

Classical Greek Art and Architecture

The Severe Style

- New Greek expertise in **bronze casting** allowed for poses and definition impossible in the Archaic period
 - workers in marble, too, tried to imitate the new freedom
- **Severely dignified style**, perhaps because of association with funerary customs
- Altered frontality, **shifted weight with *contrapposto***
- Successful depiction of **figures at rest**

The Charioteer of Delphi, 480-470 B.C.



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Kritian Boy, c. 480 B.C.

The sculptor, Kritios, broke with the conventions of the Archaic Period:

- archaic smile has given way to a “severely fixed mouth”
- unrelieved frontality avoided by a slight twist of the torso and a barely tilted head
- first good example of *contrapposto* or counterpoise
- stylization of hair and musculature as well as rigid symmetry abandoned

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High Classical Style

- **Increased naturalism** even as a greater **idealism** is perfected
 - (the opposite of naturalism is formalism, not idealism; Greeks saw a godly figure as the ideal natural form)
- Refined **figures at rest**
- **Figures in action** freeze action to show motion in static medium
- **Polykleitos' canon** sets ideal proportions (foot 1/10 of height, etc.)
- more relaxed contrapposto
- defined musculature

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Riace Warrior, c. 460-450 B.C.




"Striding God" c. 460-450 B.C.

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**Diskobolos, or
“the discus thrower”**
Myron, c. 450 B.C.

Roman marble copy of Myron's
bronze original



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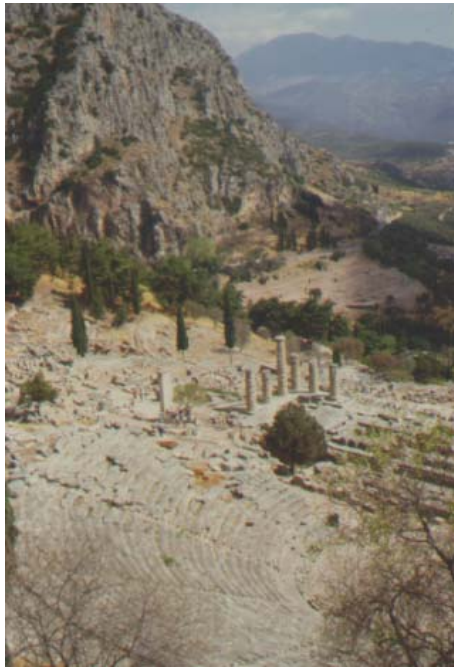


Doyphoros or “Spear Bearer”
Roman copy of a bronze original by
Polykleitos, c. 440 B.C.

This statue was originally sculpted and cast to illustrate a treatise (now lost) written by Polykleitos called the *Kanon*, which set out to codify his **theory of proportions**

- Each limb bears a numerical relationship to the overall measurements of the figure
- Focus is on *symmetria*, or “the commensurability (proportionality) of parts”
- Achieved a **balance of straight and bent**, tense and relaxed that marks it as an ideal example of *contrapposto*

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The Greek Sanctuary: Example of Delphi

Choice of site: focal
religious *and* aesthetic
space



Model of Delphi and Shots of the Temple of Apollo





Development of Doric Architecture

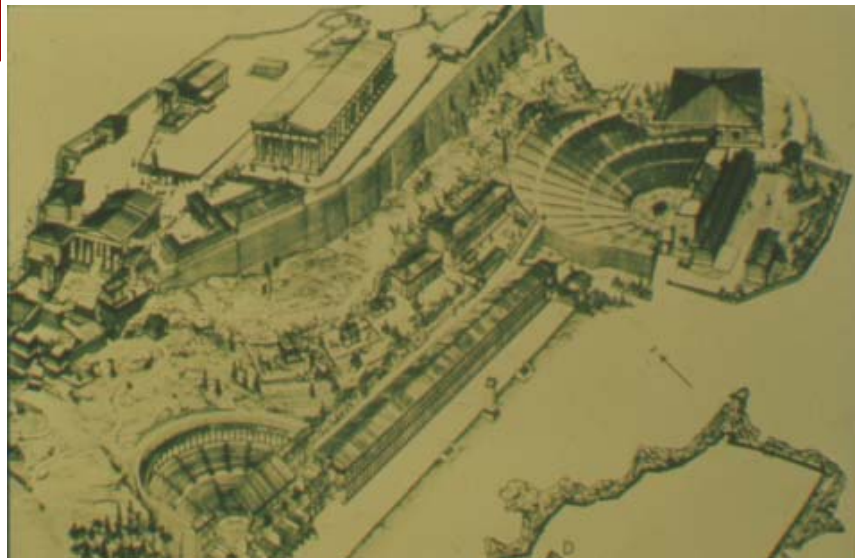
East Greece—Pythagorean influence: 6x13, balanced proportions, simple designs, restrained decoration (sc. Principles of Classicism)

