

Black Figure 600 -

Early paintings obsessed with pattern in anatomy and dress. Myths very popular. Poses stiff. Anatomy stylised, not very natural. Front eyes on profile face. View strictly profile or frontal. Technique invented in Corinth

620 Grave Marker - amphora: Herakles & Nessos; Gorgons racing over sea; Gorgons pursuing Perseus; Polyphemos blinded

600-590 Dinos - Gorgons pursuing Perseus

570 Sophilos: wedding of Peleus & Thetis on BF dinos, Troilus & Polyxena. **Kleitias;** Francois Vase - BF volute krater, wedding of P. & T; T. & Polyxena; Ajax carries Achilles on handle

550 Panathenaic amphorae; Little Master Cups; **Phrynos painter:** Ajax carries Achilles

540-530 Exekias: Ajax and Achilles play game; Dionysos sailing.; **Amasis Painter:** Dionysos & maenads

RED FIGURE 530 -

More natural representation of anatomy, eye in profile, more flexible technique of drawing. New freedom of pose. Drapery changes from decorative to more natural system of folds. More passionate representation of feeling, ornat style. Technique invented in Athens

530 - Bilingual amphorae (black/red figure on same vase)

530-515 Lysippides & Andokides painter: bilingual vases: Herakles feasting with Athene; Driving bull to sacrifice.

510-500 Phintias: Herakles steals Apollo's tripod.

Euphronius: Herakles fights Amazons **Euthymides:** 3 men carousing on amphora.

500-490 Berlin Painter: Ganymede

490-480 Achilles v. Hector on krater.

500-475 Brygos painter: satyrs prowling on kylix; men & courtesans on skyphos.

Kleophrades Painter: maenads on amphora, Fall of Troy on hydria

475-450 Niobid painter - calyx krater. **Pan Painter** - Boreas pursuing Oreithya. **Pan Painter;** Perseus and Medusa on hydria

460 Chicago painter: pelike with Polyneikes & Eriphyle

460 - WHITE GROUND LEKYTHOI offerings to the dead

460 Pisto Xenos Painter; Aphrodite on goose

450 Orpheus Painter: Orpheus plays for the Thracians on column krater. **450-425; Phiale Painter:** Amymnone fleeing from Poseidon on RF lekythos

440 Achilles Painter; woman and man, woman and maid.

430 Kleophon Painter: cattle led to sacrifice on krater.

425-400 Meidias Painter: Herakles in Garden of Hesperides on hydria

400 Woman Painter: white-ground lekythoi. Man seated at tomb

Greek Vases

USES determine shapes.

1. as containers and storage jars

amphora or pelike held olive oil or wine

hydria held water.

2. as equipment for drinking parties (symposia)

krater or dinos - wide mouthed mixing bowl

oinochoe a wine jug to dip out and serve wine

kylix or skyphos or kantharos are drinking cups

3. as vessels used in personal hygiene

lekythos held oil for washing NB shape to prevent oil flowing too freely

aryballos small flask for athletes's rub down oil

alabastron for women's perfume

pyxis for trinkets and cosmetics

4. as vessels for use in certain rituals

phiale for pouring libations to the gods

loutrophoros to carry the water for a bride's ritual bath before wedding

lekythos used as container for oil presented as gift for the dead, too delicate for everyday use but very

suitable as grave offerings

sometimes with false necks, economy measure.

Decoration:

Vases with handles at back (hydriae, lekythoi, oinochoai) had only one picture on the front

Vases with handles at each side (amphorae, pelikae, kylikes, skyphoi, kantharoi, kraters) generally had two pictures.

Vessels without handles (dinoi, pyxides) could have decoration all round.

Warrior carrying a comrade more moving when the inscription reveals it is Ajax carrying once fleet-footed Achilles. (slide12)

inscriptions occasionally confusing - painter probably confused himself about the myth or just wanting decoration .

FORMULAIC SCHEMATA:

artists work from other artist's images, and within a tradition, so mostly they work from schema already created. So, lifeless dangling limbs of Achilles (slide 12) transferred by later painter to portaroyal of dead queen of the Amazons, Penthesilea, carried from battle by Achilles, her slayer.

POWER, CONCISENESS OF THE IMAGE:

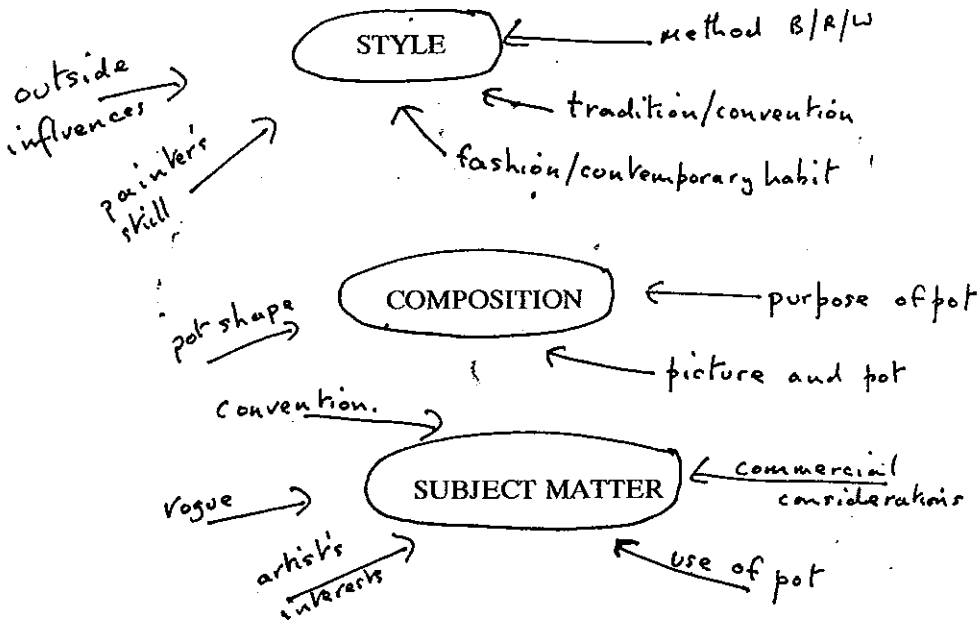
usually just a single image has to portray a whole myth, so conciseness very important. eg Slide 16, the whole Cyclops episode suggested in one image.

eg Slide 13, image of Neoptolemus using body of boy Astyanax as a club with which to beat father Priam - to suggest that son was hurled from battlements, the father slain on the altar.

VASE PAINTING - OUTLINE SCHEME

POTS: the survivors mainly ornamental or ritual use: ie. specials
 the shapes often determine use: prizes
 drinking parties
 ritual

THREE MAIN ASPECTS FOR STUDY:



TIME SEQUENCE

PRE-C7 B.C. geometric patterns.
 bands/patterns
 silhouette figures/animals

FROM C7 B.C. orientalising: > heroes; monsters; prowling animals; florals.
 patterning: > dress: "square"; detailed
 anatomy: stiff; stylised

WATERSHED: Francois Vase: > friezes: florals: myths/fables; figures predominate

ENTER BLACK FIGURE PAINTERS:

Culminates in skills of Amasis and Exekias.

