

Chapter 5  
The Art of Ancient Greece  
(Iron Age)

## Famous Greeks:

**Playwriters:** Aeschylus (“father of Greek tragedy”), Sophocles (*Antigone*, *Oedipus*), Euripides, Aristophanes (Comedies. *Lysistrata*)

**Philosophers:** Heraclitus (“You can never step into the same river twice”)  
Plato, Socrates, Aristotles

**Mathematicians and scientists:** Archimedes, Pythagoras, Aristotles, Euclid

**Authors and poets:** Homer (*Odyssey* and *Iliad*), Sappho of Lesbos, Aesop

**Historians:** Herodotus ("The Father of History,"). Thucydides

# The Greek World



Geometric Period (9-8<sup>th</sup> c. BCE)





**Early Geometric Krater. C. 800 BCE**

## Krater

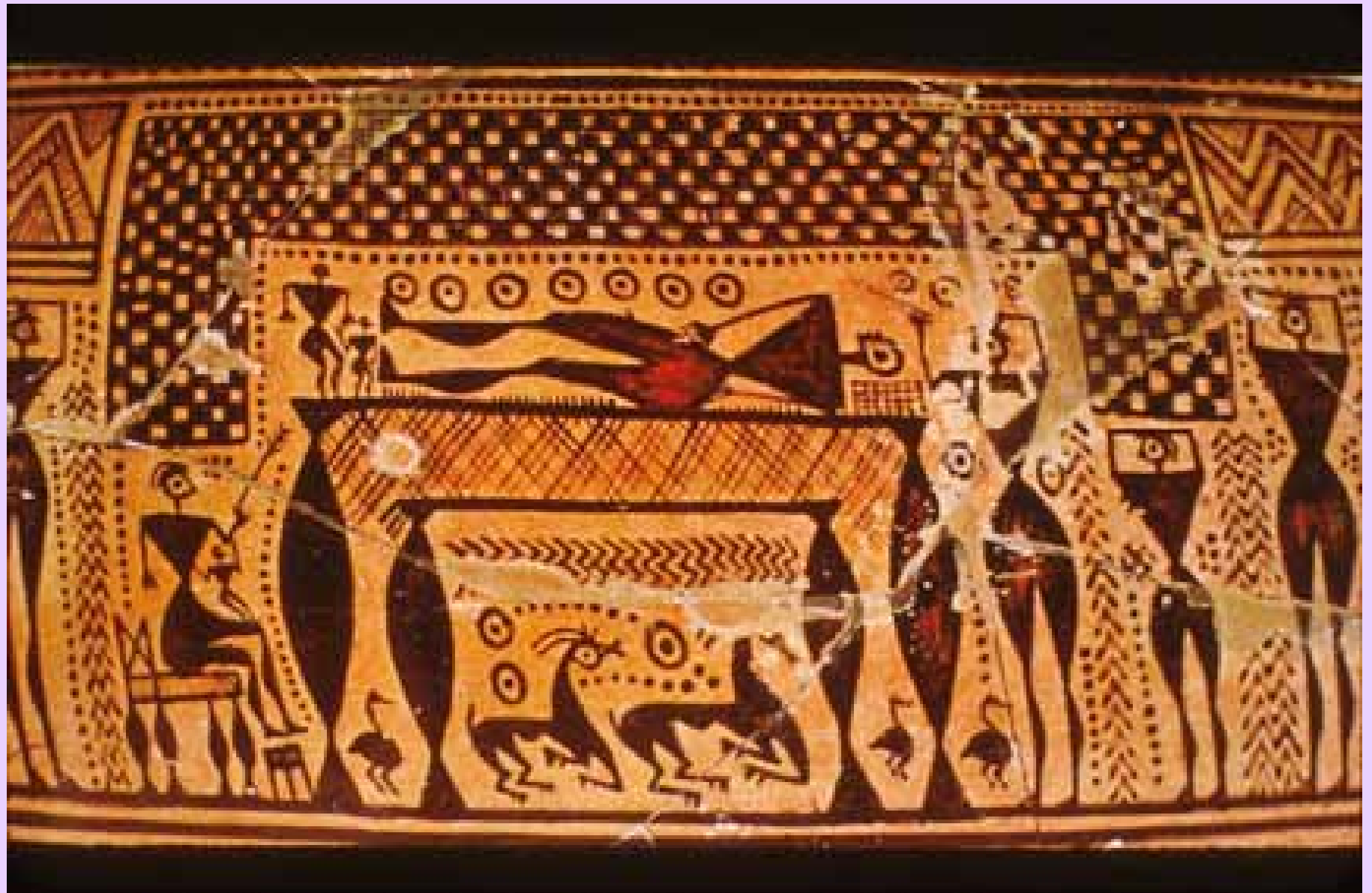
A bowl for mixing wine and water

## Greek key or Meander

An ornament consisting of interlocking geometric motifs. An ornamental pattern of contiguous straight lines joined usually at right angles.

**Geometric krater, from the Dipylon cemetery, Athens, Greece, ca. 740 BCE.**  
Approx. 3' 4 1/2" high. Metropolitan Museum of Art, New York.









**Geometric krater, from the Dipylon cemetery. Detail.**

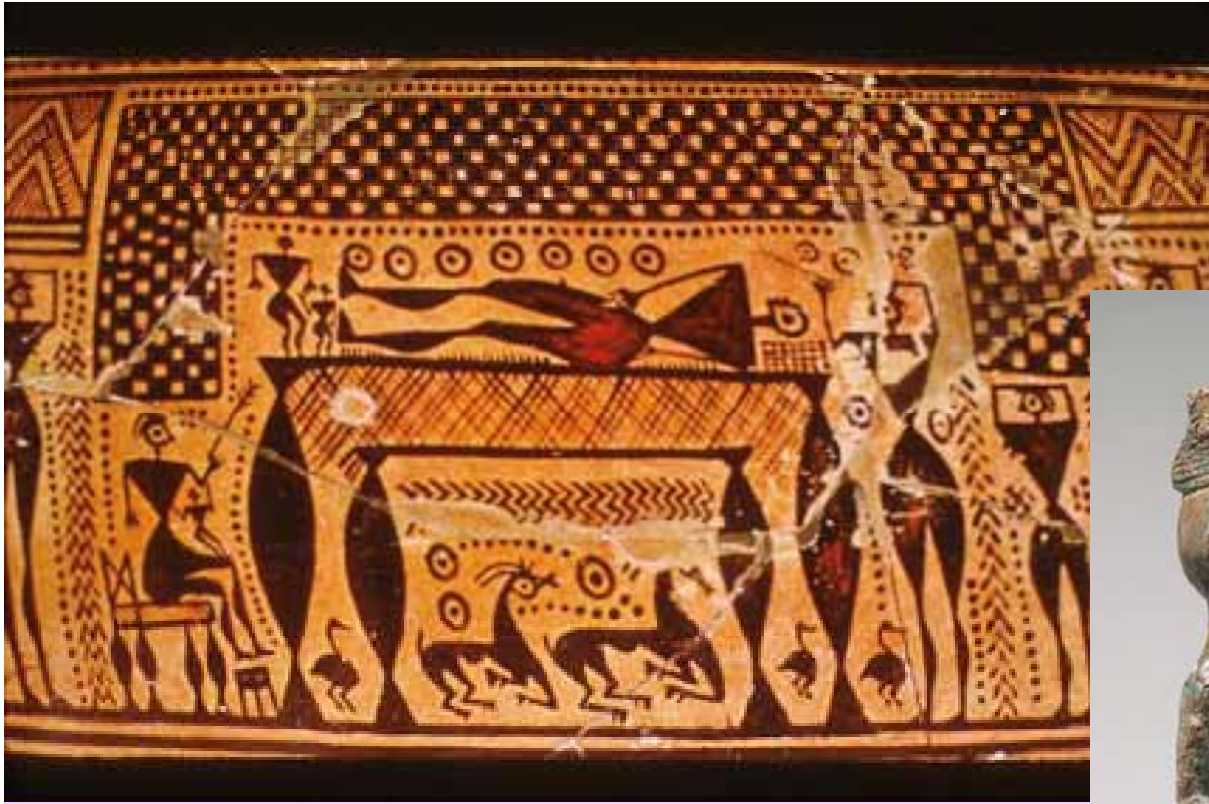
## **Hero and Centaur**

(Herakles and Nessos? Achilles and Chiron?)

ca. 750–730 BCE. Bronze, approx. 4 1/2" high. Metropolitan Museum of Art, New York.







**Geometric krater, from the Dipylon cemetery, Athens, Greece, ca. 740 BCE.**  
Approx. 3' 4 1/2" high.



**Hero and Centaur**  
(Herakles and Nessos? Achilles and Chiron?)  
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# Greek Vase Painting

Orientalizing Period  
(7th c. BCE)



## **Pitcher (olpe)**

Corinth, c. 600 BCE

Ceramic with black-figure decoration,  
height 11½" British Mus. London

### **Rosette:**

A round or oval ornament  
resembling a rose



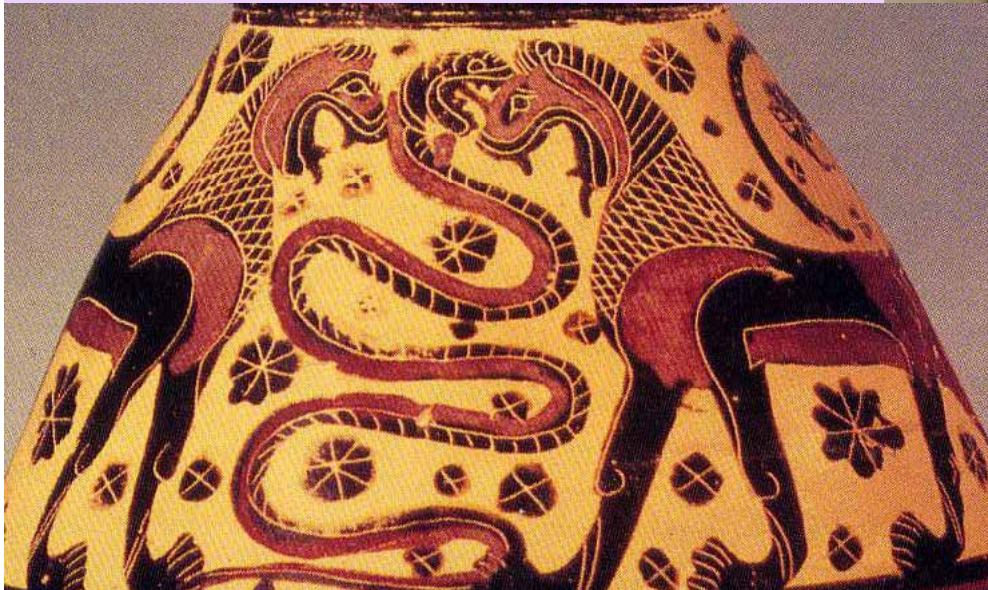


**Comparison: Assyrian..**  
**Lamassu, ca. 720–705 BCE.**

**Pitcher (olpe)**

Corinth, c. 600 BCE

Ceramic with black-figure decoration,  
height 11½" British Mus. London



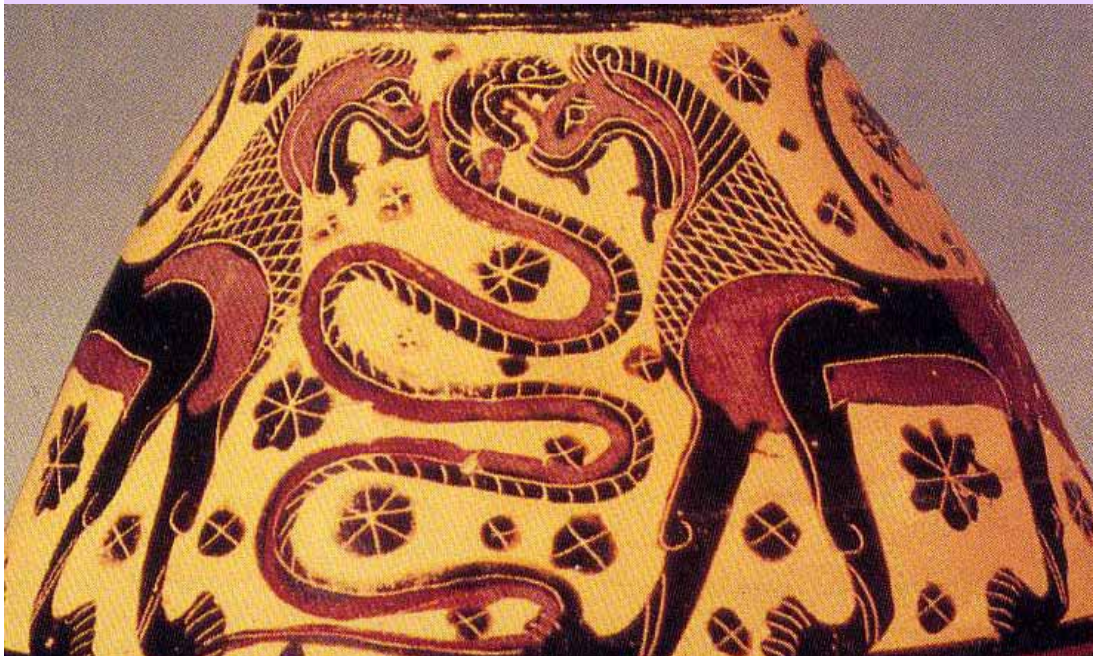


## **Pitcher (olpe)**

Corinth, c. 600 BCE

Ceramic with black-figure  
decoration,

height 11½" British Mus. London



## **Comparison: Babylonian.**

### **Lion from the Processional**

**Way** (Associated with the goddess Ishtar). c. 575 BCE. Molded and glazed brick. Babylon. Iraq.





## Pitcher (olpe)

Corinth, c. 600 BCE

Ceramic with black-figure decorative style  
height 11½" British Mus. London

## Comparison: Sumerian.

**Soundbox of a lyre** from the Royal Cemetery, Ur, Iraq, ca. 2600 BCE. Wood with inlaid gold, lapis lazuli, and shell

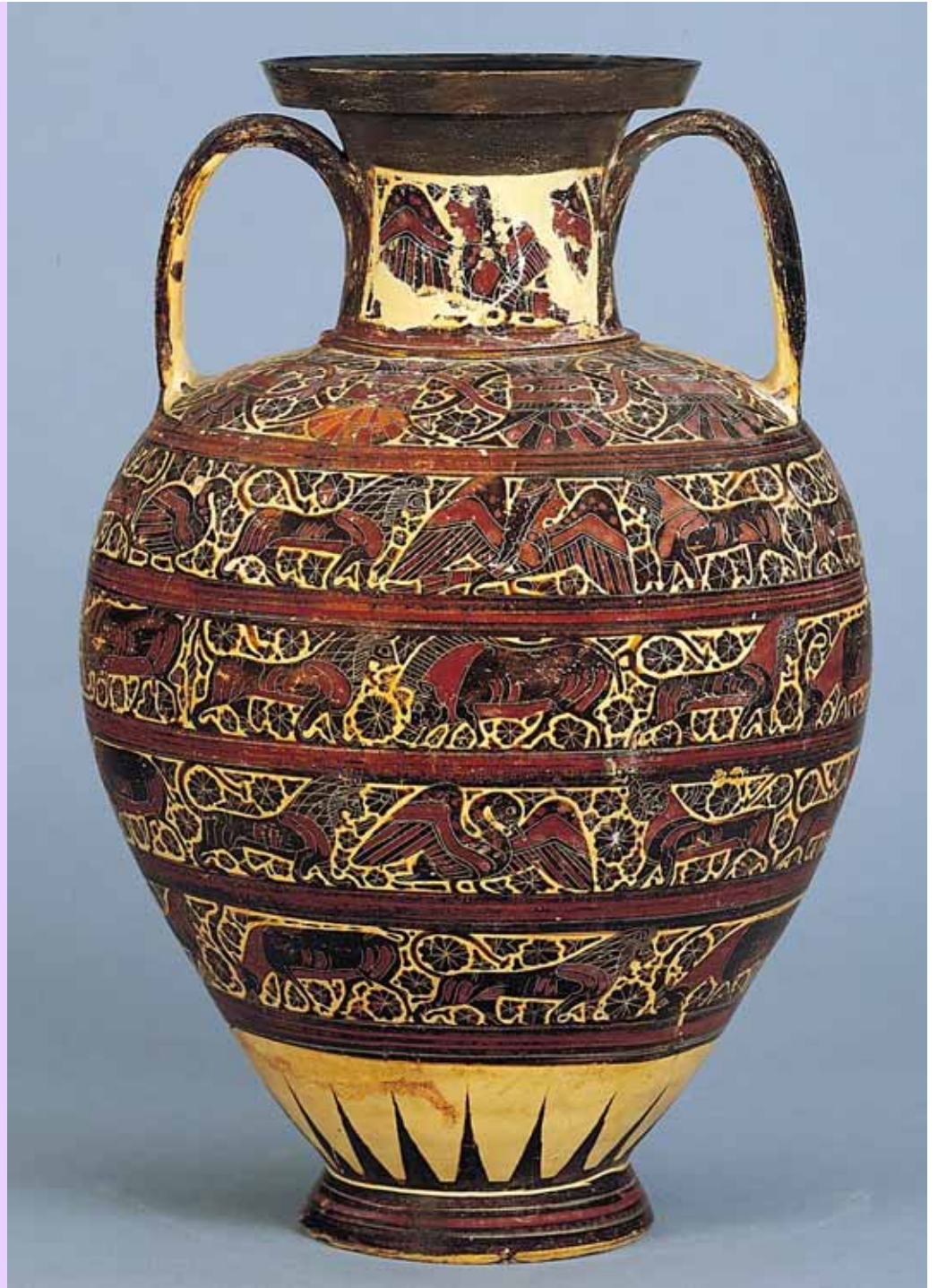





**Black Figure:** Type of Greek pottery that originated in Corinth c. 700 BC. The figures were painted in black pigment on the natural red clay ground. Finishing details were then incised into the black pigment, revealing the red ground.

