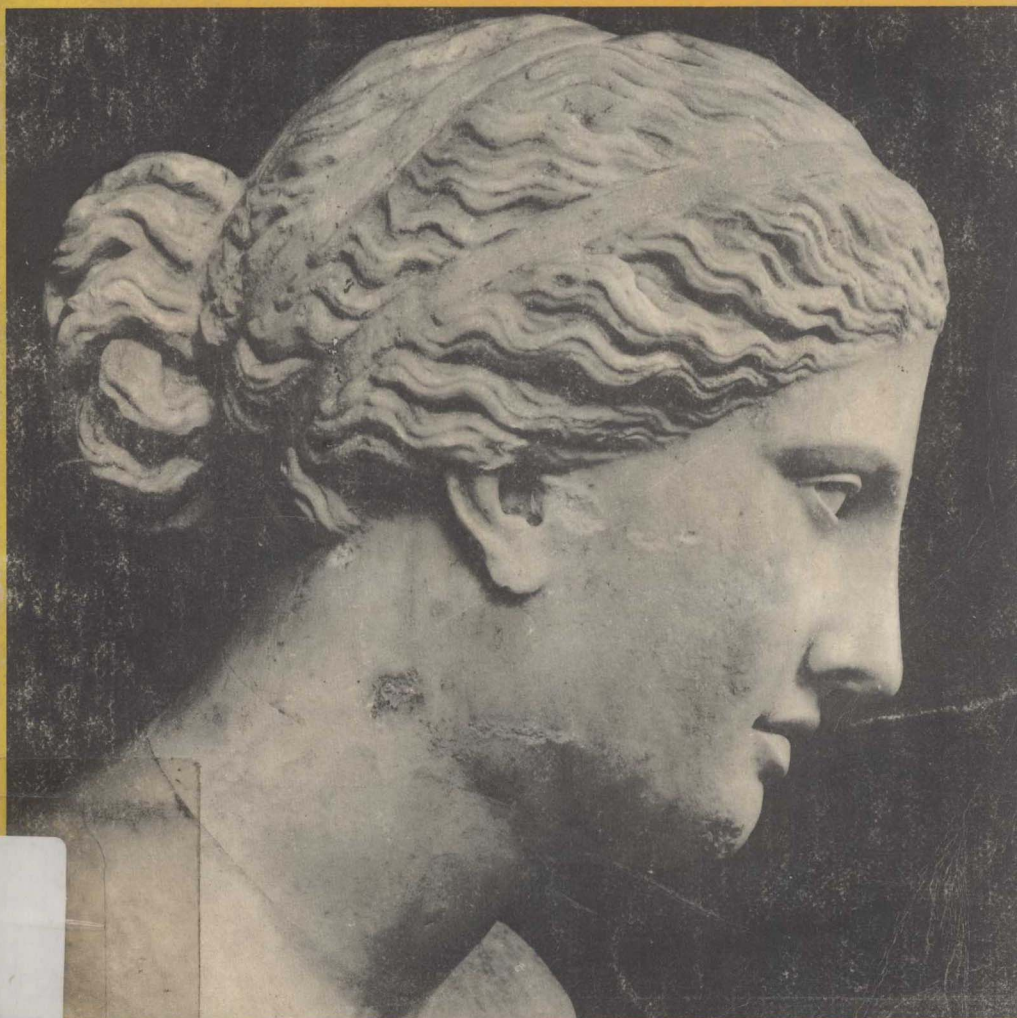


GREEK SCULPTURE

華中書局

RHYS CARPENTER





GREEK

J 3-545

8091852

R

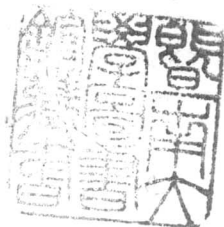
教师阅览室

E701

RHYS CARPENTER

SCULPTURE

A CRITICAL REVIEW



THE UNIVERSITY OF CHICAGO PRESS



The University of Chicago Press, Chicago 60637
The University of Chicago Press, Ltd., London

© 1960 by The University of Chicago. All rights reserved

Published 1960

Printed in the United States of America

82 81 80 79 78 87654

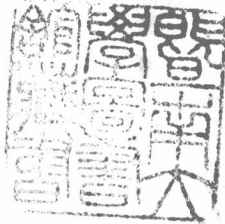
ISBN: 0-226-09473-1 (clothbound); 0-226-09475-8 (paperbound)
Library of Congress Catalog Card Number: 60-14233

2650

8091852

pv

GREEK SCULPTURE



FOREWORD

THE PRESENT VOLUME CONTAINS singularly little comment on the lives, reputations, and accomplishments of the old Greek masters and, instead, pays what may seem undue attention to sculpture as an anonymous product of an impersonal craft. Nor will there be found much consistent appreciation of the beauty of Greek sculpture as something unique created by the genius of the individual artist striving for self-expression of an inner vision of his own. An attitude of intellectual aloofness without show of human interest is essential to the purpose of this book, which seeks to understand and explain the evolution of sculptural style in ancient Greece. It does not pretend to provide an encyclopedic compendium of all that is known about Greek sculpture, as though by some miraculous *multum in parvo* a brief text accompanied by four-dozen illustrative plates could summarize the thousands of pages and many hundreds of pictures which any fully informative conspectus of the subject would require.

