

Chapter 5  
GODS, HEROS, AND ATHLETES  
The Art of Ancient Greece

**MULTIPLE-CHOICE**

1. A good example of a building in the Ionic style is the \_\_\_\_\_.
- a. Temple of Athena Nike, Acropolis
  - b. Parthenon
  - c. Temple of Poseidon, Paestum
  - d. Basilica, Paestum

Answer: **a**

2. A *dipylon* vase would most likely be found in which of the following?
- a. an Egyptian tomb
  - b. an Athenian cemetery of the Geometric period
  - c. the royal burial at Ur
  - d. an Athenian cemetery of the Classical period

Answer: **b**

3. A standing nude figure of a young man is known in Greek art as which of the following?
- a. kore
  - b. kouros
  - c. Ka
  - d. stele

Answer: **b**

4. Which of the following conclusions could be drawn regarding the Athenians perception of themselves based on the Panathenaic Festival frieze from the Parthenon?
- a. deeply devoted to the Periclean ideal of democracy
  - b. deeply committed to the Delian League
  - c. had high opinions of their own worth
  - d. had high opinions of the Spartans

Answer: **c**

5. Who is usually given credit for the invention of the red-figure technique as seen in the amphora of “Achilles and Ajax playing a dice game”?
- a. Euthymides
  - b. Exekias
  - c. Andokides painter
  - d. Brygos painter

Answer: **c**

6. The chryselephantine statue of Athena Parthenos stands fully armed. No one doubts this figure is a triumphant expression and refers to the Athenian victory over the Persians in 479 BC. What other warfare symbol accompanies the Athena Parthenos?
- a. the shield with head of Xerxes
  - b. small Persian soldier at her feet
  - c. the helmet with the headless Persian
  - d. Nike on her hand

Answer: **d**

7. The earliest known example of the use of contrapposto is the sculpture known as the \_\_\_\_\_.
- a. Kouros from Tenea
  - b. Kritios Boy
  - c. Diskobolos
  - d. Doryphoros

Answer: **b**

8. How does the warrior sculpture, *Riace Bronze*, demonstrate natural motion in space?
- a. still rigidly frontal
  - b. hip swing not marked
  - c. shoulders remain even in space
  - d. arms freed from body

Answer: **d**

9. When compared to the Classical style, Greek Hellenistic art could be characterized as:

- a. more realistic and emotional
- b. less apt to express emotion
- c. more rigid
- d. having a narrower range of subject matter

Answer: **a**

10. How does the figure of the calf-bearer differ from earlier Greek statues, as well as Egyptian and Near Eastern statues?

- a. inclusion of the animal (calf)
- b. subject matter
- c. smile
- d. cloak

Answer: **c**

11. Black-figure ceramics would most likely be found in conjunction with the art of which of the following periods?

- a. Geometric period
- b. Late Classical period
- c. Archaic and Early Classical
- d. Hellenistic period

Answer: **c**

12. Early Archaic monumental stone statues followed Egyptian style very closely. This style can be described as \_\_\_\_\_.

- a. rigidly frontal left foot slightly advanced
- b. rigidly frontal
- c. rigidly frontal left foot fully advanced
- d. rigidly frontal right foot fully advanced

Answer: **a**

13. A female figure used as an architectural support was known as a:

- a. caryatid
- b. kore
- c. kouros

d. gorgon

Answer: **a**

14. The earliest known Greek temple with sculptural decoration is \_\_\_\_\_.

- a. Temple of Hera, Paestum
- b. Temple A, Prinias
- c. Temple of Artemis, Corfu
- d. Temple of Athena, Paestum

Answer:

15. \_\_\_\_\_ was a Greek colony in Egypt that brought the Greeks into direct contact with Egyptian monumental architecture.

- a. Syracuse
- b. Edfu
- c. Naukratis
- d. Thebes

Answer: **c**

16. The Orientalizing period of art is so named because of the exposure of early Greeks to the art of \_\_\_\_\_ and \_\_\_\_\_.