[http://www.youtube.com/watch#!v=qlxsE\\_KOvbE](http://www.youtube.com/watch#!v=qlxsE_KOvbE)

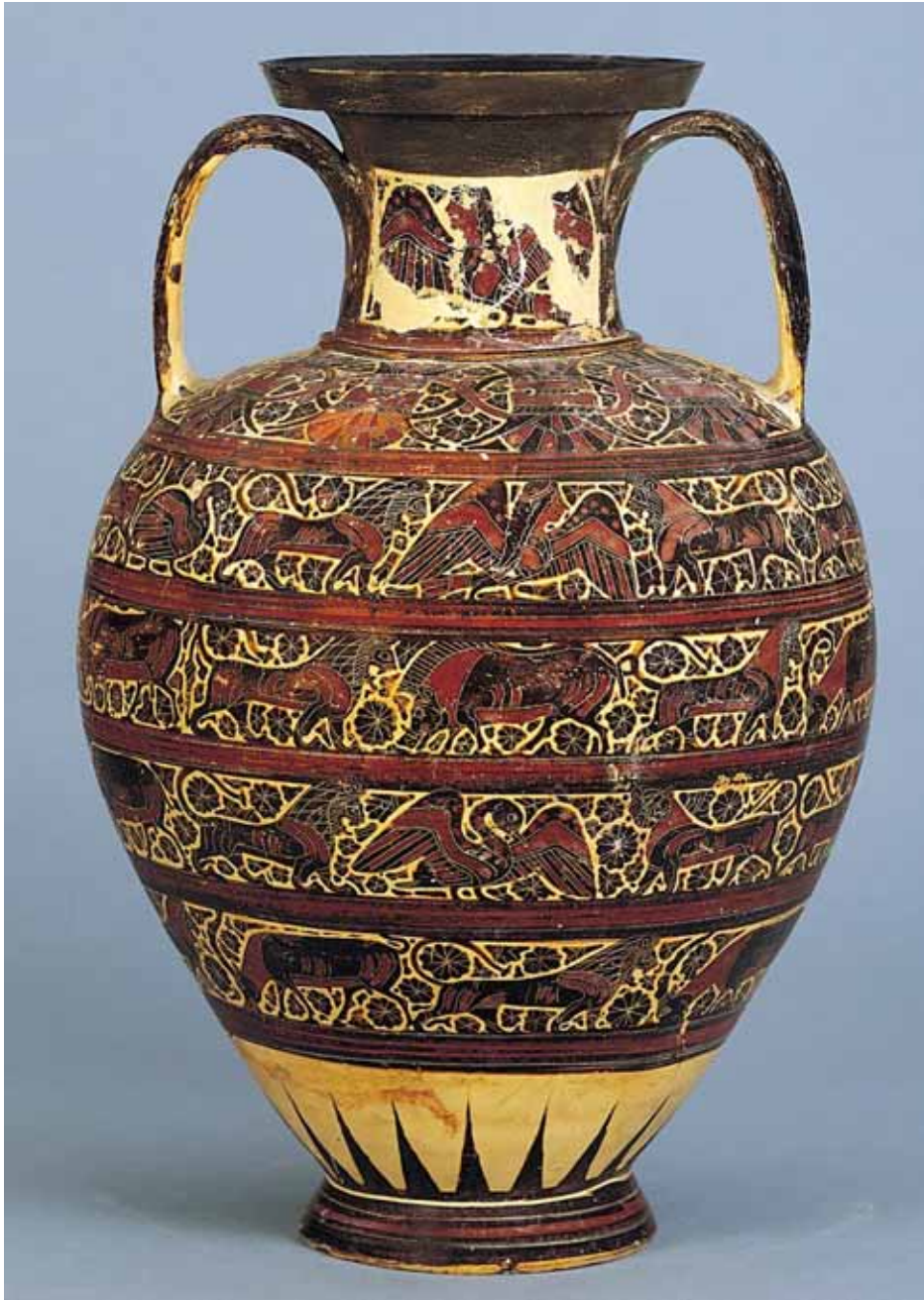
**Corinthian black-figure amphora** with animal friezes (and Harpies or Sirens,) from Rhodes, Greece, ca. 625–600 BCE. Approx. 1' 2" high. British Museum, London.





**Siren:** In Greek mythology, a creature, half bird and half woman, who lures sailors to their doom with her sweet singing.





**Corinthian black-figure amphora**



**Comparison: Geometric krater, from the Dipylon cemetery. Detail**

Archaic Period – Black Figure  
(6<sup>th</sup>- early 5<sup>th</sup> c.)



KLEITIAS (painter) and  
ERGOTIMOS (potter) ,  
**François Vase**  
(Attic black-figure volute  
krater), from Chiusi, Italy,  
ca. 570 BCE.  
Approx. 2' 2" high.  
Museo Archeologico,  
Florence.







**Centaumachy** (A fight in which centaurs take part). **François Vase.** Detail





**François Vase: Drawing of the right handle,** showing Artemis as the mistress of beasts (above), and Ajax carrying the body of Achilles (below).







EXEKIAS, **Achilles and Ajax playing a dice game** (detail from an Attic black-figure amphora) from Vulci, Italy, ca. 540–530 BCE. Whole vessel approx. 2' high. Vatican Museums, Rome.

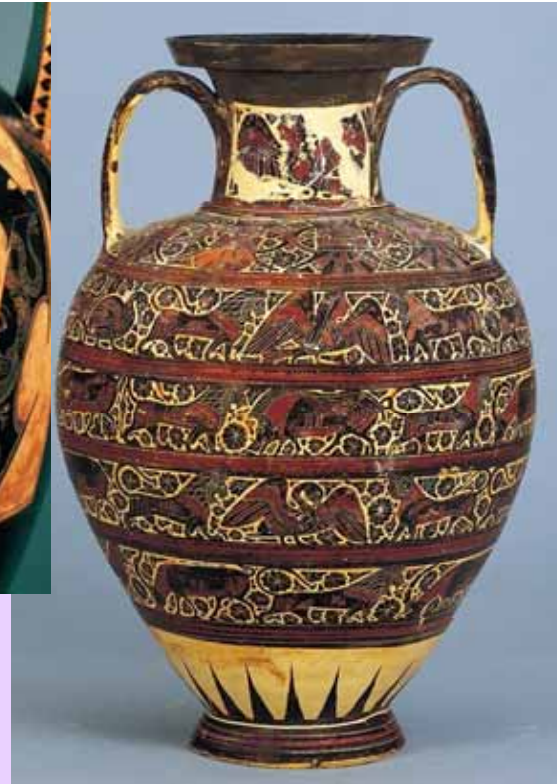




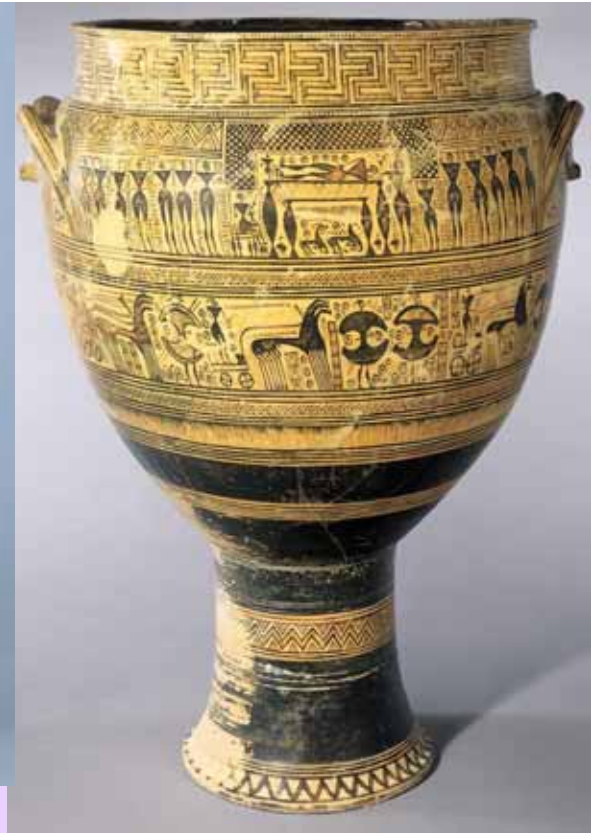




**EXEKIAS, Achilles and Ajax playing a dice game** (detail from an Attic black-figure amphora) from Vulci, Italy, ca. 540–530 BCE. Whole vessel approx. 2' high. Vatican Museums, Rome.



**Comparison:**  
**Orientalizing: Corinthian black-figure amphora**

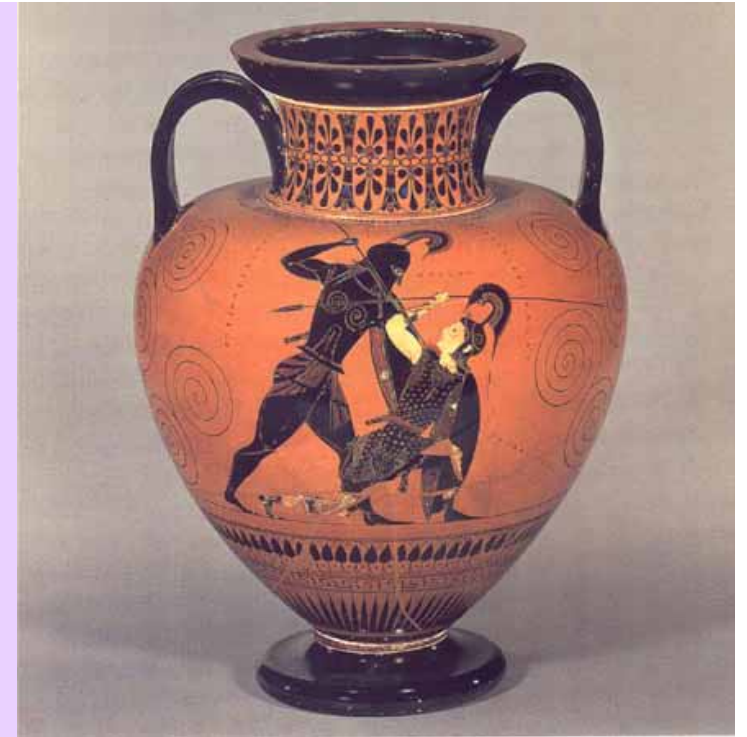


**Comparison: Geometric krater, from the Dipylon cemetery.**

**Compare and contrast Greek vase paintings from the Geometric, Orientalizing and Archaic periods. Discuss the themes, influences, relationship between the foreground and background, proportions and scale of the figures, level of naturalism, overlapping, division of space, technique, colors etc.**

**EXEKIAS. Achilles Slaying Penthesilea  
the Amazon Queen.**

Amphora. late 6<sup>th</sup> c. BCE





Late Archaic – White Ground



BRYGOS  
PAINTER

***Maenad***

Late Archaic Attic  
white-ground  
kylix, 490–480 BC,  
from Vulci.  
Staatliche Mus.,  
Munich, Germany







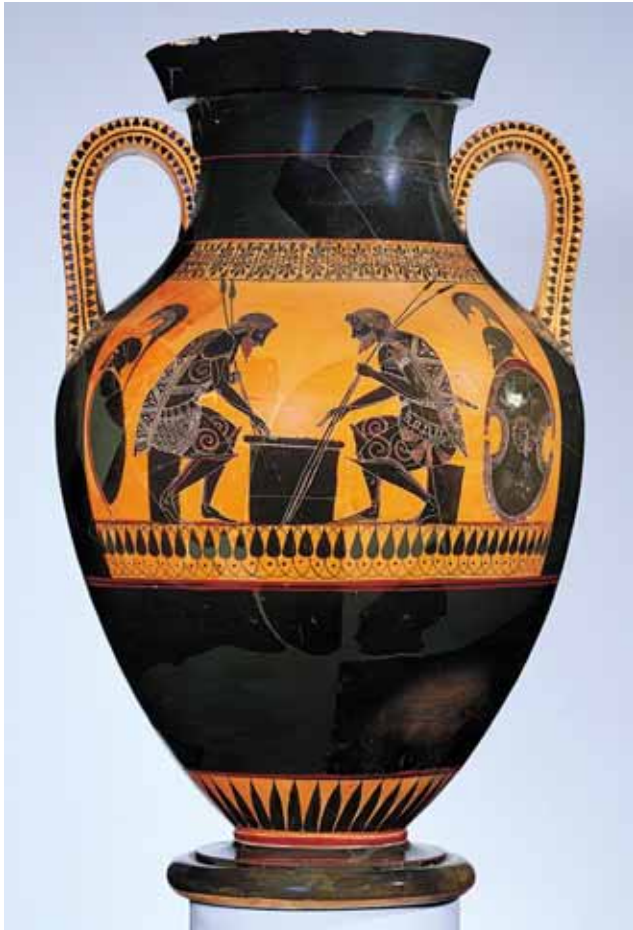
Comparison: Dionysus, wrapped in panther skin and ivy, holding a wine jar, with thyrsi around. Attic Red-figure amphora by the Kleophrades Painter, c. 500-490 BCE, from Vulci. Antikensammlung, Munich.

Late Archaic and Classical – Red Figure  
(late 6<sup>th</sup> – 5<sup>th</sup> c.)

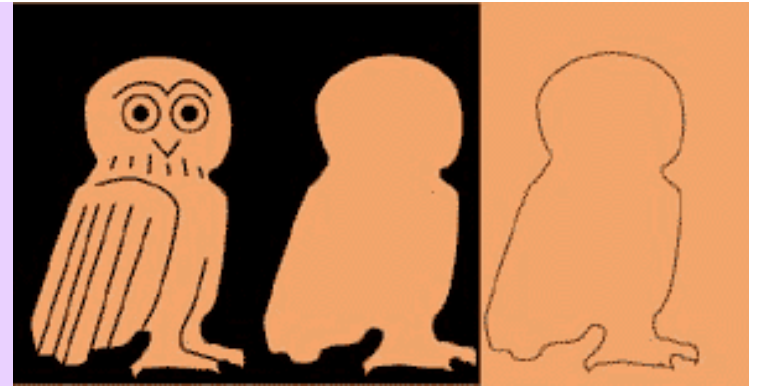
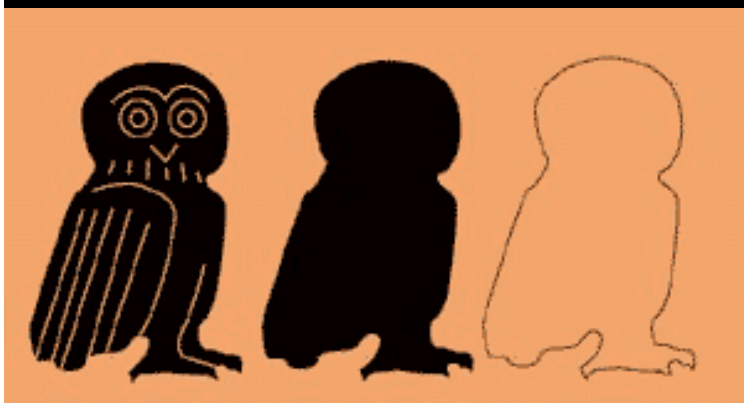




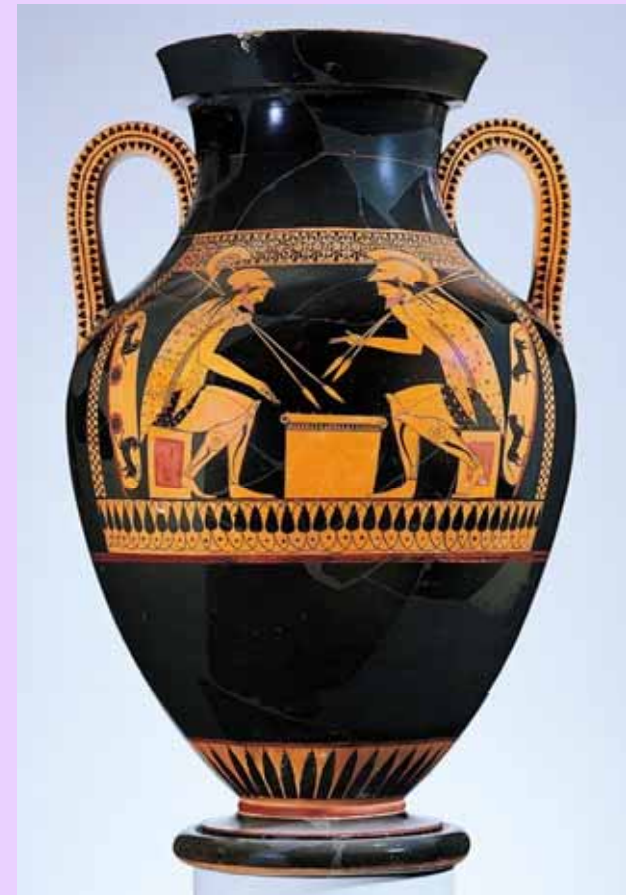
ANDOKIDES PAINTER, **Achilles and Ajax playing a dice game** (Attic bilingual amphora), from Orvieto, Italy, ca. 525–520 BCE. Black-figure side (left) and red-figure side (right). Approx. 1' 9" high. Museum of Fine Arts, Boston.



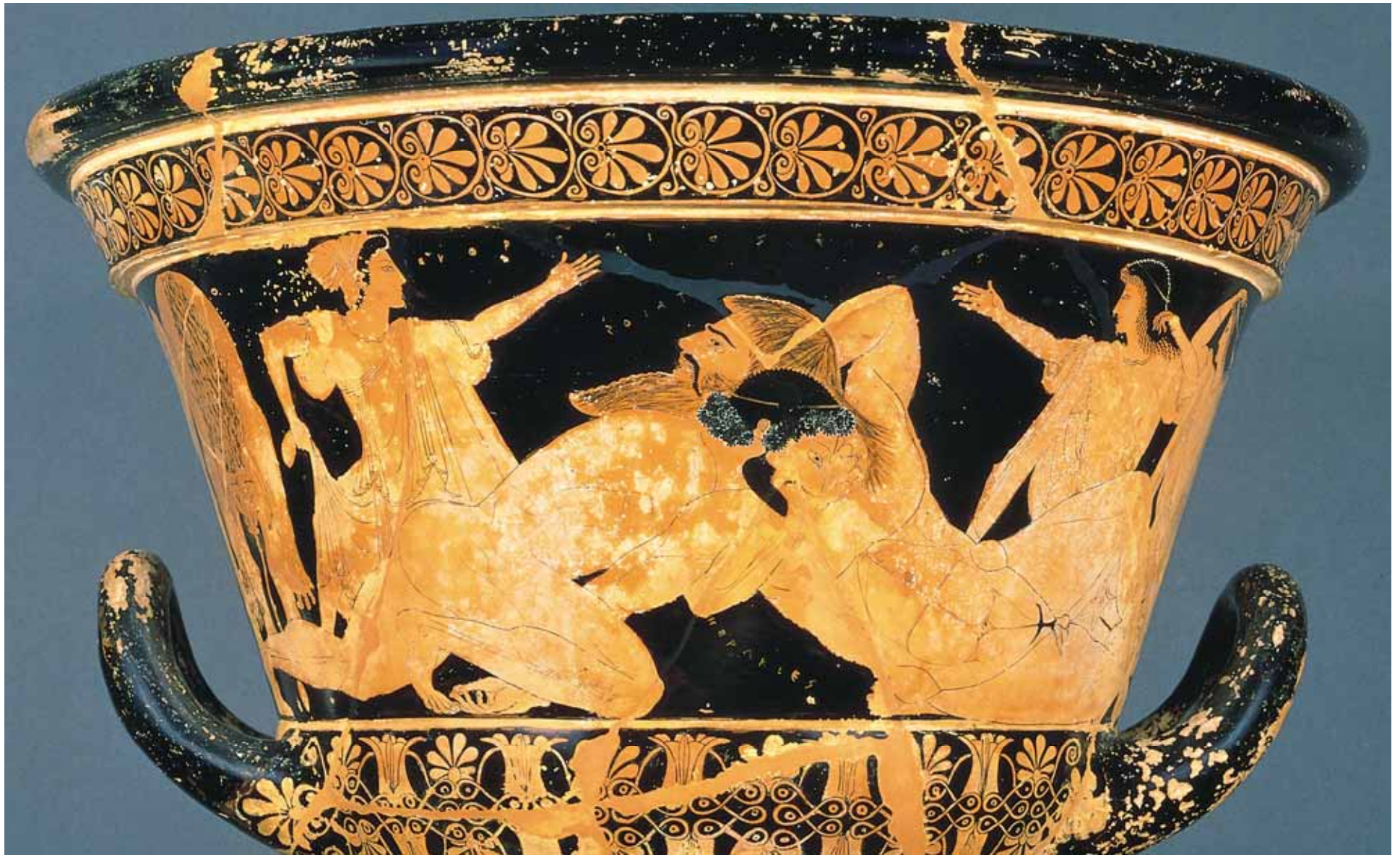
Black figure (Archaic)



Red figure (late Archaic & Classical)







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.

