Comparative Analysis Paper

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# *Introduction:*

This comparative analysis paper will present to the readers, an in-depth contrast and comparative analysis on two famous pieces of artworks. The essay will compare the small artistic piece of Harvester Vase with the artwork known as Geometric Krater. A general view of both the artworks presents pottery sense of arts. Pedley suggests that although pottery art could break into minor pieces, they could be removed from the archeological records[[1]](#footnote-2). He also suggests that the pottery artwork enables the researchers to search the historical monuments, rethink about the nature and locale of the site[[2]](#footnote-3). Pottery art also helps in studying the religion, the culture, the way of living and about society in general. As there have been proofs that in ancient Greece, people would make the pottery art just to make their belongings distinguished from each other.

Harvester Vase that has been found around Hagia Triada, dates back to 1500 B.C.E. this pottery artwork displays the pictures of men marching, which many believe to be the harvest celebrations. The Harvester Vase is a small piece of art that is around 4.5 inches in diameter and is made in the shape of a vessel. The other artwork that will be compared with the Harvester Vase is the Geometric Krater. This Geometric Krater had its traces in the Dipylon cemetery. This artwork is important to analyze the development of various geometric and linear style artworks. This artwork dates back to 740 B.C in Athens. This had been used to mark the graves and stands at around three and a half feet high from the ground.

## Thesis statement:

*Both the pieces of art are developed in the linear shapes and remains significant for analyzing the sociocultural history of the time they belong. Harvester Vase illustrates the joy and celebrations, whereas the Geometric Krater is a sign of displeasure and discomfort.*

In both the artworks, the elements of art and the principles of designs are similar in many ways. Both artworks are linear in shape, they form a three-dimensional shape and they cover around the similar spaces. The values attached to them are different, one depicts joy, and the other depicts pain and discomforts of death.

# *Body/ Analysis:*

The subjects of both artworks remain totally different. The Harvester Vase from the 1500 B.C.E depicts the time of joy during the times of harvesting. The artwork over the Vase suggests the socio-culture feelings of the people form Triada, which use the artworks to depict the times of joy. Therefore, the harvesting march has been portrayed over the vase. The Geometric Krater on other side is different to what vase has to offer. Since its traces were found in the Dipylon cemetery, therefore this suggests that it has more to do with the time of deaths and despair. Both, however, appears similar in composition. In both the artworks, the shape has been kept linear and a body expanding from the tip to foot remains visible. The Krater was different compared to Vase, as they were normally around forty inches in height. The sense of pragmatism remained visible in Krater, whereas Vase could be attributed to dynamism. The shape of vase suggests that it might also be used to mix some kinds of liquors to be presented on the occasions of joy. In both of the artworks, it also remains visible that specific feelings have been attributed to them. The reason remains their traces, which are significant to feel what they could have symbolized. The Vase also has some drawings over it, which are important to analyze how the times of fascination were used to spend in Triada.

There is one interesting thing in considering the outlook of both the artworks. Neither of the artwork presents a natural feeling. For example, the Vase could be attributed to the human nature of enjoyment and lavishness, on other side Krater had been used to symbolize the dead ones. The instincts they had been portraying are natural but the material in the worldly sense. A thorough comparison of both these suggests that both the artwork were manufactured considering the linear nature of art and a bit curved. Their contrast could be explained based on their physical appearances at places which are more than enough to get know about their traces. The space in Vase appears like inward and that of the egg-shaped, compared to Krater. Krater had employed certain other shape reflections, for example, somewhere the Krater has remained much elongated and some employed the diagonal surfaces. Coldstream argues that Vase and Karter could have been compared based on the physical attributions and they do not share any tangible attires in their shapes[[3]](#footnote-4). Similarly, there remain many different attributes on which they could have been compared. For example, Brann suggest that the color and shape of various pottery artwork remained alike to that of the color in which they were found, similarly the shapes have often found to be much distorted which makes it difficult for the analysts to study them clearly[[4]](#footnote-5). *Conclusion:*

The comparative and contrast analysis that has been completed over the two historical pottery art suggests that pottery art had remained many attributives toward the socio-cultural significance. For both, the artworks there had remained some feelings attached which shows that they were created in some certain kind of settings. The vase could have been used for mixing of the liquors that were taken by some young adult males of that time. Similarly, the Karter was based in cemetery which shows that they had some dead souls beneath them. Since they have also been related much too geometrical sense of drawings, therefore there remain some comparisons in this sense of drawings. The pottery work from the time periods of the above-mentioned artwork suggests during that during eras, human consciousness remained primary in creating arts.

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1. John Griffiths Pedley, *Greek Art and Archaeology* (Prentice Hall, 1993), 59. [↑](#footnote-ref-2)
2. Pedley, 63. [↑](#footnote-ref-3)
3. J. N. Coldstream, “Knossos 1951-61: Protogeometric and Geometric Pottery from the Town,” *The Annual of the British School at Athens* 67 (1972): 74. [↑](#footnote-ref-4)
4. Eva Brann, “Late Geometric Well Groups from the Athenian Agora,” *Hesperia: The Journal of the American School of Classical Studies at Athens* 30, no. 2 (1961): 141. [↑](#footnote-ref-5)