- a. The Near East and Egypt
- b. Mycenae and Egypt
- c. Crete and the Near East
- d. Mycenae and the Near East

Answer: **a**

17. Composite monsters were popular in other ancient cultures; however, which of the following was a purely Greek invention?

- a. sphinx
- b. centaur
- c. griffon
- d. siren

Answer: **b**

18. The subject matter of the drinking cup by Onesimos would never have been portrayed publicly in monumental painting or sculpture, only in the private sphere would this subject matter have been acceptable. What fact about this work supports this statement?
- a. genre scene of lady of the house bathing
  - b. genre scene of master of the house bathing
  - c. genre scene of servant girl of the house bathing
  - d. genre scene of son of the house bathing

Answer: **c**

19. The Geometric krater from the Dipylon cemetery is a testimonial to the deceased's wealth and position. Which of the following best validates this statement?
- a. size of the pot
  - b. color of the scene painted on the surface of the pot
  - c. inscription on the pot indicates the deceased's position
  - d. only kraters were reserved for the funerals of the wealthy

Answer: **a**

20. The gigantomachy of the Altar of Zeus, Pergamon alludes to a victory of the Pergamenes over the \_\_\_\_\_ in the third century BCE.
- a. Romans
  - b. Gauls
  - c. Athenians
  - d. Persians

Answer: **b**

21. The origins of the Greeks or *Hellenes*, as they called themselves, appear to be the product of which two groups of peoples?
- a. Mycenaeans and Egyptians
  - b. Indians and Aegeans
  - c. Aegeans and Indo-Europeans
  - d. Indo-Europeans and Egyptians

Answer: **c**

22. Which structure from the Athenian Acropolis has four sides of very different character with each side resting on different ground levels?
- a. Temple of Athena Nike
  - b. Parthenon
  - c. Erechtheion
  - d. Propylaia

Answer: c. Erechtheion **Knowledge**

23. What event is chronicled on the frieze of the Temple of Athena Nike detailing victory over the Persians?
- a. battle at Marathon
  - b. battle of Thermopylae
  - c. battle of Sparta
  - d. battle at Persepolis

Answer: a

24. What scene is represented on the Attic white-ground lekythos painted by the so-called Achilles Painter?
- a. lady performing her morning toilette
  - b. slave girl at the market
  - c. warrior taking leave of his wife
  - d. young men lounging at the *Symposium*

Answer: c

25. The Peloponnesian War began in 431 BCE and end in 404 BCE with the complete defeat of \_\_\_\_\_.
- a. Sparta
  - b. Thebes
  - c. Athens
  - d. Macedon

Answer: c

## SHORT ANSWER

26. Explain the difference between the early Greek Archaic kouros figure and its Egyptian prototype.

Answer: The early Greek artist was not concerned with the idea of permanence that was a passion for the Egyptian artist, rather the Greek artist wanted to free the figure from stone. He wanted to demonstrate motion and not the “lack of movement” which is a major element in Egyptian statuary.

27. Briefly describe the Ionians and their origins and their contributions to the art of Greece.

Answer: They settled on the western coast of Asia Minor (modern Turkey), their origin is still in dispute. Some think northern invaders forced the Ionians from Greece, causing them to sail from Athens to Asia Minor. Others contend they developed in Asia Minor itself between the 11<sup>th</sup> through 8<sup>th</sup> centuries BCE from a mixed stock of settlers. Their art is less severe and more ornamental; they developed the continuing frieze and occasionally replaced columns with female figures (caryatids). Their art is rich and luxurious.

28. Throughout the Parthenon there are pronounced deviations from the strictly vertical and horizontal lines, the basis of all Greek post-and-lintel structures. These deviations meant that the Parthenon had special set of specifications; briefly describe these deviations or refinements and explain the reasoning behind them.

