

Image Essay #2



Beak-Spouted Jug

ca. 1425 B.C.

Mycenaean

Glazed ceramic

Height: 10 1/4"

WAM Accession Number: 48.2098

LOOKING AT THE OBJECT WITH STUDENTS

This **terracotta** clay jug with a long beak-like spout is decorated in light-colored **glaze** with a series of **nautilus**-inspired shell patterns. The abstract design on the belly of the jug alludes to a sea creature's tentacles spreading across the vase emphasizing the shape and volume of the vessel. A wavy leaf design on the vase's shoulder further accentuates the marine-motif, with the curves of the leaves referring to the waves of the sea. Around the handle and spout are **contour** lines rendered in brown glaze.

BACKGROUND INFORMATION

Long before Classical Greece flourished in the 5th century B.C., two major civilizations dominated the **Aegean** in the 3rd and 2nd millennia B.C.: the **Minoans** on Crete and the **Mycenaeans** on the Greek mainland. The prosperous Minoans, named after the legendary King Minos, ruled over the sea and built rich palaces on Crete. Their art is characterized by lively scenes depicting fanciful plants and (sea) animals. By the middle of the 2nd millennium B.C., Mycenaean culture started to dominate the Aegean. It is known for its mighty **citadels** at Mycenae and elsewhere, its impressive stone tombs, and its extensive trading throughout the Mediterranean world.

Beak-spouted jugs were popular in both the Minoan and Mycenaean cultures. They held wine or water, and were often placed in tombs as gifts to the deceased. The artist threw the body of this jug on a **potter's wheel** in several pieces which were then joined together. The spout and handle were molded separately from the body of the vase. The artist then attached the pieces with **slip** before it was fired. The floral decoration, the sea animal, and the strong sense of motion on this jug demonstrate the Minoan influence on Mycenaean art in this period.

REVIEW QUESTIONS

1. How does this jug's shape influence the way the artist decorated it?
2. Which aspects of this jug indicate Minoan influence?
3. What kind of environment did the artist paint on this vessel? How can you tell?
4. How does the decoration on this vessel reflect the environment in which the artist lived?
5. If you were to paint a vessel, what environment would you choose and why?



Copyright Statement

Materials contained in this Education kit are not to be reproduced or transmitted in any format, other than for educational use, without specific advance written permission from the Walters Art Museum.

Unauthorized reproduction, duplication, transmission, or commercial exploitation of such copyrighted materials may result in civil liability and criminal prosecution.

Image Essay #3



[Amphora with Funerary Scenes](#)

720-710 B.C.

Geometric Period

Glazed Ceramic

Height: 20"

WAM Accession Number: 48.2231

LOOKING AT THE OBJECT WITH STUDENTS

A variety of geometric and **figural** designs completely cover the surface of this two-handled **amphora** (storage jar). The colors vary from dark brown to red on a light background. Snakes, as well as animals associated with death, curl along each shoulder, up the handles, and around the lip of the amphora. Multiple bands with various geometric patterns like **crosshatching**, **maeanders**, and simple horizontal lines (also called the Greek Key design) decorate most of the vessel's surface.

The central panel on the neck shows the lying-in-state of a deceased woman. She is depicted lying on a high **bier** and is surrounded by women pulling their hair as a sign of mourning. The figures are painted in profile and the bodies are extremely geometric in nature. The second large figural scene on the belly of the vase shows another part of the funeral: a procession of warriors on chariots drawn by four horses alternating with foot-soldiers bearing spears and huge shields. This panel is framed by animal **friezes** of running dogs or boars (above) and grazing deer (below). Every undecorated space between the human and animal figures is filled with ornaments like zig-zag or diamond-shaped patterns.

BACKGROUND INFORMATION

The period following the supremacy of the **Mycenaean** civilization is called the **Dark Ages** (ca. 1100-900 B.C.), named for its general decline in a number of areas including knowledge of writing, which was lost and lack of major architecture or sophisticated artwork. This changed with the beginning of the **Geometric Period** (900-700 B.C.), which is named after the dominance of geometric designs in the artwork of this time. In the 9th century B.C., independent **city states** emerged as walled fortresses at Athens, Sparta, Corinth, and Thebes. Trade throughout the **Aegean** began to thrive again, and the expansion of the population led to the colonization of Eastern Mediterranean shores. Artists of this period gradually became more and more interested in figural representations and started to combine them with the abstract geometric designs (as seen on this piece) that dominated the early **Geometric Period**. The progressive interest in action/movement, emotion, and narrative expression demonstrates the evolution in the arts during this period.

Amphorae were used in daily life for storing and transporting wine and oil. The **narrative scenes** on this vase relate to its function as a grave marker, urn, or container for offerings to the deceased. Amphorae were often used for female burials during this period.

REVIEW QUESTIONS

1. How realistic do the painted people and animals look? Compare these figures to the figures painted on the Black-Figure Amphora (image #6) and discuss.
2. What does this object tell you about religious beliefs and burial practices in ancient Greece, and how do they compare to those of today?
3. How might this amphora been used?
4. If you were to create your own amphora, what decoration would you include and why?

Image Essay #4



Male Figure

ca. 540 B.C.

Greek, Archaic Period

Bronze

Height: 5 5/8"

WAM Accession Number: 54.778

LOOKING AT THE OBJECT WITH STUDENTS

This male figure, called a **kouros**, stands in a stiff **frontal** pose, reminiscent of Egyptian statues. His broad shoulders taper to very slim, flat hips, and both arms rest close to his side. The left foot advances in front of the right with his weight evenly distributed. The left hand grasped an object that is now missing while the fingers of the right hand are extended. A series of tight curls line his forehead. The hair is smooth on the top of the head and spreads loosely across the back of the shoulders into strands indicated by **incised** lines. The slight smile is typical of the facial expressions of statues from this period. It is often referred to as the “**Archaic smile.**”

BACKGROUND INFORMATION

The kouros (pl. kouroi), or athletic nude youth, became the standard male figure in the 6th century B.C., known as the **Archaic Period**. After centuries of only small-scale depictions of the human figure, life-size and over-life-size stone sculpture was introduced to Greek art at the end of the 7th century, likely inspired by Egyptian sculpture. At first, Archaic sculpture was simplified, symmetrical, and characterized by flat planes, but throughout the 6th century sculptors moved towards a more naturalistic rendition of the human body. This sculpture has not reached the naturalism found later in the period.

Kouroi could function as grave markers, memorials, dedications to a god, or even represent a god. This bronze sculpture likely served as a **votive** offering to a god, which would have been placed in a temple as a symbol for the devotion of the statue's owner to the god or goddess.

The artist cast this solid **bronze** kouros using the **lost wax method**. The sculptor created a wax model of the figure and covered it with a layer of clay. The model was then heated, causing the clay to bake and the wax to melt out. The hollow clay mold could then be filled with molten bronze, which in cooling took the form of the original wax model.

REVIEW QUESTIONS

1. What three elements does the sculptor need when using the lost wax casting technique? Describe the procedure.
2. What are some of the functions of kouroi statues?
3. How does this bronze kouros differ from the marble Cycladic Figure (image #1)? Which do you prefer? Why?

Image Essay #6



Black-Figure Amphora of Panathenaic Shape Red-Figure Kylix with Running Warrior

ca. 500-485 B.C. (Amphora, left)
Greek (Athens), Archaic Period
Glazed Ceramic
Height: 17"
WAM Accession Number: 48.2109

ca. 495 B.C. (Kylix, right)
Greek (Athens)
Glazed Ceramic
Height: 8"
WAM Accession Number: 48.2747

LOOKING AT THE OBJECT WITH STUDENTS

Black-Figure Amphora of Panathenaic Shape

This **amphora** (two handled storage jar) depicts an athletic scene. A young athlete is ready to throw the **discus** as another athlete watches the event. On the left, a clothed, older, bearded man holding a stick is judging the contest. On the opposite side (not shown here), the goddess **Athena**, the patroness of ancient Athens, is shown wearing her customary armor and standing in-between two columns surmounted by roosters.

The neck of the amphora is decorated with a **lotus-palmette chain**, a series of red and black shapes on the shoulder, and black **rays** above the base. The figures are rendered in black. The details of bodies, clothing, and objects are executed with the use of **incision** and added red and white colors. The use of these techniques represent the move towards naturalism in ancient Greek art.

Red-Figure Kylix with Running Warrior

This **kylix**, the most common drinking vessel in ancient Greece, is decorated in the exterior and interior with related themes. Both sides of the cup depict warriors wearing only their leg armor and holding in their hands a helmet and a shield. The warrior's advanced leg suggests that he is running. On the outside of this piece (not shown here), five warriors are depicted in a similar stance.

BACKGROUND INFORMATION

Black-Figure Amphora of Panathenaic Shape

Both scenes on the vase refer to the **Greater Panathenaia** (our modern day Olympic Games), the most important festival of ancient Athens that was held every four years to honor the main goddess of the city, Athena. The festival included gymnastic, equestrian, and musical competitions. Amphorae (plural of amphora) of a specific shape, size and decoration were commissioned by the Athenian state and contained sacred and highly valued olive oil, which were offered as prizes for the athletic contests. The amphorae always depicted Athena between columns on the front and an athletic contest on the reverse.

The Walters' amphora closely imitates the decoration and the shape of the **Panathenaic Prize amphorae**. It deviates from these vases in the absence of the official prize inscription on the first side and in its smaller proportions. Such small scale vases of **Panathenaic shape** were probably used as souvenirs from this significant Athenian festival. The Walters' vase would have commemorated a **pentathlon** contest. These athletic contests consisted of five events: foot races, jumping, throwing the discus, throwing the javelin, and wrestling.

Image Essay #6 (continued)



Black-Figure Amphora of Panathenaic Shape Red-Figure Kylix with Running Warrior

ca. 500-485 B.C. (Amphora, left)

Greek (Athens), Archaic Period

Glazed Ceramic

Height: 17"

WAM Accession Number: 48.2109

ca. 495 B.C. (Kylix, right)

Greek (Athens)

Glazed Ceramic

WAM Accession Number: 48.2747

The Walters' amphora was decorated in the **black-figure technique**. The artist first created the basic shape of the vase on the **potter's wheel** and separately modeled and attached the handles and the mouth. When the orange clay hardened, the artist painted the figures using a **slip** made of a special kind of clay, which turned black after firing. Finally, he incised details on the black figures with a sharp tool, or **graver**.

