

Group Of Fifteen Terracotta Comic Actors

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This is a group of fifteen terracotta figures that were believed to have been made in the late 5th BC to the early years of the 4th century B.C. Fourteen of the statues of the fifteen that were were located in Attica, a region around Athens in Greece, before being excavated. They were found buried underground under layers of soil. The pieces depict actors in their costumes who are believed to have been performing in that time period. These pieces are unlike any others, found in 5 B.C.; they are among very few statues that were found from such a long time ago. It is still a marvel how well they were found to have been made; they have such a well-executed design, and what is more stunning is how they managed to be preserved so well to date. The current design is, however, said to have aged as they believe in its original state; it had a bright paint on its outer surface. These figures represented a variety of comic figures in Greek history, and they appeared in many places. For instance, one figure is of a man with a long beard and dabbing his eyes with the edge of his cloak. These figures are from characters a common Greek comic play of the dramatist Aristophanes. The most popular characters among them were the old man, the hag, the slave and the courtesan. The costumes and masks were instantly recognisable in the 4th B.C by their characteristics, like the leather palace and the heavy padding on the stomach and the rump. Figurines of these characters were sold as souvenirs to the fans during this time in history.

The Terracotta comic actures are figurines that describe an entry of comedy into theatre, in my opinion the way the creators of the narrative created it was innovative. A form of sarcasm and hyperbole is infused into the narrative and even in designing of the costumes. They bring out comedy into theatre in a very entertaining fashion. The artwork's reflection towards the plot suggests a plot relating towards the current time in Greece but with a twist to it.

Terracotta Bell-Krater (Mixing Bowl)

This is a terracotta bowl that is black on the outside, with two handles and a base. Around it is a painting and pattern around it to accent it. The terracotta bell krater is attributed to a great painter known as `Sarpedon`. It has been dated back to time between 400 B.C. and 300 B.C. This period is known by historians as the classical period. The accent around it is to be attributed and relates to the Greek, south Italian and Apulian culture. The bowl was an art piece with a painting on the side that talked about Zeus, their god. In the image on the side, one will see a man with a rod and a woman seated next to him. In front of them is someone who seems to be talking to the man on the throne on her knees. Above them, there are two people who are carrying a body. It was a painting of Europa begging Zeus, the man on the throne, for the life of Sarpedon. In the painting, Hypnos and Thanatos are seen flying with wings while bringing the body of Sarpedon.

The painting is another depiction of a play that was done during that time in history. Zeus was one of the seven gods and was believed to be the greatest among all their gods, the god of the sky and the rain. The play being depicted is `the Europa` or `Carains`. The play belonged to Aischylos. This play that shows Sarpedon is seemingly being transported by sleep and death traces its roots back to Athens likely by a common painter, Euphoronios. This vase was their theatrical representation of their homage to Zeus.

The terracotta bell-krater is a representation of the Greek beliefs in that period in the 400 BC, as a form of theatre, the playwright has infused tragedy into it. Europa is played by a begging woman who wants to have someone back, someone who is already in the hands of sleep and death. Personification is being greatly used to tell a story. As a comedy, the narrative would bring out the `divine` in a comic manner that was not expected of them.

Terracotta Kylix (Drinking Cup)

This is also a black cup in a bowl shape with red-brown accents. It has an image at the centre with a circular frame around it in the form of a beautiful pattern with two handles. It is one of the works that are attributed to Douris. Its origin is traced back to the years between 480 B.C. to 470 B.C. The design and language used are common due to the culture of the Greek people at the places in Attic during that same period in history. Its dimensions are H. 4 3/8 in. (11.1 cm). The image at the centre tells a story. One can observe that there is a young man seated and elder men talking to him, holding a small bag in his hand and seemingly reaching out. The image is of a man proffering a you.

The image uses a style of juxtaposition, putting the man and the youth, comparing and contrasting them. The irony of a man propositioning a youth is eye-catching. At the centre, there is an emphasis on the hands of the two, the youth athlete holding a stick and the man with a purse in his hand. There is a story that the painter is trying to tell with the depiction of the two. The background was that young men had their older teachers or their own mentors. The fillets and wreaths that are seen are assumed to be a gift or reward for an accomplishment of doing something.

The Terracotta Kylix is an image of an elder man and a youth with them switching roles. The way I see it, it brings out comedy in a way that uses the style of irony. The way the young man sits is as though he is giving instructions and conditions to the elder man. The props and costume designs are appealing and make the tale more captivating.

Marble Mask Of Pan

This is a marble-white mask of a man with a long beard. It has distinct hair and a distinct facial expression. It dates to the 1st century AD just a little over two thousands years ago a period known as the imperial period. It is a sculpture tracing its roots down to a Roman culture. At this time in history, Rome was rising in civilisation. The city of Rome had just been founded in the 8th century

B.C., and during this time, it was at its prime. Following the transformation of Rome from a monarch to a republic in the 4th century B.C., theatre was divided only into two genres: comedy and tragedy. The Marble mask of Pan is distinguished by the set of two horns that are set on the bristling hair, this is the rustic goat god.

The rustic goat god was recognised all over, being venerated by both the Greek empire and the Roman empire. It was a powerful force and considered the uncivilised force of nature. Goats were part of the livestock that were kept by farmers, which is why they originated from them. Starting with the herdsmen of Arcadia, which is a region in Greece located among one of the country's wild mountains. The mask was, however, not developed until a later time. By the time the decorative mask of the Pan was made, the Pan had come to be mainly a denizen in private villas. Pan images have appeared elsewhere in gardens, other wall paintings, and even in garden sculptures. The legends have him disported with other gods like the band of satyrs and maenads.

The mask of the Pan is a mask that represents more than just a face. It means more to the Roman people. There is the appeal of the story behind it. The half-human, half-goat condition is a form of comedy that is very captivating. The sense of adventure the play-right shows in choosing characters that are half fantasy and half religious and bringing them on stage is amazing. To any observer, the artwork has a pull to it. The way the face was crafted to look so realistic is truly a work of art.

Marble Relief With A Dancing Maenad

This is a marble craft that depicts a woman holding in her left hand a stick with flowers, seemingly dancing to some kind of hypnotic music that we can only imagine. As she dances, the dress moves with her, as shown by the rippling swaying of the hem next to her feet. It depicts the mythical women who were said to be especially susceptible to the frenzy of Dionysus. The sculpture and all its glory is attributed to the Kallimachos. The dancing maenad is a wonderful piece of art that was from the years between the 27th century B.C and the 14th century A.D.

This is the period known as the early imperial period, Augustan. The stone sculpture is predominant with the Roman culture. It is an inspiration from among one of the many gods the Romans paid homage to. The dancing maenad specifically traces her roots or inspiration back to the god of wine, Dionysus. Dionysus was a god who believed in being disported. Dionysus, to leave their homes and leave their families and instead roam all over the mountains and the forests having fun, singing and dancing. All this while in a state of euphoria. In this image, the woman is experiencing Dionysus, and with her head facing down, she seems to be having a deep experience.

This image is said to be copied from another image like it from the 5th century B.C. When Euripides in an image also portrayed the maniac devotees of having the same Dionysus experience in a play called Bacchae. In Euripides' Bacchae, the women are women who get possessed by Dionysus and get powers to do incredible things, dancing with vigour, tearing animals apart and dismembering the king

of thieves who refused to allow entry of the god into the city.

The relief with a dancing maenad seems to bring out a different kind of comedy. As a narrative, the relief uses clever characterisation and a story that the audience already knows. The comedy in this picture is abundant. The sculpture is dancing while looking so hypnotised by the powers, and the audience can easily relate.

References

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