"PIONEERS" come next, experimenting with red figure work.

ENTER RED FIGURE PAINTERS: many great craftsmen, including:

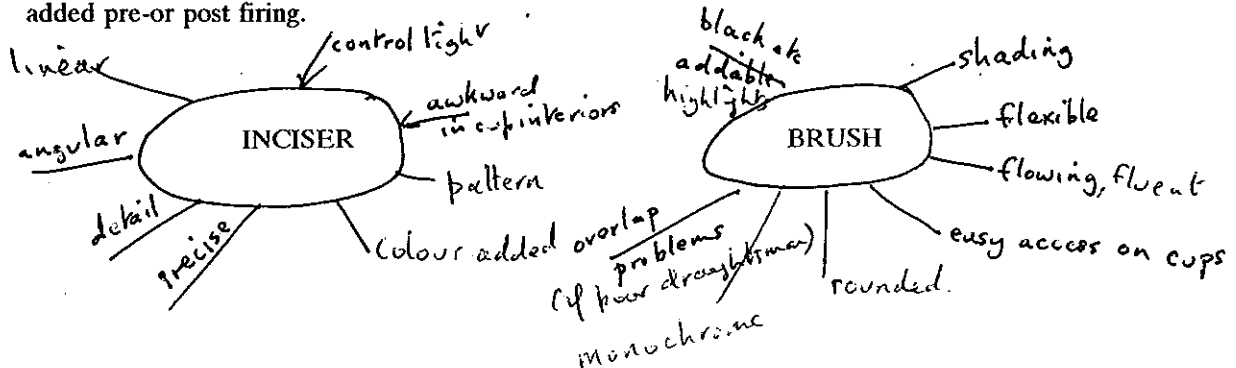
Euphronios; Euthymides; "Kleophrades" Painter; "Berlin" Painter; "Brygos" Painter; "Achilles" Painter; "Niobid" Painter

PAINTWORK: the basic essentials

BLACK FIGURE: picture outline drawn; filled in with paint/slip; pattern/details incised; colours added.

RED FIGURE: picture outline drawn; background filled in with paint/slip; interior figure lines brushed on with lines of varying slip concentration.

WHITE GROUND: pot covered with white slip (iron free clay) - picture incised or painted- colours added pre-or post firing.



VASE PAINTING

Vase painters: imaginative and creative storytellers

developed myths freely, modifying, changing to suit
heard the stories as children, saw them in the theatre
but inspired primarily by the graphic tradition
never primarily interested in realism

Depicting the myth: basic problems; story must be recognisable

participants identifiable
succession of events understandable
vase, whatever its shape, must be
attractive

Answers to the problems: 1. Unique scenes, peculiar to the myth, startling

eg Odysseus and sheep (slide 17)

eg fountain house scene, with warrior lurking must be myth of Achilles' ambush of Trojan prince Troilos when he ventured from Trojan walls to water his horses with sister Polyxena (slide 4)

FORMULAIC SCENES:

scenes which become so familiar that they are recognisable even in abridged form (slide 5 where Achilles is not shown, but broken water jar clinches it.)

ATTRIBUTES: a myth may be recognisable, not by the actions but by the participants because of their attributes:

Athena - her aegis (slide 35), her helmet(22), spear (2,9,19,23)

Herakles - lionskin (21-24,26-33,35), club (21,25,26,28,30,33-36), bow (21,25,35)

Apollo - kithara (36), archer (9)

Artemis - her bow (22)

Zeus - sceptre (35) or thunderbolt

Dionysos - crown of ivy(36)

Hermes - kerkeion (herald's staff, traveller's hat and boots (2)

BUT: attributes must always be considered within the context of the entire scene

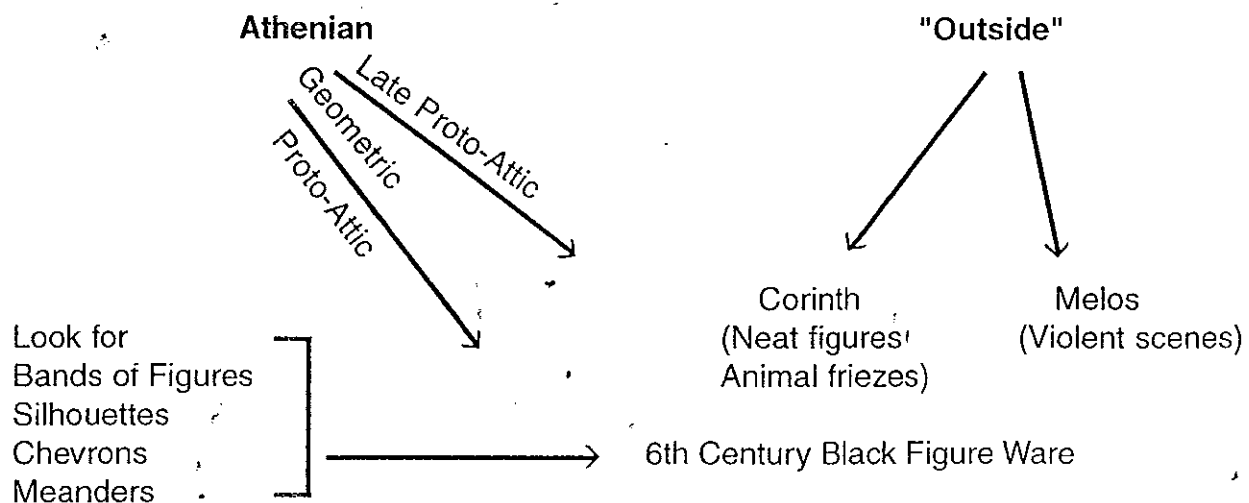
so - slide 20, 23, 19 do not show Heracles but his nephew Iolaos, taking care of his uncle's equipment while the hero is otherwise engaged.

INSCRIPTIONS: an unmistakable way of identifying individuals and specifying myths.