Red-Figure Kylix with Running Warrior

On the kylix (drinking cup) another Panathenaic event is probably depicted. The warriors depicted on the opposite side are running and are likely participating in the contest known as the hoplite race, in which athletes had to run in armor holding their defensive weapons in their hands. The warrior seen here is painted specifically to conform to the circular shape of the kylix.

To accomplish the **red-figure technique**, which was used for the kylix with the warriors, the artist painted the background with the slip that would turn black after firing, leaving the figures and objects to remain the original orange clay color. Instead of incising, the details were added by using the same kind of slip that was used for the background. This was the preferred technique after 500 B.C.

The potter, and probably owner of the workshop who made this piece, placed his signature on the cup's foot:
"Pamphaios made me."

REVIEW QUESTIONS

1. How was this amphora used?
2. What makes the figures black and the background red?
3. If you were to create a trophy, how would you decorate it and why?
4. How do these objects compare to the awards given to Olympic athletes today?
5. Compare the black-figure and red-figure vessels with the Beak-Spouted Jug (image #2) and the Amphora with Funerary Scenes (image #3). Which one would you admire the most? Why?

Image Essay #7



Young Athlete of the Westmacott Type

ca. 440 B.C.

Greek, Classical Period

Roman copy of a Greek bronze original, possibly the *Cyniscus* by **Polyclitus**

Marble

Height: 43 1/2"

WAM Accession Number: 23.24

LOOKING AT THE OBJECT WITH STUDENTS

On better-preserved copies of this statue-type, the figure, a young athlete, raises his right arm to place a wreath, possibly a prize for an athletic victory, on his head. The break in the neck indicates that the head was inclined to the right, creating a gentle “s” **curve** throughout the body. The left hand and whole right arm are lost, but the raised right shoulder bears traces of a **strut** that must have served to support the lifted forearm (now missing).

Although the left leg below the knee is missing, the position of the hips indicate that the weight was shifted to the left foot. The right foot lightly touches the ground, bearing little to no weight. This shifted pose in which only one leg bears the body’s weight is known as **contrapposto**. The artist clearly articulates the **musculature** of the torso with a pronounced **contour** that separates the abdomen from the hips and a distinct line down the back that indicates the spine.

BACKGROUND INFORMATION

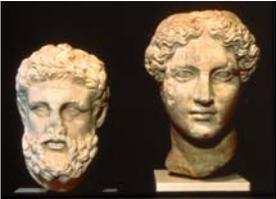
During the **Classical Period** (480-332 B.C.), the Greek’s interest in **naturalism** increased and is reflected by a departure from stylized **Archaic** human form (seen in image #3). The contrapposto pose, in which the weight is shifted to one leg with corresponding adjustments to the hips, torso and shoulders, imitates a natural pose of an active human body. Inspired by works of the master sculptor **Polyclitos**, this statue was possibly created by the famous sculptor or by one of the pupils in his workshop. This type of statue is considered a **Westmacott Type** named for a piece formerly in the collection of sculptor Sir Richard Westmacott.

This is a marble Roman copy of a Greek statue that was originally created in **bronze** using the **lost wax method**. Because of the light weight of the material, bronze statues were able to sustain their own weight, allowing for a variety of sculpted poses. However, when the Romans created copies of these bronze originals using the much heavier material of marble, additional **supports** were added including tree trunks to reinforce the legs or struts to prevent breakage of vulnerable elements, such as extended arms.

REVIEW QUESTIONS

1. Explain the principle of contrapposto.
2. Why do Roman marble copies of Greek bronze originals need supports?
3. Describe what this figure might be doing.
4. Compare this athlete with the Red-Figure Running Warrior on the Kylix (image #6).
5. Compare the position of the athlete’s body with the Archaic bronze Male Figure (image #3).

Image Essay #8



Left Side:
[Head of a Man](#), ca. 320 B.C.
 Greek (Athens), Hellenistic Period
 Marble
 Height: 12"
 WAM Accession Number: 23.239

Right Side:
[Head of a Goddess](#), 500-450 B.C.
 Roman Copy of a Greek work by Phidias
 Marble
 Height: 13"
 WAM Accession Number: 23.146

LOOKING AT THE OBJECT WITH STUDENTS

The *Head of a Goddess* is an example of **Classical** sculpture. Faces from this period had become more **naturalistic** than in the previous **Archaic** period, moving away from stiff features and the **Archaic smile**. In the **Classical Period**, idealized faces with calm, subdued expressions were represented. During this period, there is no personalization of faces and very little attempt is made to convey emotion.

Emotional expression is a distinguished characteristic of **Hellenistic** sculpture. Although carved **in the round**, viewers of this *Head of a Man* would have only seen its left side (because of the way it was displayed), as the more carefully rendered hair on that side of the head indicates. The incomplete back of the head, as well as its right side, would have been obscured by the head's placement on a large funerary monument. The wrinkles on his forehead and his deep-set and furrow eyebrows accentuate the image of a grieving, pondering figure. The half-opened mouth stresses the naturalism of the face and the tilting head suggests that perhaps another figure once existed to his left.

BACKGROUND INFORMATION

By the end of the 5th century B.C., (a period of turmoil marked by the Spartan defeat of Athens), private money was increasingly spent on creating lavish tombstones. This practice was unpopular throughout the earlier part of the century when more modest tombstones were favored. Because of a fear of decay and disease, bodies were buried outside of the city walls and lavish tombs soon lined the roads leading into the city. This *Head of a Man* belonged to one of these grand tomb monuments in which life-size, three-dimensional representations of the deceased and his family members were posed within a small shrine-like structure or **naiskos**. Such lavish monuments persisted until 317 B.C., when funerary legislation was passed that placed limits on the amount of money one could spend on grave monuments.

Idealized beauty is characteristic of sculpture from the Classical Period, identified by balanced features that reflect a peaceful and distant expression, as seen in the *Head of a Goddess*. The lines on the face and shadows around the eyes of the *Head of a Man* conveys a sense of dramatic emotion characteristic of Hellenistic sculpture. Some scholars theorize that the heightened emotional expressions of Hellenistic sculpture reflect the uncertain political and social climate of the early Hellenistic period when **Alexander the Great** attained power.

REVIEW QUESTIONS

1. Compare and contrast Classical calmness with Hellenistic emotional expression.
2. What were Athenian attitudes toward their cemeteries? How do you know?
3. What is one possible explanation for the representation of emotions in Hellenistic sculpture?

Image Essay #1



Cycladic Figure

ca. 2500-2400 B.C.

Greece (Cyclades)

Marble

Height: 17"

WAM Accession Number: 23.253

LOOKING AT THE OBJECT WITH STUDENTS

This marble figure, a woman with arms folded in front of her body, has a unique geometric and stylized form with an elongated neck. The figure has a strong two-dimensional nature, although bulges and incisions suggest three-dimensionality. When observed in **profile**, this figure appears very thin. The feet are stretched out and non-weight-bearing, which indicates that this statue was intended to lie on its back and could not stand on its own. Careful **incisions** on the flat surface mark details like the neckline, spine, fingers, ankles, and toes. The very **abstract**, wedge-shaped head displays a delicately carved nose as the only distinguishing feature of the face. Although the sculpture might appear entirely symmetrical, the left side of the body is slightly lower than the right.

BACKGROUND INFORMATION

Sculptures of this type are the most characteristic products of the **Cycladic** culture, which flourished during the early **Bronze Age** between 3300 and 2000 B.C. The Cyclades are a group of islands off the east coast of Greece in the Aegean Sea. Kyklades, their ancient Greek name, literally means “around Delos,” the sacred home to the ancient sanctuary of **Apollo**. These islands were rich in mineral resources, particularly marble; the beauty of marble figurines like this one is testament to the skill of the ancient Cycladic sculptors.

Statues such as this were found exclusively in graves, perhaps serving as **votive** offerings to the gods on behalf of the deceased. They have also been interpreted as fertility figurines, as the lower abdomen is often accentuated; on some figures the abdomen is rounded outward, representing pregnancy and on some, the abdomen is incised, indicating recent childbirth. Cycladic figures are highly abstract with very few distinguishing characteristics, which made them appealing influences to modern sculptors like **Constantin Brancusi** (1876-1957) and **Pablo Picasso** (1881-1973). Most Cycladic figures represent women, but some male figures were also found, shown seated and playing instruments. Although this example bears no traces of paint, other Cycladic figures show remains of color indicating details like hair, eyes, jewelry, and possibly tattoos.

REVIEW QUESTIONS

1. How do we know that this sculpture was meant to be on its back? Why was it designed this way?
2. What were the possible uses of this figure? What makes you think that?
3. Imagine this statue painted. What types of details would you be able to see if the paint was still visible? If this statue was painted, would you respond differently? Why or why not?

Image Essay #10



Actor

ca. 150-100 B.C.

Greece

Bronze

Height 3.8"

WAM Accession Number: 54.1067

LOOKING AT THE OBJECT WITH STUDENTS

This **bronze** figure shows a man with his right hand on his hip, while the outstretched left hand holds a piece of cloth or a strap. He is wearing a pointed cap on his head from which drapery flows down to the shoulder, crosses his chest, and finally wraps around his left arm. Underneath, a heavily pleated knee-length skirt and a shirt with long sleeves completes his dress, along with a pair of pointed shoes. His head is slightly tilted to his left and faces downward. The top half of his face is covered with a mask bearing a vivid expression.

BACKGROUND INFORMATION

The dress, gesture, and expression of this figure are typical of those of a Greek actor, who here—suggested by the garment—is most likely playing the role of a woman. Because women were not allowed to act on stage, male actors also portrayed female roles. Theatre in ancient Greece developed from previously established religious festivals. Although dramatic traditions existed prior to this time, Greek influence upon the art form brought theatre to its golden age. In theatrical competitions, choruses of men would perform a poetic song and dance called a **dithyramb** in honor of **Dionysus**, the god of wine and revelry, during the annual festival in his honor, the **Dionysia**, held in Athens. Teams were judged on their performance and the winning players were awarded great honors.

