

## Chapter 5 Ancient Greece

-Called themselves Hellenes, mixing of Aegean and Indo-European invaders  
-first ruled by kings, then nobles, then tyrants, then 2,500 yrs. Ago Democracy

Established

- **Humanism**- Greeks **attempted to understand** what it meant to be a human being and to understand the individual's **relationship** with the world around them- Humanism led to the concept of democracy (rule by the *demos*, the people), contributed to art, literature, politics, & science- the idea of exalting humanity and honoring the individual are so apart of the Western World that we do not realize that it came from the Greeks  
= Created an introspective culture of ideas as well as action, Sophocles –achieving a balance of intellectual and physical discipline (“a sound mind in a sound body”)
- **Religion**-Greeks conceptualized their gods as idealized humans, but with human passions and ambitions- the perfect individual became the Greek ideal- even their gods took on human frailty, still immortal yet humanly- heroes were men intermediate between the immortal gods and the ordinary men  
= The perfection of the human body was thought to be the manner in which they most resembled the gods
- **Geography**-isolation of the Greek city states (polis) along a coast line and island  
=Self reliance, emphasis on the individual
- **Idealism**- Plato believed that the world of visible forms (reality) was just a reflection of perfect truth, beauty, and goodness which exists in a world of ideas  
= attempted to make art ideal/perfect
- **Rationalism**- the belief that the intellect is the highest human faculty. The belief that the universe was founded on rational (harmonic) principles (“all things are numbered”) (and ratios). The belief that through knowledge (investigation) one could unlock the logic of the universe-Pythagoras  
= rational / intellectual approach to art making and building (progress was change, not the same)

-18<sup>th</sup> and 19<sup>th</sup> century we see societies looking at the Greeks and seeing imperfect ideals, like slavery and the exclusion of women from public life, predominantly the well-born white males ruled, war between the Greek city states was often and atrocious.

- Because of fighting between themselves they eventually fell victim to Macedon's autocracy and Rome's imperialism.

Geometric (900-700 BCE) –most vessels were decorated with abstract motifs of geometric designs, began the rise out of the Greek “Dark Age,” by reintroducing human figures and storytelling back into the art. – Centaur is completely made up from Greeks-the nude can be seen even in this early sculpture (athletes exercised without clothes, and competed in Olympic Games in the nude)

Orientalization (700-600 BCE)- So much Egyptian and Near Eastern art entered into the Greek art at this time period. – inspired by composite monsters such as the lamassu and the sphinx, in 630 BCE trade with Egypt brought the Greeks into direct contact with the monumental stone architecture, which began to be constructed in Greece shortly after

Archaic (600-480 BCE; 5<sup>th</sup>-3<sup>rd</sup> century)

5-8, 5-9, 5-10, 5-11, 5-14, 5-19, 5-28

Classical (480-400 BCE; 3<sup>rd</sup> century) and Late Classical (400-320 BCE; 3<sup>rd</sup> and 2<sup>nd</sup> century)

5-33, 5-37, 5-38, 5-42, 5-46 & 47, 5-60, 5-65

-After the defeat of the Persian invaders in 480 BCE, the Greeks were so enraged by the Persians that the Hellenic identity became so strong and the history of the European civilization would be distinct from the Asian civilization from then on. The decades following the removal of the Persian threat has become known as the high point of Greek civilization.

-After their defeat of Persia the Greek city states united together for more strength, although it was supposed

to be an equal alliance, Athens became dominant and the leader of Athens, Pericles, had become a tyrant, using the tribute money (meant to aid the war effort) to restore and embellish the Acropolis that was destroyed by the Persians.

**-Late Classical:** the end of the Peloponnesian War (431-404 BCE) left Greece drained of its strength and in 338 BCE were conquered by Philip II, king of Macedon, he was assassinated (336) and his son, Alexander the Great succeeded him. For ten years, before his death in 323 BCE, he led a campaign that overthrew the Persian Empire, Egypt, and even reached India.

