

Ancient Mediterranean

3,500 B.C.E -300 C.E.

Ancient Near East

12. White Temple and its ziggurat



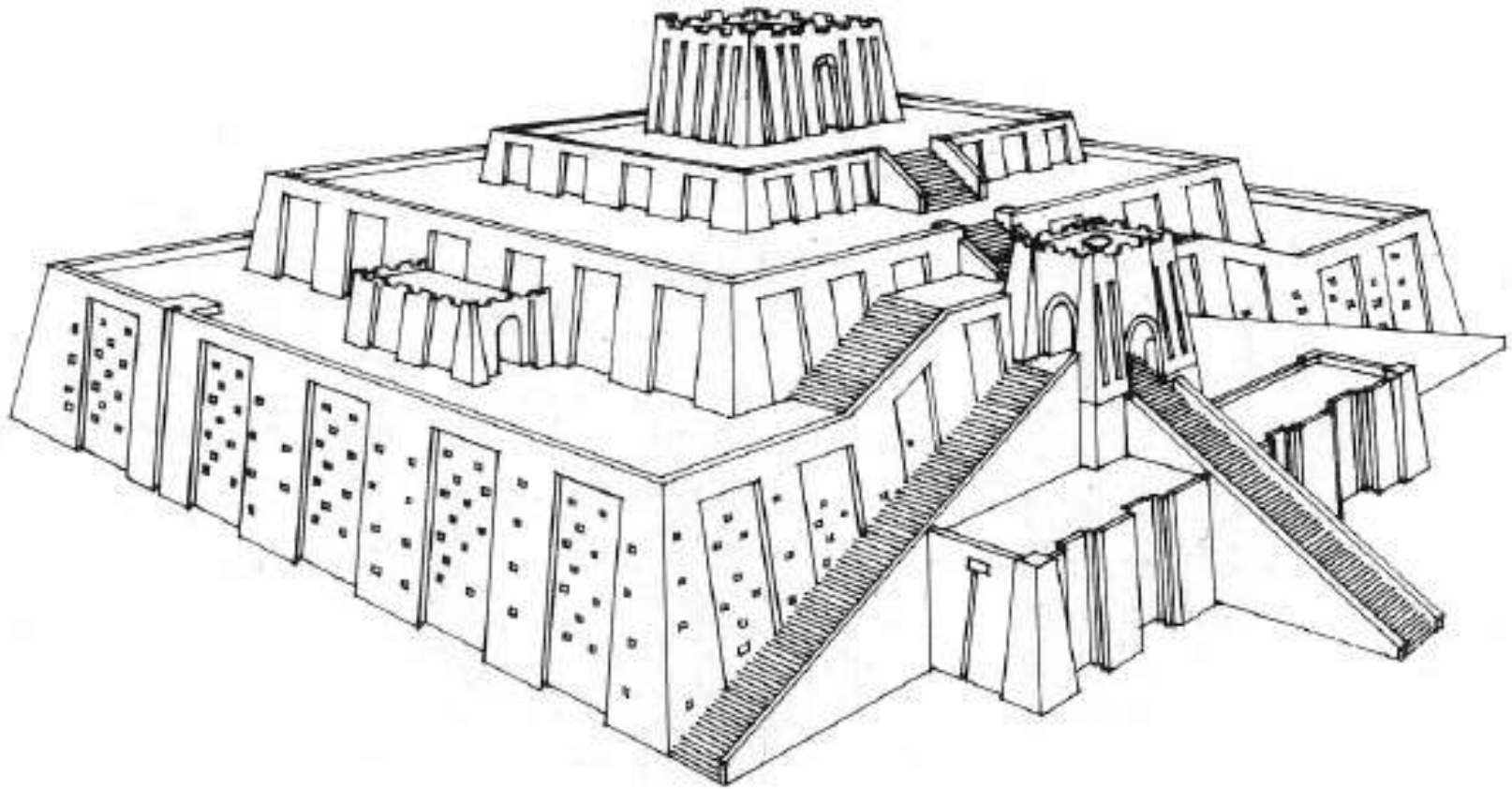
Uruk (modern Warka, Iraq)

Sumerian

c. 3500-3000 B.C.E

Mud brick

40 ft high



Reconstruction of the ziggurat at Ur.

Theme: Religious Centers

12. White Temple and its ziggurat



White Temple and its ziggurat (reconstruction drawing)



14. Statues of votive figures



From the Square Temple at Eshnunna (modern Tell Asmar)

Sumerian

c. 2700 B.C.E

Gypsum inlaid with shell and black limestone

11in to 30in high



Theme: Shrine Figures

16. Standard of Ur



Peace

From the Royal Tombs at Ur (modern Tell el-Muqayyar)
Sumerian
c. 2600-2400 B.C.E

Wood inlaid with shell, lapis lazuli, and red limestone
8.5 x 20 x 5 in

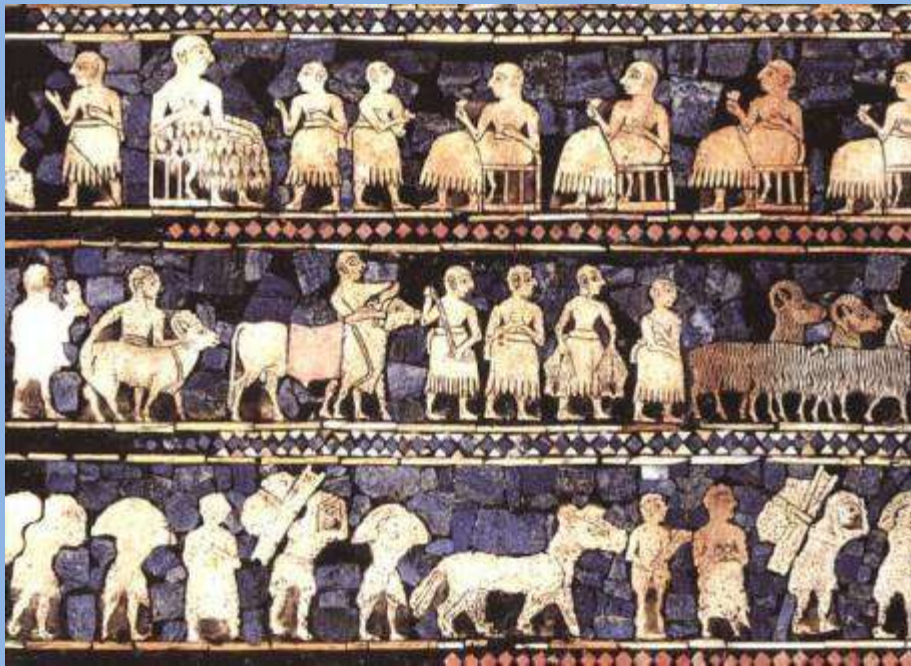




16. Standard of Ur



War



Theme: Narrative in Art
Battle Scene



^
king of Mari
(killed)

^
king of Kish
(captured)

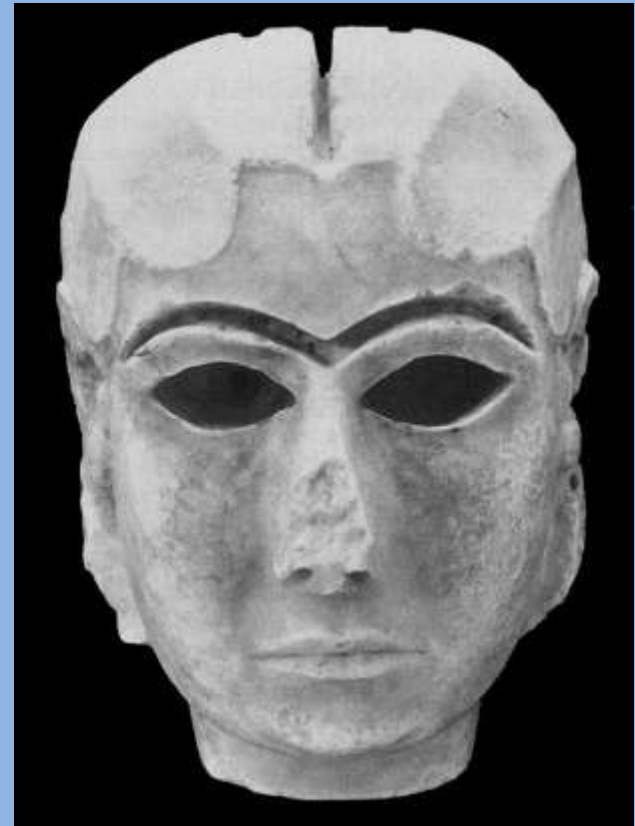
^
king of Akshak
(escaped)



Warka (Iraq) Relics Summerian



Warka Vase
3200-3000 B.C.E
Alabaster



Lady of Uruk
3100 B.C.E.
Marble

19. The Code of Hammurabi



Babylon (modern Iran)

Susian

c. 1792-1750 B.C.E

Basalt

7 feet 5 inches high

Theme: Human and Divine



25. Lamassu



From the citadel of Sargon II
Dur Sharrukin (Modern Khorsabad)
Neo-Assyrian
c. 720-705 B.C.E
Alabaster
13 feet tall



Theme: Hybrid figures
Guardians







30. Audience Hall (apadana) Of Darius and Xerxes



Persepolis, Iran
Persian
c. 520-465 B.C.E
Limestone
69 feet tall

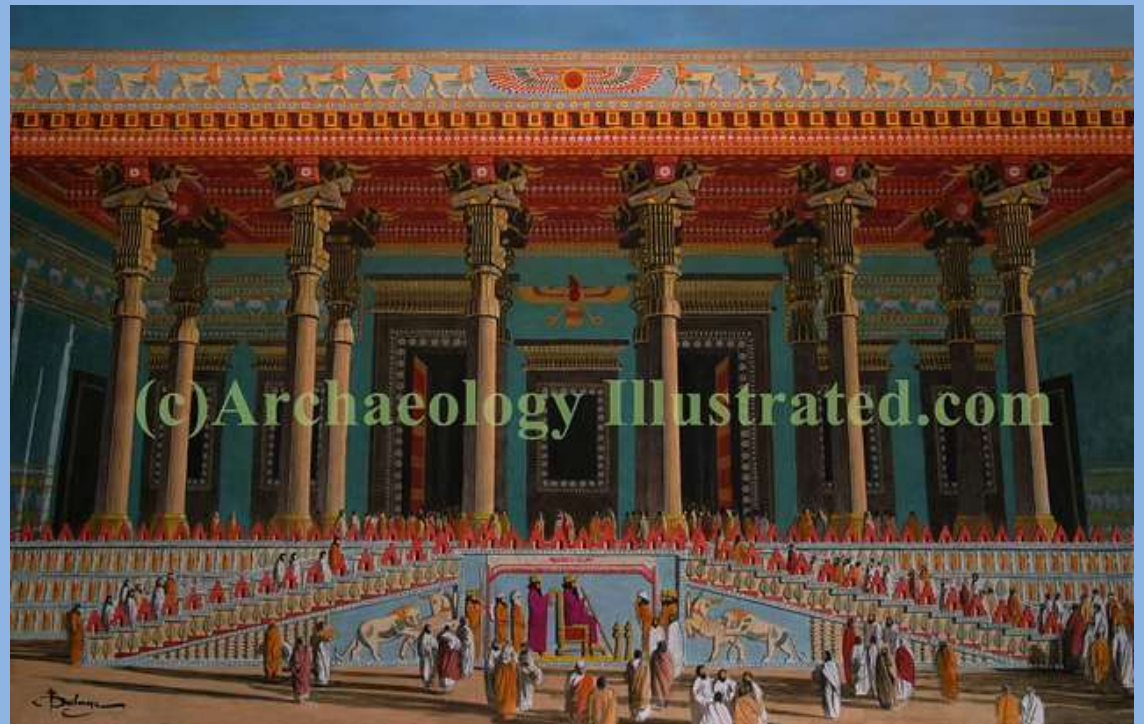
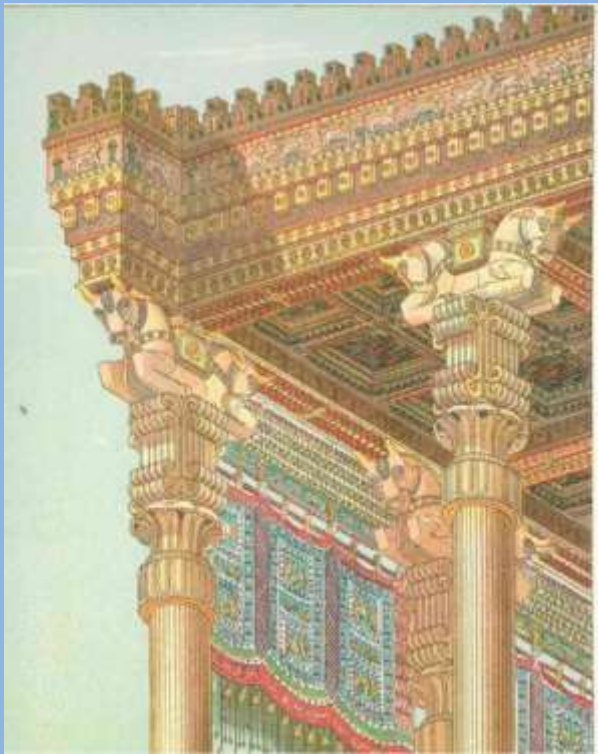
30. Audience Hall (apadana) Of Darius and Xerxes



Apadana stairway



Theme: Ceremonial Spaces



(c) Archaeology Illustrated.com

29. Sarcophagus of the Spouses



Etruscan
c. 520 B.C.E
Terra cotta
6 feet long x 4 feet high

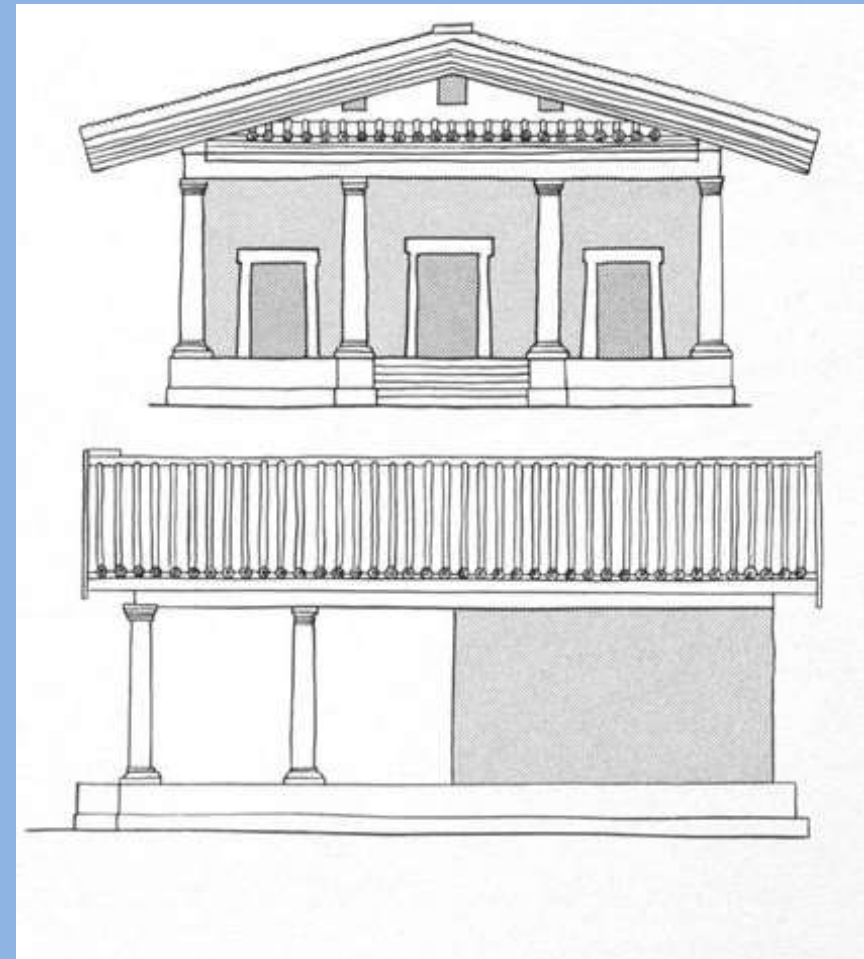
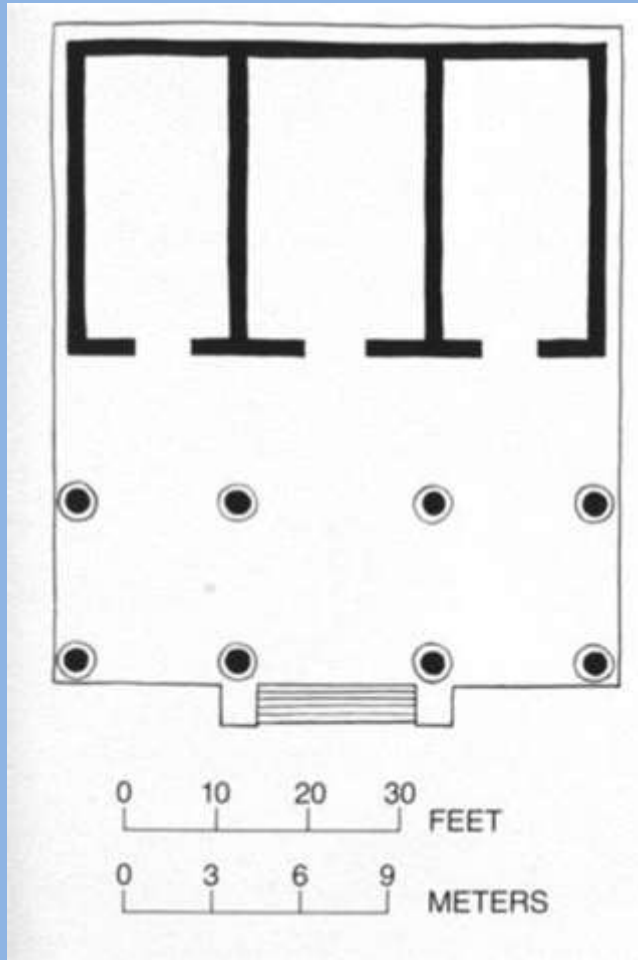