As the art of theatre progressed, a choral leader came to stand out and interact with the chorus; this leader came to be known as the first actor. This development is attributed to **Thespis** (from whose name we get the word “thespian”), a Greek playwright of the sixth century, B.C.

The actor himself received little credit for a successful performance when compared to the honors bestowed upon the playwright. Usually a slave or a lower class citizen, each actor’s identity was hidden by his mask. The mask not only permitted the actor to disassociate himself from the role he was playing, but also allowed members of the audience to clearly distinguish exactly what part he was representing.

The playwright served not only as the author of a play, but also as the principle actor and the director. Three playwrights came to compete annually in the Athenian Dionysia, each producing three tragedies and one **satyr play**, a dark comedy. During the fifth century B.C. theatre flourished, largely due to the great tragic authors of the classical period such as Aeschylus, Euripides, and Sophocles. These individuals added more actors to the stage, varied the role of the chorus, and invented unique stage and scenic devices.

REVIEW QUESTIONS

1. Who is this figure? What visual elements give you clues to his job?
2. How did theatre develop?
3. Who is considered to be the first actor? Why was this person unique?
4. Why did actors wear masks?
5. Describe how contemporary theater has changed since Greek times.

Image Essay #11



Procession of Twelve Deities

1st century B.C. (Late Hellenistic or Roman)

Tarentum?, Italy

Marble

Height 15" Width 47"

WAM Accession Number: 23.40

LOOKING AT THE OBJECT WITH STUDENTS

This **relief** shows an assembly of the twelve Olympian Greek gods arranged in six pairs of men and women. From the left to the right the following figures can be seen: (1) a goddess holding a **staff** and a cup, (2) a god wearing a cap turning back to her with a **herald's** staff in his left hand, (3) a veiled goddess facing a god with a large helmet and a spear, (5) a goddess with a **scepter** and a wheat sheaf, (6) a god with a staff, (7) a veiled goddess with a scepter facing a god with a **trident**, (9) a goddess wearing a helmet and holding a spear and an owl, (10) a god with a scepter and a thunderbolt in his right hand, (11) a goddess bearing a bow and **quiver** on her back, and finally (12) a god with a **lyre** or **kithara**, who is the only male person depicted without a beard. All of them wear thin, pleated garments, which resemble one another and only vary in length and draping. (See attached diagram for number reference.)

BACKGROUND INFORMATION

The gods of the Greek **Pantheon** played a major role in the religious, political, and social world of the ancient Greeks. The twelve deities depicted here represent the twelve Olympian gods, the foremost gods in Ancient Greece. Although these gods resided on the highest mountain in Greece, Mount Olympus, they were present and active in everyday life. Each **deity** was responsible for a specific faction of life; individuals would pray and sacrifice to a particular god depending on the situation.

Greek gods and goddesses were regularly portrayed in a characteristic manner and can often be distinguished by their **attributes**. However, not all of the objects shown on this relief clearly identify the god or goddess depicted. Yet the following have been identified: (2) is the messenger god Hermes with his characteristic staff and cap, (4) is the god of war, Ares, shown prepared for battle. The wheat in the hands of (5) identifies Demeter, the goddess of agriculture, whereas the trident of (8) distinguishes Poseidon, the god of the sea. (9) is clearly Athena, with the owl for her role as goddess of wisdom and the armor for her function as goddess of war. The thunderbolt of (10) marks Zeus, the foremost of the gods, and bow and quiver belong to Artemis (11), the goddess of the hunt. Her brother Apollo (12) is not only identified by his kithara but also by the lack of a beard, as he typically appears youthful among other gods.

(1), (3), (6), and (7) are not easily named, as their attributes are more generic and can be associated with many other gods. (1) has been suggested to be Hestia, the goddess of the hearth, or Hera, the wife of Zeus, who could also be (7). (3) is likely the goddess of love, Aphrodite, who is often shown veiled and would be facing her lover Ares. (6) could be Hephaistos, the god of metalwork and husband of Aphrodite, or Dionysos, the god of wine. As Dionysos often appears youthful among the other gods, the bearded Hephaistos seems to be the more appropriate choice.

(CONTINUED ON OTHER SIDE)

Image Essay #11



Procession of Twelve Deities

1st century B.C. (Late Hellenistic or Roman)

Tarentum?, Italy

Marble

Height 15" Width 47"

WAM Accession Number: 23.40

Most of the figures survive down to knee height, with the exception of four figures in the slab that are preserved almost in full length. The finished surface of the sides indicate that the procession concluded within the surviving space of this relief, which allows one to interpret it as an altar or a table decoration. All of the figures are depicted in the same flat, linear manner. They are rendered in profile as they parade from left to right and all look to the right except for three male gods, Poseidon, Ares, and Hermes.

REVIEW QUESTIONS:

1. Why were the gods and goddesses depicted with attributes?
2. How did belief in these gods and goddesses influence the daily lives of the Greeks?
3. If we still believed in these gods and goddesses today, how relevant would they be to modern day life? What role could they have in our lives today?
4. If you had to pick an attribute to represent yourself, what would it be and why?

Image Essay #5



Assemblage from a Warrior's Burial

6th century B.C.

Greece (Chalcidice)

Gold, Bronze

WAM Accession Numbers: 54.2456 (helmet), Height: 9.4"; 57.1944 (Mask), Height: 6.7"; 57.1945 (Band), Height 11.5", 57.1946 (Ring) 1.2",

57.1947 (Plaque), Height 6.4"

LOOKING AT THE OBJECT WITH STUDENTS

A thin sheet of gold was molded to form a male face, possibly by being pressed over the face of the deceased warrior. The separate nose piece would have been stitched to the mask, indicated by the holes on the edges which align with the holes on the mask. The gold band, adorned with a complex pattern, probably served as a head band to hold the mask in place. The diamond-shaped gold plaque bears an ornamental pattern with a **rosette** at its center. The ring is also made of gold. The bronze helmet, although now heavily corroded, was elaborately decorated with **beaded** and **incised** edges.

BACKGROUND INFORMATION

Much of what we know about ancient Greek society comes from remains found in tombs, since burials reflected everyday life. The Greeks honored individuals in death for their virtue during their lifetime. Soldiers were especially revered, as dying in battle was considered honorable and glorious. They were buried in tombs with impressive armor and weapons as well as elaborate jewelry.

This mask, helmet, and jewelry would be placed on the corpse during the burial rituals. The body would have been burned on a **pyre** while wearing these items; when most of the body was cremated, the remaining bones and funerary equipment were placed in a grave. The helmet is of **Illyrian** type; its design was probably first developed in the **Peloponnese** (the mainland of Greece) and then later used in **Illyria**, a region northwest of Greece. Some objects were never worn during the deceased's lifetime, but were solely created as funerary equipment. Although the helmet may have been worn in battle by the deceased soldier, the ring is too crude to have been intended for anything other than burial adornment.

REVIEW QUESTIONS

1. Why do you think the Greeks decorated their dead? What can we learn about the Greeks' lives as a result of this practice?
2. What type of person in our society is most similar to the person who wore these items?
3. In ancient Greece, the burial of the dead was an important ritual. Think of important rituals in your life. Why do you have these rituals and what is their significance in your culture? Are there symbols or objects that you identify with these rituals? What are they?

Image Essay #9



Seated Muse

Early 3rd century B.C.

Roman copy of a Greek original

Marble

Height: 14"

WAM Accession Number: 23.84

LOOKING AT THE OBJECT WITH STUDENTS

This **Muse** sits on a rock completely enveloped by her garments. The artist has delicately carved the multiple folds in her dress. This emphasizes her features so you can see her crossed legs and folded arms beneath her soft clothes. She rests her chin contemplatively on her right hand as she stares off into the distance. Her stylish hair is pulled back in strands and fastened in a bun on the back of her head.

BACKGROUND INFORMATION

Muses were goddesses who presided over the arts and sciences and were responsible for inspiring creativity in ancient Greece. There are nine muses who have been identified as the nine daughters of Zeus, the king of the gods, and Mnemosyne, the goddess of memory. They were: Calliope (eloquence and epic or heroic poetry), Clio (historicals and heroic poetry), Erato (lyric poetry, especially love poetry, and mimicry), Euterpe (music and lyric poetry, also the Muse of joy and pleasure and of the flute), Melpomene (tragedy), Polyhymnia (the sacred hymn, eloquence and dance), Terpsichore (dancing and the dramatic chorus, and later of lyric poetry), Thalia (comedy and pastoral poetry), and Urania (astronomy and astrology). This sculpture represents the Muse Urania.

Many places were dedicated to the Muses, including the famous Valley of the Muses located on the eastern slopes of Mt. Helikon. The "Mouseai" festivals of Thespis, which were organized every five years by the **Thespians**, began in the 6th c. B.C. Poets and musicians from all over Greece participated in numerous competitions (**epic poetry, rhapsodia, kithara, aulos, satyric poetry, tragedy and comedy**). It was also common for ancient schools to have a shrine to the Muses called a *mouseion* (the source of the modern word *museum*). One example is the Museum of Alexandria, which was an ancient center of learning formerly located in Egypt. The words *music* and *mosaic* are also derived from the muses.

Before poets or storytellers recited their work, it was customary for them to invoke the inspiration and protection of the Muses. **Homer** calls upon the Muses at the start of his narrative, *The Iliad*: "Sing, goddess, the wrath of Achilles..." Through this prayer, the author claims divine inspiration for his work. Artists would invoke the Muses before they began their work as well.

REVIEW QUESTIONS

1. How many muses are there? What are their names and what do they represent?
2. Why would artists invoke the Muses before beginning their works?
3. What do the Muses tell us about the importance of the arts in Greek culture?
4. Would you consider anyone a Muse of today? Who are they and what role do they play?
5. Is there anything about the pose of this sculpture that suggests she was the Muse of astronomy and astrology? Explain.

Lesson Plan

Dig Deep!

Grade Level: All

Interdisciplinary Connections: Visual Arts, Social Studies, Language Arts

Lesson Objectives

After completing this activity, students will be better able to:

- Analyze visual images.
- Interpret visual information.
- Discuss the role of an archaeologist and apply this knowledge to Greek art.

