

KYLIX



LEKYTHOS



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OINOCHOE

PELIKE

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PHIALE



PYXIS



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Rhyton: *The ancient name rhyton is called only because of the technical characteristics. In addition to filling holes, such containers also have drain holes (spout). In general, all animal-headed vessels are classified under this group, even if they do not have the defined technical specifications. Rhytons with spout are used for libation, and closed-form ones associated with Dionysus scenes are used for drinking.*

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1. 2. 1. Protogeometric Period (ca. end of 11th century BC - 900 BC).

Attic, Early Geometric amphora (1st half of the 9th cent. BC)

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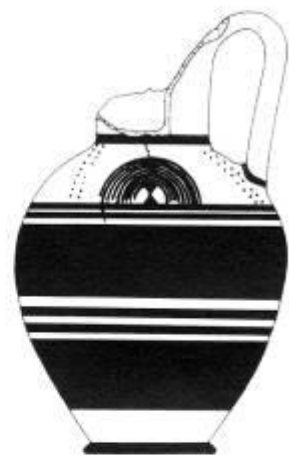
a



b



a



b



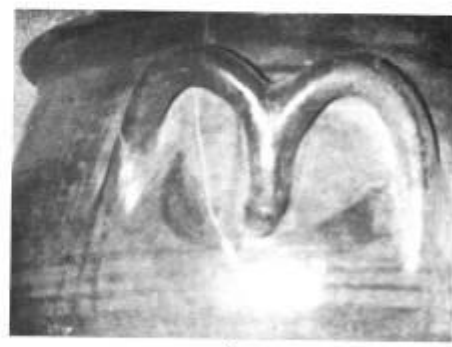
c



d



c



c1



c2



c3

•Geometric Period (ca. 900-700 BC)

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Geometric Amphora
the middle of the 8th.
Cent. BC

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In particular, the placement of the deceased on the catafalque, followed by the prothesis in the house of the dead, and the taking of the deceased to the grave (ekphora) appear as depicted subjects



