

**TIMELINE:**

PERIOD	DATE
Geometric/Orientalizing	c. 900-600 BCE
Archaic Art	c. 600-480 BCE
Early/High Classical	c. 480-400 BCE
Late Classical	c. 400-323 BCE
Hellenistic	c. 323-30 BCE

**Vocabulary to Know:**

Acropolis	Entablature	Opisthodomos	Stoa
Agora	Entasis	Orchestra	Tholos
Architrave	Frieze	Panathenaic Procession	Triglyph
Athena	Gigantomachy	Pediment	Volute
Canon	Ionic	Peplos	Zeus
Caryatid	Kouros (kouroi)	Peripteral	
Cella	Kore	Peristyle	
Chiastic	Krater	Portico	
Contrapposto	Lost Wax Process	Propylaea	
Doric	Metope	Shaft	
Encaustic	Nike	Stele	

**THE GEOMETRIC AND ORIENTALIZING PERIODS**

- List three characteristics typical of vase decoration from the Geometric period.
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- Why was the 7th century known as the “Orientalizing” period in Greek art?

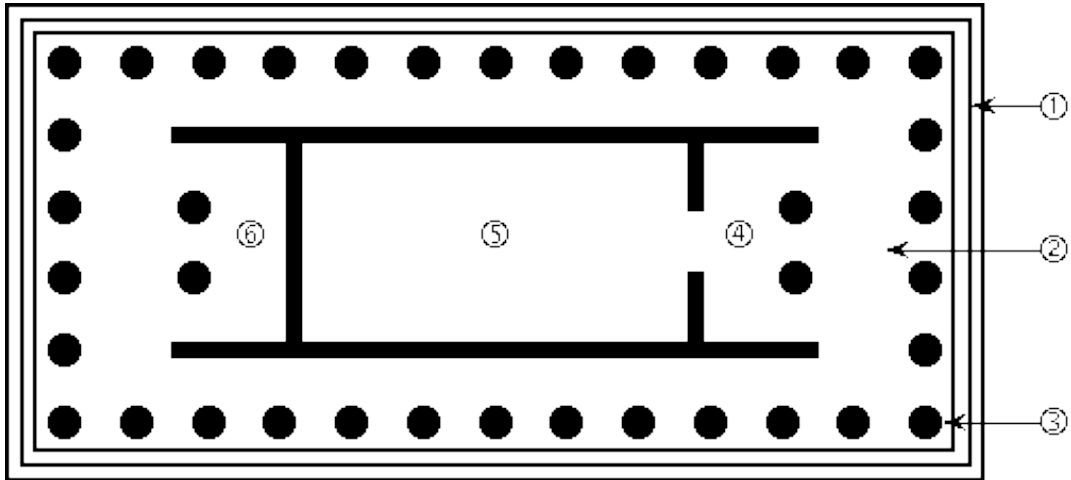
List two new subjects appeared on Greek vases during this time:

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- What is the Daedalic Style?

**THE ARCHAIC PERIOD**

- Compare and contrast sixth century kouros figures with Egyptian statues

2. Identify the following features on the floor plan below: peristyle, naos or cella, pronaos, stylobate, column-in-antis.



3. List four differences between the Doric and Ionic orders.

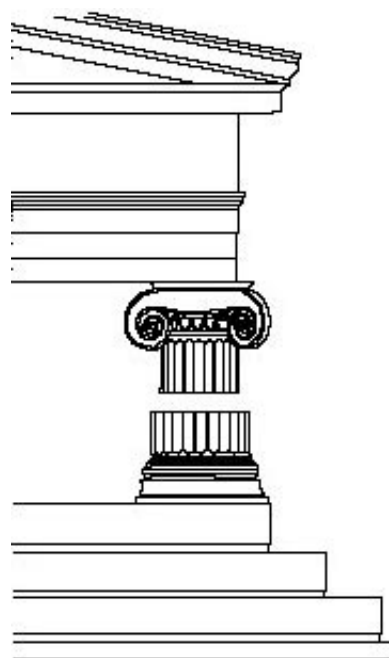
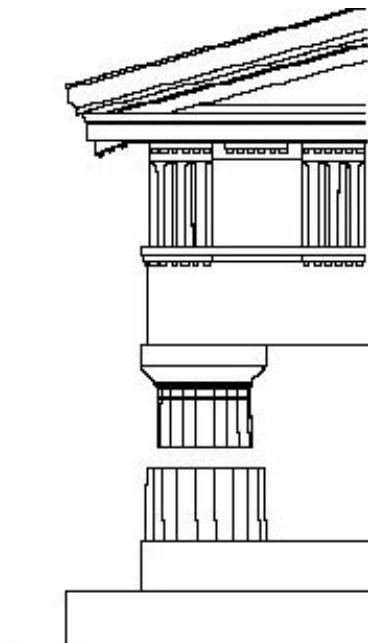
Doric	Ionic