West Greece—West Greece (“Magna Graeca” in south Italy and Sicily): rich, experimental, less refined

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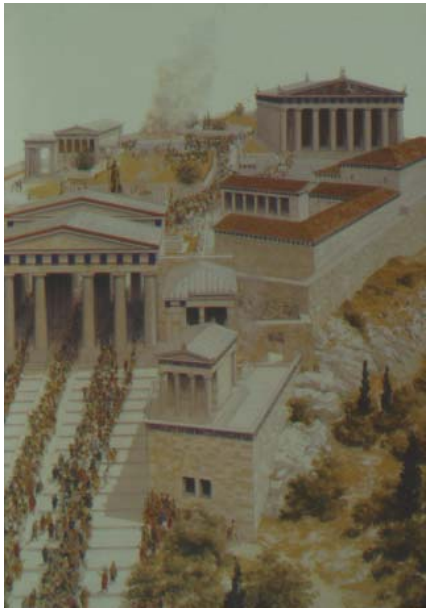


Sketch of Complete Acropolis

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Panathenaic Procession entering the Acropolis



(artist's rendition left with real shot below)



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The Parthenon

- Perikles used league funds to rebuild the main temple to Athena on the Athenian akropolis
- **Ictinus** and **Callicrates**, architects
- Refinements for “apparent” perfection
 - **entasis**: columns bulge or swell in the middle
 - **column spacing not even**
 - no straight lines, no true horizontal, no real perpendicular (stylobate bows in middle)

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Model of the Parthenon

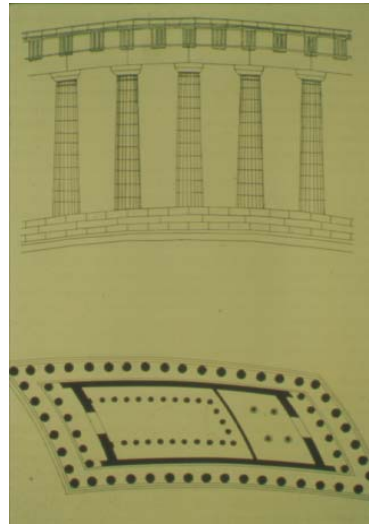
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Examples of Refinements
(entasis, column spacing, etc.)



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Metopes, sculpted by Phidias

Civilization vs. Barbarism: gods and giants, Greeks and Trojans, Lapiths and Centaurs, men and Amazons



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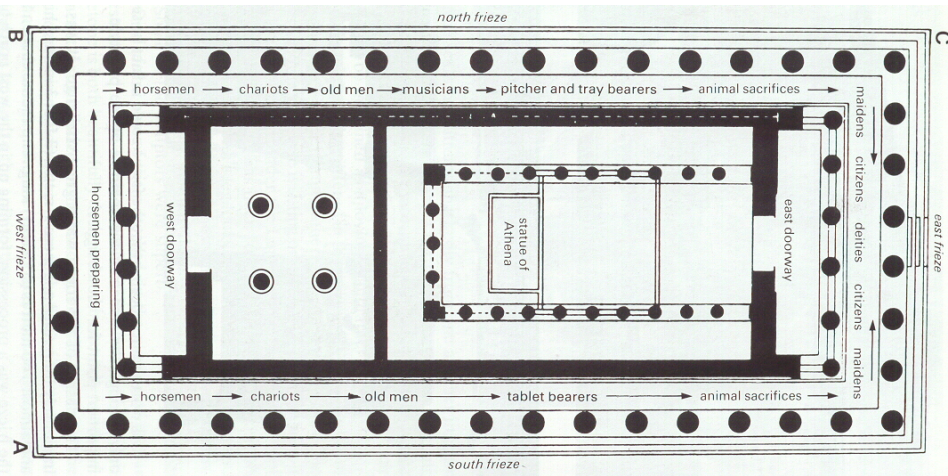
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Running Ionic Frieze: an Ionic innovation used in a Doric temple!

