

# Classical Civilisation

## Topic: Religion in the City: Temples

**This topic covers the following:**

- 1 Temple Design and Decoration**
- 2 Role of Greek and Roman Priests**
- 3 Greek and Roman Blood Sacrifice**
- 4 The Acropolis of Athens and The Parthenon**
- 5 Ancient Olympia and the Temple of Zeus**
- 6 The Temple of Portunus**
- 7 The Pantheon**

**Name:**



# Scheme of Learning: Religion in the City

## Topic Sequence:

1	2	3	4	5	6	7	8
Gods and Goddesses	Heracles: Universal Hero	Religion in the City	Myth and the City	Festivals	Myths and Symbols of Power	Death and Burial	Journey to the Underworld

## Topic Overview:

This is the third topic of the GCSE Classical Civilisations course, and the main aim is to provide a thorough understanding of how religion in Ancient Greece was practised. This topic takes the pupils' previous learning about Gods and Goddesses, and Heracles, and applies it to the practise of religion in Ancient Greece and Rome. The topic explores the role of priests and priestesses in religion, and the different rituals that accompany worship, with a particular focus on the importance of blood sacrifice. It also explores the physical structures that carried religious importance, with a particular focus on two Greek temples that link to the previous topics. The first is the Parthenon on the Acropolis of Athens, a temple dedicated to Athena, and the second is the Temple of Zeus, which is dedicated to Zeus and, linking to the second topic, there are metopes of Heracles' twelve labours on the temple's frieze. There are two Roman temples that contrast against the Greek ones: Temple of Portunus and The Pantheon. This topic is the first one that is focused on actuality of religious practice

and not just the Gods.

## Lesson Sequence:

The lessons have been sequenced to build pupils' understanding and knowledge of how religion was practised in Ancient Greece and Rome. They focus on the temples themselves at first, before moving into the religious officials that oversaw such religious practices as blood sacrifice. There is a need to focus on the temples before the rituals as many of the rituals reference where they took place within a temple complex. By rooting pupils knowledge in how religious sanctuaries were structured, pupils are able to place the actual rituals much easier.

The first lesson looks at what a Ancient Greek sanctuary was. Pupils will learn about the importance of the sanctuary to Greek people, as well as exploring what the standard features of a sanctuary complex. The pupils will explore the sanctuary of Apollo at Delphi, which is not on the specification, but is a really good example to explore. The lessons move then to look at the role of priests and priestesses in the practice of religion. It looks at their roles and responsibilities, leading to their most important role in carrying out the blood sacrifice. Pupils need to have an understanding of the ritual and process of a blood sacrifice, and understand its communal role in Greek society. There is an opportunity here to explore an extract from The Odyssey, a book pupils will read in Year 11, which depicts a sacrifice, enabling pupils to apply their knowledge of sacrifices to it.

The next series of lessons explore the two prescribed case studies from Ancient Greece: The Parthenon and the Temple of Zeus at Olympia. Pupils explore the full sanctuaries of both temples, giving them greater context on their importance and significance. Interestingly, the two case studies link back to the previous two topics nicely. The Parthenon explores the myths of Athena, and the Temple of Zeus includes metopes depicting Heracles' labours.

At this stage, the topic switches to Roman religious practice, and follows a similar sequence of lessons as the Greek ones. The focus is on learning about Roman sanctuaries and the differences to Greek ones, before exploring the role of Roman priests. Again, pupils need to understand the role of the priest and their specific duties, particularly with blood sacrifice. There is once again an opportunity to introduce pupils to classical texts by exploring an extract on sacrifice from The Aeneid.

Finally, the lessons culminate with an exploration of the two prescribed case studies from Ancient Rome: The Pantheon and the Temple of Portunus. These are very different from their Greek counterparts, and are an insight into the differences between Greek and Roman

religious practice.

## Sequence of Lessons:

1	Religion Lesson 1 – Overview
2	Religion Lesson 2 – The Sanctuary
3	Religion Lesson 3 – Greek Temple Design
4	Religion Lesson 4 – Priests
5	Religion Lesson 5 – Sacrifice
6	Religion Lesson 6 – Sacrifice (Odyssey)
7	Religion Lesson 7 – Acropolis of Athens
8	Religion Lesson 8 – Pericles
9	Religion Lesson 9 – Parthenon
10	Religion Lesson 10 – Ancient Olympia
11	Religion Lesson 11 – Myth of Oenomaus and Pelops
12	Religion Lesson 12 – Roman Sanctuary
13	Religion Lesson 13 – Roman Priests
14	Religion Lesson 14 – Vestal Virgins
15	Religion Lesson 15 – Roman Sacrifice
16	Religion Lesson 16 – Roman Sacrifice (Aeneid)
17	Religion Lesson 17 – Roman Temples
18	

## Topic Resources:

<b>Knowledge Map:</b>	3. Knowledge Map: Religion in the City	<b>Prescribed Sources:</b>	3. Prescribed Sources: Religion in the City
	4. Knowledge Map: Religion in the City - Parthenon		
	5. Knowledge Map: Religion in the City – Temple of Zeus		
	6. Knowledge Map: Religion in the City – Roman Temples		

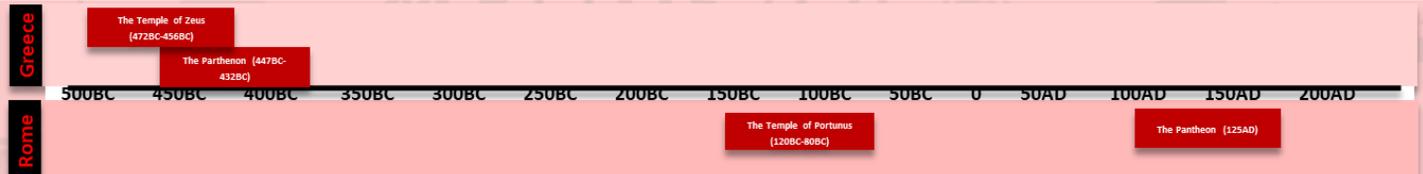
## Assessment:

<b>Knowledge:</b>	20 question knowledge test
<b>Application of Knowledge:</b>	Exam questions that focus on identifying a god/goddess, a section on Heracles, and a section on temples.

## Supportive Reading:


# Knowledge Map: Myth and Religion: Religion in the City

In this topic, you are required to study the design, function and importance of temples in Greece and Rome. You will also have to examine the various religious officials that existed in the Greek and Roman world and their roles and responsibilities. Finally, we will examine the importance of animal sacrifices to those who conducted them. We will be looking at four case studies: the Parthenon and Temple of Zeus in Greece, and the Pantheon and Temple of Portunus in Rome.



## Greek Temples

1	The Sanctuary	This is a holy area in a city or town that contained a temple and an altar to a God. The sanctuary was usually separated from the rest of the city by a wall. Sometimes the <b>sanctuary</b> would have temples to more than one god, it did not have to be specific to one god or goddess.
2	The Function of a Greek Temple	A temple was a building dedicated to a god and was used to house the cult statue of that god. Essentially, the temple was the building that was the god's place on earth when they left Mount Olympus. Importantly, only priests were allowed in the temple - the majority of the population never set foot in the temple.
3	The Temple Building	Temples come in many shapes and sizes but all were rectangular in shape. The temple was usually orientated from east to west (to follow the sun). Most temples followed a similar design and included a <b>plinth</b> , steps, a <b>colonnade</b> , a <b>cella</b> , and an <b>opisthodomos</b> .
4	The Altar	This was the most important part of the <b>sanctuary</b> for the populace was the <b>altar</b> . The altar could exist in its own right and without a temple. The altar was where sacrifices and offerings to the gods took place.
5	Priests	The Greeks had two types of priest: <b>Hierus</b> (Priest) and a <b>Hiereia</b> (Priestess). Their name meant <i>one who sacrifices to a god</i> . Usually gods were attended by priests, goddesses by priestesses. Their main jobs were to make sure that the correct ritual was carried out at the correct time.
6	Sacrifice	In order to honour the gods, the Greeks would give them offerings. This could include gifts of money, dedications of song, or spoils of war. The main offering was a <b>blood sacrifice</b> that included several stages before it was correctly completed: the preparation, the kill, and sharing of the sacrifice.
7	Temple Decoration	Two main areas of the temple were decorated: the <b>pediments</b> and <b>friezes</b> . The design of the <b>pediments</b> and <b>friezes</b> were usually associated to the city it was in or the god the temple was dedicated to. The <b>pediments</b> were at the end of a temple, and the <b>frieze</b> was a continuous strip of sculptured stone or marble that ran around the whole temple.

## Case Studies: Parthenon and Temple of Zeus

8	The Parthenon	The Parthenon is arguably the most famous temple in the world, certainly Greece. It sits on the <b>Acropolis</b> in Athens and was commissioned by <b>Pericles</b> and was built between 447-432BC. Its chief architect and designer was <b>Phidias</b> .
9		The temple was dedicated to the goddess Athena and was built to honour her. The sanctuary had several buildings and sculptures that focused on Athena and included a huge statue to Athena Promachos (' <i>Athena who goes into battle</i> ').
10		The Parthenon is huge in size, measuring 69.5 metres in length and 30.9 metres wide. It is orientated east to west like many temples, but it has a unique feature in that it has a double <b>colonnade</b> . Its pediments depict the stories of Athena's battle with Poseidon for Athens, and her birth.
11		Interestingly, it is not the main temple on the Acropolis to worship Athena. It became not just a monument to Athena but also to Athens itself. It would house the city's treasury.
12	The Temple of Zeus	The Temple of Zeus was located within the sanctuary at Olympia called the Altis. The temple was built around 472BC, but the Olympic Games had been held since 776BC at the site and there has been an altar to Zeus at the site since that time which shows the importance of the altar over the temple.
13		The Temple of Zeus was 64.1 metres in length and 27.7 metres wide. It was built in the traditional rectangular shape and was orientated east to west.
14		The eastern pediment shows the myth of Oinomaos and Pelops, and the western pediment depicts the mythical battle between the Centaurs and Lapiths called the Centauroomachy. This latter myth is supposed to represent the victory of civilisation over barbarism.

## Roman Temples

15	The Sanctuary	The <b>sanctuary</b> was a holy area in a city or town that contained a temple and an altar to a god. Similarly to the Greeks, the sanctuary was usually separated from the rest of the city by a wall and could also have many temples in it dedicated to many different gods.
16	The Function of a Roman Temple	Similarly to the Greeks, the function of a temple was to provide a place for the god to be resident in when were on earth. Unlike the Greeks though, Roman priests were not appointed to a specific temple.
17	The Temple Building	Roman temples were based on a mix of Etruscan and Greek styling, and usually rectangular in design. However, there were major exceptions to this, most notably the Pantheon in Rome. Roman temples were built on a <b>podium</b> so you could only enter through the front of the temple.
18	The Altar	This was the most important part of the <b>sanctuary</b> for the populace was the <b>altar</b> . The altar could exist in its own right and without a temple. The altar was where sacrifices and offerings to the gods took place. The sacrifices was the most communal part of any worship and could involve the whole city.
19	Priests	Roman priests differed greatly from their Greek equivalents. The priest's role was to uphold the state religion by making sure all gods were at peace (' <i>Pax Deorum</i> '). There were three types of priests in Rome: the <b>pontifices</b> , the <b>Augurs</b> , and the <b>Vestals</b> .
20	The Vestal Virgins	The <b>Vestal Virgins</b> were a college of six priestesses who represented the only major female priesthood in Rome. As their name suggests they were priestesses of the goddess <b>Vesta</b> , the goddess of the hearth and home. The <b>Vestal Virgins</b> was an important and respected role, and they lived in the <b>House of Vestals</b> which was located in the Roman Forum, the centre of social and political activity in Rome.
21	Sacrifice	The Romans followed the same general procedures as Greek <b>sacrifices</b> , with <b>blood sacrifices</b> being the most common. The sacrifice had three stages: the preparation, the kill, and the sharing of the sacrifice. One difference though is that in Rome, a <b>haruspex</b> specialised in reading the entrails of the sacrificed animals.

## Case Studies: Pantheon and Temple of Portunus

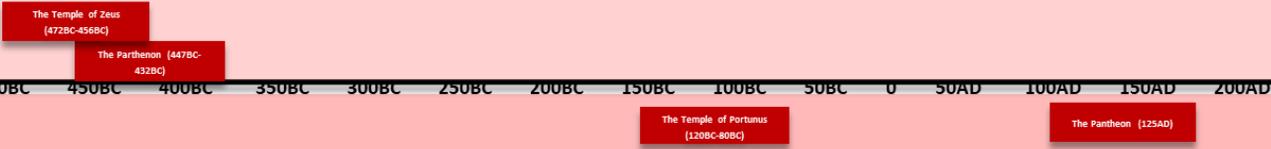
22	The Pantheon	The Pantheon is probably the most famous of all Roman temples. It stands in the ancient Roman Campus Martius (' <i>Field of Mars</i> '), and area where the army met before campaigns and where all elections took place.
23		It was commissioned by <b>Emperor Hadrian</b> in 125AD, and it is believed it was dedicated to all gods. It is built out of marble, brick and concrete.
24		It is significant as it is one of the best preserved ancient Roman buildings. It also has two unique features. Unlike other temples, it is a <b>rotunda</b> and at the top of the circular temple is an <b>oculus</b> . This is an opening at the top of the dome.
25		The internal decoration in the temple has been updated through time but the circular plan shows that there was room for several statues of gods to be placed in the cella.
26	The Temple of Portunus	This temple is dedicated to <b>Portunus</b> , the god of harbours. It was constructed during the Roman republic around 120BC and 80BC. Who commissioned it and who designed it are unknown.
27		It is regarded as one of the best existing examples of a Roman Temple and remains relatively intact. It is a mixture of <b>Etruscan</b> influence (podium and steps) and <b>Greek</b> influence (porch and colonnade).
28		The <b>altar</b> at the temple no longer exists. However, like Greek temples, it stood at the foot of the temple steps and all worship would have taken place at the altar.

