____

THEME: DEATH and the AFTERLIFE

FOCUS: Dipylon Amphora, Dipylon Krater, *New York Kouros*,
Kroisos figure, Grave Stele of Hegeso

READING ASSIGNMENT: KLEINER, pp. 108, 112-113

ONLINE ASSIGNMENT:

http://www.metmuseum.org/toah/hd/dbag/hd_dbag.htm

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/v/anavysos-kouros>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/stele-of-hegeso.html>

POWERPOINT: DEATH and the AFTERLIFE: GEOMETRIC
THROUGH CLASSICAL GREEK (Greek Funerary Art)

1. Define the following:

amphora

krater

libations

kouros

psyche

prothesis

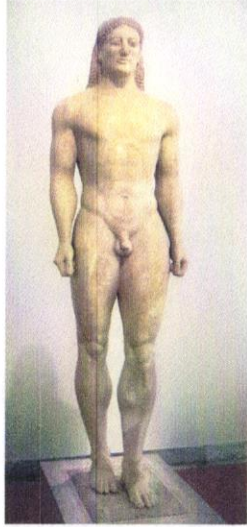
ekphora

2. Very few objects were actually placed in Greek graves, but monumental earth mounds, rectangular built tombs, and elaborate marble _____ and statues were often erected to mark the grave and ensure that the deceased would not be forgotten.
3. The Greek concept of the afterlife was not a happy place. Homer describes the Underworld where _____ and his wife _____ reigned over countless drifting crowds of shadowy figures.
4. How is the Archaic Greek *New York Kouros* similar to Egyptian statuary?

How is it different?
5. How does the late Archaic Greek statue of Kroisos convey a greater interest in naturalism?

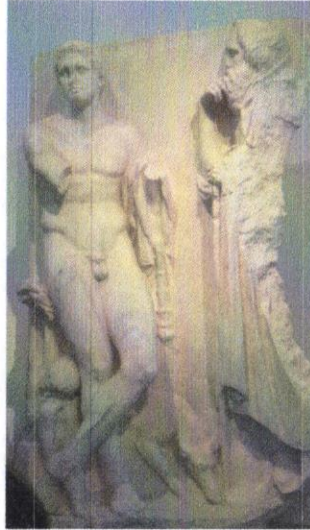
Kroisos, from Anavysos, Greece, c. 530 BCE, marble

How does this work reflect a Greek view of death and the afterlife?



Grave stele of a young hunter (Ilissos River), c. 330 BCE, marble

How does this work reflect a Greek view of death and the afterlife?

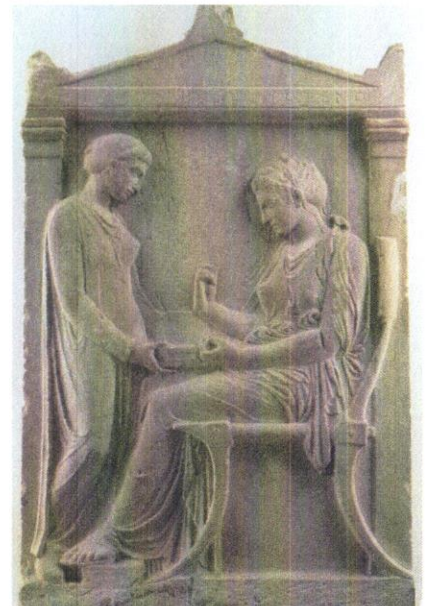


Grave stele of Hegeso (Athens), c. 400 BCE, marble

How does this work reflect a Greek view of death and the afterlife?

ADDITIONAL THEMATIC APPROACH: Gender Roles and Relationships

How do these two works reflect differing gender roles in Greek culture?



THEME: SACRED SPACES and RITUALS

FOCUS: Parthenon and the Athenian Acropolis and Agora

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/a/the-parthenon>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/v/phidias-parthenon-frieze-c-438-32-b-c-e>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/v/parthenon-ergastines>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/v/athenian-agora>

