

Student 4: High Achieved

NZQA Intended for teacher use only

*Explain how the artists have shown the legend of the Trojan War that suggests Greek vase influence.*

When looking at the Rape of Cassandra I can see that the initial Rape is still quite brutal and graphic, from the Greek age through the Roman and the Renaissance ages. The painter has tried to keep many of the original aspects but there are still subtle differences between each time period that depict the rape of Cassandra a little bit differently. In comparison with the Greek vase and the paintings, a very noticeable difference is the statue of Athena that is present in the Greek and Roman but not in the Renaissance. I think that this is because of the religion at the time. With the people of the renaissance time period not believing in the same deities/Gods, such as Athena/Minerva, I think that is the reason that the statue is not present but I think for the people of the Renaissance time wouldn't have know the myth and therefore, the artist had made the deliberate choice to paint Cassandra naked, defenceless and helpless. ②

'The Rape of Cassandra', had held a lasting influence overtime because it showed the cruelties of war. These cruelties had been shown overtime, and held its influence. In the Greek interpretation, we know that the Persian's had pillaged Athens. The same aspects of pillaging a great city and the same cruelties of war had been painted into the vase containing the Trojan myth/ The Rape of Cassandra. In the roman interpretation of the vase, because they were a nation of war and great warriors, it would not be uncommon for them to want some sort of 'spoils of war'. So to get what they deserved as warriors they would pillage to show the might they possess. In the artwork there is not only Cassandra succumbing to rape, but to the left another soldier is pulling another naked women, most probably as his 'spoil of war.' And in the Renaissance version of the Rape of Cassandra, even though the setting has been altered and the initial scene has changed, we can still see that the paintings cruel aspects show forth. We can easily see the cruelties have been carried overtime. This painting may also have been encouraged because of the unsettling division of power, and 'mini wars' happening between the major powers in Italy at the time. So the reason the influence was so long lasting in with this scene, is that overtime the same lessons of wars bringing cruelty are still around today. ③

When looking at the Judgement of Paris, the legend of the Trojan War is easily linked here. Paris's judgement of making Aphrodite the winner had started the chain events leading towards the Trojan War. The renaissance painting of The Judgement of Paris is seen as very unreligious, because at the time Christianity had no need to portray the naked figure. Even with the exception of Adam and Eve, which had revealed how valued the human body was. This made paintings of naked figures very rare. So the influence of painting divine figures naked came from Greek mythology, but with this specific case, the Greek painted vase about the judgement of Paris was all about the legend, not about the figure of the divine Gods and Goddesses. When comparing the renaissance version to the Greek version of the myth, the myth has been held to very closely. With the figures all being the same, but overtime it had become more 'Flashy' and more attractive to a viewers eye, even if they don't know the myth.

'The Judgement of Paris', had held a lasting influence overtime because it showed that love is the most treasured thing, even more valuable to man, than winning a war or even becoming a king. The Greek depiction of this scene was portrayed very modestly, using iconography to identify the Gods and Goddesses involved. Although this idea of love being all-powerful, we identify Eos as Aphrodite's child and because of the myth itself and iconography we are able to tell who is who. Because he is present it shows that Aphrodite is most likely to win because she is the goddess of love, beauty and sexuality. She could make any man fall in love with her at first sight, make other people fall in love, and make anything beautiful or lovely. In the Roman version of this scene, they were not very interested in making the scene, one about judgment but more of making it

known which characters are present in this scene. The known aspect to this would be love. The 'Want,' in Paris's eyes (top right male figure) tells the viewer that he is judging her, essentially as the winner of the apple for the 'fairest of them.' In the renaissance depiction the influence had carried throughout the many time periods because it was about how love is the most valuable thing to a man. This scene shows the idea of humanism very vastly as it gives the human figure to the Gods and Goddesses. Even though the idea of Love isn't clearly shown, only Aphrodite looks in Paris's direction, Also we can also see Aphrodite's children all around the scene (Maybe foreshadowing Aphrodite winning the competition.)

Aeneas fleeing Troy shows the legend of the Trojan War, through the background of Troy, and the myth that Aeneas flees Troy with his father and son. The artist Frederico Barocci, had painted the scene in a way that would imply real terror and destruction. But the unreal exaggeration of Aeneas's father and his calf's, which are supposedly unable to hold his body weight, seem to be extremely cut and defined. In this aspect the painting has failed to capture the inability of movement, which is why Aeneas carries his father away from the destruction of Troy. In the roman interpretation of the flight of Aeneas, Aeneas looks back at the destruction and sacking of Troy. With his withered father upon his back and his son at his side, the billowing of his cape and body positioning of his legs, indicates that he is moving away from the scene that has his attention. But I think that both of these versions are influenced by the Greek version, not only by obtaining the initial myth though it but also by putting Aeneas in the situation that looks like a dangerous scene.

The 'Aeneas flees Troy' paintings and vase, had held a lasting influence overtime because it showed new hope of 'fighting another day.' Hope was a pretty big thing in the time of Greek and even Roman mythology. Greeks had depicted the 'flight of Aeneas,' in a way that made it seem ok. But indeed it had been dishonourable to abandon Troy to its destruction but the fact that he had saved others during the 'Sacking of Troy,' was pretty honourable. We know from the myth that Aeneas' fate was to live and fight another day, in Hope of founding the new Troy. In the Roman depiction of the 'flight of Aeneas,' the myth is shown very simply. We can see that Aeneas has already fled Troy, in hope of saving his father and son. This painting shows the myth of the Trojan war through his movement. His body is moving towards the left as if fleeing somewhere and his head is turned back at (supposedly) Troy. Because Roman's are a fighting nation, they had changed the setting of Aeneas's flight, to make him seem like less of a coward, for running away from a battle. In the renaissance version, Aeneas is portrayed differently but the aspect of him fleeing Troy is still present. Although, because of the new idea of humanism (being able to think and decide more calculated decisions. The detail into how taught his muscles are, is very much exaggerated compared to other depictions of 'the flight of Aeneas.' Even though the Hope of escaping is evident because of the a-blaze buildings in the background. It is still puzzling as to why the artist would make a crippled old man's (Aeneas's Father) calves so exaggerated. So the reasoning to why this held a lasting influence would have to be, in order to be able to fight another day, sometimes retreat is inevitable. Hope would have to be the main reason to why this held such a strong influence over such a long period of time.