Chapter Two: The Rise of Greece

Map 2.1 Ancient Greece

History of Early Greece

- The Heroic Age
- Geometric Style
- The Age of Colonization
- Orientalizing Art
- The Archaic Period
- Beginnings of Greek Sculpture
2.5 Phidias, statue of Zeus in the Temple of Zeus at Olympia, Greece (imaginary reconstruction, gouache, c. Sian Frances), ca. 435 B.C.E.

HOMER AND THE HEROIC AGE

- Significance of the Polis
- Religion and Mythology
- Art & Literature

THE ILIAD AND THE ODYSSEY

- "The Homeric question"
- Oral Tradition
  - Epithets, Elaborate Similes
  - Heroic Verse
- Iliad
  - Theme of Human Responsibility
- Odyssey
  - Return of the Epic Hero
GEOMETRIC ART
- Painted Vases
  - Krater
  - Linear designs, the meander
  - Human Forms (~800 B.C.E.)

AGE OF COLONIZATION
- Prosperity of City-States
  - Competition, Image
- Wealth + Over-population = Colonization
  - Italy, Sicily, Egypt, Asia Minor
- Trade and Cultural Exposure
  - Orientalizing Art
  - Amphora

THE BEGINNINGS OF GREEK SCULPTURE
- Near Eastern and Egyptian Influences
- Kore, Kouros
- Increasing Realism, Naturalism
  - Careful study of human anatomy
  - Representation of life and vigor
2.13 New York Kouroos, c. 600 bce. From Attic, Greece. Naxian marble, 6' 41/2" (1.95 m) high without plinth. The Metropolitan Museum of Art, New York, USA/Image copyright © The Metropolitan Museum of Art/Art Resource, NY

2.14 Kroisos, c. 530 bce. From Anavysos, Greece. Marble, 6' 4" (1.93 m) high. National Archaeological Museum, Athens, Greece/© Scala/Art Resource, NY

Sculpture and Painting in the Archaic Period
- Solon’s Legal Reformations
- Tyrants / Artistic Patronage
- Artistic Developments
  - Freestanding Figures
  - High & Low Relief Carvings
  - The “Archaic Smile”
- Vase Painting
  - Black- and Red-Figure Styles
2.15 Calf Bearer, c. 550 BCE. From the Acropolis, Athens. Marble, 5' 5" (1.65 m) high. Acropolis Museum, Athens, Greece/© Nimatallah/Art Resource, NY

2.16 Peplos Kore, c. 530 BCE. From the Acropolis, Athens. Marble, 4' 7" (1.21 m) high. Acropolis Museum, Athens, Greece/© Nimatallah/Art Resource, NY

2.18 Kritios Boy, c. 490 BCE. From the Acropolis, Athens. Marble, 2' 10" (86 cm) high. Acropolis Museum, Athens, Greece/© Nimatallah/Art Resource, NY
Music and Dance in Early Greece

- Doctrine of Ethos (Musical Theory)
  - Dorian, Phrygian modes
- Music = Primarily vocal
  - Paean, dithyramb
- Instrumentation
  - Cithera, aulos
- Significance of Narratives
  - Music and Dance
LITERATURE AND PHILOSOPHY
• HESIOD
  • THEOGONY
• LYRIC VERSE VS. HEROIC VERSE
• SAPPHO
• PRESOCRATICS
  • MATERIALISTS, PYTHAGOREANISM, DUALISTS, ATOMISTS
• HERODOTUS (FATHER OF HISTORY)
  • HUBRIS

CHAPTER THREE: CLASSICAL GREECE AND THE HELLENISTIC PERIOD

THE CLASSICAL IDEAL
• CLASSICAL PERIOD (500-323 B.C.E.)
• CONTRIBUTIONS OF “PIONEERS”
• SEARCH FOR ORDER AND CONTROL
• VALUE OF HUMAN POTENTIAL, CAPABILITY
ATHENS

- Exemplar of Human Achievement
- Defeat of Persians (479 B.C.E.)
- Democratic Government
  - Ecclesia, boule, magistracies
- Delian League
  - Peloponnesian War (431-404 B.C.E.)
- Pericles
- Thucydides

Pericles and the Athenian Acropolis

- Pericles’ Building Program
  - Delian League Funds
- Parthenon
  - Proportion, Balance
  - Ideal Beauty in Realistic Terms
- Erechtheum
  - Porch of the Maidens (Caryatids)

The Erechtheum with the Temple of Caryatids. Acropolis, Athens, Greece, 430-406 BCE.