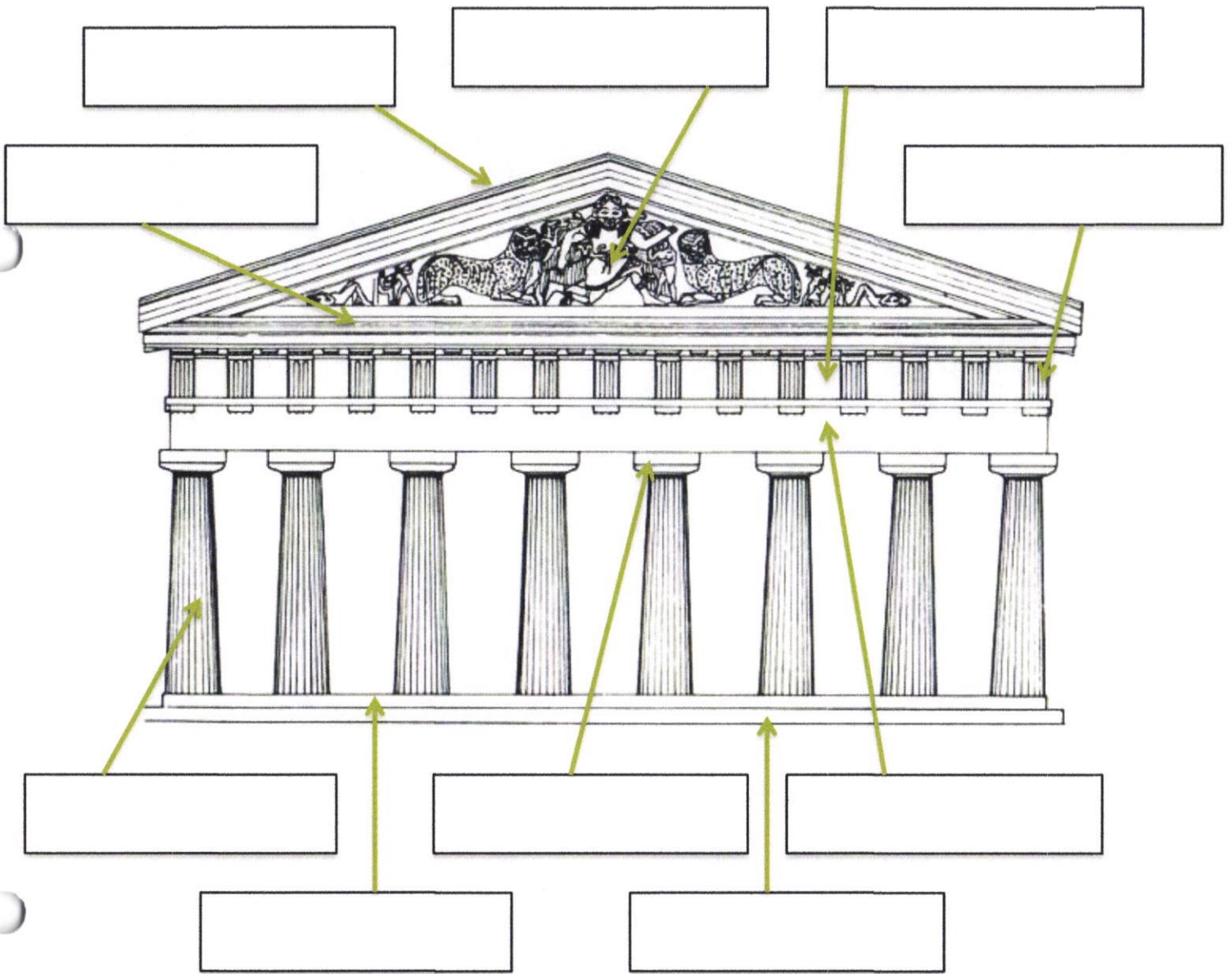
READING ASSIGNMENT: KLEINER, pp. 115-117, 133-141

POWERPOINT: SACRED SPACES and RITUAL: CLASSICAL GREECE (Ancient Classical Art and Architecture of Athens)

