

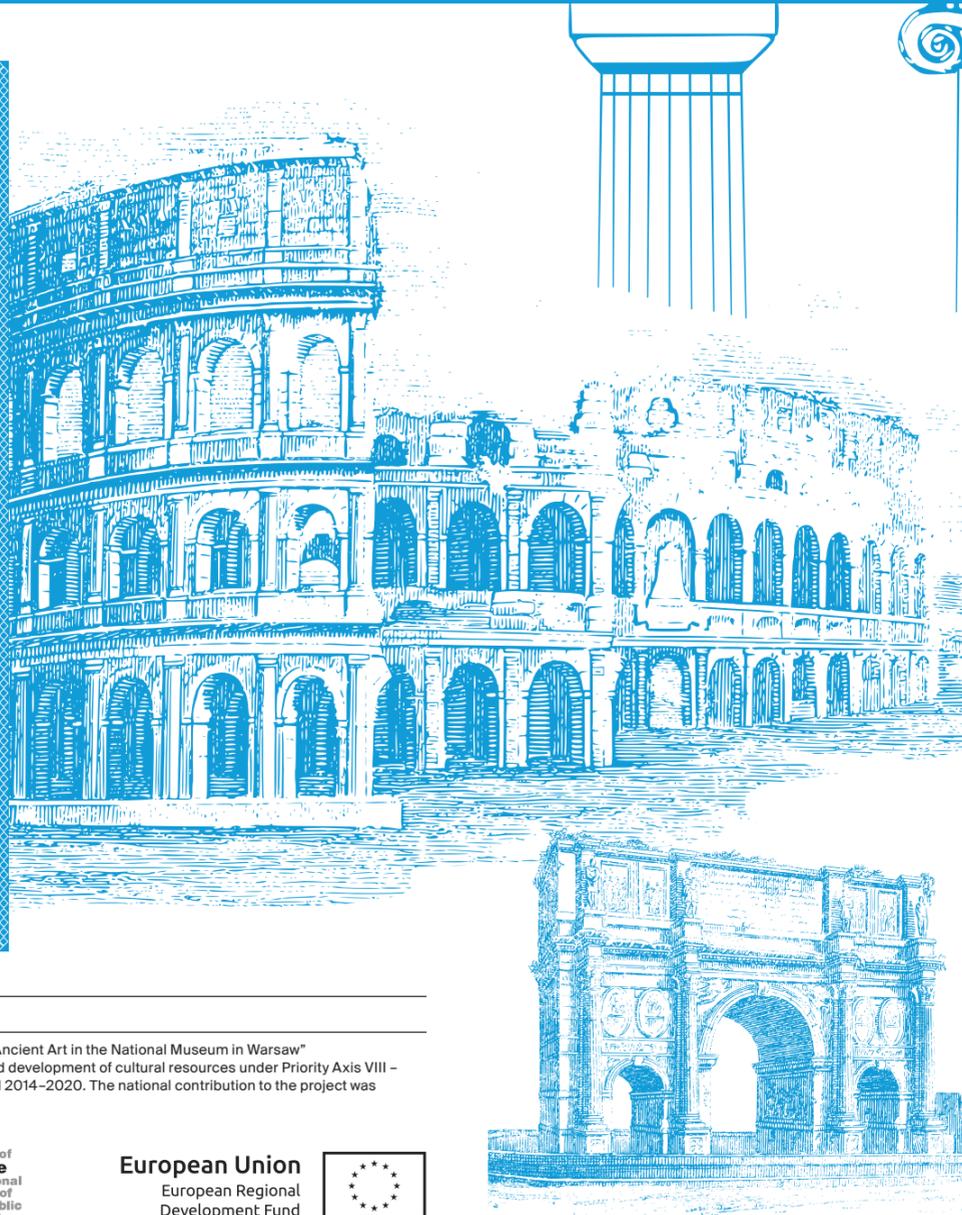
Types of buildings in ancient Rome

While ancient Greeks raised their most amazing buildings in honour of the gods, the Romans preferred to build for the people. Amphitheatres, basilicas, circuses and thermae – all these facilities, often funded by military commanders, politicians and emperors, were public buildings and served Roman citizens.

BASILICA – a hall used for commercial and judiciary purposes.

AMPHITHEATRES AND CIRCUSES – buildings used for staging shows like gladiator fights, chariot races (circus), or acrobatic and musical performances.

THERMAE – complexes that included bathhouses, rooms for fitness training and massage treatments, and sometimes libraries, porticoes, shops, etc.