-Up to this point Greeks believed in the ideals of rational beings imposing order on the environment, create “perfect” statues, discover the “correct” mathematical formulas for construction, and a community of shared values, the Peloponnesian war and the unceasing strife of the 4<sup>th</sup> Century brought an end to the idealism and resulted in disillusionment and isolation—they started to focus more on the individual and the real world of appearances rather than on the ideal world of perfect beings/ buildings.

### Hellenistic (320-300 BCE; 2<sup>nd</sup> century)

5-72, 5-81, 5-82, 5-83, 5-85, 5-89

-After Alexander’s defeat of the Near East and Egypt ushered in the Hellenistic age, began from his death to 32 BCE around 3 centuries. Alexander left his empire to his generals who each became kings of different regions: Antioch in Syria, Alexandria in Egypt, Pergamom in Asia Minor, and others became capital cities of these Greek kings. The international culture was united by the Greek language, Hellenistic kings became rich from the Eastern spoils and huge cosmopolitan civilizations replaced the small city-states.

-new diverse culture called for a wide diversity of architecture

### Architecture

- Temples were houses for the gods, altar lay outside the temple, (east end) facing the rising sun , gathered outside to worship, the temple itself housed the cult statue of the deity
- The columnar stone temples that the Greeks began to build has been the most influential building type to the Western world than any other
- Figure sculpture played major role in exterior of the temple:
  - 1) embellish the god’s shrine
  - 2) tell something about the deity housed inside
  - 3) and also to serve as a votive offering
- Elevated location (often on a hill over the city) emphasized the inspiring function, a site seen from far away
- Focus on proportional order and plan, earliest temples were 1:3, while the 6<sup>th</sup> century on were close to 1:2, to the Greeks proportion to architecture and sculpture was much the same as harmony in music, which both reflected and embodied the cosmic order, balance was huge

Tholos (Circular Shrine)

Theater (Acoustics etc)

Frieze

Doric –mainland, capitals severely plain

Ionic- Aegean Islands and western coast of Asia Minor, capitals severely decorative

Corinthian

Cornice

Entablature



Caryatids-5-42, 5-43, 5,50, 5-70

### Pottery

Amphora (Handles)

Krater (Mix water/wine)

Kylix (Drinking cup)

Black figure painting

Red Figure painting

Geometric & Orientalizing

Contrapposto- 5-1, 5-4, 5-19, 5-21,

### Mosaic Art

5-69, 5-68

### Questions:

Compare and Contrast the Archaic *Kouros* to that of the Ancient Egyptian sculpture of rulers.

How is *Kritios Boy* (Early Classical Period) different than the Archaic *Kouros* figure?

How does Hellenistic Greek Art differ in comparison to its Classical Greek predecessors?

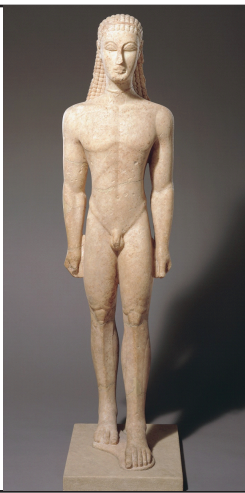

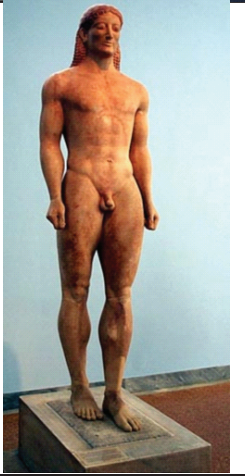
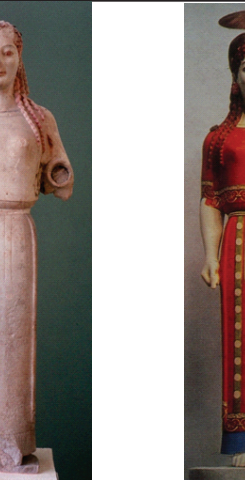
How did the rule of Alexander the Great affect the spread of Greek Art?

How is *Market Woman* quite different compared to other Greek sculptures?

Explain the 'S-Curve' in sculpture - particularly with *Aphrodite of Melo*.