Theme: Funerary Marker



31. Temple of Minerva and sculpture of Apollo

3

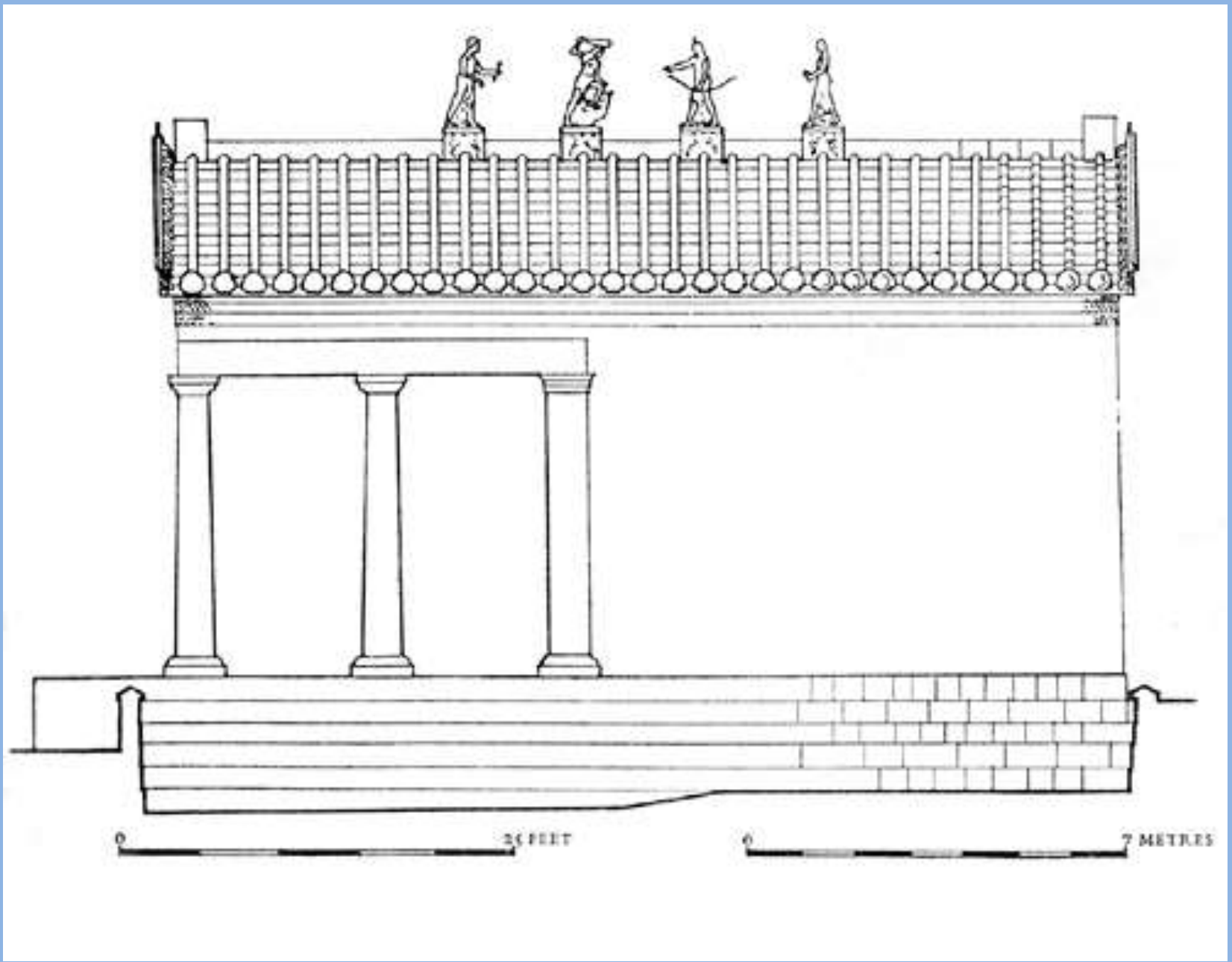


Veii Near Rome, Italy c.510-500 B.C.E

Etruscan Master sculptor Vulca

Original temple of wood, mud brick, or tufa (volcanic rock)







Theme: Ceremonial Spaces

31. Sculpture of Apollo at Temple of Minerva

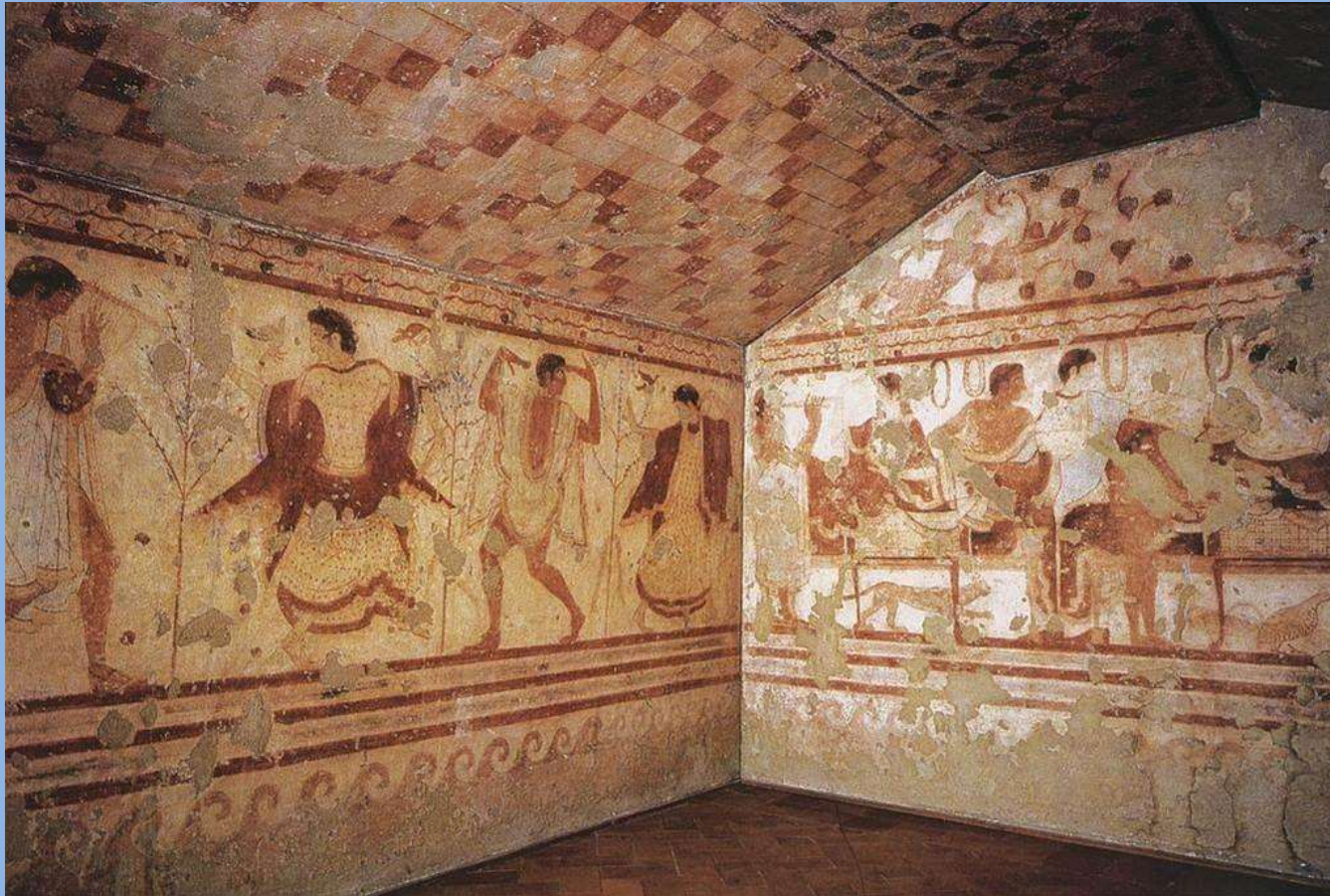


Master Sculptor Vulca
c. 510-500 B.C.E
Terra cotta sculpture
5'11" tall



Theme: Figure in Movement

32. Tomb of the Triclinium



Tarquinia, Italy
Etruscan
c.480-470 B.C.E
Tufa and fresco

Ancient Egypt

13. Palette of King Narmer



Front



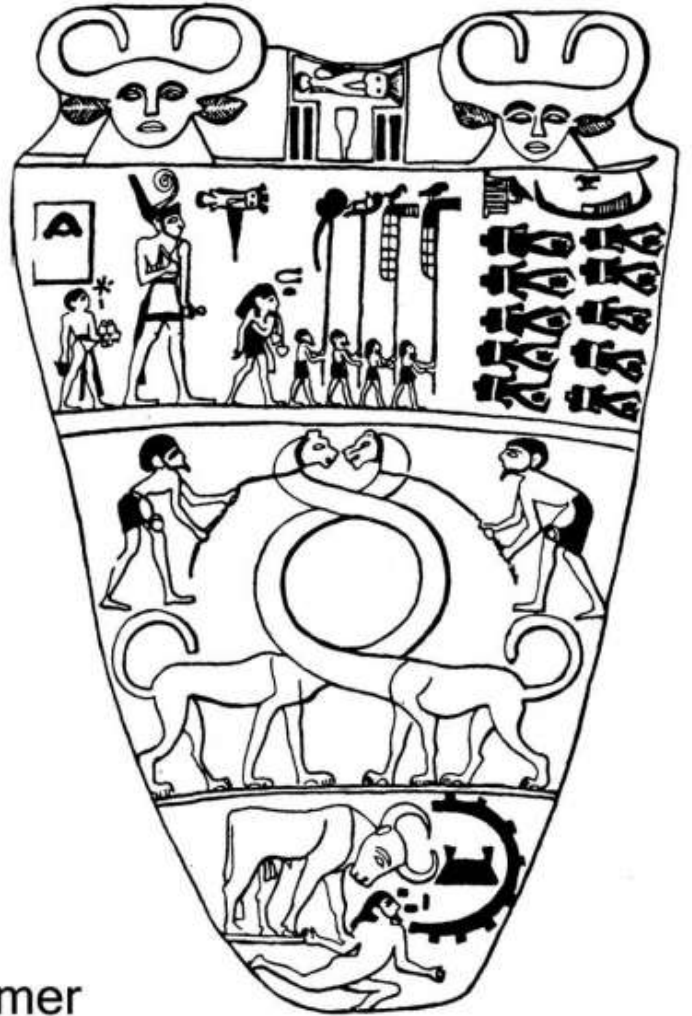
Back

Predynastic Egypt
c. 3000-2920 B.C.E

Greywacke
25 inches high



The Palette of Narmer



Front

15. Seated scribe



Saqqara, Egypt
Old Kingdom Fourth Dynasty
c.2620-2500 B.C.E
Painted limestone
21 inches high

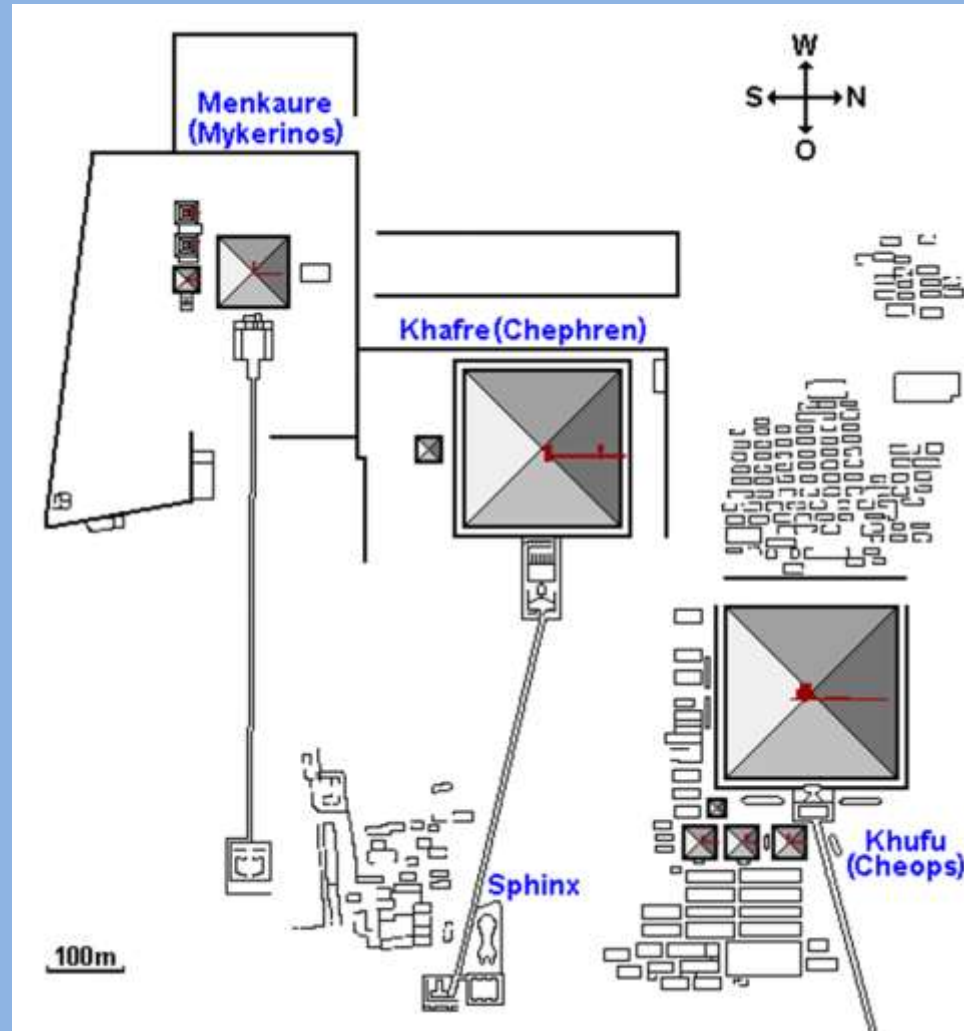


Theme: Human figure in Art

17. Great Pyramids (Menkaure, Khafre, Khufu) and Great Sphinx



Giza, Egypt
Old Kingdom Fourth Dynasty
c. 2490-2472 B.C.E
Cut limestone



17. Great Pyramids

Khufu = 480 ft high

Khafre = 450 ft high

Menkaure = 213 ft high

Sphinx

66 ft high

241 feet long





Theme: Commemoration of Ruler



pyramid & funerary complex of Menkaure.

pyramid & funerary complex of Khafre.

Pyramid & funerary complex of Khufu.

