

## CONTENTS

<i>List of Illustrations</i>	<i>page</i> XI
<i>Acknowledgements</i>	XVII
<i>Maps</i>	XIX
<b>Introduction</b>	<b>I</b>
<b>PART I. THE ARCHAIC AND CLASSICAL PERIODS: PROGRESS AND PROBLEMS</b>	<b>4</b>
<b>I Free-Standing Statues</b>	<b>4</b>
The Greeks	4
Greeks and Egyptians: style and technique	7
The perils of progress: archaic kouroi 650–490 BC	9
New medium, new style: bronze-casting in the early 5th century BC	12
Greater boldness, more problems: early classical statues	15
The classic solution: the Spear-bearer of Polykleitos	18
Style and taste: draped female figures	20
Trends and developments in archaic and classical statuary	22
<b>2 Greek Temples and Their Decoration</b>	<b>23</b>
Four popular plans	23
Two basic elevations: the Doric and Ionic orders	24
Spaces and shapes to decorate	27
Pediments and their problems	27
Metopes: few but telling figures	32
Friezes: difficulties of design	35
The early and high classical styles contrasted	36

## CONTENTS

<b>3</b>	<b>Painting and Painted Pottery</b>	38
	Painting on walls and panels	38
	Painting on pottery: the beginning	39
	How Greek pottery was used	41
	New interests in the 7th century BC	42
	Vividness in storytelling: the black-figure technique	44
	The search for new effects: the red-figure technique	47
	Advances in wall painting: Polygnotos	52
	The illusion of space	54
	Written sources of information on the arts	56
<b>PART II. THE FOURTH CENTURY BC AND THE HELLENISTIC PERIOD: INNOVATION AND RENOVATION</b>		59
<b>4</b>	<b>Sculpture</b>	59
	The decline of the classical poleis and the rise of the Hellenistic kingdoms	59
	New trends in sculpture in the 4th century BC	61
	The female nude: a new theme in Greek art	62
	New problems in the Hellenistic period: figures in space	64
	Hellenistic variety: new subjects – foreigners and groups	66
	New drama in old compositions	68
	Uses and abuses of the past	69
	The Hellenistic contribution	71
<b>5</b>	<b>Painting</b>	72
	Sources of information and their value	72
	The 4th century BC and its legacy	72
	Hellenistic achievements: new themes and settings	76
<b>6</b>	<b>Architecture and Planning</b>	81
	The house: new luxury in private life	81
	The theatre: the actor becomes the principal	82
	The sanctuary: unification of architectural complexes	85

## CONTENTS

<b>PART III. THE ROMAN WORLD: ADOPTION AND TRANSFORMATION OF THE GREEK LEGACY</b>	89
<b>7 Roman Statues and Reliefs</b>	89
The emergence of the Roman empire	89
Portraiture: specificity of person	90
Roman portraits and Greek forms	92
Historical reliefs: specificity of event	93
Reliefs for private individuals: sarcophagi	98
<b>8 Roman Painting</b>	101
Greek inspiration for Roman painting	101
An example of a thoroughly Roman painting	102
Roman settings: the four Pompeian 'styles'	103
<b>9 Roman Architecture: Adaptation and Evolution</b>	109
Houses and temples: dwellings for men and gods	109
From theatre to amphitheatre	116
Imperial thermae; the 'palaces of the people'	119
<b>10 World Rulers</b>	123
World architecture for world rulers	123
Unity and diversity	126
Non-Roman ethnic traditions under Roman rule	130
Art outside the classical tradition	133
<b>Epilogue</b>	138
<b>Appendix: How We Know What We Think We Know</b>	139
How Greek and Roman works of art and architecture can be dated	139
How works can be attributed to artists known from literature	141
How we think marble statues in complex poses may have been made	141
How we think the Romans made copies (or variants) of Greek statues	143

## CONTENTS

How we think the Romans used copies of Greek paintings	144
<i>Glossary</i>	146
<i>Further Reading</i>	152
<i>Index</i>	155