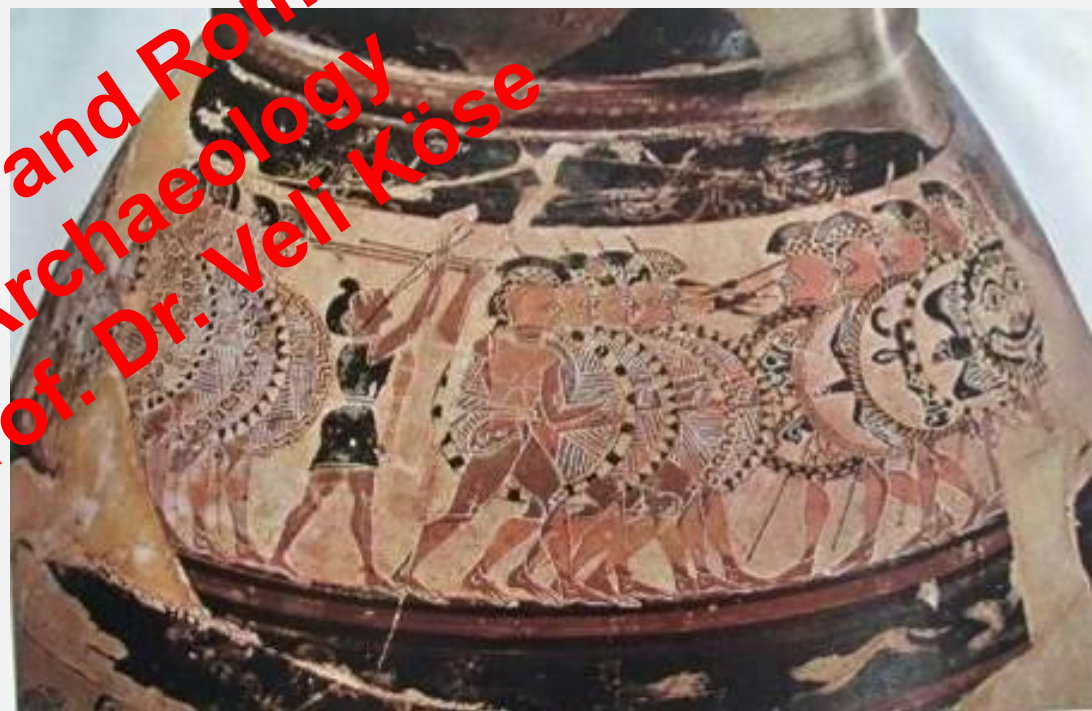
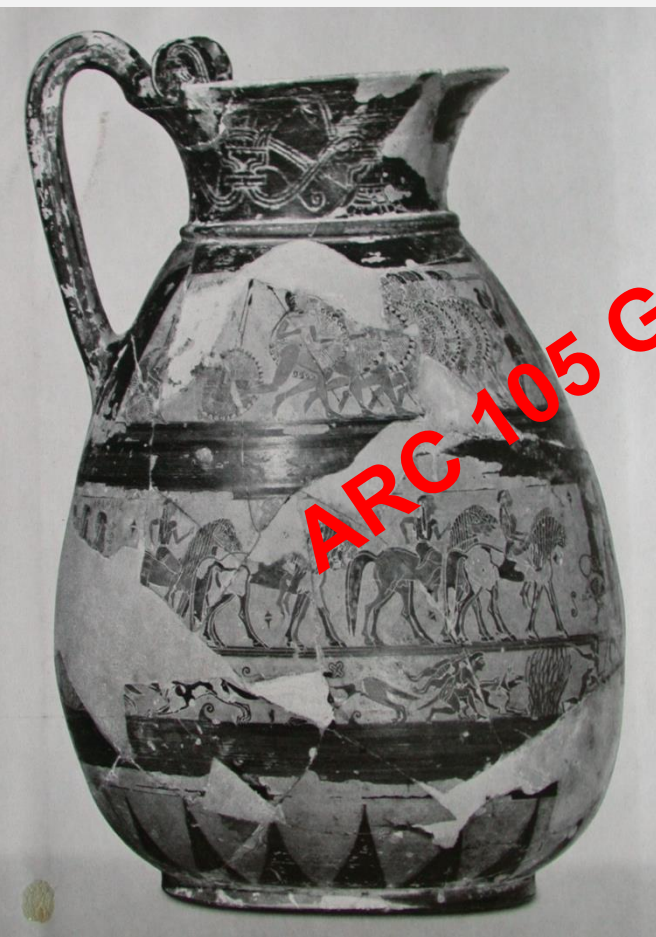
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Helena kidnapped by Paris
or a woman who sends her husband to war
Late Geometric Vase (the 2nd half of the 8th. Cent. BC)

•1. 2. 3. Archaic Period (700-480 BC).