The Great Sphinx





18. King Menkaura and Queen Khameremebtj

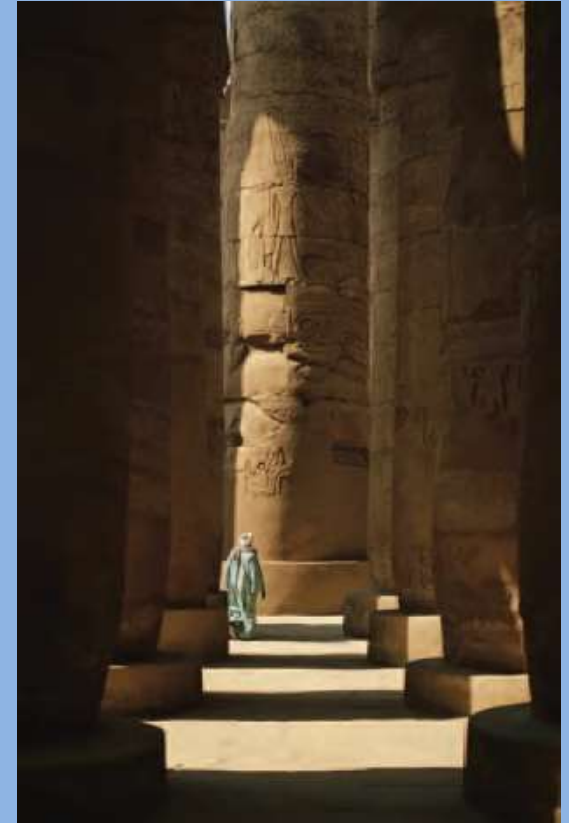


Old Kingdom Fourth Dynasty
c. 2490-2472 B.C.E
Greywacke
4' 6" high



Theme: Depiction of Royalty

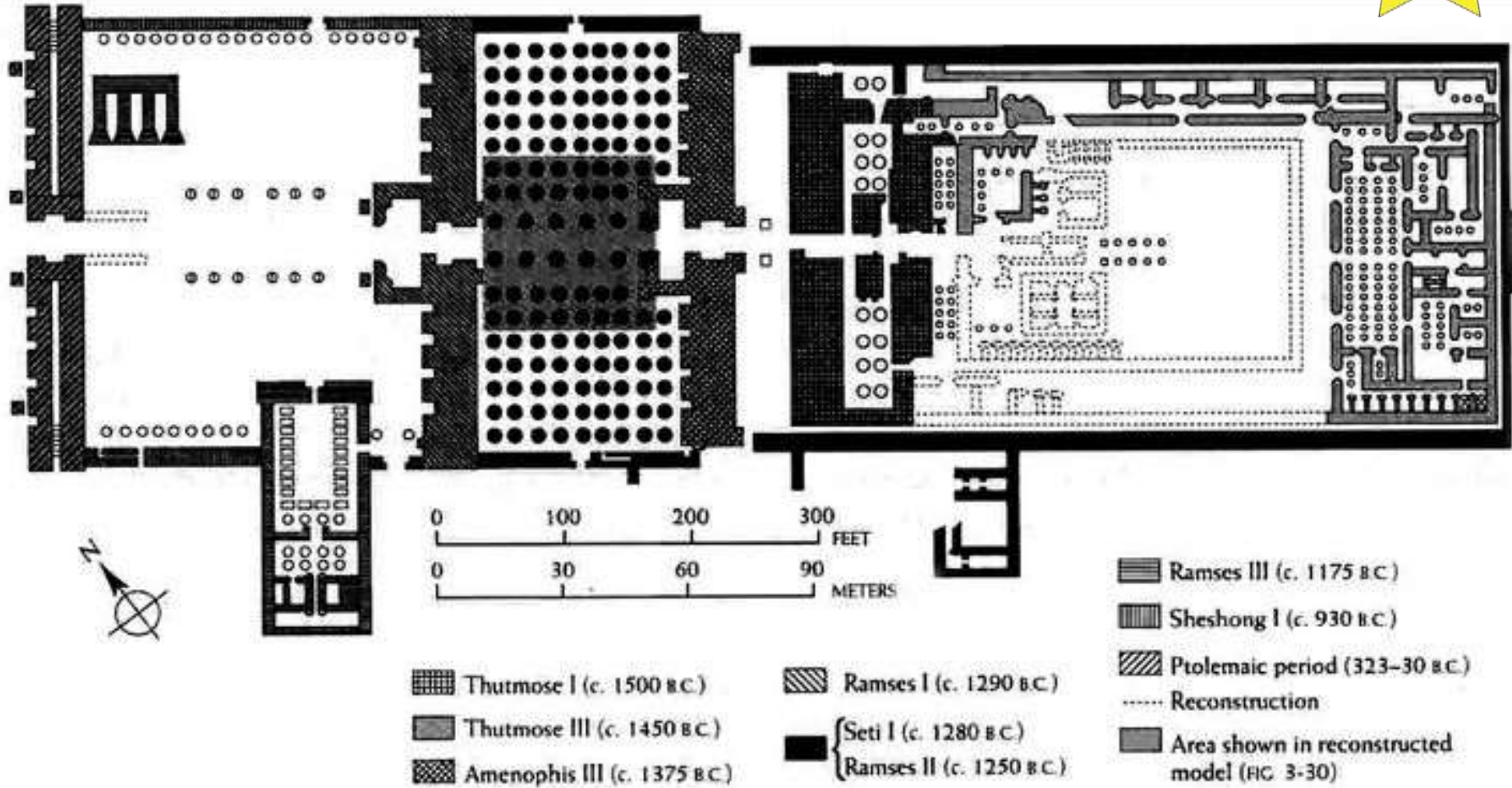
20. Temple of Amun-Re and Hypostyle Hall



Karnak, near Luxor, Egypt
New Kingdom 18th and 19th Dynasties
Temple: c. 1550 B.C.E
Hall: c. 1250 B.C.E
Cut sandstone and mud brick

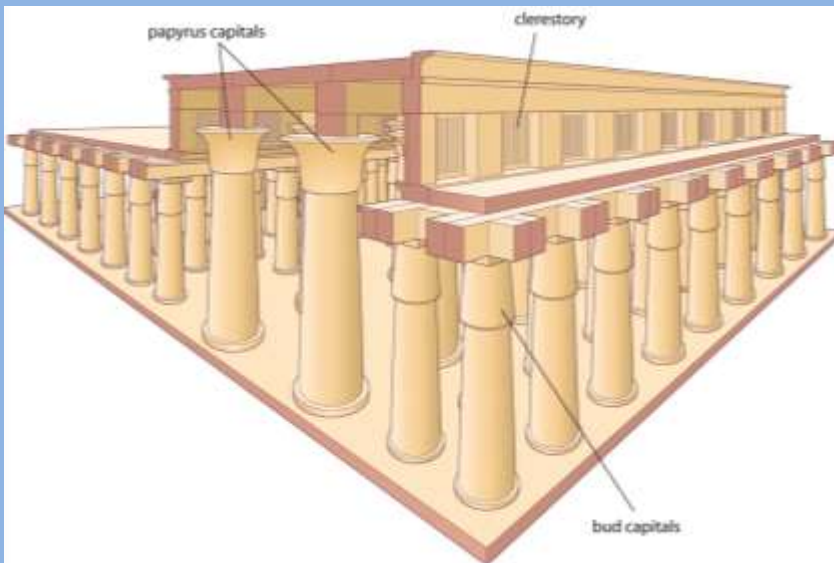
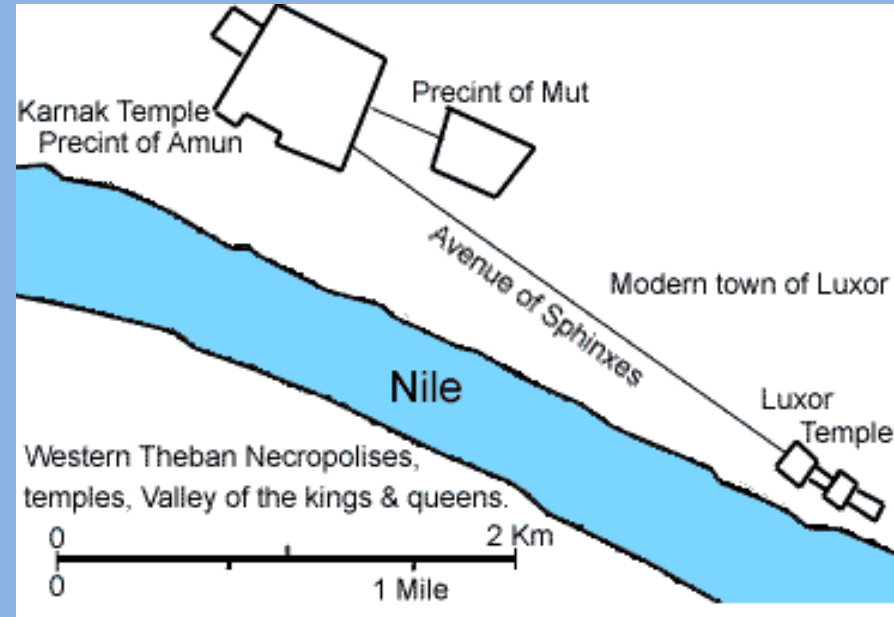


20. Temple of Amun-Re Floor plan



Dimensions

- Just the Temple of Amun-Re = 61 Acres
- Whole complex = 248 Acres
- Hypostyle Hall = 337 ft x 170 ft



21. Mortuary temple of Hatshepsut



Architect:
Senemut



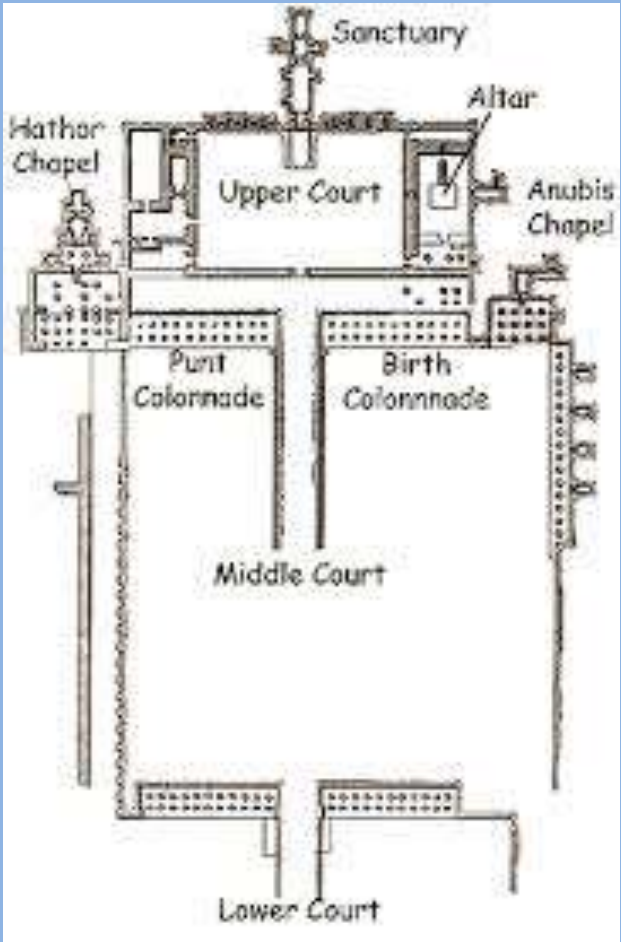
Near Luxor, Egypt
New Kingdom 18th Dynasty
c. 1473-1458 B.C.E

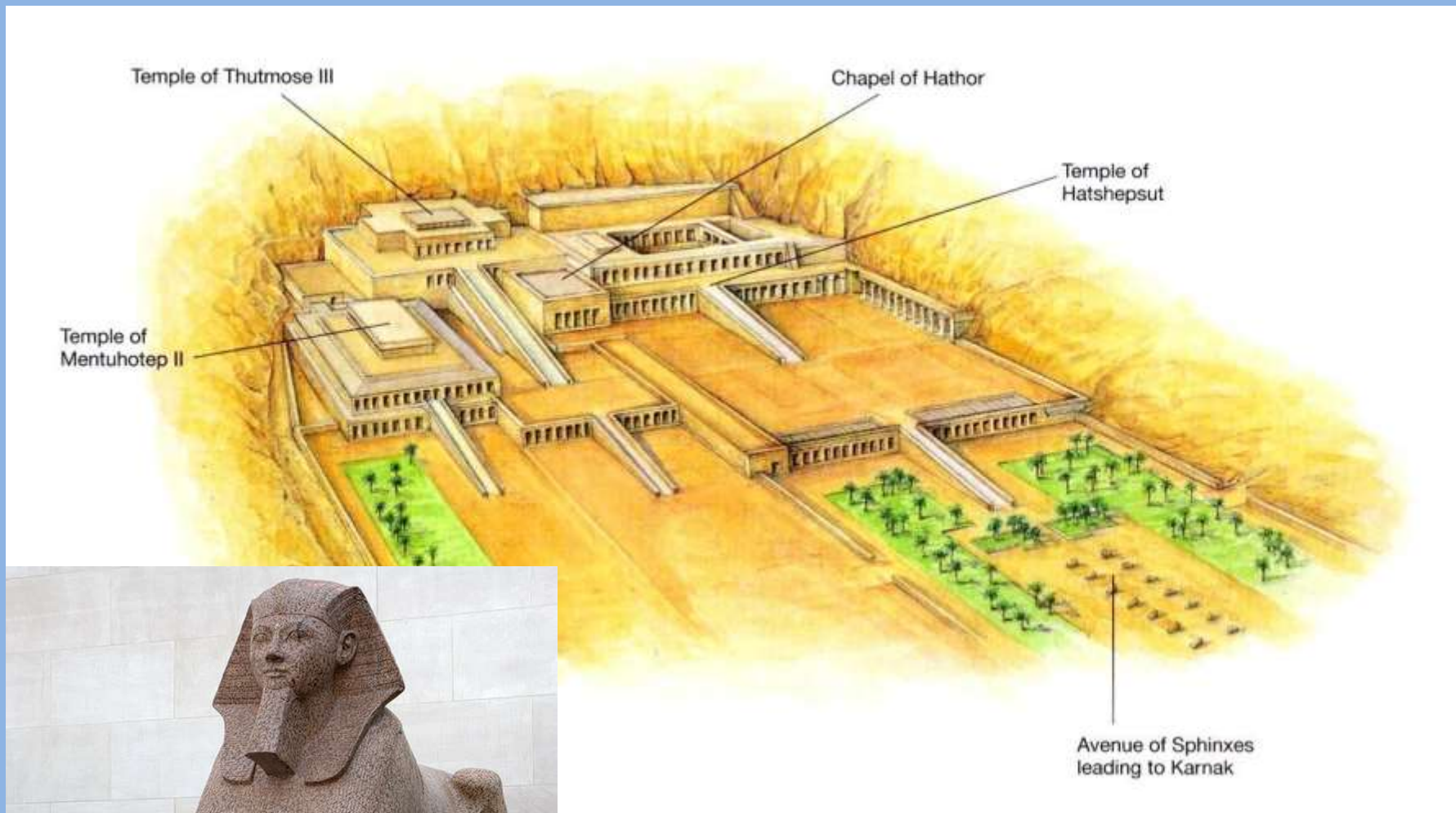
Sandstone, partially carved into a rock cliff, and red granite



