

GREEK ARCHITECTURE

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What is a Greek Temple? A Greek temple is the sheltering architectural building, located within a sanctuary or holy precinct, which evolved into the Greek community's place of worship. These pregnant sites can be found widely scattered throughout the Greek world, and densely placed at appropriate settings within the Greek city-state. (Appropriate? Temples were located in places traditionally associated with this or that deity, or, given a newly chosen site, in places suitable for a new house of the god—on a mountain top close to the home of Zeus, on a promontory over the sea, fitting for a home to Poseidon, or in the forest, in a locale natural for a tribute to the huntswomen goddess, Artemis.) Needless to say—and we can trace major changes through all cultures' architectural histories—there were many *stages* of temple construction in Greece. In the earliest stages, probably in evidence from 600 B.C. on, temples began to be constructed in stone, replacing wood and mud brick structures preceding them on the same site. (By the nature of the case we cannot verify the pre existence of these wooden predecessors, but there are good reasons to suppose that throw away materials like wood, stone, or clay were the initial god houses for the Greeks, and that as they consolidate the character of their religious beliefs, the Greeks accordingly consolidated the form of their temples. There are, though, competing theories of the source of the ancient Greek pre-temple temple. One theory is that Mycenaean architecture, which flourished in the Archaic Age of Greece, and which dominates in the great fortresses of Mycenae and Tiryns, in the Pelopnesus, provided the initial impulse for the Hellenic temple architecture. A second view is that Egyptian art was the inspiration for at least many elements of the Greek temple, like the Ionic order columns, which clearly work off of Egyptian floral motifs.)

How did Greek temples change over time? The earliest temples were in a style called Doric—from a traditional name for the earliest settlers in Hellas—constructed originally at Corinth, and marked by strong somewhat squat columns. The Corinthian style of temple architecture came into presence in the fourth century B.C., and was called Ionic when the Ancients began to analyze their own art history. Although the Corinthian column, and many of the details of capital, architrave, and frieze, differed more or less sharply from the Doric model, the overall structure, of all early Greek temples, was roughly the same. There were, however, changes through time, as well as variations within each style. It is important, here, to look at photos which bring out those changes. Take, for example, the Temple of Hera at Paestum (550 B.C.), the Parthenon in Athens (447-432 B.C.) and the Temple of Apollo at Didyma in today's Turkey, begun in 313 B.C. Both of the first two temples were Doric in style, the third features massive Ionic columns.

Who made the Greek temples? By the classical period, the fifth century B.C., major temples such as those on the Acropolis at Athens, were created by noted architects. Ictinus, contemporary with the renowned *archon* Pericles, was noted for his head architect role in the creation of the Parthenon, the central structural brilliance on the Acropolis, or the Temple of Bassae in the Pelopnesus, and for an important temple at Eleusis. Phidias served as the master administrator, and artistic director of the art work on the Parthenon, while Kallikrates, a distinguished architect and 'city planner' in Athens, served as a third leading force in the making of the Acropolis-temples, most prominent of Athenian projects.

The Acropolis and Parthenon. It is worth considering the setting of the Acropolis-Parthenon project, for it is an example of the most ambitious effort to be found among the city-states of Greece. By the time construction began, on an Acropolis already housing various sacred structures, Pericles had proven his superior leadership, building, with the island states of the Aegean, a military alliance which gave Athens pre eminence in Greece. Pericles put himself in overall charge of construction of the Parthenon, the cost of which, for the first year's work, was 5000 talents (some 3 billion dollars at today's rate). The project took fifteen years, was largely financed by money from the treasury of the Delian League—Athens's naval alliance—and involved the quarrying of 20 thousand tons of marble from Mount Pentele. Who made the Greek temple? Pericles? Iktinos? Or Iannis who quarried the marble and dragged it down from the mountain?

What went on in the Greek temple? The broad answer is that the temple was largely a storage area, and not a place for the rituals of worship. (Rituals—prayers and sacrifices—would normally take place outside the temple, in the sanctuary precinct.) The temple itself, of course, was an *overwhelming* storage area. The structure would be oriented toward the East, so that the rays of the morning sun came in through the giant front door of the structure,

incrementally lighting more of the *cella* (or *naos*), the nave of the building, until the cult statue itself, which was at the far western end of the nave, was touched or even covered with light. In addition to the cult statue, which loomed over the hall around it, there were typically an altar, tables for votive offerings, and personal treasures dedicated to the deity enshrined there. ...It would be worth concluding our effort, to describe the awe evoked in the temple, by including a passage from the Greek traveler Pausanias. He is describing the cult statue of Athena in the Parthenon.

The statue itself is made of ivory, silver and gold. On the middle of her helmet is placed a likeness of the Sphinx ... and on either side of the helmet are griffins in relief. ... The statue of Athena is upright, with a tunic reaching to the feet, and on her breast the head of Medusa is worked in ivory. She holds a statue of Victory about four cubits high, and in the other hand a spear; at her feet lies a shield and near the spear is a serpent. This serpent would be Erichthonius. On the pedestal is the birth of Pandora in relief.

Readings

Mikalson, Jon, *Ancient Greek Religion* (Chichester, 2010), pp. 1-51.

Fullerton, Mark, *Greek Art* (Cambridge, 2000).

Discussion questions:

Do you see a peculiarly fitting relation between the form of the Greek temple and the nature of the religion practiced in it? Gothic cathedrals, in mediaeval Christian tradition, might seem to be extending spires toward heaven. Does the Greek temple in any comparable way suggest the meanings internal to its form?

Does there seem to be any overall 'administration' of Olympian religious practice? This question may sound absurd! Is there a Greek Vatican? A Supreme religious court? The answer is basically no, but then what assured uniformity of practice, from one temple site to another? Was there a completely autonomous priesthood in each *temenos*?

What function did light play in disclosing the cult statue in the Greek temple? Was the semi-darkness, which much of the time enclosed the cult statue, a protective device to enhance awe? Why did most of the actual worshipping take place outside the temple itself?