

Chapter 1 : Hellenistic Pottery and Terracottas - Homer A. Thompson, Dorothy Burr Thompson - Google B

The Hellenistic Age comes immediately after the great age of painted Ancient Greek pottery, perhaps because increased prosperity led to more use of fine metalware (very little now surviving) and the decline of the fine painted "vase" (the term used for all vessel shapes in pottery).

For the moment Antipater was confirmed in authority in Macedon and Greece. At Babylon power was shared by two senior officers, Perdiccas c. His generals had to be content with the office of governor. For almost 10 years he had been governing Phrygia and had shown himself a brave soldier and competent administrator. His firmness and tact were popular with the Greek cities. Of the generals in Babylon, it was Ptolemy c. He secured for himself the governorship of Egypt, where he aspired to set up an independent kingdom. Two of the others, noted for their physical and military prowess, Leonnatus and Seleucus , waited on events. The soldiers discounted Eumenes of Cardia, who bore the main responsibility for civil administration, but he knew more about the empire than anyone else. An uprising by Greek mercenaries who had settled in Bactria but wanted to return to Greece was crushed. Trouble in Greece, led by the Athenians and aimed at liberating the cities from Macedonian garrisons, was tougher to control. In the end Antipater won, Athens capitulated , and Demosthenes the voice and symbol of anti-Macedonian feeling committed suicide. The story of the jockeying for power during the next two decades or so is inordinately complex. First Perdiccas, governing in the name of the two kings with the support of Eumenes, was charged with personal ambition and was assassinated. Ptolemy was secure in Egypt; Seleucus c. Then, in , Antipater died and was succeeded by a senior commander but maladroit politician named Polyperchon , who tried to win the Greeks of the mainland by a new proclamation of their liberties. The result was that the Athenians used their freedom to execute the pro-Macedonians, including the worthy but compromising Phocion. Eumenes, allied with Polyperchon, challenged Antigonus and secured Babylon, but he was betrayed and killed in Seleucus escaped to Egypt. Cassander had her put to death, while keeping Roxane and Alexander IV under his protectionâ€™or guard. Antigonus was now the dominant figure of the old brigade. Cassander, Ptolemy, and Lysimachus formed a coalition against him. For four years â€™ they fought indecisively. Antigonus showed himself energetic, resourceful, and imaginative, but he could not strike a decisive blow. The only major change came in the brilliant coup by which Seleucus succeeded in recovering Babylon. Seleucus was left out. Royal blood, however, was quickly forgotten in the pursuit of power. Cassander murdered Roxane and young Alexander in , soon after Antigonus had vainly tried to crush Seleucus. Seleucus, however, held on to a damaged Babylon and the eastern provinces, except for India , which he had to yield to the Indian king Chandragupta. Antigonus now had the effective support of his brilliant son Demetrius â€™ , known as Poliorcetes, or Besieger, who ousted the other Demetrius and restored the democracy and eventually the League of Corinth; he was hymned with divine honours and given the Parthenon as his palace. Demetrius, also in , crushed Ptolemy in a naval battle and secured Cyprus and the Aegean, though he failed in a famous siege of Rhodes â€™ Antigonus and Demetrius now proclaimed themselves joint kings in succession to Alexander. Antigonus, however, failed to conquer Egypt, and the other rulers also took the title of king. Cassander, Lysimachus, Seleucus, and Ptolemy formed an alliance against Antigonus and Demetrius, and at Ipsus in the allies, with the help of a force of elephants brought from India by Seleucus, defeated and killed Antigonus. Demetrius escaped, retaining Tyre and Sidon and command of the sea. Lysimachus took large portions of Anatolia; Seleucus assumed control over Mesopotamia and Syria , except for a part in the south occupied de facto by Ptolemy; and Cassander was content with Macedonia and parts of Greece. Cassander, who was a statesman, had founded two great cities, Cassandreia and Thessalonica, as well as rebuilding Thebes. His death in was a prelude to more disturbances. Demetrius conquered most of Greece and secured Macedonia in , but he was ousted in by Lysimachus in alliance with King Pyrrhus of Epirus â€™ Demetrius now concentrated all his forces on winning Asia and all but succeeded. He fell ill, however, and surrendered to Seleucus, who gave him every opportunity to drink himself to death. The stage was set for a confrontation between Lysimachus and Seleucus. However, a son by his first wife, Ptolemy Ceraunus, the Thunderbolt grandson of Antipater , was stirring the waters round