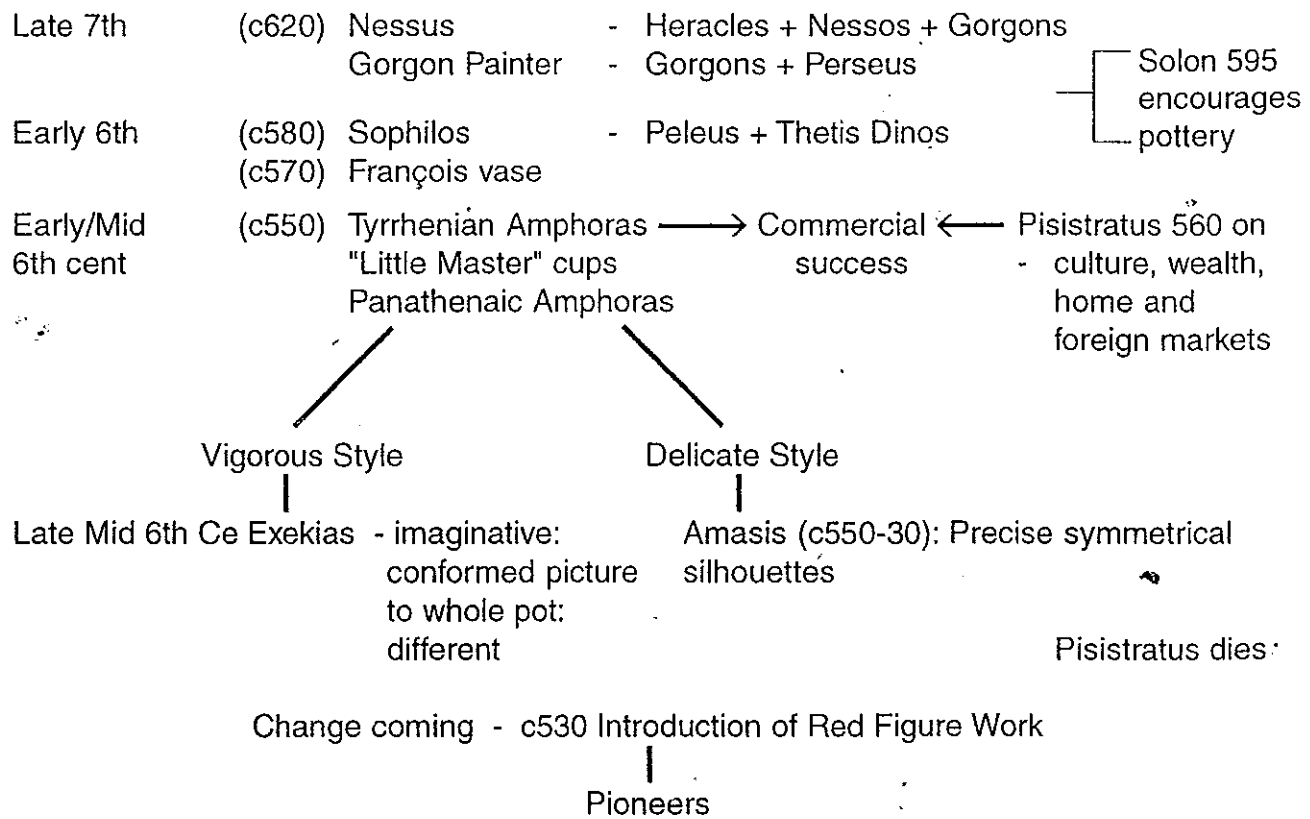
slide 7: Paris and Helen, Hector and Andromache are named so calling up the rich contrasting relationships portrayed in Bk. 6 of the Iliad .

BLACK FIGURE DEVELOPMENT

"BACKGROUND INFLUENCE"



Examples

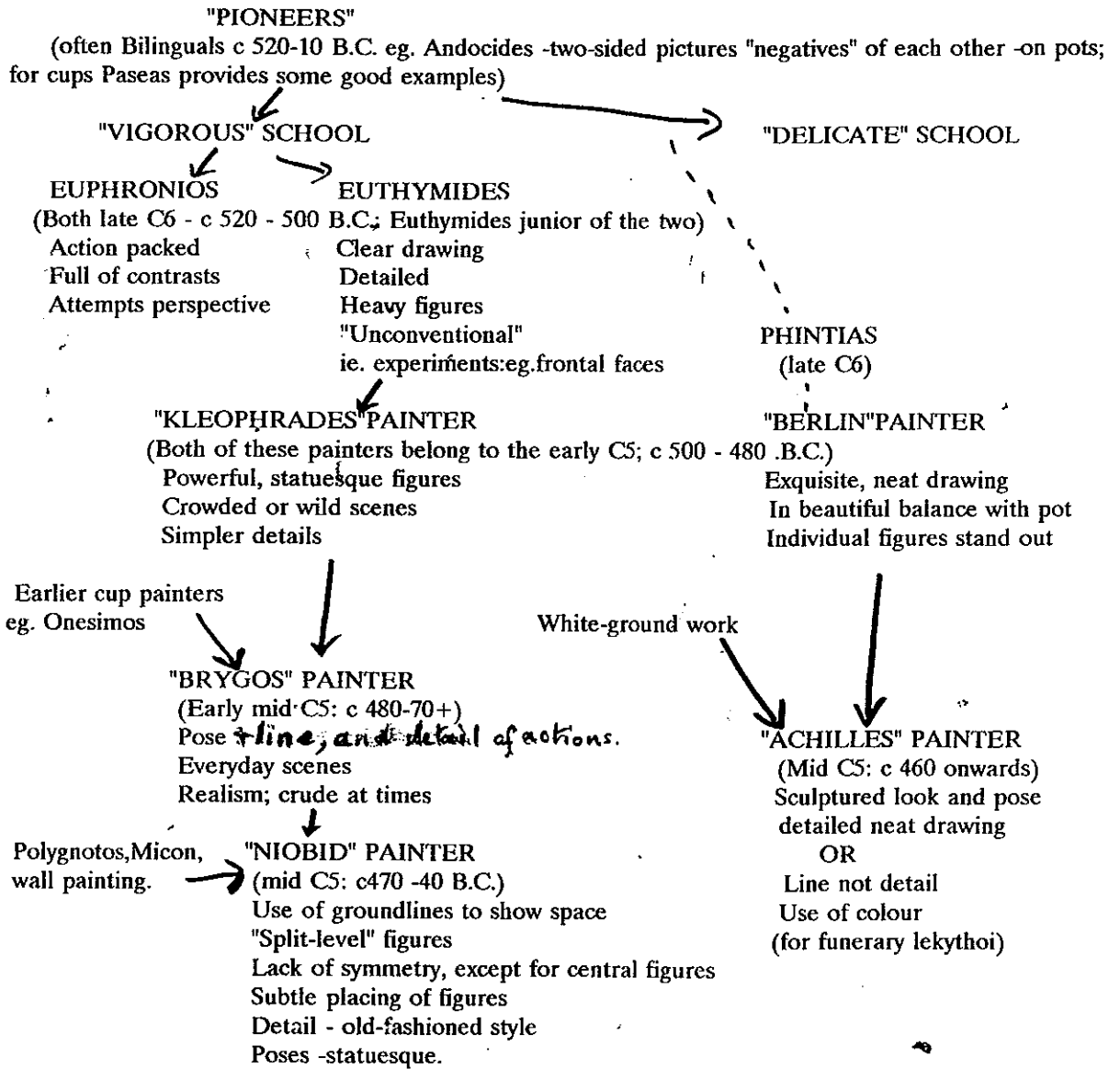


ie. experiments in new style - both styles co-exist.
 Figures "reserved" in red against black background: inner marking still in black or brown; added colours.