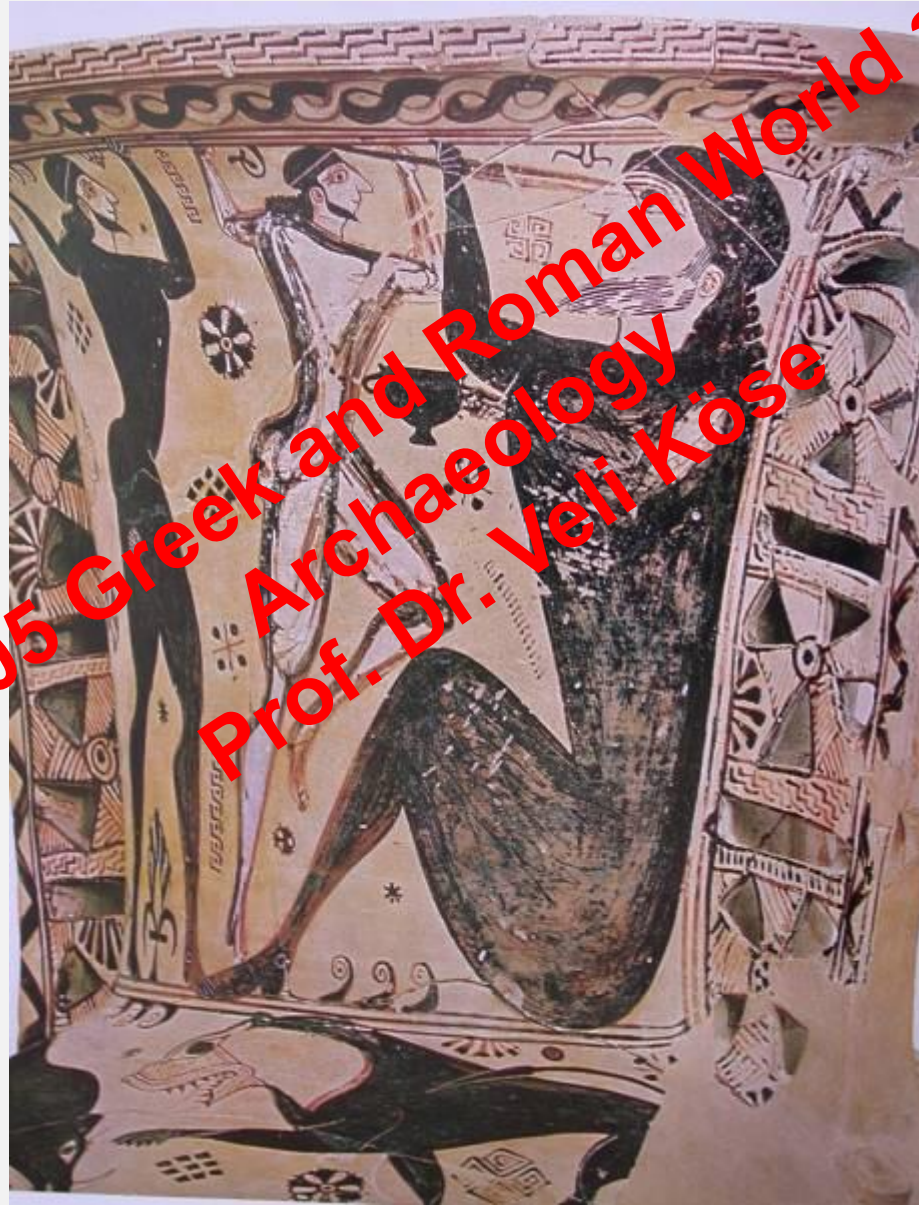
•New centres for ceramic production emerged in the Early Archaic or Orientalizing Period (ca. 700-620 BC): Among these centres, the cities of Corinth and East Greece (especially Miletus, Samos and Ceramics), which exported their ceramics to the whole Greek (Greek) world. Chios). Opposite these centres, attic ceramic workshops have developed a bold and monumental style. But, this production only had local meaning, that is, it was not exported. Other important workshops of the 7th century BC were manufacturing in Boeotia, the Cyclades Islands and Crete.

Hoplites, going to war



Chigi Vase. late protokorinth) 640 BC

Eleusis Amohora, Early Attic 670 BC. The blinding of Polyphemos by Odysseus and his friends



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Corinth

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- 1- Protocorinth (ca. 720-625 BC) and
- 2- Corinth (ca. 625-550 BC).
- The production made by Corinth in the Orientalizing period is called Protocorinth. In the chronologies created by Johansen and developed by Humfry Payne and Darrell A. Amyx, Payne's was generally accepted.



