

DESIREE G.

# AGAINST THE FATES

WEAVING AND REVISING THE DEPICTION OF  
WOMEN IN ANCIENT GREEK AMPHORA





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# INTRO



TW: MENTIONS OF SA, NON-CON, DEATH

WOMEN IN THE ANCIENT GREEK POLIS EXISTED ON A PARADOXICAL PLANE OF PROMINENCE AND SUBJUGATION, LEGALLY AND LITERALLY IN CONJUNCTION WITH THEIR HUSBANDS OR FATHERS. WOMEN WERE TYPICALLY RESPONSIBLE FOR HOUSEWORK, ORGANIZING FUNERAL RITES, AND WEAVING.

TO THE GREEKS, STORIES WERE A MEANS OF ATTAINING ETERNAL GLORY: KLEOS. FOR MANY WOMEN IN LITERATURE AND IN HISTORY, THEY WERE OVERSHADOWED BY THESE GREAT HEROES. THEIR WORDS UNWRITTEN AND PUSHED TO THE BACKGROUND. THE VOICES OF WOMEN WE DO HEAR ARE ALMOST ENTIRELY TRANSMITTED THROUGH MALE-AUTHORED WORKS AND THEIR PERCEPTION OF FEMALE STRUGGLES.

MYTHOLOGY HAS NO PRESCRIPTION. IT FOUND ITSELF IN CONSTANT CIRCULATION: SHARED ORALLY, THROUGH WRITTEN MEANS, PERFORMED ON STAGE. JUST LIKE LITERATURE, ART SERVED AS ANOTHER MODE OF TELLING STORIES AS THE ARTIST PERCEIVED THE MYTHS. THIS PROJECT WILL ANALYZE THE DEPICTION OF WOMEN IN ANCIENT GREEK POTTERY AND LITERARY SOURCES TO DECONSTRUCT THE GENDER-ESSENTIALIST CONCEPTION OF FEMININITY. THEY WILL BE THE HEROES OF THEIR OWN STORY.

# GREECE

**NEOLITHIC GREECE**  
C. 7000 – 3200 BC

**BRONZE AGE**

C. 3200 – C. 1100 BC

**ANCIENT GREECE**

C. 1200 BC – C. 600 AD

- HOMERIC AGE: 1100–800 BC
- ARCHAIC PERIOD: 800–490 BC
- CLASSICAL PERIOD: 490–323 BC
- HELLENISTIC PERIOD: 323–146 BC
- ROMAN GREECE: 146 BC–324 AD

**MIDIEVAL GREECE**

324 AD – 1453

**EARLY MODERN GREECE**

1453 – 1789

**MODERN GREECE**

1821 – PRESENT



TERRACOTTA HYDRIA (WATER JAR)  
CA. 510–500 BCE; ARCHAIC GREECE  
CLASS OF HAMBURG 1917.477  
ROGERS FUND, 1906

**BLACK-FIGURE**

7TH–5TH CENTURY BCE

SILHOUETTE-LIKE STYLE

DELICATE CONTOUR AND LINE ART  
REINFORCED DETAIL WITH WHITE/RED  
MYTHOLOGICAL AND EVERYDAY ART

**RED-FIGURE**

530–480 BCE

NEGATIVE SPACE PAINTING  
PROMINENT PRODUCTION IN  
ATHENS AND SOUTHERN ITALY



TERRACOTTA STAMNOS (JAR)  
CA. 450 BCE; CLASSICAL GREECE  
MENELAOS PAINTER  
ROGERS FUND, 1906



PELIKE (TYPE OF AMPHORA)  
CA. 560 BCE; CLASSICAL GREECE  
PAINTER OF THE WEDDING PROCESSION  
GETTY MUSEUM

**KERCH-STYLE**

FINAL PHASE OF RED-FIGURE

PRODUCTION

MULTI-COLORED FIGURES

MOSTLY FOUND IN KERCH

# FIGURES



Skypheos

Kylix

Stamnos

Lekythos

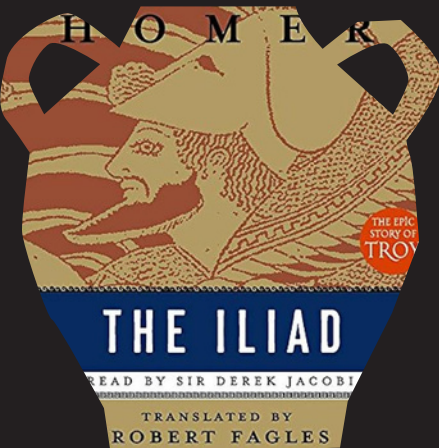
Hydria

Amphora

Bell Krater



# THE SOURCES

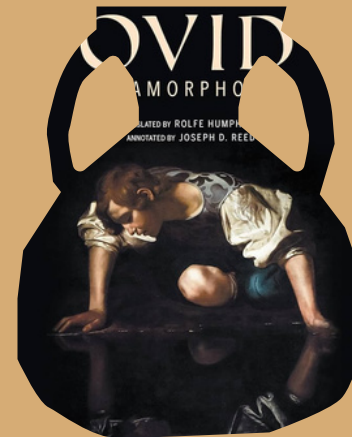


**THE ILIAD - HOMER**  
THE ILIAD BEGINS AND ENDS WITH ACHILLES' NAMESAKE RAGE. SET DURING THE FINAL YEAR OF THE TROJAN WAR, MENELAUS MUST RECOVER HIS WIFE, HELEN, FROM TROJAN PRINCE, PARIS. GREAT HEROES MEET ON THE BATTLEFIELD IN SEARCH OF KLEOS: GLORY. IMMORTAL ANTICS, GORE, AND FEASTS ENSURE.