Lesson Materials: TRK Images
Worksheet (included)

Lesson Description

Students will test their ability to interpret and analyze physical characteristics of an object. Students will understand the challenges art historians/archaeologist's face when attempting to analyze new finds that have no explanation accompanying them.

Procedure

1. Lead a discussion about the role of archaeology and archaeologists, how they examine objects, and what their findings can tell us about history.
2. Show an image of your choice from the TRK to all students.
3. Distribute the worksheet to the class.
4. Ask students to examine the image and try to decipher information on ancient Greece using visual clues.
5. Encourage students to use the categories on the worksheet to think about how an archaeologist would have studied the piece.

Closure/Assessment

Students share the findings of their research and the teacher then follows up with background information regarding the artwork's actual history.

Name _____

Dig Deep!

Archaeologist's Log

Imagine that you are an archaeologist and have discovered the object in the picture on one of your digs. Use this sheet to record your findings and to make notes on what this object might teach you about ancient Greece. Use the spaces below to record your observations and ideas.

1. Object Sketch

Draw your artifact in this space. Remember to record as many details as you can!

2. Notes

What can you learn about life in Ancient Greece just by looking at this object? Put any observations or ideas in the appropriate category below. For example, if your object has a picture of a mythological creature on it, this might give you some clues about the religious beliefs of this culture. You would write those ideas under the *religion* heading. You might not be able to make notes in all of the boxes, but use as many as you can.

<u>Religion</u>	<u>Agriculture</u>	<u>Daily Life</u>

Trade and
commerce

Social structure

Geography

Materials and
Technology

Burial Practices

Other

3. Share your Findings

Share your notes and ideas with other students. What do you agree or disagree on? Are there things that other people recorded that you didn't notice? Now, put all of your findings together to write a brief description about the object.

Lesson Plan

The Family Tree of the Greek Gods

Grade Level: Middle School

Interdisciplinary Connections: Language Arts, Visual Arts

Objectives:

After completing this activity, students will be better able to:

- Identify the characteristics of an effective visual organizer or map and apply.
- Recognize the attributes and associations between the Greek gods.

Lesson Materials: Any supplies can be used for this activity (construction paper, scrap paper, newspaper, collage materials, any mixed media), glue, scissors.
Visual organizer handout (included)

Procedure:

1. Discuss the concept of a graphic organizer. Students may also know graphic organizers as visual maps, mind mapping, and visual organizers. Why do we use them? Graphic organizers are one way for visual thinkers to arrange their ideas and can be used in all phases of learning from brainstorming ideas to presenting findings.
2. Review different approaches of graphic organizers such as clustering, webbing, venn diagram ect.. (some examples are provided in this kit).
3. In the classroom, study the histories and attributes of the Greek gods included in this TRK.
4. Describe the objectives for this activity.
5. Set aside class time or assign as homework the following:
 - a) Create a visual organizer of the gods using a unique, organized design using the appropriate symbols and attributes of each deity.
 - b) Write a paper to describe the process you used to organize the gods' relationships and characteristics in your chosen format.
 - c) Present in class and discuss.

Closure and Assessment:

- Ask students to compare their visual organizers. See if they are different or similar to one another.

Extension:

- Ask students to create their own family tree using attributes that they think best represent their family members. Compare this family tree to the diagram of the Greek gods.

Lesson Plan

Contrapposto and Costumes

Grade Level: Middle School, High School

Interdisciplinary Connections: Visual Arts, Social Studies

Objectives:

After completing this activity, students will be better able to:

- Describe the primary changes in art from Archaic to Classical Greece.
- Describe the various poses found in figures of Greek art.

Vocabulary: Archaic
Classical
Contrapposto
Kouros

Lesson Materials: Image #4 and Image #7 from the Teacher Resource Kit

Lesson Description:

Greek sculpture evolved from the style of Archaic to Classical. This activity begins with presenting the students with slides of these different styles, and asks them to physically pose in these different ways. They then are shown slides of clothing and asked to discuss how different Grecian clothing reflected the lifestyle of the wearer. Finally, the students (or one) construct(s) a toga from the provided fabric and model(s) it.

Procedure:

Part One

1. Display the image of the male figure of the Archaic Kouros type (Image #4).
2. Review the objectives for the activity.
3. Have the class (or a volunteer) stand and mimic the Kouros pose. Remind them to keep their legs straight with one foot in front of the other. They should distribute their weight evenly to both legs and keep their hips straight and facing forward with their arms stiffly at their sides.
4. Request that they walk around like this, as the figure suggests.

Questions:

- a) How does it feel to move around in that posture? (They should conclude that it feels extremely unnatural.)
- b) Why might the Kouros figure be nude? (In Ancient Greece, nudity represented athletic competition.)
- c) How is athletic wear designed today? Does its design vary by season, sport, gender, etc.?
- d) Compare and contrast how the Kouros' nudity and the athletic wear of today reflect physical activity and competition.

Part Two

1. Display the image of the *Young Athlete of the Westmacott Type* (Image # 7).
2. Contrast this body's pose with the Archaic frontal stance.
3. Have the class (or a volunteer) stand and imitate this pose. One leg should be relaxed, causing a swivel in the hips, a curve in the spine and a tilt in the shoulders.
4. Explain that this phenomenon is known as contrapposto (contra-post-o).

Lesson Plan

Contrapposto and Costumes (Continued)

Questions:

- a) How does this position feel compared to standing and moving like a Kouros figure?
- b) Is it easier or harder to move when standing in the contrapposto position? Why?
(Explain that this shift in figural representation from the Kouros to the Young Athlete reveals the changes in art from Archaic to Classical Greece. The sculptures of people became more natural and lifelike over the two periods in history.)

Closure/Assessment:

- How is your body naturally inclined to stand? Why? Does that depend on how tired you are, or where you are or what you are doing?
- Do you think the Greek artists considered these factors when sculpting the human body?

Lesson Plan

Modern Muse

Grade Level: Elementary School, Middle School

Interdisciplinary Connections: Visual Arts, Language Arts, World Cultures

Objectives:

After completing this activity, students will be better able to:

- Communicate the Muses' role in the Ancient Greeks' belief system.
- Differentiate between the Muses based on their attributes.
- Identify the Muses in works of art and literature.

Vocabulary: Muse
Attribute
Domain

Lesson Materials:

Drawing materials (crayons, colored pencils)
Storyboard (worksheet included)
Muse Chart (included)
Image # 9

Background Discussion:

1. Before Zeus married Hera he had nine daughters with Mnemosyne (Memory). These daughters came to be known as the Greek Muses (see chart for list of Muses), who became symbols of artistic inspiration.
2. Each Muse represents a different form of artistic expression (see chart) including the sciences, which were considered an art. Muses were usually depicted with their physical attribute, or performing their art in order to help viewers identify them.
3. Many Greeks would be patrons of a particular Muse. Persons interested in the stars, for example, would look to Urania for inspiration.
4. The Muses were frequently characters in Greek Mythology or other literary works, such as the epic poem, the Iliad. Read a few of these examples together as a class.
5. Provide students with a copy of the Muse chart. Go over the names of the Muses as well as their domains and attributes. How do their attributes reflect their domain?
6. Show students the images of Muses provided in this packet. (You may want to use additional images which can be found on a few of the websites listed on the internet resource page in this packet.) The Muses are depicted in art as beautiful young women, in keeping with the Greek ideal. How does this reflect the Muses' role in Greece as sources of inspiration as well as the Greeks' view of the arts?
7. Discuss the role of the Muses in Greek society and myth. Do we have anyone like the Muses today? Who are they and what role do they play?

Procedure:

1. Have students brainstorm and develop a list of Muses that we might have today. What would their domain be? What attribute would you give your Muse to let the viewer know who he/she was?
2. Have students choose the modern Muse that they would like to develop a story around. Discuss the different themes their stories could address, such as the birth of their Muse or how their Muse helped or inspired someone in their domain.

Lesson Plan

Modern Muse (Continued)

3. After the students have chosen their Muse, give each student a copy of the storyboard worksheet (found at the end of this lesson). Explain that students should use this sheet to tell their story. Each frame should be filled with a picture; students can include a few short phrases with their picture. Each story should be at least six frames long and should include information about the Muse, its domain, and attribute. Discuss the process of telling a story with pictures.
4. After students have completed their stories, have volunteers share their stories with the class.

Closure/Assessment:

Discuss how the new Muse relates to modern society. Is it similar to an ancient Greek Muse? Which one? Why? Is the Muse's attribute effective? How is the student's modern Muse relevant to today?

Modern Muse Storyboard

Lesson Plan

Model Houses

Grade Level: Middle School, High School

Interdisciplinary Connections: Visual Arts, Social Studies

Objectives:

After completing the lesson, students will be better able to:

- Identify **Doric**, **Ionic**, and **Corinthian** building styles.
- Create original **bas-relief** sculptures using new knowledge of **Classical** building styles.

Vocabulary: **Bas-Relief**
Classical
Corinthian
Doric
Ionic

Lesson Materials: Modeling clay
Paintbrushes
School glue
Scissors
Washable Paint
Pictures of important government buildings
Newspaper
Cardboard
Paper towels

Background Discussion:

1. Many cultures use the building styles developed in ancient Greece for their most important buildings. For example, look at many of the government buildings in Washington, DC. Borrowing from **Classical** architectural styles often gives important buildings a sense of greater power.
2. Ask students to research **Classical** building styles. The most important of these are the **Doric**, **Ionic**, and **Corinthian**. **Doric** is the simplest style, with flat-topped **capitals**. **Ionic capitals** are slightly more decorative, with two scrolls. **Corinthian capitals** are the most decorative, and look like Acanthus leaves.

Procedure:

1. Select the theme of what you want to carve. Have students select a classical Greek building or a modern day example. If they choose a modern building, make sure the building has some classical elements. These sculptures can be of important government buildings that the students know or students may invent their own building in **Classical** style.
2. Build a **bas-relief** of a **Classical** building using modeling clay. A **bas-relief** is a type of sculpture that is so flat it almost looks two-dimensional, like the surface of a coin. To create a bas-relief object, roll out the modeling clay to about 1/16 inch thickness. Carve your design in a very shallow manner into your clay. Allow the sculptures to dry
3. Cover a table top with newspaper. Paint the **bas-reliefs** with washable paints and allow them to dry again.
4. To support the sculptures, cut frames from cardboard. Students may decorate these with paints to complement their **bas-reliefs**.
5. Attach the sculptures to the frames using toothpicks. Stick a toothpick into the center of the **bas-relief** and apply a small amount of glue. Repeat at both the top and the bottom of the sculpture. Then stick the



Lesson Plan

Model Houses (Cont.)