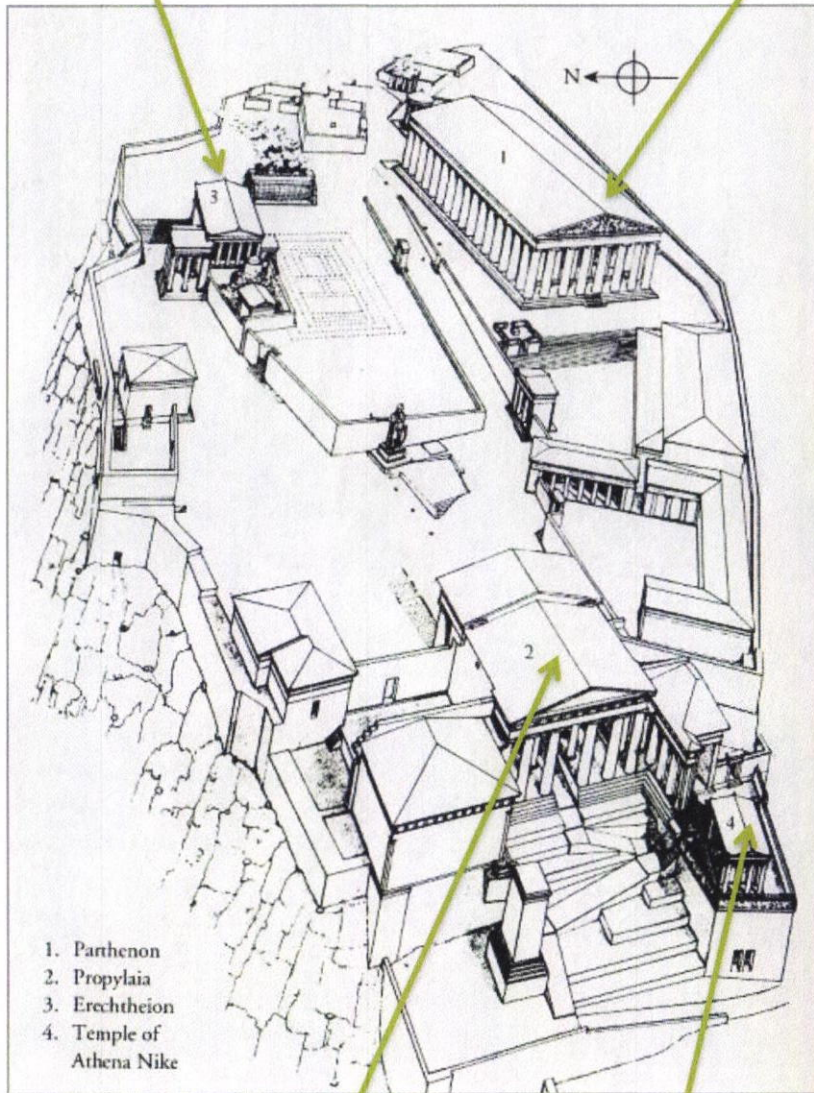
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DATE DUE: _____

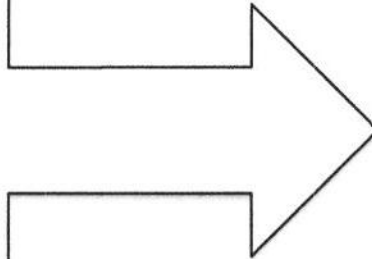
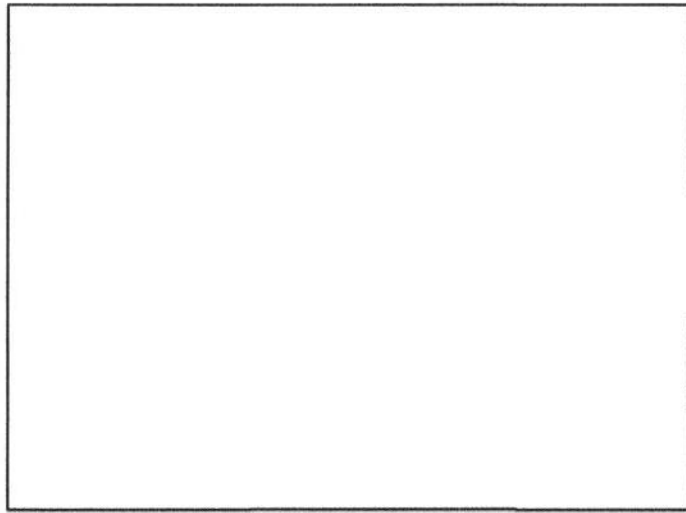
Identify the parts seen on this façade of a Greek temple.