# Chapter 5

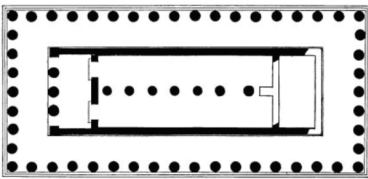
N = name D = date (century) P/S = Period/Style A = artist or architect  
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5-8		<p><b>N:</b>Kouros ("youth") <b>D:</b>600 BCE <b>P/S:</b>Ancient Greece, Archaic Period  <b>A:</b>unknown sculptor <b>Pa:</b>Citizen of Greece <b>L:</b>countryside near Athens, Greece  <b>C:</b> -served a funerary purpose, marking a _____ in the countryside          -emulates the _____ format for monumental stone statues (rigidly frontal, left foot slightly advanced, arms held beside body, fists clenched, thumbs forward          -these were also used as votive offerings in _____          -they do differ from Egyptian in two ways:          1) liberated from the original _____, Greeks wanted motion not stability in the sculpted figures          2) the kouroi are _____, perfect bodies exposed for all to see          - a love of pattern is seen in hair and rib cage-pubic muscles          -lifesize, marble</p>
5-9		<p><b>N:</b>Calf Bearer <b>D:</b>550 BCE <b>P/S:</b>Ancient Greece, Archaic Period  <b>A:</b>Unknown sculptor <b>Pa:</b>Rhonbos <b>L:</b>Athenian Acropolis  <b>C:</b> -inscription at base says that a man named _____ dedicated the statue          - _____ is probably the calf bearer himself bringing an offering to the goddess Athena in thanksgiving for his prosperity, left foot forward but no longer youth (beard),          -he is shown in the typical nude, yet partly clothed to show that he would not have been nude when making the offering in the temple          -a love of _____, seen in the X that unites the man and calf together          -first instance where the statue seems to _____, from here on in Archaic sculpture the figures seem to _____, contrary to the Egyptians stoic face          -lifesize, marble</p>
5-10		<p><b>N:</b>Kroisos <b>D:</b>550 BCE <b>P/S:</b>Ancient Greece, Archaic Period  <b>A:</b>Unknown Greek sculptor <b>Pa:</b>Kroisos family <b>L:</b>grave at Anavysos, Greece  <b>C:</b> -a funerary statue for a man named Kroisos who died in _____          -has the archaic _____, kept the Egyptian stance but rendered the body in a more naturalistic manner- _____ no longer too large for the body, face is more rounded, with swelling _____ replacing the flat planes of two generations earlier (Kouros), long hair flows down the back, rounded _____ replace the v-shape, abdominal ribcage way more natural</p> <p><b>N:</b> -lifesize, marble</p>
5-11		<p><b>N:</b>Peplos Kore <b>D:</b>550BCE <b>P/S:</b>Ancient Greece, Archaic Period  <b>A:</b>Unknown Sculptor <b>Pa:</b>citizen of Athens <b>L:</b>Athena's Sanctuary  <b>C:</b> -all the statues of Greece were painted using encaustic painting (pigment mixed with wax and applied to the surface while it is still hot)          -Kore (young _____) Peplos (long belted garment which gives the figure a columnar appearance)          -this statue along with the calf bearer and many others were knocked over by the _____ when they sacked the Acropolis in 480 BCE, the _____ then buried all the Archaic statues to protect them from more invasions          -a more natural approach to the skin and flesh and her arm is extended out (before it was broken off) holding something in her hand          -lifesize marble</p>

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5-14



**N:** Temple of Hera | **D:** 550 BCE | **P/S:** Ancient Greece, Archaic Period  
**A:** unknown architects | **Pa:** unknown | **L:** Paestum, Italy  
**C:** -Early example of Greek efforts at \_\_\_\_\_ temple design  
 -dedicated to the \_\_\_\_\_ Hera  
 -the unique feature found in Archaic temples is the inner row of columns that divide the inner room into two aisles, one flaw with this design is that it leaves no room for a large \_\_\_\_\_  
**N:** -The columns have a swelling at the \_\_\_\_\_ of the shaft and taper toward the \_\_\_\_\_ (cigar shape), and topped with pancake-like Doric capitals  
 -\_\_\_\_\_ are quite wide and closely spaced together, in later Doric architecture they were thinner and spaced farther apart