985 feet long
97 feet tall
120 foot wide causeway

Theme: Commemoration of Ruler





21. Hatshepsut statue in offering to Gods



Theme: Guardian Figures

Kneeling statue of Hatshepsut
6' 5" tall

22. Akhenaton, Nefertiti and three daughters



New Kingdom (Amarna), 18th Dynasty
c. 1353-1335 B.C.E
Limestone
12.5" high



Theme: Genre Scenes

23. Tutankhamun's tomb, innermost coffin

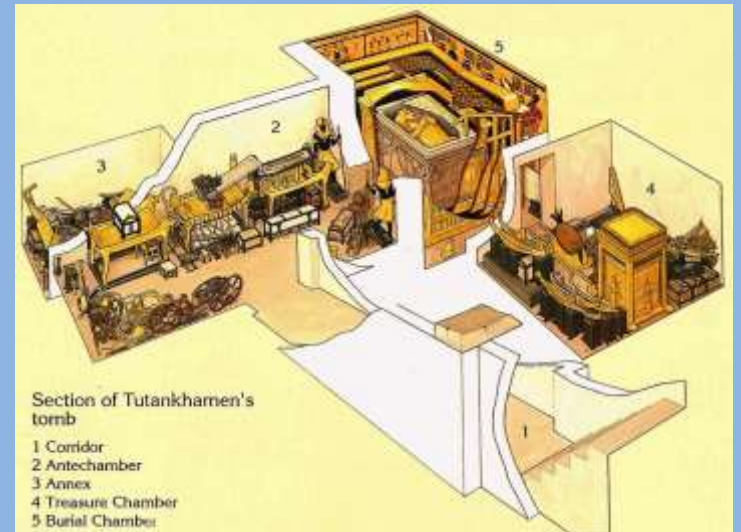
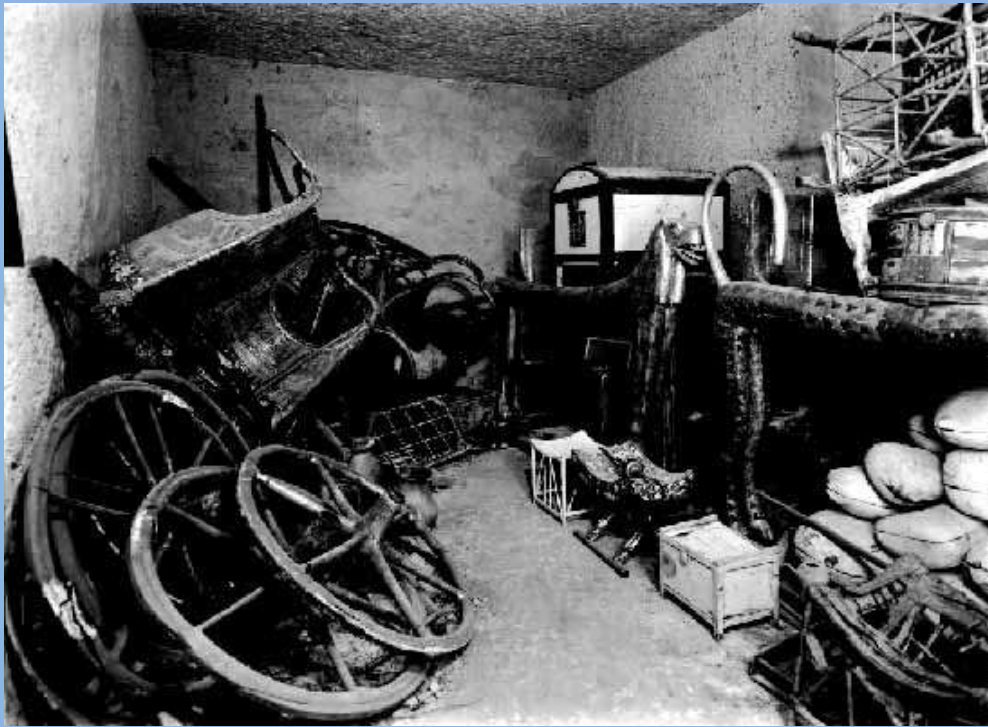


New Kingdom 18th Dynasty

c. 1323 B.C.E

Gold with inlay of enamel and semiprecious stones

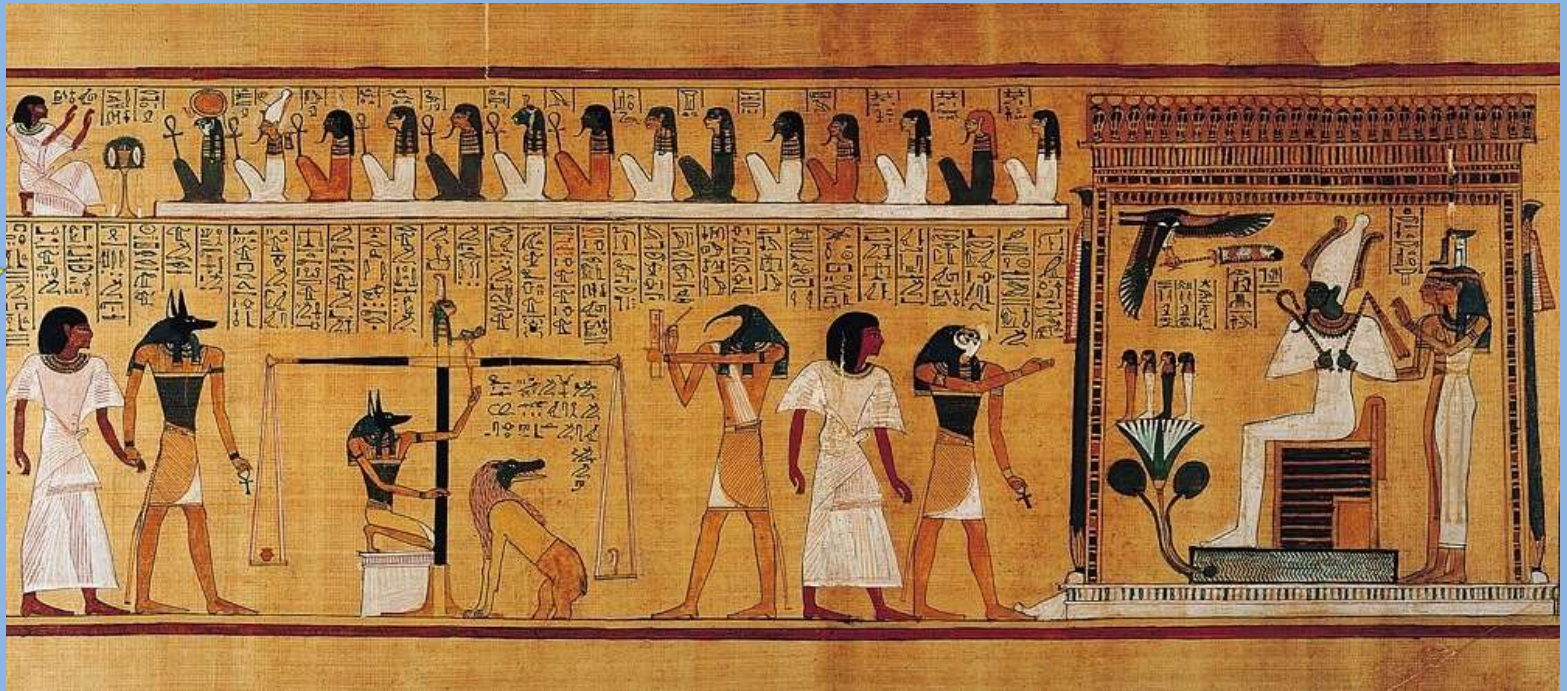
6' 7" high



Theme: Commemoration of the Dead



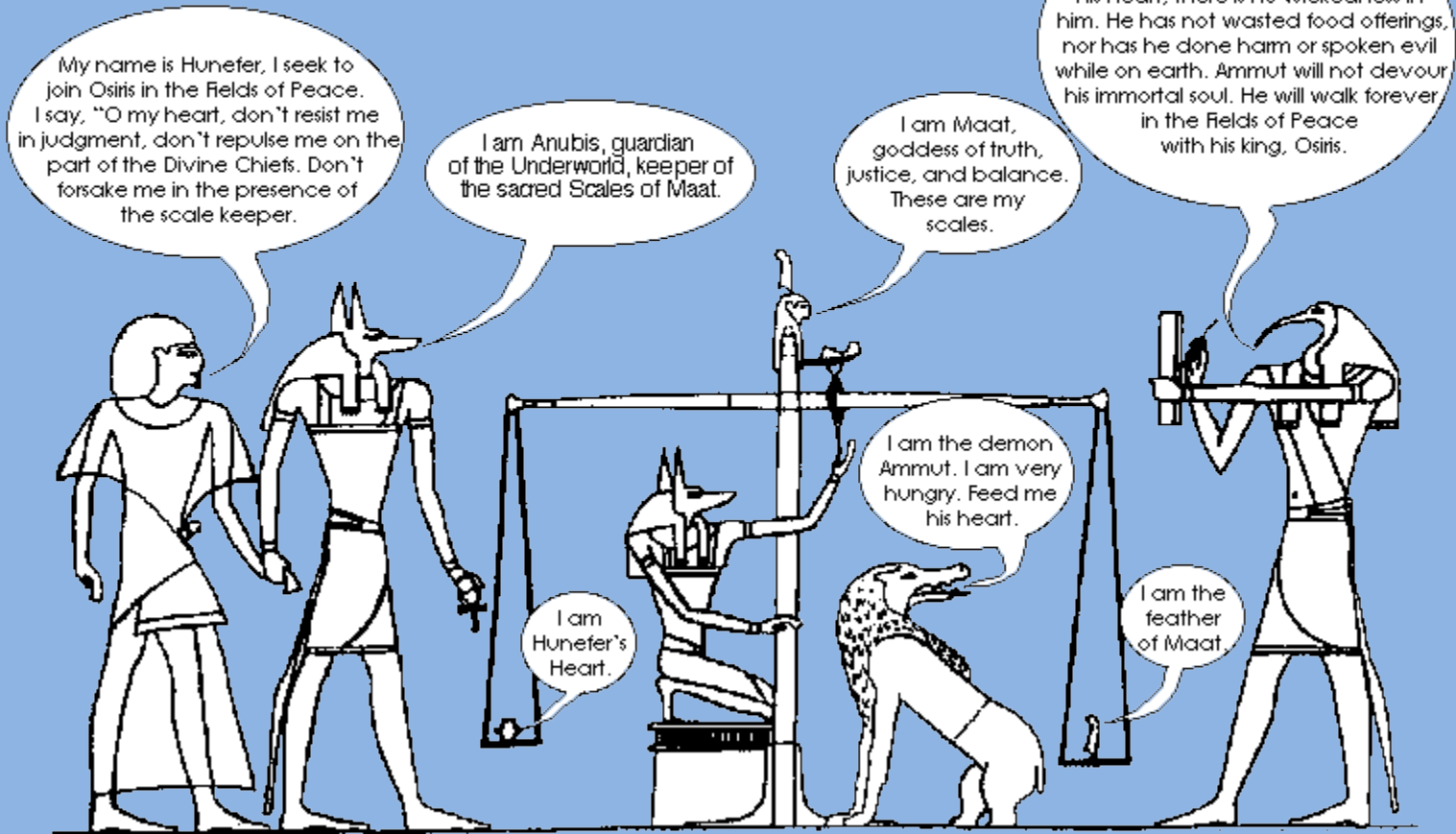
24. Last judgment of Hu-Nefer



From his tomb (page from the Book of the Dead)
New Kingdom, 19th Dynasty
c. 1275 B.C.E
Painted papyrus scroll
1' 6" high

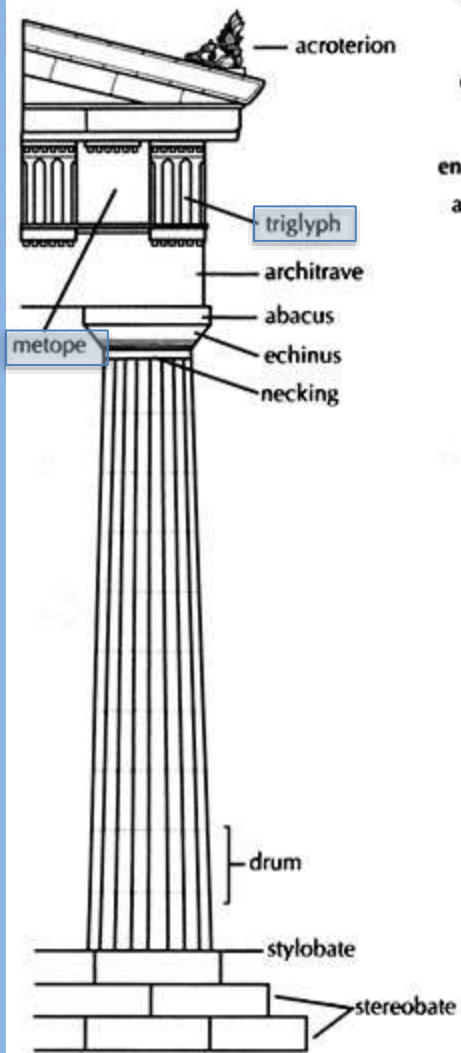
The Judgment of the dead in the Hall of Maat

c. 1370 B.C.

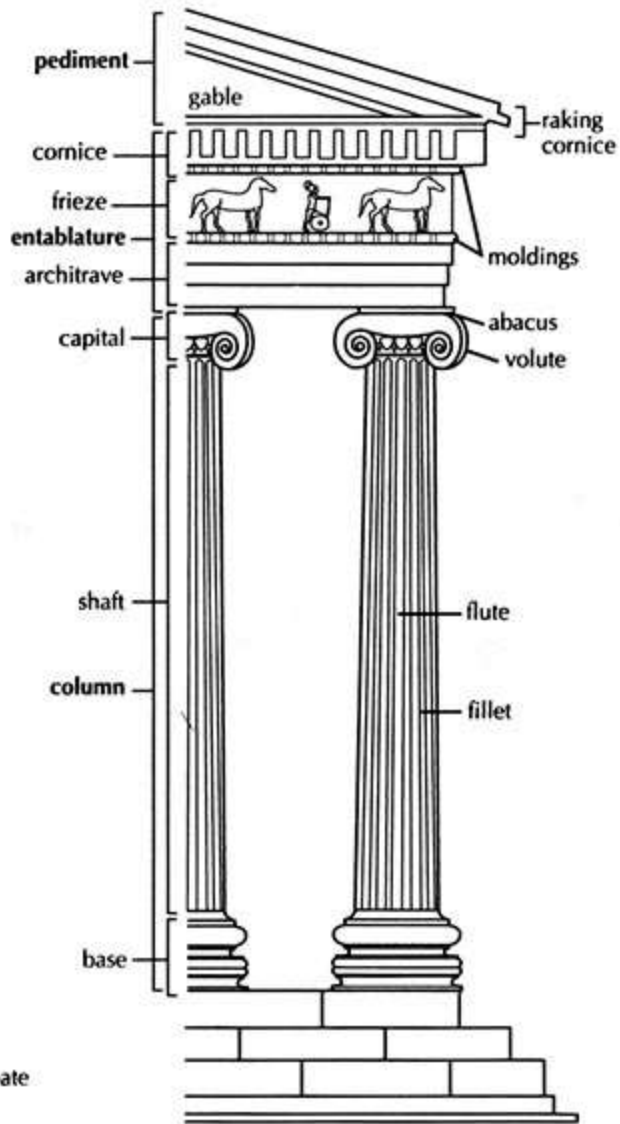


Theme: Narrative in Art
Scrolls

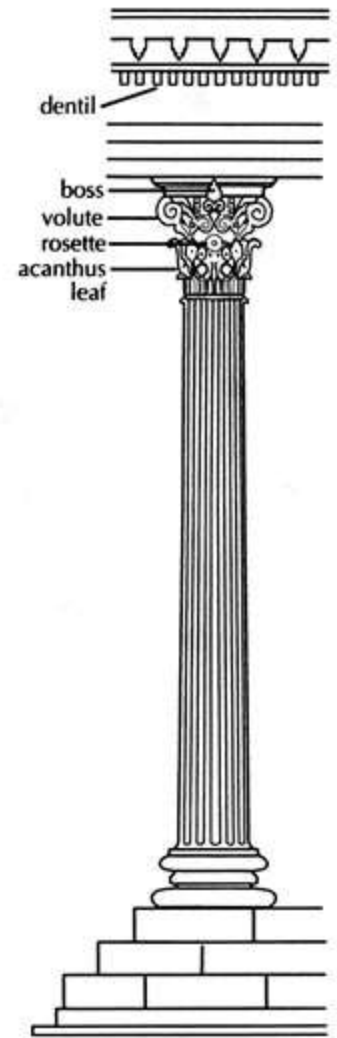
Ancient Greece



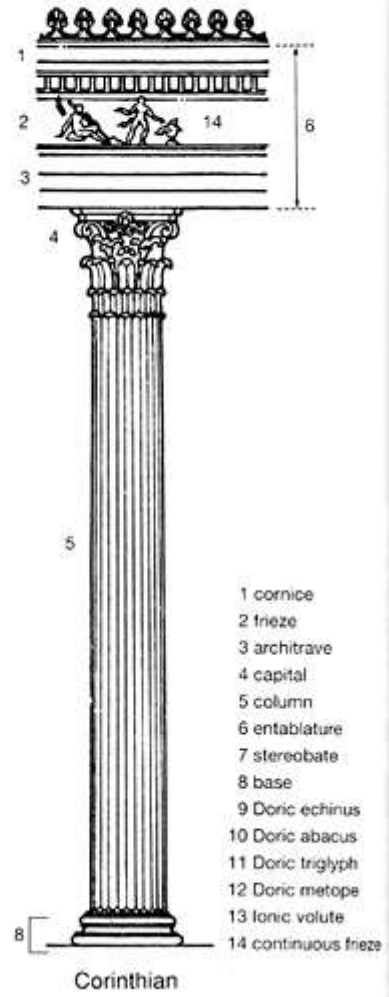
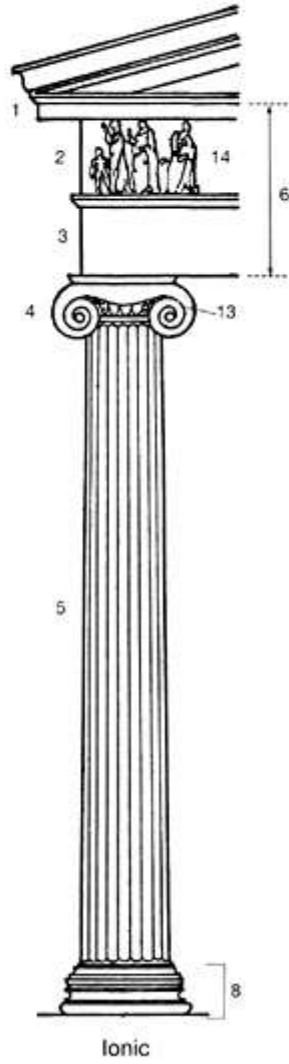
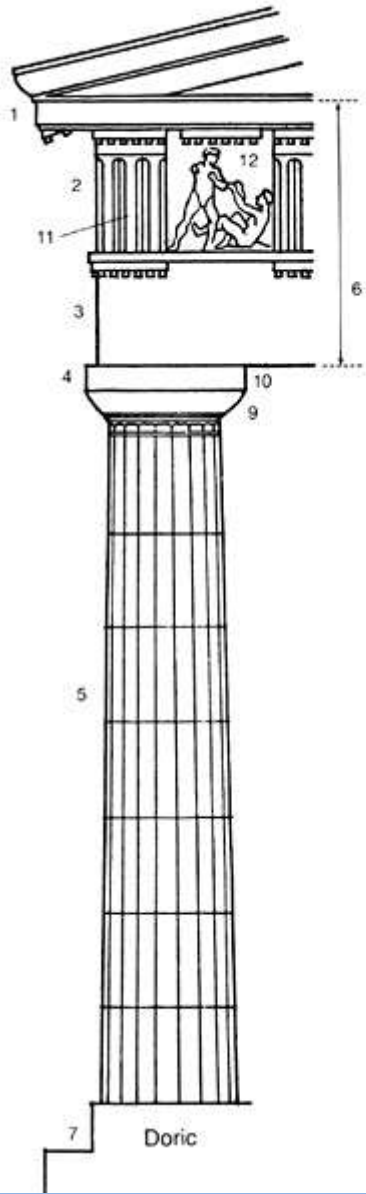
Doric order