Styles in architecture

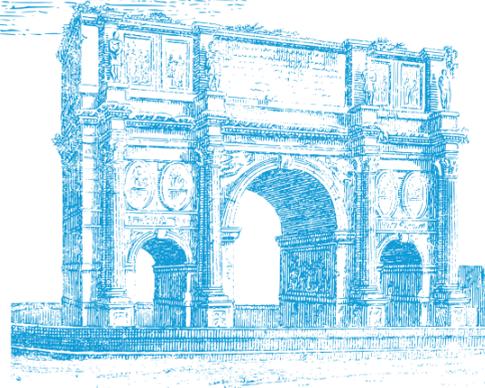
Artists in practically all periods have been inspired by the architecture of ancient Greeks and Romans. Among the most frequently repeated motifs derived from ancient art are columns, whose appearance is the distinguishing trait of three styles in architecture: the Doric, Ionic, and Corinthian orders.

DORIC ORDER
created in the 7th century BC. Characterised by monumentality and austerity. The columns lacked bases, and their shafts tapered towards the top.

IONIC ORDER
developed at the turn of the 6th century BC. Ionic-style buildings were more slender and decorative than Doric ones, and the columns stood on bases. At the turn of the 4th century BC, this order evolved into the most ornamental and even more slender style –
THE CORINTHIAN ORDER.

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Thanks to a few preserved examples and descriptions, we know that ancient artists also painted on wood, stone, textiles and plaster. Besides murals from Herculaneum and Pompeii, among the extant paintings are Fayum portraits, called so after the place of their origin in Egypt. Find the portrait of a boy from Fayum in the gallery.

What did they paint on?



fine clay used to coat / paint parts of vases, containing i.a. large amounts of iron oxides. During the complicated firing, it changed its colour to black.

SLIP (SLURRY)



in ceramics, the rule of adjusting vessel decoration to its form.

TECHNICS

a painting technique which uses beeswax to bind colour pigments. The paints had to be mixed while hot and applied using heated tools.

ENCAUSTIC



(Lat. fear of empty space) a decorative composition that fills the entire available surface. Over time, this trend in Greek painting was replaced with ornamental bands and subsequently figural decoration.

HORROR VACUI



Match the vases in pictures to their styles.



The figural scene became the dominant element of the composition. The depicted motifs ranged from everyday life to mythology.

BLACK-FIGURE STYLE (6TH C. BC)

Includes motifs inspired by Oriental art: vegetal and floral patterns, as well as animals, including fantastic creatures like chimeras and griffins.

ORIENTALISING STYLE (7TH C. BC)

Features abstract patterns, significantly geometrized figural decoration and ornaments arranged in bands.

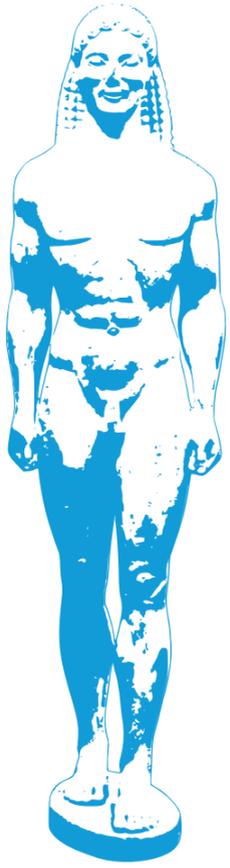
GEOMETRIC STYLE (9TH-8TH C. BC)

The production of ancient pottery vases reached the highest artistic level, and many forms developed over the centuries. The function of a vessel is easily determined by looking at its shape, handles and size. While vessel shapes did not undergo significant changes, several different styles in their painting developed over time.

Vases and styles in vase painting

Reversing the colours made the production process much easier, and its effects became more realistic.

RED-FIGURE STYLE (FROM THE 6TH C. BC ONWARD)



The history of ancient Greece is divided into three periods: **Archaic**, **Classical** and **Hellenistic**.

ARCHAIC PERIOD
(CA. 9TH-5TH C. BC)

This period brought the emergence of the Doric and Ionic orders in architecture, and monumental sculptures, so-called kouroi and korai. These solid block figures resembled Egyptian statuary and were intended for frontal viewing. The faces lacked emotion, and their idealised features were carved into the so-called Archaic smile.

CLASSICAL PERIOD
(6TH/5TH C.- 323 BC)

The Classical period brought major changes in Greek sculpture. This was the time of the most outstanding Greek sculptors: Myron, Phidias and Polykleitus.

Myron created the famous *Discobolus* – one of the oldest dynamic representations of the male body that captures movement.