Lysimachus, and the latter soon lost support. In Greece proper the strongest powers were Antigonos Gonatas c. Pyrrhus was about to embark on his ill-starred expedition to Italy, where he soundly defeated the growing power of Rome but at an enormous cost to himself. At this point, migrating Celts under the command of Bolgius and Brennus caused an added complication, not least by the defeat and death of Ceraunus. Brennus pushed down into Greece but was repulsed by the Aetolians. Each won a decisive victory over the Celtic invaders, who eventually settled in Serbia, Thrace, and Galatia in central Anatolia. Antigonos was able to secure Macedonia. The three centres of power were Macedonia, Syria, and Egypt. The mid-3rd century The power of the rulers was not yet secure. Ptolemy II had already launched an offensive after the death of Seleucus and somehow secured Miletus. He made a new drive in to gain Seleucid Syria only to be repulsed. About that same time, however, he renounced his first wife and married his sister Arsinoe, who was actually widow to both Lysimachus and Ceraunus. Her brief years were years of brilliant culture. When she died on July 9, , the court poet Callimachus wrote a poem on her deification. In the west, Pyrrhus, returning to Epirus full of thwarted ambition, overran Macedon but abandoned it in order to attack southern Greece. Pyrrhus had fostered the Hellenization of northwestern Greece and built the magnificent theatre at Dodona; he was more than a military adventurer. Antigonos was influenced by Stoic philosophy see below; he had a high sense of duty and once said that the power of kings was merely a spectacular form of servitude. He also was a friend of the poet Aratus. There was no serious challenge to his power in the north. In the south, Athens, led by the handsome Chremonides, allied with Sparta and other cities against him; the alliance was backed by Egypt and received some support from Epirus. The war was hard-fought for four years, but the alliance fell apart. The political power of Athens was finally broken, but the city survived as a cultural centre. Antigonos left Sparta to itself and placed dictators tyrants of his own choice in other cities. Antiochus I of Syria died in the Second Syrian War, Antiochus recovered most of the coast of Anatolia and Phoenicia, while Antigonos won a naval victory and with it command of the sea; he even was able to put a half-brother into power in Cyrene. Seleucus II Callinicus c. Yet he was again challenged by civil war and had to abandon Bactria, Parthia, and the eastern provinces Cappadocia had already been lost before the civil war. The weakness of the Seleucids brought a new power onto the scene. Pergamum had great resources in silver, agriculture, and stock breeding but had not come to marked prominence. Attalus I Soter, who ruled from to, made Pergamum a great power. He defeated the resurgent Celts of Galatia, took the title of king, for a period held mastery of much of Anatolia, intervened in the west, and all the while made his city a major centre for literature, philosophy, and the arts. During the middle of the century some remarkable developments in confederation occurred on mainland Greece. Epirus had been a form of confederacy between Molossians, Thesprotians, and Chaonians. Pyrrhus had established an autocratic monarchy, but after his death in the s the people reverted to a federal constitution. In Boeotia, a confederacy composed of officials predominantly from Thebes the largest city in a system that gave all citizens the right to vote in the primary assembly modified its pattern to grant equality to the constituent cities regardless of size. Neighbouring Acarnania also had a federal constitution. The two neighbours were generally hostile, but at one point they actually agreed on limited mutual rights of citizenship. The best-known of the confederacies was the Achaean League. It had existed earlier, to be revived in by the cities of Dyme, Patrae, Tritaea, and Pherae; it was joined by Aegium, Bura, and Cerynea. After that they took a fresh decision to appoint a single general and to entrust him with plenary authority. Margus of Cerynea was the first. Then, in, the Greek statesman Aratus, incorruptible, adventurous, persuasive, skilled in diplomacy, passionately attached to freedom and implacably ambitious for his own position, rid his native Sicyon of its tyrant and brought it into the league. By he was elected general and held the office in alternate years. Aratus heartily loathed tyrants and Macedon alike. Macedon came and conquered. Aratus and the league were allowed to retain a shadow of independence, but no more than that. The league, however, remained intact. Executive power lay with the Council, which seems to have been a large body constituting a kind of representative government. What the Achaean League did, for a limited period over a limited area, was to combine the distinctive character of the city-state with a wider vision. According to Polybius, the whole Peloponnese during the most important phase of the Achaean League could be considered a single polis. Sparta, always different from the rest of Greece, was a shadow of its former

self. There were no more than Spartan citizens, and the land, far from being equally distributed, was in the hands of only a few. Agis IV, coming to power in 404, essayed economic and social reform by abolishing debts and redistributing land. He succeeded in the former but was killed by those whose power he threatened. His widow was married to Cleomenes, son of the other king, Leonidas II. She, however, won him to the need for revolution. Cleomenes came to the throne in 398; in 396 he began to break the power of the oligarchy within the aristocracy, abolish the debts owed by poor farmers to rich landlords, and redistribute the land.

Chapter 2 : ANCIENT GREEK HELLENISTIC POTTERY DISH 3rd Century BC | eBay

The third presents the plain wares, including household pottery, oil containers, and cooking pottery. In all, about 1, Hellenistic vessels in these categories have been entered into the excavation record, which are represented here in a catalogue of objects.