Answer: According to a treatise by Iktinos these adjustments, refinements, or deviations were made to compensate for optical illusions. For example, if the stylobate was laid out on a level surface it would appear to sag; however, another reason might also be presented. The curving of the horizontal lines and the tilting of the vertical ones creates a dynamic balance; an architectural contrapposto giving a greater sense of life that also supports Greek architectural theory.

29. Describe the fusion of Ionic and Doric elements in the Parthenon.

Answer: The cella had a two-story Doric colonnade; however the back room, treasury of the goddess and the Delian League, had four Ionic columns as the sole support for the superstructure. The exterior had the Doric frieze, whereas the interior frieze from the cella wall was Ionic. The architect combined both Doric and Ionic elements. Perhaps the architect was suggesting the origins of the Ionians or indicating the leadership position of Athens itself.

30. Describe the plan of the Erechtheion and the reasons for its design.

Answer: It is an asymmetrical plan unique in Greek temple architectural design. Its irregular design is based on the necessity to incorporate the tomb of Kekrops and other preexisting shrines. Also factoring into the design is the uneven ground, which could not be

altered due to the ancient sacred sites that would have been disturbed if the leveling or terracing of the ground had been made.

31. The Treasury of the Siphnians has a unique porch. The typical supporting columns have been replaced with female figural supports, caryatids. These support elements had been repeated later in the Erechtheion. How did the Classical architect-sculptor accommodate the role of architectural support with the role of figural sculpture?

Answer: The Classical architect-sculptor successfully balanced the dual and contradictory functions of these female statue-columns by having enough rigidity to suggest the structural column and enough flexibility to suggest a living body. The role of architectural support is underscored by the vertical flutelike drapery folds which conceal the stiff, weight-bearing legs.

32. Explain the significance of the Grave stele of Hegeso.

Answer: It is a grave stele marking the grave of a wealthy Athenian woman, Hegeso. Her father is named but not her mother, not unusual in 5<sup>th</sup> century Athenian society. The scene shows the woman's secluded quarters in the Greek household. This is significant because the scene also provides insight into contemporary Greek social behavior. The slave girl attending Hegeso is not so much companion but rather possession in the same sense as the jewelry box and jewels. The jewelry box is also significant as it represents Hegeso's dowry. The entire scene illustrates patriarchal dominance and the current social norm of accepting slavery as normal and natural.

33. How is the frieze on the Temple of Athena Nike unique and significant?

Answer: The frieze is referencing the victory over the Persians, the decisive victory at Marathon that also turned the tide against the Persians. Unlike other references, which suggest victory via allusion such as the Battle of the Centaurs and Lapiths from the Parthenon, this frieze depicts the real event that happened.

34. Describe the white-ground vase painting technique and explain its uses.

Answer: White-ground is essentially a variation of the red-figure technique. First the pot is covered with a very fine white slip, and then a black glaze is applied to outline the figures. Other colors could be applied but this had to be done after the firing, as the Greeks did not know how to make them withstand the kiln's heat. Despite the attraction of the white-ground technique, the impermanence of the expanded range of colors discouraged its use for everyday vessels. In fact, this technique was fully explored for lekythoi, which were usually placed in Greek graves as offerings. So the fragile nature of the technique was not a concern, hence its use for grave goods.

35. What is *hubris*, and how does the Niobid Painter calyx Krater depict it?

Answer: *Hubris* or arrogance was a vice not tolerated. The Niobid Painter clearly depicts the consequences for a mortal who dared to rank herself above the gods and goddesses. Accordingly when Niobe, a mortal woman who had given birth to a dozen or more children, boasted she was superior to goddess, Leto, who had only two children, she sealed the fate of herself and her children. Leto, in punishment for this hubris, sent her two divine children, Artemis and Apollo to slay all of Niobe's children. The massacre is depicted on the Niobid Painter's calyx krater. The Niobid Painter has captured the slaughter by disposing of the figures on several levels. The figures are actively interacting with the setting.