Closure/Assessment:

1. Write a brief description of your work of art. This will function as a label. Place your description next to your work.
2. If students created modern buildings, ask them to describe their modern adaptations. How did the Classical aspects effect the modern design?

Adapted from the Crayola Website: "Houses of Power."

Lesson Plan

Striking Gold in Greek Architecture

Grade level: Middle school

Interdisciplinary connection: Math, Social studies, Visual Arts

Objectives:

After completing this lesson, students will be better able to:

- Understand the Golden ratio and how it relates to Greek architecture.
- Describe the form and function of the Parthenon and its major parts.

Vocabulary

ratio
golden ratio
decimal
proportion

Connections:

Euclid's Elements- a mathematical and geometric treatise, consisting of 13 books written by the Greek mathematician Euclid

Pythagoras- ancient Greek mathematician and philosopher

Phidias- ancient Greek sculptor

Lesson Materials:

Pictures of the Greek Parthenon (some included)

Floor plan of the Greek Parthenon (included)

Sticks that connect

Graph paper

Ruler

Calculator

Background information sheet (included)

Procedure:

1. Did you know that math and geometry are very closely related to art and architecture? Brainstorm different ways that math and geometry could be used in art. Do you think a rectangle is more interesting than a square in art? Explain why.
2. Divide students into teams of 2-3 students. Hand out different size rectangles to each group and have them measure the height and width. Determine the ratio of the long side to the short side for each rectangle. *To find the ratio, the teams should divided the two edge lengths. For instance: $4.80/2.95 \text{ inches} = 1.627$. Compare each ratio to $1.6180339887\dots$, and explain that this is a number relationship know as the Golden Section, Golden Ratio, or Golden Rectangle.*
3. As a group, have students build a rectangle using 2 short and 2 medium sticks. Ask the students to determine the ratio of the two sides of the rectangle. Next add a square to the rectangle. Measure the new side, and write it down. What is the ratio? Ask the teams to continue this process two more times, adding a square to the longer side of newly created rectangle. They should create a table to keep track of the ratios. What is special with the golden rectangle? How do the rectangle and square interact with each other? Do you see a pattern? What are the new lengths? What are the new ratios? Can we continue adding squares?

Lesson Plan

Striking Gold in Greek Architecture (continued)

4. Show students a variety of pictures of the Parthenon. Discuss the Parthenon and its floor plan. Have students identify the various parts of the Greek temple. Discuss why it looks this way.
5. How do the Greeks use ratios and proportion in their architecture? Have students look at the front view and the plan view of the Parthenon to find all the uses of the golden ratio. *The front view (see diagram): a golden rectangle, Phi times as wide as it is high. The plan view: $\sqrt{5}$ as long as the front is wide so the floor area is a square-root-of-5 rectangle.*
6. How do the Greek's cultural and religious beliefs shape and form their architecture? Why did they use the golden ratio to develop this building?

Independent Activity:

Students can apply their new knowledge of the golden ratio by becoming a Greek architect and designing their own temple. Students will take on the role of an architect by creating a scale drawing and then building a model temple that accurately displays the golden ratio in its design.

Procedure:

1. Students will research a god to dedicate their temple to and think about how to display that god's attributes within the design of their temple.
2. Students will create a scale drawing of a Greek temple using the golden ratio. The ratio will be visible and measurable in the length and width.
3. Once the design has been approved, students will construct a model temple using salt-dough, modeling clay, or other lightweight material. The roof must be relatively lightweight so the model does not collapse.
4. Students will present their model to the class.

Lesson Plan—Background Information

Ancient Greece was divided into several independent city-states. The city-state of Athens was the center of Greek culture and arts. Sitting high on a hill at the center of Athens is the Acropolis, a collection of monuments and temples dedicated to the gods. The best known of these monuments is the Parthenon, dedicated to Athena Parthenos, the patron goddess of Athens. Built between 447 and 432 B.C., this monument remains the international symbol of ancient Greece and is probably the best example of classical ancient Greek architecture.

The Parthenon was broken up into three rooms or sections. The **pronaos** was the front porch, the **naos** was the main room that held the statue of Athena, and the **opisthodomos** was the back room, used to hold offerings brought to the deity. The peristyle is the colonnade running around the naos and supporting its roof. The crepidoma was the stone base of the temple, with three levels or steps; the stylobate was the top level that formed the floor of the temple.

The structure is unique in a number of ways:

- 1) The naos' proportion between length and width were slightly greater than two to one.
- 2) The Parthenon combines elements of the Doric and Ionic orders. The columns around the *pronaos* are Ionic, not Doric.
- 3) The main material used to build the Parthenon was marble.
- 4) The number of columns on each end of the Parthenon is 8 rather than the usual 6 and there are 17 along the sides. That's twice-plus-one the number of columns at each end.
- 5) An optical illusion approach was used to make the columns appear more graceful. Each exterior column has a very slight bulge in the middle. Also, the upper diameter of each is slightly narrower than its base diameter. Columns slant inward and the three levels of the crepidoma are slightly domed in the center because purely horizontal lines would have appeared to dip in the middle.
- 6) The capital is the part at the top of the column, the abacus is the upper portion of the capital, and the echinus is the lower portion of the capital. What is unique about this Doric capital is that the abacus is square and the echinus is rounded.

Additional Resources:

<http://www.goddess-athena.org/Museum/Temples/Parthenon/index.htm>

<http://www.pbs.org/empires/thegreeks/htmlver/index.html>

<http://academic.reed.edu/humanities/110Tech/Parthenon.html>

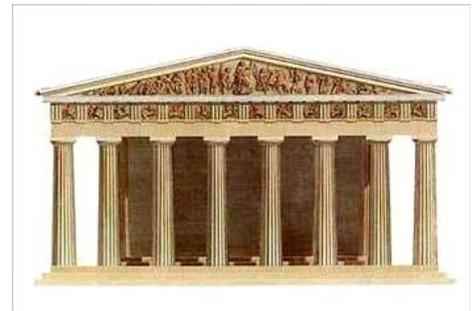
<http://www.nashville.gov/Parthenon/Education-teachers.htm>

<http://www.perseus.tufts.edu/cgi-bin/image?lookup=1993.01.0584>

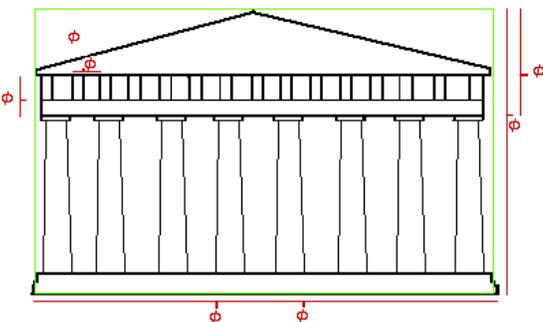
Books:

The Parthenon: How It Was Built and How It Was Used by Peter Christp

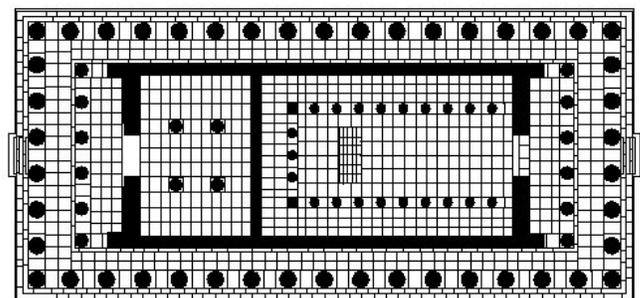
The Parthenon of Ancient Greece (Building History series) by Don Nardo



Athens, Parthenon



Images from: <http://www.mcs.surrey.ac.uk/Personal/R.Knott/Fibonacci/fibInArt.html>



Plan copyright C. H. Smith 1989, based on J.A. Bundgaard 1976 plate J, and on Marquand, Handbook of Greek Architecture fig. 307, in A.W. Lawrence 1983 202 fig. 169 and on J. Travlos (artist) in Travlos 446 fig. 564

Vocabulary

Abstract: Images which do not directly depict realistic forms.

Acanthus: Leaves that are found on the capitals of Corinthian columns.

Aegean: Of or relating to the arm of the Mediterranean Sea east of Greece.

Alexander the Great: King of Macedonia (336-323 B.C.) and conqueror of Greece, Egypt, and Persia.

Amphora: A two-handled jar used for storing wine, water, olive oil, or grain.

Aphrodite: Greek goddess of love and beauty.

Apollo: Greek god of sunlight, prophecy, music, and poetry.

Archaic: Early stage in the development of Greek art, reminiscent of early Egyptian styles; characterizes the art of the ancient Greeks whose early sculptures anticipated the interest in natural images of figures [*Archaic Period 600-490 B.C.*]

Archaic Smile: A smile where the human mouth has slightly upturned corners.

Athena: Greek goddess of wisdom, warfare, useful arts, and guardian of cities.

Attribute: An object often associated with a person, character, or office.

Aulos: An ancient Greek musical instrument, usually double-reeded.

Beaded: Decorative raised edging of small circular shapes, resembling a string of beads.

Bier: A stand on which a corpse or coffin is placed.

Black-figure: Technique of vase painting in which the figures are done in black silhouette against a background of natural, reddish clay.

Brancusi, Constantin: (1876-1957, Romanian-born) French modern sculptor. He was one of the first sculptors to experiment with abstract art and was drawn to the stylized nature of Greek art.

Bronze: An alloy of copper and tin. When heated it can be poured into a mold and will harden when cooled.

Bronze Age: The period of ancient human culture characterized by the use of bronze that began between 400 and 3000 B.C. and ended with the advent of the Iron Age.

Citadel: A fortress or shelter, especially during a battle.

City States: A very small country with just one city in it.

Classical: Describes art thought to be inspired or influenced by ancient Greek or Roman examples; the perfection of form with an emphasis on harmony, unity and restraint [*Classical Greece 490-331 B.C.*]

Vocabulary

Comedy: A drama of light and humorous character and usually with a happy ending.