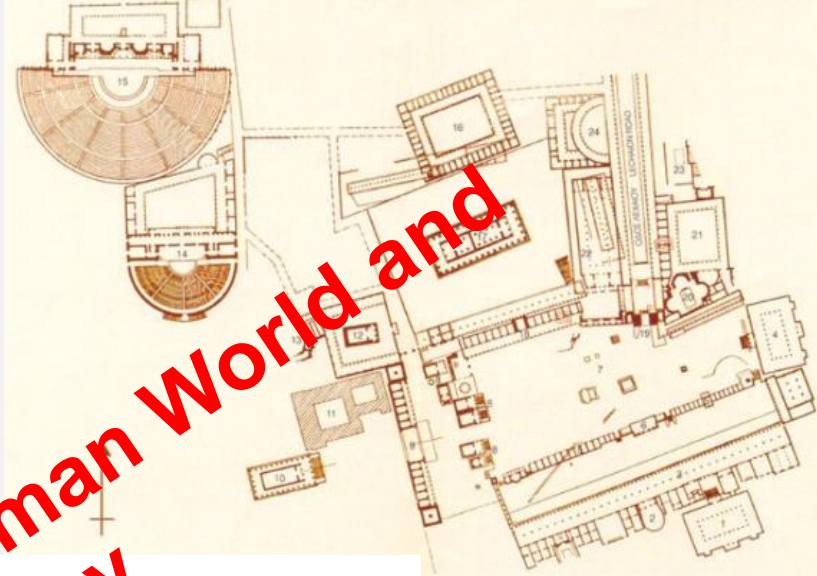


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ΑΡΧΑΙΑ ΚΟΡΙΝΘΟΣ
ANCIENT CORINTH

RECONSTRUCTION OF ANCIENT
CORINTH (c.AD 100)



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•CHRONOLOGY (PAYNE)

- Early Protocorinth Period: 725-700 BC
- Middle (Mature) Protocorinth: 700-675 BC
- Late Protocorinth Period: 675-650 BC
- Transition Phase Period: 650-640-630 BC
- Early Corinthian Period: 620-600 BC
- Mature Corinthian Period: 600-575 BC
- Late Corinthian Period: 575-550 BC

•CHRONOLOGY (AMYX)