5-19



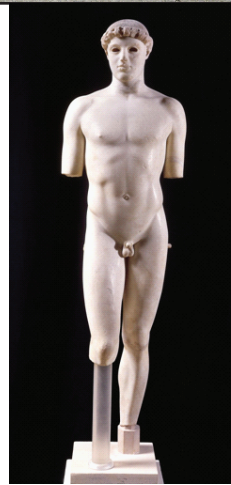
**N:** Achilles and Ajax playing a dice game | **D:** 540 BCE | **P/S:** Archaic Period  
**A:** Exekias | **Pa:** Citizen of Greece | **L:** Athens, Greece  
**C:** -Greek vase painters and potters had begun to \_\_\_\_\_ their work  
 -Exekias was a master of the \_\_\_\_\_ technique  
 -both heroes call out numbers, they hold onto their spears and have helmets close by (the calm before the storm),  
 -Archaic preference=dramatic \_\_\_\_\_, which is a predecessor to Classical Greek of the next century=gravity and tension  
**N:** -Amphora  
 -the backs of the heroes echo the shape of the Amphora, the spears and their faces draw the viewers eye toward the \_\_\_\_\_  
 -these vases (from workshops in Corinth and Athens) were highly valued and have been found all over the \_\_\_\_\_

5-28



**N:** Dying Warrior | **D:** 490-480 BCE | **P/S:** Archaic/Classical Greek  
**A:** unknown sculptor | **Pa:** citizens of Aegina | **L:** From the East Pediment of the temple of Aphaia in Aegina, Greece  
**C:** -Both pediments of the temple were filled with lifesize statues depicting the battle between the Greeks & \_\_\_\_\_, with \_\_\_\_\_ at the center of the bloody combat, all the bodies are the same size, but still create a tapered arrangement with \_\_\_\_\_ being the tallest (superhuman) and by using the varying body positions of others, kneeling to lying down.  
 -Top warrior was done a decade earlier and resembles the \_\_\_\_\_ style (frontal torso, face, slight smile, looks like a lifeless \_\_\_\_\_)  
 -Bottom warrior completed a decade later and was quite different, it portrays pain, the eyes are focused on the pain and trying to rise vs. looking out toward the viewer, 3/4 view torso, movement more lifelike, no longer Archaic, but \_\_\_\_\_ in nature

5-33



**N:** Kritios Boy | **D:** 480 BCE | **P/S:** Classical Greek  
**A:** unknown sculptor | **Pa:** unknown Athenians | **L:** Acropolis, Athens, Greece  
**C:** -concerned with the way a human actually \_\_\_\_\_ vs. a stone image  
 -humans \_\_\_\_\_ their weight around the vertical axis of the spine, they do not stand rigid like the Kouroi and Korai or the Egyptian models  
 -musculoskeletal structure slight dip in \_\_\_\_\_ hip as he shifts his weight to his \_\_\_\_\_ leg, right leg bent at ease, head turns slightly to the right/tilts  
 -this weight shift historians call \_\_\_\_\_ (counterbalance)

**N:** -2'10", marble



# Chapter 5

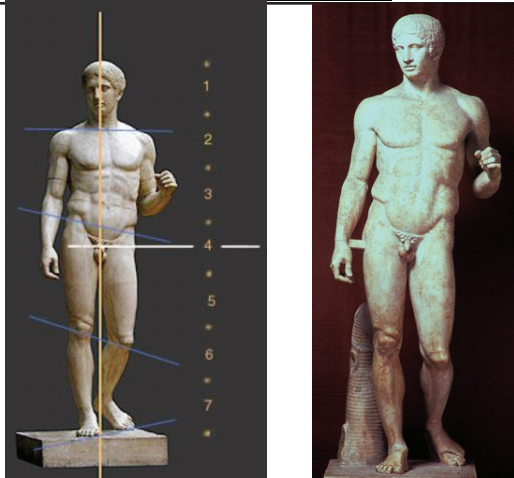
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5-37