Often similar pictures in both styles.
 eg. Andocides' Heracles and Cerberus.

DEVELOPMENT OF RED-FIGURE WORK

Really starts about 530 B.C.:



Vase Painting

Important dates:

Protogeometric Style: emerged in Athens c. 1050 - 900 (Iron Age)

Argive, Corinthian, Boeotian Schools copied from A. exposed clay is light/medium brown, paint is dark brown to black, weak sheen on clay. stronger on the paint.

commonest shapes: amphora, trefoil oinochoe, krater, lekythos

simple and limited repertory of decoration

sets of concentric circles and concentric semi-circles (replacing spirals and arcs of Mycenaean.

also cross-hatched rectangles, lozenges and triangles, simple zig-zag.

on belly -shaped amphora decoration is on shoulder but other shapes vary

often large blank spaces.

Geometric Style:

Established and dominated by Athens; so named for regular linearity

900 - 700 BC evolved from proto- but some radical innovations as well ege rejection of conical foot of cups.

Greater depth of bowls; dislike for large blank spaces.

decorative emphasis shifts from the shoulder to the neck and belly of amphoras and other closed shapes (ie where the neck is much narrower than the body)

Decoration: concentric semi-circles disappear, rectilinear meander is introduced and becomes the characteristic ornament.

NB division of important fields into panels levels adjusted to agree with the handles; more and more fields added til whole surface might be covered.

geometric shapes even of human figures (in later 9th C.) silhouettes figures of horses and men appear

750 BC The Dipylon Painter first vase painter to consider figures seriously (named after place where his pot was found.) Dipylon amphora pot five feet high stood as monument over grave showing mourners around the bier in the central panel between handles.

Eventually Geometric style became universal in Greece, though other styles developed in other schools.

750 BC - Late Geometric; production of pottery greatly increased because population and economy was expanding.

ARCHAIC STYLE:

720 - in Corinth, exploitation of Eastern motives. Athens became dominant again from 570s.

7th Century; Orientalising period; Attic vase painters rejected geometric style, narrow friezes replaced by large pictures confined within loose curvilinear decoration and now began to illustrate SPECIFIC MYTHS no longer depending on silhouettes. (incision, outline drawing)

Attic painters worked on laege scale; Corinthian worked on small, sometimes miniature scale

Black-Figure Vase painting: invented by Corinthians.

its merits appreciated by end of 7th C. and its adoption enables painters to combine the precision of Geometric and the bold, sometimes messy orientalisising designs: elegant execution with vivid narration on a monumental scale.

End of 7th Century:

Attic artists had adopted Corinthian technique of BF vase painting.

new stylistic features; no longer dominated by few large figures; but divided up into narrow friezes, grandeur replaced by neatness.

580 - 570: Sophilas; Kleitias (signed their pots) more and more interested in illustrating myths

Mid 6th Century ; little master cups, smaller vessels painted with miniature; lip cups and band cups also popular

Large figure painting still possible at end of 7thC eg Amasis painter (Dionysos and two maenads and **EXEKIAS** (Achilles and Ajax playing draughts, Dionysos sailing)

EXEKIAS: the master exponent of BF painting (sc.Fig 23 W. and 24 W)

Red Figure Painting:

C. 530: Andokides invented or was first to use RF where traditional colour scheme was inverted.

BF used incision; RF used brush ; implications - enabled greater fluency, more flowing style. BF figures look flat shadows; RF figures greater roundness and feel of 3 dimensionality.

BILINGUAL VASES:

Figs. 74 and 75 W. show bilingual (Andokides painted one side in red figure, Lysippides Painter painted the other in BF ; 530 - 515 BC) amphora; Heracles driving a bull to sacrifice.

Figs. 76 and 77 W. by Andokides and Lysippides Painter; Heracles feasting in the presence of Athena.

Fig. 78 RF Andokides; Amphora (530-515) showing Heracles trying to steal Apollo's tripod - interesting for the attempt to show softness of drapery and foreshortened anatomy.

RF revolutionary but very successful; led to much experimentation even amongst BF painters who tried their hand at it (eg Phintias 510BC attempted to show same scene as Andokides' Hcrakles stealing the tripod but this time in RF)

Most artists eventually chose to specialise in one or the other although Epiktetos (W. 82 and 83) was equally accomplished in both.

PANATHENAIC AMPHORAE (84-86 W.) continued to be painted in BF. These were used to hold the oil given to the victors at the games every four years. First of these amphorae made when only BF available. Religious conservatism ensured that they continued in BF and making them was so profitable a business that RF painters turned to old style to win it.

510 - **EUTHYMIDES**: important painter of this time (87 W showing 3 tipsy men), brilliant depiction of man seen from behind but turning at the waist. He was fascinated by foreshortened forms and human anatomy. Foreshortening: the apparent shortening of the form of an object in relation to the angle from which it is seen; a device for suggesting the recession of forms in depth.

NB portrayal of figures in action combined with a careful study of anatomy occupied the most advanced artists in many fields towards the end of the 6th C. (vase, panel, sculpture)

A2 26-11-98

EUPHRONIUS 510 - great rival of Euthymides. Both lived in a time of bold exploration and lively experimentation

5th Century:

anatomy of figures in action no longer the challenge, now new realms of feeling and design could be explored. CF Euphronius' volute krater (W. 89 masterly but lacking feeling) with **BERLIN PAINTER** 490BC (W. 91), whose depiction of contest between Hector and Achilles conveys mood of sadness at helplessness of Hector.

Note also his Ganymede decoration of Bell krater (500-490BC) simple, elegant scene from daily life which more and more occupied red-figure painters.

BRYGOS PAINTER:

excellent at depicting everyday scenes: both clothed and nude figures;

"The depiction of human figures in action or at rest and the drapery that sometimes clothed them was the principal interest of the Greek painters. Animals, flowers fruits and vegetables, architecture, landscape, the world of nature and the works of men - all these were definitely subordinate."

A2 30-11-98

KLEOPHRADES Painter: red-figure specialist; painted Dionysos (always a popular subject with vase painters); managed to suggest what lay beneath - the mood, the state of mind, something which was difficult to do in BF (except for Exekias). NB also his Sack of Troy (hydria. 99/100 W.) a heartfelt indictment of war, coming at time of the first Persian attack on Athens (490) so had extra meaning for Athenians.

Early Classical Period:

450 - the greatest painters more attracted to wall or panel painting than vase painting; some tried to copy the new ideas of wall/panel painting (particularly those of **POLYGNOTOS**) on to vases:

NIOBID Painter: tried to imitate spaciousness of Polygnotian panels by spacing figures over the surface of his krater (450 BC) attempts to reveal character through inactive but expressively drawn figures. Eyes could now be drawn in profile so characters could look into each other's eyes - deepening emotional content.