# Knowledge Map: Myth and Religion: Religion in the City: Acropolis of Athens

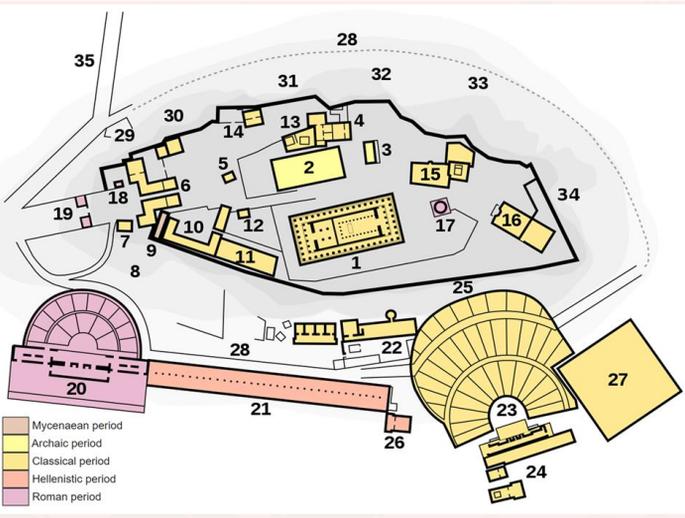
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Greece

Rome



## Plan of the Acropolis of Athens



- Main Buildings:**
1. The Parthenon and Statue of Athena Parthenos
  4. The Erechtheion
  5. Statue of Athene Promachos
  6. Propylaia
  7. Temple of Athena Nike
- Selected Others:**
2. Temple of Athena Polias
  23. Theatre of Dionysus
  27. Odeon of Pericles
  35. Panathenaic Way

## Acropolis of Athens

1	Propylaia	This was the grand entrance into the Acropolis and the sanctuary. It was a monumental gateway into the site. Construction of it was completed between 437 and 432BC and it had five main parts: a central hall which was the gateway, and four wings, two on each side. It was made entirely of marble, with a dark blue ceiling studded with golden stars.
2	Statue of Athena Promachos	Gods were usually given epithets (an adjective which describes a particular role or characteristic of a god). The main statue on the Acropolis was to Athena and was called Athena Promachos. This translates as Athena who fights in the front line, and showed the goddess as a military defender of the state of Athens.
3	Parthenon	The biggest building on the Acropolis and the largest temple in Ancient Greece. It dominated the Acropolis but, interestingly, it is suggested it was not the main temple to Athena on the Acropolis, but would be the focal point for major festivals.
4	Statue of Athena Parthenos	Inside the Parthenon stood a colossal statue dedicated to Athena Parthenos, Athena the Maiden. The statue was originally carved out of wood and then covered in gold leaf.
5	Erechtheion	The Erechtheion marks the most sacred spot on the Acropolis. It was here that Athena and Poseidon allegedly competed for patronage of the city. The temple's architecture is unlike any other on the Acropolis with areas inside for different gods, as well as Athena. It was the focal point of festivals such as the Great Panathenaia.
6	Temple of Athena Nike	This temple is dedicated to Athena Nike - Athena of Victory. It is a relatively small temple and simple in design. Its friezes depict a mixture of different gods and goddesses and battle scenes.
7	Other Key Sites	The building programme was extended beyond the Acropolis and did include some significant buildings. It included the Theatre of Dionysus, and Odeon to Pericles. The latter is a concert hall named after the leader of Athens who undertook the building of the Acropolis.

## Background Information

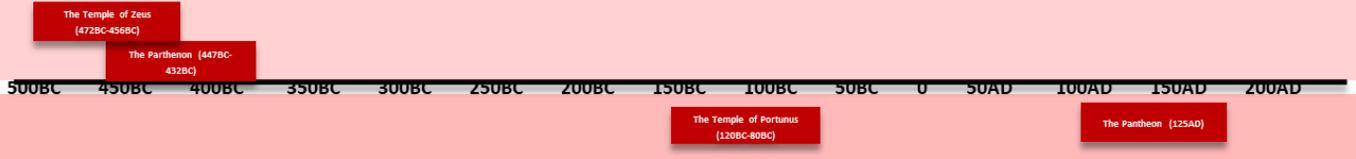
8	Construction	The building of the Parthenon was started in 447BC, under the direction of two architects, Callicrates and Ictinus. It was designed do show off the statue of Athena Parthenos and to be more remarkable in size than any other temple. The main architect during this period would be Phidias, who see its completion in 432BC.
9	Plan	The temple is grand in scale. It measures 69.5 metres in length and 30.9 metres wide. Unusually it had an arrangement of 8 x 17 columns, usually large temples were 6 x 13.
10	Design	It is predominately a Doric temple but an inner row of columns contains an Ionic frieze. It is not the only unusual design feature to make it more impressive than it might otherwise be. These include careful placing of the columns and a slight curvature of the base and columns.
11	East Pediment	The East Pediment is above the entrance to the Parthenon and depicts Athena's unusual birth; she materialises out of Zeus' head.
12	West Pediment	The West Pediment depicts the competition between Athena and Poseidon as to who would be the patron god of Athens. Much of the pediment's sculpture has been lost or damaged, but a drawing in 1674AD has preserved many details now absent. At the centre of the scene, Athena and Poseidon are moving away from each other but turning to look back.
13	Friezes	The Parthenon has a number of friezes depicting many myths. The Ionic frieze depicts the Panathenaic procession and shows mortals worshipping their Gods, as well as proud Athenian things such as democracy and its strength. The Doric friezes show a series of mythical battles through metopes: Gigantomachy, Centauromachy, Amazonomachy, and the Trojan War.
14	Uses	The Parthenon, whilst a temple to Athena, was also where the city's wealth was kept. Large amounts of gold and silver were kept in the opisthodomos. This highlights the religious and civic connection that runs through Greek religion.

## The Parthenon

15	Pericles	Pericles was leader of Athens during its Golden Age or the 'Age of Pericles' as it was known. He would rebuild the Acropolis after defeat in a war with Persia, and create Athens as the cultural centre of the Ancient Greek world.
16	Pericles' Building Programme	After Athens was sacked (plundered) by the Persians in 480BC, the Athenians, under the leadership of Pericles, chose to build a new, greater Acropolis. His ambitious building programme would see many temples constructed on the Acropolis as well as many other buildings across Athens. Most, if not all, were built out of solid marble which would have been incredibly costly.
17	Delian League	Athens headed a group of Greek allies called the Delian League. Each of the members of the Delian League would pay into the Delian League treasury a membership fee annually. In return for this, Athens would protect them against enemies. The Delian League would effectively become the Athenian Empire.
18	Treasury of Delian League moved	Pericles moved the treasury of the Delian League from the neutral island of Delos to Athens in a statement of power. He would use this money to fund his building programme.
19	Phidias	Phidias came to be the main architect of the Parthenon. He would also be the man who designed the statue to Athena Parthenos.
20	Other Architects	There were other architects involved in the construction of the Parthenon. At its inception it was Callicrates and Ictinus.
21	Controversy over the Building Programme	The controversy lies in how it was funded using the Delian League money to fund an extensive and remarkable building programme. Pericles argued it was necessary and so long as Athens could protect its allies, it was entitled to the money.

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Greece  
Rome



## Plan of the Ancient Olympia



### Main Buildings:

- |                   |                |
|-------------------|----------------|
| 1. Stadium        | 6. Philippeion |
| 2. Treasuries     | 7. Palaistra   |
| 3. Temple of Hera | 8. Gymnasion   |
| 4. Alter of Zeus  | 9. Leonidaion  |
| 5. Temple of Zeus | 10. Baths      |

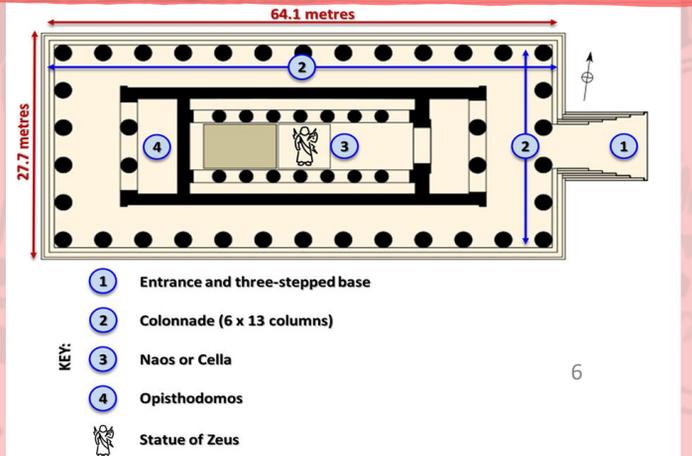
## The Temple of Zeus

11	Construction	The Temple of Zeus was the largest temple built in Ancient Greece until the Parthenon. It was constructed between 472BC and 456BC, taking nearly twenty years to be completed. Its main architect was Libon and the whole structure is mainly built from local limestone. It functioned as a temple and as a treasury.
12	Plan	The temple was 64.1 metres in length by 27.7 metres in width. It was orientated from east to west, it stood on a three-stepped base, it was surrounded by a colonnade (6 x 13 columns), and it had a naos and opisthodomos.
13	Design	It was a Doric temple in design. The columns were very traditional in that they had no base, and a square capital. The temple had four friezes which contained metopes that told various stories (more detail on this below).
14	East Pediment	The eastern pediment was the myth of Oinomaos and Pelops. In the centre stands Zeus. As god of justice he stands as judge in the scene. On either side of him stands the elder King Oinomaos and the younger Pelops.
15	West Pediment	The western pediment of the temple of Zeus depicts the mythical battle between the Centaurs and Lapiths called the Centauromachy. The myth came to represent the victory of human civilisation over barbarism.
16	Metopes	There are twelve metopes on the eastern and western sides of the temple and they depict the twelve labours of Heracles.
17	Statue of Zeus	Inside the temple stood the statue of Zeus, which was around 13 metres tall. The statue was designed by Phidias (who was the architect of the Parthenon). It was added to the temple in 448BC, 8 years after the completion of the temple.

## Ancient Olympia

1	Stadium	The stadium is located to the east of the Temple of Zeus at Olympia. It is the location for many of the sporting events at the Ancient Olympic Games. These games are believed to be have been founded in 776BC.
2	Treasuries	The treasuries were a series of small temple shaped buildings that stored valuable offerings to the gods, and items won in war. Each building was dedicated to a god and had a small room, preceded by a small entrance which had two columns.
3	Temple of Hera	The Temple of Hera is the oldest temple at Olympia. Originally it was built as a temple to both Hera and Zeus but he would eventually have a separate temple built. It is from this altar that the Olympic flame is lit and carried to all parts of the world - still to this day.
4	Altar of Zeus	The Altar of Zeus is one of the oldest structures in Olympia. Due to the number of sacrifices that occurs, it meant that the altar eventually grew to around 7 metres in height due to the ash that was never removed. The altar was built around 200 years before the Temple of Zeus, showing that the altar is more important than the temple itself.
5	Temple of Zeus	The Temple of Zeus was situated within the sanctuary at Olympia called the Altis. The temple building and its decoration symbolises the importance of Zeus, Hercules, Pelops, and the Greeks.
6	Philippeion	The Philippeion is a unique building on the Altis. It is a circular memorial made from limestone and marble and contained various statues to famous Greeks such as Philip of Macedonia and Alexander the Great.
7	Palaistra	The palaestra at Olympia is part of the gymnasium at the sanctuary. It is a 66m by 66m, or 4356 metre square building that is thought to be a building in ancient Greece that was devoted to the training of wrestlers and other athletes.
8	Gymnasion	The gymnasion functioned as a training facility for competitors in public games. The name comes from the Greek word <i>gymnos</i> which means 'naked'. All competitors in the Olympics had to compete naked in honour of the Gods.
9	Leonidaion	The Leonidaion was the lodging place for athletes taking part in the Olympic Games and was the largest building on the site.
10	Baths	The Greek baths were built to service the needs of the athletes, since they used them to wash after training or after the Ancient Olympic Games. In those days, athletes would rub their body with oil and then throw dust on it during training, in order to improve their performance. This was a time-consuming process, but it was necessary and followed a certain ritual.

## Plan of the Temple of Zeus



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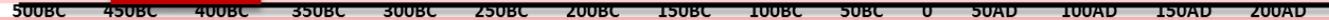
Greece

Rome

The Temple of Zeus (472BC-456BC)  
The Parthenon (447BC-432BC)

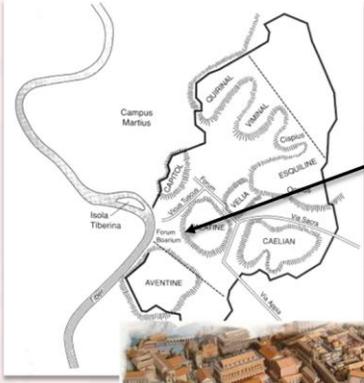
The Temple of Portunus (120BC-80BC)

The Pantheon (125AD)



## Location of the Temple of Portunus

**1 Location**  
The Temple of Portunus is located in the Forum Boarium, which was a cattle market between the Palatine and Aventine Hills in Rome. The temple stands next to the River Tiber in an area that was a harbour during Roman times. It stands next to the circular temple of Hercules Victor and the site of the Great Altar of Hercules.



The map shows where the Forum Boarium is located in Ancient Rome. As you can see it is situated between the Palatine and Aventine Hills, right next to the River Tiber.



Temple of Portunus

Temple of Hercules

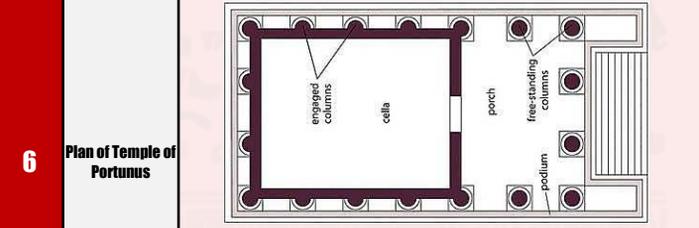
## Temple of Portunus

**2 Dedication**  
The temple has been given two names, as it was earlier wrongly attributed to Fortuna Virilis, meaning *manly fortune*. It has more recently been correctly associated with Portunus, god of harbours.

**3 Construction**  
The temple was built during the Roman Republic between 120BC and 80BC. The architects are unknown. It was built using locally found stone called tufa, and limestone covered with plaster to give the effect of marble.

**4 Style**  
The temple is a brilliant example of an Ionic temple. This can be seen in the columns that have the traditional scrolls carved into the capital.

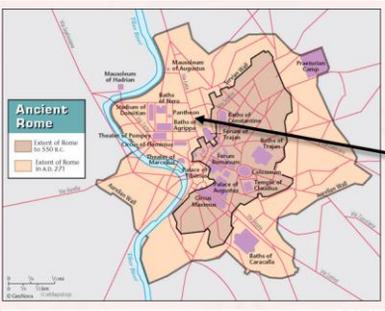
**5 Altar**  
The altar for the temple no longer exists. However, like Greek temples, it stood at the foot of the temple steps. As in Greece, all worship would have taken place at the altar.



The temple of Portunus is one of the best existing examples of a Roman temple. The Romans gathered their inspiration from the Etruscans and the Greeks. The podium and steps are Etruscan in style; the Greek influence is in the columns and the inclusion of a cella. It has some unusual free-standing columns.