**ENCOMIUM OF HELEN - GORGAS**  
GORGAS' ENCOMIUM OF HELEN HAD A TWO-FOLD PURPOSE: TO BOAST ABOUT HIS RHETORICAL PROWESS BY SHOWING HOW HE COULD DEFEND THE ONE OF THE MOST VILLAINIZED WOMEN OF GREEK MYTHOS. HE DEFENDS HER AGAINST THE CHARGE OF CAUSING THE TROJAN WAR WITH AN ENUMERATED LIST OF OTHER CAUSES: RHETORIC, EROS, AND FORCE OF THE GODS AND OTHERS.

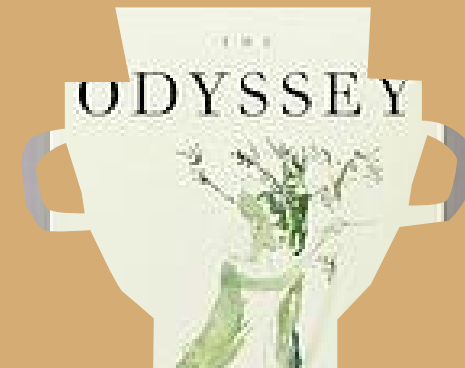


**ORESTEIA - AESCHYLUS**  
SET AFTER THE EVENTS OF THE ILIAD, QUEEN CLYTEMNESTRA WELCOMES HER HUSBAND TO A KINGDOM AND HOUSEHOLD THAT ARE NO LONGER HIS. WITH CRUELTY, MANIPULATION, RHETORICAL PROWESS, AND AN AX, CLYTEMNESTRA MURDERS AGAMEMNON FOR MERCILESSLY SACRIFICING THEIR DAUGHTER, IPHIGENIA, TO THE HUNTER-GODDESS: ARTEMIS.



**METAMORPHOSES - OVID**  
WEAVING MYTHOLOGY AND HISTORY, CHARACTERS RECOUNT THE CREATION OF THE WORLD UP TO JULIUS CAESAR'S DEATH. EACH STORY IS CENTERED AROUND TRANSFORMATION AND CHANGE.

**THE ODYSSEY - HOMER**  
NAMED AFTER GREEK GENERAL: ODYSSEUS, THE ODYSSEY RECOUNTS HIS TEN-YEAR DETOUR TO ITHACA FOLLOWING THE TROJAN WAR. EQUIPPED WITH HIS WITS AND THE WANNING NUMBERS OF HIS CREW, ODYSSEUS MUST GET PAST A SORCERESS-GODDESS, SEA MONSTERS, A CYCLOPS, AND POSEIDON HIMSELF TO GET HOME.



HELEN IS THE TWIN SISTER TO CLYTEMNESTRA AND THE DIOSCURI: CASTOR AND POLLUX. ALL FOUR WERE BORN OF ZEUS, IN THE FORM OF A SWAN, AND LEDA. HELEN WAS KNOWN FOR HER DIVINE BEAUTY. DURING THE JUDGMENT OF PARIS (OVID'S HEROIDES 16.65-88), ERIS INSTILLED HER NAMESAKE CHAOS BY THROWING A GOLDEN APPLE INTO A CROWD FOR THE MOST BEAUTIFUL GODDESS. THREE GODDESSES FOUGHT

FOR THIS HONOR, OFFERING A GIFT TO PARIS AS BRIBERY. ALTHOUGH HERA OFFERED POWER AND ATHENA OFFERED WISDOM, PARIS CHOSE APHRODITE FOR HER OFFER OF THE MOST BEAUTIFUL WOMAN. THUS, HELEN, MARRIED TO MENELAUS, WAS GIFTED TO PARIS, AND THE TROJAN WAR BEGAN TO RETURN HELEN TO HER HUSBAND. IN THE ODYSSEY, HELEN IS REUNITED WITH HER HUSBAND IN THEIR KINGDOM OF ARGOS. THE ROYALS WELCOME TELEMACHUS

WHO IS SEARCHING FOR SIGNS OF HIS FATHER'S SURVIVAL. HELEN IS REASSOCIATED WITH HER HOME, AND DETAILS OF HER BEAUTY ARE ENUMERATED ONCE MORE. HINTS OF HELEN'S SELF-HATE STILL LINGER, FOUND IN BETWEEN HER DEDUCTION OF TELEMACHUS' IDENTITY FROM HIS SHARED FEATURES WITH HIS FATHER. HER CUNNING IS FURTHER EXPLORED THROUGH HER RETELLING OF THE SACK OF TROY: FOR SHE SAW THROUGH ODYSSEUS' BEGGAR DISGUISE—A TRICK HE REUSES AND MANAGES TO TRICK—HIS FAMILY WITH—, AIDED HIM, AND MIMICKED THE VOICES OF THE TROJAN WIVES. AFTER SHE ORDERS THE MAIDS TO PREPARE ROOMS FOR THEIR GUESTS, HELEN IS DESCRIBED AS "QUEENLY" AS SHE LAYS BESIDE HER HUSBAND. HELEN'S SCENES IN THE ODYSSEY ARE SLIGHTLY MORE POSITIVE: THOUGH SHE STILL HOLDS SOME SELF-CONTEMPT, HELEN IS SHOWN TO BE IN A BETTER PLACE.