Some painters worked with a thin white wash of paint as background for their black outlines.

(eg; the **SOTADES painter** and **PISTOXENOS**).

Pan Painter - Medusa - Perseus - Athena - comic manner, balletic poses
Orpheus Painter - playing to the Thracians - emotional involvement with the music -

High Classical Period:

Much red-figure painting was influenced by the sculptures of the Parthenon in their attempt to portray processions with dignity and solemnity, not always with success. By now, anyhow, few outstanding artists were painting vases. RF was becoming unfashionable and **WHITE GROUND** became more popular, though it was too delicate for vessels of everyday use and so its use was almost confined to funeral lekythoi.

ACHILLES Painter; great master of white ground. painted quiet dignified figures graceful, beautiful like their counterparts on the architectural sculpture of the Parthenon. Unfortunately much of the paint has flaked off, revealing the painter's sketch of the nude figure.

LATE CLASSICAL Period: *Rich style, graceful figures, delicate light draperies e.g. Eretria Painter spontaneous, rational poses define patterns of drapery - simplicity & neat necks*
Still RF painters were trying to emulate the exciting new effects being achieved in panels and on walls; but things like shadows could not easily be applied to RF. Spatial coherence was also difficult (cf **MEIDIAS**)

Painter (W. 214 where figures seem scattered about; hydria)

- 2 scenes (lower) Herakles in garden; Hesperides. H. peacefully at rest, rewarded for his labors
- few lines / convincing 3/4 view of H. & girl's head. Profiles are better in RF

White Ground; avoided prettiness and over-elaboration because of its function, remained simple. Now

using matt paint instead of dilute glaze; softer outlines instead of sharp and clear. Now discontinuous curves instead of unbroken contours. Much of the figure-work echoes the troubled times through which Athens was passing (Peloponnesian War).

POTS AND PAINTING

INTRODUCTION

1. POTS

Basic 'containers' for Greeks - no plastic, metal expensive, clay cheap. Most for everyday use - bowls, plates, cooking pots - not painted, or painted all over - usually black in early days, red later on.

Only a small number of pots actually painted for luxury or "special" items.

- (a) for storage - olive oil, wine.
- (b) for drinking parties - wine mixed with water - mixing bowl, jug, cups.
- (c) for cosmetic use - oil flasks for athletes, perfume for women, trinket boxes.
- (d) for "special" occasions - prize givings, funeral offerings, monumental urns or tombs.

ie. some might be "mass produced" for a particular market.
some might be special orders for individuals.

They would not on the whole come cheap. They were mainly for ornament rather than use; they survived - sometimes in pieces, but repairable like a jigsaw.

Pots have turned up in sanctuaries, tombs, as offerings, or dumped on rubbish heaps and down wells.

They provide, apart from sculpture, practically the only visual evidence of Greek life and interests.

They are the prime source (a) for everyday life, and artefacts, and interests.
(b) for visual representation of myths - Homer in paint.

They record the development of Greek painting - awareness of perspective and space
- it is often possible to "date" pots with remarkable accuracy for those early days.

2. THE EARLY HISTORY OF POTTERY PAINTING

Mycenaean times - formal, abstract painting - frescoes of Cretan palaces
11th - 10th century BC - geometric, precise shapes - concentric circles
9th - 8th century BC - more complicated, wide-spread patterns, bands of animals, silhouette figures.
7th century BC - influence of Near East leads to "orientalising period" - introduction of Heroes, monsters, animals on the prowl, decorative floral patterns instead of the geometric ones.

i.e. more naturalistic painting - "every picture tells a story".

Up till now Corinth has been the centre for pottery - big export market especially to Etruria in Italy. Athens still concentrating on the home market.

Corinth had specialised in animals - neat little animals in procession, purely decorative, gradually becoming more gaudy and hastily drawn; and in small pots, scent bottles for example; precise drawing was the rule.

Corinthian ware is easily recognizable from its pale clay as well as its style - occasional mythological scenes with meticulous "miniaturist" figures; decorative zones/bands human figures 2/3 inches high.

c.630 In Athens imitated Corinthian style to some extent, but experimented on the grand scale more. Moved late from silhouette and outline painting to introduction of incised lines. But within the next 150 years won the Greek export market.

3. ABOUT 600 BC

Lots of cities had their "potters" quarter. Various "schools" of potters sprang up, each with distinguishing features.

Eg. Rhodes - Pot-bellied jugs : miniaturist detail : grazing animals
Chios - weak - poor imitation
Laconia - influence soon cut short because of segregation policy.

Eventually Corinth and Athens become prone to influence each other - perhaps because of Athenian trade growth. Both cities eager to attract clientele of rival school.

Hence:

1. Corinth still producing scent bottles with traditional patterns but also large mixing bowls, with the bodies decorated with banquets, battles, and grotesque Dionysian dances - the sort of thing that was popular in Athens.

But the arrangements were different:

Athens had a broad scheme - space usually filled with single object.
Corinth had a variety of themes in narrow lines/zones.

NB The Françoise Vase is not typical of Athenian style - it marks a transition though.

2. Athenians imitated Corinthian cups.

3. There was a transference of themes and motifs between the two cities. Palmettes - radiating petals like a palm leaf, lotus flowers, chains. Athens adopted a fashion for lions, wolves, sirens and sphinxes - but fashion disappeared about 575 after a final phase when Corinth adopted a reddish slip which made clay look like Athenian earthenware and replaced their traditional dance and banquet scenes with Athenian legends. About 550 Corinthian ware stops: Athens had virtual **export** monopoly.

ATHENIAN BLACK FIGURE WARE

About 580 BC innovations and challenge to Corinthian domination.

- a) redder clay (more ferrous oxide in it).
- b) blacker paint and shinier surface - via sintering.

By 570 BC Athenian painters independent of Corinth.

- a) Instead of narrow bands of figures and animals large panels with human figures.
- b) By time of Exekias mood is as important as action - more so at times.

TWO BASIC STYLES

- a) **Vigorous** - with massive figures often violent scenes - developed from NESSUS painter, of C7 - eg. the NESSUS GORGON. EXEKIAS is in this tradition.
- b) **Delicate** - with neat fine drawing, rather formal, often silhouetted.
The AMASIS Painter is in this tradition - following the delicate Corinthian style.

INFLUENCES ON PRODUCTION IN EARLY C5

1. Competition with Corinth - crafts encouraged by Solon - to earn living.
2. Crafts fostered by Pisistratus for home and export market; he also fostered competitions hence "Prize Pots" and luxury - to divert aristocracy from political involvement and anti-Pisistratus activities - hence the new luxury market.
3. Influx of Ionian refugees at time of Persian wars - introduced new ideas eg. elegant vases with a single figure, precision drawing on cups, and amphoras which were the main shapes in use - nice symmetrical shapes.
4. Amasis the potter supposedly came from Egypt. Is he the painter too?