36. Describe the typical Greek theater design.

Answer: The design is simple yet perfectly suited to its function. Although some spectators had poor views of the skene, all had unobstructed views of the orchestra (stage area). The semi-circular design and open-air seating (hollowed into the hillside) allowed for excellent acoustics, so everyone could hear the actors and chorus.

37. How is the ground breaking compositional style of Polygnotos reflected in the krater of the Niobid Painter?

Answer: The slaughter of Niobe's children by Artemis and Apollo, a consequence of their mother, Niobe's foolish boast, takes place on several levels. The Niobid Painter has created schematic trees and rocks, a modest landscape. The event, the slaughter, takes place as if in multiple settings within the countryside. The previous compositional style (pre-Polygnotos) would have had the event occurring on the single ground line minus the landscape.

38. How does the Corinthian capital eliminate the "corner" problem of the ionic capital?

Answer: The Corinthian capital's four sides are the same. They do not have to be modified as the Ionic capital had to be modified. The architect had to place volutes on both outer faces of the corner capitals in order to fit the Ionic capital into the corners of the buildings.

### **SAMPLE ESSAY QUESTIONS**

39. How does the Parthenon represent the culmination of Doric temple design, and how is it the ideal solution of the Greek architect's quest for perfect proportions? Use examples to support your essay.

Answer: pages 105, 109-113, 116-120, and 124-133.

40. Discuss the role of Pericles in Athenian art, architecture, and society. Include in your discussion relevant events which shaped Pericles and his political ambitions as well as citing specific examples to support the impact Pericles had on Classical art and architecture.

Answer: pages 99, 118-119 and 124-134.

41. Discuss the changes in vase painting beginning with the Geometric Period through to the Classical Period in Greece. Include both techniques and motifs in your discussion as well as specific examples to support your essay.

Answer: pages 102-104, 114-116 and 134-135.

42. Compare and contrast a Classical temple with the Temple of Apollo at Didyma. Be sure to cite specific features of both to support your discussion.

Answer: pages 116-120, 125-128, 143 and 145-146.

43. Discuss the evolution of relief sculpture. How did it reflect the political motivations of the period? What does relief sculpture tell us about the society of Greece in the ancient world? Use specific examples to support your essay.

Answer: pages 105, 109, 111-113, 116-120, 128-131, 132-134, 138 and 147-148.

44. Discuss the development of the male form 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.

Answer: pages 103, 105-107, 120-124, 138-140, 148-149, 150-151 and 153-154.

45. Compare and contrast the pedimental sculptures from the Parthenon and the frieze from the Altar of Zeus at Pergamon. What allusions are made by the mythological themes presented? How does each group reflect its period?

Answer: pages 124-125, 128-130, 147-148.

46. Discuss the development of the female figure in Greek sculpture from the Archaic through the Hellenistic periods, citing specific examples to illustrate your discussion. Pay particular attention to the sense of motion given to the figures, the degree of realism, and the means used by the sculptors to achieve these effects.

Answer: pages 105, 108, 128-129, 132-134, 137-138, 149-150 and 152.

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

Answer: pages 121-124, 125 and 128.

### **SLIDE IDENTIFICATION**

48. (Figure 5–44)
- a. Erechtheion
  - b. Temple of Athena Nike
  - c. Parthenon
  - d. Temple of Hera

Answer: **c**

49. (Figure 5–89)
- a. Apollo
  - b. Hermes
  - c. Zeus
  - d. Odysseus

Answer: **d**

50. (Figure 5–40)
- a. Charioteer
  - b. Diskobolos
  - c. Doryphoros
  - d. Herakles

Answer: **c**

51. (Figure 5–11)
- a. Peplos Kore
  - b. Lady of Auxerre
  - c. Chios Kore
  - d. Athena