IN HER LIMITED SCENES, HELEN'S STRENGTH AND PERSONALITY ARE APPARENT. APHRODITE'S THREATS DO NOT INTIMIDATE HER; PARIS' COWARDICE DOES NOT INSTILL FEAR IN HER. INSTEAD, SHE CHASTISES PARIS FOR HIS INABILITY TO ACT, TAKE ACCOUNTABILITY, AND FIGHT IN THE BATTLES HE CAUSED.

HELEN STANDS UP TO APHRODITE'S THREATS. YET, SHE IS RIDDEN WITH GUILT AND SELF-LOATHING FOR BETRAYING HER PEOPLE AND HER HUSBAND. THIS SELF-HATE STRENGTHENED, DEVELOPING OVER THE DECADE OF THE WAR AND TWENTY YEARS IN TROY. SHE CURSES THE OLYMPIANS FOR HER SITUATION AND IS VULGAR TOWARDS HERSELF. THIS NUANCED DEPICTION OF HELEN IS ONE THAT MAKES HER MORE THAN JUST HER BEAUTY, AN ATTRIBUTE THAT HOMER RARELY DESCRIBES DESPITE HER EPITHET: "THE FACE THAT LAUNCHED A THOUSAND SHIPS".

SORROW AND BITTERNESS RESIDE IN HELEN'S HEART, AND SHE DOES NOT SPARE APHRODITE NOR PARIS FROM THE CHASTISING THEY DESERVE. SUCH CHARACTERIZATION COMPLICATES THE SIMPLE VILLAINIZATION OF HELEN; HOMER LEAVES HER MOTIVES FOR GOING WITH PARIS OPEN-ENDED, ALLOWING READERS/LISTENERS TO FORM THEIR OWN OPINIONS. CONSIDERING THE DISPROPORTIONATE POWER DYNAMICS BETWEEN MEN AND WOMEN OR HUMANS AND GODS, HELEN STILL GOES AGAINST THOSE IN POWER.







### ATTIC BLACK FIGURE AMPHORA - AMASIS PAINTER C. 550 BC

- 4 SOLDIERS SURROUND HELEN
- EACH SOLDIER HAS DIFFERENT ARMOR
- ONE OF EARLIEST DEPICTIONS OF HELEN
- SHE'S ADORNED WITH DETAILED CLOTHING; A VEIL
- VASE USES SEVERAL COLORS
- THE SOLDIERS ALSO HAVE SMALL DETAILS



### ATTIC RED FIGURE LEKYTHOS - FRANKFORT ACORN (VASE PAINTER) AND PHINTIAS (POTTER) CA. 429-400 BC

- TWO FIGURES: PRESUMED TO BE PARIS AND HELEN
- THE "PARIS" FIGURE WEARS A CROWN AND LEANS OVER "HELEN" IN AN INTIMATE WAY
- THE "HELEN" FIGURE HOLDS A MIRROR, WHICH COULD POTENTIALLY BE APHRODITE'S MIRROR (ASSOCIATED WITH BEAUTY, IMAGINATION, SECRETS) OR VANITY - AS ADORNMENT SCENES OF WOMEN WERE TYPICAL. SHE IS ALSO WEARING MUCH JEWELRY
- ABOVE THE TWO FIGURES ARE POTENTIALLY EROTES - SENT BY APHRODITE HERSELF
- THIS SCENE COULD POTENTIALLY BE WHEN THE TWO FIRST MET OR JUST THE PAIR IN PROXIMITY



THE STORY OF PERSEUS (PG 100-106): MEDUSA'S STORY IS IN CONJUNCTION WITH THE HERO: PERSEUS. HER INTRODUCTION REDUCES HER TO A "WONDROUS TROPHY" (101) AND A SNAKE-HEADED MONSTER (101). MEDUSA WAS ONCE A HUMAN RENOWNED FOR HER BEAUTY, SOUGHT OUT BY MANY SUITORS. NEPTUNE TOOK SICK INTEREST IN HER. UPON FINDING HER IN MINERVA'S TEMPLE, HE RAPES HER. IN MISPLACED RAGE, MINERVA PUNISHES MEDUSA BY TRANSFORMING HER HAIR INTO SERPENTS AND GIVING HER THE POWER TO TURN ANYONE WHO MEETS HER GAZE TO STONE. IT IS ODD PERSEUS, IN REGALING THIS TALE, REFERS TO MINERVA'S PUNISHMENT AS THOUGH IT WERE "DESERVED" (106). MEDUSA'S SUFFERING AND TORMENT ARE NOT MENTIONED. SCHOLARS HAVE INTERPRETED THIS TRANSFORMATION IN SEVERAL WAYS: EITHER MINERVA IS A MISOGYNIST WHO SUPPORT THE ACTIONS OF ALL MEN REGARDLESS OF THEIR IMMORALITY, OR MINERVA TRANSFORMED MEDUSA BECAUSE SHE COULD NOT RETALIATE AGAINST POSEIDON AND TO GIVE HER A CHANCE TO DEFEND HERSELF AGAINST ANYONE ELSE WHO TRIES TO HARM HER. EITHER WAY, PERSEUS CARRIES MEDUSA'S HEAD AS A WEAPON UNTIL SHE IS CAST INTO A SHIELD. PERSEUS' DECAPITATION OF MEDUSA IS HAILED AS A HEROIC DEED AND A VICTIM'S DEATH IS CELEBRATED.