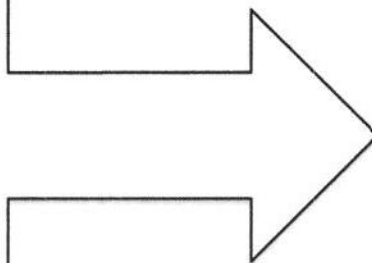
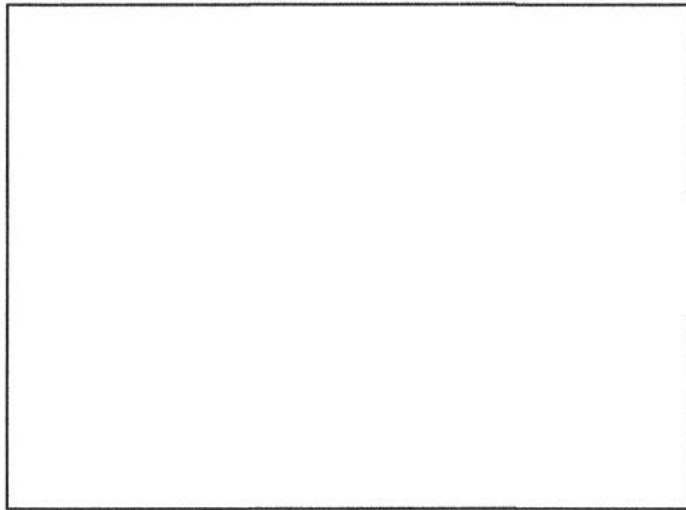
Identify the function of each of these four buildings on the Athenian Acropolis.



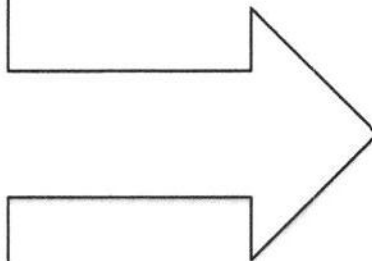
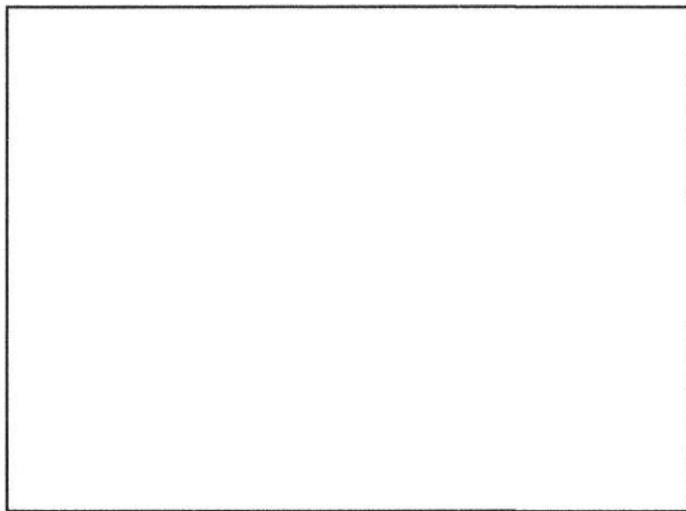
Based on your reading, discuss ways in which features of the Parthenon (or surrounding buildings of the Acropolis) convey the following:



ATHENIAN
PRIDE and
CIVIC
IDENTITY



STRUGGLE for
BALANCE between
ORDER (REASON)
and CHAOS
(PASSION)



MILITARY
STRENGTH
and POWER

THEME: HUMANISM and the CLASSICAL TRADITION

FOCUS: *Peplos Kore*, Charioteer from Delphi, and the *Doryphoros*

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/v/peplos-kore>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/v/polykleitos-doryphoros-spear-bearer>

READING ASSIGNMENT: KLEINER pp. 132-133 and *SEE BELOW*

POWERPOINT: HUMANISM and the CLASSICAL TRADITION:
GREEK CLASSICAL SCULPTURE (Charioteer and *Doryphoros*)

DATE DUE: _____

READ the FOLLOWING

Charioteer (Delphi), c. 470 BCE, bronze

1. "A major problem for anyone trying to create a freestanding sculpture is to assure that it won't fall over. Solving this problem requires a familiarity with the statics of sculptural materials- their ability to maintain equilibrium under various conditions. At the end of the Archaic period a new technique for hollow-casting of bronze was developed. This technique created a far more flexible medium than solid marble or other stone and became the medium of choice for Greek sculptors. Although it is possible to create freestanding figures with outstretched arms and legs far apart in stone, **hollow-cast bronze** more easily permits vigorous and even off-balance action poses. After the introduction of the new technique, the figure in action became a popular subject among the ancient Greeks. Sculptors sought to find poses that seemed to capture a natural feeling of continuing movement rather than an arbitrary moment frozen in time" (Stokstad, *Art History* 181). "Unfortunately, foundries began almost immediately to recycle metal from old statues into new works, so few original Greek bronzes have survived. A spectacular lifesize bronze, the *Charioteer*, cast about 470 BCE, was saved from the metal scavengers only because it was buried during a major earthquake in 373 BCE. Archeologists found it in its original location in the Sanctuary of Apollo, along with fragments of a bronze chariot and horses. According to its inscription, it commemorates a victory by a driver sponsored by King Polyzalos of Gela (Sicily) in the Pythian Games of 478 or 474 BCE. The erect, flat-footed pose of the *Charioteer* and the long, columnar fluting of the robe are reminiscent of the Archaic Style, but other characteristics place this work closer to the more lifelike *Kritios Boy*, recalling Pliny the Elder's claim that three-time winners in Greek competitions had their features memorialized in statues" (181).