## Location of the Pantheon

**7 Location**  
The Pantheon is located in the ancient Roman Campus Martius, Field of Mars. This area was a large open space where the army met before campaigns, when they returned from campaigns, where elections took place and where Romans would engage in general exercise. It was later built on as Rome expanded.



The map shows where the Campus Martius (Field of Mars) was located in Ancient Rome. As you can see it is was originally situated outside the city walls and this is because it was a place where armies were located. No army was allowed to enter the city of Rome. However, as Rome expanded they built on it.

## The Pantheon

**8 Commissioned**  
The original Pantheon was commissioned by Caesar Augustus, the first Emperor of Rome, and built by his general Marcus Agrippa.

**9 Construction**  
The original was built between 27BC and 25BC, but this burnt down in 80AD. The Pantheon that stands today in Rome is the building rebuilt by the Emperor Hadrian, and was completed in 125AD.

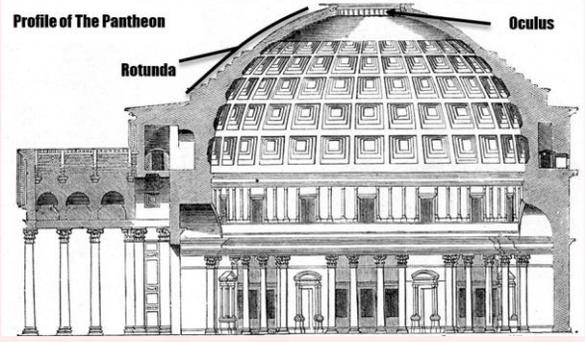
**10 Dedication**  
Pantheon means *all gods* (from the Greek *pan* 'all' and *theon* 'god') and so it is believed that the temple was dedicated to all the gods. Equally, it has been suggested the vaulted roof of the Pantheon resembles the heavens.

**11 Decoration**  
Hadrian desired to link his own family with Augustus. When he rebuilt the Pantheon, he restored the original inscription that was on the frieze: "*Marcus Agrippa, son of Lucius, built this when consul for the third time*". The pediment shows signs that it once contained sculpture but that is now lost.

**12 Plan**  
The Pantheon is good evidence that Roman temples did not always have to conform to a standard plan. From the front the temple follows the usual Roman plan, standing on a small plinth, the columns at the front are free-standing, and are followed by semi-engaged columns at the rear of the porch.

**13 Plan**  
The unique features comes with the rotunda at the rear of the temple. This circular space is capped with a dome which has an oculus at the top. The Pantheon provided the first example of this type of building and was a feat of engineering in its time.

**14 Cult Statue**  
Much of the internal structure of the Pantheon has been updated and changed through time. From what we do know, the circular plan would allow for several statues of gods to be placed in the cella.



# Glossary: Religion in the City

	<b>Keyword</b>	<b>Definition</b>
<b>1</b>	<b>Sanctuary</b>	An area of holy land dedicated to a god or gods that contained the temple and altar.
<b>2</b>	<b>Pollution</b>	When a person has done something to make them impure in the eyes of the gods.
<b>3</b>	<b>Acropolis</b>	The highest point of a Greek city, usually reserved for religious buildings.
<b>4</b>	<b>Temple</b>	A building for religious worship; the home on earth for Greek gods.
<b>5</b>	<b>Altar</b>	A table or flat-topped block used as the focus for a religious ritual, especially for making sacrifices or offerings to a god.
<b>6</b>	<b>Plinth</b>	The foundational base of a temple that also provided steps up to the temple.
<b>7</b>	<b>Colonnade</b>	An open-air covered walkway supported by columns.
<b>8</b>	<b>Cella/Naos</b>	The room in the temple that contains the cult statue of the god.
<b>9</b>	<b>Opisthodomos</b>	The rear room of the temple that contained the city or town's treasures.
<b>10</b>	<b>Cult Statue</b>	The large statue of the god that resides in the Cella.
<b>11</b>	<b>Pediment</b>	The triangular part of the roof at the front and rear of a Greek temple.
<b>12</b>	<b>Frieze</b>	A strip of stone or marble that goes all the way around a temple between the colonnade and the roof.
<b>13</b>	<b>Doric</b>	A style of architecture used in Greek temples characterised by sturdy fluted columns with a thick base, and a frieze that is constructed of metopes and triglyphs.
<b>14</b>	<b>Ionic</b>	A style of architecture used in Greek temples characterised by slender fluted columns with circular bases, and a continuous frieze.
<b>15</b>	<b>Corinthian</b>	A style of architecture used in Greek temples characterised by slender fluted columns with a circular base and a flowery capital.
<b>16</b>	<b>Hiereus</b>	A Greek Priest – 'one who sacrifices to a god'.
<b>17</b>	<b>Hiereia</b>	A Greek Priestess – 'one who sacrifices to a god'.
<b>18</b>	<b>Manteis</b>	Greek soothsayer who reads entrails of animals or bird signs to predict the outcome of future events.
<b>19</b>	<b>Augury</b>	A sign of what will happen in the future usually derived from animal behaviours or bird signs.
<b>20</b>	<b>Ritual</b>	A religious ceremony consisting of a series of actions performed in a prescribed order.
<b>21</b>	<b>Blood Sacrifice</b>	The killing of an animal as an offering to a god.
<b>22</b>	<b>Hecatomb</b>	The sacrifice of 100 oxen to a god; usually performed in large festivals.
<b>23</b>	<b>Pontifex Maximus</b>	The head of Roman religion and in charge of the Pontifices and Vestals.
<b>24</b>	<b>Pontifices</b>	15 Roman priests who were in charge of carrying out the Roman religious practices.

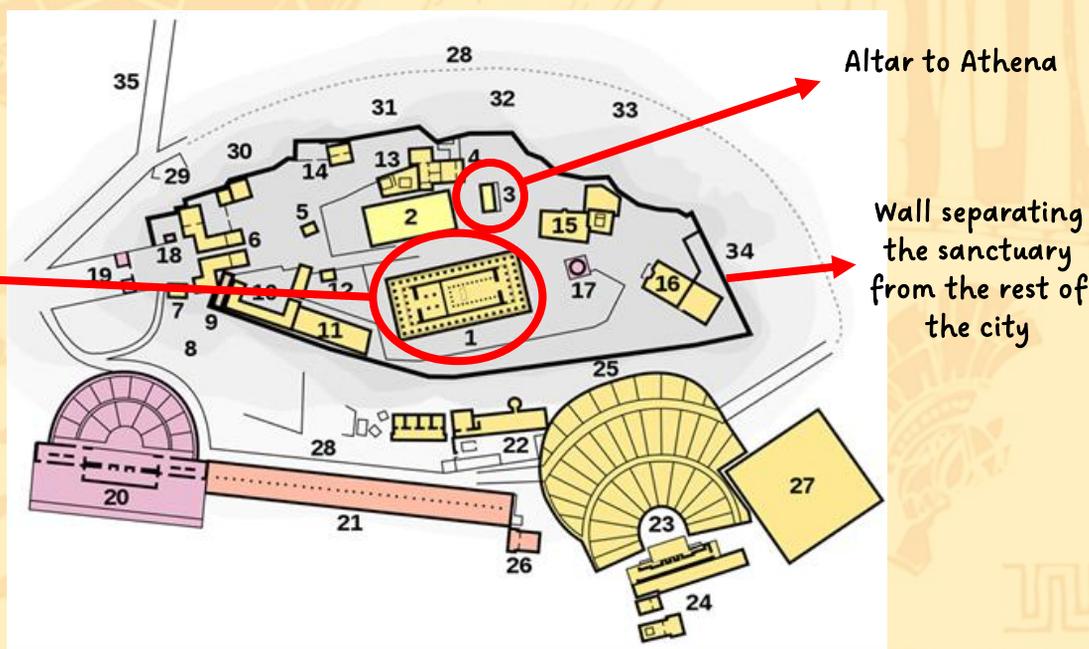


**Task:** Read the following information and then answer the questions below.

### The Sanctuary:

The **sanctuary** was a holy area in a city or town that contained a temple and an altar to a god. The sanctuary was usually separated from the rest of the city by a peribolos [a wall]. Importantly, a sanctuary could have temples and altars to many gods, it did not have to be specific to one god or goddess. The sanctuary often also had a fresh water source at its entrance for people to wash their hands and feet. This was because it was important to the Greeks that their holy sites were not polluted as this could discourage the favour of the gods. **Pollution** was when a person has done something to make them impure in the eyes of the gods. A person could be polluted for a number of reasons; anyone who had come into contact with a dead person or new-born or had committed homicide, was polluted. Pollution could last a number of days or be immediately removed with a wash.

Perhaps the best example of a sanctuary is the Acropolis of Athens. This was a sanctuary dedicated to Athens and whilst an elaborate one with many temples, it housed the Parthenon (a temple dedicated to Athena) and the altar to Athena.



### The Function of a Temple:

A **temple** was a building dedicated to a god and was used to house the **cult statue** of that god. It may be more easily understood as a house that gave the gods a residence on earth for when they left Mount Olympus. As Demeter [Goddess of the Harvest] demanded:

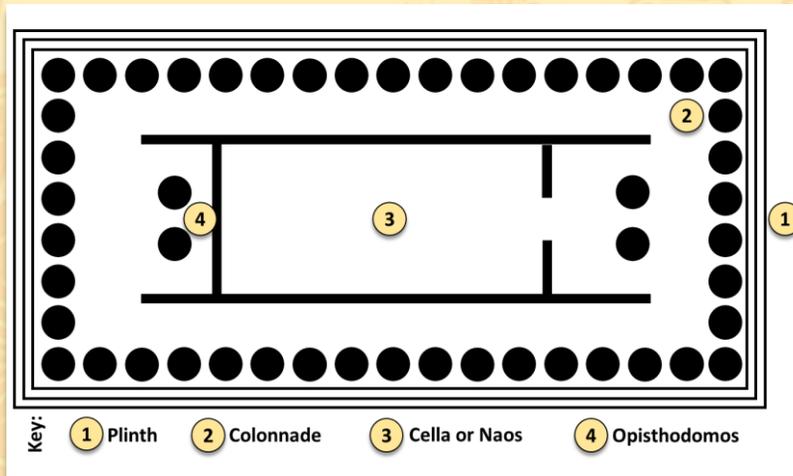
Let all the people build for me a great temple and altar beneath it...But when they had finished they rushed from their toil and each man went home. Golden-haired Demete, however, sat there, staying far away from all the blessed immortals, reduced to yearning for her deep-bosomed daughter.

Homeric Hymn to Demeter, 270-271, 301-304

Importantly, only the priests were allowed into the temple itself, therefore the majority of the population would never set foot inside the building. As stated above, Demeter also demanded an **altar** to be built outside her temple. The altar was a very important part of the sanctuary as this was where the sacrifice and offering to the god took place. The sacrifice also was the most communal part of the god's worship and could involve the whole city if it took place during a festival.

## The Temple Building:

The temple building came in many sizes but usually conformed to the same rectangular shape. The temple was usually orientated on the same axis as the altar it served, the most common was east to west as this aligned with the rising sun and represented new beginnings. The diagram below shows the plan of a typical Greek temple.



The temple was built on a solid foundation **plinth** that also provided steps up to the temple. This raised it above the ground level to increase the sense of grandeur. The **colonnade** stood on the foundation plinth and ran round the temple, and provided support for the roof. The room that housed the god's **cult statue** was the **cella** or **naos**. Finally at the rear of the temple was the **opisthodomos**. This held all the treasure acquired in warfare and offerings to the gods.

**Task:** Answer the following questions using the information on pages 9 to 10.

1. What is a sanctuary, and can you provide an example of one?

2. What is religious pollution and how did the Greeks attempt to prevent it?

3. What was the purpose of building a temple to a god?

4. What were the four key features of a Greek temple?

a

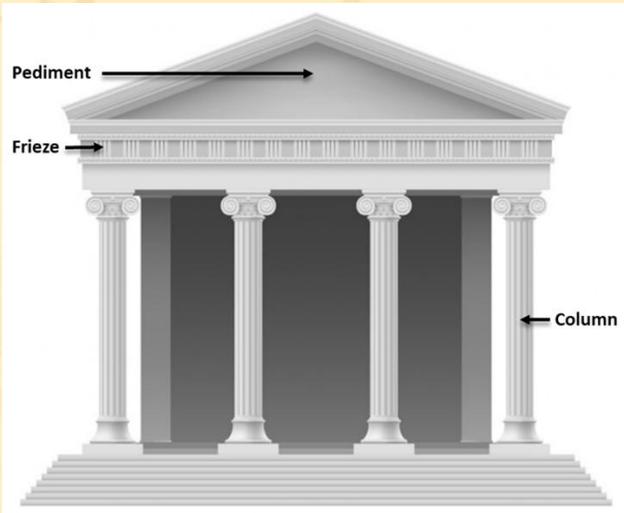
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d

# Religion in the City: Temple Design and Decoration

Whilst temples usually took on a standard rectangular design, they very much varied in how they were decorated. The three areas that were usually decorated in a Greek temple were the **columns** of the temple, the **pediments** of the temple, and the temple **friezes**. Have a look at the diagram below to see where each one appeared on the temple.



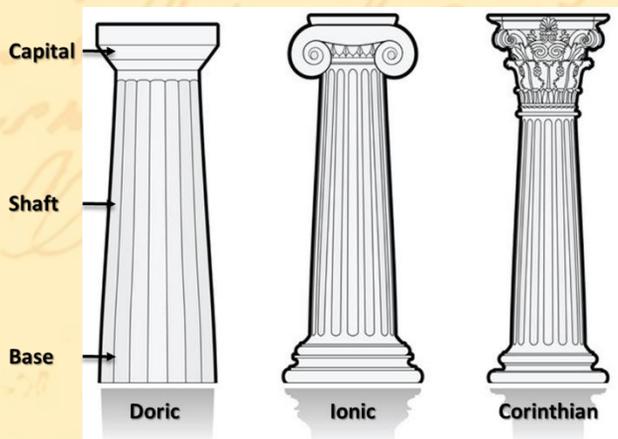
**Pediment:** The triangular space at either end of a temple was called the pediment. This could contain sculpture or be left blank.

**Frieze:** A continuous strip of stone or marble that runs around a temple.

**Column:** Integral to the structure of the building as it held the roof up.

How each of these three areas looked depended on the style used by the architect. The three types of style and they were called: **Doric, Ionic, and Corinthian**.

The style employed by the architect could be worked out by the column design. Again, the diagram below shows the difference between the three styles: **Doric, Ionic, and Corinthian**.



**Doric:** The capital [top] was made of a circle topped by a square. The shaft of the column was plain with 20 sides. It had no base. It was plain but very powerful looking.

**Ionic:** The capital consisted of scrolls above the shaft. The shafts were longer and slenderer than the Doric style and they had flutes carved into them. The base was large and a set of stacked circles.