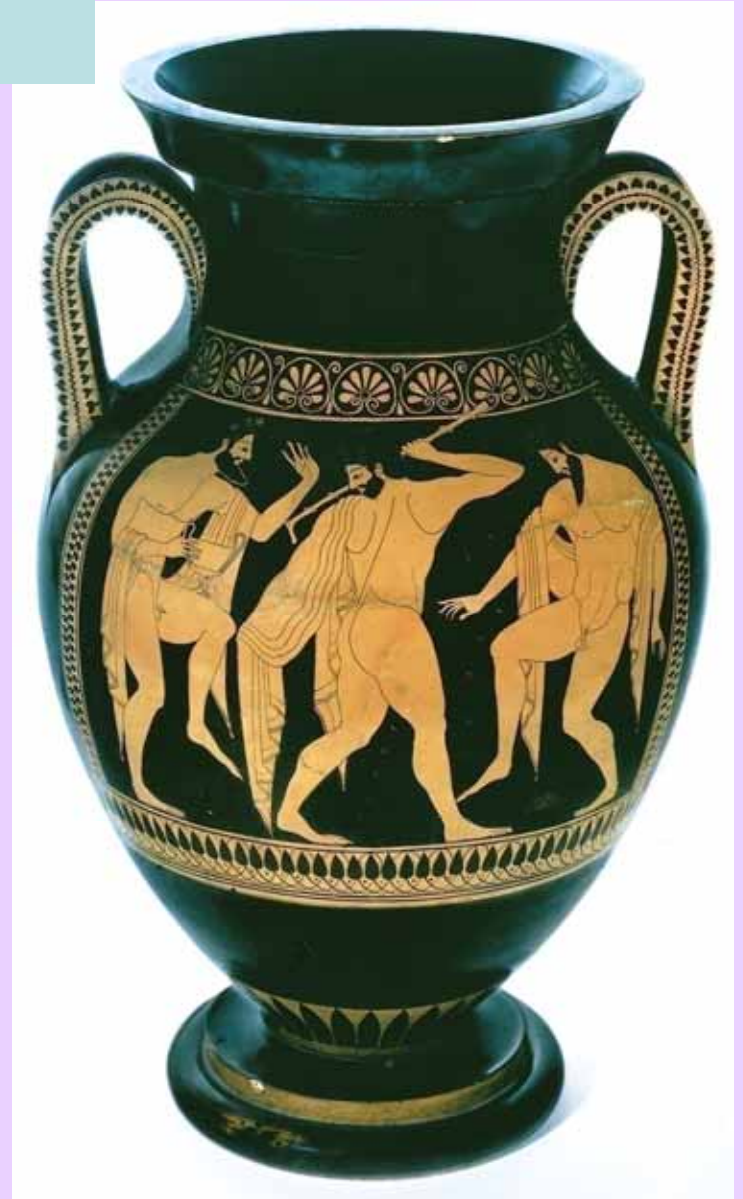


**Foreshortening:** The representation of forms on two dimensional surface by shortening the length in such a way that the long axis appears to project toward or recede away from the viewer.



**EUTHYMIDES, Three Revelers**

(Attic red-figure amphora used to carry wine or oil), from Vulci, Italy, ca. 510 BCE. Approx. 2' high. Staatliche Antikensammlungen, Munich.





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.



# Greek Sculpture: Archaic Period

(6<sup>th</sup> c. BCE)



### **Comparison: Hero and Centaur**

Geometric period. ca. 750–730 BCE. Bronze, approx. 4 1/2" high.

**Kouros**  
ca. 600 BCE. Marble,  
approx. 6' 1/2" high.  
Metropolitan Museum  
of Art, New York.

**Kouros** (p. kouroi )  
Statue of a male youth,  
dating from the Archaic  
Period of Greek sculpture







**Comparison: Mentuemhet**

Egypt, 650 BCE. Granite, approx. 4'5" high.

**Kouros**

ca. 600 BCE. Marble, approx. 6' 1/2" high.

**Naukratis**

A Greek colony in Egypt, founded in the 7<sup>th</sup> c. BCE. The city acted as a trading post for the Greeks in Egypt





**Kroisos**  
from Anavysos, Greece  
ca. 530 BCE. Marble  
approx. 6' 4" high.  
Inscription: "Stay and  
morn at the tomb of  
dead Kroisos, whom  
raging Ares destroyed  
one day as he fought in  
the foremost ranks."

**Comparison: Kouros**  
ca. 600 BCE. Marble,  
approx. 6' 1/2" high.  
Metropolitan Museum  
of Art, New York.





**Kore** (pl. korai): A sculpture representing a standing young woman clothed in long robes

**Peplos Kore**, from the Acropolis, Athens, Greece, ca. 530 BCE. Marble, approx. 4' high. Acropolis Museum, Athens.





**Kore**, from the Acropolis, Athens, Greece, ca. 520–510 BCE. Marble, approx. 1' 9 1/2" high. Acropolis Museum, Athens.







**The Gorgone Medusa** from the West pediment of the Temple of Artemis, Corfu, Greece ca. 600–580 BCE. Limestone, greatest height approx. 9' 4". Archaeological Museum, Corfu.



**Pediment:** The triangular gable between a horizontal entablature and a sloping roof. usually filled with sculpture.







## **The Gorgon Medusa**

From the Archaic  
temple in Syracuse

c.570-550 BCE

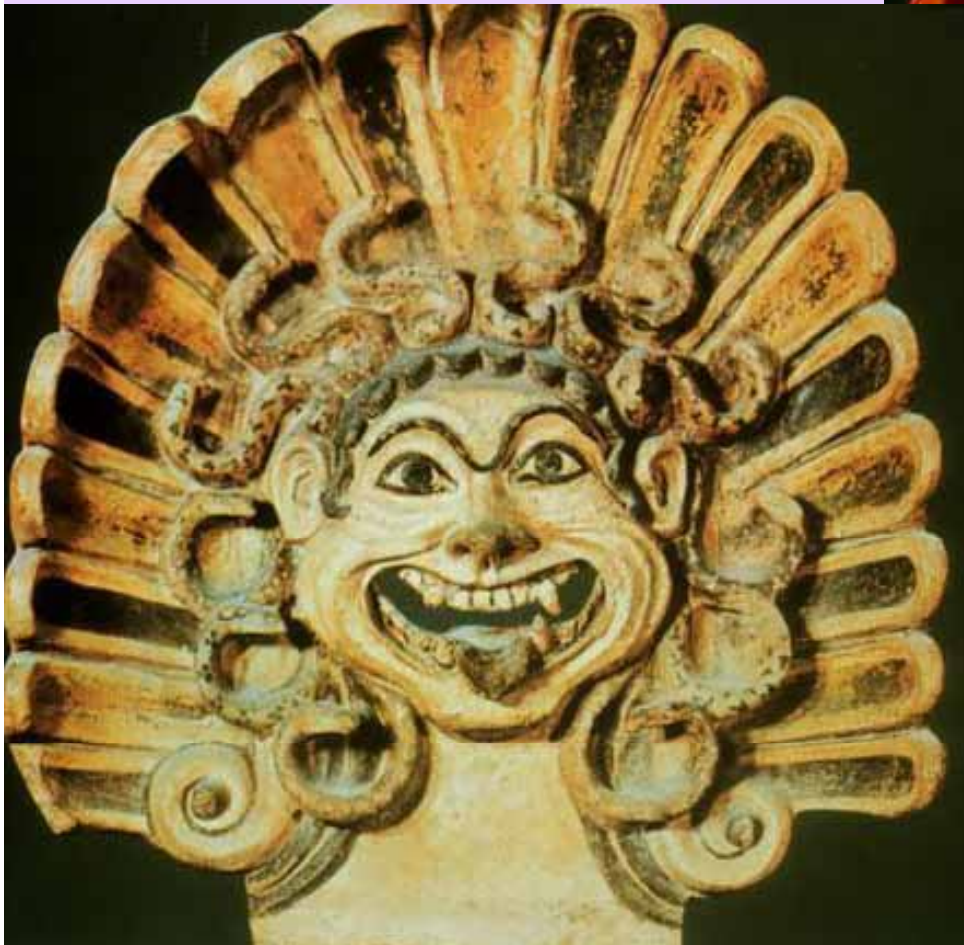
Clay plaque





## **Gorgon head**

Temple of Apollo,  
Veii, 500 BCE







**Comparison:  
Clay mask of the  
demon Huwawa**

(Humbaba)  
From Sippar,  
southern Iraq, about  
1800-1600 BC.  
British Museum  
Used in divinations



**Gorgon head**

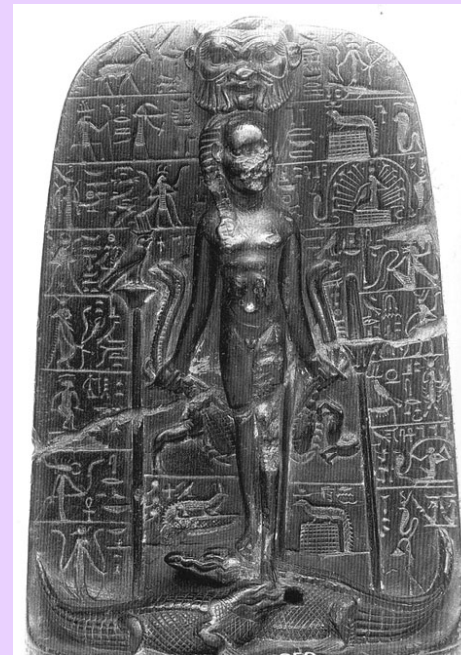
Temple of Apollo,  
Veii, 500 BCE



**Comparison:**

**The god Bes.**

From Dendera  
temple, 1st c. BCE,  
Egypt.



**Comparison  
Horus Stele**

4<sup>th</sup> c. BCE.  
Egypt.





**Running Woman.** Archaic style. C. 500 BCE

**Comparison:  
Maened**

By the Brygos  
Painter. 490 BCE  
(late Archaic  
White-ground)



**Running Woman**

Archaic style. C. 500 BCE





# Early Classical Sculpture



**Dying warrior**, from the west pediment of the Temple of Aphaia, ca. 500–490 BCE.

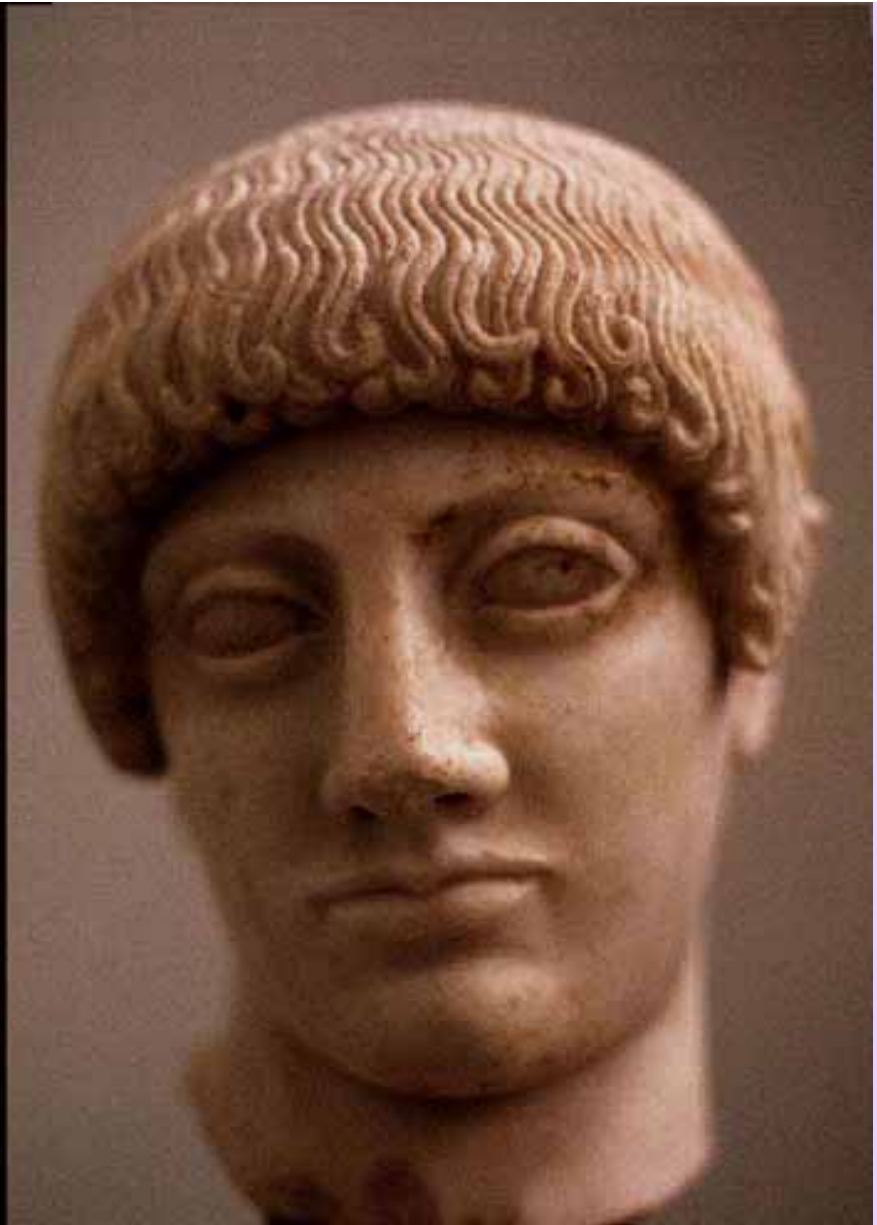


**Dying warrior**, from the east pediment of the Temple of Aphaia, Aegina, Greece, ca. 490–480 BCE. Marble, approx. 6' 1" long. Glyptothek, Munich.





**Heads of Kouros.** Archaic.  
Attika. C. 600 BCE

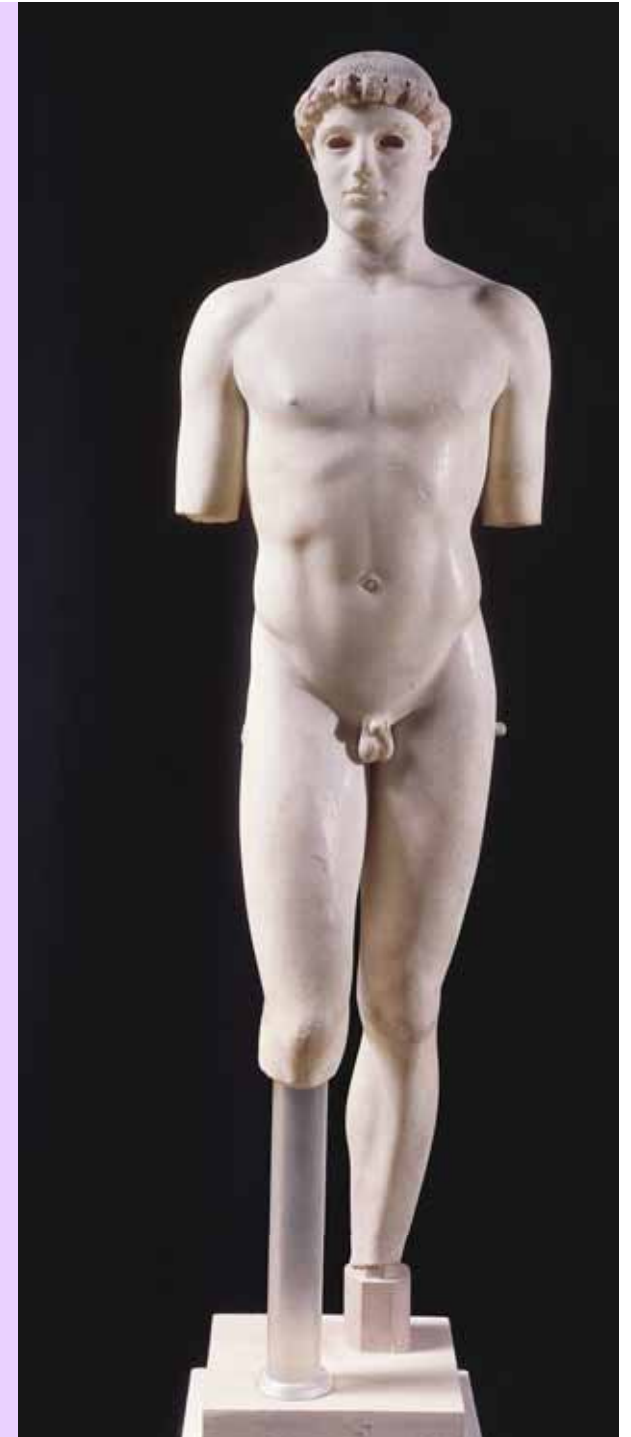


**Blond Boy.** Early Classical. C. 480 BCE



## **Contrapposto:**

The disposition of the human figure in which one part is turned in opposition to another part (usually hips and legs one way, shoulders and chest another), creating a counterpositioning of the body about its central axis. Sometimes called “weight shift” because the weight of the body tends to be thrown to one foot, creating tension on one side and relaxation on the other.



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



High Classical Sculpture:  
450-400 BCE

Parthenon sculptures were colored blue, red and green



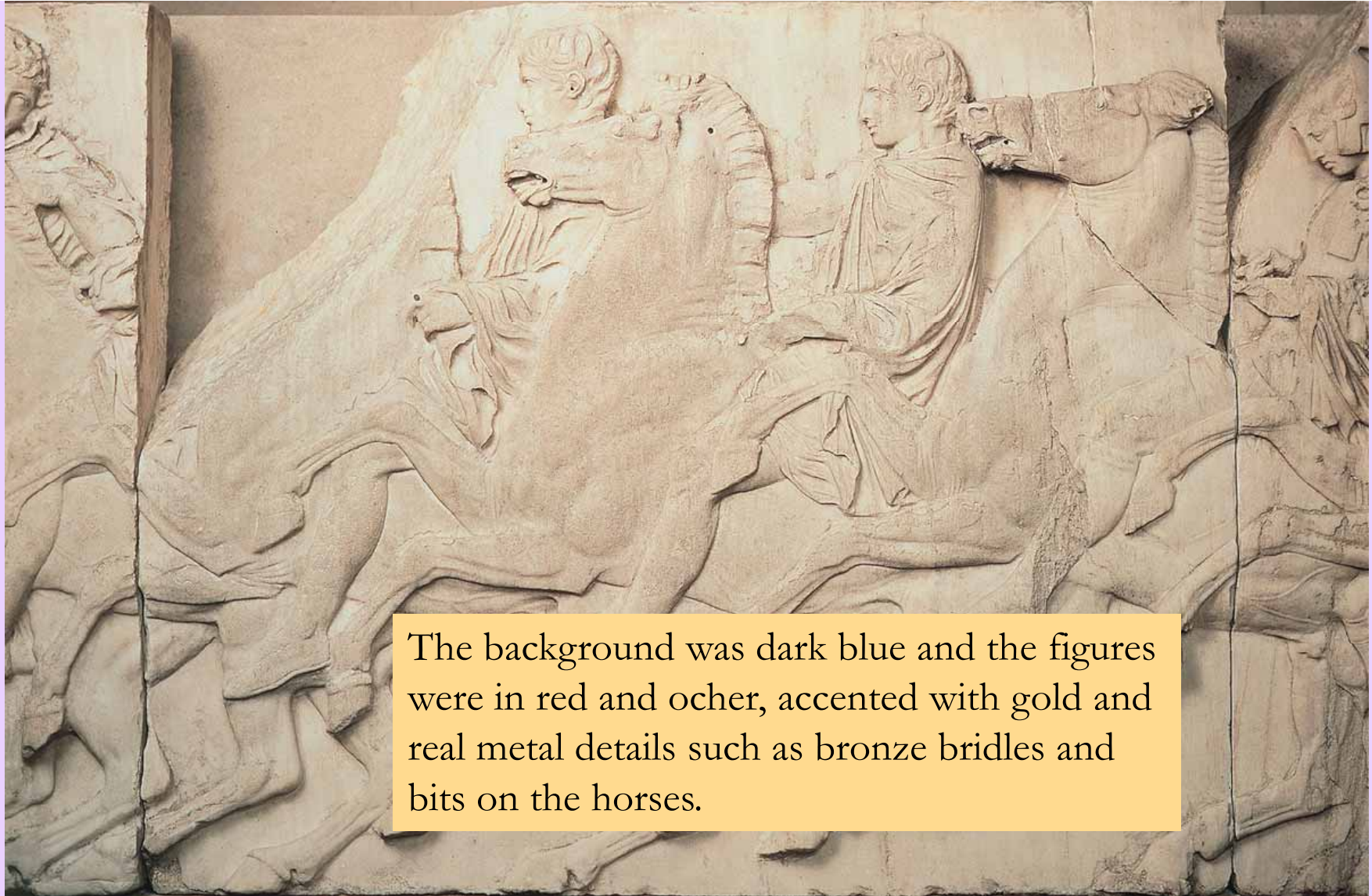
**Panathenaic Festival Procession.** Detail: Elders and maidens.  
East frieze. Parthenon, Acropolis, Athens, Greece, ca. 447–438 BCE.  
Marble, approx. 3' 6" high. Louvre, Paris.