Important ideas: Panathenaea, glory of Athens, gods await procession with tranquility and calm serenity (ideal of inner life), **contemporary Athenians pictured with the gods**

Parthenon Floor Plan



The running Ionic Frieze within the colonnade and around the cella and porch depicted the Great Panathenaic procession.

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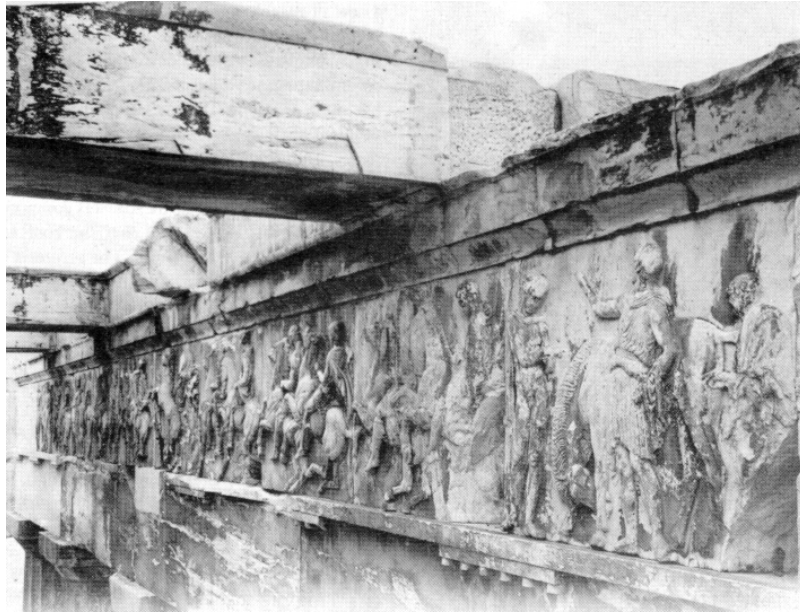


View of interior Ionic frieze running around the inner cella

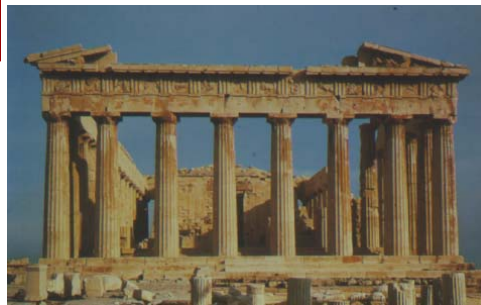
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Ionic Frieze under the porches of the Parthenon and along the cella



Unpainted and Painted Parthenon!

Below: Parthenon stone with some original paint still intact





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Running Ionic frieze with painted restoration