Answer: **a**

52. (Figure 5–15)
- a. Treasury of Siphnians at Delphi
  - b. Basilica at Paestum

- c. Porch of Maidens, Erechtheion
- d. Temple of Apollo at Didyma

Answer: **b**

53. (Figure 5–88)
- a. Laocoön
  - b. Odysseus
  - c. Herakles
  - d. Hermes

Answer: **a**

54. (Figure 5–62)
- a. Archaic
  - b. Late Classical
  - c. Classic
  - d. Hellenistic

Answer: **b**

55. (Figure 5–20)
- a. Kleitias and Ergotimos
  - b. Exekias
  - c. Andokides Painter
  - d. Niobid Painter

Answer: **a**

56. (Figure 5–2)
- a. Minoan
  - b. Mycenaean
  - c. Geometric Greek
  - d. Archaic Greek

Answer: **c**

57. (Figure 5–34)
- a. Apollo
  - b. Herakles
  - c. Kritios Boy
  - d. Barberini Faun

Answer: c

58. (Figure 5–52)
- a. Erechtheion
  - b. Propylaia
  - c. Parthenon
  - d. Temple Athena Nike

Answer: a

59. (Figure 5–61)
- a. Tomb of the Leopards
  - b. Tomb of Pericles
  - c. Tomb of Myron
  - d. Tomb of the Diver

Answer: d

60. (Figure 5–81)
- a. Dying Greek
  - b. Dying Gaul
  - c. Dying Athenian
  - d. Dying Pergamene

Answer: b

### SLIDE QUESTIONS

61. One of these temples is Archaic and the other is Classical. Identify them, describe the architectural development, and account for the similarities and differences which can be seen.

Answer: Temple of Hera I (Basilica), Paestum (Figure 5–15) and Temple of Athena Parthenos, Acropolis, Athens (5-44). Temple of Hera I is a Doric style Archaic temple. It has a central row of columns that divides the cella into two aisles. The closely spaced columns with pronounced swelling or entasis in the shafts characterize it. These columns express their weight-bearing functions. It is thought the Archaic builder was fearful slender columns would not support the weight of the superstructure of the temple, hence the massive and squat columns. The other temple is the Classical structure. The Parthenon is the culmination of the evolution in Greek temple architecture. The architects have refined this structure by the well-spaced columns with slender shafts showing only slight entasis. They have the assurance that the superstructure would, indeed, not collapse.

62. Describe the features of each work and how are they different.

Answer: Laocoön Group. (Figure 5–88) and Exekias, Black-figure amphora (Figure 5-21). The gods who favored Greece punished Laocoön, the priest who warned the Trojans against the Trojan Horse. The artists have presented this scene, the strangling of Laocoön and his sons by sea serpents with all the passion and emotion for which the Hellenistic period was renown. The writhing movements of the figures convey the very powerful emotions of despair and horror. The work of Exekias shows the two figures of Achilles and Ajax dicing yet ready to answer the call for action against the Trojans. The innovation of the presentation is typical of Exekias. He has not chosen a dramatic moment but rather a calm moment, the game. Exekias is anticipating the coming the gravity and tension of the Classical period. Both works are taken from the Trojan Wars, yet the artists have opted to depict drama and emotion (Laocoön Group) and calm readiness (Exekias). The artists have selected moments to depict the different states of emotion.

63. Compare these two works and note how they represent their respective periods. Which work was innovative?

Answer: Lysippos. Apoxyomenos (Figure 5–65) and the Charioteer (Figure 5-35). Lysippos introduced a new canon of more slender proportions and broke the dominance of the frontal view by creating figures, which broke out of the rectangular box that defined their space, and causing the viewer to walk around the figures to fully appreciate the work. The Late Classical period was in political upheaval and this is reflected in the art produced during the period; new approaches were being sought in the art world. The Charioteer, a bronze, reflects the Severe Style, with the slight movements of the head, feet, and waist, the pose is almost Archaic but the aforementioned movements reflect its period. The work of Lysippos was innovative in that it created a new canon.