Check new design of our homepage! This era was marked by a great deal of progress, particularly in the field of art. This ArtHearty post chronicles the features and achievements of Hellenistic art. ArtHearty Staff Last Updated: Mar 19, Did You Know? It is derived from the word Hellazein, which means to identify with the Greeks. The Hellenistic Period began following the death of Alexander in B. As a result, the period saw an unprecedented surge in the pervasion of Greek culture throughout the conquered regions. Their influence over politics, education, trade, culture, art, architecture, and lifestyle was overwhelming. This period saw a dominance of Greek ideals in art and other areas of creative expression. Let us take a look at the characteristics and history of Hellenistic art. Hellenistic Art is hard to be contained in a definition, but is used to refer to all the artistic designs and concepts which emerged and were established during this time. These cities were meticulously planned, confirming to the natural settings of the region. The Pergamon Altar was a part of this very complex comprising sculptures depicting the battle between the Olympian Gods and the Giants. The structure, or what remained of it, was restored by a team of Italians, and is now housed in the Pergamon Museum in Berlin, Germany. The sanctuary is regarded as one of the largest ever to be built in the Mediterranean region. A growing number of affluent citizens of the empire began to appreciate art, and even began to commission replicas of original Greek statues. Their homes and lawns were decorated with exquisite bronze fittings, marble sculptures, and intricately-designed pottery. By the 1st century B. Artists began to create figures which realistically depicted the human physique and facial features. The sculpture has the winged Goddess of Victory, Nike, appearing to be animatedly suspended with her wings outstretched gracefully. The figure seems breathtakingly life-like, with an imaginary wind shaping its drapery, creating a fine confluence of physical and imagined entities. The Venus of Milo, pictured above, is considered to be the ultimate expression of beauty, with her close-to-perfect proportions. Artists during the era did not limit themselves to depicting physical characteristics; they were known to strive hard to display the inner feelings and emotions of the subject in their work. The Hellenistic Era culminated in 31 B. Despite its relatively short span, however, the cultural and intellectual life of the Hellenistic Period managed to leave a lasting impression on artists and scientists.

Chapter 3 : Hellenistic Pottery Research Papers - calendrierdelascience.com

Pottery (Archaeology), Medieval Pottery, Hellenistic Pottery, Adriatic Sea Third circular of the unguentarium symposium, May , , Izmir, Turkey The third circular of the unguentarium symposium that took place on May in Izmir is about the publication and its guidelines of the symposium's proceedings.

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Chapter 4 : The Hellenistic pottery from the Panayia Field, Corinth : studies in chronology and context

Hellenistic Pottery Unlike most other types of art of the Hellenistic period, pottery suffered a decline in standards, notably in the quality of its painting and colour. Hellenistic vases are typically black and uniform, with a shiny almost varnished appearance, adorned with motifs of flowers or garlands.

He was assassinated in B. The new Macedonian king led his troops across the Hellespont into Asia. They conquered huge chunks of western Asia and Egypt and pressed on into the Indus Valley. After he died in B. Soon, those fragments of the Alexandrian empire had become three powerful dynasties: The Hellenistic states were ruled absolutely by kings. By contrast, the classical Greek city-states, or poleis, had been governed democratically by their citizens. These kings had a cosmopolitan view of the world, and were particularly interested in amassing as many of its riches as they could. As a result, they worked hard to cultivate commercial relationships throughout the Hellenistic world. They imported ivory, gold, ebony, pearls, cotton, spices and sugar for medicine from India; furs and iron from the Far East; wine from Syria and Chios; papyrus, linen and glass from Alexandria; olive oil from Athens; dates and prunes from Babylon and Damaskos; silver from Spain; copper from Cyprus; and tin from as far north as Cornwall and Brittany. They also put their wealth on display for all to see, building elaborate palaces and commissioning art, sculptures and extravagant jewelry. They made huge donations to museums and zoos and they sponsored libraries the famous libraries at Alexandria and Pergamon, for instance and universities. The university at Alexandria was home to the mathematicians Euclid, Apollonios and Archimedes, along with the inventors Ktesibios the water clock and Heron the model steam engine. Hellenistic Culture People, like goods, moved fluidly around the Hellenistic kingdoms. Almost everyone in the former Alexandrian empire spoke and read the same language: Koine was a unifying cultural force: No matter where a person came from, he could communicate with anyone in this cosmopolitan Hellenistic world. At the same time, many people felt alienated in this new political and cultural landscape. Once upon a time, citizens had been intimately involved with the workings of the democratic city-states; now, they lived in impersonal empires governed by professional bureaucrats. In Hellenistic art and literature, this alienation expressed itself in a rejection of the collective demos and an emphasis on the individual. Hellenistic philosophers, too, turned their focus inward. Diogenes the Cynic lived his life as an expression of protest against commercialism and cosmopolitanism. And the Stoics argued that every individual man had within him a divine spark that could be cultivated by living a good and noble life. Despite its relatively short life span, however, the cultural and intellectual life of the Hellenistic period has been influencing readers, writers, artists and scientists ever since.

