Classical Art Regionals Study Guide

Students should also be able to recognize images of the underlined works

Greece

The Bronze Age (c. 3000-1000 B.C.)

- Cycladic Art – large number of marble <u>idols</u> found in tombs, mainly standing nude female figure with arms folded across the chest

- Minoans (Crete)
  Architecture – most ambitious <u>palace</u> found at <u>Knossos</u>,
     excavated by archaeologist Sir Arthur Evans (1900)
     Complicated maze of rooms (used as a residence and administrative center), multi-story,
       <u>characteristic downward tapering column</u>, <u>throne room</u>
  Sculpture – <u>faience snake goddess</u> (c. 1600 B.C.)
  Painting – frescoes from Knossos – <u>La Parisienne</u>, <u>The Prince of the Lilies</u>,
                 <u>Dolphin fresco</u> (Queen's megaron), <u>Toreador fresco</u>
                 Frescoes from Thera (Santorini) – <u>Boxing Children</u>, <u>Blue Monkeys</u>, <u>Fisherman</u>
  Vases – <u>Harvester Vase</u>, <u>Octopus Vase</u>, <u>Bull's Head rhyton</u>

- Mycenaeans (mainland Greece)
     Mycenae – fortified with "cyclopean" walls, <u>Lion Gate</u>,
        <u>Treasury of Atreus</u> (tholos tomb – beehive-shaped)
        Gold "<u>Mask of Agamemnon</u>" discovered by Heinrich Schliemann in shaft graves
        <u>Warrior vase</u>,
     Pylos – excavated by the American archaeologist Carl Blegen
     Michael Ventris (1950s) deciphered Linear B tablets

Pottery

- Protogeometric (c. 1000-900 B.C.) – pots were decorated with black bands, wavy lines, and simple geometric designs, concentric circles

- Geometric (c. 900-700 B.C.) – human and animal figures added, meander pattern, triangles
  <u>Dipylon Vase</u> – large vase that served as a grave monument, depicts a funeral scene

- Orientalizing (c. 700-600 B.C.) – pottery begins to show signs of influence from the East, decorative floral motifs, animals. The <u>Eleusis Amphora</u> – depicts the blinding of Polyphemus by Odysseus

- Black Figure technique – developed ca. 700 B.C. in Corinth, the design is silhouetted in black against the reddish clay, details are scratched in with a needle
     <u>Francois Vase</u> – painter – Kleitias, depicts the wedding of Peleus and Thetis
     <u>Ajax and Achilles Playing Dice</u>   - amphora by Exekias

- Red Figure technique – invented in Athens ca. 530 B.C. – the figures are left red and the background is black, allows for greater detail, foreshortening
  <u>Death of Sarpedon</u> - krater by Euphronios

- Vase shapes – recognize by shape or by description of function
  Amphora – two-handled vase used for storage and transport
  Krater – used for mixing wine with water
  Kylix, Kantharos – drinking cups
  Lekythos – used for oils and perfumes, and for pouring funeral libations

Sculpture

- Archaic Period (c. 600 - 480 BC)
  Kouros (Youth) – male, free-standing nude, with one foot forward, stiff, hair – formalized (wig-like)
  Unnatural looking "archaic smile"
  New York kouros (c. 600 B.C.), the Anavyssos Kouros (ca. 525 B.C.)
  Kore (Maiden) – female, free-standing, but always clothed
  Peplos Kore (ca. 530 B.C.)
  Calf-Bearer (ca. 570 B.C.)
  Battle of the Gods and Giants – frieze from the Siphnian Treasury (Delphi) (ca. 530 B.C.)
  Pediment of the Temple of Aphaea at Aegina (Dying Warrior, ca. 490 B.C.)