# MEDUSA



THE MENTION OF MEDUSA—BOTH IN ANCIENT TIMES AND IN THE MODERN WORLD—OFTEN EVOKES FEAR AND REPULSION, AS IF THE HEARER HAD GAZED INTO HER AND HER SERPENTS' EYES. ANOTHER COMMON REACTION TO MEDUSA UPON LEARNING SHE WAS RAPED BY POSEIDON AND PUNISHED BY ATHENA IS ONE OF SYMPATHY. WITH THE INTENT TO REVISIT THESE MYTHS, THIS SOURCE EXPLICATES THE CONTEMPORARY IMPLICATIONS OF MEDUSA'S MYTH, ESPECIALLY IN DISMANTLING THE LONG-ESTABLISHED NECESSITY FOR WOMEN TO REACH MOTHERHOOD AND MARRIAGE, OF SHIFTING BLAME AWAY FROM SURVIVORS AND TO CREATING AND COMMUNITY WHICH UPLIFTS EACH OTHER. IN A SOCIETY TYING MARRIAGE AND CHILDBEARING TO SUCCESS, ANYONE WHO DID NOT FULFILL EITHER OR BOTH WAS OSTRACIZED, PUTTING THEIR FEMININITY AND SELF-AUTHORSHIP INTO QUESTION. ESPECIALLY PREVALENT IN THE POLIS: WHERE SILENCE AND SUBMISSION ARE NOT JUST REWARDED BUT ARE DEEMED QUALITIES OF THE PERFECT WIFE. RENAISSANCE MYTHOGRAPHERS PLACE THIS SAME STANDARD ONTO MEDUSA, PERPETUATING THE EVIL NARRATIVE THE ANCIENTS ASSOCIATED HER WITH. THE FEAR AND REPULSION OF MEDUSA IS ROOTED IN PATRIARCHY, FOR IT IS TOLD FROM PERSEUS' PERSPECTIVE, IN THE CONTEXT OF HIS VICTORY. MEDUSA WAS TRANSFORMED BY MINERVA BECAUSE THE FORMER HAD BEEN RAPED BY ONE OF THE MOST POWERFUL MALE GODS, BUT SHE WAS ALSO PUNISHED FOR TRANSGRESSING THE EXPECTATIONS AND GENDER ROLES MEANT TO CONFINE HER FOR WASTING HER BEAUTY IN NOT WANTING TO MARRY. MEDUSA WAS SHUNNED AND FEARED FOLLOWING HER TRANSFORMATION, PHYSICALLY ALIENATED FOR HER MONSTROSITY, PETRIFICATION ABILITIES, AND INABILITY TO FIT THE MOLD. BUT IN A TIME WHERE MORE AND MORE PEOPLE ARE SPEAKING UP, SEEKING JUSTICE, AND SELF-ACCEPTANCE WOMEN ARE CHALLENGING THE SHAME AND GUILT BY "CROSS[ING] THAT THRESHOLD OUT OF THE DARKNESS OF SILENCE AND INTO THE LIGHT OF SPEECH" (4). WOMEN ARE LOOKING TO MEDUSA FOR HER FEROCITY AND RAGE, AS AN ALLY. MEDUSA HERSELF HAS TRANSFORMED INTO A SYMBOL OF STRENGTH, PROTECTION, EMPOWERMENT, AND SURVIVORSHIP, AS IF FIGURATIVELY ENABLING MEN AND WOMEN "TO BE FREED FROM THE TRAPPINGS OF THE SILENT VICTIM, BY WHISPERING 'DON'T BE AFRAID'" (2).



#### ATTIC RED FIGURE HYDRIA - PAN PAINTER, CA. 460 BC

- THREE FIGURES FROM LEFT TO RIGHT: PERSEUS, MEDUSA, ATHENA.
- PERSEUS WEARS THE WINGED SANDLES AND HELMET. MEDUSA'S SEVERED HEAD SITS IN THE CROSSBODY BAG
- MEDUSA, WITH WINGS AND A DRESS, SITS UPRIGHT WITH A BLEEDING, SEVERED HEAD. HER FEATURES ARE MORE HUMANOID. SHE WAS LIKELY SLAIN IN HER SLEEP (HER SEVERED HEAD'S EYES ARE CLOSED). PEGASUS DOES NOT SPRING FROM HER HEAD IN THIS POT.
- ATHENA, WITH HER WAR HELMET, SPEAR/LANCE, AND AEGIS.
- BOTH PERSEUS AND ATHENA APPEAR HAPPY, WHILE MEDUSA'S MOUTH WAS NOT DRAWN. THEY ARE BOTH DIRECTLY LOOKING AT MEDUSA'S BODY (HER PETRIFICATION ONLY WORKS THROUGH DIRECT EYE CONTACT).



#### RED FIGURE TERRACOTTA PELIKE - POLYGNOTOS A. 450-440 BCE

- THREE FIGURES WITH FLORAL/SPIRAL EMBELLISHMENTS: ATHENA, PERSEUS, AND MEDUSA
- ATHENA ALSO SPORTS HER WAR ARMOR AND SPEAR. SHE STANDS STRAIGHT UP, NOT DEPICTED AS DYNAMIC.
- PERSEUS ALSO WEARS THE WINGED SANDELS AND HELMET. HE LOOKS AWAY FROM MEDUSA AS TO NOT BE FROZEN.
- MEDUSA, HERE TOO, IS ASLEEP WHEN THE PAIR GO TO KILL HER. HERE, SHE IS ALSO WINGED (TAKING INTO ACCOUNT THE CLOSE TIME PERIOD TO THE OTHER HYDRIA). SHE SLEEPS PEACEFULLY, IGNORANT TO HER INCOMING DEATH. HERE TOO, MEDUSA IS DEPICTED HUMANOID AND WITH BEAUTIFUL FEATURES.