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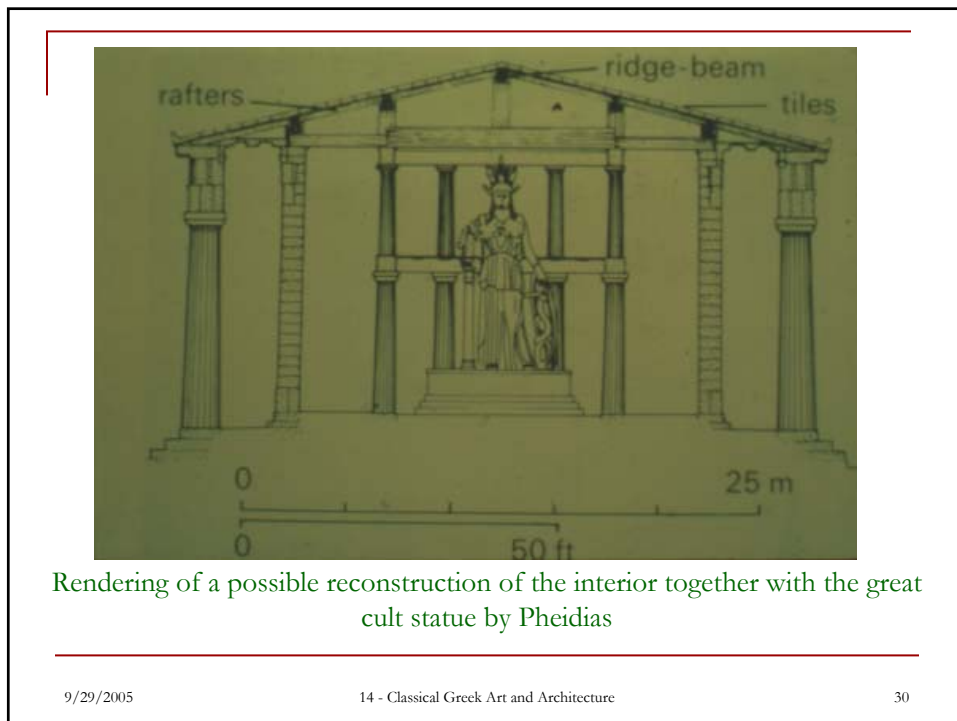
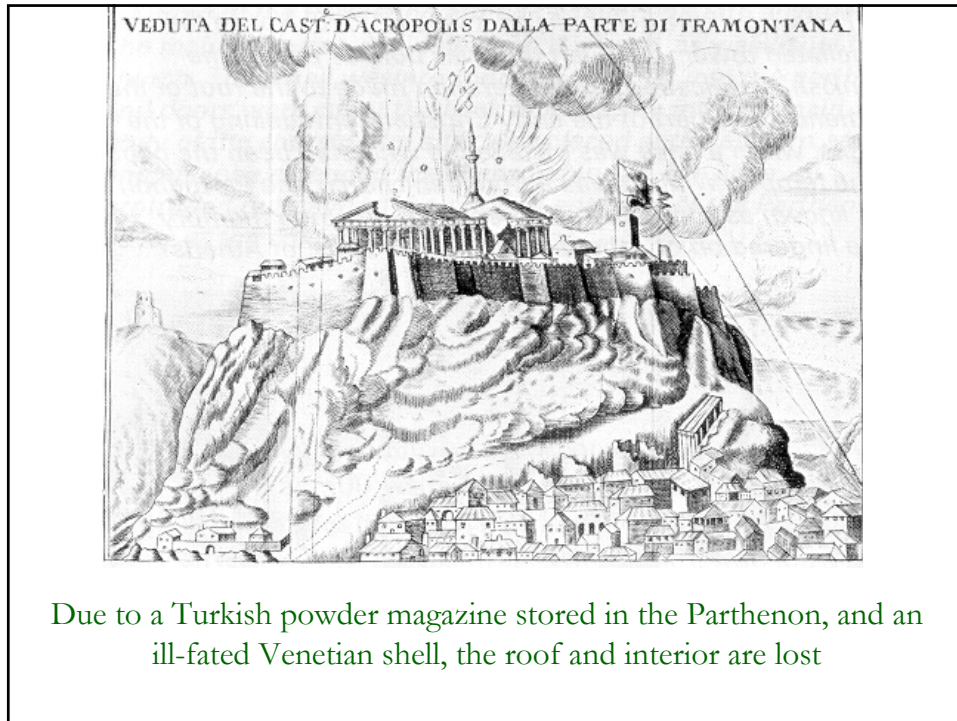
Statues from the East Pediment: gods and goddesses witness the birth of Athena

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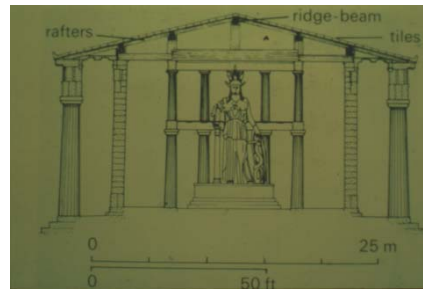
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Model of the
chryselephantine (gold
and ivory) cult statue
of Athena Parthenos