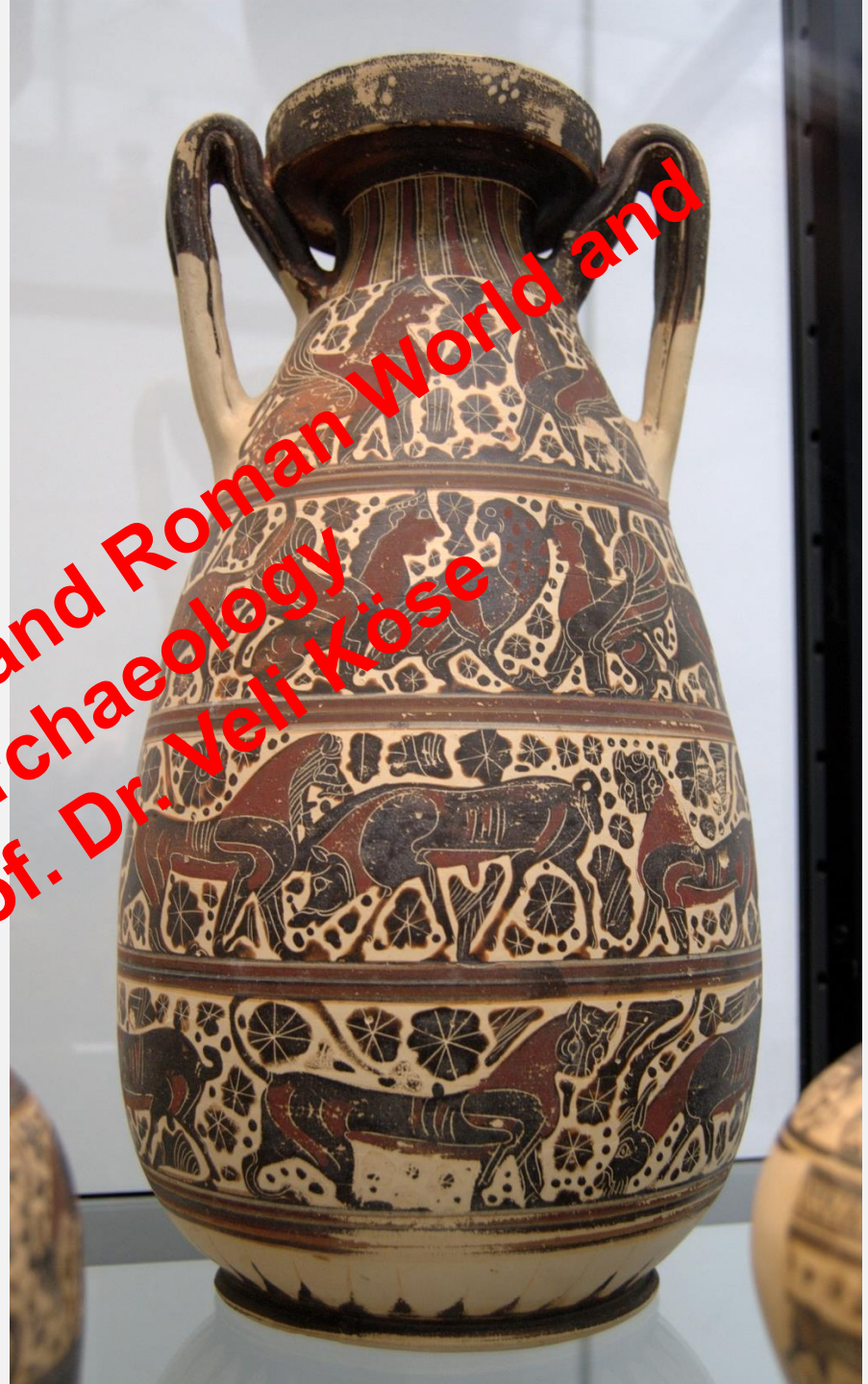
- Late Geometric ca. B.C. 750 - 720
- Early Protocorinth ca. B.C. 720 - 700
- Middle Protocorinth ca. B.C. 690 - 650
- Late Protocorinth ca. B.C. 650 - 630
- Transitional ca. B.C. 630 - 620/615
- Early Corinthian ca. B.C. 620/615 - 595/590
- Middle Corinthian ca. B.C. 595/590 - 570
- Late Corinth I c. 570 - 550
- Late Corinth II ca. B.C. 550 - 500

An important innovation of the Protocorinthian Period, the black figure technique. It was developed in the early 7th century BC. First, the figures are painted in silhouette, then the inner lines are etched with a sharp tool. Perfecting the cooking technique with the help of the ceramic furnace, whose temperature and air inlet and outlet can be controlled, has enabled the glazing to be mostly bright black.

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Horror vacui – avoiding emptiness