IN LIFE AND IN DEATH, CLYTEMNESTRA WAS REGARDED AS THE EPITOME OF BETRAYAL AND DECEIT. IN AESCHYLUS' "AGAMEMNON", WITH CRUELTY, MANIPULATION, RHETORICAL PROWESS, AND AN AX, CLYTEMNESTRA MURDERS AGAMEMNON FOR MERCELESSLY SACRIFICING THEIR DAUGHTER, IPHIGENIA, TO THE HUNTER-GODDESS: ARTEMIS. CLYTEMNESTRA'S ANGER FESTERED FOR A DECADE. THE ABSENCE OF ITS KING GAVE WAY FOR CLYTEMNESTRA TO TAKE CONTROL OF THE GUARDS, THE CHORUS, AND THE WATCHMAN ON GUARD TO GIVE HER ANY NEWS OF AGAMEMNON'S RETURN. AESCHYLUS' HEROIC PORTRAYAL OF CLYTEMNESTRA IS REMINISCENT OF THE HOMER HERO: SELFLESSLY SEEKING JUSTICE FOR THOSE WRONGED NO MATTER THE DANGER. SHE USES HER CUNNING: HER MASTERY OVER LANGUAGE TO MANIPULATE AGAMEMNON INTO WALKING OVER LAVISH SILKS RESERVED ONLY FOR THE GODS, MAKING HIS DEATH EVEN MORE JUSTIFIED. YET, CLYTEMNESTRA IS A WOMAN: A POWERFUL WOMAN WHO INSTILS FEAR INTO THE MEN OF THE PLAY AND SUCCEEDS IN MURDERING THE MOST POWERFUL FIGURE OF THE PLAY. TO THE OTHER CHARACTERS: SHE IS THE EMBODIMENT OF TRANSGRESSION; A WRONG THAT MUST BE RIGHTED. AESCHYLUS CHANGES HOW THE MYTH PLAYS OUT, SUGGESTING HIS SYMPATHY TOWARDS A MOTHER EXACTING REVENGE FOR HER DAUGHTER.

# Clytemnestra



WOMEN WHO ACTED MASCULINE WERE SCARY ON STAGE, ESPECIALLY THOSE WHO DEFIED SUCH GENDERED ACTIONS ANYWAY. ·THOUGH NOT PHYSICALLY PRESENT IN THE ODYSSEY, CLYTEMNESTRA BECAME A CAUTIONARY TALE: A STORY TO DISSUADE WIVES FROM GOING AGAINST THEIR HUSBANDS OR LORDS, A WARNING OF THE ETERNAL DAMNATION ONE WOULD SUFFER SHOULD THEY REPEAT HER HISTORY. WHAT AGAMEMNON FAILS TO MENTION WAS THAT HE CRUELLY SACRIFICED HIS YOUNG DAUGHTER, IPHIGENIA, TO APPEASE ARTEMIS AND TO GAIN FAVORABLE WINDS. NOR DOES HE MENTION ANY SEMBLANCE OF REMORSE. HAD HE NOT ANGERED THE HUNTER-GODDESS, HE WOULD NOT BE A SHADE. ADDITIONALLY, HE DOES NOT MENTION THAT HE BROUGHT CASSANDRA INTO THEIR HOME, WHICH IS A GRAVE OFFENSE TO HIS WIFE. OMITTING THESE IMPORTANT TRUTHS AND PAINTING HIMSELF COMPLETELY ABSOLVED OF GUILT REDUCES CLYTEMNESTRA TO A SEX-DEPRIVED, ONE-DIMENSIONAL ACCOMPLICE TO HER HUSBAND'S MURDER. CLYTEMNESTRA ACTED AS A MOTHER: EXACTING JUSTIFIED REVENGE AGAINST THE PERPETRATOR. REVISITING CLYTEMNESTRA'S STORY WOULD NOT COMPLETELY ABSOLVE HER FROM HER CRIME, NOR WOULD IT MAKE HER A COMPLETE HERO. INSTEAD, SHE IS THE ANTI-HERO WHO COMMITTED A HEINOUS ACT TO REAP JUSTICE FOR HER DAUGHTER. HER TRANSGRESSIONS WERE PUNISHED, YET FEMINISTS WOULD CELEBRATE CLYTEMNESTRA FOR DEFYING THE PATRIARCHY AND DOING RIGHT BY HER DAUGHTER.