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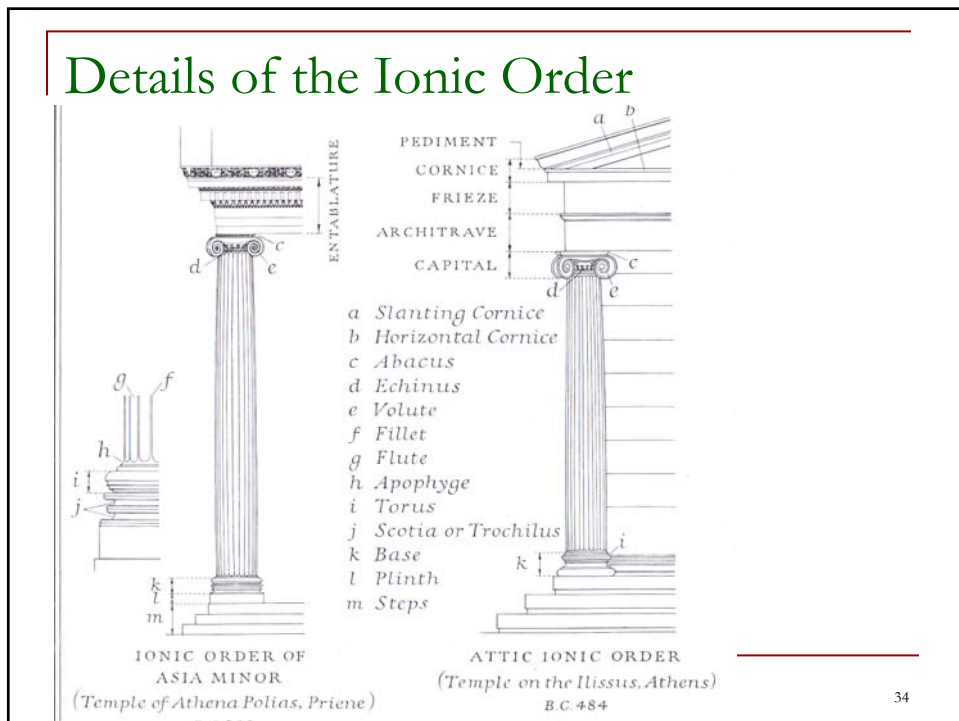
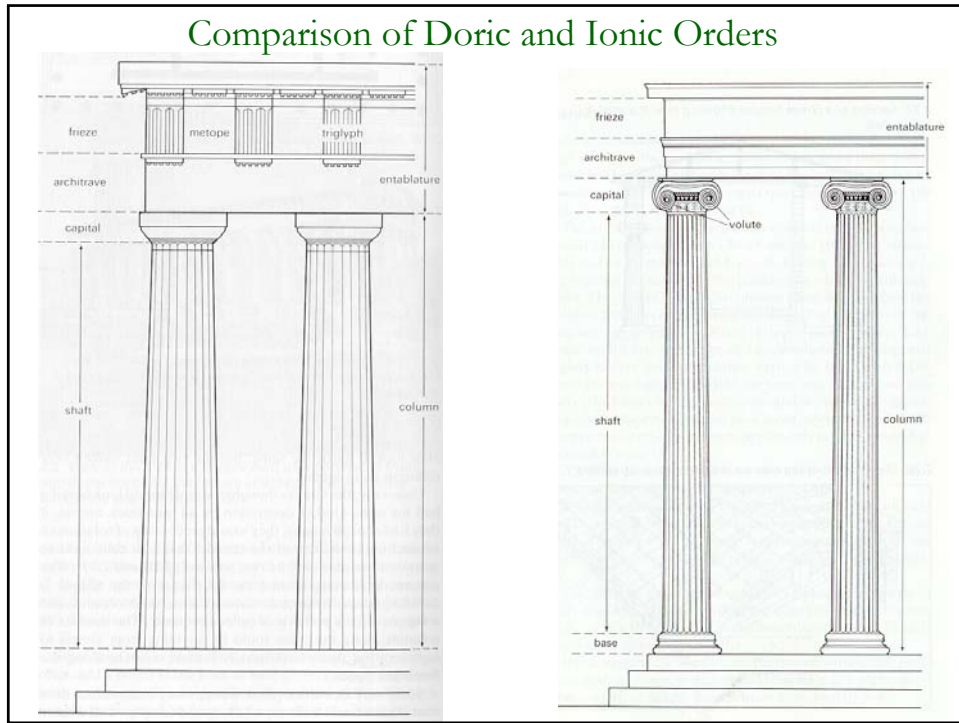
The Ionic Order