This manuscript represents the third and final volume in the publication of the Hellenistic pottery unearthed by the American excavations in the Athenian Agora. The first installment (Agora XXII) was devoted to the moldmade bowls and the second (Agora XXIX) to the remainder of the fine ware.

Special Issue History of the Meetings on Hellenistic Pottery In a small group of archaeologists decided to undertake the difficult task of studying and categorizing pottery dating in the Hellenistic period. In that effect a Scientific Meeting was held at Ioannina, organized and hosted by two archaeologists of the local University, professors L. Participants of that meeting were S. As a result of that meeting two things became clear: A Permanent Scientific Committee was soon after established to handle forthcoming procedures regarding Hellenistic pottery. This committee was formed by S. Touratsoglou and later included A. The untimely death of I. Zervoudaki in deprived the committee of a valuable member. In each of the Scientific Meetings held, so far, the Permanent Committee was enlarged with the addition of supervisors and members of the local Ephorates of the Ministry of Culture, whose help and contribution was vital for the achievement of the meetings. The financial support was provided by the Ministry of Culture, by the Universities of Thessaloniki, Ioannina and the Aegean, as well as that of the local municipalities of the cities hosting the event. Their funding was decisive and contributed in the success of the meetings. The complex character of the Hellenistic period makes the study of the archaeological remains and especially pottery very difficult. To this end, specific goals in the research of Hellenistic pottery were laid by the Scientific Committee. Dating the pottery was essential and because of that, beside the presentation of new findings, the study of well dated contexts of pottery was made a primary target. During the Meetings apart of the chronological issues, questions regarding workshops, production and usage of Hellenistic pottery were added. To this day they still remain within the Scientific Committees main concerns. Truth be said the deepest wish for everybody involved in the Scientific Meetings for Hellenistic pottery was not concerning the typology or the general dating of it so much, as the historical knowledge-approach of a very active era through everyday life. The project of studying Hellenistic pottery brought in Greece researchers and archaeologists from all over the world. Greeks and foreigners both shared a passion about a civilization that can still be traced as a corner stone of the modern world. Meanwhile, a group of young scholars, following in our footsteps, has been added to the Meetings bringing us hope that this work will go on, and maybe some unanswered questions will find their answers while new ones will be posed, thus establishing this kind of scientific research in History.

Chapter 6 : Hellenistic Art: History, Facts, and Characteristics

An introductory section includes chapters devoted to fixed points in the chronology of the pottery, to a general discussion of the decoration of Hellenistic pots, both stamped and painted, and to the question of workshops.