**RED FIGURE PAESTUM NECK-AMPHORA - CA. 330**

- THREE FIGURES: ORESTES, CLYTEMNESTRA, FURY
- ORESTES IS ABOUT TO STAB HIS MOTHER, WHO IS SUPPLICATING WITH HER BREAST OUT
- THIS IS A SCENE INSPIRED BY AESCHYLUS' "THE LIBATION BEARERS"
- THE FURY IN THE TOP RIGHT CORNER BEARS SNAKES AND AN ANGRY EXPRESSION, LIKELY CURSING ORESTES
- BOTH CLYTEMNESTRA AND ORESTES HAVE SIMILAR HAIR
- CLYTEMNESTRA DEFENDS HERSELF AS A MOTHER; ORESTES WANTS TO MURDER HER FOR KILLING HIS FATHER



**RED FIGURE CALYX KRATER - DOKIMASIA PAINTER 460 BC**

- NOTING THAT ATTIC POTTERY WERE OFTEN NOT TEXT-BASED, THIS CALYX KRATER DOES NOT DEPICT AESCHYLUS' VERSION OF THE MYTH.
- FOUR FIGURES ARE SEEN: CLYTEMNESTRA, ORESTES, AND AEGISTHUS (4TH UNKNOWN)
- CLYTEMNESTRA HAS HER AX READY TO STRIKE TO STOP HER SON FROM MURDERING HER LOVER. THE AX IS VERY SMALL. HER ARM IS OUTSTRETCHED TO STOP HIM
- ORESTES IS WEARING A HELMET AND IS ABOUT TO STAB AEGISTHUS AGAIN WITH HIS SWORD WHILE GRIPPING AEGISTHUS' HEAD WITH THE OTHER
- AEGISTHUS IS SLUMPED IN THE CHAIR BLEEDING OUT. SEEMINGLY, CLYTEMNESTRA AND AEGISTHUS ARE REACHING FOR EACH OTHER
- CLYTEMNESTRA SEEMS READY TO ATTACK HER SON, WHICH MAY IMPLY SHE WAS COMPLICIT IN MURDERING HER HUSBAND PHYSICALLY

TO KNOW CLYTIE IS TO KNOW THE STORIES OF A PRINCESS, AN IMMORTAL, AND A SEA NYMPH'S ENTANGLEMENT WITH OLYMPIAN AFFAIRS. VENUS, DISGRUNTLED WITH HER MARRIAGE TO VULCAN, ENGAGES IN AN AFFAIR WITH MARS. THE SUN-GOD WITNESSES THEIR AFFAIR AND TELLS VULCAN. AS REVENGE, VULCAN CREATES A NET TO ENSNARE THE COUPLE WHILE IN THE ACT. ONCE CAUGHT, THE OTHER GODS BEAR WITNESS. FUMING AND HUMILIATED, VENUS VOWS REVENGE ON THE SUN-GOD. SHE SENDS HER SON TO MAKE THE SUN-GOD FALL IN LOVE WITH A MORTAL PRINCESS; THE SPELL IS SO STRONG THAT HE NEGLECTS HIS DUTIES AND HIS LOVERS TO PURSUE HER. PRINCESS LEUCOTHOE FALLS VICTIM TO HIS RELENTLESS ADVANCES. CLYTIE, SEA-NYMPH AND ONE OF THE SUN GOD'S LOVERS, BECOMES JEALOUS. FUELED BY THIS JELOUSY, BETRAYAL, AND HURT, SHE TELLS LEUCOTHOE'S FATHER, KING ORCHAMUS, OF HIS DAUGHTER'S AFFAIR. THE SUN-GOD ARRIVES TOO LATE: THE PRINCESS WAS SENTENCED TO BEING BURIED WHILE SHE WAS ALIVE. HIS SORROW IS TOO GREAT, SO HE LEAVES THE EARTH, RETURNING TO HIS DUTIES ONCE MORE. PERCHED ON A HILL, CLYTIE REMAINS UNMOVING EXCEPT FOR HER NECK, TURNING IN TIME WITH THE RISING AND FALLING OF THE SUN BY THE SUN-GOD'S CHARIOT. SHE STAYED THERE UNTIL SHE TURNED INTO A SUNFLOWER/HELIOTROPE.

# CLYTIE



THUS FAR, CLYTIE HAS NOT GARNERED MUCH ATTENTION IN THE SCHOLARLY REALM. WITH HER SURVIVING SOURCE MATERIAL BEING THE RECEPTION OF THE MYTH BY ROMAN AUTHOR, OVID, WE ARE NOT LEFT WITH MUCH INFORMATION ABOUT HER. LIKE MANY STORIES IN THE METAMORPHOSES, TRANSFORMATION IS AT THE CENTER. FIGURES' FORMS CHANGE TO RELEASE THEM FROM THEIR SUFFERING. CLYTIE, TOO SUFFERED MUCH EMOTIONAL TURMOIL. I WOULD BE CURIOUS TO KNOW ABOUT HER: THE DETAILS OF HER RELATIONSHIP WITH THE SUN GOD, AND IF HER ACTIONS WERE TRULY OF A JEALOUS, BROKEN HEART. OR ARE FEMALE FIGURES WHICH ARE EMOTIONAL AND HURT DESTINED TO BE VILLAINIZED? DID SHE NOT KNOW THAT THE SUN GOD AND LEUCOTHOE WERE FORCED? TRANSFORMATION CAN ALSO SIGNAL A NEW BEGINNING; AN ESCAPE FROM A CRUELER FATE, AND/OR A FINAL ACT OF MERCY. WHAT WAS THE RELATIONSHIP LIKE BETWEEN THE PRINCESS AND THE SEA NYMPH? WHAT WAS IT ABOUT THIS PRINCESS THAT MADE CLYTIE ACT OUT IN REVENGE AND NOT AGAINST THE SUN GOD'S OTHER LOVERS? WHAT IF IT WAS NOT A REVENGE STORY, BUT MISGUIDED EFFORTS TO GET THE ATTENTION OF YOUR LOVER AND TO SAVE AN INNOCENT MORTAL?