**Corinthian:** The capital has leaves and flowers below a small scroll. The shaft has flutes similar to the Ionic style, and a similar base as well.

The different styles had different approaches to the frieze of the temple as well. The diagram below outlines the differences between the two main styles: **Doric and Ionic**.



**Doric:** The frieze is a continuous strip of stone or marble that is divided into square spaces called **metopes**. This was used to tell several stories or several scenes from one story.

**Ionic:** The frieze is a continuous strip of stone or marble around the temple. This was used to tell one continuous story or use many characters.

**Task:** Your task is to identify the style of temple from the pictures and briefly explain why by ticking the relevant boxes.

Temple	Identify the Style of Temple	Explanation
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Temple of Hera (Olympia)</b></p> 	<p><input type="checkbox"/> Doric</p> <p><input type="checkbox"/> Ionic</p> <p><input type="checkbox"/> Corinthian</p>	<p><b>Capital:</b> <input type="checkbox"/> Circle, topped by a square  <input type="checkbox"/> Scrolls just above the column  <input type="checkbox"/> Leaves and flowers below a small scroll</p> <p><b>Column:</b> <input type="checkbox"/> Plain, squat, no base  <input type="checkbox"/> Long, slender, base of stacked circles  <input type="checkbox"/> Long, slender, base of small stack of circles</p> <p><b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes  <input type="checkbox"/> One continuous frieze, no spaces  <input type="checkbox"/> Metopes, triglyphs and sections of continuous</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Temple of Poseidon (Cape Sounion)</b></p> 	<p><input type="checkbox"/> Doric</p> <p><input type="checkbox"/> Ionic</p> <p><input type="checkbox"/> Corinthian</p>	<p><b>Capital:</b> <input type="checkbox"/> Circle, topped by a square  <input type="checkbox"/> Scrolls just above the column  <input type="checkbox"/> Leaves and flowers below a small scroll</p> <p><b>Column:</b> <input type="checkbox"/> Plain, squat, no base  <input type="checkbox"/> Long, slender, base of stacked circles  <input type="checkbox"/> Long, slender, base of small stack of circles</p> <p><b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes  <input type="checkbox"/> One continuous frieze, no spaces  <input type="checkbox"/> Metopes, triglyphs and sections of continuous</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Temple of Apollo (Corinth)</b></p> 	<p><input type="checkbox"/> Doric</p> <p><input type="checkbox"/> Ionic</p> <p><input type="checkbox"/> Corinthian</p>	<p><b>Capital:</b> <input type="checkbox"/> Circle, topped by a square  <input type="checkbox"/> Scrolls just above the column  <input type="checkbox"/> Leaves and flowers below a small scroll</p> <p><b>Column:</b> <input type="checkbox"/> Plain, squat, no base  <input type="checkbox"/> Long, slender, base of stacked circles  <input type="checkbox"/> Long, slender, base of small stack of circles</p> <p><b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes  <input type="checkbox"/> One continuous frieze, no spaces  <input type="checkbox"/> Metopes, triglyphs and sections of continuous</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Temple of Artemis (Turkey)</b></p> 	<p><input type="checkbox"/> Doric</p> <p><input type="checkbox"/> Ionic</p> <p><input type="checkbox"/> Corinthian</p>	<p><b>Capital:</b> <input type="checkbox"/> Circle, topped by a square  <input type="checkbox"/> Scrolls just above the column  <input type="checkbox"/> Leaves and flowers below a small scroll</p> <p><b>Column:</b> <input type="checkbox"/> Plain, squat, no base  <input type="checkbox"/> Long, slender, base of stacked circles  <input type="checkbox"/> Long, slender, base of small stack of circles</p> <p><b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes  <input type="checkbox"/> One continuous frieze, no spaces  <input type="checkbox"/> Metopes, triglyphs and sections of continuous</p>

**Task:** Your task is to identify the style of temple from the pictures and briefly explain why by ticking the relevant boxes.

	Temple	Identify the Style of Temple	Explanation
<b>Temple of Athena Nike (Athens)</b>		<input type="checkbox"/> Doric	<b>Capital:</b> <input type="checkbox"/> Circle, topped by a square <input type="checkbox"/> Scrolls just above the column <input type="checkbox"/> Leaves and flowers below a small scroll
		<input type="checkbox"/> Ionic	<b>Column:</b> <input type="checkbox"/> Plain, squat, no base <input type="checkbox"/> Long, slender, base of stacked circles <input type="checkbox"/> Long, slender, base of small stack of circles
		<input type="checkbox"/> Corinthian	<b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes <input type="checkbox"/> One continuous frieze, no spaces <input type="checkbox"/> Metopes, triglyphs and sections of continuous
<b>Maison Carree (France)</b>		<input type="checkbox"/> Doric	<b>Capital:</b> <input type="checkbox"/> Circle, topped by a square <input type="checkbox"/> Scrolls just above the column <input type="checkbox"/> Leaves and flowers below a small scroll
		<input type="checkbox"/> Ionic	<b>Column:</b> <input type="checkbox"/> Plain, squat, no base <input type="checkbox"/> Long, slender, base of stacked circles <input type="checkbox"/> Long, slender, base of small stack of circles
		<input type="checkbox"/> Corinthian	<b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes <input type="checkbox"/> One continuous frieze, no spaces <input type="checkbox"/> Metopes, triglyphs and sections of continuous
<b>Temple of ? (Corinth)</b>		<input type="checkbox"/> Doric	<b>Capital:</b> <input type="checkbox"/> Circle, topped by a square <input type="checkbox"/> Scrolls just above the column <input type="checkbox"/> Leaves and flowers below a small scroll
		<input type="checkbox"/> Ionic	<b>Column:</b> <input type="checkbox"/> Plain, squat, no base <input type="checkbox"/> Long, slender, base of stacked circles <input type="checkbox"/> Long, slender, base of small stack of circles
		<input type="checkbox"/> Corinthian	<b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes <input type="checkbox"/> One continuous frieze, no spaces <input type="checkbox"/> Metopes, triglyphs and sections of continuous
<b>The Erechtheion (Athens)</b>		<input type="checkbox"/> Doric	<b>Capital:</b> <input type="checkbox"/> Circle, topped by a square <input type="checkbox"/> Scrolls just above the column <input type="checkbox"/> Leaves and flowers below a small scroll
		<input type="checkbox"/> Ionic	<b>Column:</b> <input type="checkbox"/> Plain, squat, no base <input type="checkbox"/> Long, slender, base of stacked circles <input type="checkbox"/> Long, slender, base of small stack of circles
		<input type="checkbox"/> Corinthian	<b>Frieze:</b> <input type="checkbox"/> Split into sections called metopes <input type="checkbox"/> One continuous frieze, no spaces <input type="checkbox"/> Metopes, triglyphs and sections of continuous

Read the following information on **Greek Priests** very carefully to familiarise yourself with the content.

### **Priests:**

Greek religious rituals followed a very precise procedure. Any deviance from the procedure could invoke the anger of the gods. Hence, priests and priestesses had to be practised in their services. They fulfilled the important role of invoking the goodwill of the gods on behalf of the entire community. And yet there was no such thing as a school for priests to go to. Indeed, in theory, anyone could become a priest or priestess in the Greek world. What distinguishes the 'priest' in the ancient world from the modern world is that their tasks were very different, and their position and expertise varied depending on where they practised.

They sometimes had to be seers, dream-interpreters, doctors, butchers, accountants and much more. It all depending on the god in question and their locality. In other words, despite not receiving any specific training, Greek priests had to have many skills.

The Greeks had both priests called a hieres and priestesses called a hieria; their name highlighted their chief role as one who sacrifices to a god. Usually the gods were attended by priests, while the goddesses were attended by priestesses. However, on occasion there were exceptions, notably the temple of Apollo at Delphi, which had both.

The role of a Greek priest highlights the difference between modern religious leaders and the ancient. In modern times, a priest is usually a full-time position in which the person involved undergoes extensive religious training to ensure they are suited to the role. This was not the case for the Greeks. A priesthood was a temporary role that required no special training. Some could last for just one festival, some for a year, while others could be for life.

In order to show good commitment to their city, a good citizen would hope to become priest of their local god at least once in their lifetime. A Greek priest would also not be expected to hold regular services, spread the message of their god nor act as a pastoral carer for the community. The priest simply had to undertake and oversee the correct ritual at the correct time, and assist in the upkeep of their temple.

There were many gods and goddesses all with their own priests. Depending on who the god was and where their temple was, the importance of the priest varied. A priest of Dionysus in Athens sat on a throne in the front row at the City Dionysia, a religious festival. In Olympia, the Priestess of Demeter was the only female allowed to watch the Olympic Games, all other women were banned.

There were three basic ways to become a priest, which were the same for women as for men: through inheritance, by election, or through purchase. Hereditary priests were mostly lifelong and particularly prominent in certain cities such as Athens. One could also become a priest through election. Priests were normally elected on an annual basis. Lastly, priesthoods could be obtained by paying to become a priest.

The Greeks also had soothsayers called manteis in order to predict to the outcome of future events. The mantis may loosely be compared to a modern fortune teller. Anyone could claim to tell the future, but some Greeks made careers out of the role. Those that predicted correctly were more closely followed than less accurate manteis. In order to predict the future, Mantels read the entrails of sacrificed animals. If they had any blemishes or imperfections were seen, then the signs would be bad.

The Greeks also read the flight of birds; this was called an augury. The mantis was so important that one would accompany the army and make a reading before a battle.

**Task:** Can you highlight information on the following:

- **Hieres and Hieria**
- **Duties of a Priest**
- **Manteis**
- **Auguries**

**Task:** Answer the following questions using the information on page 15.

1. What was a hiererus?

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2. What is a hiereia?

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3. What is a manteis?

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4. What was an augur?

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5. How did one become a Greek priest or priestess?

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6. What actual responsibilities did Greek priests and priestesses have?

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Read the following information on **Greek religious practice** very carefully to familiarise yourself with the content.

## Introduction

In order to honour the gods, the Greeks would give them offerings. These could include gifts of money, dedications of songs, and war booty. The gift of food was a popular offering to the gods and the main way this was done was through the killing of an animal as a blood sacrifice.

The sacrifice was not merely killing the animal, but a carefully planned ritual that had several stages to it before it could be correctly completed. First, the correct animal would have to be chosen for the sacrifice. Usually the animal chosen would be a domestic animal belonging to the person undertaking the sacrifice. Different gods required different sacrifices and some animals were cheaper than others. The household may restrict their sacrifice to animals such as chickens and piglets. Cities, as part of a festival, would spare no expense. The most expensive of sacrifices would be the Hecatomb, that took place in festivals such as the Great Panathenaia and Olympic Games, in which 100 oxen would be killed. At an approximate cost of 8000 drachmae (34 kilogrammes of silver) this would be no small expense.

The sacrifice can be divided into 3 parts: The preparation, the kill, and the Sharing of the sacrifice.

### The Preparation



First all the participants would ensure they were clean and well in order not to pollute the sacrifice. Participants would wear their best clothes and garlands of leaves or twigs, dependent on the type of sacrifice. Next the animal was prepared by gilding the horns if it had any or the animal would be decorated with such things as flowers. Attendants would then lead the animals to the altar. These attendants included a maiden, who would carry a basket full of barley grains or cakes. This basket also hid the sacrificial knife that would be used for the kill.

The number of attendants that joined the procession could vary. As can be seen from the Panathenaic procession, the whole city could take part. However, if it was a smaller sacrifice it would, at a minimum, include musicians and water bearers. The musicians were important as their playing would reduce the chance of the animal taking fright at the noise of the crowd. If the animal did become scared, the whole sacrifice would have to be started again as a frightened animal symbolised a negative sign from the gods.

Once the procession arrived at the sanctuary the participants would cleanse themselves with water again and gather around the altar. At this point the fire was lit. Note here the importance of the altar in the worship of the God rather than the temple building itself. The participants would take a handful of grain and the sacrificer would pour water on the head of the animal, causing it to nod. This was important as the animal had to be seen to agree to the sacrifice. The chief sacrificer would utter a prayer to the God and the other participant would then throw their grain into the fire to confirm their participation.

### The Kill



Once the preparations were complete, the chief sacrificer would take the knife from the basket and remove some of the animal's hairs, throwing them into the fire. When this was done the animal's throat was cut. If the sacrificial animal was large, a bowl would be used to collect the blood; if it was a smaller animal, it would be held above the altar. It was key that the animal's blood be poured over the altar. As at Greek funerals, women would then let out a high pitched scream to mark the animal's passage from life to death.

### The Sharing of the Sacrifice



After the animal was killed the feast began and the Greeks ensured that none of the animal went to waste. The most important recipient of the sacrifice was the God for whom the sacrifice was intended, so they received their portion first. The gods' portion was prepared by removing the animal's thigh bones and wrapping them in fat. This was then burned on the altar while wine was poured on the fire.

Once the God had been satisfied, the entrails of the animal were read for omens. When this was completed they were cooked and shared amongst the immediate participants. The meat was then cut up, cooked and shared with the wider community. Meat was not a normal part of the Greek diet, so sacrifices offered a rare opportunity for it to be eaten. This element of the sacrifice stresses the communal spirit and benefits to sacrifice to those who participated. Once the feasting had finished, the animal skin was given to the sanctuary.



**Task:** Answer the following questions using the information on page 17.

1. What are the three stages of sacrifice?

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2. Can you write the following statements in the correct order for the 'preparation' stage?

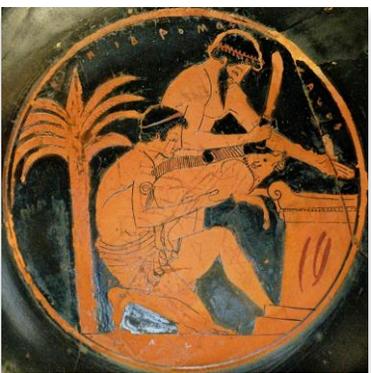
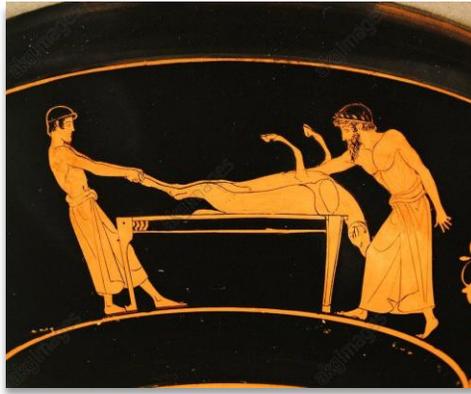
	Statement	Correct Order
A	The animal was prepared by decorating it in flowers or gilding its horns.	
B	The chief sacrificer would utter a prayer and throw grain onto the fire.	
C	All participants would make sure they are clean in order not to pollute the sacrifice.	
D	The sacrificer would pour water on the head of the animal causing it to nod and agree to the sacrifice.	
E	Attendants would lead the animal to the altar usually accompanied by musicians.	
F	Participants would dress in their best clothes.	
G	If an animal became scared during the procession, the sacrifice would have to begin again as it represented bad omens.	
H	The fire of the altar was lit outside the temple building.	

