

Miháy Bodó,
The flourishing of painting in the time of Plato and Aristotle. ‘Hunting scene’, Tomb II of Vergina.

(Illustrations)

Abstract:

The essay focuses on *Hunting scene*, mural painting from Tomb II of Vergina, and is part of a larger investigation in which I have set out to analyze the pictorial structures of the few Greek works that have been preserved and have survived to this day. Through the reconstruction of the artistic creation processes, the article tries to reveal the knowledge of the craft of painting of the time. The results of the analysis show that it was the Hellenic workshops that laid the foundations for the visual communication tools that we use the most today, as well as the representation of form, light and shadow, space and even the use of linear perspective. The text is addressed both to specialists in the subject and to a wider audience. The graphic images produced by the author facilitate the understanding of the painting's high pictorial level.

Keywords: Vergina; Aigai; Tomb II; Hunting scene; Greek Painting; Central perspective. scenography, greek theater

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Links:

<http://www.spanyolnatha.hu/archivum/2020-2/90/papir-vaszon-deszka/a-festeszet-kiteljesedese-platon-es-arisztotelesz-koraban-br-vadaszjelenet/5068/>

https://www.academia.edu/69234943/Mih%C3%A1y_Bod%C3%B3_El_florecimiento_de_la_pintura_en_la_%C3%A9poca_de_Plat%C3%B3n_y_Arist%C3%B3teles_Escena_de_caza_Tumba_II_de_Vergina

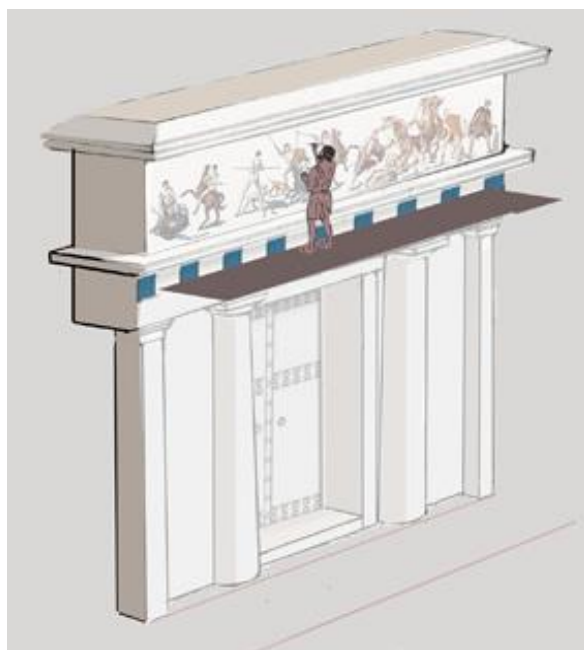


Figure 4. The painter had to use a tall scaffold. Source: Miháy Bodó.



Figure 5. The supposed initial composition. Source: Mihály Bodó.



Figure 6. The initial composition was completed with the two main horsemen. Source: Mihály Bodó.

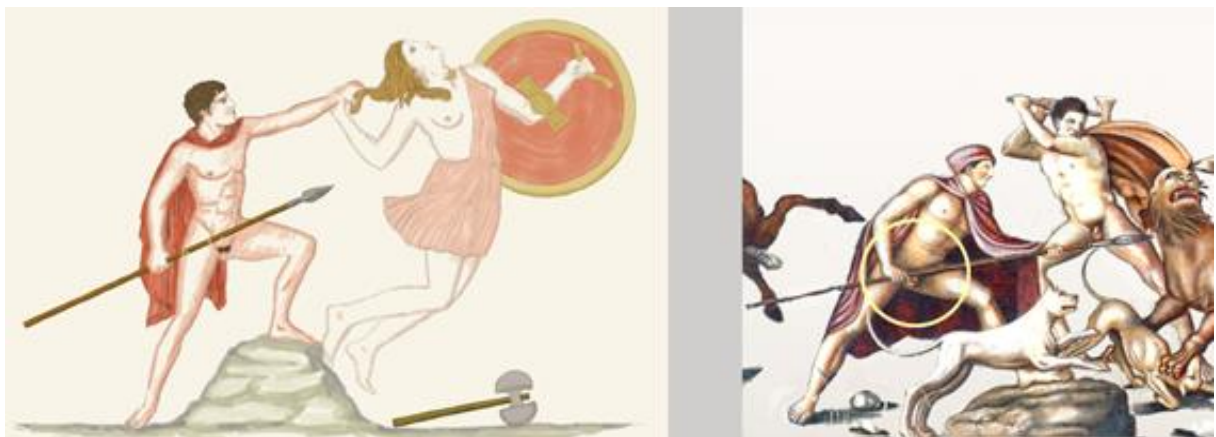


Figure 7. Graphic illustration of the evolution of figurative representation between the 5th and 4th centuries BC. C. Source: Mihály Bodó.