Contour: The outline and other visible edges of a shape or form.

Contrapposto: A natural pose in which one shifts the weight of the body onto one leg, bending the knee of the free leg, which swivels the hips, curves the spine, and tilts the shoulders. This was first introduced in art of the Classical period.

Crosshatching: Creating shading effects with closely-spaced parallel lines, placed at an angle across each other.

Cycladic: A late Neolithic culture which flourished in the south Aegean in the 3rd millennium B.C.

Dark Ages: (ca. 1100-900 B.C.) Period marked by decline in literacy and art.

Deity: A god or goddess; supreme being; one believed to be supremely good or powerful.

Dionysia: Ancient Greek festival observances held in seasonal cycles in honor of Dionysus, featuring dramatic performances.

Dionysus: Greek god of wine, fertility, and drama.

Discus: A disk thrown for distance in competition.

Dithyramb: Ancient Greek hymn sung to the god Dionysus with a wild character; usually sung by a chorus of satyrs.

Epic Poetry: Poetry which retells the story of the life and works of a heroic or mythological person or group of people.

Figural: Referring to the pictorial representation of a form, especially of a person or geometric shape.

Frieze: A decorative band usually covered with a sculpture in low relief.

Frontal: The head-on view of a person or object.

Geometric period: One of the earliest phases in ancient Greek art characterized by the use of repeating geometric shapes in the decoration of pottery and sculpture. [*Geometric Period 900-700 B.C.*]

Glaze: A term used in ceramics to describe a thin coating of minerals which produces a glassy transparent or colored coating on bisque ware.

Greater Panathenaia: Celebration, parade, and contests in tribute to the goddess protector of Athens. This is the equivalent to our modern-day Olympics.

Hellenistic: A period of Mediterranean culture influenced by the Greek world following the conquests of Alexander the Great that emphasized the expression of emotion. [*Hellenistic Greece 331-30 B.C.*]

Vocabulary

Herald: A person who carries or proclaims important news; a messenger.

Homer: Greek epic poet, author of the *Iliad* and *Odyssey*.

Incision: Cutting into a surface with a sharp instrument; also, a method of decoration, especially on metal and pottery.

In-the-round: A sculpture which can be viewed from all sides.

Illyrian: Refers to an ancient region in southern Europe in the Balkan Peninsula, bordering the Adriatic.

Incised: Cut into with a sharp instrument; carved; engraved.

Kithara: An ancient Greek stringed musical instrument, similar to but larger than the lyre and with a box-shaped resonator.

Kouros: An archaic statue of a nude young man standing with one foot advanced and the weight evenly distributed between the legs. These statues were made from the late seventh century to the beginning of the fifth century.

Kylix: A round Greek drinking cup with a broad, relatively shallow body supported by a footed stem and usually with two horizontal handles.

Lost Wax Method: A bronze-casting method in which a figure is modeled in wax and covered with clay, the model is fired in the kiln, melting away the wax and hardening the clay, which then becomes a solid mold for molten metal.

Lotus-palmette chain: A decorative pattern in ancient Greece featuring repetitive stylized lotus blossoms and palm leaves.

Lyre: An ancient Greek stringed musical instrument, similar to a harp with a U-shaped frame; used especially to accompany poetry and song.

Maenad: A female follower who participated in the festivals of Dionysus; this woman also accompanied this god on his travels wearing animal skins and a crown of ivy.

Maeanders: Winding or intertwining lines.

Minoan: A civilization inhabiting the island of Crete before the Greeks which was led by the legendary King Minos (c.1600 B.C.). They are known to be a peaceful society as archeologists have not discovered any defense walls around their city; Their kings lived in the palace of Knossos.

Muse: In Greek mythology, any of the nine daughters of Zeus and Mnemosyne who ruled the arts and sciences.

(CONTINUED ON OTHER SIDE)

Vocabulary

Mycenaean: A civilization that spoke an early form of Greek and inhabited the mainland of Greece from the sixteenth to the twelfth centuries B.C.

Naiskos: Small classical temple structures often as shrines to the dead.

Narrative Scene: Art which shows a story.

Naturalism: A style of art that adheres as closely as possible to the appearance of the natural world.

Nautilus: A decoration found in Greek art which resembles the spiral design of a nautilus shell.

Panathenaic Festival: A Greek festival celebrated in Athens consisting of athletic and artistic competitions. It was held every four years in July in honor the goddess Athena.

Panathenaic Shape: An amphora with a narrow neck and feet; one side depicted Athena as goddess of war between columns with the inscription "*from the games of Athens*" and the other side depicted the event for which the vase was a prize.

Pantheon: The group of officially recognized gods of a people or religion.

Peloponnese: The peninsula forming the southern part of the mainland of Greece.

Pentathlon: Athletic contest with five different events.

Picasso, Pablo: (1881-1973, Spanish) One of the greatest painters and sculptors of the 20th century. He is known for finding the Cubist movement and was heavily influenced by ancient Greek and African art.

Polyclitus: Greek sculptor known for bronze and marble statues of athletes.

Potter's Wheel: A device with a rotating horizontal disk upon which clay is molded by a potter.

Profile: The side view of an object or person.

Ptolemy I: (d. 284) King of ancient Egypt and one of the leading generals of Alexander the Great.

Pyre: A pile of wood on which a dead body is ceremonially burned.

Quiver: A case for holding arrows.

Rapsodia: An ancient Greek epic poem or a portion of one appropriate for recitation.

Rays: Representations of thin lines or narrow beams of light.

Red-figure: In later Greek pottery, this was the technique of vase painting in which the figures are left in the natural reddish color of the clay and the background is painted black.

Relief: A type of sculpture that forms project from the background; in low relief the forms are shallow and stand out minimally from the background, while in high relief, the forms stand out far from the background.

Vocabulary

Rosette: A decorative element resembling an open rose or radial arrangement of rose petals.

S-curve: Vertical line of body as evidenced through posture of a figure.

Satyr: A creature representing the spirits of the forest and the mountains; their appearance was marked by the ears, tails and legs of goats connected to the torso and face of a man.

Satyr Play (Satyric Poetry): An ancient Greek form of comedy similar to burlesque and sometimes with a chorus who represented satyrs.

Sculpture in the Round: Fully shaped so as to stand free of a background.

Slip: In pottery, this fine liquid clay is used to join separate pieces to the body of the vessel.

Staff: A long stick or rod carried for support while walking, or as a symbol of rank or authority.

Strut: A structural piece designed to resist pressure in the direction of its length.

Supports: A base or column holding up a piece or component of sculpture.

Terracotta: A reddish-brown clay that is fired after it is formed and dried and often used for pottery, sculpture, and architectural decoration; its color is a result of its iron-oxide content.

Thespis/Thespian: 6th century Greek poet; reputed to be the first person ever to appear on stage as an actor in a play or to have introduced the first actor in addition to the chorus.

Tongues: Decorative repetitive design featuring half-ovals (resembling tongues).

Tragedy: A serious drama typically featuring a conflict and having a sad or tragic ending.

Trident: A three-pronged spear, often depicted as the attribute of a sea god in classical mythology.

Westmacott Type: Statue of a young athlete crowning himself with a wreath of victory and standing in a natural, human pose; named for a piece formerly in the collection of sculptor Sir Richard Westmacott (1775-1856).

Votive: Expressing or offered in fulfillment of a wish, vow, or pledge of devotion.



Note To the Teacher

This kit is designed to help your students learn more about ancient Greece by viewing images from the Walters Art Museum collection.

You will find eleven images of objects spanning from 2500 B.C. to the first century A.D. Images were selected based on relevance to the Voluntary State Standards of Maryland, pertinence to the students' lives, and art historical context. We have selected objects which paint a complete picture of this period of history and will supplement your classroom teaching.

In addition to the images, there is a timeline, essays about the museum objects; lesson plans for elementary, middle grades and high school, and bibliographies with resources to assist you in your class presentation. Resources include: a vocabulary list, books for you and your students, websites, videos and other art tools.

The Walters Art Museum *Greek Art* Teacher Resource Kit is generously sponsored by the Stavros S. Niarchos Foundation.



Selected Books for Students

Avi-Yonah, Michael. ***Piece by Piece! : Mosaics of the Ancient World***. Minneapolis: Runstone Press, 1993.

Corbishley, Mike. ***What do we Know About the Romans?*** New York: Peter Bedrick Books, 1992.

Dawson, Imogen. ***Food and Feasts in Ancient Greece***. Parsippany, N.J.: New Discovery Books, 1995.

Gay, Kathlyn. ***Science in Ancient Greece***. New York: F. Watts, 1998.

Hodge, Susie. ***Ancient Greek Art***. Des Plaines, Ill.: Heinemann Interactive Library, 1998.

Hodge, Susie. ***Ancient Roman Art***. Des Plaines, Ill.: Heinemann Interactive Library, 1998.

James, Simon. ***Ancient Rome***. New York: Viking, 1992.

Klingel, Cynthia Fitterer. ***Ancient Greece***. Minneapolis: Compass Point Books, 2003.

Pearson, Anne. ***Ancient Greece***. New York: Knopf, 1992.

Simpson, Judith. ***Ancient Greece***. Alexandria, VA: Time-Life Books, 1997.

Simpson, Judith. ***Ancient Rome***. Alexandria, VA: Time-Life Books, 1997.

Steele, Philip. ***Food and Feasts in Ancient Rome***. New York: New Discovery Books, 1994.