**"CLYTIE TRANSFORMED INTO A SUNFLOWER" -  
CHARLES DE LA FOSSE**

- A GRIEF-STRIKEN CLYTIE SITS BY THE SHORE WITH HER SEA NYMPH SISTERS. BEHIND HER, SUNFLOWERS GROW. BOTH HER BODY AND THE SUNFLOWERS ARE POINTED TOWARDS HER UNREQUITED LOVE, THE SUN-GOD. SAID FIGURE RIDES A HORSE-DRAWN CHARIOT. CLYTIE'S SISTERS LOOK TO HER IN WORRY, BUT CLYTIE, WOUNDED WITH HEARTBREAK, SEEMINGLY PAYS THEM NO HEED.

\*NOTE: NO ATTIC POTTERY WITH CLYTIE WERE FOUND. THEREFORE, PAINTINGS AND OTHER FORMS OF ART ARE USED FOR ARTIST RECEPTION OF WOMEN/FEMALE FIGURES IN MYTHOLOGY.



**"CLYTIE" - LORD FREDERIC LEIGHTON**

- DURING SUNRISE, CLYTIE KNEELS UPRIGHT WITH HER ARMS OUTSTRETCHED. SHE HANGS HER HEAD BACK WITH A RELAXED EXPRESSION, AS IF IN QUIET RESIGNATION AND GRIEF. BEHIND HER IS A BOWL OF FRUITS; OFFERINGS. COMBINED WITH HER POSE AND THE BASKET, IT IS AS IF CLYTIE IS OFFERING HERSELF AS A SACRIFICE TO THE GODS.
- MANY OF HER DEPICTIONS REFLECT HER FINAL DAYS BEFORE HER TRANSFORMATION. RENDITIONS OF EVERYTHING PRIOR ARE RARE, IF DEPICTED.

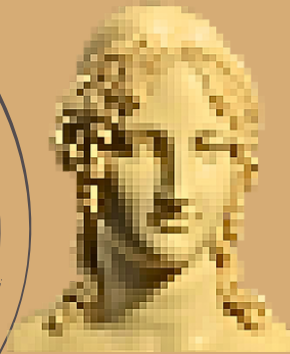


# THE PROCESS

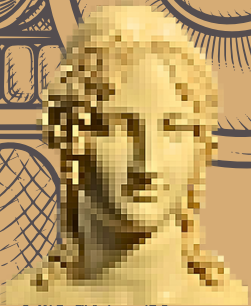


- RESEARCHED STATUES/ART PIECES OF MYTH FIGURES
- USE CANVA TO REMOVE BACKGROUND

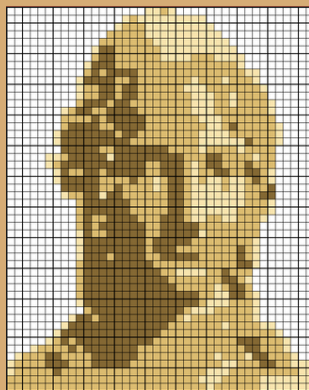
- CROP IMAGE
- USE CANVA TO PIXELATE



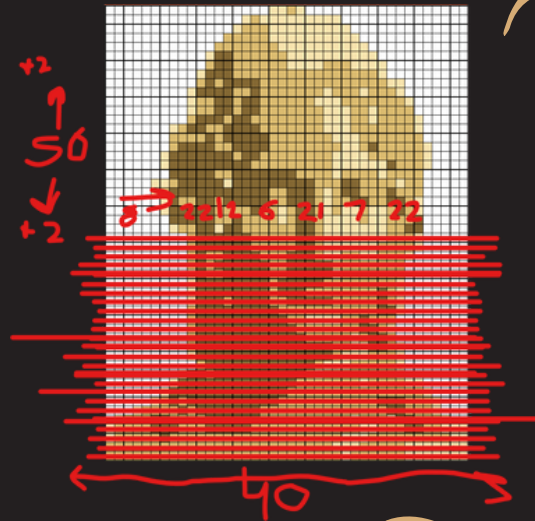
- PLAY AROUND WITH FILTERS (INCREASE CONTRAST, SHADOW COLOR CHANGE)



- UPLOAD PIXEL ART TO BRACELET BOOK TO CLEAN UP AND MAKE GRIDS



# THE PROCESS



- BEGIN CROCHETING WITH A FOUNDATIONAL CHAIN, SWITCHING COLORS AS NECESSARY (NO TURNING CHAIN)
- ADD TWO ADDITIONAL ROWS OF BACKGROUND COLOR BEFORE STARTING ACTUAL PATTERN
- TRACK ROWS AND COLOR CHANGES WITH ONLINE PHOTO EDITOR