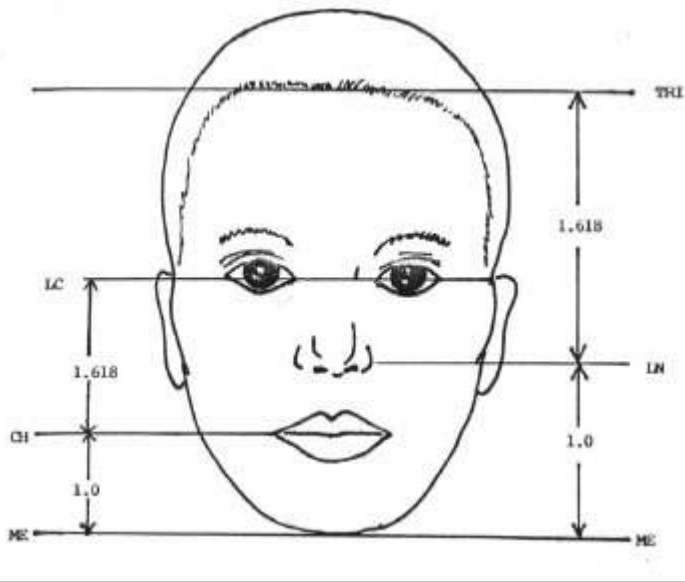
Ionic order



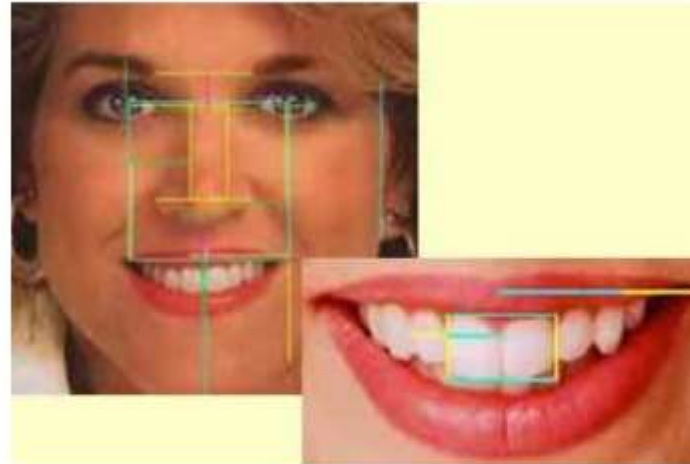
Corinthian order



- 1 cornice
- 2 frieze
- 3 architrave
- 4 capital
- 5 column
- 6 entablature
- 7 stereobate
- 8 base
- 9 Doric echinus
- 10 Doric abacus
- 11 Doric triglyph
- 12 Doric metope
- 13 Ionic volute
- 14 continuous frieze



Golden Ratio in the Human Face



- The dividence of every long line to the short line equals the golden ratio.
- Length of the face / Wideness of the face
 Length between the lips and eyebrows / Lengthof the nose,
 Length of the face / Lengthbetween the jaw and eyebrows
 Length of the mouth / Wideness of the nose,
 Wideness of the nose / Distance between the holes of the nose,
 Length between the pupils / Length between the eyebrows.
 All contain the golden ratio.

Proportion is usually not even noticed until something is out of proportion. When the relative size of two elements being compared seems wrong or out of balance it is said to be "out of proportion". For example if a person has a head larger than their entire body, then we would say that they were out of proportion.

Bad Proportion



Equal division creates monotony.

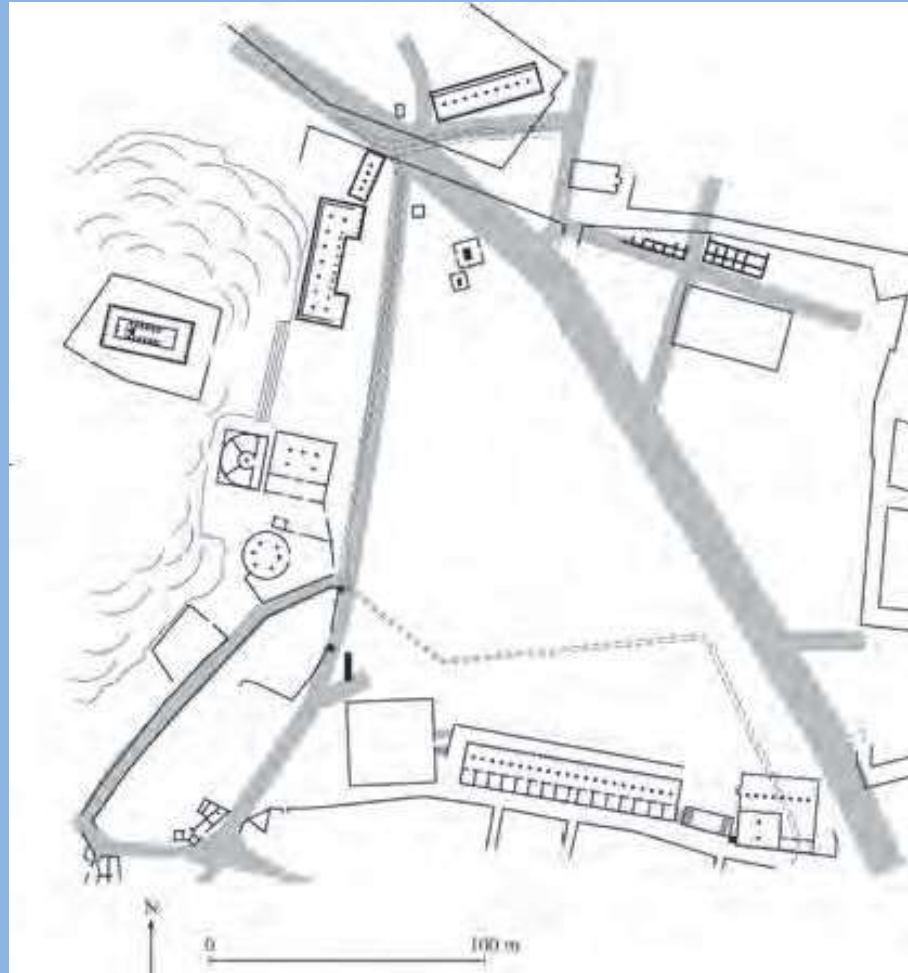


Division too unequal creates a lack of harmony.

Good Proportion



26. Athenian agora

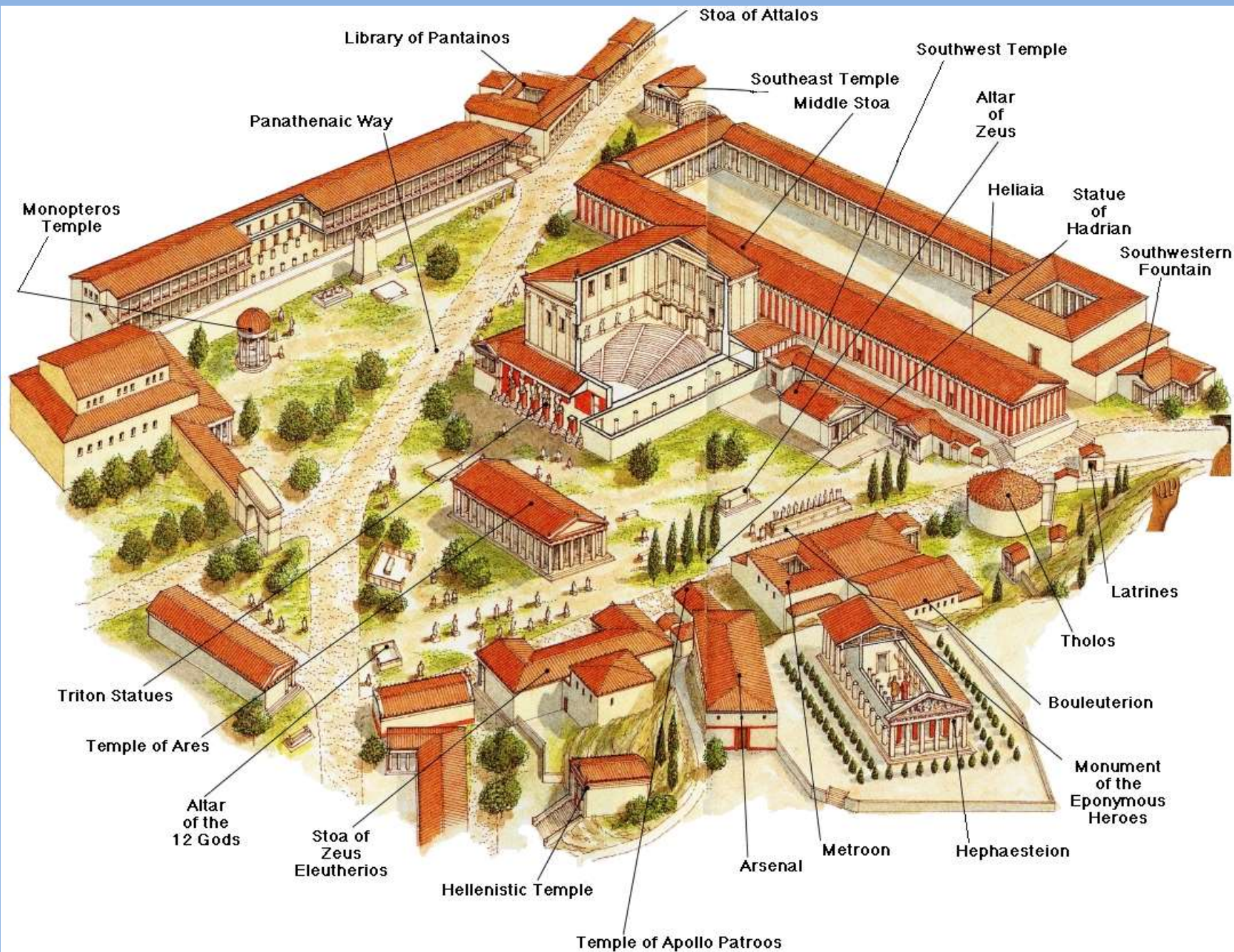


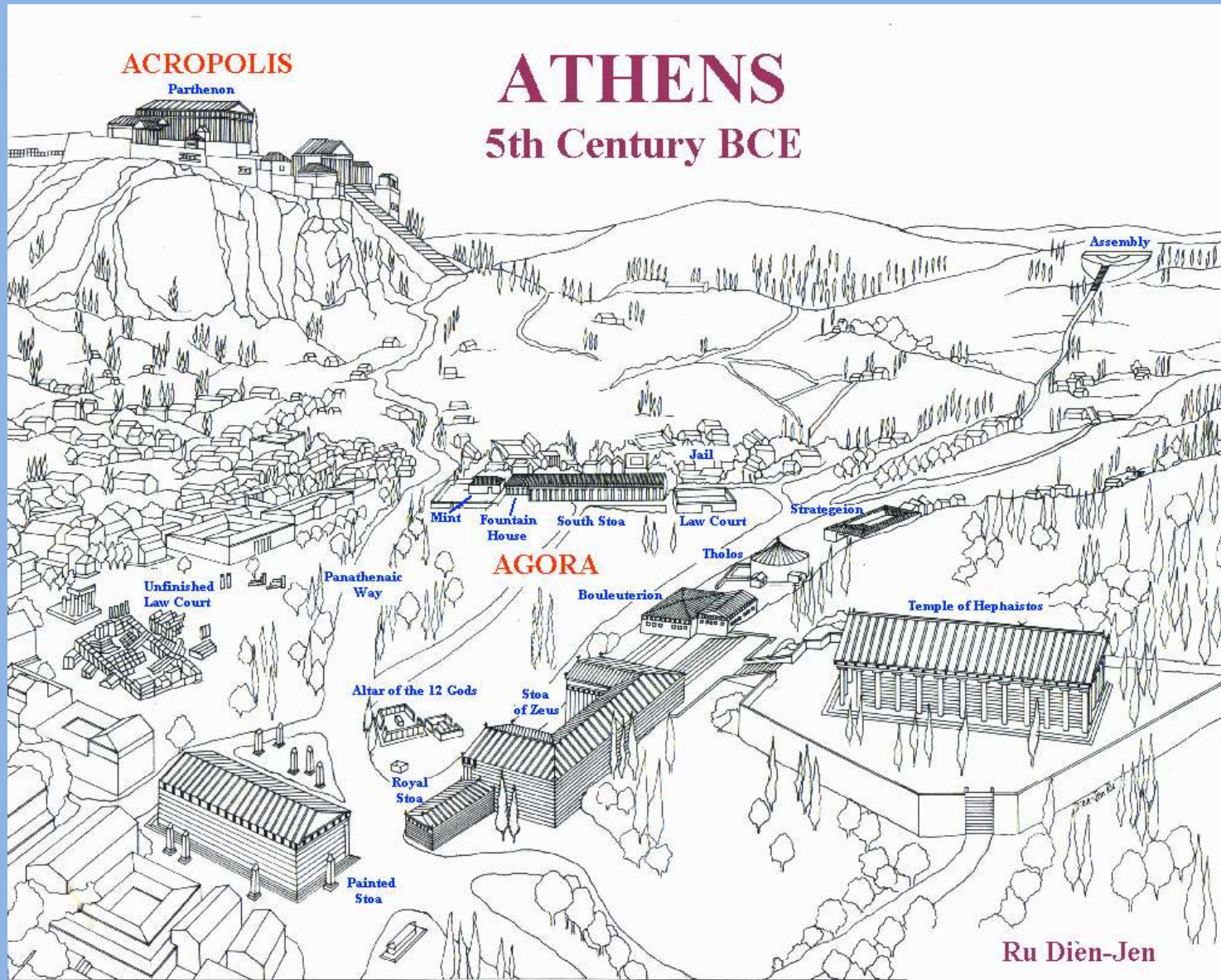
Archaic through Hellenistic Greek

600-150 B.C.E

Plan

30 acres





Theme: Planned Cities

27. Anavysos Kouros



Theme: Idealized Form

Archaic Greek
c. 530 B.C.E
Marble with remnants of paint
6' 4" high

28. Peplos Kore from the Acropolis



Theme: Human Figures in Art

Archaic Greek
c. 530 B.C.E
Marble, painted details
3' 10"

33. Niobides Krater



Both



Anonymous vase painter of Classical Greece known as the Niobid Painter
c. 460-450 B.C.E

Clay

Red-figured technique (white highlights)

21" high

Side A:

This is the unexplained one! We can identify some of the characters.