Pergamon[edit] Pergamon in particular is a characteristic example of Hellenistic architecture. Starting from a simple fortress located on the Acropolis , the various Attalid kings set up a colossal architectural complex. The buildings are fanned out around the Acropolis to take into account the nature of the terrain. The agora , located to the south on the lowest terrace, is bordered by galleries with colonnades columns or stoa. It is the beginning of a street which crosses the entire Acropolis: A colossal theatre, able to contain nearly 10,000 spectators, has benches embedded in the flanks of the hill. Cessavit deinde ars "then art disappeared". A period of stagnation followed, with a brief revival after the th 2nd century BC , but with nothing to the standard of the times preceding it. During this period sculpture became more naturalistic, and also expressive; there is an interest in depicting extremes of emotion. On top of anatomical realism, the Hellenistic artist seeks to represent the character of his subject, including themes such as suffering, sleep or old age. Genre subjects of common people, women, children, animals and domestic scenes became acceptable subjects for sculpture, which was commissioned by wealthy families for the adornment of their homes and gardens; the Boy with Thorn is an example. The Barberini Faun , 2nd-century BC Hellenistic or 2nd-century AD Roman copy of an earlier bronze Realistic portraits of men and women of all ages were produced, and sculptors no longer felt obliged to depict people as ideals of beauty or physical perfection. The drunk woman at Munich portrays without reservation an old woman, thin, haggard, clutching against herself her jar of wine. One such is the Barberini Faun of Munich , which represents a sleeping satyr with relaxed posture and anxious face, perhaps the prey of nightmares. This made sculpture, like pottery, an industry, with the consequent standardization and some lowering of quality. For these reasons many more Hellenistic statues have survived than is the case with the Classical period. Second classicism[edit] Hellenistic sculpture repeats the innovations of the so-called "second classicism": Their style is often called " baroque ", with extravagantly contorted body poses, and intense expressions in the faces. Pergamon did not distinguish itself with its architecture alone: The Barberini Faun is one example. The Olympians triumph in it, each on his side, over Giants 2nd century BC most of which are transformed into savage beasts: Their mother Gaia comes to their aid, but can do nothing and must watch them twist in pain under the blows of the gods. After holding out for one year under siege by Demetrius Poliorcetes 2nd century BCE , the Rhodians built the Colossus of Rhodes to commemorate their victory. Progress in bronze casting made it possible for the Greeks to create large works. Discovered in Rome in and seen immediately by Michelangelo , [25] beginning its huge influence on Renaissance and Baroque art. The group is one of very few non-architectural ancient sculptures that can be identified with those mentioned by ancient writers. Neo-Attic[edit] From the 2nd century the Neo-Attic or Neo-Classical style is seen by different scholars as either a reaction to baroque excesses, returning to a version of Classical style, or as a continuation of the traditional style for cult statues. Aphrodite and Eros fighting off the advances of Pan. Marble, Hellenistic artwork from the late 2nd century BC. Paintings on panels were arguably the most prestigious medium in art, but no examples have survived. It is possible to get some idea of what they were like from related media, and what seem to be copies of or loose derivations from paintings in a wider range of materials. Wall painting[edit] Few examples of Greek wall paintings have survived the centuries. The most impressive, in terms of showing what high-quality Greek painting was like, are those at the Macedonian royal tombs at Vergina. Researchers have been limited to studying the Hellenistic influences in Roman frescoes , for example those of Pompeii or Herculaneum. Some of the paintings in Villa Boscoreale clearly echo lost Hellenistic, Macedonian royal paintings.

Chapter 7 : Hellenistic Art: Hellenism in Classical Antiquity

Journal of Hellenistic Pottery and Material Culture, Berlin. On the following pages you will find general information about the project 'JHP' and its objectives, about previously published issues as well as the guidelines for authors.

Altar of Zeus at Pergamon c. In Classical Antiquity, the meaning of the term "Hellenism" can be summed up as: The Hellenistic age was characterized by a profound respect, if not reverence for Greek culture, which was felt throughout the civilized world in the West. Generally speaking, Hellenistic styles of sculpture and architecture were practiced in all Greek colonies, notably the mainland of Anatolia present day Turkey , while Hellenistic painting is exemplified by the Egyptian Fayum Mummy Portraits from 50 BCE. Egypt however did not take to Greek building designs, and the Ptolemaic dynasty BCE which was established in Egypt by the Macedonian Greek general Ptolemy I, adhered to traditional Egyptian designs. On the European mainland, both Etruscan art and Roman art were heavily influenced by Greek styles. This is particularly noticeable in the field of Roman sculpture , although Roman relief sculpture was almost as good as that produced by the Greeks. As for Roman architecture , this was responsible for a number of critical improvements on Greek designs, including the invention of the arch, the vault, the dome and concrete. This combination led to a number of major urban developments, like Antioch, Pergamon, and Seleucia on the Tigris. Pergamon is especially characteristic of Hellenistic architecture. Originally a modest stronghold located on an Acropolis, it was redeveloped by the Attalid kings into a colossal architectural complex. It included the monumental Altar of Zeus at Pergamon c. Hellenistic architectural gigantism is also exemplified by the incomplete second temple of Apollo at Didyma, Ionia begun around BCE , designed by Daphnis of Miletus and Paionios of Ephesus. In addition to those works cited above, other notable examples of Hellenistic architecture include the following: For later designers and movements inspired by Hellenistic architecture , see: Classicism in Art onwards. Hellenistic Sculpture In contrast to the calmness and serenity of High Classical Greek sculpture BCE , as exemplified by the statues and reliefs of the Parthenon , Greek sculpture from the Hellenistic era was more exciting, and typically featured more movement and stronger emotion. Hellenistic sculptors no longer restricted themselves to the idealized subjects of Classical sculpture, but portrayed a wider range of personalities, moods and scenes. But although more active than classical forms, Hellenistic works retained several classical features such as all-round viewability of statues, meticulous drapery, and suppleness of posture - see, for instance, the twist of the hips on the Venus de Milo c. Sensuality was also depicted, in works like Aphrodite, Pan and Eros c. Hellenism also led to an increasing interest in individual psychology: Compare the reliefs on the Ara Pacis Augustae , Rome c. Unfortunately, most Hellenistic bronzes were melted down and used in the manufacture of weapons or coins. Hellenistic Greece also witnessed the widespread use of terracotta sculpture , both for funerary and decorative purposes. New molding techniques enabled artists to create highly detailed miniature statues, with a high level of naturalism. In contrast to these relaxed figurines, Hellenistic sculptors in Greece and Egypt produced a variety of "grotesques" - hunchbacks, epileptics and other deformed or tortured characters - which appear to violate most canons of "Greek beauty". An early form of caricature art , possibly. Hellenistic plastic art also had a major influence on Indian sculpture , especially Greco-Buddhist statuary of the Gandhara school around Peshawar, and later at Taxila, in the Punjab. For more about the influence of Hellenism on 20th century artists, see: Classical Revival in modern art In addition to those works cited above, other notable examples of Hellenistic sculpture include the following: By Apollonius of Tralles. By Agasias of Ephesus.