**3. Describe the events that follow the slitting of the animal's throat.**

**4. Describe the god's portion of the sacrifice.**

**5. Why was the sacrifice, and the subsequent feast, such an important part of the ritual for Ancient Greeks? Please explain at least two different reasons.**

**Task:** Below is a series of images from Greek pottery. Your task is to identify which part of the sacrifice is depicted on the pottery and explain how you know.

	Identify the Stage of the Sacrifice	Explanation
		
		
		
		



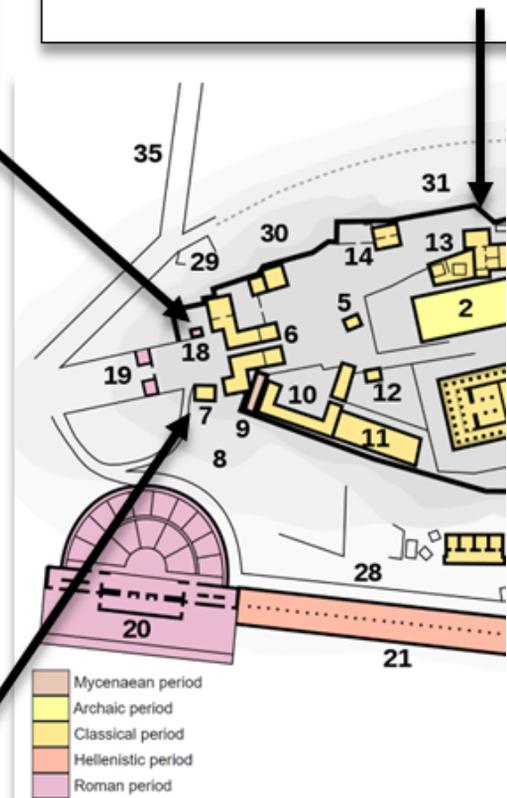
# THE PARTHENON

**Task:** Using your Knowledge Map 4: Acropolis of Athens, label the plan of the Acropolis below:

### 1: Propylaea

### 5: Erechtheion

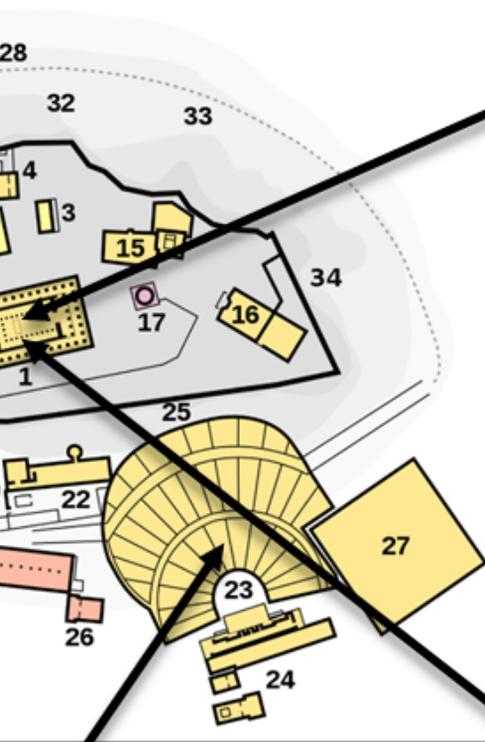
### 2: Statue of Athena Promachos



### 6: Temple of Athena Nike

### 7: Odeon to Pericles and Th...

### 3, 8 – 14: Parthenon



### Theatre of Dionysus

### 4: Statue of Athena Parthenos

**Task:** Read through the following information on the Parthenon and answer the questions that follow it.

## The Parthenon

The grandest building on the Acropolis was the Parthenon, dedicated to Athena Parthenos, 'Athena the Maiden'. Construction began in 447 under the direction of two architects, Callicrates and Ictinus. It was extraordinarily large by mainland Greek standards, even larger than the temple of Zeus at Olympia: large temples usually had an arrangement of 6 X 13 columns, but for the Parthenon it was 8 X 17. It was designed specially to show off Phidias' statue of Athena. It also served as the Treasury of Athens.

### Sculpture

A key element of the Parthenon is its sculpture. In a Doric temple there are two key spaces for sculpture. The first is the triangular space underneath the roof at either end of the temple, known as the pediment, and the second are the square spaces above the gaps between columns of the temples. These spaces are known as metopes.



### The Pediments

The Parthenon pediments' depicted key moments in the mythology of Athens. The East pediment depicted the birth of Athena, and the West pediment the competition between Athena and Poseidon as to who would be the patron deity of Athens.

Much of the sculpture from the western pediment has been lost or damaged cover but a drawing made in 1674 has preserved many details now absent. At the centre of the scene Athena and Poseidon are moving away from each other but turning to look back. An old Athenian legend told of how Athena competed with Poseidon to be the city's patron goddess. Poseidon offered the Athenians a spring of salty water, while Athena offered the olive tree. Because the water was not drinkable, the people preferred the olive tree and so chose Athena and the new city took her name. Athenians believed that an olive tree on the Acropolis was the very tree which Athena had planted to win the contest.

### Doric Metopes

The Doric metopes include a number of key themes. These are carefully laid out around the temple, so that as the visitor walks around, they are treated to a narrative of the different myths. The four sides depict:

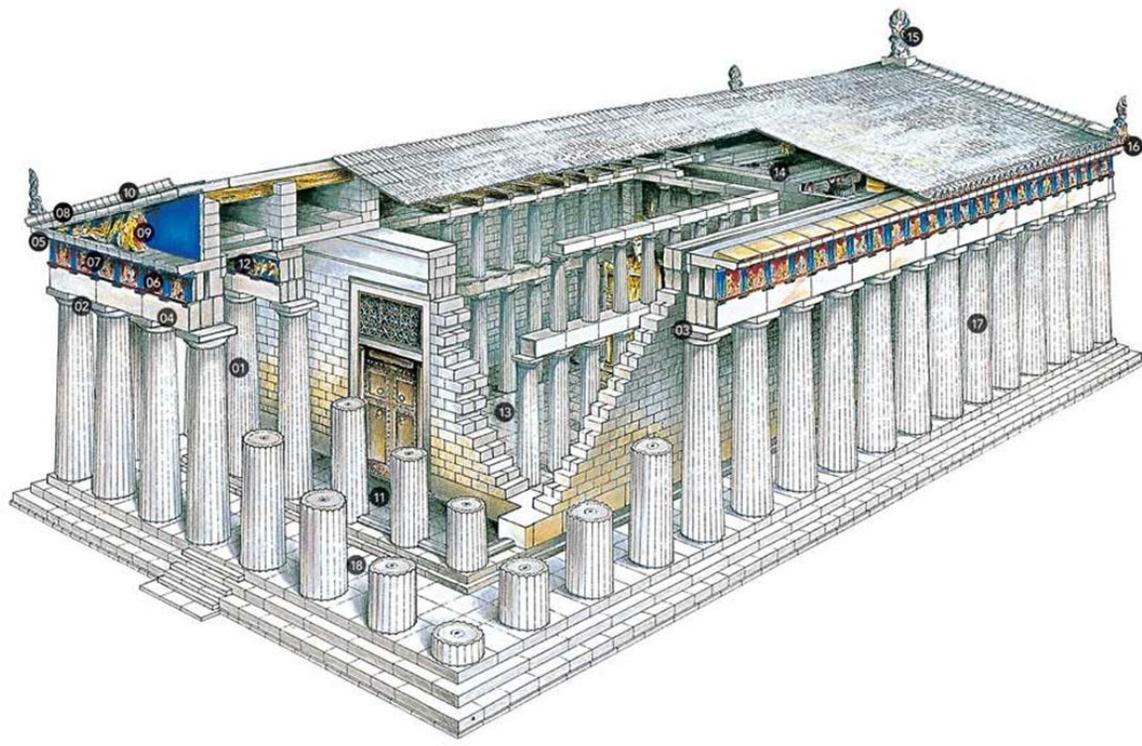
- the sack of Troy
- the fight between the centaurs and the lapiths
- the attempt by the giants to take over Olympus
- the fight against the Amazons, a tribe of warrior women.

There has been much discussion about the significance of these themes, but in each case there is a common narrative: the attempt by an alien or uncivilised force (e.g. centaurs, who were half man, half horse) to interrupt the civilised world.

### Ionic Frieze

The Parthenon is a rare example of a temple where the Doric and Ionic style have been mixed. This is perhaps most obvious in its famous inner frieze. This is a continuous sculpted narrative which led around the inner walls of the main temple building and depicts the Panathenaic procession – an annual festival dedicated to Athena. The continuous scene depicts the procession and includes horseman, chariots, musicians, and animal sacrifices, to name but a few things.

**Task:** Label the diagram of the Parthenon below with detailed information from your reading on page 23.



**Task:** Your first task is to read through the information below very carefully and familiarise yourself with the content.

### Extract from Plutarch's *'Life of Pericles'*

...But it was Pericles building of temples and public buildings that pleased the people, that made Athens beautiful and amazed everyone else. Nowadays, that alone proves that the ancient power and glory of Greece, which is so often talked about, was not a myth. The enemies of Pericles bad-mouthed and attacked this more than all his other actions.

They cried out in the assembly that the Athenians had lost their good reputation and were in disgrace because they had removed the Greek public money from Delos to Athens for safe-keeping. The best excuse for this was that Athens took the Greek public funds from the sacred island of Delos because they feared the Barbarians [Persians] stealing it and was now guarding them in a safe place, but Pericles had undermined this excuse.

They cried out that surely the Greeks must be dreadfully insulted and feel like victims of obvious tyranny when they see that the Athenians are smartening and decorating the city with their compulsory contributions for the war. Athens was like a shameless woman, adding to her wardrobe precious stones and expensive statues and temples worth millions.

Pericles answered the people by saying that the Athenians did not have to justify to the allies how they spent the money as long as they carried on the war for them and kept the Persians away. He said, "They do not give us a horse, a ship or a soldier, but only money and that doesn't belong to those who pay it, but to those who accept it as long as they do the job they have been paid to do. It is only fair that when Athens has all the equipment necessary for fighting the war, what is left over should be used for public buildings.

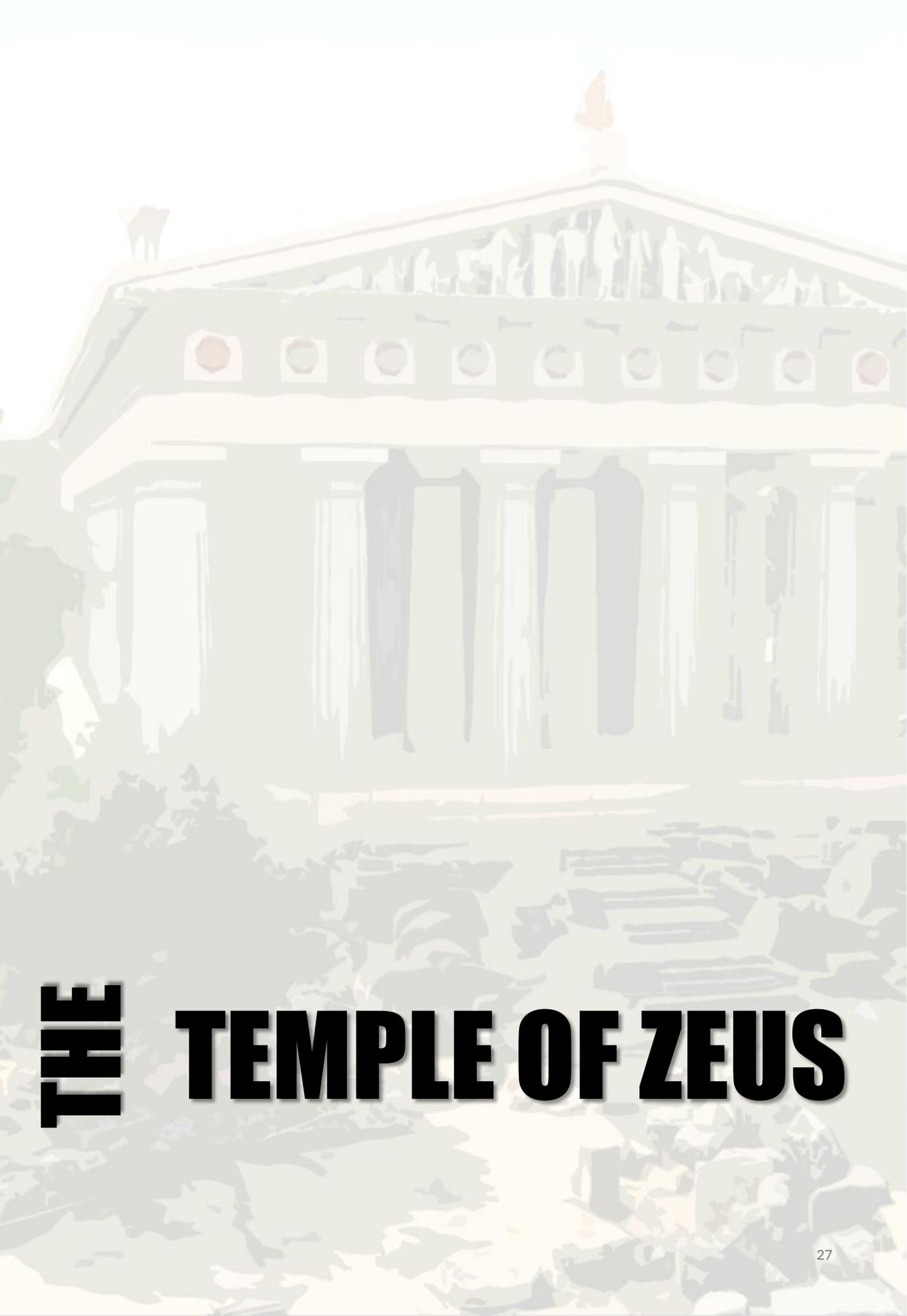
When the buildings have been completed, they will bring everlasting glory to Athens, and building them makes immediate use of the money left over from the war because there are all sorts of activity and different demands, which need every skill and use every pair of hands, giving employment to the whole city, so that Athens is not only decorated but supports itself from its own resources."