2. "Unlike the Archaic *Kroisos*, for example, the charioteer's head turns to one side, slightly away from the viewer. The rather intimidating expression is relieved by the use of glittering, colored-glass eyes and fine silver eyelashes. Although the smooth-out facial features suggest an idealized conception of youthful male looks, they are distinctive enough to be those of a particular individual. The feet, with their closely observed toes, toenails, and swelled veins over the instep, are so realistic that they seem to have been cast from molds made from the feet of a living person. The folds of the robe fall in a natural way, varying in width and depth, and the whole garment seems capable of swaying a rippling should the charioteer move slightly or encounter a sudden breeze" (181). "The setting of a work of art affects the impression it makes. Today, this stunning figure is exhibited on a low base in the peaceful surroundings of a museum, isolated from other works and spotlighted for close examination. Its effect would have been very different in its original outdoor location, standing in a horse-drawn chariot atop a tall monument. Viewers in ancient times, exhausted from the steep climb to the sanctuary, possibly jostled by crowds of fellow pilgrims, could have absorbed only its overall effect, not the fine details of the face, robe, and body visible to today's viewers" (181). "Here there is no violent movement and the boy's regularly handsome face seems at first to be almost expressionless; yet the figure has an animating inner vitality; an ideal of moderation or the 'golden mean'- 'nothing in excess', the famous saying inscribed in the temple of Delphi- was surely the guiding principle of the creator of the *Charioteer*. The statue reveals its breathing life in only very slight variations from regularity. The folds of the lower part of the tunic, which at first sight might seem as rigid as the fluting of a Doric column, are ruffled by a gentle tremor; creases in the clinging drapery of the sleeves are nearly, but not quite symmetrical; though looking straight ahead, the upper part of the charioteer's body and his head are turned just a little to the right. Again, although the figure's stance is motionless, the spectator feels drawn to move around it. From every angle it reveals a different but equally clear-cut outline, a pattern of three-dimensional forms modeled with such an acutely developed appreciation of the effects of light and shade that nothing is blurred and nothing over-emphasized. (The same could be said of a Greek temple.) Once it has been seen from a succession of viewpoints, the face also takes on intensity and depth, a look of concentrated thought with the eyes unselfconsciously trained on the horses" (Honour and Fleming 133).

3. "In casting bronze by the **lost-wax method** (also known by the French term **cire-perdue**), the artist begins by molding a soft, pliable material such as clay or plaster into the desired shape and covering it with wax. A second coat of soft material is

superimposed on the wax and attached with pins or other supports. The wax is then melted and allowed to flow away, leaving a hollow space between the two layers of soft material. The artist pours molten bronze into the mold, the bronze hardens as it cools, and the mold is removed. The bronze is now in the shape originally formed by the 'lost' wax. It is ready for tooling, polishing, and for the addition of features such as glass or stone eyes and ivory teeth to heighten the organic appearance of the figure" (Adams, *Art Across Time* 154). "Games were contested so fiercely by the Greek city-states that fatalities were not unusual. Prizes were varied, including tripods, crowns, amphorae, jumping weights and equine accoutrements, all of which were available for votive display. But vast quantities of sculpture were also generated. Such sculptures were initially humble enough: at Olympia, miniature clay or bronze figures of horses and chariots dating back to the eighth and seventh centuries BC have been recovered by the thousand. But such offerings quickly grew in scale. The well-known charioteer figure from Delphi is a thanksgiving for victory in a race, around 470 BC, from one of the Deinomenid tyrants of Syracuse (Polyzalos, or his brother Gelon)" (Spivey, *Understanding Greek Sculpture* 88).