**Panathenaic Festival Procession.** Detail: Seated gods and goddesses (Poseidon, Apollo, Artemis, Aphrodite and Eros.) East frieze. Parthenon. ca. 447–438 BCE. Marble, approx. 3' 6" high. Acropolis Museum.





The background was dark blue and the figures were in red and ocher, accented with gold and real metal details such as bronze bridles and bits on the horses.

**Panathenaic Festival Procession.** Detail: Horsemen. North frieze. Parthenon, Acropolis, Athens, Greece, ca. 447–438 BCE. Marble, approx. 3' 6" high., British Museum, London.

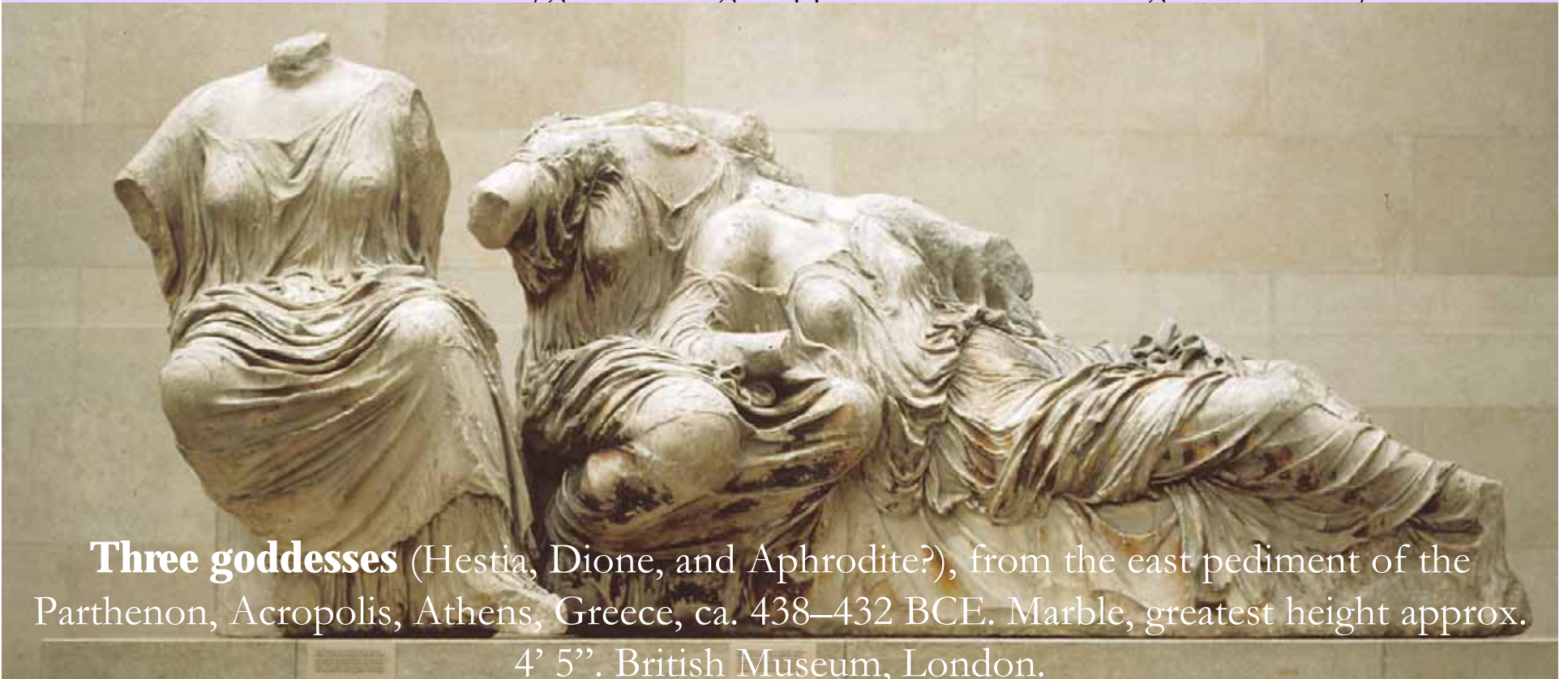




**Three goddesses** (Hestia, Dione, and Aphrodite?), from the east pediment of the Parthenon, Acropolis, Athens, Greece, ca. 438–432 BCE. Marble, greatest height approx. 4' 5". British Museum, London.



**Comparison: Archaic Pediment: The Gorgone Medusa** . Temple of Artemis, Corfu, Greece ca. 600–580 BCE. Limestone, greatest height approx. 9' 4". Archaeological Museum, Corfu.



**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.



**Caryatid from the  
south porch of the  
Erechtheion**

Acropolis, Athens,  
Greece, ca. 421–405  
BCE. Marble, 7' 7"  
high. British Museum,  
London.



**Comparison: Kore**, from the Acropolis, Athens, Greece,  
ca. 520–510 BCE. Marble, approx. 1' 9 1/2" high.  
Acropolis Museum, Athens.





**Head of an Akkadian ruler, Nineveh, ca. 2300-2200 BC. copper, 30.5 cm. Iraq Museum, Baghdad.**

**Warrior, from the sea off Riace, Italy, ca. 460-450 BCE. Bronze, approx. 6' 6" high. Archaeological Museum, Reggio Calabria.**







**Comparison:**  
**Kritios Boy,**  
ca. 480 BCE.  
Marble, approx. 2'  
10" high.



**Warrior, from the sea off Riace,** Italy, ca.  
460–450 BCE. Bronze, approx. 6' 6" high.  
Archaeological Museum, Reggio Calabria.



## **Kroisos**

from Anavysos, Greece ca. 530 BCE. Marble approx. 6' 4" high.

Inscription: "Stay and mourn at the tomb of dead Kroisos, whom raging Ares destroyed one day as he fought in the foremost ranks."



## **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.



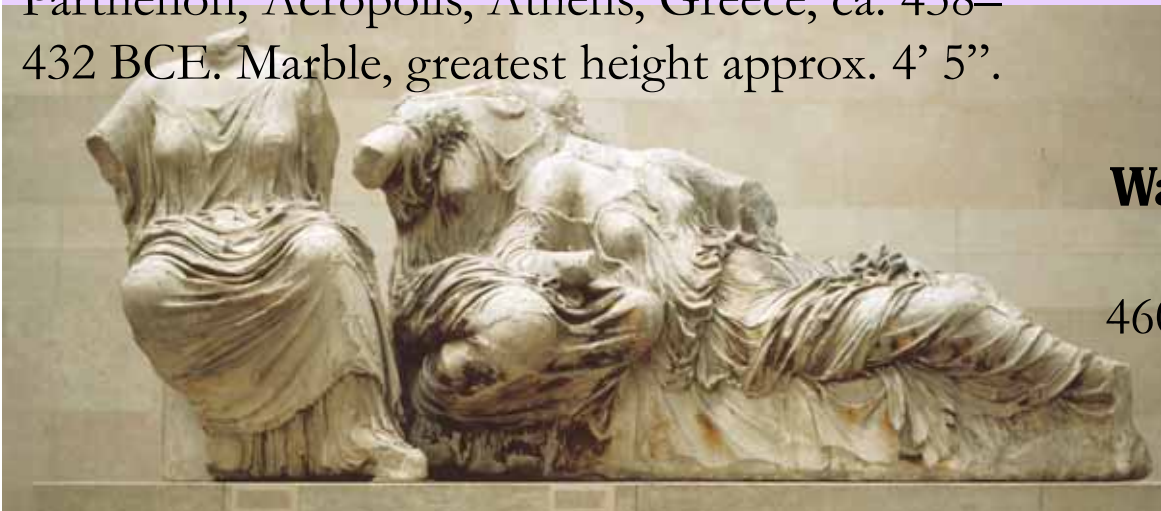
**Myron. *Discobolus*.** Marble, Roman copy after a bronze original of the 5th century BC. From the Villa Adriana near Tivoli, Italy.



## Discussion Question

Select a single piece of sculpture that you believe best reflects the stylistic principles of Greek art from the Classical period. Describe the principles and how the work reflects them.

**Three goddesses** from the east pediment of the Parthenon, Acropolis, Athens, Greece, ca. 438–432 BCE. Marble, greatest height approx. 4' 5".



**Warrior, from the sea off Riace, Italy, ca. 460–450 BCE.** Bronze, approx. 6' 6" high.



# Greek Architecture





**Temple of Athena Aphaia.** Aegina.

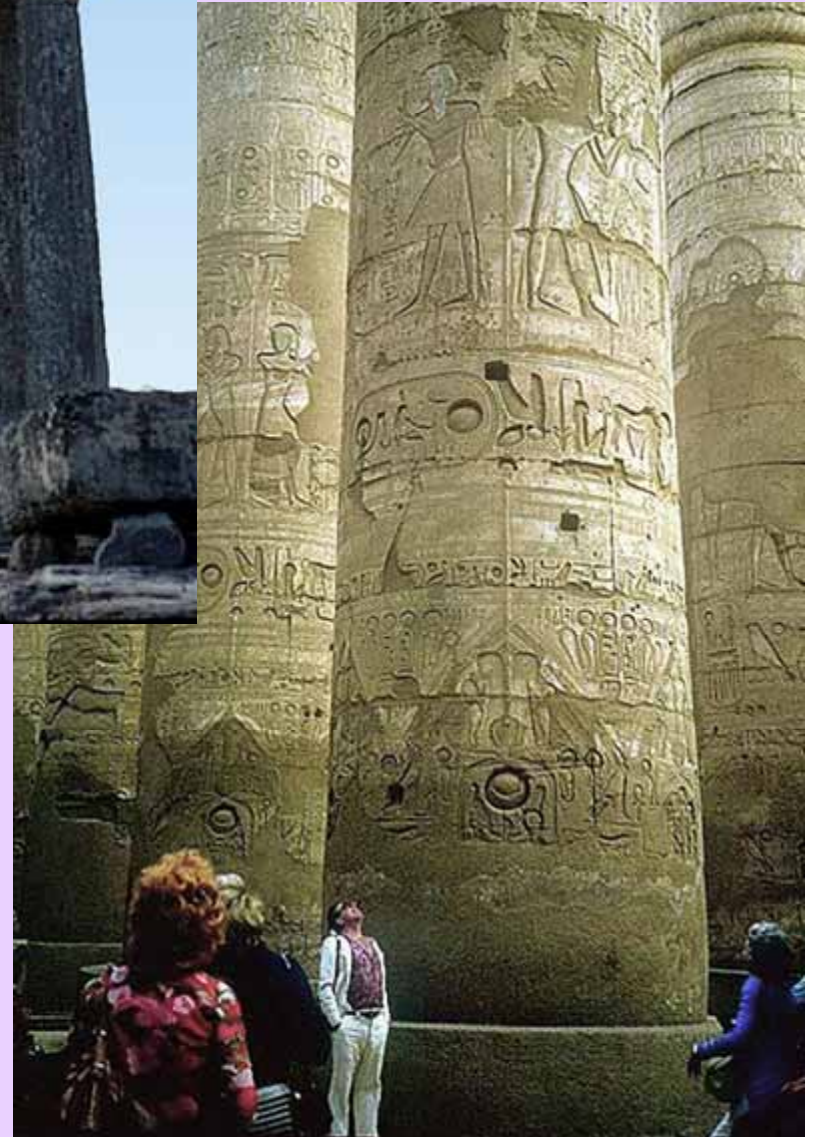
500-490 BCE (late Archaic)

"Man is the measure of all things: of things which are, that they are so, and of things which are not, that they are not."

Protagoras

**Comparison:  
Temple of Amen.**

Karnak. Egypt

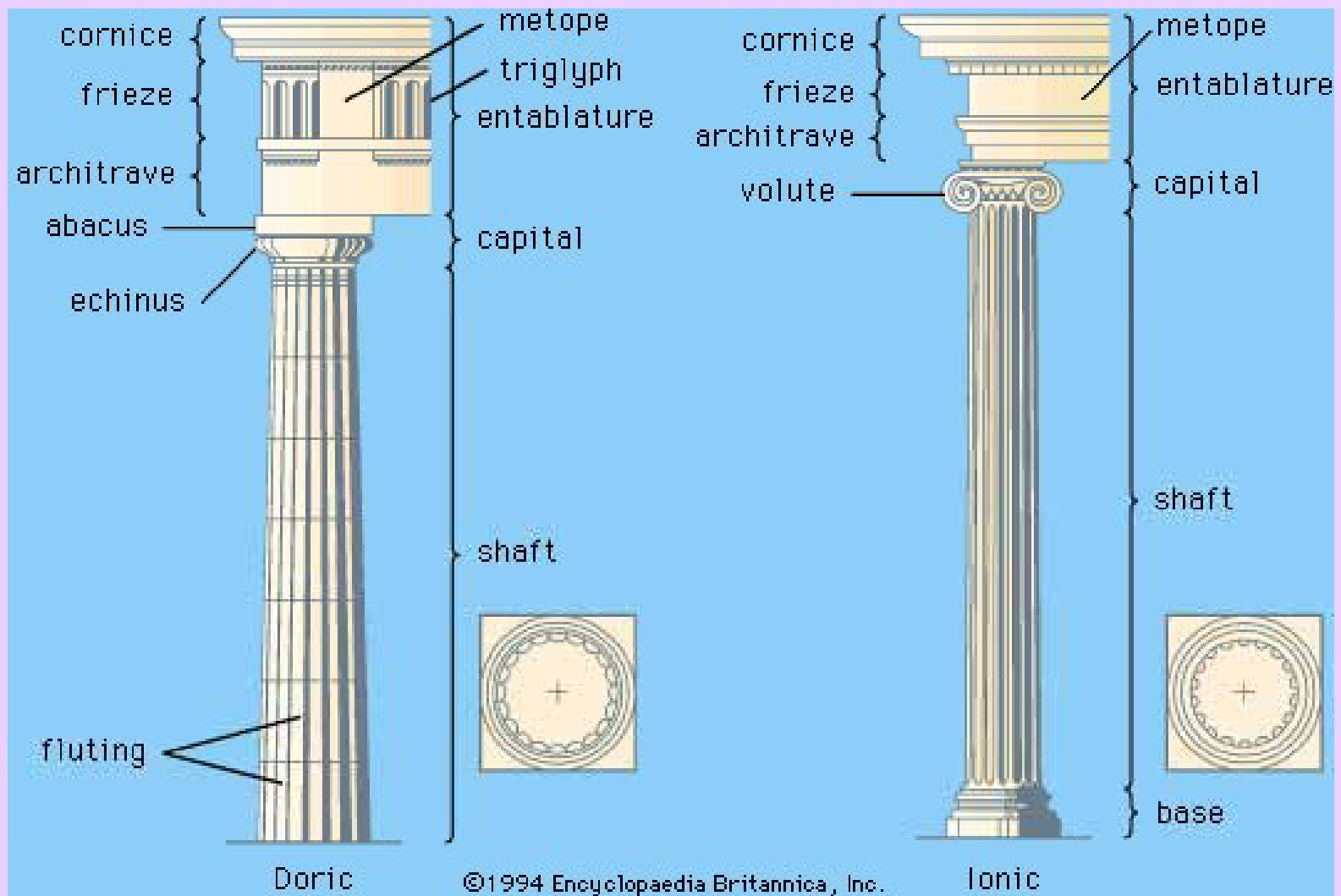


# The Doric and Ionic Orders



# The Greek World





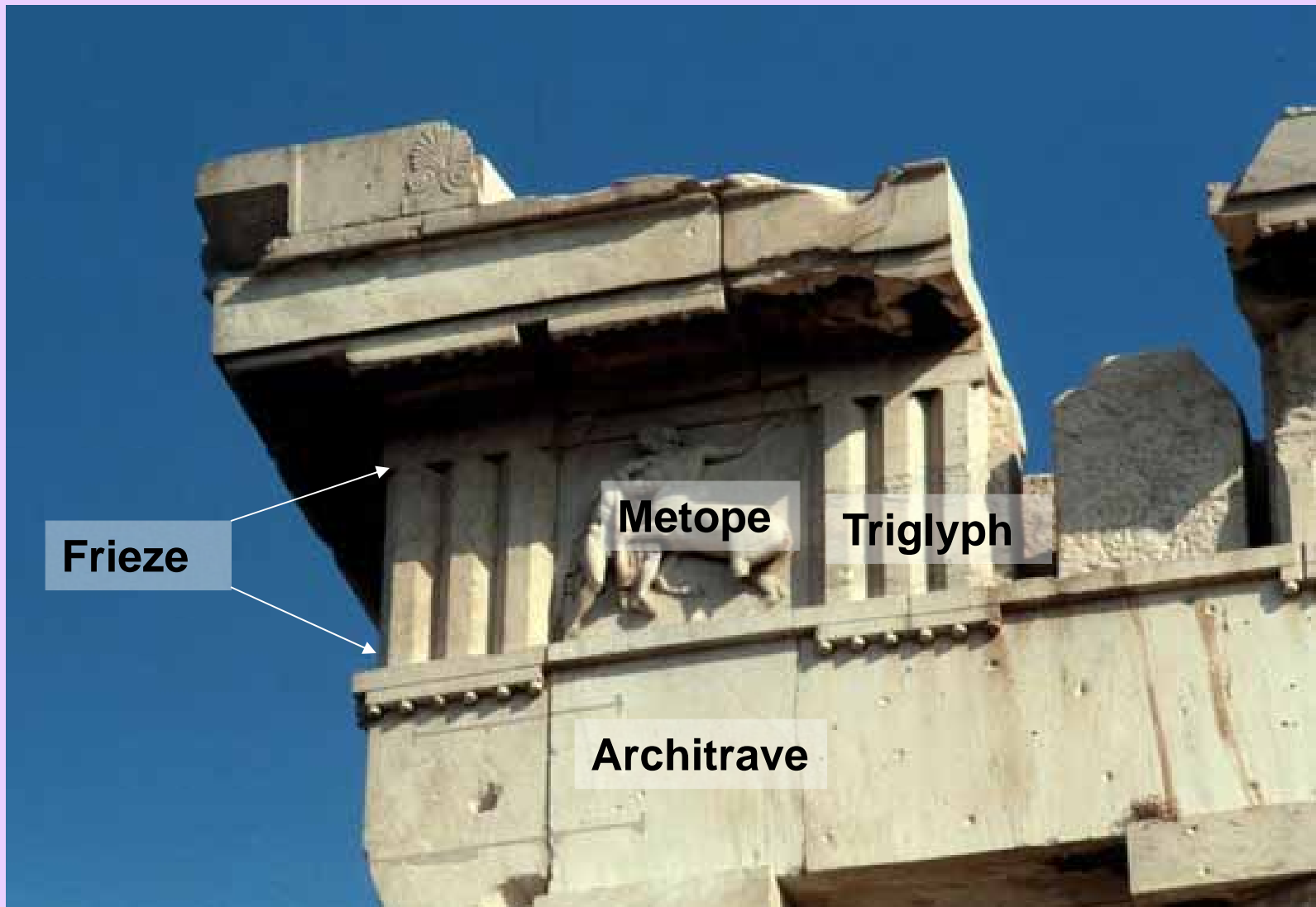
**The two standardize elevation designs, the Doric and Ionic.**  
 Emerged in the Archaic period.





