



Final Paper

Art 101

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Figure 1
Pectoral and Necklace of Sithathoryunet with the Name of Senwosret II
ca. 1887–1878 B.C.E.

Egypt, Middle Kingdom

Gold, carnelian, lapis lazuli, turquoise, garnet (pectoral)

Gold, carnelian, lapis lazuli, turquoise, green feldspar (necklace)

L. of necklace: 32 5/16 in.; H. of pectoral (a): 1 3/4 in.; W. 3 1/4 in.

16.1.3a, b

what museum?

not mentioned in your intro

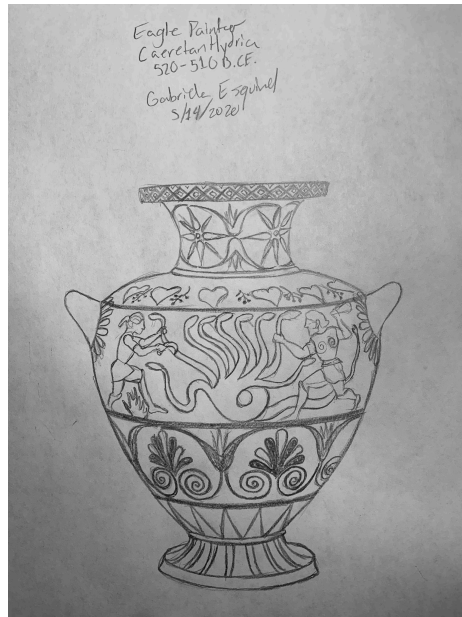



Figure 2
Attributed to Eagle Painter (Greek (Caeretan), active 530 - 500 B.C.)
Caeretan Hydria
520-510 B.C.E.
Etruscan, *Archaic*
Terracotta
17 9/16 × 14 15/16 × 13 1/8 in.
83.AE.346

museum?



This paper will be about the compositional design of two artworks from different stylistic periods. Figure 1 being Egyptian and Figure 2 being Etruscan. Figure 1 is a pectoral and necklace. The length of necklace is $32 \frac{5}{16}$ in. and height of the pectoral is $1 \frac{3}{4}$ in. and the width is $3 \frac{1}{4}$ in. The pectoral is made of gold, carnelian, lapis lazuli, turquoise, garnet and the necklace is made of gold, carnelian, lapis lazuli, turquoise, green feldspar. The scene shows the throne name of King Senwosret II. The pectoral design is made up of ^hHieroglyphic signs, and it ~~be~~ reads: "The god of the rising sun grants life and dominion over all that the sun encircles for one million one hundred thousand years [i.e., eternity] to King Khakheperre [Senwosret II]."¹ Figure 2 is a hydria vase painted in black figure. The measurements of the vase are $7 \frac{9}{16} \times 14 \frac{15}{16} \times 13 \frac{1}{8}$ in. The medium is ^tTerracotta. The scene being depicted on the hydria is Herakles and Iolaos slaying the Hydra.² Figure 1 shows principles of compositional design such as balance, repetition and rhythm, and scale and proportion. Figure 2 shows ^PPatterns, ^CContrast, and emphasis and subordination.

Senwosret II was a pharaoh in the Twelfth Dynasty who ruled for 9 years.³ He had a campaign of military expansion in Nubia to the south.⁴ After 1785 BCE local governors took over power, so during the Twelfth Dynasty, immigrants from Palestine also known as Hyksos moved to Nile Delta and gained control of the area causing the king to flee south to Thebes. This led to the era known as the Second Intermediate Period.⁵ As the name of Figure 1 suggests this

¹ *Metmuseum.org*, www.metmuseum.org/art/collection/search/544232.

² "Caeretan Hydria (Getty Museum)." *The J. Paul Getty in Los Angeles*, www.getty.edu/art/collection/objects/10600/attributed-to-eagle-painter-caeretan-hydria-etruscan-caeretan-520-510-bc/?dz=&artview=#41436c7a1165dee16e7d39bb484c77bc1460a949.

³ *Metmuseum.org*, www.metmuseum.org/art/collection/search/544232.

⁴ Penelope J.E Davis, et al. *Janson's Basic History of Western Art*. 9th ed, New Jersey: Pearson Education, Inc, 2014, p.56.