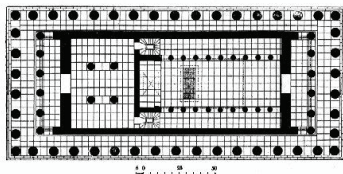
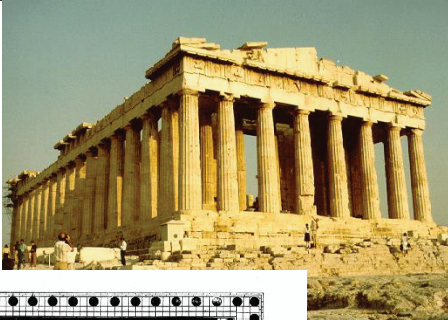
**N:**Diskobolus (Discus Thrower) **D:**450 BCE **P/S:**Classical Greece  
**A:**Myron **Pa:**Unknown **L:**Greece  
**C:** -possesses an almost Archaic frontal position in the torso, but there has been a vigorous action portrayed. The arms have been placed at the \_\_\_\_\_ of \_\_\_\_\_ and they create a sort of pulled bow look ready to be released, the face is turned \_\_\_\_\_ from the viewer and is intent on the action  
 -the \_\_\_\_\_ does not mirror the tension of the body and instead remains \_\_\_\_\_  
 -this, along with a lot of Greek sculpture from the Classical period has been copied by \_\_\_\_\_ later in Marble, the original was hollow bronze, the \_\_\_\_\_ were so fond of the Classic Greek statue that they made more of them and the originals are lost, the copies (oftentimes not as well made) are all that we have left to see from the original

5-38



**N:**Doryphoros (spear bearer) **D:**450 BCE **P/S:**Classical Greece  
**A:**Polykleitos **Pa:**unknown **L:**copy was in Pompeii, Italy  
**C:** -the most copied Greek statue  
 -it served as a model for his vision of the \_\_\_\_\_ nude athlete or warrior  
 -evolution from Archaic Kouros to Kritios Boy to Riace warrior to Doryphoros, it is the culmination  
 -his aim was not to just portray \_\_\_\_\_ human movement, he wanted to perfect it with a system of cross balance, \_\_\_\_\_ arm and \_\_\_\_\_ leg are relaxed vs. \_\_\_\_\_ leg & \_\_\_\_\_ arm flexed, head turns to the right while the hips turn to the left,  
 - the result is a harmony of \_\_\_\_\_  
**N:** -6'11" Roman marble copy

5-42  
5-43



**N:**Parthenon **D:**440 BCE **P/S:**Classical Greece  
**A:**Iktinos & Kallikrates **Pa:**Pericles **L:**Acropolis, Athens, Greece  
**C:** -it is a wonder that anything is left of the Acropolis, multiple \_\_\_\_\_ have damaged it-Byzantines, Ottomans, Catholics converted it into their style of church at one point in time- and the corrosive pollutants from the factories around it are now eroding the marble  
 -seen as the \_\_\_\_\_ solution to the quest for perfect proportions in Doric temple design, yet there are still some imperfections like slightly wider \_\_\_\_\_ columns and slanted ceiling (very slender concave) to make up for some of the optical illusions  
 -there is a \_\_\_\_\_ of Ionic into the Doric, and can be seen in all the Acropolis buildings  
 -built for the goddess \_\_\_\_\_

5-46  
5-47



**N:**Helios and his horses, and Dionysis **L:** East pediment of the Parthenon  
**A:** Phidias  
**N:**Three Goddesses **L:** East pediment of the Parthenon  
**A:**Phidias  
**N:** -92 Doric \_\_\_\_\_ were decorated with \_\_\_\_\_ sculpture, also every inch of the 524-foot-long Ionic \_\_\_\_\_, the pediments had dozens of larger-than-life-size statues  
 -made the compositions of the sculptures fit into the \_\_\_\_\_ shape of the pediment, the bodies seen in relaxed positions to fit the space  
 -the sculptor's understood the surface appearance of human \_\_\_\_\_, and also the mechanics of how muscles and bones make the bodies move  
 -the thin folds of the goddesses robes cover yet sometimes reveal the body, swirling around the individuals and \_\_\_\_\_ them together