- Critias Boy (ca. 480 B.C.) –marks the end of the Archaic and the beginning of the Classical Period. For the first time the figure is no longer looking or walking straight ahead, his head and the upper part of his body are turned, his weight shifts from one leg to another and his hips move (contrapposto)

- Classical Period (5th century B.C.)
  Parthenon Sculpture (sculptor – Phidias)
  　92 metopes: North (Trojan War), East (Gigantomachy),
  　　　　　South (Lapiths and Centaurs), West (Amazonomachy)
  　Inner frieze: over 500 ft. in length, depicts Panathenaic Procession, done in low relief,
  　　　　　skillful handling of space (as many as 6 horses shown riding abreast)
  　West pediment: competition between Athena and Poseidon for patronage of Athens
  　East pediment: birth of Athena (surviving figures – Dionysus; Three Goddesses; and
  　　　　　Demeter, Persephone, and Iris
  　Massive chryselephantine (gold and ivory) statue of Athena (kept in the cella) – does not survive
  　Elgin Marbles – the sculpture from the Parthenon displayed in the British Museum – taken there by
  　　　Lord Elgin in the 19th century
  Bronze sculpture – lighter than marble, allows for a variety of poses, statues show movement
  　Zeus of Artemesium
  　Charioteer of Delphi
  　Discobolus (Discus-Thrower) – by Myron, only a Roman marble copy survives
  　Doryphorus (Spear-Bearer) – by Polyclitus, survives only in marble copies,
  　　　stands in contrapposto position, represented the ideal proportions of the human body.
  　　　Polyclitus wrote a book on this subject called the Canon.
  　Riace Bronzes

- Late Classical Period (4th century B.C.)
  Praxiteles – Hermes and the Infant Dionysus – elongated body, extreme contrapposto stance (S curve)
  　　　Aphrodite of Cnidos – known only through copies, first life-size female nude
  　　　　Renowned for its beauty
  Lysippus – Alexander the Great's personal sculptor, created stock representation of god-like Alexander,
  　　with tousled hair and eyes looking upward
  　Apoxyomenos (the Scraper) – known only from Roman copies

- Hellenistic Period (323 B.C. ff)

    Sculpture is more dramatic and emotional than the Classical period, harsh diagonal lines, movement

    Realism: for the first time, the elderly and unattractive are portrayed

    Dying Gaul (from Pergamum), Gigantomachy frieze (Altar of Zeus, Pergamum)

    Winged Victory of Samothrace

    Laocoon group

Temples

- Parts of a temple: (know definitions and be able to label on a diagram)

    Naos (cella in Latin) – room in which the statue of the god was kept

    Pronaos – porch

    Opisthodomos – back porch

    Peristyle – encircling colonnade

    Stylobate – top step of the platform on which the temple is built

    Pediment – the triangle formed by the roof at each end of the temple – sometimes filled with sculpture

- Three orders of architecture:
    - Doric – massive and simple. Columns were topped by a cushion-like, undecorated capital, which supported a plain undecorated architrave. This supported the frieze which consisted of alternating triglyphs (a rectangle of three vertical grooves) and metopes (rectangles which could be plain, painted, or filled with relief sculpture). There was one triglyph over each column and one between each pair of columns

        Temple of Hera at Olympia (ca. 600 B.C.), Temple of Zeus at Olympia (ca. 460 B.C.)

        Temple of Hephaestus, (Athenian Agora)

        Propylaea - entrance to the Athenian Acropolis

        Parthenon (448-432 B.C.) – temple to Athena, Athenian acropolis

        architects Ictinus and Callicrates,

        the perfect embodiment of Doric architecture, also contains elements
        of the Ionic order (undivided frieze and 4 Ionic columns)
    - Ionic – more delicate and ornate. The columns were slender, rested on elaborate bases, and their capitals were scroll-like (volutes). The frieze was undivided and sometimes decorated with a continuous band of relief sculpture

        Temple of Athena Nike on the Acropolis (427-424 B.C.), architect Callicrates

        The Erechtheum on the Acropolis (421-409 B.C.) – architect Mnesicles

        South porch – Porch of the Maidens – 6 caryatids – sculptured maidens used as columns

    - Corinthian – a version of the Ionic order, the column capital was elaborate, decorated with acanthus leaves, invented at the end of the 5th century B.C., much used in Hellenistic and Roman times

        Temple of Olympian Zeus, Athens

Etruscan Art (9ᵗʰ-2ⁿᵈ centuries B.C.)