The Hellenistic period was an international, cosmopolitan age. Commercial contacts were widespread and peoples of many ethnic and religious backgrounds merged in populous urban centers. Advances were made in various fields of scientific inquiry, including engineering, physics, astronomy and mathematics.

The most familiar aspect of ancient Greek pottery is painted vessels of fine quality. These were not the everyday pottery used by most people but were sufficiently cheap to be accessible to a wide range of the population. Few examples of ancient Greek painting have survived so modern scholars have to trace the development of ancient Greek art partly through ancient Greek vase-painting, which survives in large quantities and is also, with Ancient Greek literature, the best guide we have to the customary life and mind of the ancient Greeks. Development of pottery painting[edit] Bronze Age[edit] Fine painting on Greek pottery goes back to the Minoan pottery and Mycenaean pottery of the Bronze Age, some later examples of which show the ambitious figurative painting that was to become highly developed and typical. After many centuries dominated by styles of geometric decoration, becoming increasingly complex, figurative elements returned in force in the 8th century. From the late 7th century to about BC evolving styles of figure-led painting were at their peak of production and quality and were widely exported. Protogeometric amphora, BM During the Greek Dark Age, spanning the 11th to 8th centuries BC, the prevalent early style was that of the protogeometric art, predominantly utilizing circular and wavy decorative patterns. This was succeeded in mainland Greece, the Aegean, Anatolia, and Italy by the style of pottery known as geometric art, which employed neat rows of geometric shapes. Protogeometric art Vases of the protogeometrical period c. It is one of the few modes of artistic expression besides jewelry in this period since the sculpture, monumental architecture and mural painting of this era are unknown to us. By BC life in the Greek peninsula seems to have become sufficiently settled to allow a marked improvement in the production of earthenware. It was characterized by new motifs, breaking with the representation of the Minoan and Mycenaean periods: However, our chronology for this new art form comes from exported wares found in datable contexts overseas. The Dipylon Amphora, mid-8th century BC, with human figures for scale. The vase was used as a grave marker. With the early geometrical style approximately 750 BC one finds only abstract motifs, in what is called the "Black Dipylon" style, which is characterized by an extensive use of black varnish, with the Middle Geometrical approx. In parallel, the decoration becomes complicated and becomes increasingly ornate; the painter feels reluctant to leave empty spaces and fills them with meanders or swastikas. This phase is named horror vacui fear of the empty and will not cease until the end of geometrical period. In the middle of the century there begin to appear human figures, the best known representations of which are those of the vases found in Dipylon, one of the cemeteries of Athens. The fragments of these large funerary vases show mainly processions of chariots or warriors or of the funerary scenes: The bodies are represented in a geometrical way except for the calves, which are rather protuberant. The legs and the necks of the horses, the wheels of the chariots are represented one beside the other without perspective. The hand of this painter, so called in the absence of signature, is the Dipylon Master, could be identified on several pieces, in particular monumental amphorae. Here however the interpretation constitutes a risk for the modern observer: Lastly, are the local schools that appear in Greece. Production of vases was largely the prerogative of Athens 750 it is well attested that as in the proto-geometrical period, in Corinth, Boeotia, Argos, Crete and Cyclades, the painters and potters were satisfied to follow the Attic style. From about the 8th century BC on, they created their own styles, Argos specializing in the figurative scenes, Crete remaining attached to a more strict abstraction. Orientalizing period Protocorinthian skyphos, c. Fostered by trade links with the city-states of Asia Minor, the artifacts of the East influenced a highly stylized yet recognizable representational art. Ivories, pottery and metalwork from the Neo-Hittite principalities of northern Syria and Phoenicia found their way to Greece, as did goods from Anatolian Urartu and Phrygia, yet there was little contact with the cultural centers of Egypt or Assyria. In these friezes, painters also began to apply lotuses or palmettes. Depictions of humans were relatively rare. Those that have been found are figures in silhouette with some incised detail, perhaps the