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5-60



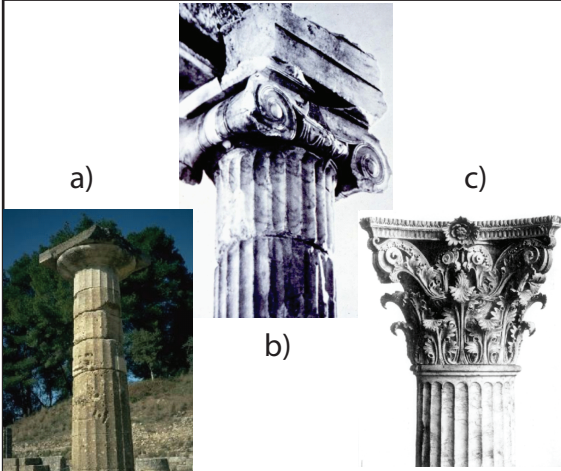
**N:**Aphrodite of Knidos **D:**340 BCE **P/S:**Late Classical Greece  
**A:**Praxiteles **Pa:**Knidians **L:**round temple of Knidos  
**C:**-Praxiteles's sculptures retained the superhuman beauty, lost grandeur, gained worldly \_\_\_\_\_  
 -unprecedented step of depicting the goddess \_\_\_\_\_, which (female \_\_\_\_\_) was extremely rare, and mainly only in paintings, and even then they were only slave women or prostitutes, so to depict a goddess \_\_\_\_\_ and doing something ordinary (about to take a bath) = it was revolutionary  
 -dewy quality of eyes, slight smile, welcoming look it was quite sensual, Roman copies do not do it justice  
 -Praxiteles's statues have stepped off their 5th Century pedestals and entered the 4th century world of human \_\_\_\_\_.  
**N:** 6'6" high-marble (Roman copy)

5-65



**N:**Apoxyomenos (Scrapper) **D:**330 BCE **P/S:**Late Classical Greece  
**A:**Lysippos **Pa:** Unkown **L:**Greece  
**C:** -Lysippos was so renowned that \_\_\_\_\_ the \_\_\_\_\_ selected him to sculpt his portrait  
 -considered the new "\_\_\_\_\_ " for proportions, more slender than Polykleitos, and head 1/8th the size of body, verses 1/7th  
 -athlete scraping \_\_\_\_\_ from his body, cleaning right arm, there is a nervous energy as at any moment he is about to switch and clean the other arm  
 -he also broke down the dominance of the \_\_\_\_\_ view and encouraged the viewer to look at all angles (with the outstretched arm)  
**N:** -6'9"-marble copy (Roman) original bronze

5-72



- a) \_\_\_\_\_ Order
- b) \_\_\_\_\_ Order
- c) \_\_\_\_\_ Order

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**



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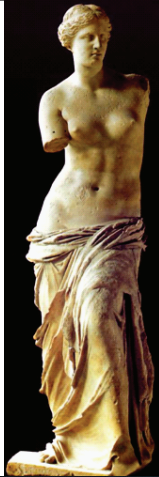
5-82



**N:** Nike alighting on a warship **D:** 190 BCE **P/S:** Hellenistic Greece  
**A:** unknown sculptor **Pa:** Island of Samothrace **L:** Samothrace, Greece  
**C:** -set up in the Sanctuary of the \_\_\_\_\_ on the island of Samothrace  
 -Nike's right arm was once raised to crown the \_\_\_\_\_, the wings still beat and the wind sweeps her drapery  
 -the warship was set in the \_\_\_\_\_ tier of a two tier fountain, the \_\_\_\_\_ tier had huge boulders and the rushing water pouring down gave the impression of rushing waves dashing the sides of the warship  
 -the Hellenistic statues interact with their \_\_\_\_\_ and appear as living, breathing, and emotional