4. Label the parts on the following diagram and indicate the architectural order for each half of the figure below.

abacus  
architrave  
capital  
cornice

entablature  
frieze  
metope  
pediment

shaft  
stylobate  
triglyph  
volute



5. How does the black-figure technique of pottery decoration differ from red-figure?

Name a painter who worked in each.

Black-figure: \_\_\_\_\_

Red-figure: \_\_\_\_\_

6. Describe or draw simple diagrams of the following popular vase shapes:

Amphora

Krater

7. What features of the warrior from the west pediment of the temple of Aphaia at Aegina (FIG. 5-28) mark it as archaic?

What features of the warrior from the east pediment of the temple of Aphaia at Aegina (FIG. 5-29) illustrate the new Classical mode?

### THE EARLY AND HIGH CLASSICAL PERIODS

1. Define Contrapposto

2. One of the most frequently copied classical statues was the Doryphoros (FIG. 5-40) by \_\_\_\_\_.  
Briefly describe his principle of symmetria.

3. What was the main purpose of the Parthenon? \_\_\_\_\_

What was its basic style? \_\_\_\_\_

Two Ionic elements used in it are:

a.

b.

Like Polykleitos, the creators of the Parthenon believed that beauty was achieved by the use of harmonious mathematical proportions. However, the architects deviated from the strict mathematical precision. List three illustrations of this deviation.

- a.
- b.
- c.

What reason did the Roman architect Vitruvius give for the deviations?

4. Why is the Erechtheion an unusual building?

What explanations have been given for its unusual features?

5. List three stylistic features that characterize the relief of Nike Fastening Her Sandal (FIG. 5-56).

- a.
- b.
- c.

### THE LATE CLASSICAL PERIOD

1. Briefly characterize the ways in which the work of the following sculptors differed from the work of sculptors of the 5<sup>th</sup> century.

Praxiteles	
Lysippos	

2. Who was Alexander and why was he important for the study of Greek art?

3. Briefly describe the following mosaic styles and give an example of each.

Pebble:

Tesserae:

4. What subject is depicted in the *Alexander Mosaic* (FIGS. 5-70 and 5-1)?

## THE HELLENISTIC PERIOD

1. Define or identify the following terms.

Agora	
Portico	
Stoa	

2. Note four stylistic characteristics that identify the Nike of Samothrace (FIG. 5-82) as a Hellenistic sculpture:

- a.
- b.
- c.
- d.

3. List three works that you think best represent the realistic bent of Hellenistic sculptors. What makes them good examples?

- a.
- b.
- c.

### Discussion Questions (PICK ONE)

1. What are the primary changes you see in the treatment of the human figure when you compare a Greek *Kouros* (FIG. 5-8), the Egyptian figure of the Pharaoh (FIG. 3-13), the bronze *Warrior from Riace* (FIG. 5-35), Praxiteles' figure of Hermes (FIG. 5-63) and Lysippos' *Apoxyomenos* (FIG. 5-65). Note the changing proportions, the depiction of motion, and the conception of the figure in space.
2. Select 3 figures that you think best demonstrate the development of the female figure in Greek sculpture: each from the Archaic, Classical, and Hellenistic periods. How does each illustrate the stylistic characteristics of her period?

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