In the centre is Herakles, recognized by his lion skin and club. He is looking to his right; his body is frontal and his head profile. To his right is a soldier, wearing a fully closed helmet, carrying a spear and a shield. To his right is Athena, identifiable by her aegis (goatskin with a gorgon clasp). To her right there are three people: on a higher level, half hidden by a rock is a warrior with a crested helmet: it is a back view, but his view is towards the centre of the scene. Below him there is another warrior with a crested helmet, shield and spear. He is naked except for a light cloak which is fastened at the neck. On the extreme right is a naked man with a Spartan helmet half-cocked, his sword is in its sheath.

Below Herakles just to the right is a naked youth, his face is in 3/4 view and he is grabbing his leg in a rocking motion. Below him there is another naked youth reclining: he holds two spears: there is a shield and helmet beside his feet. On the same level as Herakles, to his left is another naked warrior who is in a fully frontal position, with his head looking in towards the centre. To his left is a bearded man wearing a **petasos** (wide brimmed hat). He is dressed in a transparent tunic. (NB the use of landscape is in the style typical of wall paintings of the period). On his extreme left is a dismounted horseman. The horse faces inwards with a 3/4 pose. The hero wears a Spartan helmet and is carrying 2 spears and a sword.

Possible Interpretations:

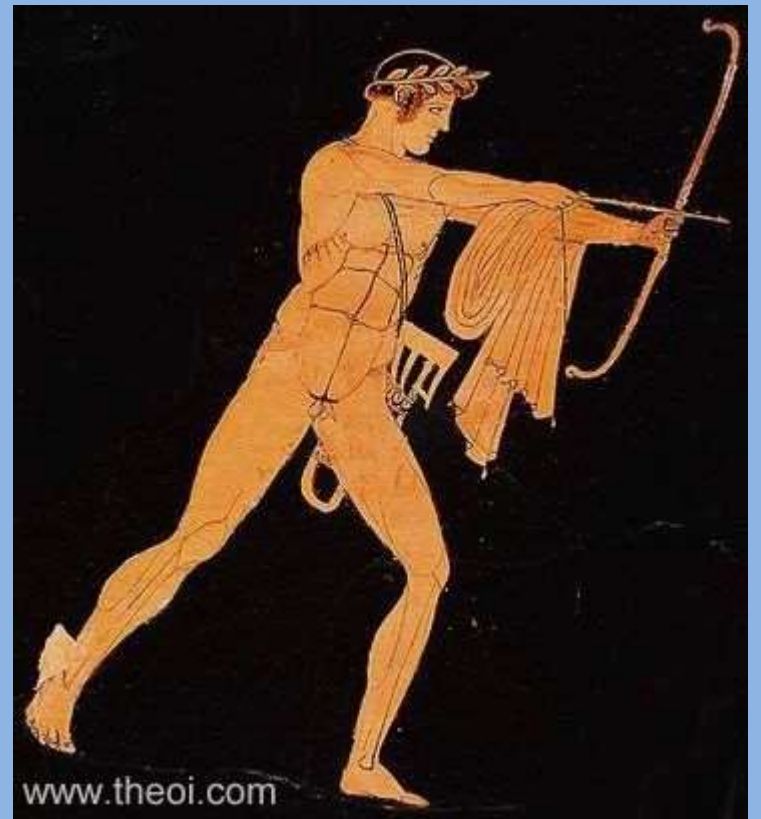
- 1) Giraud: They are the Argonauts at Lemnos: They'd settled there before Herakles stirred them up to find the golden fleece.
- 2) Gardner: Expiation service by the Argonauts after the killing of King Kyzilos.
- 3) Hauser: Success of the Greeks at the Battle of Marathon.
- 4) Six: A scene from the Underworld of Herakles rescuing Theseus from Hades.





Side B:

Much easier! Artemis and Apollo are in the central high ground. Apollo is naked except for a cloak on one arm. He is about to shoot an arrow. Artemis is getting an arrow from her quiver. In front of Apollo is a tree!! Although pathetic, it is the first time that we have seen an attempt to portray landscape, and to attempt to show relative sizes of articles, indicating depth. Below Artemis is a girl with a frontal, but dead face. To her right is a boy, having been killed by an arrow. Another arrow has already passed him and lies in front of him. Then to his right there **is** a naked boy running away to avoid being killed: it is too late, he has already been hit by an arrow. Behind Artemis there is a boy covering himself with a cloak to avoid being killed: he is also too late, the arrow is already there and he is about to fall.



*To further clarify the name of the painter, it is worthwhile telling the story of Niobe, from which he got his name, and which is also the story on the B side of the vase. **Niobe** was the daughter of Tantalus, a king in Asia Minor; and the wife of Amphion, King of Thebes, by whom she had 12 children (6 of each). She boasted that this made her better than **Leto**, who had had only two children, the deities **Artemis** and **Apollo** (their father of course was Zeus). Leto was somewhat outraged by this and sent her two children to kill all the children of Niobe (the word **NIOBID** means "child of Niobe). This they did, and it is this which is portrayed on the vase. After this, Niobe wept for nine days and nights, then the gods buried the bodies of her children, and turned her into a large rock on Mount Sipylus. Now let's look at the detail of the vase. Oh, you ought to remind yourselves of what the Greeks used **calyx kraters** for. They were used for



34. Doryphoros (Spear Bearer)



Classical

Polykleitos

Original 450-440 BCE

Marble copy 120-50 BCE

Roman copy (marble) of Greek original (bronze)

6' 6" high

POLYKEITOS

Doryphoros (Spear Thrower),

- Originally titled *Canon*
- Established Polykleitos' canon of proportions, setting ideal correlations among body parts
- *Contrapposto*
- Notice the harmony of opposites

Figure 5-40 POLYKLEITOS, *Doryphoros (Spear Bearer)*. Roman marble copy from Pompeii, Italy, after a bronze original of ca. 450–440 BCE, 6' 11" high. Museo Archeologico Nazionale, Naples.





Contrapposto (weight shift)

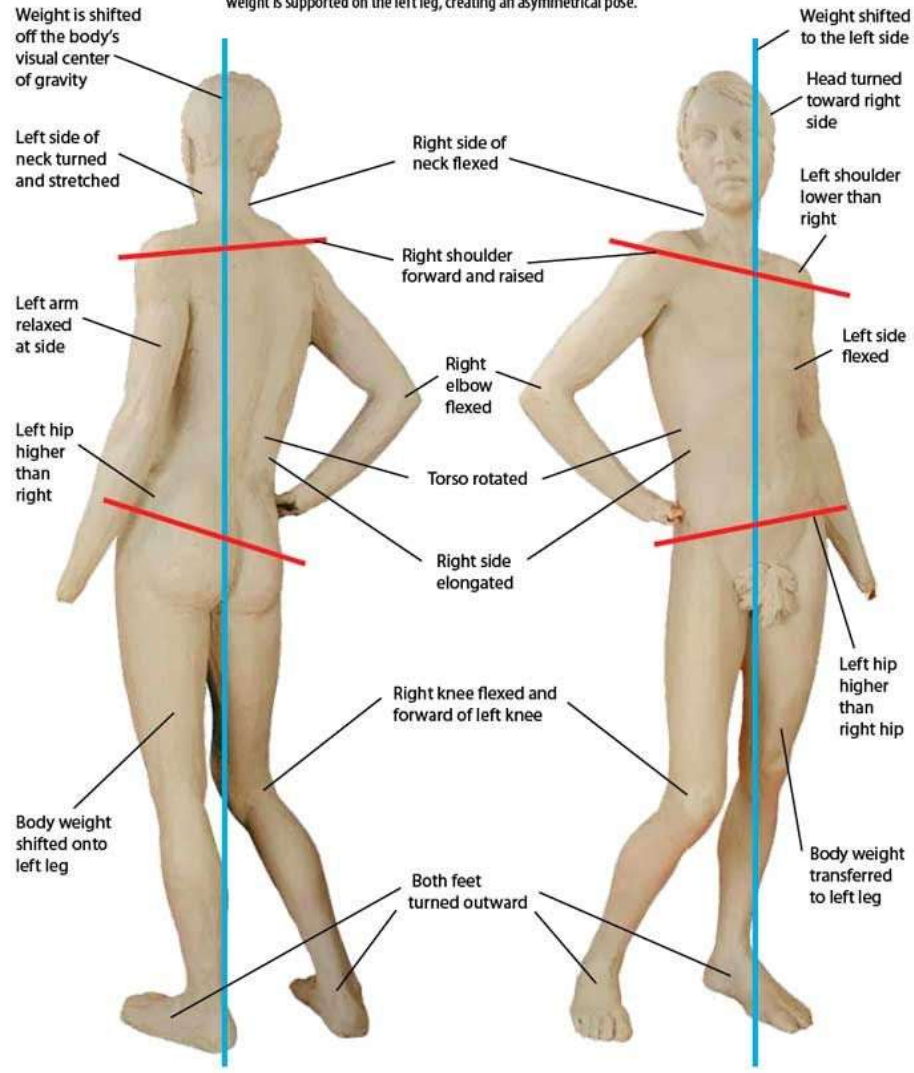
Weight-bearing leg
straightens; other leg
bends

Shoulder axis shifts

Spine curves

Web Bonus: Tips for creating a realistic pose

Breathe life into your carving by adding subtle movement. While this model doesn't appear to show action, try to visualize how different it would look if the arms and legs were both straight. By bending the right knee, the figure's weight is supported on the left leg, creating an asymmetrical pose.



WOW!
IS
THAT
HEPTUP?

HE
LOOKS
AMAZING.

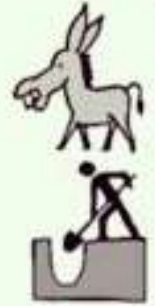
HOW WAS
GREECE
HEPTUP?

YOU
LOOK
REALLY
RELAXED.

YEAH. I GOT INTO
CONTRAPPOSTO
OVER THERE.
IT'S WHERE YOU
PUT ALL YOUR
WEIGHT ON ONE
LEG. I FEEL
REALLY
DYNAMIC.

I LOVE HOW
HIS HIPS AND
SHOULDERS
AREN'T
PARALLEL.
HE JUST
LOOKS SO...
ALIVE.

AND SO
GRACEFUL.



35. Acropolis

Classical



Athens, Greece
Iktinos and Kallikrates
c.447-410 B.C.E
Marble

Parthenon
45 feet high
228ft x 101 ft

Theme: Classical Influence on Later Buildings



Acropolis Plan
7.5 acres
Theme: Religious Sites



Temple of Athena Nike
18 ft high
27ft x 18.5ft
Theme: Religious Spaces



Victory adjusting her sandal
42 inches high
Theme: Figure in Motion



Helios, horses, and Dionysus (Heracles?)
Reclining Dionysus = 4.25ft high

Theme: Figures in Motion





Plaque of the Ergastines

3.1ft x 6.8ft

Theme: Relief



36. Grave stele of Hegeso



Attributed to Kallimachos
c. 410 B.C.E (Classical)
Marble and paint
5'11" x 3'2"



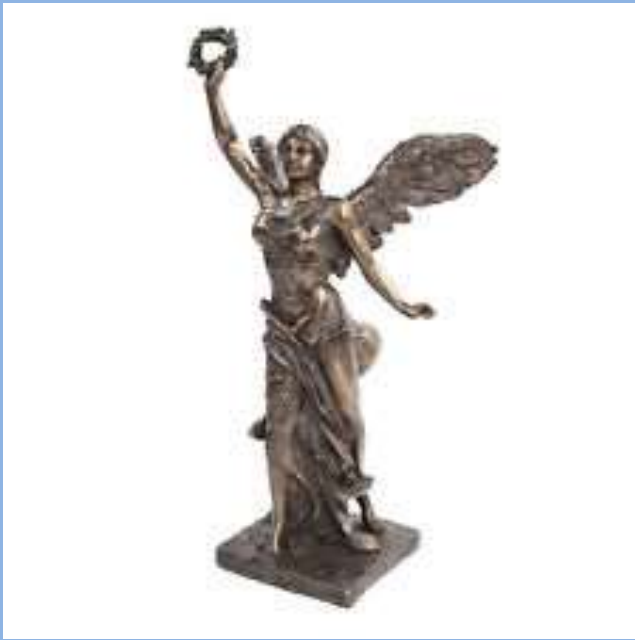
Theme: Genre Scene
Funerary Marker



37. Winged Victory of Samothrace



Hellenistic Greek
c. 190 B.C.E
Marble
9 feet high



Theme: Importance of Location

Great Example of Modern Wet Drapery

The “White Lady”
at Zentralfriedhof, Vienna
Photo by: Marcus Propostus



Laocoon and His Sons



Hellenistic

c. first century C.E.

Marble

6'10" x 5'4" x 3'8"





The painting depicts the Greek and Roman mythological story of the deaths of Laocoön, a Trojan priest of Poseidon, and his two sons Antiphantes and Thymbraeus. Laocoön and his sons were strangled by sea serpents, a punishment sent by the gods after Laocoön attempted to warn his countrymen about the Trojan horse.



Wim Botha. Prism 10 (Dead Laocoön) 2014. Bronze.

38. Great Altar of Zeus and Athena at Pergamon



Asia Minor (present day Turkey)

Hellenistic Greek

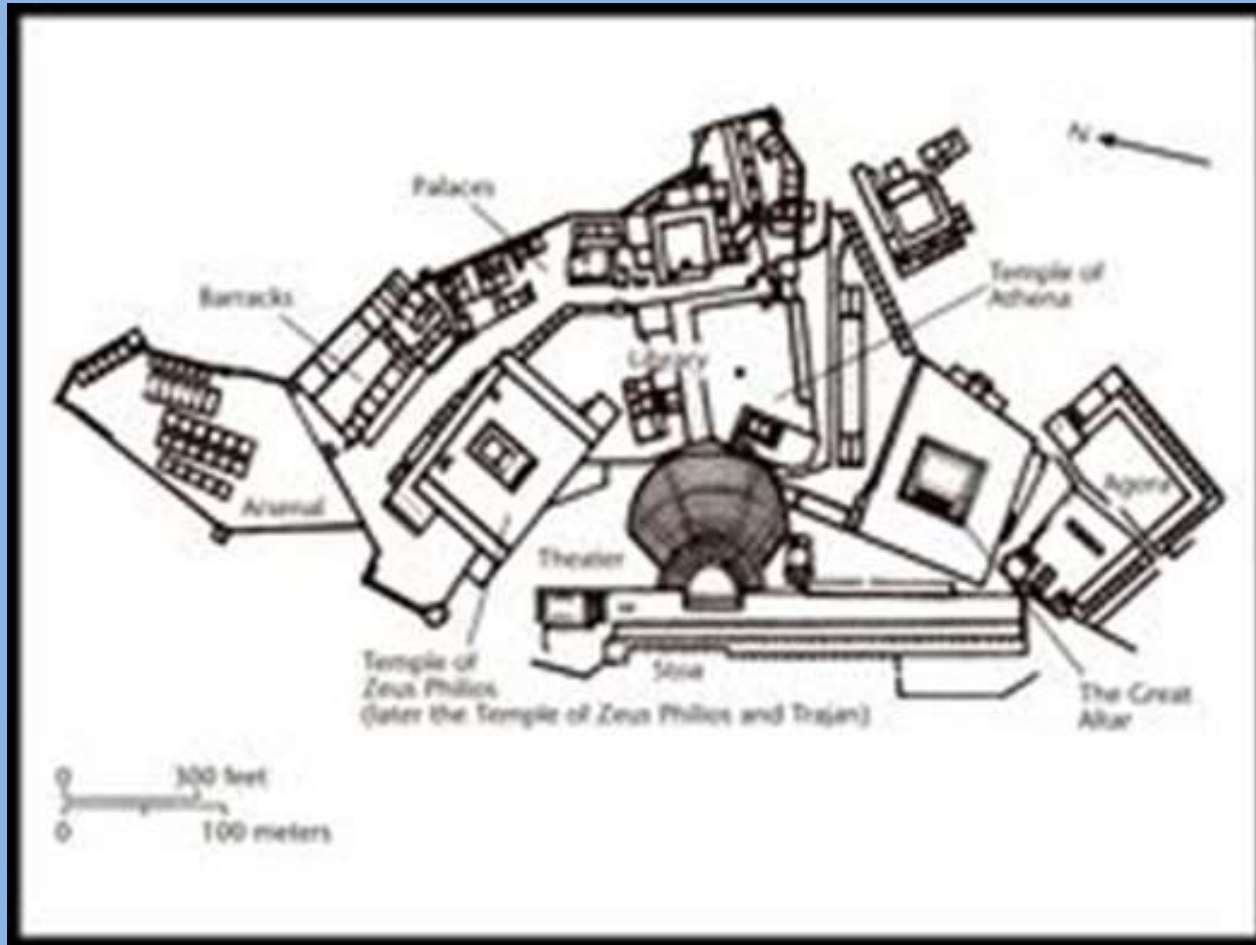
c. 175 B.C.E

Marble (architecture and sculpture)