Phidias was renowned for monumental representations of gods. Among his works was the statue of Zeus at Olympia, one of the Seven Wonders of the Ancient World. The sculpture, ca. 12 m high, was made in the chryselephantine (Gr. gold-and-ivory) technique.

Polykleitus is credited with the creation of the **canon of proportions of the human body**.

Toward the end of the Classical period, in the 4th century BC, the most famous artists were **Scopas**, **Praxiteles** and **Lysippus**.

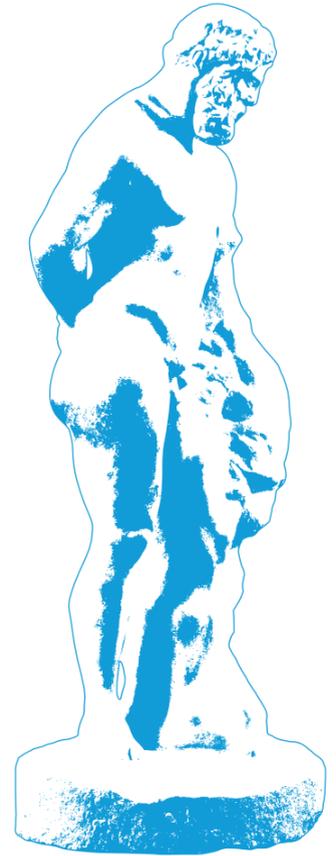
The works of Scopas showed strong emotions of the carved figures. A work of Praxiteles is the famous *Cnidian Aphrodite*, the oldest known female nude in Greek art. Lysippus was the court sculptor of Alexander the Great. Among his creations was a portrait of this ruler, copied multiple times over the centuries, as well as the famous *Resting Heracles*. Copies of both works can be found in our gallery.

HELLENISTIC PERIOD
(323-27 BC)

Sculptors of the Hellenistic period carved their works much more freely, making use of the advances of past eras. They tackled new themes, for instance realistic portraits of children and the elderly. The faces betray strong emotions and the figures are shown in dynamic poses. Sculptural groups comprising multiple figures were also created in this period.

In the gallery, find the statue that is a later imitation of the statue of Zeus from Olympia.

With the help of the drawing of the group entitled *Invitation to dance*, find the figure of the satyr in our gallery. It is one of over 30 copies of this sculpture preserved worldwide.



CONTRAPPOSTO

pose of the body in which the weight rests on one leg. This stance is balanced by a slight curve of the body in the opposite direction.

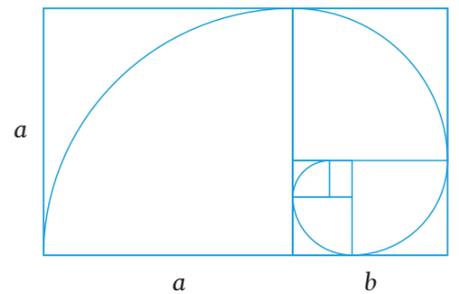
Look at the people contemplating the gallery exhibits. Can you see anyone standing in contrapposto?

CANON

(Gr. rule) a set of mathematical rules and module-based proportions that resulted in creating the ideal model of the male body established by the sculptor Polykleitus in the 5th century BC. One of the modules was the length of the nose/index finger/width of the hand. The head was supposed to fit seven times in the height of the body.

Check if your face is divisible into three equal parts corresponding to the width of your hand, according to the Greek canon.

Find a sculpture in the gallery that follows the rules of the Greek canon.



Roman sculpture

Most sculptures in the gallery are Roman copies of now-lost Greek originals. Romans liked to surround themselves with Greek art. This does not mean, however, that they did not create their own sculptures. A popular type was a realistic portrait, absent from Greek art.

A type of Roman sculpture was the so-called *statua togata*, or statue of a man wearing a traditional garment – a toga. They were put up for citizens in recognition of merit.

Find the difference between Roman propaganda sculpture and Greek sculpture.

The history of ancient Rome is divided into three main periods:

Monarchy (753-509 BC), Republic (509-27 BC) and Empire (27 BC-476 AD).



Art and mathematics

Ancient Greeks of the Classical period loved ideal proportions, which they calculated mathematically. The basis for such calculations was the so-called **MODULE**. Greeks knew and used the **GOLDEN RATIO**.

MODULE

a basic unit multiplied to obtain every dimension of the created work. The use of a module permits to establish correct proportions, helping to achieve an effect of order and harmony.

GOLDEN RATIO

division of a line segment into two parts so that the entire segment is to the longer part as the longer part is to the smaller. Such a geometrical relationship is algebraically expressed with the Greek letter ϕ (phi).

$$\frac{a}{b} = \frac{a+b}{a} = 1.618... = \phi$$