INDIVIDUAL INFLUENCES

1. First "Personality" **NESSOS** - GORGON VASE - late C7.

Things to note: Black figure treatment of floral chain on neck.
Incised rosettes: double/treble incised lines - animals eg feathers.
Some outline drawing eg. the teeth.
Last of the big vases for monuments.
Heraldic animals - Corinthian style: horses - Attic style.
Story and movement in the pictures. Note two stories.
Combines - Corinthian "filling in" of ornament: Athenian palmettes and tendrils.

2. The Gorgon Painter

Typical of early C6 - new vase shapes, new decorative schemes Animal friezes popular - Corinthian influence.

Note: his Perseus and Gorgons dinos c590.

1. Animal friezes - he loves lions - with square muzzles, and toothy grins.
2. Few human figures: mythological scenes - stiff ie. movement is frozen.
3. Fewer rosettes in main 'field': new floral chain and lotus.

3. Sophilos - the first real name (4 signed pieces survive).

An ambitious painter, not precise painter.

Note: Dinosaurs of Peleus and Thetis - c580.

1. Still animals : mixture of real and fantastic - still in bands ie. friezes.
2. Simple decoration - but some degree of movement in main scene

But Corinthian influence still apparent - animal scenes as in the work of the Ceramaicus Painter and the Heidelberg Painter.

There were other painters too : using familiar shapes, and adapting their style to the new shapes coming in.

eg. Ovoid neck amphora; the rounded, almost globular-bodied Hydria.

eg. Acropolis Painter has detail of colour : jostling figures.

Nearchos - dignified figures and delicate lines.

Painter of London - sticks with familiar animals and friezes.

Ptoon Painter - animal friezes, palmettes and red-black patterns; hoop links not interlaces in floral decoration.

ie. a mixture of innovation, familiar, and application of technique.

Then the climax of early black figure ware - The François Vase

Kleitias - Volute Krater c570 BC.

- Owes debt to past
- (a) animal friezes on the way out - executed with less care and thought - "block and bold" but slapdash.
 - (b) floral decoration - sweeping and automatic.
 - (c) treatment of myth more imaginative.
 - (d) "Gorgon" Painter and Sophilos - **major** figures in friezes encircling whole vase.
 - (e) Cup painters - who replaced animals with figures, and added myths.

But Kleitias adds genuine detail, movement, emotion.

7 Bands, friezes, registers - boar hunt, chariot race, wedding of Thetis and Peleus (parents of Achilles'), Achilles' pursuit of Troilus, zone of animals, battle of cranes and pygmies on foot.

NB: height of entire amphora 66 cms.

so scale and composition of friezes like bands on cups (kylikes) **not** like tableaux on Kraters.

The vase is a miniaturist tour de force - painted direct or from preliminary sketches?

Hence the vase is a link to continuity and to change, like the cup painters (of whom more later).

BACK TO THE AMPHORA STYLE

1. Tyrrhenian Amphoras c565-550

Ovoid in shape - later slimmed down, made for Western market (Tyrrhenian is Greek for Etruscan) - Athenians meeting market neglected by Corinth? Combined Corinthian colour and animals with Athenian myth scenes. Subject matter tended to be

stock myths:	Heracles fighting Amazons
stock types:	Dancing revellers and satyrs
stock situations:	Drinking; love-making; fighting

Note: the neck decoration lotus and palmettes interlaced.

- Conclusion
1. Fewer animals and friezes.
 2. Growing repertoire of stock myth scenes, giving scope for imagination.
 3. Men black skin, women white skin now established. (though red lingers on for heroes, etc).
 4. Drapery - details on sleeves, but no folds in women's drapery
men's cloaks hang in angular folds.
 5. Figures - little change in knee, elbow, ear patterns
frontal chest, profile hips, no stomach muscles.
Male eye - round, frontal in profile face.
Female eye - half-closed - dot for pupil.
- ie. still conventional - no depth, no foreshortening, ie. one dimensional;
facial expression limited - open mouth indicates panting. Action and response depicted - feeling has still to come.

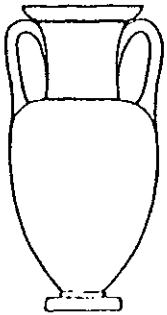
2. Panathenaic Amphoras

Introduced as prizes at Panathenaic Festival by Pisistratus. Ensured a continuity of black figure pottery because of traditional style - black glazed lower half of body; upper half, one side depicting Athena, the other the athletic events of the winner. So many of these prize amphoras, to contain the prize oil, were required that a commission to make them must have been both eagerly sought and profitable when won. The vases reflect the developing styles of painting eg. the development of folds in dress, more naturalistic movement, symmetry of design, attention to anatomy.

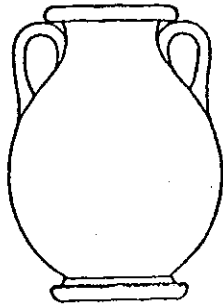
LOOKING AT A VASE - CLUES TO WHO? WHEN? WHY?

1. **Overall shape**
 - a) indicates its purpose
 - b) gives its proportions - handle, height, width
2. **"Internal" structure**
 - a) Way vase is marked out - integration of handles, division of neck, foot, lip from body
 - b) Matching of decoration to shapes and format
3. **Decoration of surface**
 - a) Black or red figure
 - b) Geometric, friezes, florals, bands
 - c) Single figures, groups, crowds, lines
 - d) Space, filled with dots, flowers, words or left clear for black glaze
4. **Style of painting**
 - a) Detail of incision or paint work
 - b) Variety of line - thick, thin, suggestive
 - c) Use of colour
 - d) Perspective: "overlapping": silhouette
5. **Representational technique**
 - a) Human figures
 - i) head - detail, colour
 - ii) profile, frontal
 - iii) anatomy, movement
 - iv) dress
 - b) Incidentals
 - i) natural, idealised
 - ii) distorted, space filling
 - iii) space, narrative
6. **Story in picture**
 - a) "Reminder" of myth
 - b) Comment on myth
 - c) Moment of everyday life
 - d) Realism or fantasy
 - e) Motive - celebratory or memorial
7. **Individual mannerisms**
 - a) idiosyncratic trait of painter
 - b) peculiarity of school

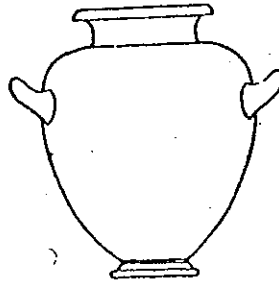
GREEK VASES



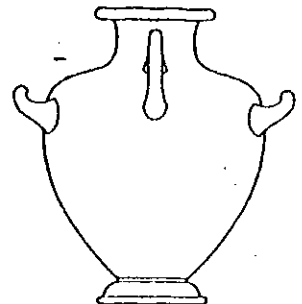
AMPHORA



PELIKE



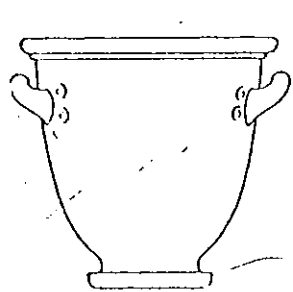
STAMNOS



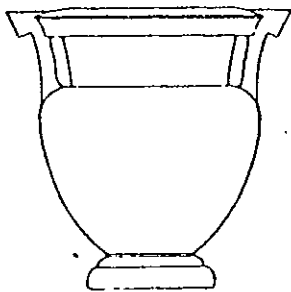
HYDRIA

These are wine storage-jars, for use in the Greek home, particularly at the all-male drinking party called a Symposium. The AMPHORA has a fairly narrow mouth, with vertical handles; the PELIKE is similar but is wide-bellied: the STAMNOS has a wide belly and horizontal handles.