110ft W x 108ft D x 66ft H

3

Site Plan



Theme: Religious Spaces

38. Frieze of Athena at the Great Altar of Zeus and Athena



Whole Frieze =
7.5ft High
400 ft long



Theme: Relief



41. Seated Boxer



Hellenistic Greek

c. 100 B.C.E

Bronze

50" high



Great Khan Academy Video

Theme: Individual vs. Society

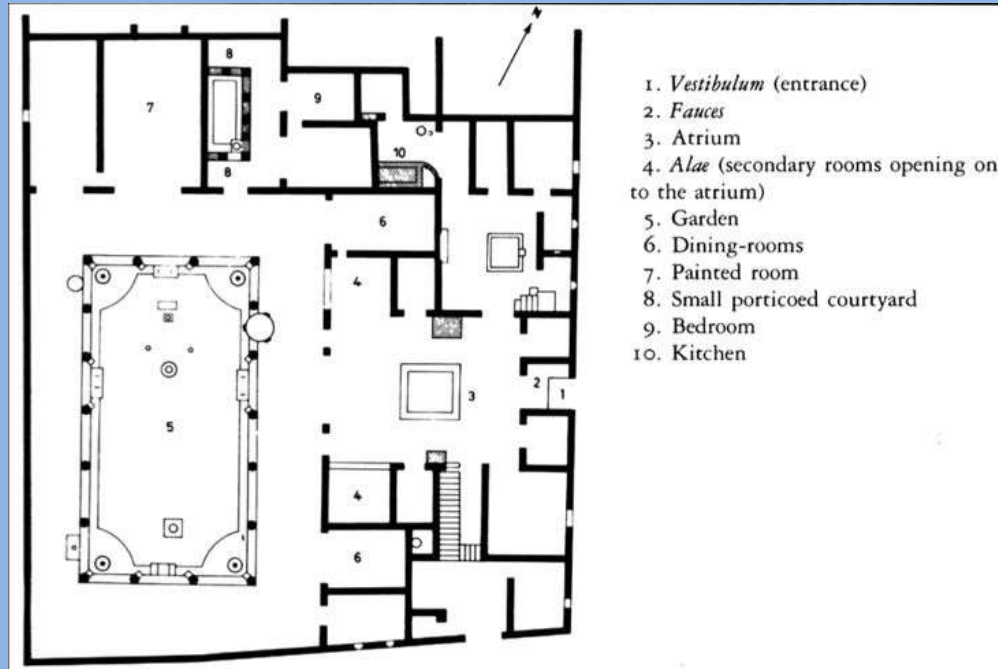
Ancient Rome

Capitoline Wolf



Wolf – c. 5th Century B.C.E
Babies – c. 15th Century C.E
Bronze

39. House of the Vetti



Pompeii, Italy
Imperial Roman
c. Second century B.C.E
Rebuilt c. 62-79 C.E.
Cut stone and fresco
Roughly 35m x 50m





Theme: Houses with Gardens

39. House of the Vetti



Theme: Trompe-l'oeil

Frescos

40. Alexander Mosaic from the House of Faun, Pompeii

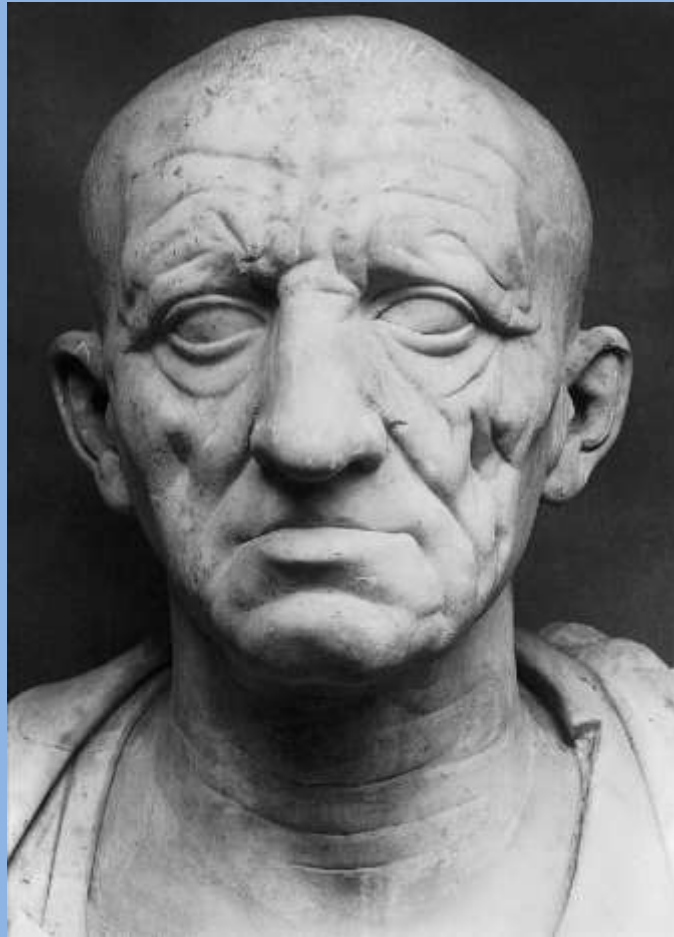


Republican Roman
c. 100 B.C.E
Mosaic
9ft x 16.75ft



Theme: Battle Scene

42. Head of Roman patrician



Republican Roman
c. 75-50 B.C.E
Marble
14" high

Theme: Portrait

43. Augustus of Prima Porta



Imperial Roman
Early first century C.E.
Marble
6'8" high



Theme: Power and Authority

Now, let's turn to the breast plate worn by Augustus. Note that it is covered with the figures in relief:

At the top, right, the chariot representing the rising sun

At the top, left, the figure with the torch represents the setting sun

At the top, center, note the older male figure -- he's a personification of the sky and is literally holding up the sky

At the bottom, the figure holding a cornucopia that may be a personification of the earth

Taken together, these imply a cosmic setting. In other words, the pagan symbols show that the emperor's influence is universal.

The Standard of the Roman Legion had been captured by the Parthians. In the center of the breast plate, the Standard is being returned to the Romans. This was a military symbol. Tiberius (Augustus' successor) received the standard.



44. Colosseum (Flavian Amphitheater)



2

Rome, Italy
Imperial Roman
70-80 C.E.
Stone and concrete



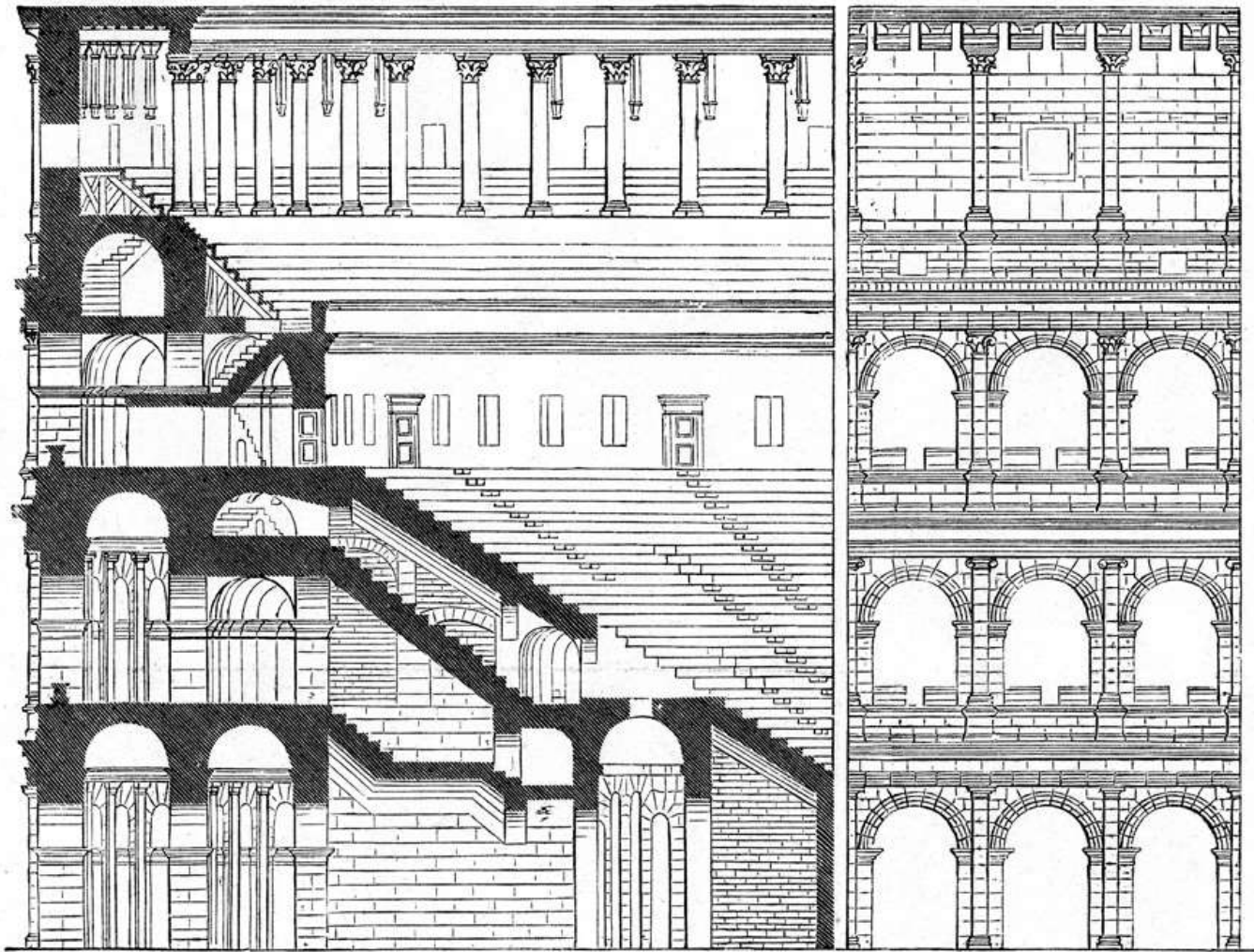
The length is **615 ft**
width is **510 ft**
The overall area is around 6 acres



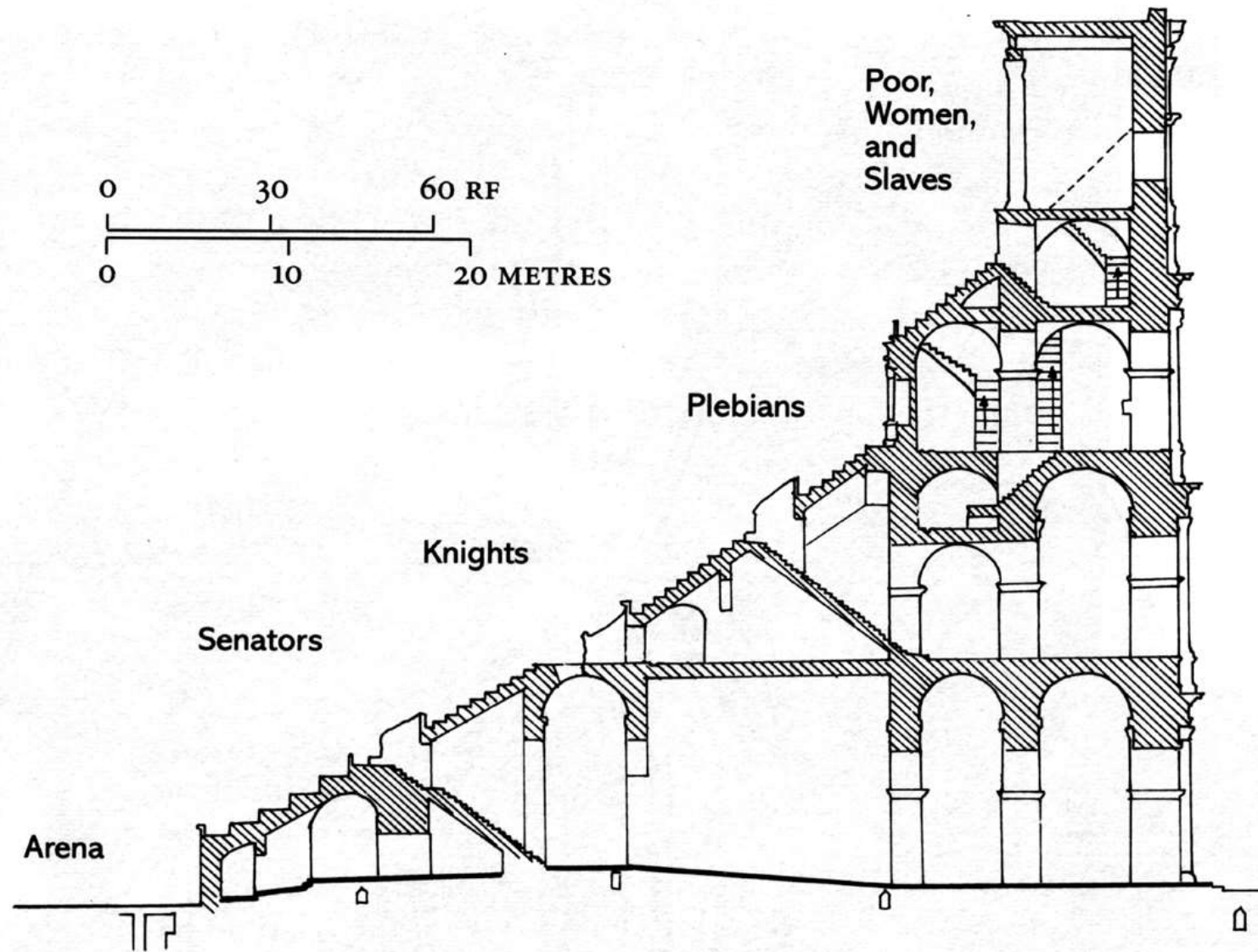


Theme: Civic Spaces





7. Colosseum. Section and elevation. Begun under Vespasian, finished under Titus 80 A. C.



▲ Fig. 133. Colosseum. Reconstruction of seating zones

45. Forum of Trajan



Rome, Italy
Apollodorus of Damascus
Forum and markets 106-112 C.E.
Column completed 113 C.E.
Brick and concrete (architecture); Marble (column)