...So, boldly, he suggested to the people designs for great public buildings, and plans for work which... the materials to be used were stone, bronze, ivory, gold, ebony, and cypress-wood. The skills which worked these materials were those of the carpenter, moulder, bronze-smith, stone-cutter, dyer, worker in gold and ivory, painter, embroiderer, embosser, as well as the transporters and providers of the materials, such as merchants, sailors and navigators at sea, and, on land, wagon-makers, trainers of animals to pull carts, and cart drivers. There were also rope-makers, weavers, leather-workers, road-builders, and miners.

**Task:** Can you highlight information on the following:

- Criticisms of Pericles' building programme
- How Pericles attempts to justify his building programme

1. Why was there so much criticism of Pericles' building programme?



# **THE TEMPLE OF ZEUS**

# 5 How was Ancient Olympia structured?

**Task:** Using your Knowledge Map 5: Ancient Olympia, label the plan below:

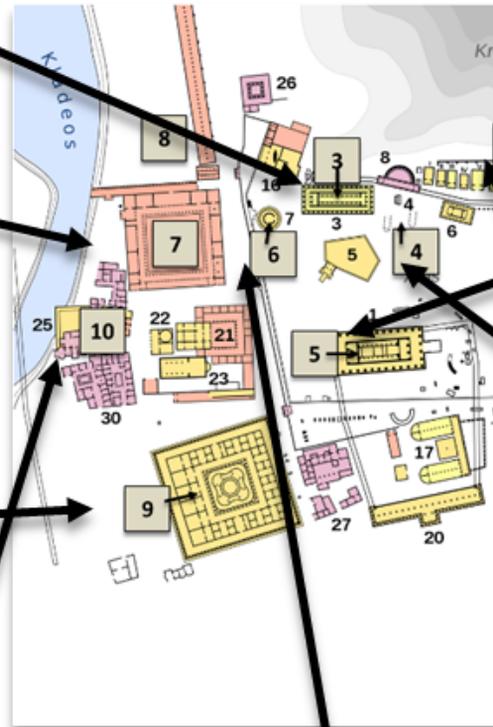
**3: Temple of Hera**

**7: Palaistra**

**9: Leonidaion**

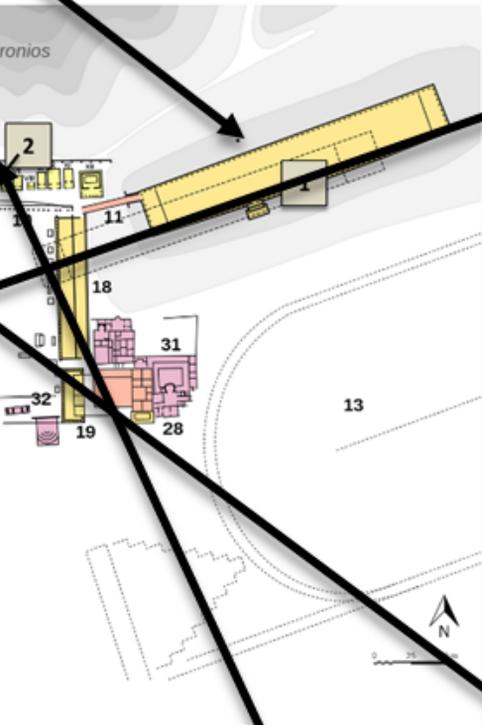
**10: Baths**

**1: Stadium**



**6: Philippeion**

**5, 11-17: Temple of Zeus**



**2: Treasuries**

**4: Altar of Zeus**

**Task:** Read through the following information on the Temple of Zeus and answer the questions that follow it.

## Location

The temple of Zeus at Olympia was situated within the sanctuary at Olympia called the **Altis**. The building of Zeus' temple did not begin until around 472BC. However, the Olympic Games were believed to have been founded in 776BC and the Altar of Zeus was known to have been there from at least this time. This highlights the importance of the altar over the temple building itself.

## Altar

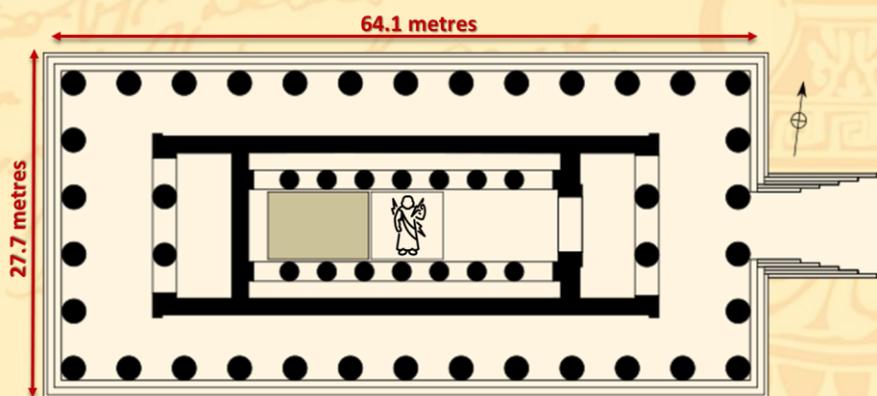
The Altar of Zeus was described by Pausanias:

Some say that it was built by Heracles, others by the local heroes two generations later than Heracles. It has been made from the ash of the thighs of the victims sacrificed to Zeus...men can only ascend...to the highest part of the altar. Even when the festival is not being held, sacrifice is offered to Zeus by private individuals and daily by the Eleans...Every year the soothsayers...bring the ash from the town hall, and making it into a paste with the water of the Alpheios the daub the altar therewith.

*Pausanias, Description of Greece, 5.13.8-11*

As can be seen by Pausanias' account, the altar's origin was not known but what can be inferred is that the altar was one of the oldest structures in Olympia. The main sacrifice that Pausanias talks about was the sacrifice of 100 oxen that took place on the third day of the Olympics. This was called the **hecatomb**. The ash left by the sacrifice built up over time and by Pausanias' day, around 925 years after the Olympics were believed to have been founded, the altar was some 7 metres high. Importantly, the altar was present around 200 years before the Temple of Zeus was built. This shows the relative importance of the altar and the temple in Greek religion.

## Plan



The Temple of Zeus at Olympia was 64.1 metres in length and 27.7 metres wide. It was 6 columns wide at the front. The temple had similarities with standard Greek temples:

- It was orientated east to west
- It was stood on a three-stepped plinth
- It was surrounded by a colonnade
- It had a naos and opisthodomos

The naos contained an enormous statue of Zeus.

## Zeus and the Temple

On the eastern pediment was the myth of Oenomaus and Pelops. In the centre stands Zeus. As god of justice he stands as judge in the centre of the scene. On either side stands the elder King Oenomaus and the younger Pelops. Either side of the men are the key female figures, the king's daughter Hippodamia and the king's wife, Sterope. Next come the horses and, although slightly smaller than expected, the sculptor uses the natural body shape to follow the triangular shape of the pediment. He finishes the corners with two figures laying down, these are personifications of Olympia's two great rivers, the Kladeos and Alpheios.

The western pediment of the Temple of Zeus depicts the mythical battle between the Centaurs and the Lapiths called the Centauromachy. The myth came to represent the victory of civilisation over barbarism and was a popular motif in temple architecture.

The twelve labours of Heracles were sculpted onto the six eastern and six western metopes of Zeus's temple at Olympia.

**Task:** Label the diagram of the Temple of Zeus below with detailed information from your reading on page 28.



**Task:** Please read the myth of Oenomaus and Pelops carefully and familiarise yourself with the content.

Oenomaus had a beautiful daughter, Hippodameia, but he did not wish to find a husband for her because the Oracle at Delphi had warned him that he was destined to be killed by the man she married. To forestall this fate, Oenomaus decided to kill every man who asked him for her hand, and he warned all prospective suitors that he would only give away his daughter if one of them could beat him in a chariot race. Whoever lost would die on the end of Oenomaus' lance.

The contest was one-sided: the king was always as sure of victory as his opponents were of death, for his horses were swifter than the wild north wind and he was the finest charioteer in the whole of Greece. In spite of this, Hippodameia's beauty had already drawn eighteen suitors to accept the challenge. All of them had been defeated and had met their end at the point of his cruel lance.

And now Pelops decided to face Oenomaus, for he, too, had fallen in love with Hippodameia. Hippodameia loved Pelops and she begged him not to add his name to the long list of fallen heroes. "His horses are the swiftest in the world and there is not a charioteer in Greece that can match him. I would rather you went away and never saw me again than learn that you had sacrificed your life for me."

"I shall not lose my life," replied Pelops, "but Oenomaus will lose a daughter. My horses were a gift from Poseidon himself and they are as swift as the wind. The gods are on my side, and they will help me to win."

And so Pelops appeared before Oenomaus, asked his daughter's hand in marriage and declared himself ready for the chariot race. "Very well," was the king's answer. "Since you place no value on your young life, then neither shall I. I shall do you the same favour I have always done the others and let you set off an hour before me, but as soon as my chariot overtakes yours, I shall kill you."

Pelops, however, had Hermes on his side. So with his Zeus' blessing Hermes hastened to find his son Myrtilus, who was the king of Pisa's chief charioteer. "Listen, Myrtilus," said Hermes. "This time I want Oenomaus to be killed and not his opponent. I want you to see to it that something goes wrong with your master's chariot during the race."

Now Myrtilus lacked none of his wily father's cunning, and it did not take him long to work out what to do. That night, he went to Oenomaus' chariot, took out the locking pin which held the offside wheel to the axle and replaced it with another, made of wax.

The contest was to begin next morning. They would set off from the temple of Zeus at Olympia and race eastwards for the Isthmus of Corinth, in an attempt to reach the Temple of Poseidon there by dusk.

As usual, Oenomaus gave his opponent an hour's start while he went to sacrifice to Zeus. By the time the sacrifice had been made Pelops was well ahead, but Oenomaus jumped into his chariot and shot off like a bolt of lightning. However, Pelops had swift horses too and rode on for some hours without seeing any sign of him. Oenomaus began to feel anxious and whipped his horses up to a faster pace. It was the first time he had come so far without overtaking his opponent.

Finally, he made out Pelops' chariot way ahead in the distance. The sight gave Oenomaus renewed confidence and his horses surged forward as if filled with new strength. The gap between them narrowed steadily. Pelops turned his head and saw the fearsome Oenomaus advancing on him like a stormfront. A desperate race began. Pelops' horses thundered wildly forwards, as if they knew some dreadful enemy was descending upon them.

Oenomaus strained to close the distance, but with a superhuman effort Pelops urged his horses into an even faster gallop. The two opponents sped onwards, their hearts in their mouths, knowing only too well that this was a race between life and death. Oenomaus made another great effort, lashing his horses furiously, and little by little he began to gain ground. Pelops' horses could go no faster and the gap was closing quicker. Nothing could hold Oenomaus now. His feet beat a frenzied rhythm on the chariot floor and his deadly javelin quivered in his hand.

A savage joy shone in his face as he saw the moment of victory and death draw near. The end of the race was in sight: away in the distance, the Temple of Poseidon could just be made out. Oenomaus came on faster still. Pelops struggled hopelessly to pull ahead, but his horses had given the last ounce of their strength. "O, gods!" he cried. "Why abandon me now, when you saved me from my father's wrath!" But it seemed that the gods had indeed forgotten him, for the wax pin still held as firm as iron and Oenomaus surged forward like a hurricane, his wheels beating a wild tattoo on the stony track. The moment he was waiting for had come. With a hair-raising cry he flexed his arm to plunge his deadly lance in Pelops' back, when suddenly his right wheel flew into the air, the royal chariot overturned and Oenomaus was dragged headlong over the stones to a horrible death.

That was the end of the bloodthirsty king of Pisa, and that, too, was the end of the race. Thanks to Myrtilus, Pelops was declared the victor, married the lovely Hippodameia and became the ruler of Oenomaus' kingdom.

When he learned it was Hermes himself who had saved him, the new king of Pisa built a temple in his honour, the first that had ever been raised in the god's name in the whole world. He also summoned Myrtilus to receive his reward. "Ask me for whatever you wish, and I shall give it to you," Pelops announced, without asking himself what Myrtilus might now demand. And it was an unwelcome answer that Hermes' son had ready for him: he wanted half Pelops' new kingdom, neither more nor less.

The thought of handing over such a prize was a painful one. All night long Pelops dwelt on it, and in the morning he went in search of Myrtilus and took him out into the country on the pretext of pacing out the boundaries of the young charioteer's share of the land. But instead of this, he led him to the summit of a high cliff and with a sudden push sent him tumbling into the foaming seas below.

As he fell to his death, Myrtilus laid a curse on Pelops and all his descendants. Pelops begged Hermes to protect him from the evil spell, but though the god had saved him twice before, this time Pelops begged in vain. Hermes turned a deaf ear, for he had killed not only his son but the man who had helped to save his life. Myrtilus' curse took hold: Pelops, his children and his children's children suffered great misfortunes, committed foul crimes and were punished harshly by the gods. Yet for all this the name of Pelops was not forgotten. The land to which he had come was given his name, and has been known as the Peloponnese ever since.

**Task:** Your task is to now use the information from the myth of Oenomaus and Pelops to complete the summary on page 31, before returning to answer the question below.

Why was the myth of Oenomaus and Pelops an appropriate myth to have on the eastern pediment of the Temple of Zeus?



# Ancient Olympia: The Myth of Oenomaus and Pelops

## Main Characters:



The Gods

Poseidon

Hermes

The Mortals



Oenomaus

Pelops

Hippodameia

Background

Oenomaus, his destiny, and his solution:



Part One:

Pelops and Hippodameia:



Part Three:

The race:



Part Two:

Hermes and Myrtilus' plan:



Part Four:

Oenomaus' defeat and death:



## 6 How was Roman religion structured?

Read the following information on **Roman Priests** very carefully to familiarise yourself with the content.

In Rome, the priesthood was an excellent example of the role of religion in society. The priest's role was to uphold the state religion by maintenance of the *pax deorum* (in Latin, *pax* means 'peace' and *deorum* means 'of the gods'). This was done by uttering the correct prayer, completing the appropriate sacrifice and fulfilling their priestly roles at festivals. Unlike today, priests did not preach a way of life or moral code, it did not matter if a Roman killed or behaved poorly, provided the *pax deorum* was maintained. A good way of explaining the relationship between gods and men in the Roman world is shown in the Latin term *do ut des*, 'I give so that you give'. If the Romans offered sacrifices and offerings, then the gods would grant favour to them. Unlike the Greeks, Roman priests were not assigned a specific temple or god. Additionally, they veiled their heads when engaging in their various religious duties. Unlike priests today, a Roman priest worked part time. The rest of their time would have been spent engaging in business and politics. Becoming a priest could greatly increase political power and could help to progress a Roman's political career, thus many ambitious politicians would serve as priests at some point in their lives.