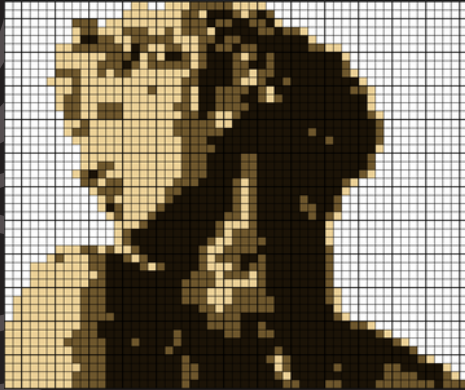
- WHEN FINISHED, ADD TWO ADDITIONAL ROWS OF BACKGROUND COLOR
- WEAVE IN ENDS



- BLOCK OVERNIGHT (I USED A FOAM PLACEMAT, PUSH PINS, AND WATER)
- SEW TAPESTRY TO PLASTIC GRID



# THE RESULTS

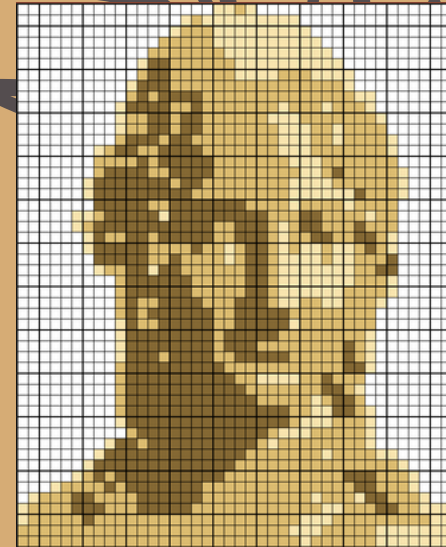


**ORIGINAL STATUE: GEORGE  
FREDERIC WATTS - "CLYTIE"**

CLYTIE IS ALWAYS ASSOCIATED WITH HER FLOWER FORM: A SUNFLOWER. HERE, THE COLOR PALETTE OF SAID FLOWER WERE USED. SHE LOOKS OVER HER SHOULDER WITH KNITTED EYEBROWS - A MIX OF CONCERN, FEELINGS OF BETRAYAL, YET UNWAVERING LOYALTY TO THE SUNGOD. HER NECK ALSO TURNS TO WATCH AS HE GOES. I CHOSE THIS STATUE FOR THE AMBIGUOUS EXPRESSION ON HER FACE: TO SIGNAL MYTH'S FLUIDITY AND ITS CHARACTERS ADAPTABILITY. SHE INVITES HER AUDIENCE TO SPECULATE HER THOUGHTS AND MOTIVATIONS



HELEN'S BEAUTY IS ONE OF HER MANY CHARMS. HER PARTIAL DIVINITY IS NOT SO EXPLORED IN MYTHOS, BUT THIS DEPICTION ALLUDES TO SUCH WITH AN EGGSHELL ATOP HER CURLS. THERE IS A CALM TO HER EXPRESSION. BUT ONE OF MASKED CALM, WHICH, AGAIN, INVITES THE AUDIENCE TO WONDER WHAT SHE IS THINKING ABOUT OR PLOTTING. SHE ALSO WEARS A SLIGHT SMILE.



**ORIGINAL STATUE: CANOVA,  
ANTONIO - "HELEN OF TROY"**



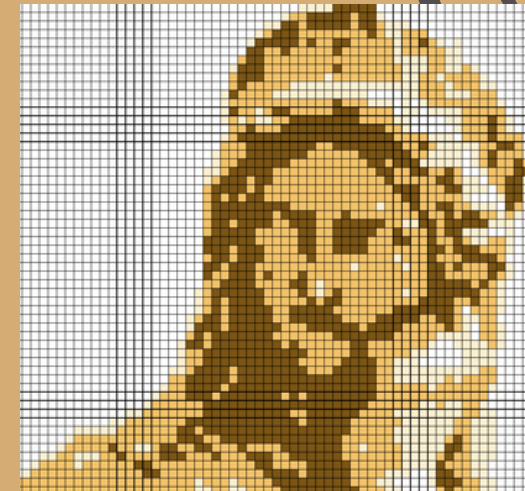
**PIXEL ART CREDIT:  
NOX\_KNOTS ON  
BRACELETBOOK**



ATTIC POTTERY OFTEN DEPICTED MEDUSA WITH ARTIST PERCEPTION OF A MONSTER: GROTESQUE AND VILLAINOUS. WITH HER MODERN ASSOCIATION WITH COMMUNITY AND EMPOWERMENT, SHE RETAINS HER SNAKES, POWERS, AND STRENGTH. YET SHE ALSO KEEPS HER BEAUTY: ONE THAT MAY HAVE TAKEN TIME TO ACCEPT AND FIND PRIDE IN. BUT A JOURNEY TO SELF-LOVE AND EMPOWER OTHERS NEVERTHELESS. HERE, SHE HAS MORE SHADOWS AROUND HER TO MAINTAIN AN AIR OF MYSTERY AROUND HER.

ORIGINAL STATUE: WREST PARK - BEDFORDSHIRE

A LARGE CROWN SITS UPON CLYTEMNESTRA'S HEAD: A SIGNAL OF HER DOMINATING POWER AND AUTHORITY. NOT SHOWN HERE, BUT THE ORIGINAL STATUE HAS A KNIFE IN HER OTHER HAND: OUT IN THE OPEN FOR ALL TO SEE. HER OTHER HAND RESTING ON HER CHEEK, AS IF TO PLAY THE PART OF AN INNOCENT WIFE. SHE, TOO, WEARS A PENSIVE EXPRESSION: ONE WORN WHILE SHE WAS CALCULATING AND PLOTTING FOR MORE THAN A DECADE. CLYTEMNESTRA JUGGLES MANY TITLES, AND IT IS IMPORTANT TO NOTE HER MOTIVATIONS STEM FROM HER PERCEPTION OF RETRIBUTION FOR HER DAUGHTER. EVEN IF THIS DIVINE JUSTICE REQUIRES MURDER.





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DESIREE GALAMGAM



# AGAINST THE FATES

WEAVING AND REVISING THE DEPICTION OF  
WOMEN IN ANCIENT GREEK AMPHORA