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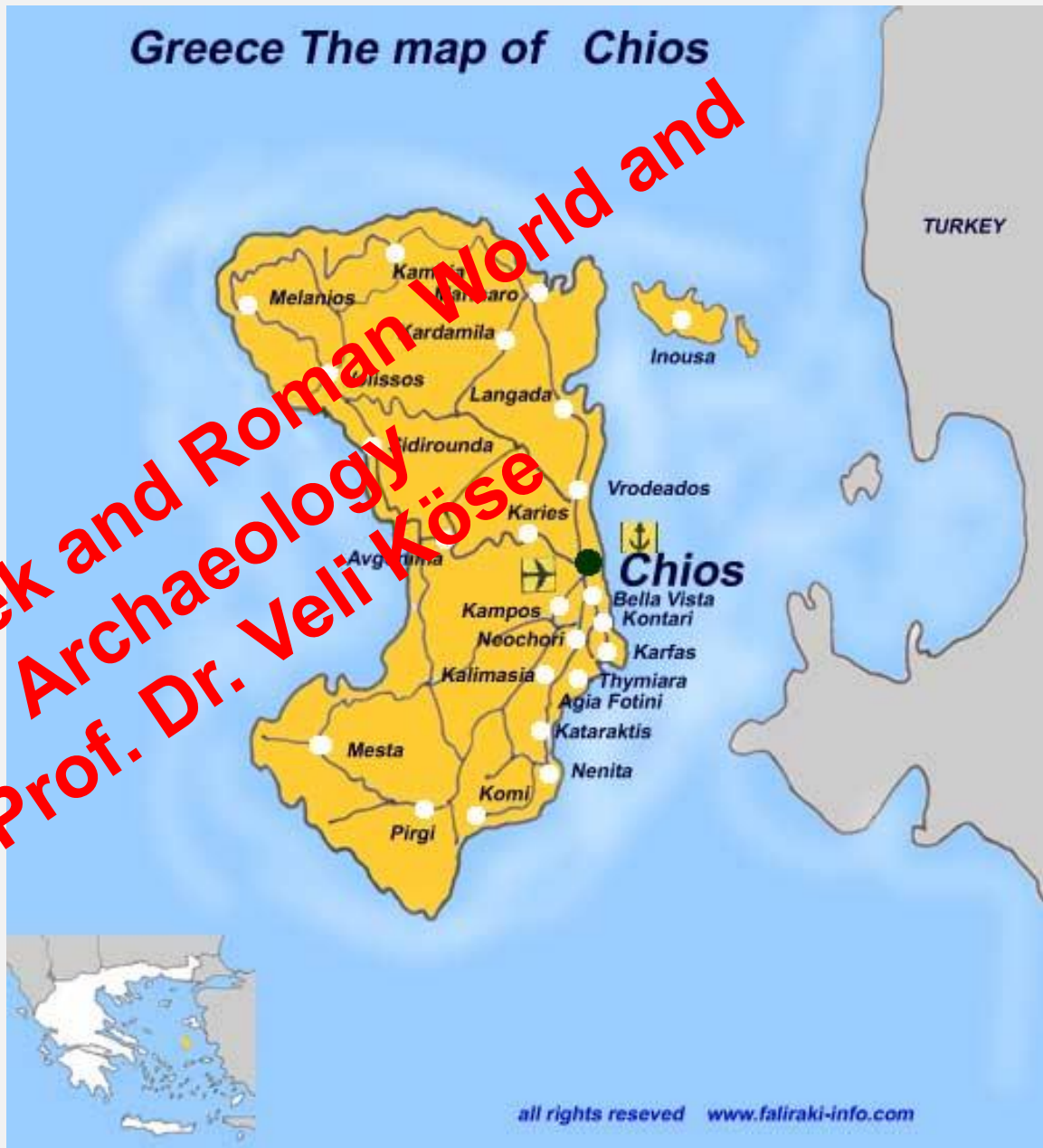


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•1. 2. 2. EAST GREEK

•In Eastern Greek centres, new decoration motifs replaced the geometric style quite late. Possibly After the second quarter of the 7th century BC, the "wild goat" style that spread to all East Greek centres emerged. This name derives from the special tendency for the depicted wild goat friezes. The distinctive feature of this style is a combination of silhouette and outline painting. While a large part of the body is given in silhouette, it is especially made with the help of the outline lines of the head and abdomen. Here, scraping is completely avoided. While inner contours are not given in areas constructed as silhouette, they are specified only on surfaces with outer contours. The clay floor was covered with a yellow to ivory undercoat.



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•1. 2. 3. ATHENS

•1. 2. 3. 1. Black Figure Vases

•*Black Figure Technique, in Athens started to be used extensively at the end of the 7th century BC. While previously worked with the scraping technique sporadically (see above), this technique was developed around 630 BC in all figured depictions. Until the end of the 7th century BC it has been accepted (used) in all ornaments. This technique appears in the amphora, which depicts the struggle of Heracles and Centaur Nettos (Nessus) on the throat band and the Gorgons running on the body of the vase*

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Attic exaleiptron by the C painter, a black figure tripod, 570-560 BC., found in Thebes.