Rome had a series of Priestly colleges. These groups of priests had different roles and responsibilities, but they all worked to ensure *the pax deorum*. The main colleges were: **The Pontifices** and **The Vestals**.

### The Pontifices:

The pontifices were the most important college of priests in the Roman world. Although numbers varied through time the most common number then totalled fifteen. The College of pontifices was headed by the **Pontifex Maximus**, a position which was lifelong and so gave the holder great power over the college. From Rome's founding, the **Pontifex Maximus** was always elected from the existing pontifices. However, from Augustus' election in 13 BC, the post was always held by the emperor. The term *pontifex* means bridge builder and may allude to the priest's role as mediator between man and god. The main roles of the pontifices were the protection of temples, regulation of burial and inheritance laws, and supervision of the religious calendar. Control of the calendar gave the priesthood immense power of when things could happen in Rome.

### The Vestal Virgins:

The Vestal Virgins were a college of six priestesses who represented the only major female priesthood in Rome. As their name suggests they were priestesses of the goddess Vesta, the goddess of the hearth. The prestige of being a Vestal Virgin and the importance of their role was shown by their accommodation. The Vestals lived in the House of the Vestals, which was located in the Roman Forum, the centre of social and political life in Rome.

Selection to the college of the Vestals was a prestigious honour. When a position became available, the Pontifex Maximus would select a new priestess from the eligible girls. To be eligible the girl needed to be between the ages of six and ten. She also needed to be fit and healthy with two living parents. The role was a big commitment, as a Vestal had to remain in the post for at least thirty years and take a vow of chastity. This would mean that the role would take up most of the girl's life. Like the pontifices, Vestals were taken from Rome's most prestigious families and the elite would hope that their daughter would have the opportunity to be a Vestal in her lifetime.

One of the Vestals most important roles was protecting the sacred flame for the safety of the state, which was housed in the Temple of Vesta. The flame was believed to have been brought from the ashes of Troy to Rome by the Roman hero, Aeneas. It was believed that if the flame went out, Rome would fall. This temple also held important state documents, such as treaties and the wills of leading Romans. They also made the *mola salsa* that was sprinkled on the heads of sacrificial animals in state sacrifices.

The Romans honoured the Vestal Virgins with several privileges. In addition to their house in the centre of the Roman Forum, they were also allowed front row seats at certain games. The Vestals were also freed from their father's authority, and able to make a will. These were all things that other women, Roman or otherwise, were not allowed to do.

The benefits given to the Vestals were matched by their punishments. If the flame of Vesta went out they were whipped. Additionally, if they broke their vow of chastity, they were buried alive while the male responsible was whipped to death.

**Task:** Answer the following questions using the information on page 33.

1. What does 'Pax Deorum' mean?

2. How was 'Pax Deorum' maintained?

3. How much might being a priest advance a Roman's career in politics or business?

4. What is the name of the position that headed up the College of Pontifices, and how many pontifices were they in charge of?

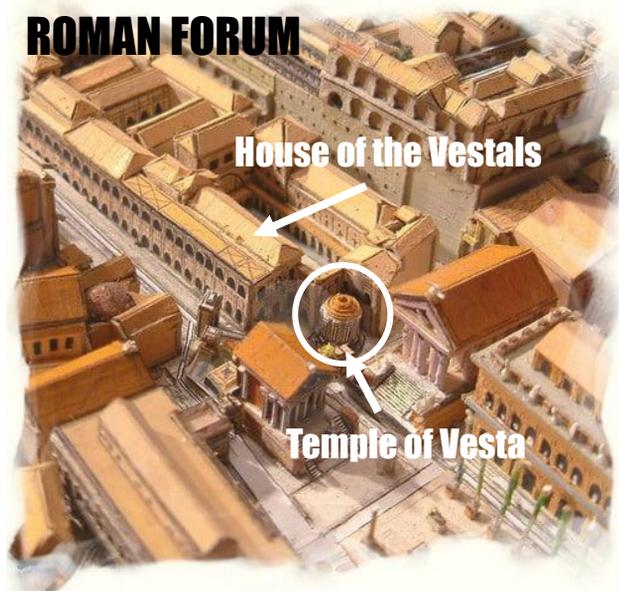
5. Describe the role and duties of the Pontifex Maximus.

6. What makes the Vestals a unique priesthood in Ancient Rome?

7. How was a Vestal selected to become one of the six priestesses?

8. What was the role of the Vestals?

9. Where was the House of the Vestals and why did this location show how important a group of people they were?



10. What benefits were there to being a Vestal?

11. How were Vestals punished if they did anything wrong? Give examples.

Read the following information on **Roman religious practice** very carefully to familiarise yourself with the content.

## Introduction

Roman sacrifices followed the same general procedure as Greek sacrifices, with blood sacrifices being the most common. The procedure of sacrifice was so important that if something went wrong the whole process would need to be started again.

The sacrifice can be divided into three stages:

The preparation; The kill; The sharing of the sacrifice.

1

### The Preparation



In state sacrifices a pontifex [a priest from the Pontifices] would lead the ceremony, but in a smaller sacrifice it would be a private citizen. Once chosen, all participants would ensure they were clean and well in order so as not to pollute the sacrifice. Additionally, they would dress in their best clothes. Next, the animal was prepared by gilding the horns if it had any or tying ribbons to its tail or horns. Attendants would then lead the animals to the altar (and it was a good omen if it went willingly). The presiding priest would veil his head with his toga. In order to obscure any noises that may scare the animal, flute players would join the procession. Once at the altar the priest would sprinkle mola salsa on the animal's head, followed by wine, causing it to nod. Like the Greek sacrifice, it was important that the animal be seen to agree to the ritual.

3

### The Sharing of the Sacrifice



Once the animal was killed the feast began and the Romans ensured that none of the animal went to waste. The god received their share first as they were the most important. The priest would utter a prayer stating the god's name and the reason for the sacrifice. The entrails of the animal were read for omens by the haruspex and then cooked and offered to the gods.

A haruspex specialised in reading the entrails of a sacrificial animal. He would watch how the animal fell to the ground once they were killed before he would then examine the smoke and flames when the sacrificial animal was burned on the altar. Finally, he would read the entrails of the animal. The most important of these was the liver, and the haruspex would use tools such as a model liver as a guide to reading it. The different parts of the liver meant different things, and the haruspex would check its consistency to see if it had any abnormalities, such as blood spots on its surface.

The remaining meat was then cut up, cooked and shared with the wider community. The communal aspect in Rome still had a hierarchy that was adhered to. In a state sacrifice the first to eat the sacrificial meat were the priests, followed by the senate, other elite citizens and so on. In a private sacrifice, only the participants of the sacrifice would share the meat. Despite the hierarchy, the sharing of the meat stressed the communal spirit and benefits of a sacrifice to those who participated. Meat was not a common part of the Roman diet and so was a further benefit to sacrifice for the participants.

2

### The Kill



The priest would utter a prayer to the god, offering the animal into their care. At this point, a popa [an official at a Roman sacrifice who struck the sacrificial animal with a wooden rod] struck the animal on the head to stun it, and the cultrarius [an official at a sacrifice who slit the throat of the sacrificial animal] would slit the throat. It was important that the animal die with a single blow.



**Task:** Answer the following questions using the information on page 36.

1. What are the three stages of sacrifice?

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2. Can you write the following statements in the correct order for the 'preparation' stage?

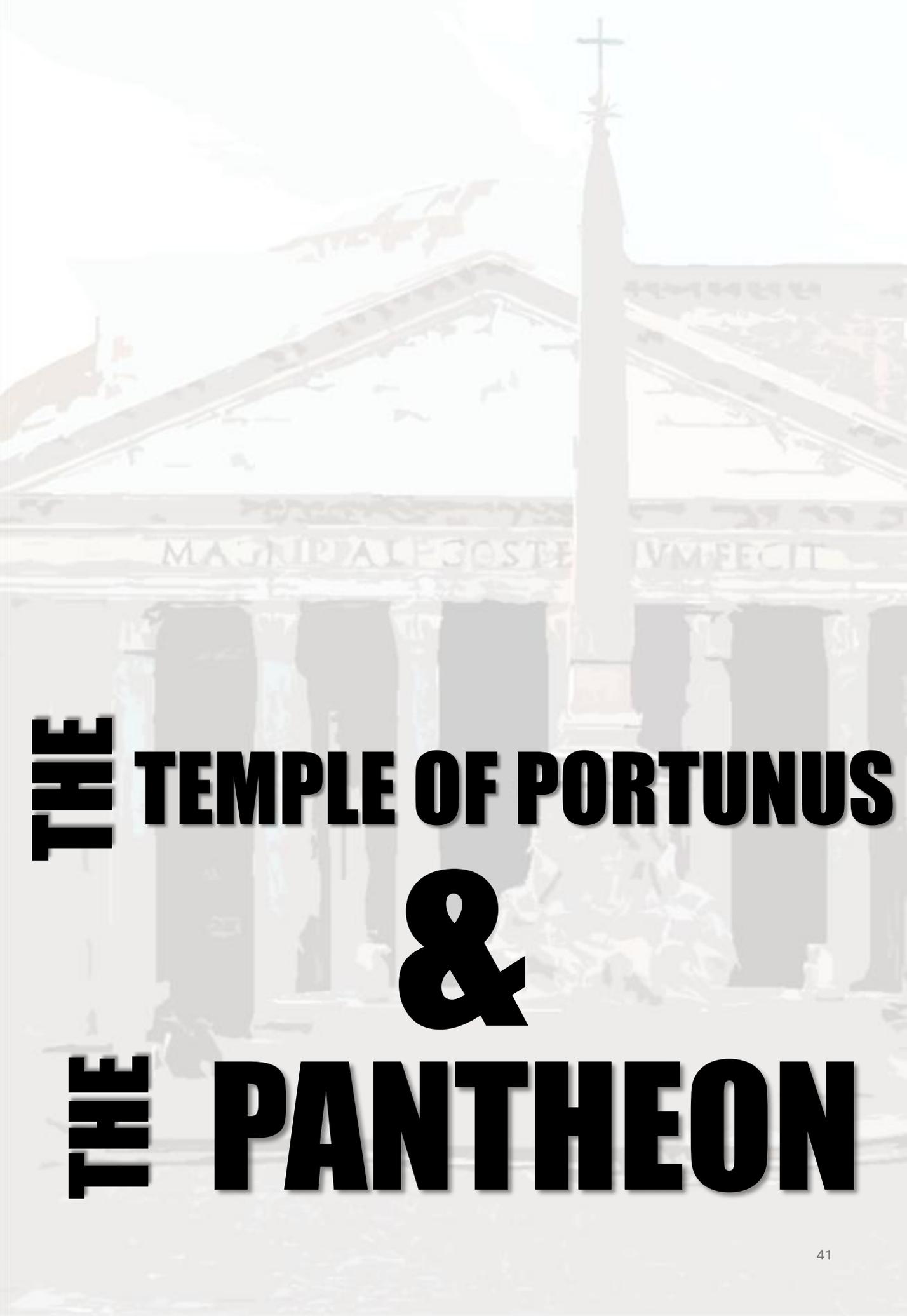
	Statement	Correct Order
A	The animal would be prepared by having its horns gilded or having ribbons adorn it.	
B	All participants would ensure they were clean so as not to pollute the sacrifice.	
C	The Priest conducting the sacrifice would veil [cover] his head.	
D	Attendants would lead the animal to the altar.	
E	All participants would dress in their best clothes.	
F	The priest would sprinkle mola salsa on its head causing the animal to nod and agree to the sacrifice.	

3. Describe the events of the 'kill' stage of the process.

4. What is a haruspex and what was their role?



5. Why was the sacrifice, and the subsequent feast, such an important part of the ritual for Ancient Romans? Please explain at least two different reasons.



**THE TEMPLE OF PORTUNUS  
&  
THE PANTHEON**

**Task:** Please read the following information on the Temple of Portunus and the Pantheon, and answer the questions that follow.

## The Temple of Portunus

The temple has been given two names, as it was earlier wrongly attributed to Fortuna Virilis meaning *manly fortune*. It has more recently been correctly associated with Portunus, the god of harbours. It was constructed during the Roman Republic between 120BC and 80BC. The altar for the temple no longer exists. However, like Greek temples, it stood at the foot of the temple steps. As in Greece, all worship would have taken place at the altar.



## Location

The temple of Portunus is located in the **Forum Boarium**, which was a cattle market between the Palatine and Aventine Hills. The temple stands next to the river Tiber in an area that was a harbour during Roman times. It also stands next to the circular temple of Hercules Victor and the site of the Great Altar of Hercules.

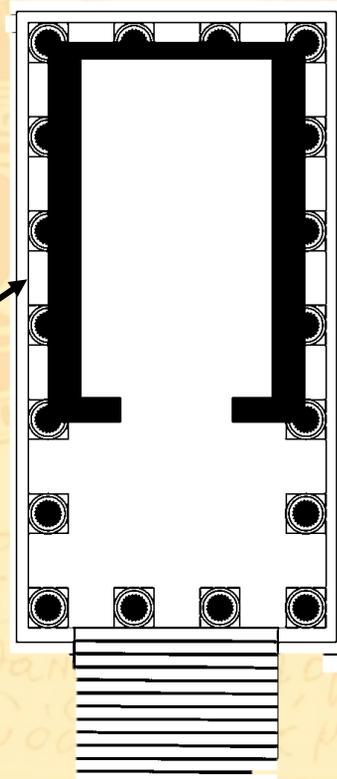
## Plan

The temple of Portunus is one of the best existing examples of a Roman temple. The Romans gathered inspiration from both the Etruscans and the Greeks. The Etruscan influence can be seen by the podium and steps that the temple stands on.

The Greek influence can be seen in the inclusion of the porch and free-standing columns that are at the front of the temple.

A variation on the Greek style comes with the **semi-engaged columns** that are attached to the cella.

Unlike Greek temples, it is not a 'standard' size in that it is only 4 columns wide.



# The Pantheon

The original Pantheon was commissioned by Augustus and built by his general Marcus Agrippa between 27BC and 25BC. However, this burnt down in 80AD. The Pantheon that stands today is the building rebuilt by the Emperor Hadrian, completed around 125AD. The front of the temple contains an inscription that reads:



## M·AGRIPPA·L·F·COS·TERTIVM·FECIT

M[arcus] AGRIPPA L[ucii] F[ilius] CO[n]S[ul] TERTIVM FECIT

Marcus Agrippa, son of Lucius, built this when consul for the third time

Pantheon means *all gods* (from the Greek *pan* 'all' and *theos* 'god') and so it is believed that the temple was dedicated to all the gods.

### Location

The Pantheon is located in the ancient Roman Campus Martius, *Field of Mars*. This area was a large open space where the army met before campaigns, where elections took place and where Romans would engage in general exercise.