Fluting

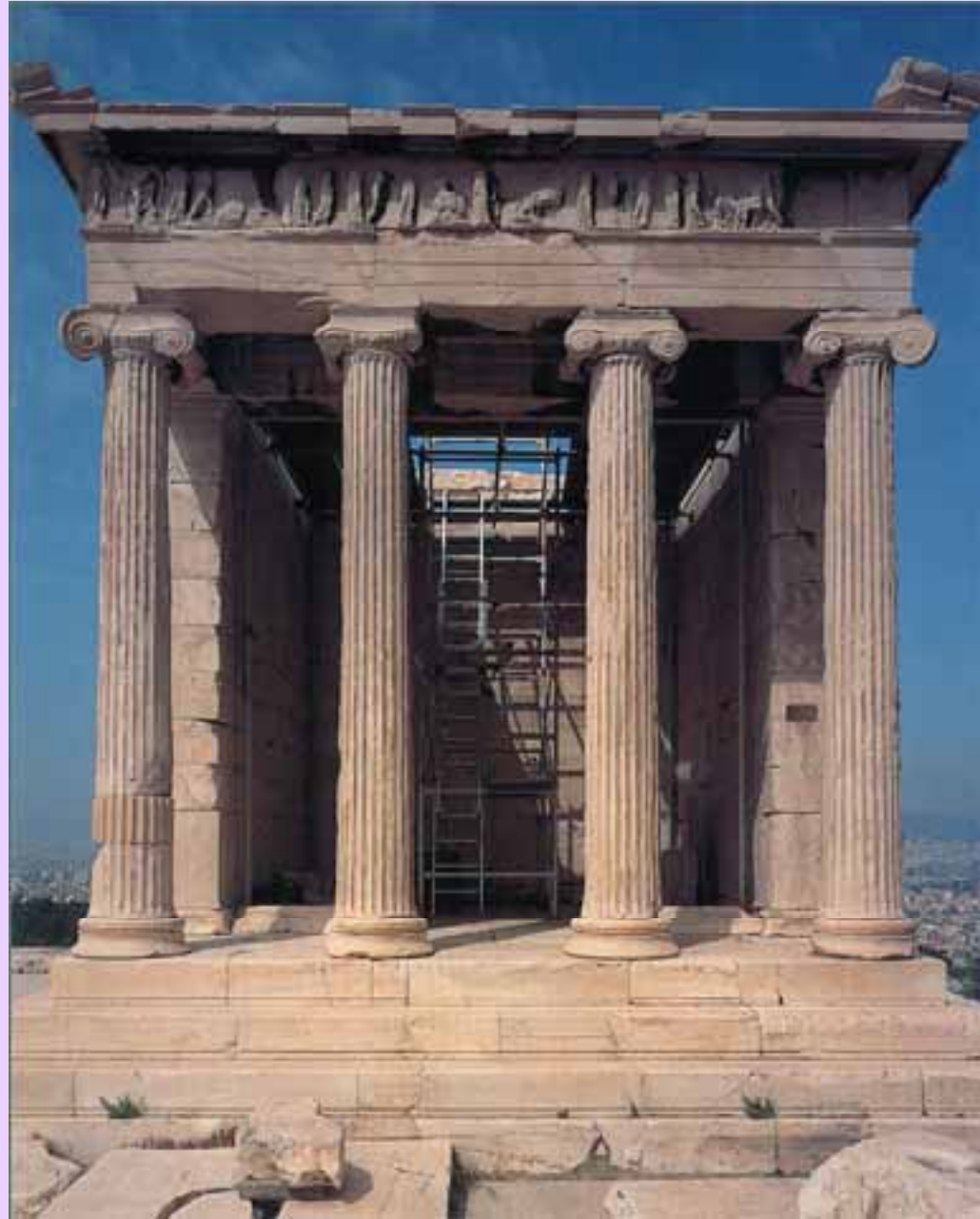
**Doric Capital. Temple of Hera II, Paestum, Italy. 449-430 B.C.**



**Doric order. Detail from Parthenon.**  
Acropolis, Athens, 447-438 BCE



**Ionic Order**  
**Temple of Nike**  
**(Victory), Acropolis,**  
**Athens 427-424 BCE**





**Lincoln Memorial.** Washington, D.C.; 1914–17. The monument, designed by Henry Bacon and styled after a Greek temple, has 36 Doric columns representing the states of the Union at the time of Lincoln's death.





**Corinthian black-figure amphora**

with animal friezes, ca. 625–600  
BCE.

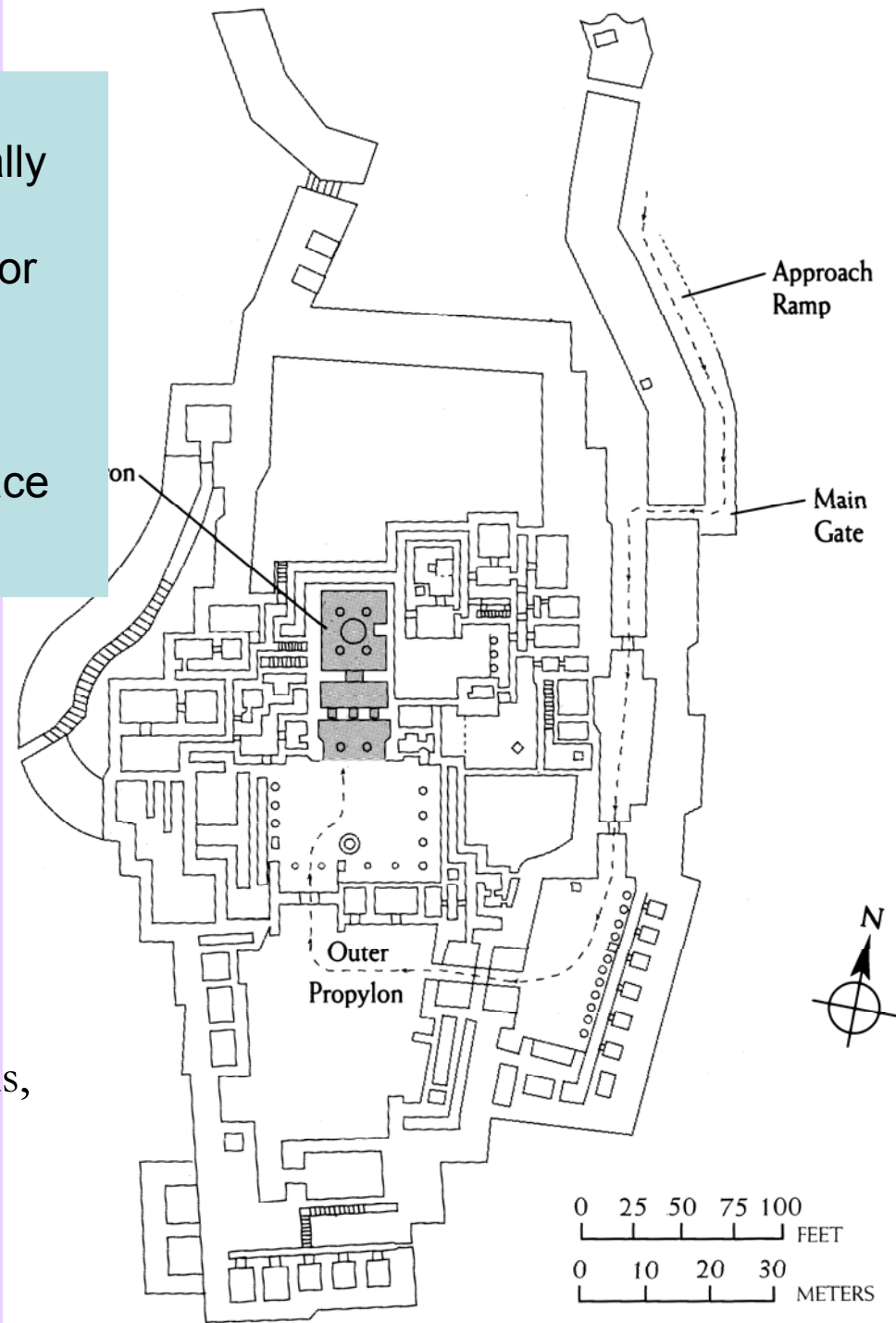
Greek Architecture:

Orientalizing Period (7th c. BCE)

**Megaron:** The main hall or central room of a palace or house, especially of Mycenaean Greece, having a pillared porch and a central hearth or sacrificial pit.

**Hearth** (pronounced- harth): fireplace

**Mycenean Palace and citadel.** Tiryns, Greece, ca. 1400–1200 BCE.



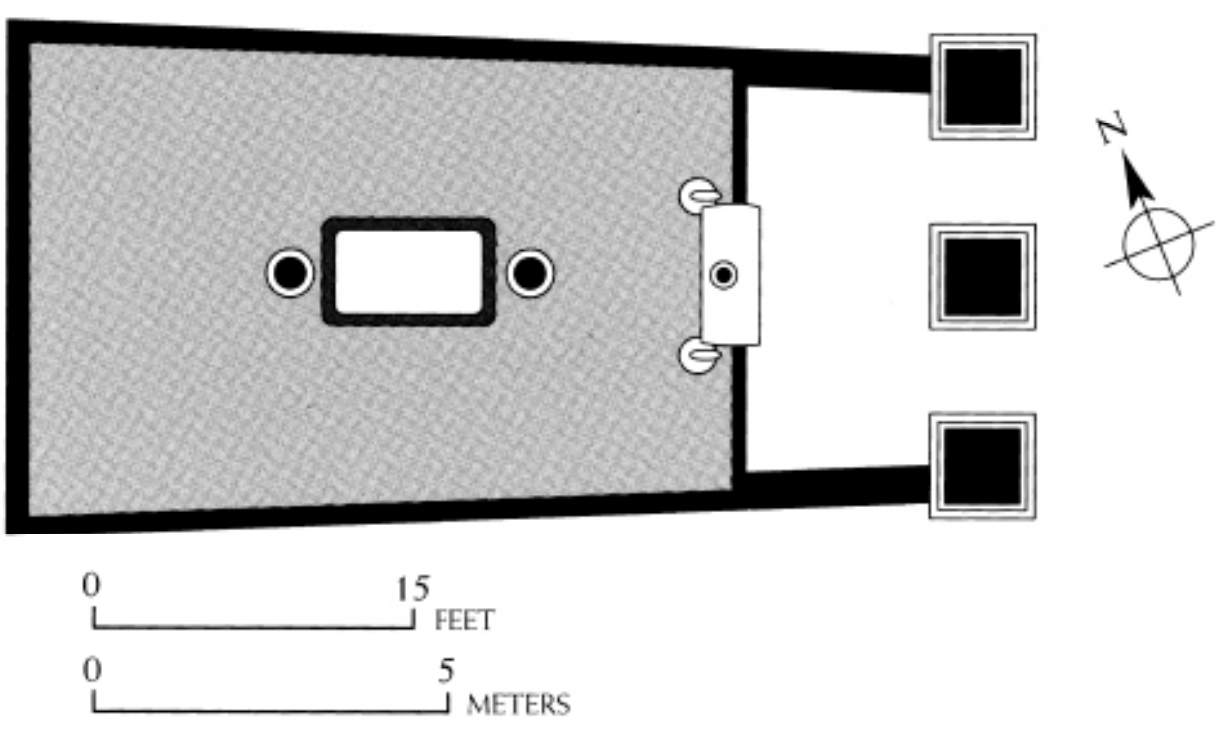


## **Temple or House Model**

c. 700 BCE. Clay. Athens.  
Acropolis Museum.

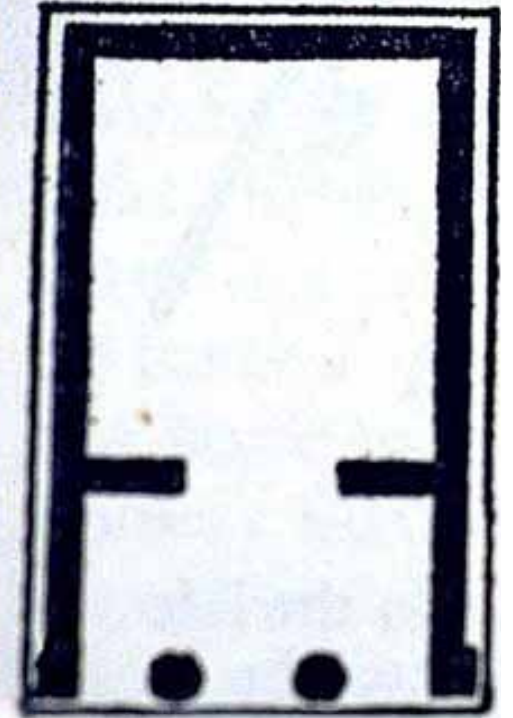


**Plan of Temple A, Prusias, Greece, ca. 625 BCE.**





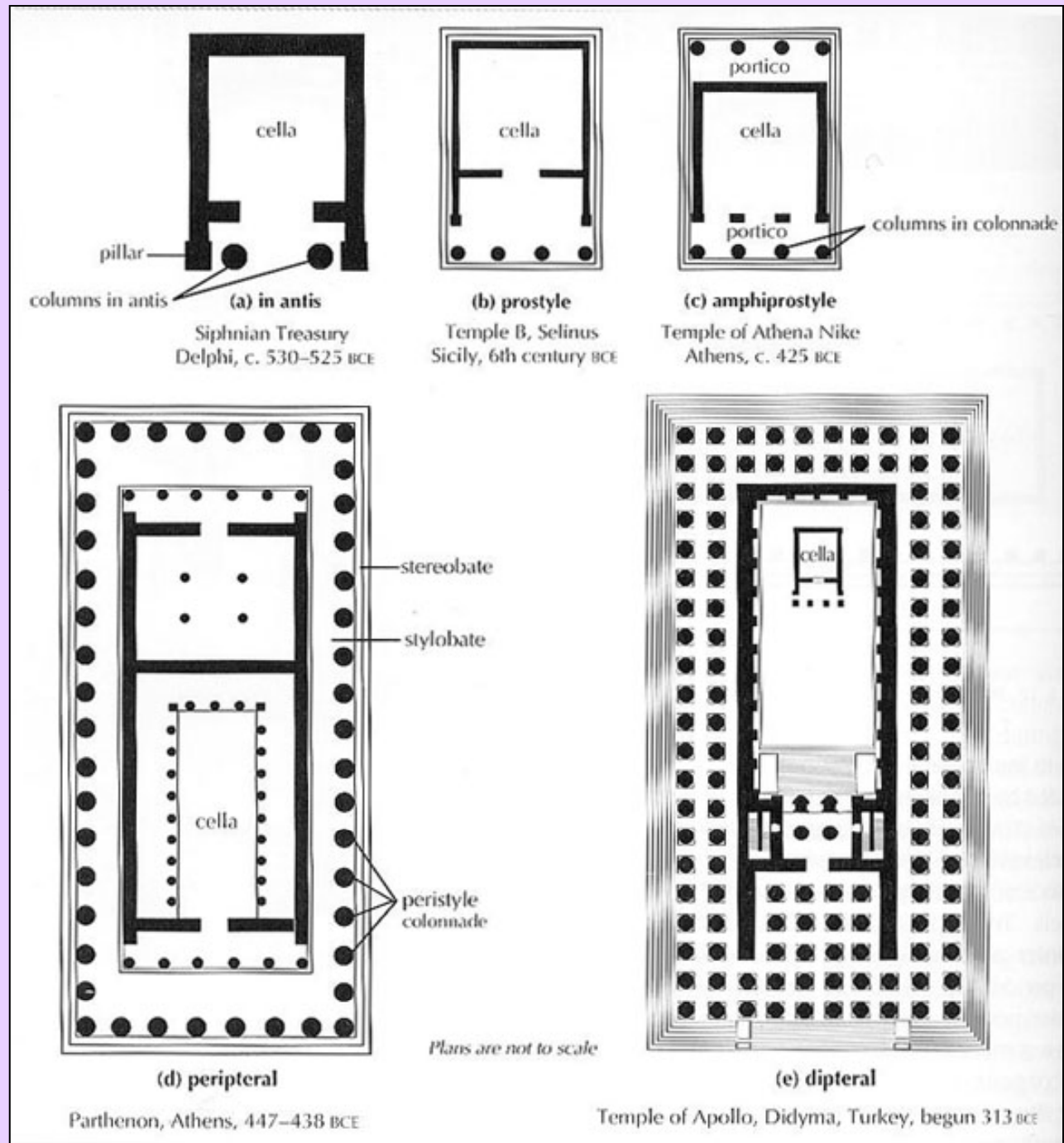
Greek Architecture:  
Archaic Period (6th c. BCE)