Classical Sculpture and Vase Painting

- Naturalism, Realism
  - Myron’s Discus Thrower
- New Standard of Human Beauty
  - Proportion, Symmetry, Balance
  - Riace Bronzes
  - Polykleitos of Argos, The Canon
- Focus on Individual
  - Emotional Responses
  - Death and Mourning
3.12 Myron. Discobolos (Discus Thrower). Roman copy of bronze original of c. 450 B.C.E. Marble, 5' 1" (1.56 m) high. Museo Nazionale Romano—Palazzo Massimo alle Terme, Rome, Italy.

3.13 Warrior, c. 460–450 B.C.E. From the sea off Riace, Italy. Bronze, with glass, bone, silver, and copper inlay, 6' 6" (2 m) high. Museo Archeologico Nazionale, Reggio Calabria, Italy. © Scala/Art Resource, NY.

3.14 Niobid Painter. Artemis and Apollo Slaying the Children of Niobe, ca. 450 B.C.E. Orvieto, Italy. Athenian clay, red-figure (white highlighted) calyx krater, 21 ¼" high x 22" diameter (54 x 56 cm). Musee du Louvre, Paris, France.
Philosophy in the Late Classical Period

- Protagoras
- Sophists
- Socrates
  - Fate of the Individual
  - Questioning Traditional Values
  - The Socratic Problem

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Philosophy in the Late Classical Period

- Plato
  - Disciple of Socrates
  - Apology, Crito, Phaedo
  - The Academy
  - Political theory / Ideal Society
  - Theory of Forms
  - Inspired by chaos of 4th C. Greek politics

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Philosophy in the Late Classical Period

- Aristotle
  - Pupil of Plato
  - The Lyceum
  - Platonist vs. Aristotelian
  - Metaphysics, Nicomachean Ethics, Rhetoric, Poetics
  - "Master of those who know."
Music in the Classical Period
- Popularity of instrumental music
- Doctrine of Ethos
  - Plato
  - Aristotle
- Pythagorean principals
  - Octaves, fourths, tetrachords, modes
- Rhythmic instrumentation
- Musical notation

Drama Festivals of Dionysus
- Theater = religious ritual
- 3 Tragedies + Satyr Play
  - Plots
  - Actors and props
  - Function of Chorus
- Athenian Tragic Dramatists
  - Aeschylus
  - Sophocles
  - Euripides
Aeschylus (525-456 B.C.E.)
- Optimistic philosophy / themes
- Orestia Trilogy (458 B.C.E.)
  - Agamemnon, The Libation Bearers, The Eumenides
  - Growth of civilization through reason and order

Sophocles (496-406 B.C.E.)
- Friend of Pericles
- Consequences of human error
- Most traditionally religious in theme
- Antigone, Oedipus the King

Euripides (484-406 B.C.E.)
- Realistic, rational
  - Social, political, religious injustice
  - Concern for psychological truth
- Suppliant Women, Helen, Iphigenia in Taurus, Bacchae
**Aristophanes (450-385 B.C.E.)**
- Athenian comic poet
- Political satire + fantasy
  - *The Birds*
  - *Lysistrata*

**Late Classical Sculpture**
- Realism and emotion
- Fate of the individual (Plato)
- Praxiteles
  - Female body = object of beauty
- Lysippus
  - Portraiture, scale
The Hellenistic Period

- Division of Macedonian Empire
  - Syria, Egypt, Pergamum, Macedonia
- Spread of Greek influence
- Artistic freedom vs. Classical order
- New patrons = new artistic roles
- Altar of Zeus at Pergamum
  - Laocoön
Chapter 2: Discussion Questions

- What significant differences exist between the cultures of the iron age and those of the bronze age? Explain.
- Consider the role of religion in Early Greece. What does Early Greek theology suggest about the concerns of the society? Explain.
- What were the causes for and the results of Greek colonization? Cite specific examples.
- Explain the new directions of art in the Archaic Period. What do these changes suggest about the culture that was producing and patronizing this art?

Chapter 3: Discussion Questions

- In what ways can the manifestation of chaos, confusion, and uncertainty be seen in art from the Classical and/or Hellenistic periods? Explain, citing specific examples.
- What is the "Classical Ideal"? In what works is this ideal best illustrated? Explain.
- Compare the Acropolis with the buildings at Pergamum. How does each entity symbolize the cultural attitudes of its time and locale? Explain.
- What role did drama and music play in the lives of the Greeks? How were the two