

Q: What are the most important differences between the classical sculpture of Phidias or Polyclitus and the work of late classical sculptors, such as Praxiteles?

A: The sculpture of Praxiteles and his contemporaries was much influenced by the achievements of sculptors such as Phidias and Polyclitus. Praxiteles and others continued to perfect the art of naturalistic representation. However, late classical sculpture, such as that practiced by Praxiteles, tends to be more lively and communicative than sculpture of the Polykleitan tradition. Generally speaking, the late classical ideal proportions of figures were also slightly more elongated (or less stocky), and the compositional lines more elegant and graceful than those of the earlier classical period.

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Q: Did ancient Greek sculptors ever represent female nude figures?

A: Yes, they did. In the Geometric and Archaic periods, sculptures of female figures were always clothed. However, starting in the fourth century BC, they started to be represented entirely devoid of clothing.

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Q: Are there famous sculptors of late classicism in ancient Greece other than Praxiteles?

A: Yes. Scopas and Lysippos are among the most important. Scopas is known to have introduced pathos into his sculptures by, among other things, representing figures with partially open mouths. Scopas was Praxiteles's contemporary, and actually worked with him on certain projects. Lysippos introduced new proportions to sculpted figures. His figures had smaller heads and were svelter than those following

Polykleitos' canon. He is admired for having endowed his figures with exceptional grace.

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Q: Do we know anything about painting in the late classical period in Greece?

A: Vase painting, which is for the earlier periods a reflection of developments in monumental painting, declined in the fourth century BC, and therefore, the knowledge we have of Greek painting in the fourth century BC is limited. Art historians have been able to get an idea of some of the achievements of late classical painting by studying Roman copies and adaptations, as well as ancient texts. It is thought that painters of the late classical period in Greece further developed the modeling and three-dimensional rendering of their figures. Painters seem to have had a growing interest in the way light and shadow could be represented to bring out the volumes of figures.

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