In Antis plan

**The Athenian Treasury.** Delphi. Greece. 490-480 BCE

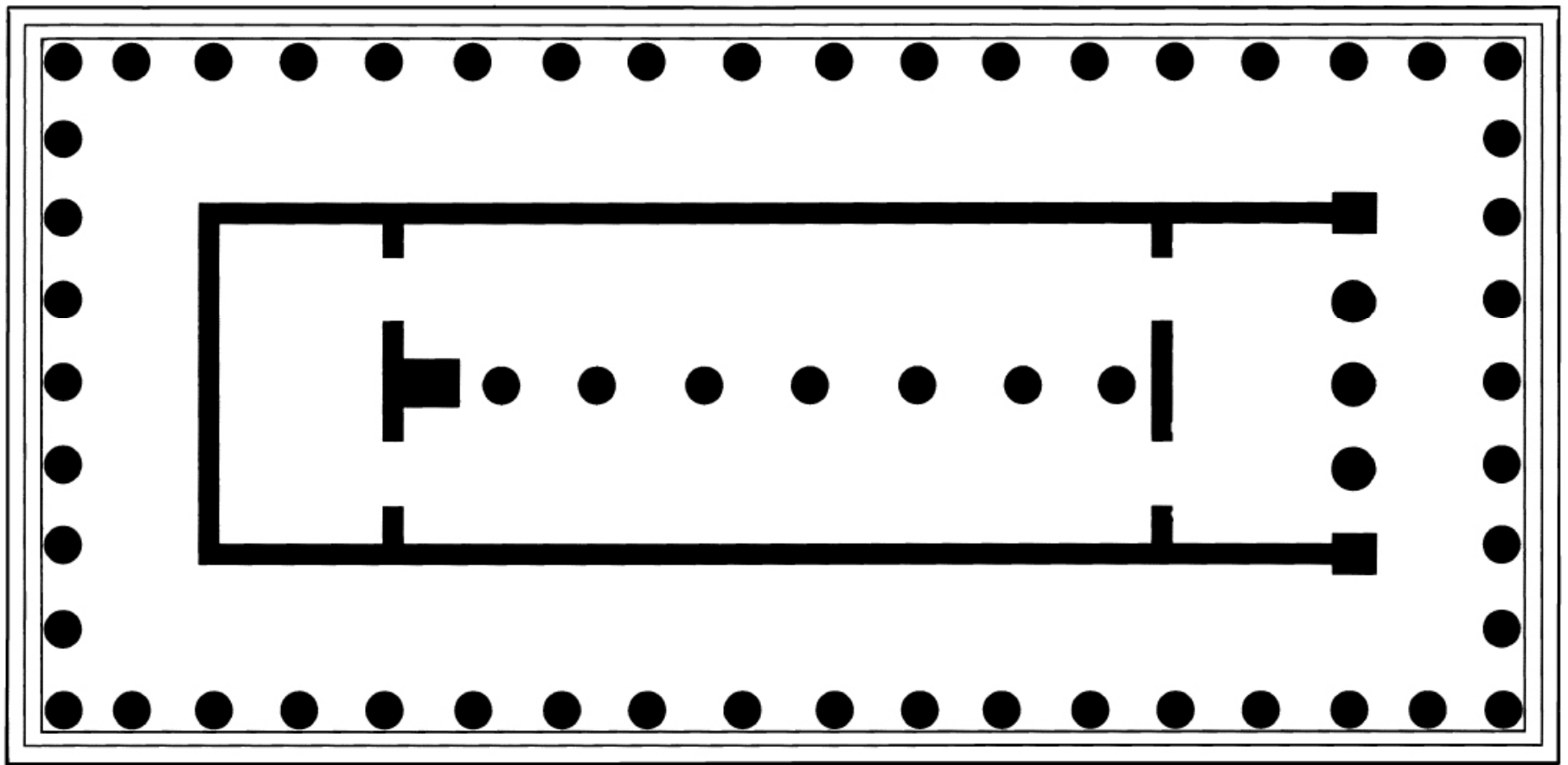
# Greek Temple Plans







**Temple of Hera I**, Paestum, Italy, ca. 550 BCE.



0 10 20 30 40 50 FEET

0 5 10 15 METERS



**Temple of Hera I.** Plan. Paestum, Italy, ca. 550 BCE.





## **Temple of Hera I**

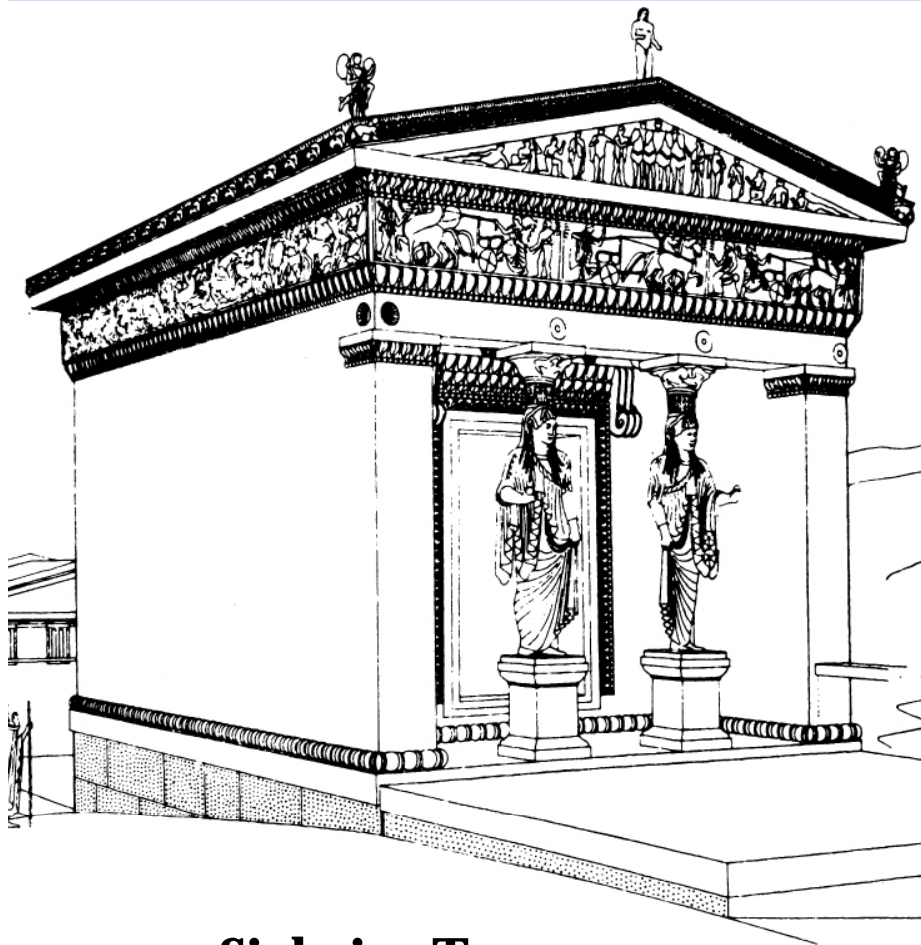
Paestum, Italy  
ca. 550 BCE.

## **Temple of Aphaia**

Aegina, Greece  
ca. 500–490 BCE



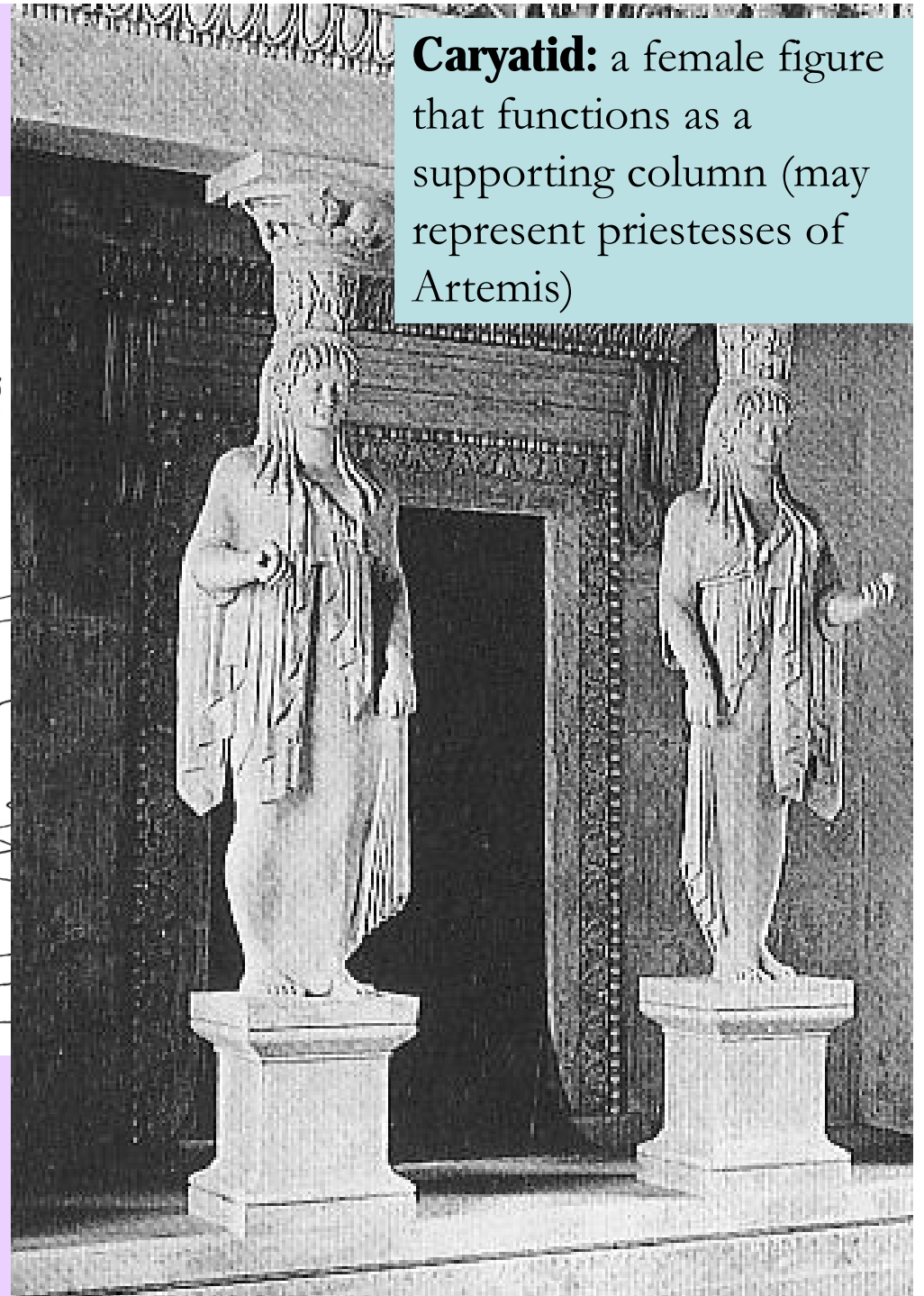


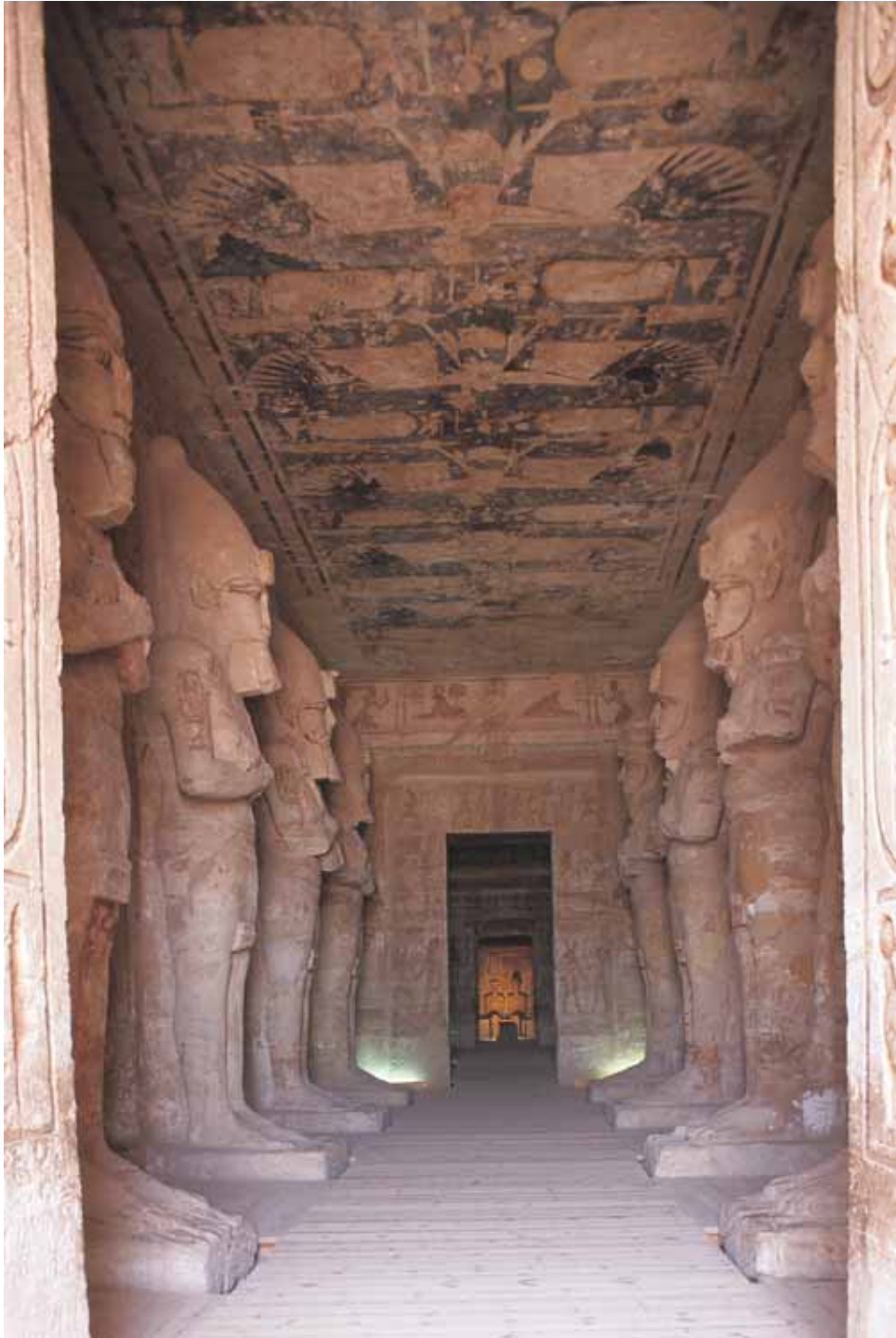


## Siphnian Treasury

Delphi, Greece,  
ca. 530 BCE.

**Caryatid:** a female figure that functions as a supporting column (may represent priestesses of Artemis)





**Comparison: Interior of the temple of Ramses II,**  
Abu Simbel. Egypt, ca.  
1290–1224 BCE. Sandstone.  
Pillar statues approx. 32'  
high.

Greek Architecture:  
Classical Period (5th c. BCE)



# The Greco - Persian Wars

(492 – 449 BC) Series of wars between Greek states and Persia, particularly two invasions of Greece by Persia (490, 480 – 479).



Greek warriors



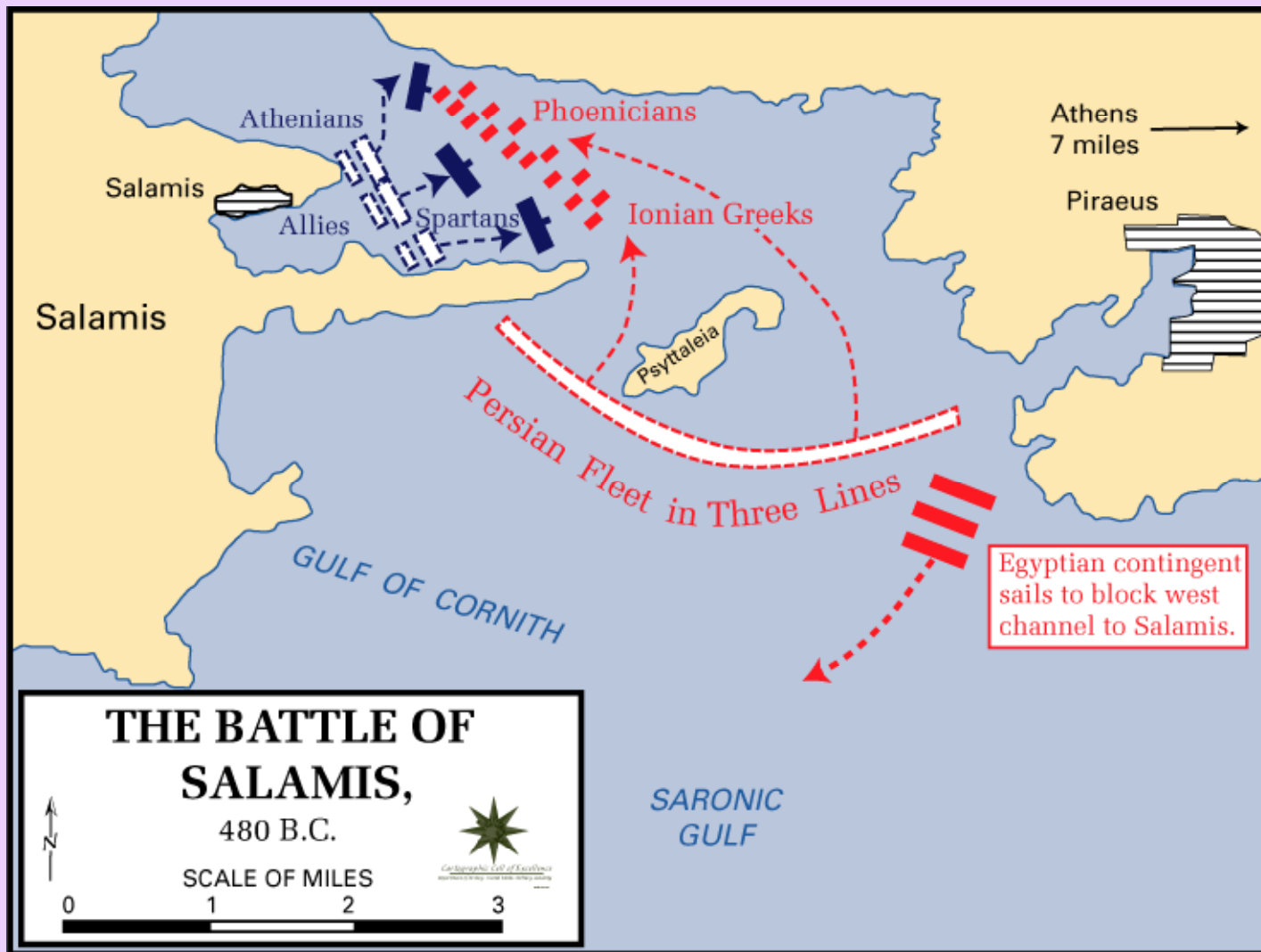
Persian warriors



**A band of Spartans under Leonidas was overcome at the Battle of Thermopylae, allowing the Persian army (150,000 to 250,000 men) to reach Athens, which they sacked.**



- When the Persian navy was soundly defeated at the Battle of Salamis, Xerxes withdrew it to Persia.







KRESILAS, **Pericles.**

(lived 495-429)

Roman marble copy after  
a bronze original of ca.

429 BCE

Vatican Museums, Rome.

## Pericles

Athenian general and statesman largely responsible for the full development of Athenian democracy and the Athenian empire. He asserted Athenian control over the Delian League and used the league's treasury to rebuild the Acropolis.

Athens in the time of Pericles was a democracy where citizens -- free males born in Athens -- voted for a variety of officials.

***"Freedom is the sure possession of those alone who have the courage to defend it." Pericles***

An aerial view of a fleet of ancient Greek triremes sailing on a dark green sea. The ships are arranged in a loose formation, with some having white sails and others having blue and white striped sails. The water shows gentle ripples. The scene is captured from a high angle, looking down at the ships.

ENGINEERING:  
AN EMPIRE  
GREECE



## **Acropolis:**

(Greek: “city at the top”) Central, defensively oriented district in ancient Greek cities, located on the highest ground and containing the chief municipal and religious buildings.

**Model of the Acropolis, Athens, Greece,**  
1. Parthenon 2. Propylaea 3. Erechtheion 4. Temple of Athena Nike.



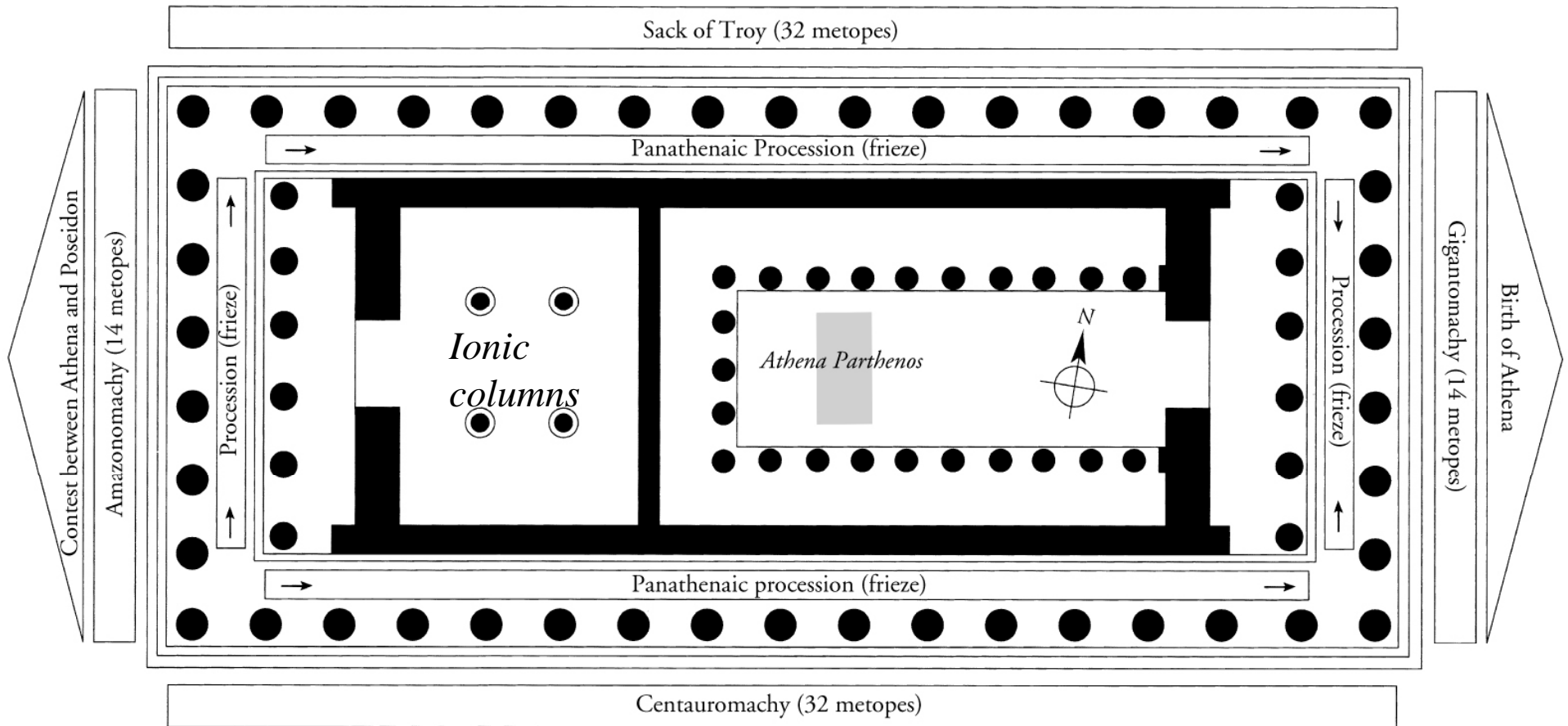


IKTINOS and KALLIKRATES, **Parthenon**, the Temple of Athena Parthenos Acropolis, Athens, Greece, 447–438 BCE.