Selected Books for Teachers

- Adkins, Lesley. *Handbook to Life in Ancient Greece*. New York: Facts on File, 1997.
- Bach, Friedrich Teja. *Shaping the Beginning: Modern Artists and the Ancient Eastern Mediterranean*. Athens: Museum of Cycladic Art, 2006.
- Beard, Mary. *Classical Art: from Greece to Rome*. Oxford: Oxford University Press, 2001.
- Boardman, John. *Greek Art*. London; New York: Thames and Hudson, 1996.
- Boardman, John ed. *The Oxford History of Classical Art*. Oxford; New York: Oxford University Press, 1993.
- Conolly, Peter. *The Ancient City: Life in Classical Athens and Rome*. New York: Oxford University Press, 1998.
- D'Ambra, Eve. *Roman Art*. New York, NY: Cambridge University Press, 1998.
- Grant, Michael. *Myths of the Greeks and Romans*. New York: New American Library, 1995.
- Guittard, Charles. *The Romans: Life in the Empire*. Brookfield, Conn.: Millbrook Press, 1992.
- Hart, Avery. *Ancient Greece!: 40 Hand-On Activities to Experience this Wondrous Age*. Charlotte, VT: Williamson, 1999.
- Jovinelly, Joann. *The Crafts and Culture of the Romans*. New York: Rosen Central, 2002.
- Morkot, Robert. *The Penguin Historical Atlas of Ancient Greece*. London; New York: Penguin, 1995.
- Rampage, Nancy. *The Cambridge Illustrated History of Roman Art*. Cambridge; New York: Cambridge University Press, 1991.
- Scarre, Christopher. *The Penguin Historical Atlas of Ancient Rome*. London; New York: Viking, 1995.

Videos for Classroom Use

Ancient Aegean

This 28-minute video from the *Ancient Civilizations for Children* series includes a teacher's guide. The film shows how archeologists pieced together the history of the ancient Minoan and Mycenaean civilizations using discoveries from the ancient ruins as well as clues from Greek myths.

Produced, written and directed by Ann Carroll. A production of Schlessinger Media, 1998.

Ancient Greece

This 47-minute video also includes a teacher's guide. The Greek world is recreated in this video beginning with Homer's account of the Trojan War. This program explores Greek civilization using three-dimensional recreations of the Parthenon and Agora, maps, and commentary about the daily lives of Greek citizens.

Produced and directed by Ruth Wood, written by Vanessa Tovell. Cromwell Productions, 1999.

Ancient Greece

This film from the *Ancient Civilizations for Children* series is 27-minutes long and includes a teacher's guide. The video is a survey of ancient Greek culture, from democracy, theater, and philosophy to the Olympic Games and the Parthenon.

Produced, written and directed by Ann Carroll. A production of Schlessinger Media, 1998

Ancient Rome

This 30-minute video from the *Ancient Civilizations for Children* series includes a teacher's guide. The video surveys the expansion of the roman Empire, its leaders, developing systems of government, art, architecture and trade.

Produced, written and directed by Ann Carroll. A production of Schlessinger Media, 1998.

Incredible Monuments of Rome

From the History Channel this 50-minute video examines the history, architecture and significance of ancient monumental structures in Rome, including arenas, palaces and temples.

Narrated by Leonard Nimoy. Produced by Linda Fuller for A&E home video, 1996.

From Darkness to Light: The Mystery Religions of Ancient Greece

From the *World of Joseph Campbell* series this 59-minute video features Joseph Campbell discussing the mythologies which shaped western civilization.

Recommended for High School level students.

Produced by Stewart L. Brown, directed by Roy A. Cox. A Public Media Video, 1989.

Table of Greek Gods, Goddesses, and Titans

Principal Olympians

Aphrodite: Goddess of Love and Beauty

Roman Equivalent:	Venus
Parents:	Daughter of Zeus and Dione, and legend says she was born out of the sea foam
Spouse:	Hephaestus
Affairs:	Ares
Offspring:	Eros and Anteros
Attributes/ Symbols:	Myrtle tree, swan, dove, dolphin and scallop shell, sparrow, lime tree, pomegranate
Other:	Also goddess of fertility and patroness of sailors.

Apollo: The Sun God

Roman Name:	Phoebus
Parents:	Leto and Zeus
Spouse:	None
Offspring:	None
Siblings:	Artemis (twin sister)
Attributes/Symbols:	Laurel crown, lyre, bow, arrow, chariot, halo, palm tree
Other:	Also is the God of music and poetry. He was a skilled archer like his sister Artemis, a talented poet, and a healer.

Ares: God of War

Roman Name:	Mars
Parents:	Hera and Zeus
Spouse:	None
Affairs:	Aphrodite
Offspring:	Eros
Siblings:	Hebe, Hephaestus, and Eileithyia, Eris (twin sister)
Attributes/ Symbols:	Plumed helmet, shield, sword, spear, and wolf
Other:	Although violent and belligerent, this God was not invincible. He was highly disliked, even by his parents, on Olympus.

Artemis: Goddess of the Moon

Roman Name:	Diana
Parents:	Leto and Zeus
Spouse:	None
Affairs:	None
Offspring:	None
Siblings:	Apollo (twin brother)
Attributes/ Symbols:	Deer/stag, dog, crescent moon, quiver, arrows, and spear
Other:	Also the goddess of the hunt and patroness of pregnant women and children.

Athena: Goddess of Wisdom

Roman Name:	Minerva
Parents:	Metis and Zeus
Spouse:	None
Affairs:	None

Table of Greek Gods, Goddesses, and Titans

Principal Olympians (Cont.)

Athena: Goddess of Wisdom (Cont.)

Offspring:	None
Attributes/ Symbols:	Olive tree/ branch, owl, breastplate, and helmet
Other:	Also the goddess of war and crafts. Zeus swallowed her mother, Metis, before she gave birth to her. Athena emerged from his head as an adult wearing full armor. She is the patron of Athens.

Demeter: Goddess of the Harvest

Roman Name:	Ceres
Parents:	Rhea and Cronus
Spouse:	None
Affairs:	Zeus
Offspring:	Persephone
Siblings:	Hestia, Hera, Hades, Poseidon, and Zeus
Attributes/ Symbols:	Stalk of wheat, torch, and corn

Dionysus: The God of Wine and Theatre

Roman Name:	Bacchus
Parents:	Semele and Zeus
Spouse:	Ariadne
Affairs:	None
Offspring:	None
Siblings:	None
Attributes/ Symbols:	Wine, goat, dolphin, panther, ivy, grapevine
Other:	Zeus accidentally killed Semele, Dionysus' mother, so he implanted Dionysus in his thigh from where he was born.

Eros: God of Love

Roman Name:	Cupid
Parents:	Aphrodite and Ares
Spouse:	None
Affair:	None
Offspring:	None
Attributes/ Symbols:	Wings, bow, and arrows
Other:	This God was often blindfolded to show that love is blind. He shoots people with his arrows to make them fall in love.

Hades: God of the Underworld

Roman Name:	Pluto
Parents:	Rhea and Cronus
Spouse:	Persephone
Affairs:	None
Offspring:	None
Siblings:	Hestia, Hera, Poseidon, Zeus, and Demeter
Attributes/ Symbols:	Narcissus, cyprus, scepter
Other:	Stole Persephone from her mother Demeter. Convinced her to eat six Pomegranate seeds, so she must remain in the underworld six months of the year (fall + winter).

(CONTINUED ON NEXT PAGE)

Table of Greek Gods, Goddesses, and Titans

Principal Olympians (Cont.)

Hebe: Goddess of Youth

Roman Name:	Juventas
Parents:	Hera and Zeus
Spouse:	Hercules
Affairs:	None
Offspring:	None
Siblings:	Ares, Hephaestus and Eileithyia
Attributes/ Symbols:	None
Other:	Served nectar and ambrosia, the food of the Gods, on Olympus.

Hephaestus: The Blacksmith God

Roman Name:	Vulcan
Parents:	Hera and Zeus
Spouse:	Aphrodite
Affairs:	None
Offspring:	None
Siblings:	Ares, Hebe and Eileithyia
Attributes/ Symbols:	Conical hat, hammer and tongs
Other:	The physically disabled god

Hera: The Queen of the Gods

Roman Name:	Juno
Parents:	Rhea and Cronus
Spouse:	Zeus
Affairs:	None
Offspring:	Ares, Hephaestus, Hebe and Eileithyia
Siblings:	Hestia, Hades, Poseidon, Zeus and Demeter
Attributes/ Symbols:	Scepter, lamp and peacock
Other:	Also the goddess of marriage and childbirth

Hermes: The Messenger God

Roman Name:	Mercury
Parents:	Maia and Zeus
Spouse:	None
Affairs:	None
Offspring:	Pan, Abderus, Hermaphroditus
Siblings:	Apollo
Attributes/ Symbols:	Winged sandals, winged helmet, Cadeus (his staff), tortoise
Other:	Patron God of thieves, travelers, and athletes

Hestia: The Goddess of the Home and Hearth

Roman Name:	Vesta
Parents:	Rhea and Cronus
Spouse:	None
Affairs:	None
Offspring:	None
Siblings:	Hera, Hades, Poseidon, Zeus and Demeter
Attributes/ Symbols:	None
Other:	Hestia was the eldest of her siblings and served as the protector of home, family, and city.

(CONTINUED ON OTHER SIDE)

Table of Greek Gods, Goddesses, and Titans

Principle Olympians (Cont.)

Persephone: Queen of the Underworld

Roman Name:	Proserpina
Parents:	Demeter and Zeus
Spouse:	Hades
Affairs:	None
Offspring:	None
Attributes/Symbols:	Pomegranate
Other:	See Hades and Demeter

Poseidon: God of the Sea

Roman Name:	Neptune
Parents:	Rhea and Cronus
Spouse:	Amphitrite
Affairs:	Demeter, Cleito
Offspring:	None
Siblings:	Hera, Hestia, Hades, Zeus and Demeter
Attributes/ Symbols:	Trident, fish, dolphin and chariot with hippocampus (half horse and half fish animal)
Other:	Earthquake god

Zeus: The King of the Gods

Roman Name:	Jupiter	
Parents:	Rhea and Cronus	
Spouse:	Hera	
Affairs:	<u>Divine Partners</u>	<u>Offspring</u>
	Demeter	Persephone
	Leto	Apollo and Artemis
	Metis	Athena
	Dione	Aphrodite
	Meae	Hermes
	Eurynome	The Three Graces
	Mnemosyne	The Muses
	Themis	Horae (Seasons), and Moriae (Fates)
	<u>Selected Human Partners</u>	<u>Offspring</u>
	Alcmene	Hercules
	Danae	Perseus
	Semele	Dionysus
Offspring with Hera:	Ares, Hebe, Hephaestus and Eileithyia	
Siblings:	Hestia, Hades, Hera, Poseidon and Demeter	
Attributes/Symbols:	Scepter, thunderbolt, eagle and oak tree	
Other:	He is the God of rain and clouds, as well as lord of the sky.	