origin of the incised silhouette figures of the black-figure period. Geometrical features remained in the style called proto-Corinthian that embraced these orientalizing experiments, yet which coexisted with a conservative sub-geometric style. The ceramics of Corinth were exported all over Greece, and their technique arrived in Athens, prompting the development of a less markedly Eastern idiom there. During this time described as Proto-Attic, the orientalizing motifs appear but the features remain not very realistic. The painters show a preference for the typical scenes of the Geometrical Period, like processions of chariots. However, they adopt the principle of line drawing to replace the silhouette. In the middle of the 7th century BC, there appears the black and white style: Clay used in Athens was much more orange than that of Corinth, and so did not lend itself as easily to the representation of flesh. At Aegina, the most popular form of the plastic vase is the head of the griffin. The Melanesian amphoras, manufactured at Paros, exhibit little knowledge of Corinthian developments. They present a marked taste for the epic composition and a horror vacui, which is expressed in an abundance of swastikas and meanders. Finally one can identify the last major style of the period, that of Wild Goat Style, allotted traditionally to Rhodes because of an important discovery within the necropolis of Kameiros. In fact, it is widespread over all of Asia Minor, with centers of production at Miletos and Chios. Two forms prevail oenoches, which copied bronze models, and dishes, with or without feet. The decoration is organized in superimposed registers in which stylized animals, in particular of feral goats from whence the name pursue each other in friezes. Many decorative motifs floral triangles, swastikas, etc. Attic vase painting[edit] The subject is dominated mostly by Attic vase painting. Attic production was the first to resume after the Greek Dark Age and influenced the rest of Greece, especially Boeotia, Corinth, the Cyclades in particular Naxos and the Ionian colonies in the east Aegean. By the end of the Archaic period the styles of black-figure pottery, red-figure pottery and the white ground technique had become fully established and would continue in use during the era of Classical Greece, from the early 5th to late 4th centuries BC. Corinth was eclipsed by Athenian trends since Athens was the progenitor of both the red-figure and white ground styles. Black-figure pottery Achilles and Penthesileia by Exekias, c. Black-figure is the most commonly imagined when one thinks about Greek pottery. It was a popular style in ancient Greece for many years. The black-figure period coincides approximately with the era designated by Winckelmann as the middle to late Archaic, from c. The technique of incising silhouetted figures with enlivening detail which we now call the black-figure method was a Corinthian invention of the 7th century [27] and spread from there to other city states and regions including Sparta, [28] Boeotia, [29] Euboea, [30] the east Greek islands [31] and Athens. The Corinthian fabric, extensively studied by Humfry Payne [32] and Darrell Amyx, [33] can be traced through the parallel treatment of animal and human figures. The animal motifs have greater prominence on the vase and show the greatest experimentation in the early phase of Corinthian black-figure. As Corinthian artists gained in confidence in their rendering of the human figure the animal frieze declined in size relative to the human scene during the middle to late phase. By the mid-6th century BC, the quality of Corinthian ware had fallen away significantly to the extent that some Corinthian potters would disguise their pots with a red slip in imitation of superior Athenian ware. At Athens researchers have found the earliest known examples of vase painters signing their work, the first being a dinos by Sophilos illus. Many scholars consider the finest work in the style to belong to Exekias and the Amasis Painter, who are noted for their feeling for composition and narrative. Circa 530 BC the red-figure technique was developed and was gradually introduced in the form of the bilingual vase by the Andokides Painter, Oltos and Psiax. Red-figure pottery Reveller and courtesan by Euphronios, c. It was quite the opposite of black-figure which had a red background. The ability to render detail by direct painting rather than incision offered new expressive possibilities to artists such as three-quarter profiles, greater anatomical detail and the representation of perspective. However, within twenty years, experimentation had given way to specialization as seen in the vases of the Pioneer Group, whose figural work was exclusively in red-figure, though they retained the use of black-figure for some early floral ornamentation. The shared values and goals of The Pioneers such as Euphronios and Euthymides signal that they were something approaching a self-conscious movement, though they left behind no testament other than their own work. Walters Art Museum, Baltimore. The next generation of late Archaic vase painters c. This phase also sees the specialization of painters into pot and cup painters, with the Berlin and Kleophrades Painters notable in the