**N:** -marble 8'1" high

5-83



**N:** Venus de Milo (Aphrodite) **D:** 130 BCE **P/S:** Hellenistic Greece  
**A:** Alexandros of Antioch **Pa:** unknown **L:** Melos, Greece  
**C:** -right hand \_\_\_\_\_ the drapery (half hearted attempt to keep it from falling)  
 -this is seen as more \_\_\_\_\_, and designed the work to tease viewer even though it is more modestly dressed it has more of an aura of \_\_\_\_\_  
 -one can see the '\_\_\_\_' curve present in this statue

**N:** -6'7" Marble

5-85



**N:** Sleeping Satyr (Barberini Faun) **D:** 220 BCE **P/S:** Hellenistic Greece  
**A:** Unknown sculptor **Pa:** unknown **L:** Greece  
**C:** -Archaic statues smile, classical statues look away, in Hellenistic often portrayed sleep, fantasy world of \_\_\_\_\_ vs. rationality  
 -drunken, restless, a semihuman follower of Dionysus known as a Barberini \_\_\_\_\_, he has thrown down his panther skin drapery and is in a disturbed sleep, brows furrowed  
 - \_\_\_\_\_ comes to the front in this sculpture as well, men had been portrayed nude for centuries but did not exude \_\_\_\_\_  
 - \_\_\_\_\_ draw attention to the genitals  
 -in the male dominated Greek world, \_\_\_\_\_ was common and it is no surprise that when artists started to explore \_\_\_\_\_ of the human body, they turned their attention to women and men

5-89



**N:** Laocoon and his sons **D:** early first century BCE **P/S:** Hellenistic  
**A:** Arthanodoros, Hagesandros, & Polydoros **Pa:** Roman Patrons **L:** Rome  
**C:** -depicts the \_\_\_\_\_ of Laocoon and his two sons by sea serpents while they sacrificed at an altar, Laocoon was from \_\_\_\_\_ and the gods who favored the Greeks sent the serpents to punish the Trojan for trying to warn his fellow Trojans about bringing the \_\_\_\_\_ into the city  
 -the \_\_\_\_\_ is captured, writhing in pain, sea serpent bites into Laocoon's hip and he lets out a cry

**N:** 7'10" Marble

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5-50



**N:**Erechtheion **D:**420 BCE **P/S:**Classical Greek  
**A:**unknown architect **Pa:**Pericles**L:**Acropolis, Athens, Greece  
**C:** -built to honor \_\_\_\_\_ and house the ancient wooden sculpture of her, as well as other gods (ex.Erechtheus, early king of Athens)  
 -the site chosen for the building was where Athena challenged \_\_\_\_\_ who had staked his claim to Athens by striking the rock and producing a salt water spring (his trident mark remained to see), nearby Athena had caused an olive tree to grow, a symbol of her \_\_\_\_\_ over him  
 -irregular shape was not consistent with other buildings as they had to incorporate multiple \_\_\_\_\_ elements, also irregular ground level  
 =all 4 walls have different character and rest on different ground levels

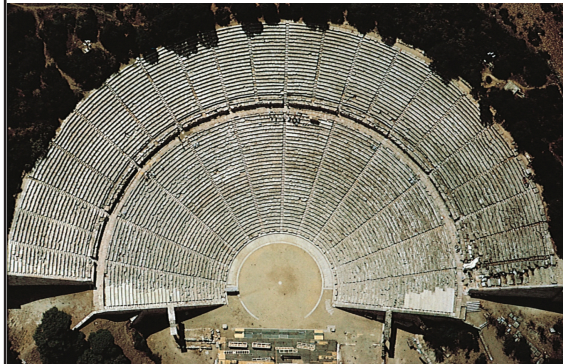
5-52



**N:**Caryatids from the south porch of the Erechtheion **D:**420 BCE  
**P/S:**Classical Greece **A:**unknown sculptors **Pa:**Pericles **L:**Acropolis, Athens  
**C:**  
 -they exhibit the weight shift standard of the 5th Century, they serve as weight \_\_\_\_\_ for the unusually flat roof, but the vertical flute-like lines in the drapery conceal the heavy \_\_\_\_\_ bearing legs (accurately balanced the dual functionality=enough rigidity to suggest the \_\_\_\_\_ & the degree of flexibility to suggest the \_\_\_\_\_)