- Art in the Midst of War: “By the end of the Fifth Century a rich style was developed in which **elegance, decorativeness** and **linear grace** superseded all other values.” (Woodford, 138)
- Characteristics
 - Freer, more graceful, **more embellished**
 - **Slender, delicate columns**
 - **Decorated column bases and volute capitals**, complex moldings
 - **Running frieze**
 - In the context of the Peloponnesian War, **more closely associated with the Ionian majority within the Athenian Empire**

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Ionic temple of Athena Nike and steps leading to the Propylaia or gateway to the Athenian Acropolis



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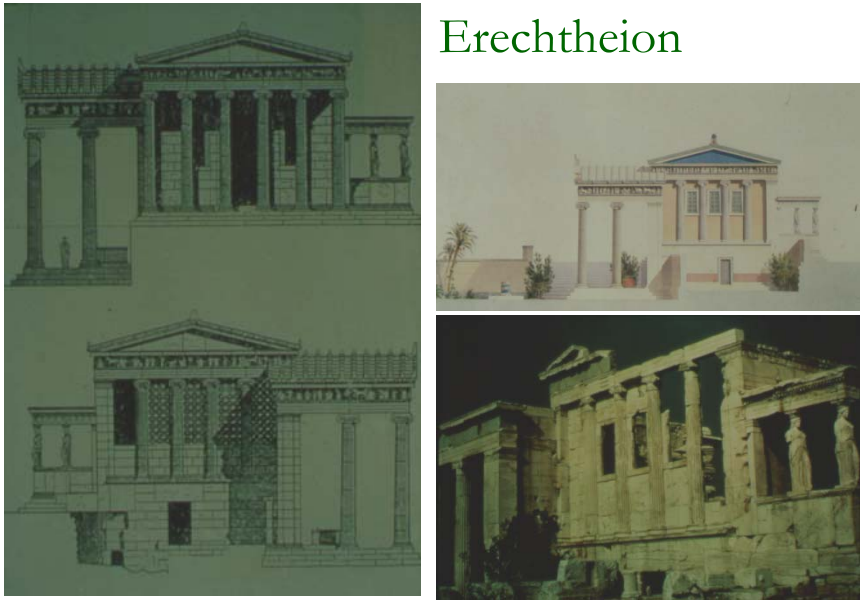
The Erechtheion, c. 410 B.C.

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Erechtheion



The image block contains four visual elements: a top-left architectural drawing showing a perspective view of the temple's facade with its columns and pediment; a top-right color photograph of a reconstruction of the temple; a bottom-left architectural drawing showing a detailed view of the porch with the Caryatid Porch; and a bottom-right color photograph of the actual ruins of the temple, showing the Caryatid Porch and other parts of the structure.

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A close-up photograph of the Caryatid Porch of the Erechtheion. It shows four female figures (Caryatids) standing in a row, supporting the roof of the porch. They are dressed in classical Greek attire, including long chitons and stolas. The background shows the stone masonry of the temple's facade.

Porch of the Maidens of the Erechtheion

Its famous **caryatids** (statues of maidens serving as supports) replace conventional columns

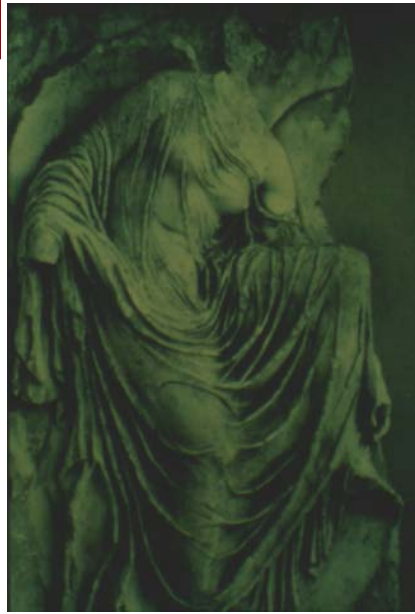


The Erechtheion's **caryatids** also reflect the last phase of Classical sculpture before the fourth century

Late Classical Sculpture, last quarter of the fifth century

- **Decorative detail replaces naturalism**
- Delights in **linear effects** such as **modeling lines** and **motion lines**
- Attention given to drapery and its potential for effect





Nike untying her sandal

From the precinct wall of the temple of Athena Nike

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Grave Stele of Hegeso, end of Fifth Cent. B.C.



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