64. In what way do these figures mark a turning point in the depiction of the human figure?

Answer: Kritios Boy, c. 480 BCE (Figure 5–34) and Zeus (Poseidon?), c. 460-450 BCE (Figure 5-36). The introduction of contrapposto (weight shift) became a turning point in the depiction of the human figure. The artist has depicted the weight shift by indicating the weight thrown onto one foot, creating a tension on one side and a relaxation on the other. The sculptor grasped the fact that when the human figure moves, it does so in a harmonious, smooth motion, when the human figure rests that smooth motion is transferred by a weight shift. The sculptor has also tilted the figure's head thus breaking the unwritten rule of frontality, another major turning point in human figural representation. The Zeus or Poseidon figure has both arms extended illustrating the motion of the figure as it moves through space. The artist is showing the figure in motion, a turning point that will be repeated later in the late 4<sup>th</sup> century.

65. How do these sculptural works reflect the age in which they were created?

Answer: Gallic chieftain killing wife and self, Pergamon, c. 230-220 BCE (Figure 5–80) and Lapith versus Centaur, metope, Parthenon, Acropolis, Athens, c. 447-438 BCE (Figure 5-47). Gallic chieftain killing wife and self represents the defeat of the invading Gauls in Asia Minor. The sculptor has captured the emotional intensity of the very dramatic “death before surrender” theme by illustrating it with the Gaul killing his wife and then committing suicide with theatrical gestures in keeping with the Pergamene preference. The Lapith and Centaur presents in metaphor the victory of the Athenians and Greeks over the Persians in the guise of the Lapith and Centaur tale. The sculptor here has presented the triumphant Centaur vibrating with power and strength over the lifeless corpse of the Lapith minus the dramatic gestures of the later work. But the metaphor indicates the nature of war and that losses were great on both sides as was the case with the war against the Persians.

66. What do these two works have in common stylistically and thematically?

Answer: Epigonos, Dying Gaul, c. 230–220 BCE (Figure 5–81) and Epigonos, Gallic chieftain killing himself and his wife, c. 230–220 BCE (Figure 5–80). Both works represent the triumph of Attalos I over the Gauls and both are tributes to the Gauls for their heroic nobility. The sculptor created these profoundly emotional works through dramatic gestures and expressions almost larger than life in their intensity that was a hallmark of the Pergamene Hellenistic style.

67. Compare the functions of these buildings. How did each individual building’s form relate to its function?

Answer: Theater, Epidauros, c. 350 BCE (Figure 5–71) and Stoa of Attalos II, Agora, Athens, c. 150 BCE (Figure 5-77) The semi-circular shape allows the stage to be fully viewed by the audience, the open-air cavea, created excellent acoustics. The Stoa is a long covered colonnade housing shops and civic offices, this form was perfect for shaping urban spaces, the columns were more widely spaced allowing for easy access and traffic. Both structures accommodated large groups of people and both structures accommodated their needs, entertainment and business, efficiently and successfully.

68. Describe the differences in style between these two reliefs.

Answer: Gorgon, west pediment, Temple of Artemis at Corfu, c. 600–580 BCE (Figure 5–17), and Nike adjusting her sandal, south side, Temple of Athena Nike, Acropolis, Athens, c. 410 BCE (Figure 5–56). The earlier work, the west pediment of the Temple of Artemis, is not a coherent narrative. The center figure, Medusa, is the focal point. The disparity in size creates an awkward design, yet the sculptor is showing the direction pedimental sculpture will take. The later work, Nike adjusting her sandal, even though the posture is awkward, the sculptor has described it with elegance and grace. He is interested in revealing the supple beauty of the young female body, Nike (Victory). He is also showing the beautiful design the intricate linear patterns of the drapery created.