former category and Douris and Onesimos in the latter. Neck amphora depicting an athlete running the hoplitodromos by the Berlin Painter, c. 480. The mannerists associated with the workshop of Myson and exemplified by the Pan Painter hold to the archaic features of stiff drapery and awkward poses and combine that with exaggerated gestures. Polygnotos and the Kleophon Painter can be included in the school of the Niobid Painter, as their work indicates something of the influence of the Parthenon sculptures both in theme and style. Toward the end of the century, the "Rich" style of Attic sculpture as seen in the Nike Balustrade is reflected in contemporary vase painting with an ever-greater attention to incidental detail, such as hair and jewellery. The Meidias Painter is usually most closely identified with this style. However, vase production continued in the 4th and 3rd centuries in the Greek colonies of southern Italy where five regional styles may be distinguished. Red-figure work flourished there with the distinctive addition of polychromatic painting and in the case of the Black Sea colony of Panticapeum the gilded work of the Kerch Style. Their work represents a late mannerist phase to the achievement of Greek vase painting. White ground technique [edit] See also: White ground technique Raging maenad by the Brygos Painter - she holds a thyrsos in her right hand, her left is swinging a leopard through the air, and a snake is winding through the diadem in her hair - Tondo of a kylix, c. 470 BC, Munich, Staatliche Antikensammlungen The white-ground technique was developed at the end of the 6th century BC. Unlike the better-known black-figure and red-figure techniques, its coloration was not achieved through the application and firing of slips but through the use of paints and gilding on a surface of white clay. It allowed for a higher level of polychromy than the other techniques, although the vases end up less visually striking. The technique gained great importance during the 5th and 4th centuries, especially in the form of small lekythoi that became typical grave offerings. Important representatives include its inventor, the Achilles Painter, as well as Psiax, the Pistoxenos Painter, and the Thanatos Painter. Janus-faced Attic red-figure plastic kantharos with heads of a satyr and a woman, c. 470. They were inspired by the so-called "rich style" developed mainly in Attica after 480 BC. Theatre and performing constituted yet one more source of inspiration. Delphi Archaeological Museum has some particularly good examples of this style, including a vase with Aphrodite and Eros. The base is round, cylindrical, and its handle vertical, with bands, covered with black colour. The female figure Aphrodite is depicted seated, wearing an himation. Next to her stands a male figure, naked and winged. Both figures wear wreaths made of leaves and their hair preserve traces of golden paint. The features of their faces are stylized. The vase has a white ground and maintains in several parts the traces of bluish, greenish and reddish paint. It dates to the 4th century BC. In the same room is kept a small lekythos with a plastic decoration, depicting a winged dancer. The figure wears a Persian head cover and an oriental dress, indicating that already in that period oriental dancers, possibly slaves, had become quite fashionable.

Chapter 9 : IARPotHP e.V. | Welcome

The Hellenistic world fell to the Romans in stages, but the era ended for good in 31 B.C. That year, in a battle at Actium, the Roman Octavian defeated Marc Antony's Ptolemaic fleet.

During his brief lifetime, the Macedonian king Alexander the Great b. Not surprisingly, the pottery from the period after Alexander the Great shows many diverse cultural influences. One type of pottery, however, became enormously popular in the Hellenistic period and, after 30 b. Its precursors were the "Megarian bowls" in Greece, tableware made in molds which seems to have had no particular connection with Megara, a Greek city on the Isthmus of Corinth. No later than the early third century, Athenian potters were producing crockery with relief ornaments which imitated the designs on metal vessels which were too expensive for most people. These so-called "Megarian bowls" were the forerunners of red-gloss terra sigillata, also known as "Samian Ware," though it has no connection with the island of Samos. Terra sigillata means "earthenware decorated with figures," which describes the pottery well, for on the exterior of the dish there are relief designs and figures which are imprinted from the mold. The place where this type of pottery may actually have been invented was the kingdom of Pergamum in Asia Minor, and the date was probably the mid-second century b. It was perhaps there that the black-ground ware inherited from Athens was modified into bronze or dark red gloss, which was its distinctive color. The Popularity of Terra Sigillata. Terra sigillata was pottery that could be easily mass-produced: With its smooth, red glossy surface, it was serviceable tableware and relatively cheap. Yet it was elegant and artistic, for it copied designs from silverware, and it must have appealed to customers for whom silverware was beyond their means. It brought style to the tables of the common man. As the first half of the first century c. The Roman army was also a factor in this "hollowing-out" of pottery manufacture in Italy. The legionary soldiers liked the sort of pottery that they knew in Italy or the Romanized provinces where they were recruited, and exports from Italy to the regions along the Rhine and Danube Rivers, and Roman Britain, where the military units were concentrated, were common. The corps of craftsmen attached to the army who knew how to make bricks and roof tiles for military use would also turn their hands to making pottery in the Roman style. The Decline of Terra Sigillata. From the end of the first century c. Land transportation may have been exorbitantly expensive, but transportation by sea, though slow, was very cheap. Yet though Red Slip ware displaced terra sigillata as the common table crockery of the Roman Empire, it shared a common origin and it was recognizably Roman. It continued in use until the seventh century c. Charleston, Roman Pottery London, England: Oxford University Press, University of Oklahoma Press, British Museum Press, Rotroff, The Athenian Agora: American School of Classical Studies, Cite this article Pick a style below, and copy the text for your bibliography.