565 – 560 BC, Kykix, Paris

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In this respect, the first high point is the crater produced in the Kleitias and Ergotimos workshop (Vase François, named after the person who found the vase, Florence, 570 BC, Boardman, SV Fig. 56,1-7). Many friezes on vases feature a rich repertoire of mythological subjects: the wedding (marriage) ceremony of the god Peleus and the goddess Thetis; Theseus with Ariadne, Athenian boy and girls; Calydon wild boar hunting, Centaur and Lapith struggle; The competitions organized for the funeral of the Patroclus; Achilles' attack on Troilus; Bringing Hephaestus back to Olympos.



•1. 2. 3. 2. Athens Red Figure Vases.

•The red figure technique was discovered by reversing the (old) black figure technique known around 530 BC. From now on, not the figures on the vase, only the floor of the vase, other than the figures, was covered with glaze. In this technique, after the vase is fired, the figures emerge as clay-coloured glazed areas and shiny black. Painting, not scraping, is now used to make the interior details of the figures. As a result, it resulted in the production of much softer and organic bodies that were never possible in black figure technique.



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Baltimore painter 340-320 BC, red figure
lutrophoros

•In 460 BC, a fundamental new form of compositions emerges on some large vases: The figures do not stand on a common painting line that has been common until now, and they do not fill the illustrated area more or less from the bottom to the top, on the contrary, the figures are distributed in different heights on the moving ground lines within the painting area . This method depicts Apollo and Artemis killing Niobids in a mountainous area on a celch-crater. This form of depiction is then taken from the contemporary large murals (these murals have completely disappeared) of the painter Polygnotos (and the painters working around him). As reported by Pausanis (1, 15, 1 et al.), This mural was one of the sequential paintings in the coloured stoa (Stoa Poikile) next to the Athens agora. While this style was used very little in vase painting, its use has increased continuously since the late 5th century BC.



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•1. 2. 4. Late Classical Period (4th century BC)

- At the end of the 5th century BC, a double hitch occurs. On the one hand, after its defeat in the Peloponnesian wars, the western ceramic sales markets were closed for Athens. This situation forced the city of Athens to seek (find) new markets in the East and the Black Sea Region. But this also led to a very rapid development of several indigenous italic workshops (initially educated - skilled). On the other hand, there is a deterioration in the decoration style of the Athenian vases: vase painting art shows obviously new trends that transcend the simple development up to this time.*
- The end of the red figure technique is controversial for some. But this technique seems to be used in the early 3rd century BC.*

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•**Southern (Lower) Italy Red Figured Vases.** *Since the Archaic Period, many Attica produced ceramics have been imported to Lower Italy. In addition to imported ceramics from the second half of the 5th century BC. In the 4th century BC local (local) production centres appeared, which almost completely captured the market share of these imported ceramics. Stylistically, five different workshops can be identified, with most of their productions spread over a geographic region very close to each other. Because of this original (real) spread, they have been named "Lucania", "Apulia", "Campania", "Paestum" and "Sicily". The production of these workshops ends in the early 3rd century BC.*





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Black
glazed

West-
abhang

Megara



•1. 2. 6. Roman pottery

• In Italy, appearing in the 4th and 3rd centuries BC, pottery was produced by local workshops. However, starting from 40 BC, this pottery transforms into a new table plates and vases called Terra Sigilata. Hard baked clay is bright reddish on top. This type of ceramic is also started to be produced in Asia Minor. For example Pergamon. Here, it imitates metal containers with sharper corners. The first centre is only in Arezzo and it is decorated with decorative reliefs. There is a shop stamp on them. The workshops in the eastern lands of the empire applied these new developments and produced and exported table wares, Terra Sigillata, which were the same forms. They also produced large forms such as amphoras to transport oil and grain over long distances.

Arezzo



Gnatia



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Terra
Sigillata