Sophrosyne and Hubris

1. "Historians have long struggled to explain this stylistic change in Greek sculpture as an expression of Greek political liberty. This developmental model is one of the principal legacies of the eighteenth-century Enlightenment, and specifically of the work of the German archaeologist and art historian **Johann Joachim Winckelmann** (1717-68), whose *Geschichte der Kunst des Altertums* (The History of the Art of Antiquity), published in 1764, laid the foundations for the modern discipline of art history. For Winckelmann, the great flowering of Greek art was intimately related to the Greeks' sense of their own civic liberty, both as a social group free from external interference and internal tyranny and in terms of a particular consciousness engendered by their autonomous political system. Hence, just as 'through freedom the thinking of the entire people rose up like a noble branch from a healthy trunk,' as Winckelmann put it, so the arts, the animated expression of that thinking, rose with them" (Flynn 33-34). "Scholars are agreed that the emergence of a new humanism in sculpture around 480 BC does coincide with a new Greek self-confidence following the Athenian victory over the Persians at Marathon in 490 BC and the subsequent repulsion at Salamis in 480 BC of a further Persian invasion under Xerxes which had resulted in the sacking of Athens" (34). "The *Kritios Boy*, found on the Acropolis at Athens during the nineteenth century, probably dates from the period of freedom immediately following the Persian invasion. As such it has been made to bear much of the burden of historical explanation, being viewed as a symbol of the artistic and social transformation that characterized this period of Greek history" (34).

2. "More than any other figure of its time, the *Kritios Boy* encapsulates that peculiarly Greek virtue of **sophrosyne**, or self-knowledge, espoused by late sixth-century dramatists and philosophers and characterized by a belief in inner restraint and a denial of excess. Only *sophrosyne*, it was believed, could provide a path to enlightenment and so prevent the forces of chaos and disorder from upsetting the balance of human happiness. It was arguably the impact of this maxim within contemporary Greek culture which helped nurture the new naturalism heralded by statues such as the *Kritios Boy*" (34). The antithesis of "sophrosyne" was "**hubris**." The extraordinary power of the Greek hero (called **arete** by the Greeks) could, in excess, lead to overweening pride (hubris) and to moral error (**hamartia**). The tragic results of *hamartia* were the subject of many Greek plays, especially those by **Sophocles**. The Greek ideal became moderation in all things, personified by Apollo, the god of art and civilization. Arete came to be identified over time with personal and civic virtues, such as modesty and piety" (Janson 101).

Parmenides and Plato

1. "During the fifth century BC, Greek philosophers and artists shared the quest to comprehend the universe in rational and logical terms as an orderly structure and to understand the nature of humanity and its role in the universe. The image of the charioteer appears both in fifth-century sculpture and in contemporaneous philosophical writings" (Wren 1: 71). "**Parmenides** (c.515 BC-?) was an influential Greek philosopher. Born in Elea on the southern coast of Italy, Parmenides was for a time a member of the Pythagorean brotherhood that had its center at Croton. He is believed to have arrived in Athens at the age of sixty-five, where, according to some accounts, he became acquainted with his younger contemporary, Socrates. Parmenides' ideas are expressed in a didactic poem, *The Way of Truth*, written in hexameters. The poem opens with an allegory describing a chariot journey in which the nature of reality is revealed to Parmenides. Guided by the daughters of the Sun, who are described as 'immortal charioteers,' the poet is led from darkness into light. He arrives at a temple sacred to the goddess Wisdom, who welcomes him and advises him that he must be prepared to reject illusion and learn the truth" (71-72). "Through the voice of the goddess, Parmenides outlines his belief in the single, unchangeable state of being. Sensory experience suggests that the universe is in constant flux, and popular opinion describes the world in terms of pairs of opposites such as light and dark, hot and cold, male and female. But reason rejects the illusions of the senses and apprehends reality. The universe, for Parmenides, is whole, motionless, timeless, indivisible, and imperishable" (72).

2. "The allegory of the charioteer was also used the fourth-century Greek philosopher **Plato** (c. 429-347 BCE). In *Phaedrus*, Plato explained his doctrine of the tripartite nature of the soul. The soul, according to Plato, consists of three elements – reason, spirit, and appetite. Reason is what distinguishes man from the brute and is the highest element of the soul. Reason has a natural affinity for the invisible and intelligible world. Akin to the divine, reason achieves immortality. Spirit and appetite are bound up essentially with the body. Both are perishable, but of the two, spirit is the nobler. Related to moral courage, it is the natural ally of reason.

Appetite refers to bodily desires" (72). "Plato compares the rational element of the soul to a charioteer and the spirit and appetite elements to two horses. The one horse, the spirit element, is allied to reason, honor, temperance, and modesty, and is good; the other horse, the appetite element, is allied to passion, chaos, arrogance, and insolence, and is bad. While the good horse is easily driven according to the directions of the charioteer, the bad horse is unruly and tends to obey the voice of sensual passion and therefore must be restrained with a whip. Plato thus explains the conflict that individuals feel within themselves. At the same time he unequivocally insists on the right of the rational element to rule and to act as the charioteer" (72).