⁵ Ibid.

piece of jewelry belongs to Sithathoryunet. The tomb of Sithathoryunet was found beside the Pyramid of Senwosret, so it is believed that she was his daughter; she lived about 1880 BCE.⁶ The necklace and pectoral was found in a niche in the Princess Sithathoryunet's tomb.⁷ The jewelry that the royal women wore in the Middle Kingdom was not just to show that they are royal. They were also symbolic of concepts and myths about Egyptian royalty.⁸ They believed that the jewelry gave the royal women superhuman powers, which let them give their support to the King as the guarantor of divine order on earth.⁹ The King would benefit from the female members of the family wearing this jewelry, which is why Figure 1 is named after Senwosret II and not Sithathoryunet. This piece of jewelry had 375 separate inlays. The back of the pectoral mimics the front but instead of having inlays it is engraved.¹⁰ On the top in the center in between the cobras is the name of the pharaoh Senwosret II. The Falcons represent the Sun God, God of Horus. When the King is alive he represents the god of Horus. The round signs under the Horus' claw represents the sun encircling the world. It means the solar deity's supreme power over the universe.¹¹ This is their symbol of eternity and their protective symbol. The two ankh signs are symbols of life. The snakes that the ankh symbols hang from represents Nekhbet and Udjo. They are the protector goddesses of the king.¹² At the bottom the blue kneeling figure in composite view represents the symbol for the word "million" and is holding the symbol for "years". Below the elbows is a tadpole which is the numerical symbol of 100,000. These symbols around the

⁶ "Pectoral and Necklace of Sithathoryunet with the Name of Senwosret II (Video)." *Khan Academy*, Khan Academy, www.khanacademy.org/partner-content/metropolitan-museum/82nd-and-fifth/power/v/magical.

⁷ *Metmuseum.org*, www.metmuseum.org/art/collection/search/544232.

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ "Pectoral and Necklace of Sithathoryunet with the Name of Senwosret II (Video)." *Khan Academy*, Khan Academy, www.khanacademy.org/partner-content/metropolitan-museum/82nd-and-fifth/power/v/magical.

¹¹ *Metmuseum.org*, www.metmuseum.org/art/collection/search/544232.

¹² *Ibid.*

King's name are meant to give protection and eternal life. The zigzags in the bar at the very bottom represent the primordial waters out of which the primeval hill emerged.¹³ The artist is unknown.

Figure 2 is a Hydria shaped vase. A hydria is typically used for water. They were also used to hold votes in ballots and ashes in cemeteries.¹⁴ They have three handles, the two on the sides are for carrying and the one in between those is for pouring. It is painted in black figure. This technique would start with painting the silhouette completely black on the terracotta clay, they would then add the detail by incising it with a needle. White and purple would be added in some areas to make it stand out more.¹⁵ Occupying the largest register on the hydria is Herakles and Iolaos, also spelled Heracles and Iolaus. They are on either side of the Hydra trying to slay it. Heracles on the right in a composite view holding one of the necks from the hydra in one hand and a club in the other ready to swing. Iolaus is on the left of the Hydra also grabbing one of the Hydra's necks; he has a sickle in the other hand up against the Hydra's neck. On the right of Hercules he has a giant crab pinching his heel. Under Iolaus there is a fire. On the other side of the vessel on that same register are two sphinxes facing away from each other. The illustration is about the Second Labor, of Hercule^s killing the Lernean Hydra. Hercules brought his nephew, Iolaus to help.¹⁶ While Hercules is attacking the Hydra whenever he destroys a head, more take its place. The crab is an ally of the Hydra and also begins attacking Hercules. They find that if Iolaus holds a torch to the headless neck of the Hydra, ^{the} flames ^{would} prevent~~ed~~ the growth of more

what is
a
Hydra?

¹³ "Pectoral and Necklace of Sithathoryunet with the Name of Senwosret II (Video)." *Khan Academy*, Khan Academy, www.khanacademy.org/partner-content/metropolitan-museum/82nd-and-fifth/power/v/magical.

¹⁴ *Hydria*, www.beazley.ox.ac.uk/tools/pottery/shapes/hydria.htm.

¹⁵ Penelope J.E Davis, et al. *Janson's Basic History of Western Art*. 9th ed, New Jersey: Pearson Education, Inc, 2014, p.88.