Table of Greek Gods, Goddesses, and Titans

Minor Gods and Goddesses

Aeolus: Keeper of the Winds

Aurora: Goddess of Dawn

Eileithyia: Goddess of Childbirth

Eris: Goddess of Spite and Discord

Furies (Erinyes): Sprites who punished crimes outside of the realm of human justice

Alecto: The Unresting

Megara: The Jealous

Tisiphone: The Avenger

Gorgons: Evil, ugly enemies of Greek heroes

Stheno: Strength

Medusa: Queen

Euryale: Wide-Leaping

The Graces (3): Goddesses who personified grace

Aglaia: Splendor

Euphrosyne: Mirth

Thalia: Good Cheer

Horae (Seasons; 3):

Thallo: Spring

Carpo: Autumn

Auxo: Summer

Hymen: God of Marriage

Hypnos: The Sleep God

Iris: The Rainbow, and a Messenger for Hera

Moirai (3): The Fates, supervise fate and the threads of human life

Clotho: The Spinner, picked thread

Lachesis: Apportioner, measured it

Atropos: The Inevitable, cut it

The Muses (9): Presided over the arts and prompted the memory

Calliope: Epic Poetry

Clio: History

Erato: Lyric and Love Poetry

Euterpe: Music

Melpomene: Tragedy

Polyhymnia: Sacred Poetry

Terpsichore: Dance

Thalia: Comedy

Urania: Astronomy

Nemesis: The Goddess of Punishment and Retribution

Nike: Goddess of Victory

(CONTINUED ON OTHER SIDE)

Table of Greek Gods, Goddesses, and Titans

Nymphs:

Atlantids	Dryads
Hyads	Limnads
Limoniads	Naiads
Napaeae	Nereids
Oreads	Okeanids
Pleiads	Potamids

Pan: God of the Woods and the Fields

Proteus: Minor Sea Deity, Otherwise Known as the Old Man of the Sea

Triton: Minor Sea Deity, merman

The Winds (4):

Boreas: North
Notos: South
Euros: East
Zephyrus: West

The Titans

Atlas: Titan of the Heavens

Koios: Titan of Intelligence

Cronus: Titan of the Sky and Agriculture; Ruler of the Titans

Krios: Titan of Lordship and Mastery

Gaia: Titan of the Earth; Creator of Uranus and the Titans; Mother of the Titans

Hyperion: Titan of Light; Father of the Sun, Moon, and Dawn

Mnemosyne: Titan of Memory; Mother of the Muses

Oceanus: Titan of the Water; Creator of Oceans and Rivers

Phoebe: Titan of the Moon; Mother of Leto

Rhea: Wife of Cronus

Tethys: Wife of Oceanus

Theia: Titan of Sight

Themis: Titan of Justice and Order; Mother of the Fates and the Seasons

Uranus: Fathered the Titans with Gaia



Web Resources for Teachers & Students

Exploring Ancient World Culture

<http://eawc.evansville.edu/grpage.htm>

This site provides valuable links to essential information on Greek history and art.

Ancient Greece for Kids!

<http://www.historyforkids.org/learn/greeks/index.htm>

This website has everything you need to know about ancient Greece from architecture, religion, philosophy, clothing and much more.

Ancient Greece

<http://www.ancientgreece.com>

This site includes maps and a timeline.

Ancient Arcade

<http://www.nga.gov/education/classroom/interactive/arcade.htm>

Interactive game that asks you to match a god or goddess to his/her symbol or attribute.

Exploring Greek, Roman, and Celtic Mythology and Art

<http://www.loggia.com/myth>

This website contains resources and reference materials about mythology.

Winged Sandals

<http://www.abc.net.au/arts/wingedsandals/>

Fun interactive tour of Greece and its gods. It has a Flash and HTML version.

Museum of Cycladic Art

http://www.cycladic-m.gr/en_version/arxi.htm

This museum contains additional images of Greek art.

The Walters Art Museum Integrating the Arts

<http://thewalters.org/teachers/resources/multimedia.aspx>

This site uses the visual arts to teach concepts of social studies, science, language arts, and math curricula

The Walters Art Museum *Heroes: Mortals and Myths in Ancient Greece*

<http://thewalters.org/exhibitions/heroes/>

This site contains resources related to the Walters Art Museums' *Heroes: Mortals and Myths in Ancient Greece* special exhibition.



TRK Borrowing Policy

Please...

1. Return this kit in person or by mail on or by its due date.

A valid credit card number is required to borrow Teacher Resource Kits. A \$25.00 fee will be charged for kits that are returned up to one month late. Borrowers will be assessed the purchase cost of kits borrowed if materials are returned more than one month late. The box the TRK was sent in can be reused for its return.

2. Keep your TRK intact and in working order.

You are responsible for the contents of this kit while it is in your possession. If any item is missing or damaged, please contact the Department of School Programs at 410.547.9000, ext. 298, as soon as possible.

3. Fill out the TRK Evaluation so that kits can be improved with your input and student feedback.

Please return the Teacher Resource Kit to:

**Department of School Programs
Division of Education and Public Programs
The Walters Art Museum
600 North Charles Street
Baltimore, MD 21201-5185**

Other Art Resources for Teachers

Teacher Resource Packets: The National Gallery of Art

“The Search for Alexander” Catalog #051

Examines both the legendary and historical aspects of the life of Alexander the Great, especially using artifacts found in Macedonian royal tombs.

Contains 18 slides, 17-minute audiocassette and text.

“The Human Figure in Early Greek Art” Catalog #059

Traces the evolution of the human figure from abstract representations typical of archaic Greek art to naturalistic figures seen in sculpture and reliefs of the early classical period. Contains audio and written commentary, a brief bibliography, map, and timeline noting major sites and events in Greece from the Dark Ages to the fifth century B.C.

Contains 18 slides, 44-minute audiocassette, and text.

“The Greek Miracle” Catalog #TP5

Provides cultural and historical context for a group of fifth century B.C. objects shown in the National Gallery exhibition “The Greek Miracle.” The teacher packet emphasizes how the image of the human figure created during the Classical period has influenced Western Art ever since.

Contains 20 slides, 8 study prints, and a booklet.

“The Measure of all Things” Catalog #VC154

“Examples of architecture, sculpture, and vase painting illustrate artistic development during the fifth century B.C., when a newly invented political system called democracy encouraged unprecedented creative freedom. Includes dramatic footage of major archeological sites in Greece.”

Videocassette, 15 minutes.

“The Inquiring Eye: Classical Mythology in European Art” Catalog #TP314

“This teaching packet discusses Greek and Roman mythology as a source for themes in art from the Renaissance to the twentieth century. Two booklets provide content, discussion of objects, and stories of mythological figures and adventures.”

Contains 20 slides, 5 study prints, and 2 text booklets.

To order please contact: www.nga.gov/education/ep-main.htm

Or

Education Resources
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Kids Art Catalog On-Line

www.kidsart.com/store

On this website you can find a variety of materials relating to Ancient Greece and Rome, including:

Classical Kids Activity Guide, 186 pages of art projects, science experiments, recipes, etc. For ages 5-12, \$14.95

KidsArt Ancient Greece, 16 pages of reproducible hands on art activities. \$4.00



Other Art Resources for Teachers

Coloring Book of Ancient Greece, \$5.95

Greek Temple Model Book, \$9.95

Color Greek Mythology, \$9.95

Ancient Greece by Milliken Publishing, \$15.63

Color transparencies and reproducible visuals.

Professor Noggin's Ancient Civilizations Game, \$5.29

Trivia about various ancient cultures.

Classical Kids Activity Guide, \$14.95

Various activities relating to Ancient Greece, ages 5-12.

KidsArt Ancient Greece, \$4.00

Reproducible, hands-on art activities.

Discussion Questions

1. In *Amphora with Funerary Scenes* (image #3), the artist depicts women tearing their hair out as a sign of mourning. Have students research the theme of emotion throughout Greek art. Select a contemporary image that represents human emotion and have students compare the two techniques that the artist used to portray this idea. Some artists to consider for a modern day comparison are Frank Bacon, Pablo Picasso, or Dorothea Lange.
2. Ask students to research the geography/environment of Greece. Then, show images 2 and 3. Have students discuss how the environs of Greece are displayed in the pieces. How did the geography etc. influence the artists?
3. Download *Funerary Statue of Nenkhfetka and his Wife Neferseshemes* from the Works of Art section of the www.thewalters.org. Compare and contrast this Egyptian image with *Male Figure* (image #4). Other ways to continue this discussion is to compare this image of the Male Figure with the *Young Athlete of the Westmacott Type* (image #7) and *The Muse* (image #9).
4. Choose an image of a modern day athlete and lead a discussion on the similarities and differences between the Greek sculptures of athletes and how athletes are portrayed today.
5. Today, we still look to Classical Greek art as a model when creating the human form. Why do you think this is the case? Use examples of artwork today (show examples) to show the influence and lead a discussion of the similarities and differences.
6. Greek art inspired artists throughout time including artists today. Go to www.thewalters.org and download the following images from past art historical periods:
 - [Sappho and Alcaeus](#) , by Sir Lawrence Alma-Tadema, 1881
 - [The Ideal City](#), Attributed to Fra Carnevale, ca. 1480-1484
 - [The Risen Christ](#), Gian Lorenzo Bernini (Italian, active ca. 1600-1680), 1673-1674List some of the characteristics of Greek art on the board which were seen in the images from the Teacher Resource Kit. Then show some of the images mentioned above. See if students can find the influences of the Greek artists on the Renaissance, Baroque, and 19th century art. Take this exercise a step further by having the students research objects of contemporary art to see if the Greek influence can be seen on modern day examples. Discuss what influences can be seen in each piece and discuss how the Greeks influenced art throughout the ages.
7. Have students research the hairstyle and clothing of a specific period in Greek history. Students can then create a self-portrait depicting themselves as a person in ancient Greece. Students can then write a story using their pictures as inspiration. As an extension, students can research Greek plays and see if their story is similar to or different from the writings of the past.
8. Look at *The Young Athlete of the Westmacott Type* (image #7). Imagine what kind of head might be placed on this statue originally. Lead a discussion about what this head would have looked like in ancient times. Students can either create a head of the ancient head or they can select a modern day equivalent to place on the body.