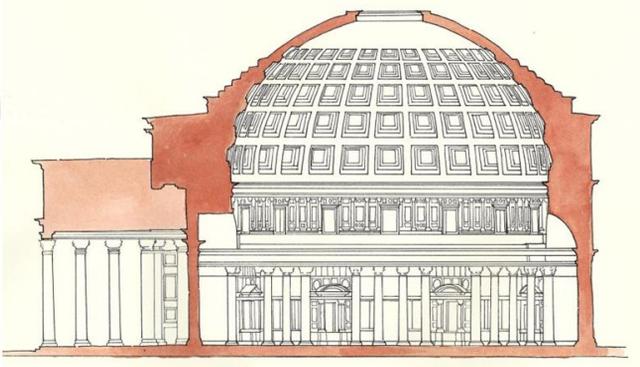
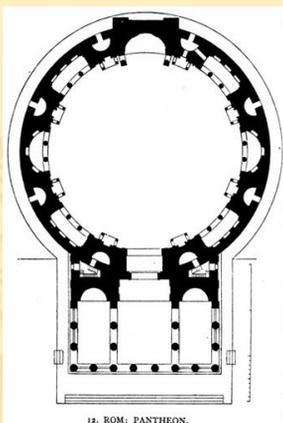
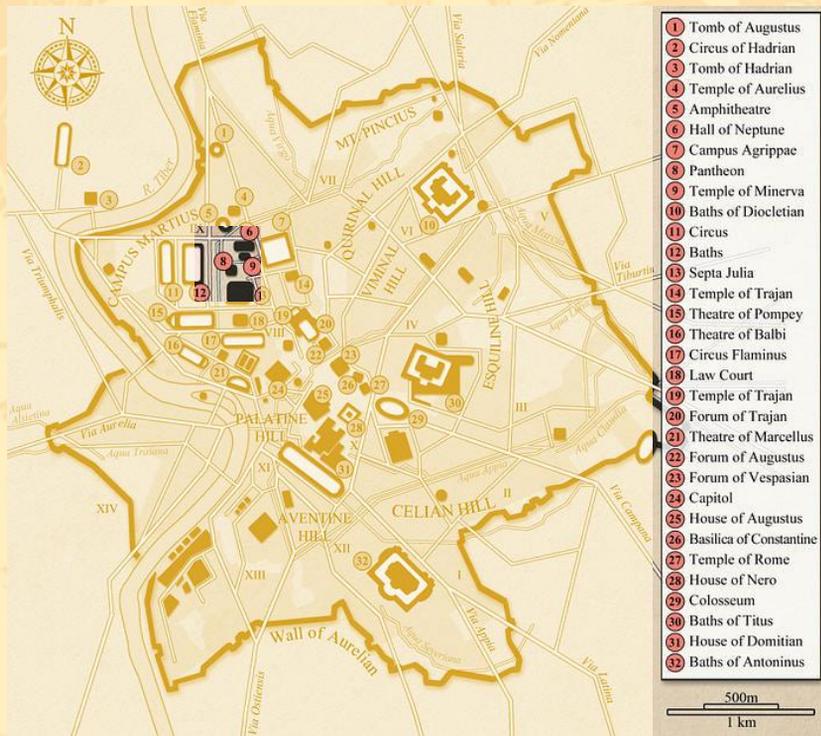
### Decoration

Emperor Hadrian desired to link his family to Augustus'. When he rebuilt the Pantheon, he restored the original inscription that was on the frieze:

The pediment shows signs that it once contained sculpture but that is now lost.

### Cult Statue

Much of the internal structure of the Pantheon has been updated and changed through time. What we do know is that the circular plan allowed for several statues of gods to be placed in the rotund cella.



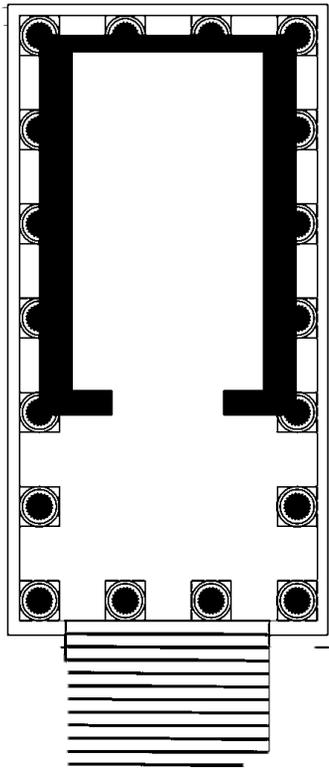
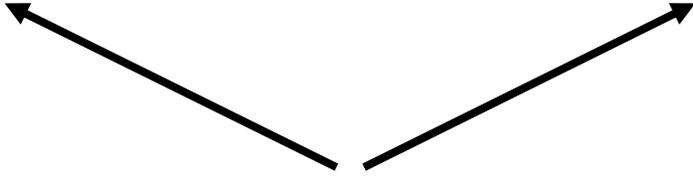
### Plan

The Pantheon is good evidence that Roman temples did not always have to conform to a standard plan. From the front the temple follows the usual Roman plan, standing on a small plinth, the columns at the front are free standing and are followed by semi-engaged columns near the rear of the porch. The unique feature comes in the **rotunda** at the rear of the temple. This circular space is capped with a dome which has an **oculus** at the top. The Pantheon provided the first example of this type of building and was a feat of engineering in its time.

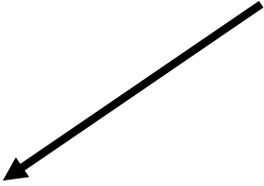
**Task:** Label the diagram of the Temple of Portunus below with detailed information from your reading on page 39.

**Dedication**

**Location**



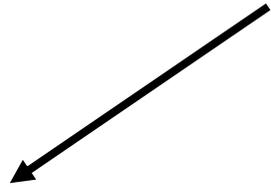
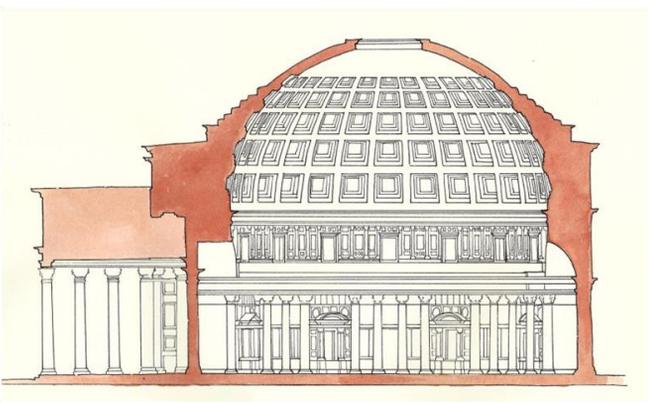
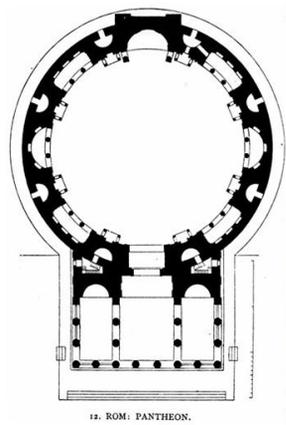
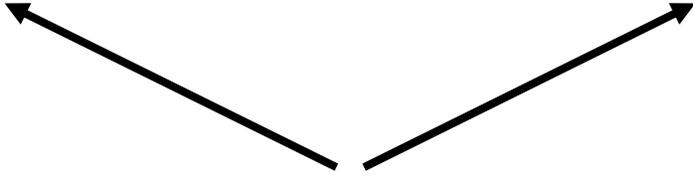
**Design**



**Task:** Label the diagram of The Pantheon below with detailed information from your reading on page 40.

**Dedication**

**Location**



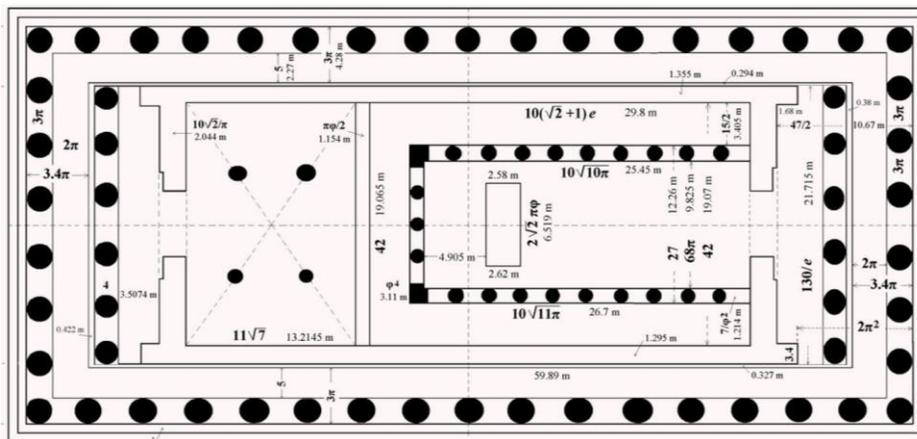
**Design**



**EXAM**

# **QUESTIONS**

**Source C: The plan of a Greek Temple**



**Study Source C**

**5 (a)** To which God/Goddess is the temple shown in Source C dedicated?

-----

**(1)**

**5 (b)** Where in Greece is this temple located?

-----

**(1)**

**6** How is the plan of the temple shown in Source C typical of Greek temples? Give four details.

■ -----

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■ -----

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■ -----

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**7 (a)** Name two mythological stories sculpted onto the temple shown in Source C.

■ -----

■ -----

**(2)**

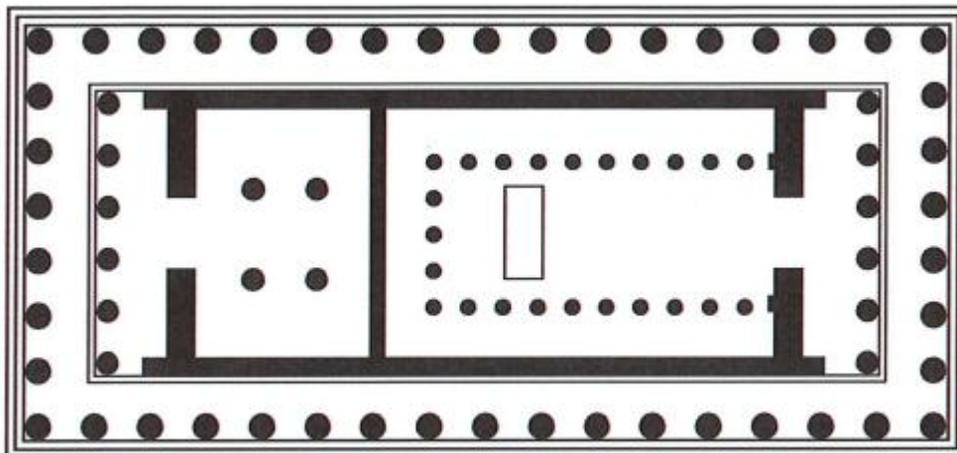
**7 (b)** Choose one of these stories and state why it was significant for the Greeks that built that temple.

-----

-----

**(1)**

**Source B: The plan of a Greek temple**



**Study Source B**

**2 (a)** What temple is shown in **Source B**?

-----  
**(1)**

**(b)** Where is this temple located in Athens?

-----  
-----  
**(2)**

**3 (a)** What stories are sculpted on the eastern and western pediments of the temple shown in **Source C**?

1. -----

2. -----

**(2)**

**(b)** Why did the Greeks who built the temple decide to use these myths?

-----  
-----

**Source B: An extract from an ancient Greek traveller called Pausanias**

The god sits on a throne, and he is made of gold and ivory. On his head lies a garland which is a copy of olive shoots. In his right hand he carries a Victory ... she wears a ribbon and—on her head—a garland. In the left hand of the god is a scepter, ornamented with every kind of metal, and the bird sitting on the scepter is the eagle. The sandals also of the god are of gold, as is likewise his robe. On the robe are embroidered figures of animals and the flowers of the lily.

**Study Source B**

**5 (a)** What type of statue is being described by Pausanias in **Source B**?

-----  
**(1)**

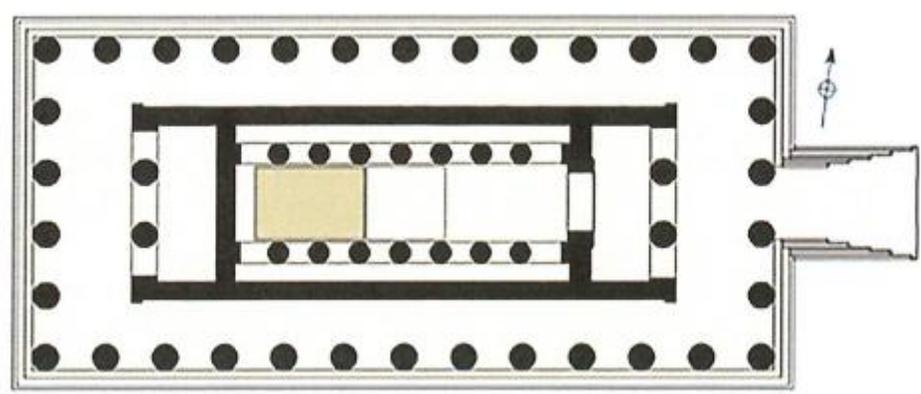
**(b)** Who was the statue dedicated to?

-----  
-----  
**(1)**

**(c)** Give three details about the location of the statue being described in **Source B**?

1. -----  
2. -----  
3. -----  
**(3)**

Source C: The plan of a Greek temple



Study Source C

5 (a) To which god is the temple in Source C dedicated to?

-----

**(1)**

(b) Where in Greece is this temple located?

-----

**(1)**

6 How is the plan of the temple in Source C typical of Greek temples? Give four details.

- 1. -----
- 2. -----
- 3. -----
- 4. -----

**(4)**

7 Name two mythological stories sculpted onto the temple shown in Source C.

-----

-----

**(2)**

**Source H: An extract from Plutarch's Life of Numa**

He was also the supervisor of the holy virgins called Vestals ... and in general the worship and care of the never-ending fire that they looked after. It was either because he thought the nature of fire pure and uncorrupted, and therefore entrusted it to chaste and pure persons, or because he thought of it as unfruitful and barren, and therefore associated it with virginity.

**Study Source H**

**13 (a)** What was the type of Priest called who was the 'supervisor of the holy virgins' (line 1)?

-----

**(1)**

**13 (b)** Give two details about the selection process of a Vestal Virgin.

- -----
- -----

**(2)**

**14 (a)** Give two details about the location of the Vestal Virgins' flame.

- -----
- 
- -----
- 

**(2)**

**14 (b)** How did this location reflect the importance of the flame?

-----

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**(1)**



A series of horizontal dashed lines for writing.