Works Cited:

Adams, Laurie Schneider. *Art Across Time*. Boston: McGraw-Hill, 1999.

Flynn, Tom. *The Body in Three Dimensions*. New York: Harry N. Abrams, 1998.

Honour, Hugh, and John Fleming. *The Visual Arts: A History*. 7th ed. Upper Saddle River, NJ: Pearson Prentice-Hall, 2005.

Janson, H. W. and Anthony F. *History of Art*, 6th ed. New York: Harry N. Abrams, 2001.

Spivey, Nigel. *Understanding Greek Art: Ancient Meanings, Modern Readings*. London: Thames and Hudson, 1996.

Stokstad, Marilyn. *Art History*. New York: Harry N. Abrams, 1999.

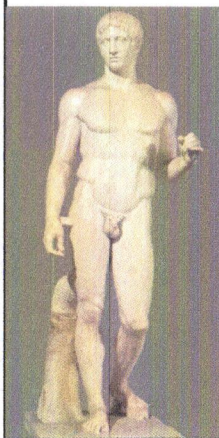
Wren, Linnea H., ed. *Perspectives on Western Art*. Vol. 1. New York: Harper & Row, 1987.

Using the information above, compare and contrast visual features of the Charioteer and the *Doryphoros*.

SIMILARITIES



DIFFERENCES



THEME: HUMANISM and the CLASSICAL TRADITION

FOCUS: *Farnese Herakles* and the *Aphrodite of Knidos*

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/lysippos-farnese-hercules.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/after-praxiteles-venus-roman-copy.html>

POWERPOINT: HUMANISM and the CLASSICAL TRADITION:

LATE CLASSICAL GREEK (Sculpture of Lysippos and Praxiteles)

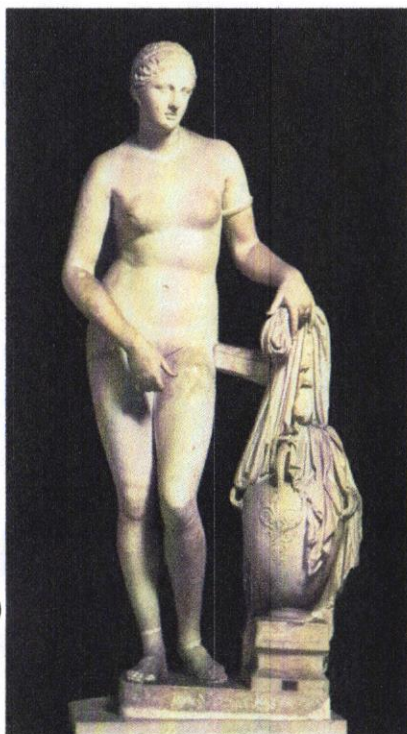
15

DATE DUE: _____

Discuss how these works begin to humanize Greek heroes

and deities to break away from the 5th century BCE Classical style.

Lysippos. *Farnese Herakles*, Roman copy by Glykon of Athens, based on a bronze statue of c. 320 BCE, marble



Praxiteles. *Aphrodite of Knidos*. Roman copy of a marble statue of c. 350-340 BCE, marble

DATE DUE: _____

THEME: WAR and VIOLENCE

FOCUS: Niobides Krater, Altar of Zeus and Athena at Pergamon, *Dying Gaul*, *Alexander Mosaic*, and *Nike of Samothrace*, Seated Boxer, Laocoön and his Sons

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/niobid-painter-niobid-krater-attic-red-figure-calyx-krater.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/alexander-mosaic.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/the-pergamon-altar1.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/apolloniuss-boxer-at-rest.html>

READING ASSIGNMENT: KLEINER pp. 150-151, 154-162

POWERPOINT: WAR and VIOLENCE: CLASSICAL, LATE CLASSICAL, and HELLENISTIC GREEK (Greek Images of War and Violence)