Water for mixing with the wine was collected and stored in a HYDRIA.



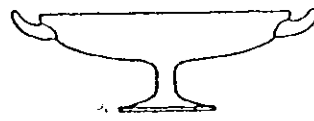
BELL KRATER



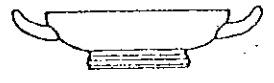
COLUMN KRATER



OINOCHOE



KYLIX

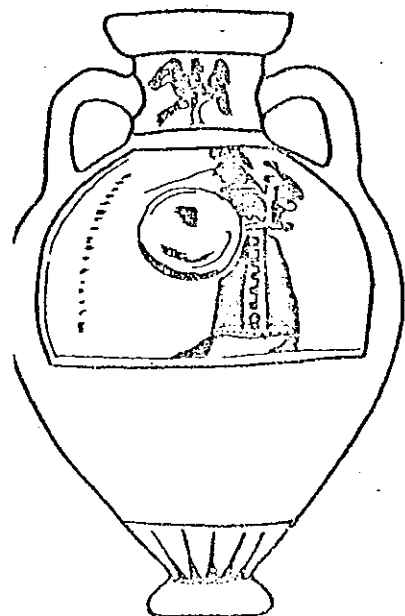


STEMLESS KYLIX

The wine and water were mixed in wide-mouthed mixing-bowls called KRATERS. This first one is shaped like a bell, the second has column-shaped handles at the neck.

The wine could be poured from a jug, the OINOCHOE. The CHOUS is a similar shape but smaller.

The KYLIX is a shallow drinking-cup with decoration on the inside and outside.



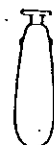
The giant PANATHENAIC AMPHORA contained a large quantity of olive-oil, given as a prize at the Panathenaic games of Athens. Athena is shown on one side: the sport that the prize was awarded for on the other.



LEKYTHOS



ARYBALLOS



These three vases are for containing oil. They have narrow necks to pour out the oil slowly.

POTS AND PAINTING

INTRODUCTION

1. POTS

Basic 'containers' for Greeks - no plastic, metal expensive, clay cheap. Most for everyday use - bowls, plates, cooking pots - not painted, or painted all over - usually black in early days, red later on.

Only a small number of pots actually painted for luxury or "special" items.

- (a) for storage - olive oil, wine.
- (b) for drinking parties - wine mixed with water - mixing bowl, jug, cups.
- (c) for cosmetic use - oil flasks for athletes, perfume for women, trinket boxes.
- (d) for "special" occasions - prizegivings, funeral offerings, monumental urns or tombs.
 - ie. some might be "mass produced" for a particular market.
 - some might be special orders for individuals.

They would not on the whole come cheap. They were mainly for ornament rather than use they survived - sometimes in pieces, but repairable like a jigsaw.

Pots have turned up in sanctuaries, tombs, as offerings, or dumped on rubbish heaps and down wells.

They provide, apart from sculpture, practically the only visual evidence of Greek life and interests.

They are the prime source (a) for everyday life, and artefacts, and interests.
(b) for visual representation of myths - Homer in paint.

They record the development of Greek painting - awareness of perspective and space - it is often possible to "date" pots with remarkable accuracy for those early days.

2. THE EARLY HISTORY OF POTTERY PAINTING

- Mycenaean times - formal, abstract painting - frescoes of Cretan palaces
- 11th - 10th century BC - geometric, precise shapes - concentric circles
- 9th - 8th century BC - more complicated, wide-spread patterns, bands of animals, silhouette figures.
- 7th century BC - influence of Near East leads to "orientalising period" - introduction of Heroes, monsters, animals on the prowl, decorative floral patterns instead of the geometric ones.
 - i.e. more naturalistic painting - "every picture tells a story".

Up till now Corinth has been the centre for pottery - big export market especially to Etruria in Italy. Athens still concentrating on the home market.

Corinth had specialised in animals - neat little animals in procession, purely decorative, gradually becoming more gaudy and hastily drawn; and in small pots, scent bottles for example; precise drawing was the rule.

Corinthian ware is easily recognizable from its pale clay as well as its style - occasional mythological scenes with meticulous "miniaturist" figures; decorative zones/bands human figures 2/3 inches high.

c.630 In Athens imitated Corinthian style to some extent, but experimented on the grand scale more. Moved late from silhouette and outline painting to introduction of incised lines. But within the next 150 years won the Greek export market.

3. ABOUT 600 BC

Lots of cities had their "potters" quarter. Various "schools" of potters sprang up, each with distinguishing features.

Eg. Rhodes - Pot-bellied jugs : miniaturist detail : grazing animals
Chios - weak - poor imitation
Laconia - influence soon cut short because of segregation policy.

Eventually Corinth and Athens become prone to influence each other - perhaps because of Athenian trade growth. Both cities eager to attract clientele of rival school.

Hence:

1. Corinth still producing scent bottles with traditional patterns but also large mixing bowls, with the bodies decorated with banquets, battles, and grotesque Dionysian dances - the sort of thing that was popular in Athens.

But the arrangements were different:

Athens had a broad scheme - space usually filled with single object.
Corinth had a variety of themes in narrow lines/zones.

NB The Françoise Vase is not typical of Athenian style - it marks a transition though.

2. Athenians imitated Corinthian cups.
3. There was a transference of themes and motifs between the two cities. Palmettes - radiating petals like a palm leaf, lotus flowers, chains. Athens adopted a fashion for lions, wolves, sirens and sphinxes - but fashion disappeared about 575 after a final phase when Corinth adopted a reddish slip which made clay look like Athenian earthenware and replaced their traditional dance and banquet scenes with Athenian legends. About 550 Corinthian ware stops: Athens had virtual **export** monopoly.

ATHENIAN BLACK FIGURE WARE

About 580 BC innovations and challenge to Corinthian domination.

- a) redder clay (more ferrous oxide in it).
- b) blacker paint and shinier surface - via sintering.

By 570 BC Athenian painters independent of Corinth.