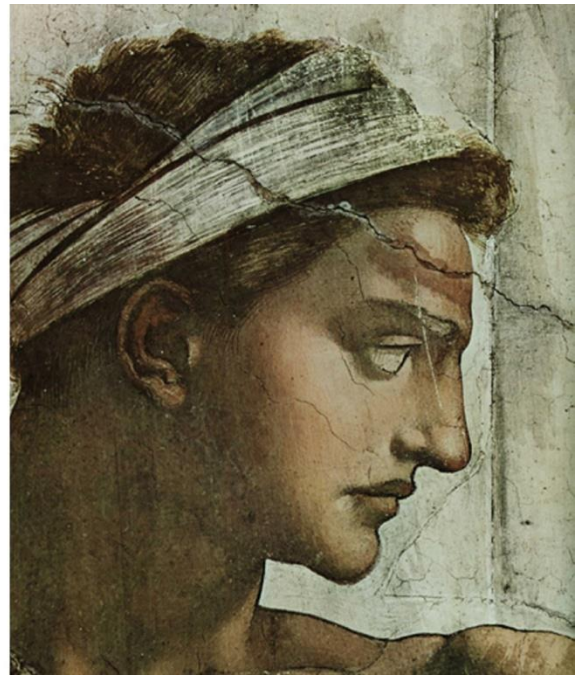


Figure. 9. Comparison between the profile of one of the hunters and one of Michelangelo's ignudi.

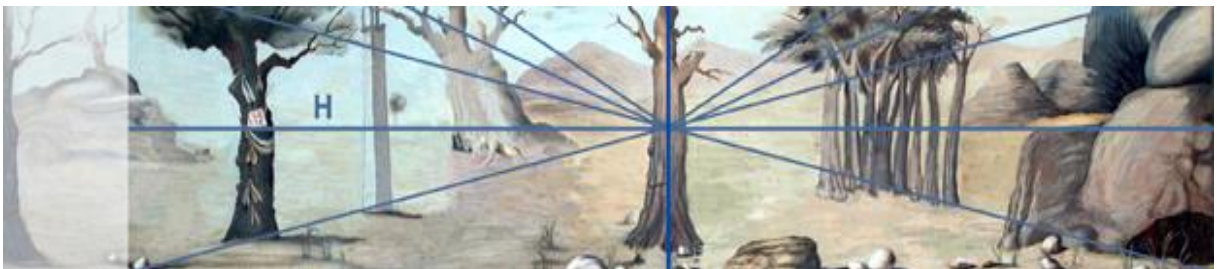


Figure 10. The latent guide lines of the composition reveal the mastery of the conical perspective.
Source: Mihály Bodó.

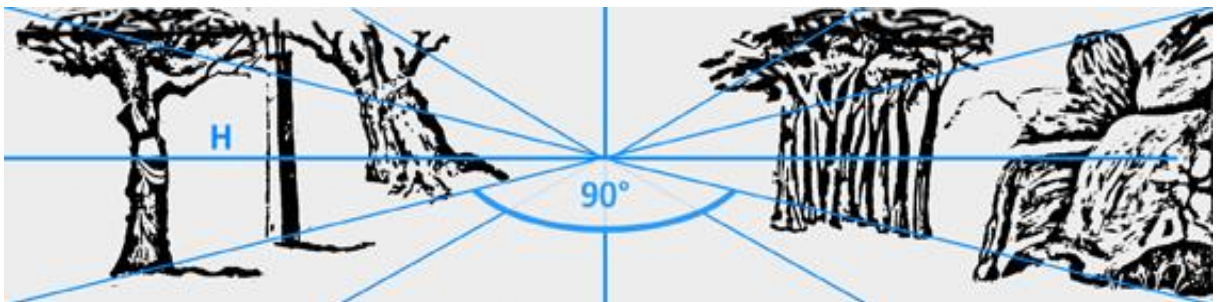


Figure 11. The preliminary drawing was conceived in conical perspective. Source: Mihály Bodó.



Figure 12. Possible optical distortion in the central tree. Source: Mihály Bodó.



Figure 13. The two similar dry trunks could point to the authorship of the same artist or workshop. Source: Mihály Bodó.



Figure 14. What the initial composition might have looked like without the figure of Alexander and his father, and without the added stripe on the left side. Source: Mihály Bodó.

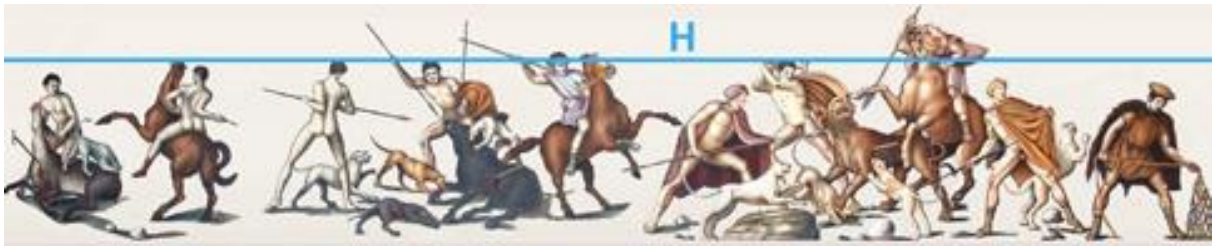


Figure 15. The representation suggests a slightly elevated point of view. Source: Mihály Bodó.



Figure 16. The figures are oriented as if they were placed on a game table. Source: Mihály Bodó.