

**Question 6** refers to the following image.



Bridgeman Images

6. The work shown is a Roman copy of the *Doryphoros* (*Spear Bearer*), originally created by Polykleitos 450–440 B.C.E. as a bronze sculpture in ancient Greece.

Describe two visual characteristics of the work.

Using one example of specific visual evidence, explain how the work demonstrates continuity from earlier Greek artistic traditions.

Using one example of specific visual evidence, explain how the work demonstrates change from earlier Greek artistic traditions.

Using specific visual or contextual evidence, explain why this sculpture is considered to be influential on later artistic periods.

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**Question 6: Continuity and Change****5 points**

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- (A) Accurately describes ONE visual characteristic of the *Doryphoros* (*Spear Bearer*). **1 point**

**Examples of acceptable responses include the following:**

- The work is made from marble.
- The work is a monumental (stands 6' 11"), freestanding sculpture.
- The subject is a nude male (athlete or warrior) with clearly defined muscles.
- The figure stands in a contrapposto pose, with a diagonal counterbalancing occurring around a central axis.
- Tense and relaxed limbs counterbalance one another, with one hand raised to hold a spear (missing); the other arm is hanging relaxed.
- One leg is raised and bent at the knee, so only the ball of the foot is touching the ground; the other leg is rigidly supporting the weight of the body.
- The head is turned slightly.
- The figure's anatomical proportions are idealized through the use of harmonious mathematical ratios.
- The figure is youthful, lacking flaws, blemishes, or signs of aging.
- The figure appears calm and passive, lacking emotional expression.

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- (B) Accurately describes ANOTHER visual characteristic of the *Doryphoros* (*Spear Bearer*). **1 point**

**Examples of acceptable responses include the following:**

- One from list in A.

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- (C) Accurately uses ONE example of specific visual evidence to explain how the work demonstrates continuity with earlier Greek artistic traditions. **1 point**

**Examples of acceptable responses include the following:**

- Like the Anavysos Kouros and other Archaic Greek statues, the *Doryphoros* is a life-sized, monumental sculpture carved in the round.
- Like the Kouros, the pose of *Doryphoros* implies motion with one foot placed in front of the other.
- Similar to earlier Greek statues, the figure's proportions, anatomical details, and facial features are idealized.
- Like the Kouros and other Archaic Greek statues, the muscles of *Doryphoros* are clearly defined.
- The statue reflects the tradition of depicting a youthful male nude.
- The Roman copy reflects the tradition of using marble in Greek sculpture created before the time of Polykleitos.

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(D)	Accurately uses ONE example of specific visual evidence to explain how the work demonstrates change from earlier Greek artistic traditions.	1 point
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**Examples of acceptable responses include the following:**

- The figure's contrapposto pose demonstrates a naturalistic weight-shift that differs from that of earlier Archaic Greek sculpture, where the figure's weight is often distributed evenly.
- Through subtle modeling, the figure's musculature, anatomical details, and hair are treated more naturalistically than what is seen in more stylized Archaic Greek statues such as the Anavysos Kouros.
- The figure's proportions, based on mathematical ratios, are notably more harmoniously designed than those of the Archaic period, where, for example, figures often appear with an unusually large head.
- The figure's torso and limbs are more relaxed, suggesting flexibility or movement, than those of the Archaic period, where the figures can appear rigid and frontal.
- The expression on the figure's face is one of calm or reserved neutrality, lacking the "archaic smile" of Archaic Greek sculpture.

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(E)	Accurately uses specific visual <u>or</u> contextual evidence to explain why this sculpture is considered to be influential on later artistic periods.	1 point
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**Examples of acceptable responses include:**

- Polykleitos's *Canon* established a set of standardized human proportions that was periodically referenced and reused by later artists to idealize the human form.
- Roman emperors had themselves depicted in poses with a similar weight-shift to draw comparisons to the idealized *Doryphoros* as an indication of power, dignity, and/or a connection to the ideals of the Classical period of Greece (e.g., Augustus in the sculpture Augustus of Primaporta).
- Throughout the Renaissance, European artists interested in humanism depicted figures in poses similar to *Doryphoros* as they pursued greater scientific accuracy and naturalism when representing the human body (e.g., Durer's image of Adam and Eve in Germany; sculptures of David by Donatello and Michelangelo in Italy).
- Neoclassical artists often employed the posture (contrapposto) and idealized features of Classical Greek sculpture, such as the *Doryphoros* to reference the values and ideals associated with the Classical past (e.g., statue of George Washington by Houdon).

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**Total for question 6      5 points**