- a) Instead of narrow bands of figures and animals large panels with human figures.
- b) By time of Exekias mood is as important as action - more so at times.

TWO BASIC STYLES

- a) **Vigorous** - with massive figures often violent scenes - developed from NESSUS painter of C7 - eg. the NESSUS GORGON. EXEKIAS is in this tradition.
- b) **Delicate** - with neat fine drawing, rather formal, often silhouetted. The AMASIS Painter is in this tradition - following the delicate Corinthian style.

INFLUENCES ON PRODUCTION IN EARLY C5

1. Competition with Corinth - crafts encouraged by Solon - to earn living.
2. Crafts fostered by Pisistratus for home and export market; he also fostered competitions hence "Prize Pots" and luxury - to divert aristocracy from political involvement and anti-Pisistratus activities - hence the new luxury market.
3. Influx of Ionian refugees at time of Persian wars - introduced new ideas eg. elegant vases with a single figure, precision drawing on cups, and amphoras which were the main shapes in use - nice symmetrical shapes.
4. Amasis the potter supposedly came from Egypt. Is he the painter too?

INDIVIDUAL INFLUENCES

1. **First "Personality" NESSOS - GORGON VASE - late C7.**

Things to note: Black figure treatment of floral chain on neck.
Incised rosettes: double/treble incised lines - animals eg feathers.
Some outline drawing eg. the teeth.
Last of the big vases for monuments.
Heraldic animals - Corinthian style: horses - Attic style.
Story and movement in the pictures. Note two stories.
Combines - Corinthian "filling in" of ornament: Athenian palmettes and tendrils.

2. The Gorgon Painter

Typical of early C6 - new vase shapes, new decorative schemes Animal friezes popular - Corinthian influence.

Note: his Perseus and Gorgons dinos c590.

1. Animal friezes - he loves lions - with square muzzles, and toothy grins.
2. Few human figures: mythological scenes - stiff ie. movement is frozen.
3. Fewer rosettes in main 'field': new floral chain and lotus.

3. Sophilos - the first real name (4 signed pieces survive).

An ambitious painter, not precise painter.

Note: Dinors of Peleus and Thetis - c580.

1. Still animals : mixture of real and fantastic - still in bands ie. friezes.
2. Simple decoration - but some degree of movement in main scene

But Corinthian influence still apparent - animal scenes as in the work of the Cerameicus Painter and the Heidelberg Painter.

There were other painters too : using familiar shapes, and adapting their style to the new shapes coming in.

eg. Ovoid neck amphora; the rounded, almost globular-bodied Hydria.

eg. Acropolis Painter has detail of colour : jostling figures.

Nearchos - dignified figures and delicate lines.

Painter of London - sticks with familiar animals and friezes.

Ptoon Painter - animal friezes, palmettes and red-black patterns; hoop links not interlaces in floral decoration.

ie. a mixture of innovation, familiar, and application of technique.

Then the climax of early black figure ware - The François Vase

Kleitias - Volute Krater c570 BC.

- Owes debt to past
- (a) animal friezes on the way out - executed with less care and thought - "block and bold" but slapdash.
 - (b) floral decoration - sweeping and automatic.
 - (c) treatment of myth more imaginative.
 - (d) "Gorgon" Painter and Sophilos - major figures in friezes encircling whole vase.
 - (e) Cup painters - who replaced animals with figures, and added myths.

But Kleitias adds genuine detail, movement, emotion.

7 Bands, friezes, registers - boar hunt, chariot race, wedding of Thetis and Peleus (parents of Achilles'), Achilles' pursuit of Troilus, zone of animals, battle of cranes and pygmies on foot.

NB: height of entire amphora 66 cms.
so scale and composition of friezes like bands on cups (kylikes) not like tableaux on Kraters.

The vase is a miniaturist tour de force - painted direct or from preliminary sketches?

Hence the vase is a link to continuity and to change, like the cup painters (of whom more later).

BACK TO THE AMPHORA STYLE

1. Tyrrhenian Amphoras c565-550

Ovoid in shape - later slimmed down, made for Western market (Tyrrhenian is Greek for Etruscan) - Athenians meeting market neglected by Corinth? Combined Corinthian colour and animals with Athenian myth scenes. Subject matter tended to be

stock myths: Heracles fighting Amazons
stock types: Dancing revellers and satyrs
stock situations: Drinking; love-making; fighting

Note: the neck decoration lotus and palmettes interlaced.

- Conclusion**
1. Fewer animals and friezes.
 2. Growing repertoire of stock myth scenes, giving scope for imagination.
 3. Men black skin, women white skin now established. (though red lingers on for heroes, etc).
 4. Drapery - details on sleeves, but no folds in women's drapery
men's cloaks hang in angular folds.
 5. Figures - little change in knee, elbow, ear patterns
frontal chest, profile hips, no stomach muscles.
Male eye - round, frontal in profile face.
Female eye - half-closed - dot for pupil.
- ie. still conventional - no depth, no foreshortening, ie. one dimensional;
facial expression limited - open mouth indicates panting. Action and response depicted - feeling has still to come.

2. Panathenaic Amphoras

Introduced as prizes at Panathenaic Festival by Pisistratus. Ensured a continuity of black figure pottery because of traditional style - black glazed lower half of body; upper half, one side depicting Athena, the other the athletic events of the winner. So many of these prize amphoras, to contain the prize oil, were required that a commission to make them must have been both eagerly sought and profitable when won. The vases reflect the developing styles of painting eg. the development of folds in dress, more naturalistic movement, symmetry of design, attention to anatomy.

LOOKING AT A VASE - CLUES TO WHO? WHEN? WHY?

1. **Overall shape**
 - a) indicates its purpose
 - b) gives its proportions - handle, height, width
2. **"Internal" structure**
 - a) Way vase is marked out - integration of handles, division of neck, foot, lip from body
 - b) Matching of decoration to shapes and format
3. **Decoration of surface**
 - a) Black or red figure
 - b) Geometric, friezes, florals, bands
 - c) Single figures, groups, crowds, lines
 - d) Space, filled with dots, flowers, words or left clear for black glaze
4. **Style of painting**
 - a) Detail of incision or paint work
 - b) Variety of line - thick, thin, suggestive
 - c) Use of colour
 - d) Perspective: "overlapping": silhouette
5. **Representational technique**
 - a) Human figures
 - i) head - detail, colour
 - ii) profile, frontal
 - iii) anatomy, movement
 - iv) dress
 - b) Incidentals
 - i) natural, idealised
 - ii) distorted, space filling
 - iii) space, narrative
6. **Story in picture**
 - a) "Reminder" of myth
 - b) Comment on myth
 - c) Moment of everyday life
 - d) Realism or fantasy
 - e) Motive - celebratory or memorial
7. **Individual mannerisms**
 - a) idiosyncratic trait of painter
 - b) peculiarity of school

Here is an amphora with all its parts and areas of painting labelled. You need to use these terms when describing a vase and its decoration.