- Tombs
  Most of what we know about the Etruscans comes from their tombs whose frescoes depict scenes of everyday life, mythology, and funeral rites, typically in bright colors and a lively style. The frescoes depict scenes of feasting, dancing, swimming, fishing, and playing. The decline of their civilization, in the shadow of Rome's expansion, is reflected in their later art, which becomes more somber.
  - Tomb of Hunting and Fishing (ca. 520 B.C.) - Tarquinia
  - Tomb of the Triclinium (ca. 480 B.C.) – Tarquinia
  - Tomb of the Reliefs (4ᵗʰ century B.C.) – Cerveteri – imitates the interior of a house, covered with relief sculpture of weapons, armor, household implements, small animals, and busts of the deceased

- Sculpture:
  Apollo of Veii (ca. 550 B.C.) – terracotta statue of Apollo, archaic style, decorated a temple pediment
  Sarcophagus of the Spouses (ca. 520 B.C.)
  Capitoline Wolf (ca. 480 B.C.) - bronze
  Chimaera of Arezzo (ca. 400 B.C.) – bronze

- Bucchero pottery – characterized by its shiny black surface

Roman Republic

- The earliest Roman temples were adapted from Etruscan architecture. Distinguishing features:
  high podium, deep porch supported by widely spaced columns, gabled roof covered with terracotta tiles and large antefixes along the edge of the roof
  Temple of Fortuna Virilis (125 B.C.), Forum Boarium – fusion of Greek and Tuscan traditions

- Sanctuary of Fortuna at Praeneste (Palestrina), 1ˢᵗ century B.C.
  Large temple complex, laid out on a steep hillside, a series of ramps and terraces lead up to a large colonnaded court, from there a flight of steps arranged like the seats of a Greek theater lead to the semicircular colonnade at the top. An entire hillside transformed and articulated so that the architectural forms seem to grow out of the rock
  Illustrates early use of arches, barrel vaults, concrete (all impt. characteristics of Roman architecture)

- Portraiture – characterized by verism – realisms, shows imperfections ("warts and all") – compare to idealism of Greek portraiture
  Capitoline Brutus, bronze
  Pompey the Great – small eyes, bulbous nose, puffy face = the real Pompey
  Thick, tousled hair reminiscent of Lysippus' portraits of Alexander the Great

Julio-Claudian Emperors

- Augustus of Prima Porta (ca. 20 B.C.)– displayed in the Vatican Museums
  Augustus is depicted as a victorious general, the face is recognizable as Augustus, but the body is idealized, air of divinity, elaborate breastplate depicts the return of the Parthian standards. Structural support provided by Cupid riding a dolphin (a reference to Augustus divine ancestry – goddess Venus)

- <u>Ara Pacis</u> (9 B.C.) – the Altar of Peace
  Decorated with relief sculpture – <u>Imperial Procession</u> – portraits of Augustus and his family
  <u>Tellus (Earth goddess) Panel</u> – seated goddess (perhaps the personification of Italy), embraces two children, lush vegetation, represents peace and prosperity of Augustan age

- <u>Gemma Augustea</u> – large cameo. Augustus portrayed as Jupiter, seated next to the goddess Roma, the lower scene depicts Roman soldiers erecting a war trophy in the presence of captured barbarians

- <u>Domus Aurea</u> – "Golden House" of the emperor Nero, extravagantly decorated, huge grounds, built after the great fire of Rome (64 A.D.)
  Octagonal room – ceiling rotated to reflect the movement of the heavens
  Rooms decorated with frescoes (3rd Pompeiian style)

Flavian Emperors

- <u>Arch of Titus</u> – commemorates Titus' conquest of Jerusalem, erected in 81 A.D., located in the Roman Forum. <u>Relief panel</u> shows the triumphal procession (spoils from the Temple in Jerusalem)