Complex =
1000ft x 600ft

Basilica Ulpia

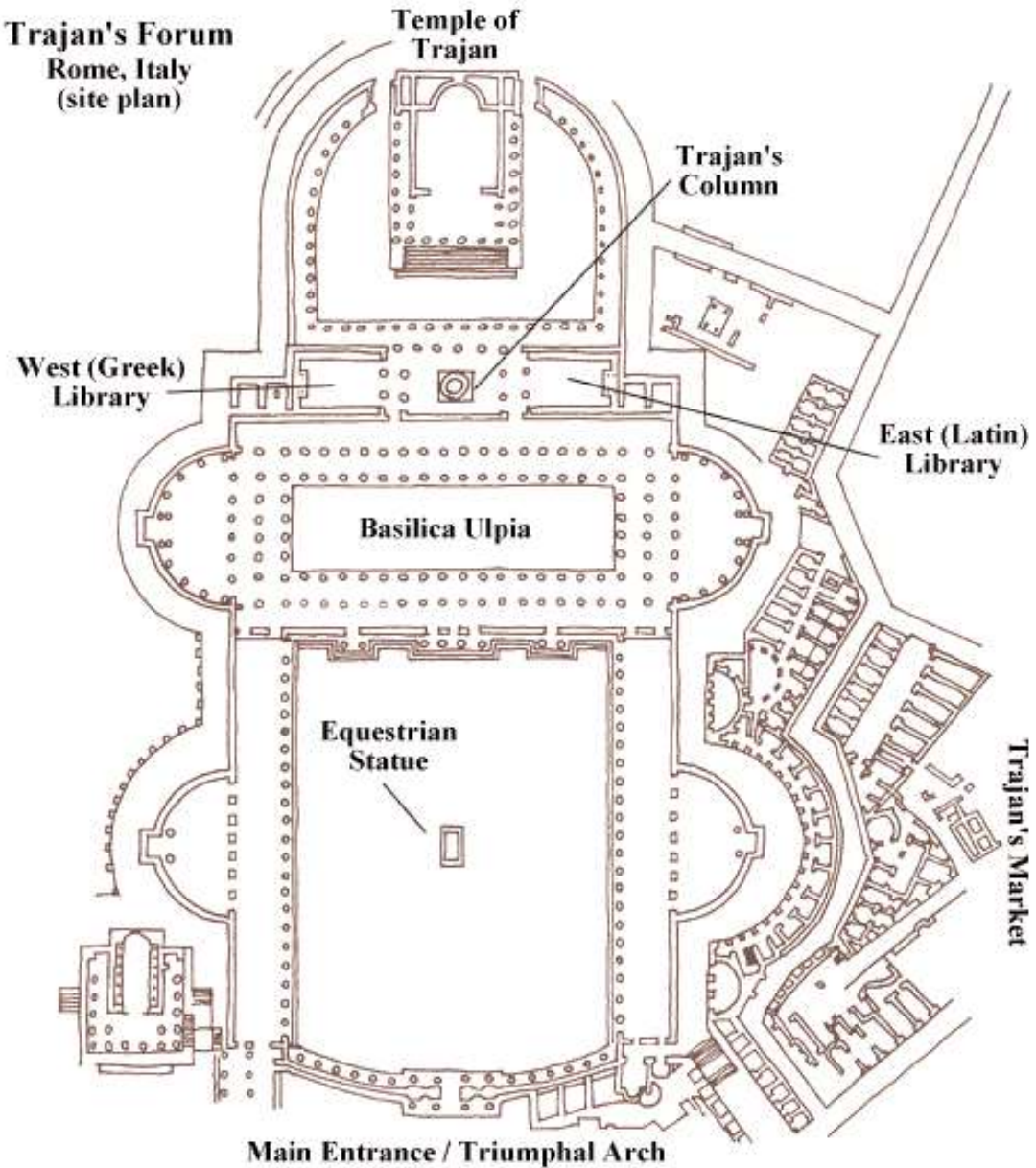


(reconstruction drawing)

385ft x 182ft

Theme: City Planning

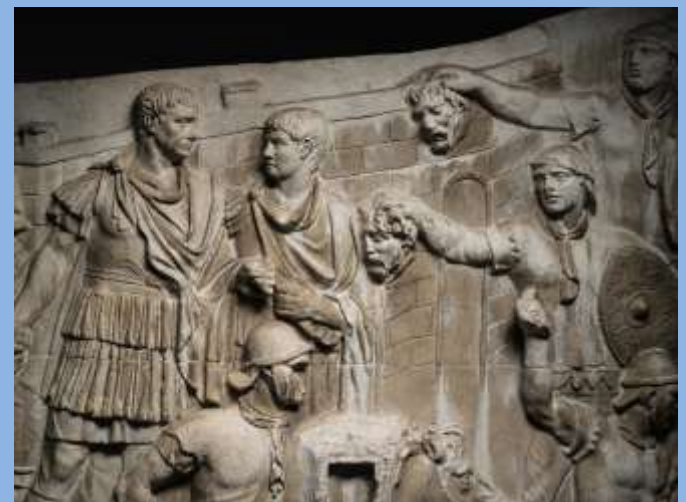
Trajan's Forum
Rome, Italy
(site plan)





Trajan markets
150 offices and stores





Column of Trajan

128ft high

625 foot long narrative

Theme: Narrative in Art



46. Pantheon



Imperial Roman

118-125 C.E.

Concrete with stone facing

142ft high

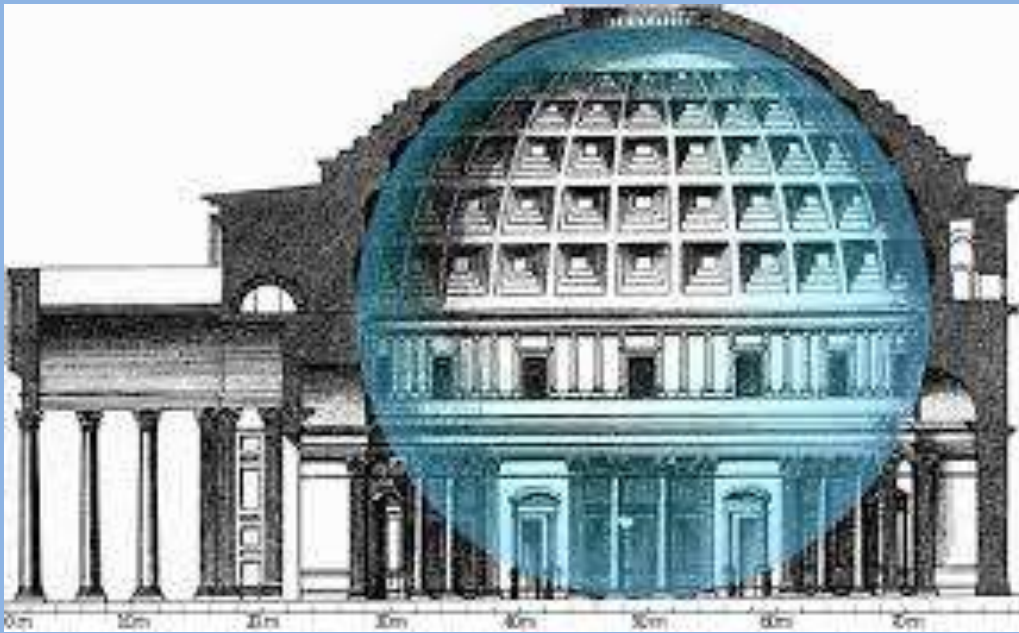




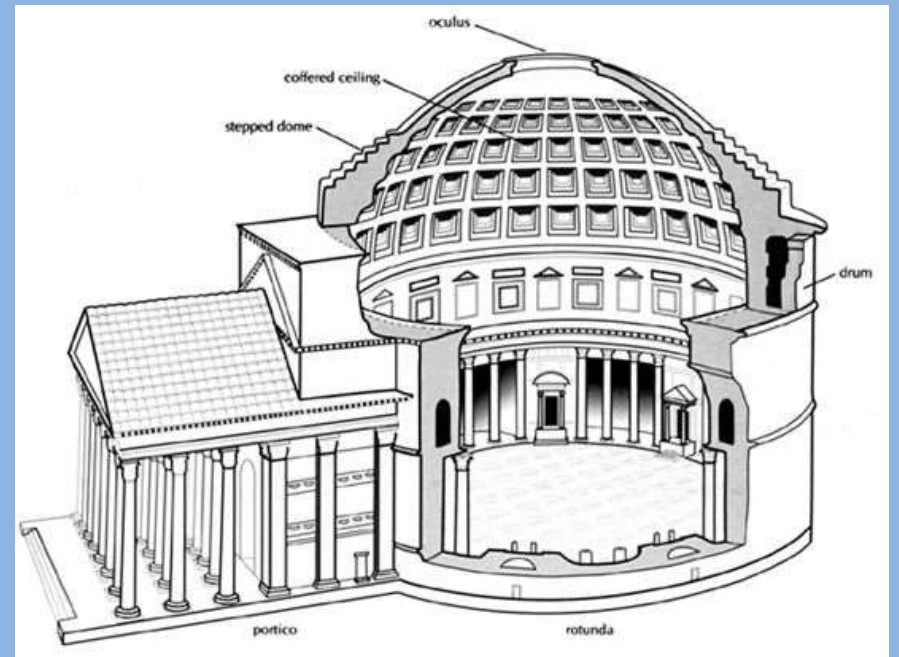
Cupola walls = 20ft thick
Oculus = 27ft across

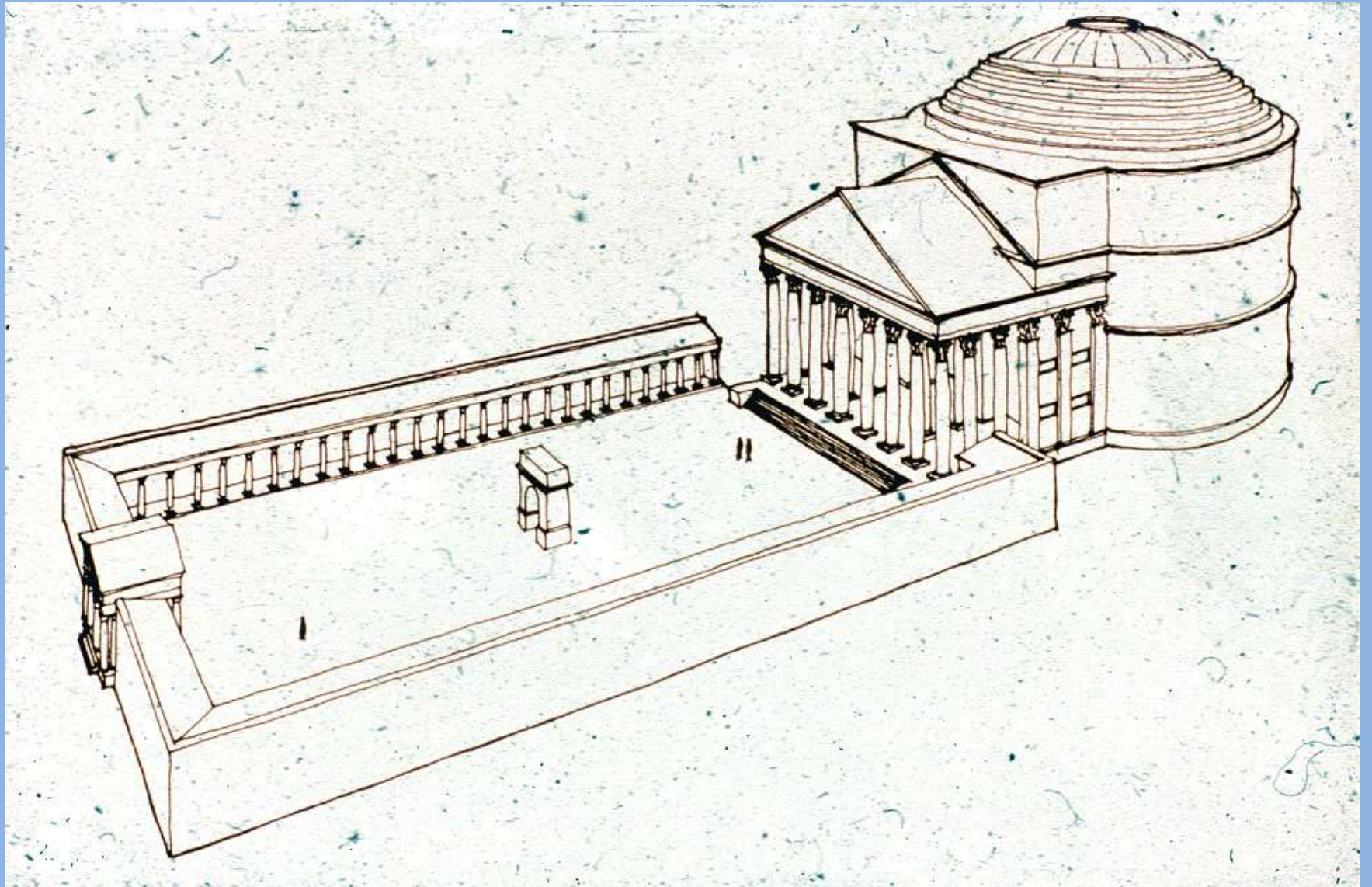
Theme: House of Worship





Great Khan Academy Video







47. Ludovisi Battle Sarcophagus



Late Imperial Roman
c. 250 C.E.
Marble
5ft long x 3ft high



Theme: Relief

Arch of Constantine



Late Imperial Roman

c. 315 C.E.

Marble

69 ft high



■ Trajan ■ Hadrian ■ Marcus Aurelius ■ Constantine

Diagram of the Arch of Constantine. The colours indicate the dating of the decorative elements.

“Spolia” (singular = spolium) is an archeological technical term for reused stuff. Constantine’s arch is loaded with it.

The decoration of the arch is composed almost entirely of "spolia", pieces taken from monuments of earlier emperors. In the top tier reliefs that were taken from a supposed earlier arch of Marcus Aurelius, new heads with the visage of Constantine were used to replace the original heads of Marcus Aurelius.

Arch of Constantine - Use of Spolia both sides are the same



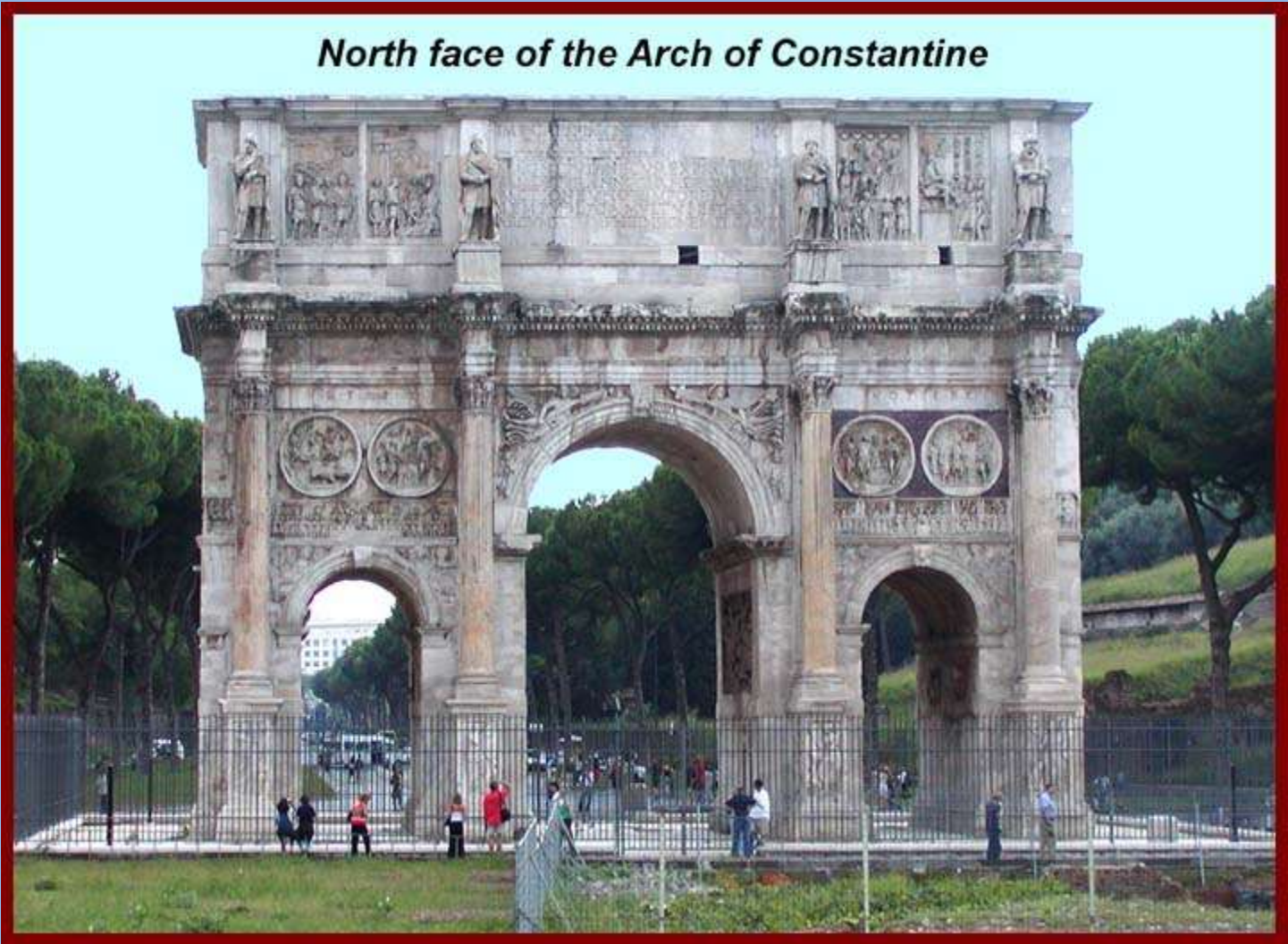
***Spolia in
Constantine's
Arch***

← ***One of Hadrian's Roundels***

***Two of Trajan's Dacians →
flank Marcus Aurelius reliefs***



North face of the Arch of Constantine



Panels from Marcus Aurelius Arch



Arch of Constantine, Rome