1. The placement of figures on different _____ in a landscape on the Niobides Krater reflects compositions of the panel or wall paintings, now lost, of the Greek painter Polygnotos of Thasos.
2. The violence depicted on the Niobides Krater served as a warning against _____ (or excessive pride) displayed by Niobe, who had boasted that she was superior to the goddess Leto since she had at least a dozen children. As punishment, Leto sends her two offspring _____ and _____ to kill Niobe's children.
3. The red color of the clay allows for increased detail on the Niobides Krater due to what is called the _____-figure technique.
4. The presence of _____ on the Niobides vase indicate that the soldiers depicted have come to ask for protection in war, possibly for the famed Battle of Marathon.
5. The mosaicist who created the *Alexander Mosaic* used cubical pieces of glass or tiny stones called _____. The mosaic at Pompeii is believed to be a reasonably faithful copy of a famous Greek painting made by _____. It was found in the House of the _____ in Pompeii, set on the _____ between two peristyles.
6. The battle depicted in the *Alexander Mosaic* is that of the Macedonian general Alexander the Great fighting the Persian leader _____ who appears to be calling for retreat.

7. The king of Pergamon, Attalos II, who had studied at Athens in his youth, gives to the city a _____, covered colonnaded structures that housed shops and civic offices.
8. Evidence that the Greeks understood anatomy can be seen in the naturalistic foreshortening of the _____ and in details such as the reflection of one soldier in his own _____ as he is perhaps about to die.
9. What practical considerations were made in the design and construction of the Stoa of Attalos?
10. The subject of the great altar of Zeus and Athena at Pergamon is the battle of Zeus and the gods against the _____, drawing a parallel between the armies of Attalos I and the invading _____.
11. In what ways does the frieze of the Altar of Zeus and Athena at Pergamon demonstrate the influence of sculpture from the Parthenon?
12. In what way does the Hellenistic style of the altar differ from the earlier styles of Greek art?
13. The so-called Dying Gaul is actually a tubicen, meaning _____, who collapses upon his large oval shield. The sculptor renders the male musculature in an exaggerated manner in order to evoke the pathos or drama of the suffering Gaul. It implies that the unseen Pergamene warrior who has struck down this noble and savage foe must have been an extraordinarily powerful man.
14. The *Nike of Samthorace* was the goddess of _____, commemorating a naval battle.
15. According to the textbook, the statue was set in a theatrical setting, in a war galley in the upper basin of a two-tiered _____, with flowing water creating the illusion of rushing waves hitting the prow of the ship.
16. The seated boxer demonstrates an _____ of the subject matter that we usually think about when we think of Greek art. The original Hellenistic depicted of a boxer in bronze is

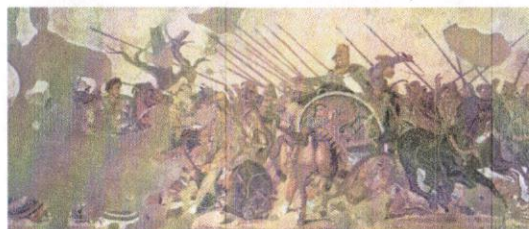
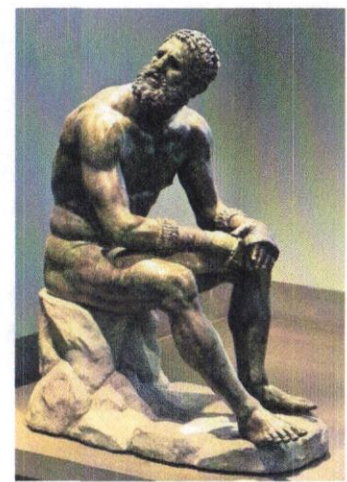
not a victorious young athlete with a perfect face and body but a heavily battered, defeated veteran whose upward gaze may have just been directed to whom?

- 17. In what ways, especially in the face, does the Seated Boxer suggest exhaustion and defeat, evoking a sense of pathos in the viewer?
- 18. Not all historians believe that the statue uncovered in Rome of Laocoön and his sons is a Hellenistic Greek statue. Although stylistically akin to Pergame sculpture, this statue of sea serpents attacking Laocoön and his two sons matches the account given only in the _____, an account of the Trojan War written by the Roman author _____ during the reign of Augustus.

Compare and contrast the works below, highlighting ways in which Hellenistic Greek art differs from art from earlier periods of Greek history.



LEFT: Classical Greek *Riace Warrior* (c. 460-450 BCE, bronze) and RIGHT: Hellenistic Greek Seated Boxer (c. 100-50 BCE, bronze)



TOP: Archaic Greek Gigantomachy from the Siphnian Treasury at Delphi (c. 530 BCE, marble) and BOTTOM: Late Classical Greek *Alexander Mosaic* (based on a Greek painting from the 4th century BCE)