West Pediment: Contest between Athena and Poseidon

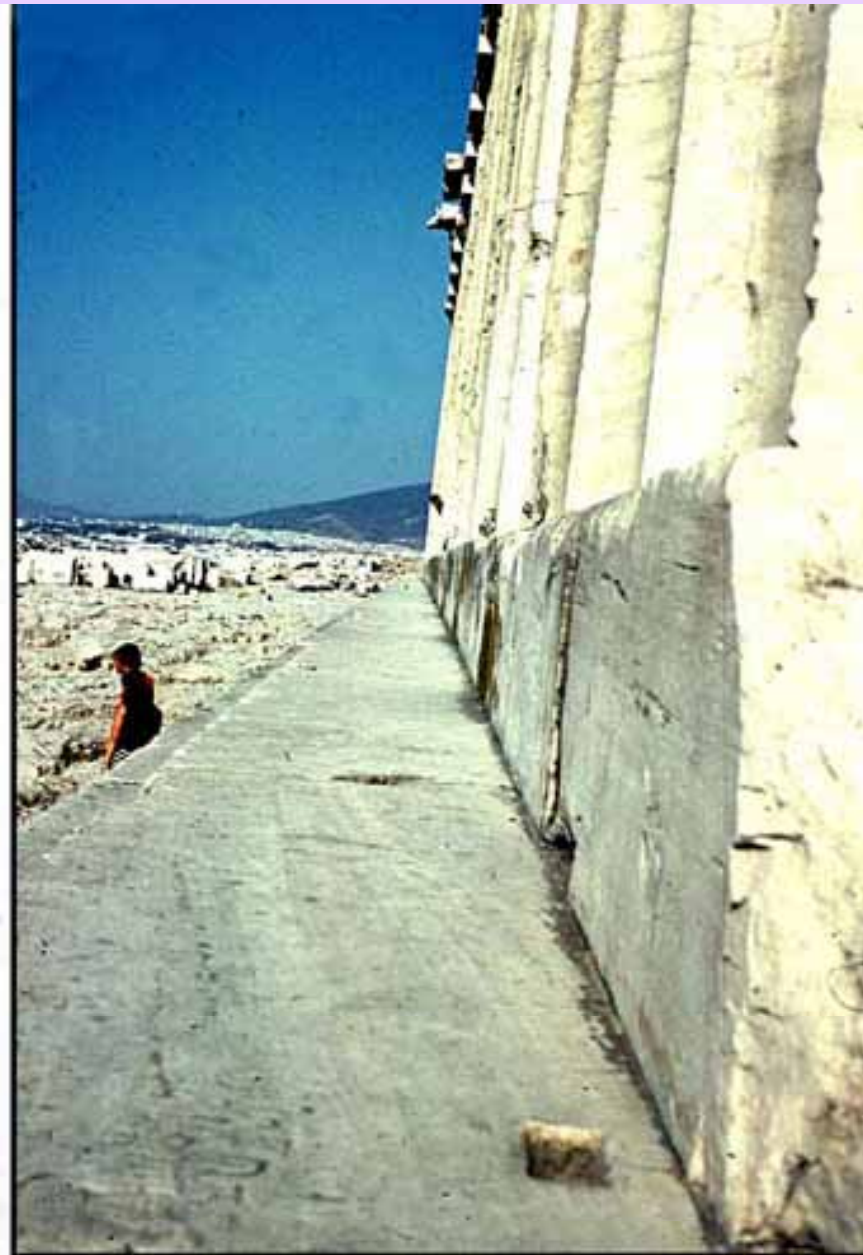
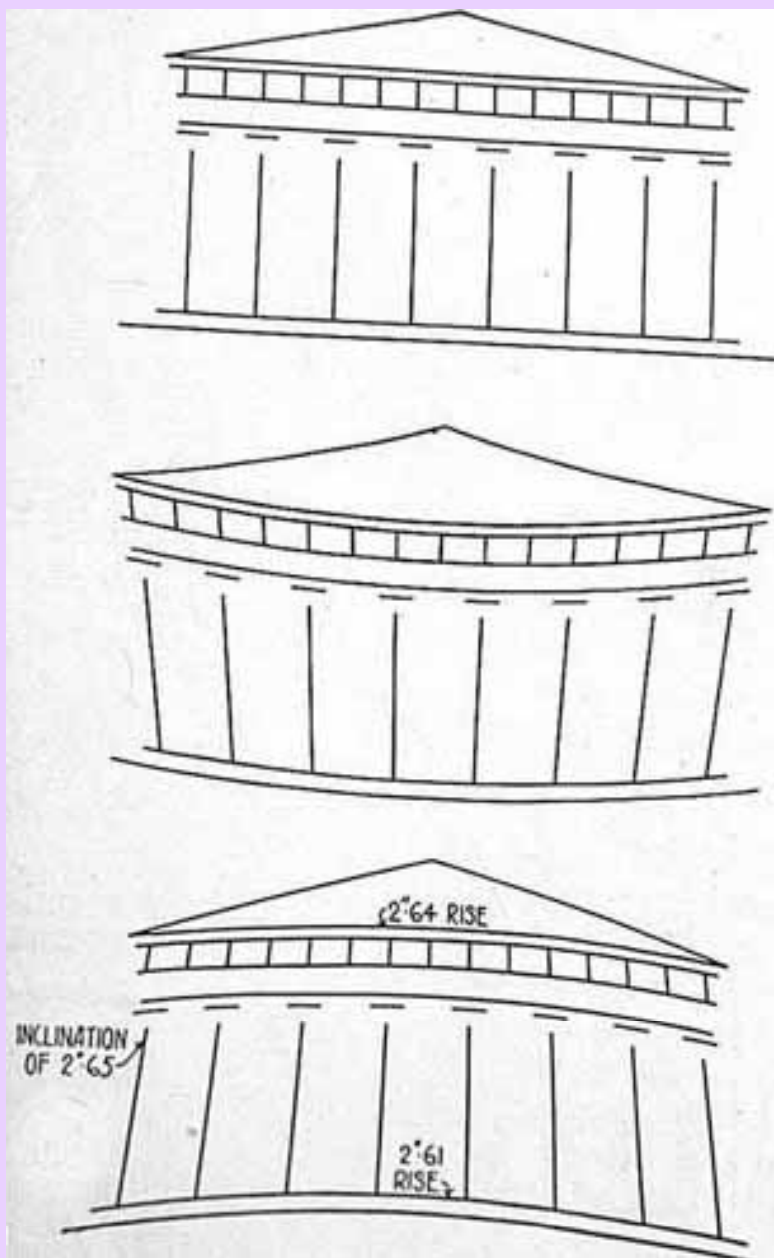


IKTINOS and KALLIKRATES, **Parthenon**, the Temple of Athena Parthenos  
Reconstructed model of the west facade. Acropolis, Athens, Greece, 447–438  
BCE.



**Plan of the Parthenon**, Acropolis, Athens, Greece, with diagram of sculptural program, 447–432 BCE.





**Parthenon.** L.Diagram of Adjustments. R. stylobate



### **Golden Ratio - 1.61803...:1 (Phi)**

**A golden rectangle** is a rectangle with dimensions which are of the golden ratio,  $1 : \varphi$  (i.e., 1.61803...). It has been claimed to be the most aesthetically pleasing shape of a rectangle.



**“Varvakeion Athena”** Small Roman copy of Pheidias's Athena Parthenos from 5th century BCE. Athens, National Archaeological Museum.



Roman copy of Athena's shield  
British Museum







PHIDIAS, **Athena Parthenos ('virgin')** ca. 438 BCE. approx. 38' tall. Ivory and gold on wooden frame. Gold plates weighed approximately 1,500 pounds.  
R: Model from Ontario Mus., Toronto. L. from replica of Phrthenon in Nashville

## Elgin Marbles

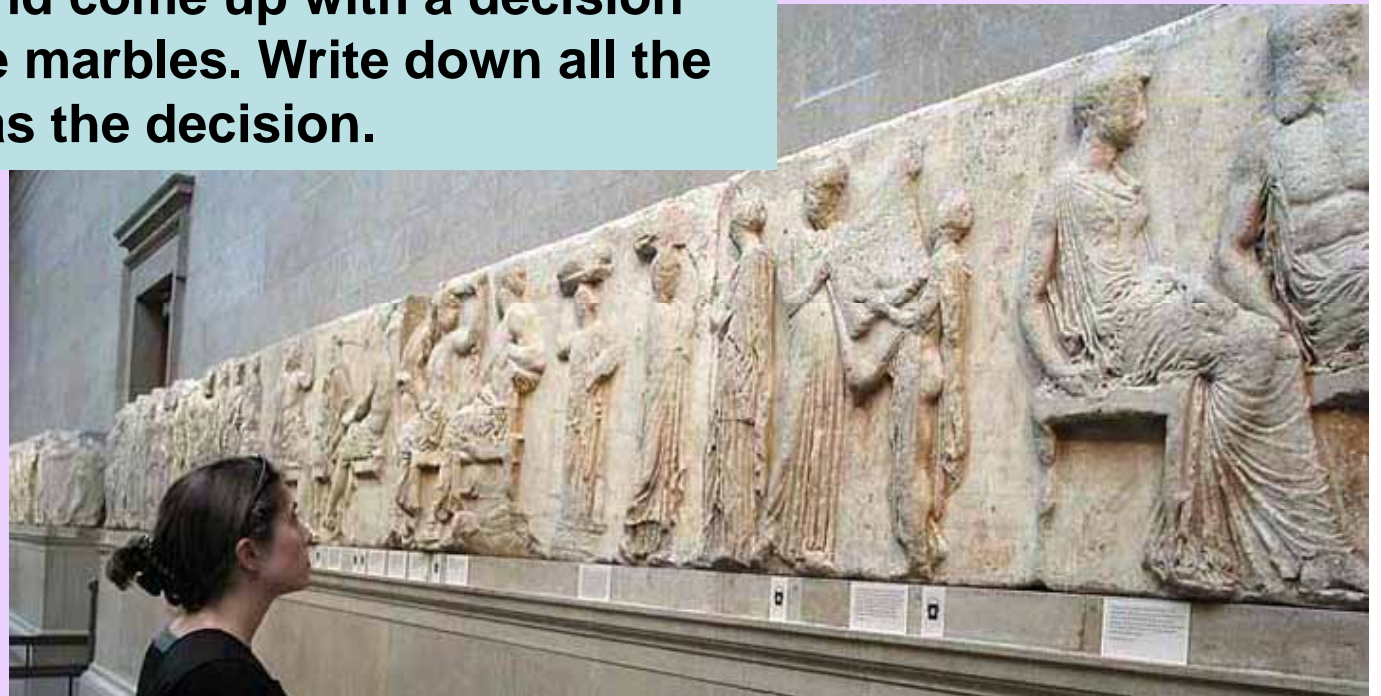
Greek sculptures in the British Museum. They were taken from Athens to England in 1803 by Lord Elgin.





**Discussion Question:**

Form a group of three students. One student should represent the Greek government and ask for the return of the Elgin Marbles to Greece. One student should represent the British government and should argue why they should stay in the British Museum. The third person should represent the U.N and come up with a decision about the fate of the marbles. Write down all the arguments as well as the decision.

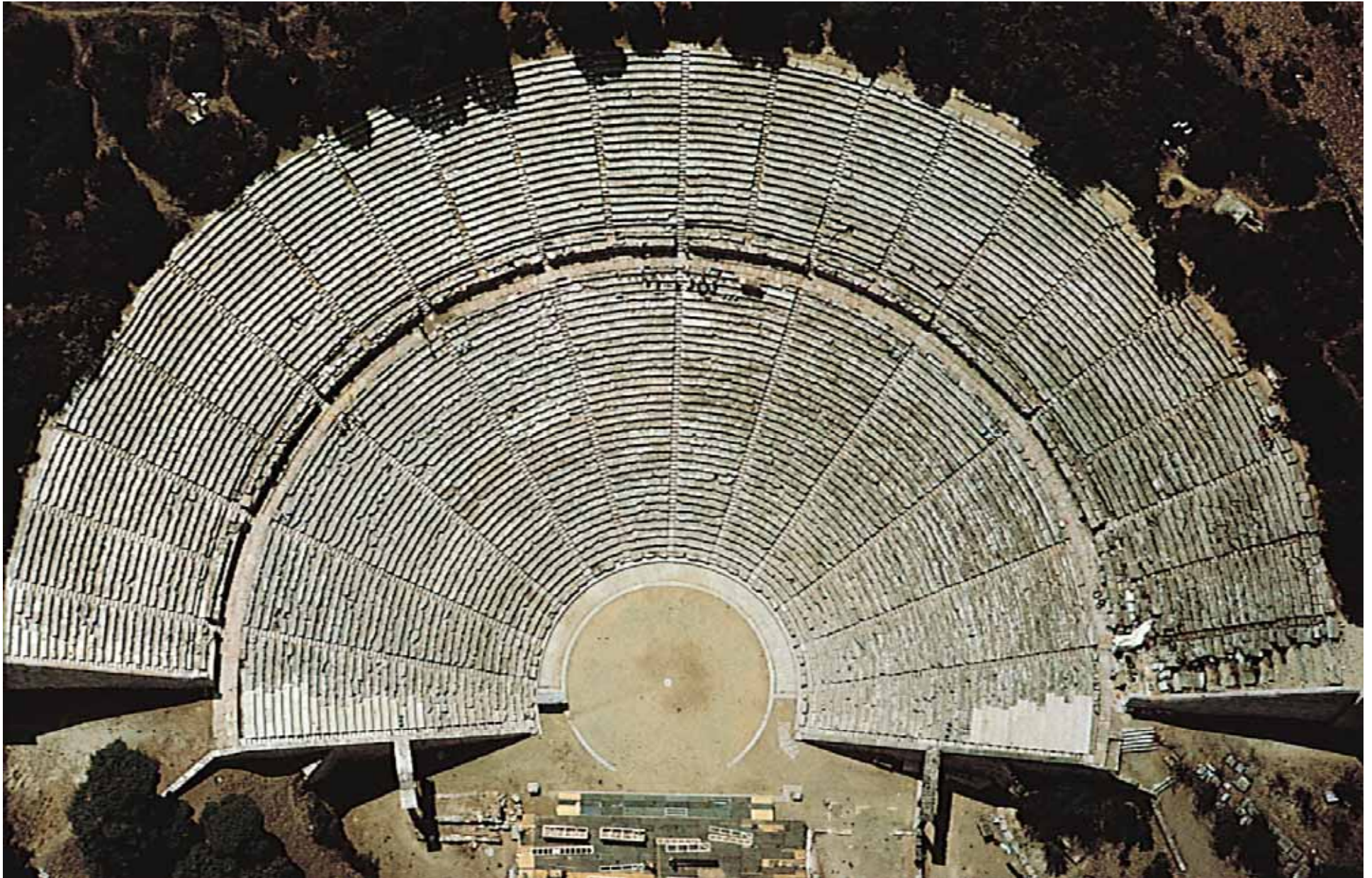


**Panathenaic Festival Procession.** From the Parthenon, Acropolis, Athens, Greece, ca. 447–438 BCE. Marble, approx. 3' 6" high., British Museum, London.



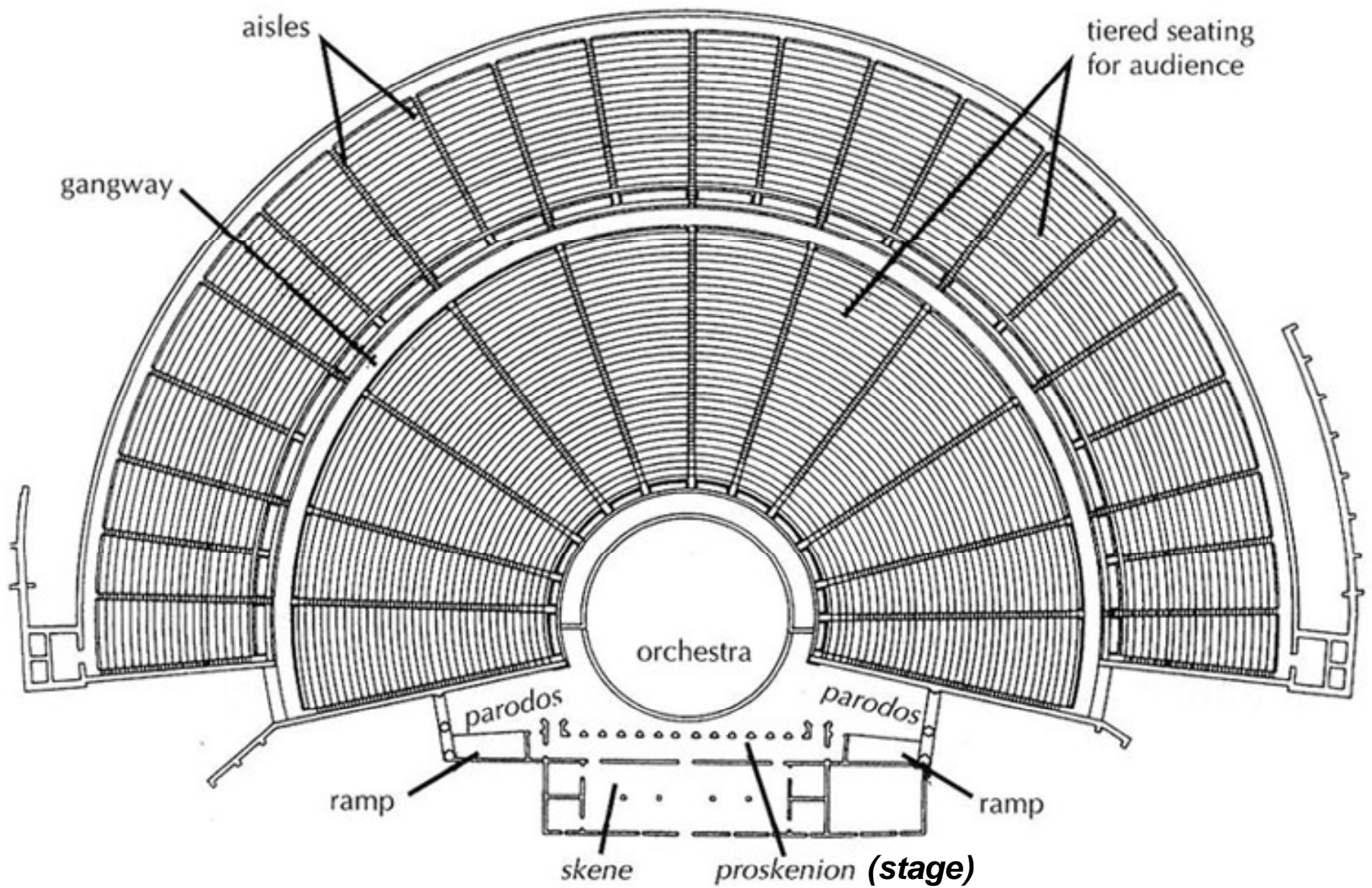
# Late Classical Period

4<sup>th</sup> c. BCE



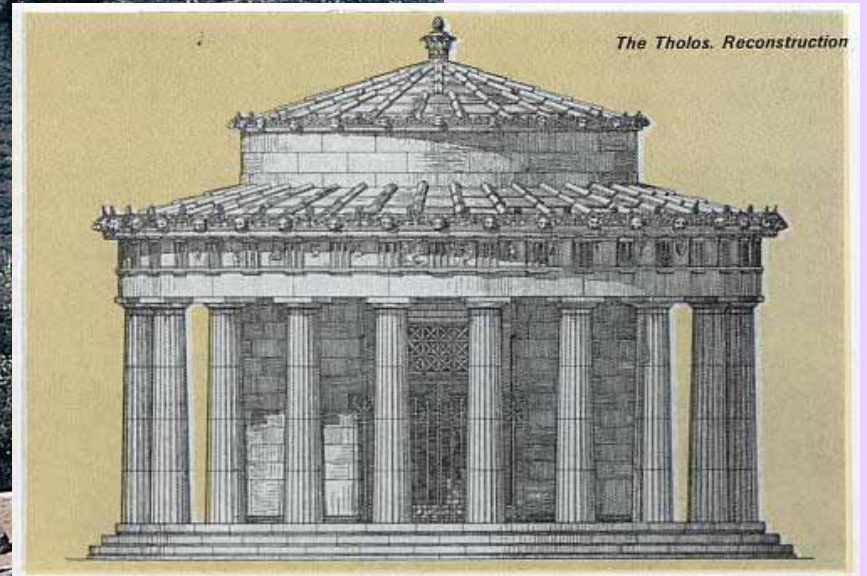
POLYKLEITOS THE YOUNGER, **Theater**, Epidauros, Greece, ca. 350 BCE.