- <u>Flavian Amphitheater</u> (Colosseum) – completed in 80 A.D., accommodated 50, 000 spectators
  Concrete core – miles of vaulted corridors, masterpiece of engineering efficiency to ensure the smooth flow of traffic
  Exterior – 80 arched entrances, three levels of arches framed by engaged columns (ground floor – Doric, followed by Ionic and Corinthian)

Pompeii and Herculaneum

- Buried in the eruption of Mt. Vesuvius in 79 A.D, discovered in the 18th century
- Large number of preserved frescoes, divided into 4 styles of painting
  - First Style (ca. 2nd century B.C.) –imitates stone masonry
  - Second Style (ca. 1st century B.C) – introduces images and landscapes surrounded by an architectural frame, extending the interior space by the use of perspective. The illusions are always rational and naturalistic
    <u>Villa of the Mysteries</u>
    <u>Bedroom from Boscoreale</u> (from the villa of P. Fannius Synistor, displayed in the Metropolitan Museum of New York)
  - Third Style (ca. 20 B.C. – 20 A.D.) – emphasized the flat confining nature of the walls, characterized by the use of delicate and sophisticated details, denied all appearances of rationality and logic. Wall was painted a solid color (red, black or white), slender architectural details enclose small vignettes in the center of the wall
    <u>Domus Aurea frescoes</u>
    <u>Boscotrecase frescoes</u> (also displayed in the Metropolitan Museum)
  - Fourth Style (ca. 20 – 79 A.D.)- a synthesis between 2nd style spaciousness and 3rd style elegance, elaborate Baroque illusionism
    <u>House of the Vettii (Ixion Room)</u>, Pompeii
- House of the Faun – large Roman villa, named for the bronze statue of a faun located in the impluvium
  <u>Alexander Mosaic</u> (a copy of a 3rd century B.C. Greek painting) – depicts Alexander the Great's victory over the Persian king Darius

Five Good Emperors

- Forum of Trajan (dedicated in 112 A.D.)
  largest of the imperial Fora, architect – Apollodorus of Damascus
  Trajan's column – decorated with a spiral band of relief depicting Trajan's Dacian campaigns,
    More than 2500 human figures, in addition to horses, boats, vehicles, military equipment

- Pantheon (ca. 120 A.D.) – best preserved Roman structure, temple dedicated to all gods,
    On the site of an earlier temple built by M. Agrippa (inscription)
    The emperor Hadrian himself probably played a role in the design
    Traditional exterior – deep porch, Corinthian columns,
    Interior - round, dome roof, oculus ("eye") – 25 feet wide, lets in light
    The dome and the drum are of equal heights – in exact balance

- Hadrian's Mausoleum (Castel Sant' Angelo)

- Temple of Antoninus and Faustina – columned (10 monolithic Corinthian columns) portico still visible
  in the Roman Forum

- Equestrian Statue of Marcus Aurelius (176 A.D.)
    Made of bronze, larger than life size
    A copy stands in the center of the Piazza del Campidoglio, the square designed by Michelangelo on
    the Capitoline Hill

Later Empire

- Arch of Septimius Severus (A.D. 203) located in the Roman Forum

- Baths of Caracalla (A.D. 212-216)

- Diocletian – reorganized the empire into a tetrarchy
  Statues of the Four Tetrarchs – not individual portraits, each figure looks the same
      Lack of realism, naturalism, figures are stiff and rigid

- Arch of Constantine – dedicated in 315 A.D. in honor of his defeat of Maxentius
    Located near the Colosseum, three archways
    Decorated with sculpture taken from earlier monuments (Trajan, Marcus Aurelius, Hadrian)
    Friezes from the time of Constantine – stylistic change, non-naturalistic approach, lacks spatial depth,
      Constantine is disproportionately large, other figures stumpy, doll-like

- Basilica of Maxentius (308-312 A.D.) - located in the Roman Forum,
    Was the largest building in ancient Rome
    Contained a colossal statue of Constantine (head, foot, hand remain)
    Today only the north aisle (three large barrel vaults) is standing