¹⁶ *Hercules' Second Labor: the Lernean Hydra*, www.perseus.tufts.edu/Herakles/hydra.html.



heads. The ornamental decoration consists of tongues surrounding the mouth and foot of the vase. On the rim of the vessel is ^{or} chain of diamonds, around the neck is a pattern of double lotus leaves and eight pointed stars, below that ^{or rhomboids} on the shoulder is ivy, and ~~a~~ lotus-palmettes on the body under the register with ~~the~~ Hercules and Iolaus, as well as a few other places. On the last register is a pattern of rays.¹⁷ The artist who created Figure 2 is not known by their real name but by Eagle Painter since they were known for their frequent paintings of eagles.¹⁸ The Eagle Painter painted vessels using the black figure technique in the late 500s BCE. He worked at Caere in Etruria, but it is believed they emigrated from Ionia. It is believed the Eagle Painter operated a workshop with another artist and several Etruscan assistants.¹⁹


Principles of compositional design in figure 1 are balance, repetition and rhythm, and scale and proportion. Figure 1 mainly has symmetrical balance. The kneeling figure is the only thing in figure 1 that is not symmetrical. It is specifically bilateral symmetry, which is when two halves of a work of art mirror each other.²⁰ The kneeling figure despite being asymmetrical is still balanced. Within those two arches that the figure is holding he takes up an equal amount of space. This achieves that balance by having both arms extended and having the legs take up space on the right and the tadpole taking up space on the left. Figure 1 would be considered

¹⁷ “Caeretan Hydria (Getty Museum).” *The J. Paul Getty in Los Angeles*, www.getty.edu/art/collection/objects/10600/attributed-to-eagle-painter-caeretan-hydria-etruscan-caeretan-520-510-bc/?dz=&artview=#41436c7a1165dee16e7d39bb484c77bc1460a949.

¹⁸ “Eagle Painter (Greek (Caeretan), Active 530 - 500 B.C.) (Getty Museum).” *The J. Paul Getty in Los Angeles*, www.getty.edu/art/collection/artists/715/eagle-painter-greek-caeretan-active-530-500-bc/.

¹⁹ Ibid.

²⁰ “Balance, Symmetry, and Emphasis (Article).” *Khan Academy*, Khan Academy, www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/principles-of-composition/a/balance-symmetry-and-emphasis.




static. There is no sense of movement, everything appears to be still. This is due to it being symmetrical. Space in Figure 1 visually looks very equal all around adding to this visual balance. Repetition can be less frequent than patterns, although both can be used to create rhythm.²¹ Rhythm works with hand in hand with repetition and it is very rare that there is rhythm without repetition and vice versa. Rhythm is the visual tempo set by repeating elements in a work of art or architecture.²² Repetition and rhythm can be found throughout Figure 1. It can be seen in the feathers on the falcons and even the inlays placed inside of the falcons. The waves at the bottom also have repetition and rhythm. To a lesser degree the symmetry also creates repetition and rhythm, since it repeats elements on both sides of the piece. Proportion is parts of an image and how it relates to the image as a whole. Scale is how it relates to something in the world outside of the image.²³ The scale is not very big since the pectoral is meant to be worn with a necklace. It would not hold us on the necklace if the scale was big. The proportion of figure one is very important. The falcons, which represent the god of Horus are obviously the biggest thing in Figure 1. It helps frame the rest of the piece since the falcons are both facing each other leading the viewers eyes to the rest of the piece. This piece also relates to hieratic scale Horus is seen in many pieces with Kings from ancient Egypt. Since the god of horus represents the King when he is alive he represents the god of Horus this is the most important subject in Figure 1. The name of

²¹ “Pattern, Repetition and Rhythm, Variety and Unity (Article).” *Khan Academy*, Khan Academy, www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/principles-of-composition/a/pattern-repetition-and-rhythm-variety-and-unity.

²² Ibid.

²³ “Proportion and Scale (Article).” *Khan Academy*, Khan Academy, www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/principles-of-composition/a/proportion-and-scale.



Senwosret II is also at the very top in the center, another important subject in this piece since that is who it is about.

In Figure 2 aside from the register that has the figures the rest are filled with patterns. These patterns all have some direction that points to the figures in the center register in Figure 2. With black figure technique this is standard to have the base and top of the vessel to have patterns while the middle register is telling a story. With black figure technique contrast is something that will always be seen. The figures will not have shading; they will have only silhouettes with incisions in them to create detail. This creates a high contrast against the light background of the fired terracotta. Figure 2 has emphasis and subordination. Emphasis is being brought to the figures that are telling a story in the middle register. This is done by having all the other patterns in the other registers pointing to these figures. The register with the figures is also the widest making it more noticeable. The patterns would be subordinate since the shapes all have a direction to the center with the figures taking the attention off of it and on to the figures. The figures being more complex than the patterns also help draw the attention to them.

In this paper it was learned about some of the meaning to figure 1 and 2, the size and medium of them, and some of the principles of compositional design that make up these two historical pieces. This helps get a better understanding of what kind of artwork was being created during these times and the meaning behind them.

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