5-76. Plan of the theater at Epidauros





THEODOROS OF PHOKAIA, **Tholos**, Delphi, Greece, ca. 375 BCE.



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





Restored replica of  
Hermes and Dionysos

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.





PRAXITELES, **Aphrodite of Knidos.**

Roman marble copy after an original of ca. 350–340 BCE. Approx. 6' 8" high. Vatican Museums, Rome.

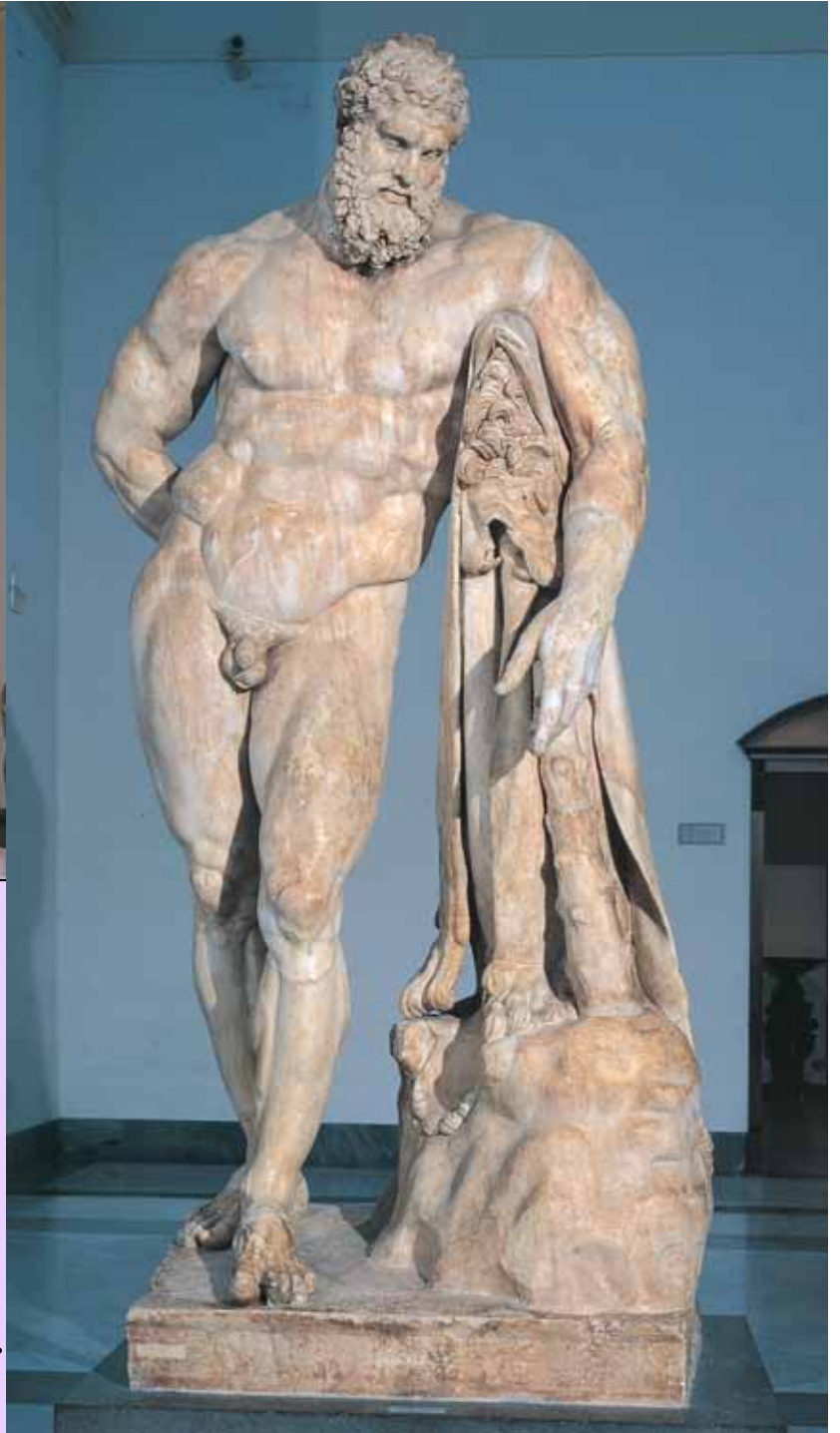




**Comparison:** Athena, Herakles, and Atlas with the apples of the Hesperides, metope from the Temple of Zeus, Olympia, Greece, ca. 470–456 BCE. Marble, approx. 5' 3" high.



LYSIPPOS, **Weary Herakles**. Roman marble copy from Rome, Italy, after a bronze original of ca. 320 BCE. Approx. 10' 5" high. Museo Nazionale, Naples.





LYSIPPOS, *Weary Herakles*. Roman marble copy from Rome, Italy, after a bronze original of ca. 320 BCE. Approx. 10 ' 5" high.



**Comparison:** POLYKLEITOS, *Doryphoros (Spear Bearer)*. Roman marble copy after a bronze original of ca. 450–440 BCE, 6' 11" high





### **Abduction of Persephone.**

Wall painting from Tomb I.  
Vergina. Macedonia.

c. 366 BCE



**Modeling (also called “shading”):**  
In two-dimensional art, simulating the effects of light and shadow in order to portray optically convincing masses.

**Alexander the Great**, 356-323 B.C., king of Macedon, conqueror of much of Asia. The son of Philip II of Macedon, he had Aristotle as his tutor and was given a classical education. At the peak of his powers, his empire stretched from the western edge of modern-day India across to Egypt (where he founded the city of Alexandria and named it for himself). He died at age 33.



**Alexander the Great.** Roman copy (1st or 2nd century CE) of a bronze sculpture made by Lysippos



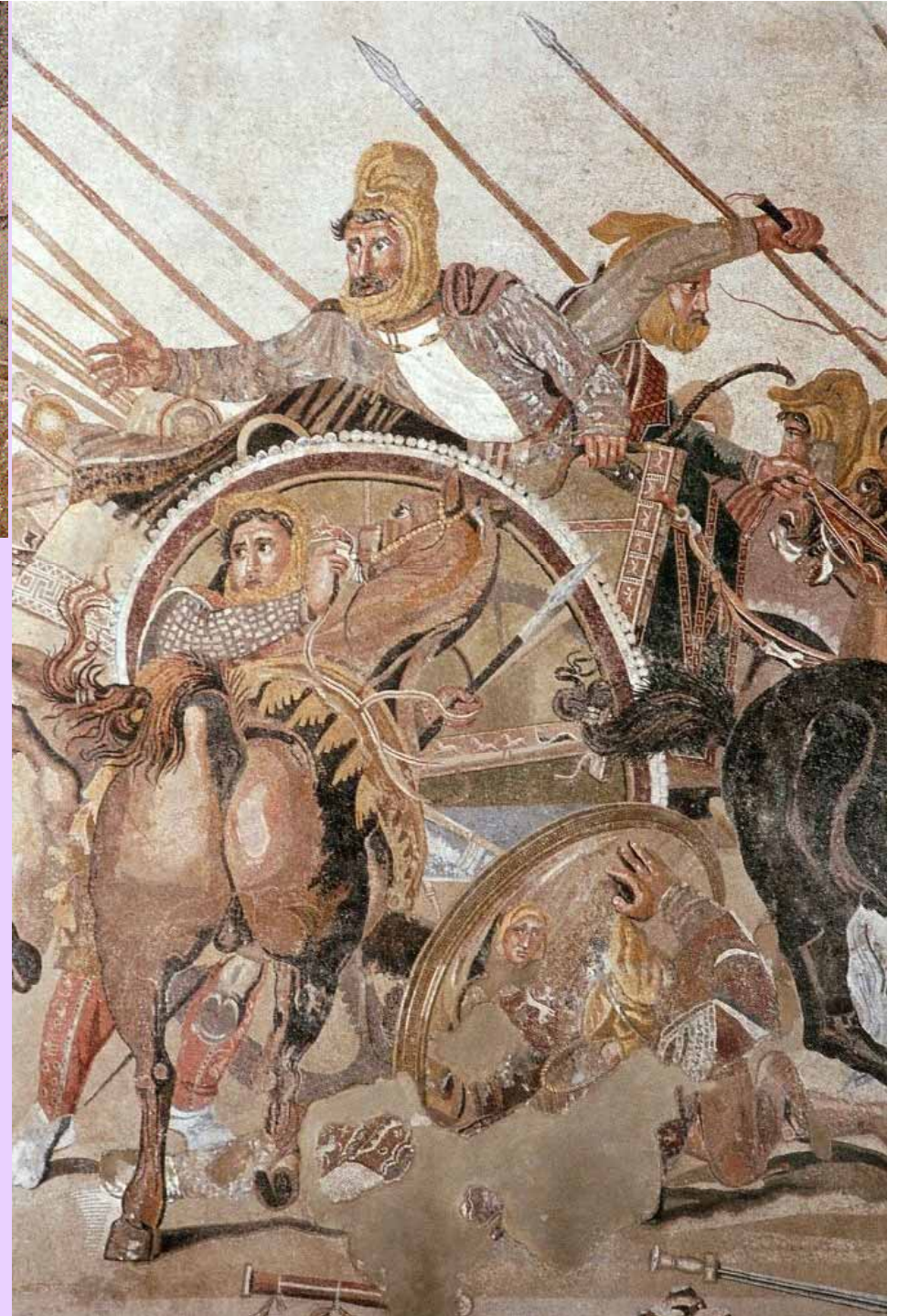
**Alexander Empire c. 323 B.C.E**





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.





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.

# Hellenistic Art

323 BCE - 31 BCE

(approx. 3<sup>rd</sup> – 1<sup>st</sup> c. BCE)

**Hellas:** The Greek name for Greece

**Hellens:** Greeks



The **Attalid dynasty** in Anatolia based at Pergamum

The **Antigonid dynasty** in Macedon and central Greece



The **Seleucid dynasty** in Syria and Mesopotamia based at Antioch

The **Ptolemaic dynasty** in Egypt based at Alexandria



**Reconstructed west front of the Altar of Zeus from Pergamon**  
Turkey, ca. 175 BCE. Staatliche Museen, Berlin.







**Athena battling Alkyoneos**, detail of the gigantomachy frieze, from the Altar of Zeus, Pergamon, Turkey. Marble, approx. 7' 6" high. Staatliche Museen, Berlin.





EPIGONOS(?), **Galic chieftain killing himself and his wife.** Roman marble copy after a bronze original from Pergamon, Turkey, ca. 230–220 BCE, approx. 6' 11" high.



**EPIGONOS(?), Gallic chieftain killing himself and his wife.**

Roman marble copy after a bronze original from Pergamon, Turkey, ca. 230–220 BCE, approx. 6' 11" high.



**Comparison: 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.





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**, from Samothrace, Greece, ca. 190 BCE. Marble, figure approx. 8' 1" high. Louvre, Paris.







**Comparison: Three goddesses**, from the east pediment of the Parthenon, Acropolis, Athens, Greece, ca. 438–432 BCE. Marble, greatest height approx. 4' 5".

**Nike of Samothrace**, from Samothrace, Greece, ca. 190 BCE. Marble, figure approx. 8' 1" high. Louvre, Paris.



ALEXANDROS OF ANTIOCH-ON-THE-MEANDER, **Aphrodite (Venus de Milo)**, from Melos, Greece, ca. 150–125 BCE. Marble, approx. 6' 7" high. Louvre, Paris.





ALEXANDROS OF  
ANTIOCH-ON-THE-  
MEANDER, **Aphrodite (Venus  
de Milo)**, from Melos, Greece, ca.  
150–125 BCE. Marble, approx. 6'  
7" high. Louvre, Paris.



**Sleeping satyr**, from Rome,  
Italy, ca. 230–200 BCE.  
Marble, approx. 7' 1" high.  
Glyptothek, Munich.





**Old market woman**, ca. 150–100 BCE.  
Marble, approx. 4' 1/2" high.  
Metropolitan Museum of Art, New  
York.





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.





## Discussion Question:

Discuss the development of the standing male nude in Greek sculpture. Note particularly the changing proportions, the depiction of motion, and the conception of the figure in space. Cite specific examples to illustrate your discussion.

### **Geometric: Hero and Centaur**

Geometric period. ca. 750–730 BCE. Bronze, approx. 4 1/2” high.



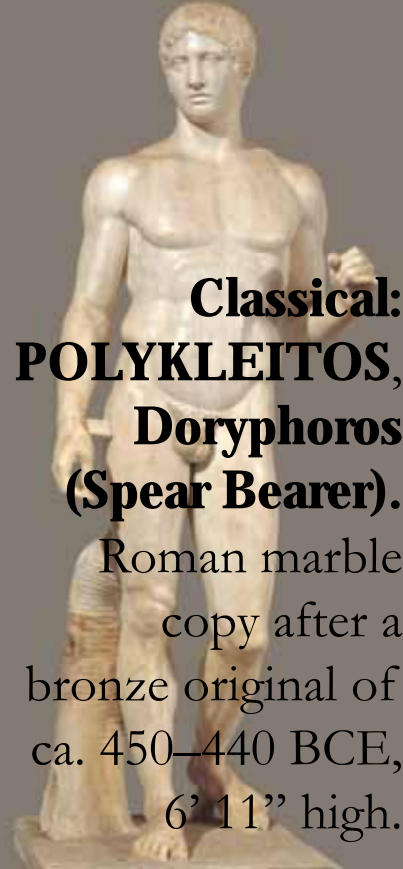
### **Archaic: Kouros**

ca. 600 BCE. Marble, approx. 6' 1/2” high. Metropolitan Museum of Art, New York.



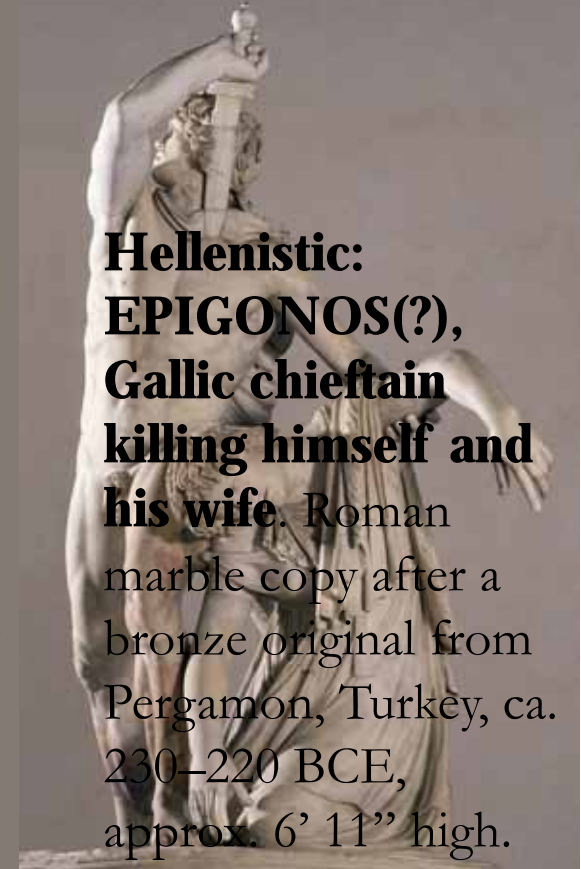
### **Classical: Polykleitos, Doryphoros (Spear Bearer).**

Roman marble copy after a bronze original of ca. 450–440 BCE, 6' 11” high.



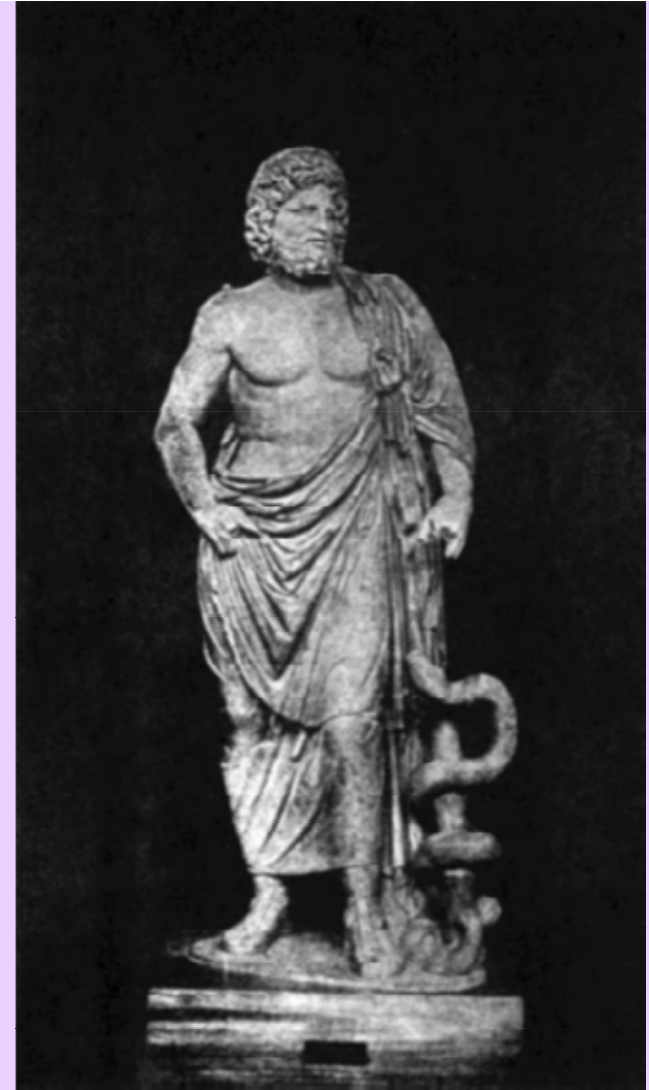
### **Hellenistic: Epigonos(?), Gallic chieftain killing himself and his wife.**

Roman marble copy after a bronze original from Pergamon, Turkey, ca. 230–220 BCE, approx. 6' 11” high.





Statues of Asclepius  
with his symbol, the  
serpent-entwined  
staff



Asclepius is the god of  
medicine and healing in  
ancient Greek mythology.



This first-century A.D. relief of a leg was dedicated by a man named Tycheas as “a thank-offering to Asklepius and Hygeia” at the Asklepion on the island of Melos, Greece.

## Anatomical votives dedicated to Asklepius



This gilded bronze ear was presented to the Asklepion at Pergamum by a woman named Fabia Secunda, who had in made “for the god Asklepius because the ear was healed in a dream.”