**N:** 7'7" high marble

5-70



**N:**Theater at Epidauros **D:**350 BCE **P/S:**Late Classical Greece  
**A:**Polykleitos the Younger **Pa:** \_\_\_\_\_ **L:**Epidauros, Greece  
**C:** -circular center called the \_\_\_\_\_ (dancing place)  
 -where religious rites, plays, ancient rites, songs, and dances were performed  
 -excellent \_\_\_\_\_ made it possible for everyone to hear and all had unobstructed views of the orchestra

**N:** - theaters always situated on a \_\_\_\_\_  
 - \_\_\_\_\_ spectators could fill the theater

5-1



**N:**Geometric Krater **D:**750 BCE **P/S:**Ancient Greece, Geometric Period  
**A:**Unknown Sculptor **Pa:**Unknown Athenian **L:**Athenian grave, Greece  
**C:** -funerary krater ( \_\_\_\_\_ bowl), marked the grave, bottom of vessel is open,  
 -precise \_\_\_\_\_ motifs in horizontal bands  
 -the figure, animal sculptures, and storytelling make their way back into the Greek art after the Dark Age, seen here in the vase  
 -artist filled every empty space with little patterns of \_\_\_\_\_ and the bodies are triangular in shape, silhouetted, profile arms, legs, torso, and head, with frontal eye, following previous traditions  
 -to distinguish male from female= \_\_\_\_\_ & \_\_\_\_\_

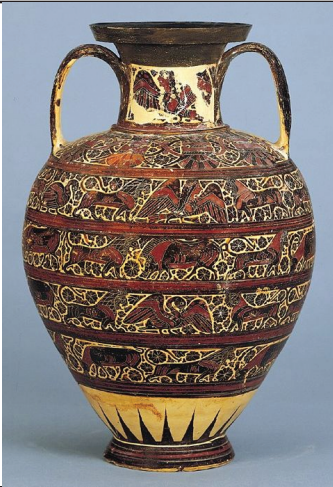
**N:** - \_\_\_\_\_ feet tall



# Chapter 5

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

5-4



**N:** Corinthian black-figure amphora **D:** 600 BCE **P/S:** Orientalizing Period  
**A:** Unknown sculptor **Pa:** Greek citizen **L:** Rhodes, Greece  
**C:** -Corinthians \_\_\_\_\_ the black-figure painting technique  
 -typifies the Greek fascination with the art of the \_\_\_\_\_ (Egyptian, Near East)  
 -bands of the Geometric Period, native animals, but included \_\_\_\_\_ animals (ex. the Lammasu and Sphinx) from the Orient, for instance, in this vase the woman's head with bird wings

**N:** -Amphora (\_\_\_\_\_ storage jar)

5-21



**N:** Herakles wrestling Antaios **D:** 500 BCE **P/S:** Archaic Period,  
**A:** Euphronios **Pa:** unknown citizen of Greece **L:** Greece  
**C:** -Herakles fights the giant from Lybia known as Antaios, the giant is a son of \_\_\_\_\_ and in order to defeat him, Herakles had to lift him off the ground and strangle him. This scene depicts their struggle, the \_\_\_\_\_ is losing=pain on face, arm paralyzed, hair disheveled  
 -in contrast \_\_\_\_\_ is in control= face \_\_\_\_\_  
 -changed some of the norms for figure painting, for instance the right \_\_\_\_\_ of the giant is seen from the front, while the lower part of the \_\_\_\_\_ is behind  
 -these figures are not occupying a two dimensional plane, as everything before it, instead it shows \_\_\_\_\_ and \_\_\_\_\_, where the figures occupy a \_\_\_\_\_ space, totally revolutionary

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**