If so much of the text is devoted to technical procedure, that is because the technique of the artist's craft is the mirror in which the pageant of changing and evolving style is reflected. In dwelling so much upon craftsmanship in common use and so little upon individual artistic genius I take consolation from the thought that the ancient Greeks, who are popularly credited with an appropriate

FOREWORD

word for everything, had no single term for Art, but obdurately persisted in referring to it as *technē*, which is to say "skill of hand," "workmanship," "craft," and even "cunning," but not what most men mean today when they say "Art."

The illustrations for this book have been assembled with great care for their photographic excellence—herein I was fortunate in being permitted to draw on Alison Frantz's brilliant series. But although many of the finest surviving masterpieces are shown (along with little that is second-rate and nothing that is mediocre), the material has been selected with only one purpose in mind, that of making the evolution of Greek sculptural style visually intelligible. Without such aid no amount of verbal elucidation could convey any just comprehension of the matters with which this study deals. By confining discussion to a limited number of typical examples, rather than attempting to embrace and hold fast the Proteus of shifting shapes which Greek sculpture assumes, it has been possible to trace without serious break or omission the stylistic development of six hundred years of uninterrupted activity. This is so because art is not of any one man's making but is a cumulative wisdom and a gathered experience.

Where statues are mentioned without accompanying photographic illustrations, consultation of Part II of the Bibliography, which precedes the Index at the end of the volume, will provide access to reproductions of the work in question. There are now to be found on the market, in most general libraries, and on all professional shelves, several picture books on Greek sculpture entirely commensurable in quality with the excellence of the art which they reproduce.

In dispensing with all footnotes I am aware that my scholarship runs constant risk of unfavorable appraisal—but probably not so much from my own profession, which may be expected to discern between the lines the mass of commentary I omit.

FOREWORD

To avoid all possible misapprehension, it should be noted that, where no further indication is added, the tally of centuries and years makes reference to the period before the birth of Christ.

If I have ventured to challenge several currently accepted attributions to period or authorship of well-known masterpieces, this is not because I belong to Pindar's "most foolish tribe among men, which scorns what is nigh at hand and searches for what is afar, pursuing empty nothings with idle expectations," but because instances such as these offer the surest proof that an understanding of stylistic changes (and of the reasons why those changes have taken place) is an effective and indispensable instrument of sculptural criticism. Few of those who consult the well-compiled and authoritatively written handbooks on Greek art have any suspicion that the proud edifice of Greek sculptural history is reared on a quagmire of uncertainty, ambiguity, and baseless conjecture. It could not be otherwise. The ancient statuary which has survived into modern times is largely anonymous; it carries no label to tell us what it is or whence it came. To put the scattered and fragmentary pieces into some sort of rational order, to find names for their makers and a background of time and place for their making, was the remarkable accomplishment of the last hundred years of archaeological scholarship. The difficulty remains that there is no external authority to which an appeal can be made to decide whether that which has been done with so much industry, devotion, and intelligence has been done correctly. The court of final cassation has been the *communis opinio* of those who themselves could have no greater knowledge. We must all accept the information that our teachers dole out to us, else we shall make little headway toward understanding; so that, unfortunately, a mere conjecture emanating from the scholarly workshop needs only thrice-repeated approbation, *ex cathedra magistrali*, to become authenticated and universally accepted fact. As in so much else, the only tests of truth are self-consistency and an absence of inherent con-

FOREWORD

tradition. But if it can be shown (as the present study attempts to do) that sculptural styles are not casual mannerisms, such as any artist might at any time invent and popularize, but are strictly conditioned by evolutionary laws which are in turn dependent upon the unchangeable dictates of the mechanism of human vision, then an external authority has been provided for testing the truth or falsity of our present reconstruction of Greek sculptural history—or for that matter, of any other sculptural sequence in human culture.

The parallelism in the succession of styles in ancient Greek sculpture and in the European sculpture of the present millennium has often been observed; but to my knowledge no explanation for its occurrence has been provided. In seeking to attribute the incidence of style to the pathology of human vision the present study tries to lay the groundwork for a rational understanding of stylistic evolution as something not invented by the artist but dictated to him.

CONTENTS

	PAGE
I. THE BEGINNINGS	3
II. THE ARCHAIC PHASE	27
III. EARLY RELIEFS AND HOLLOW-CAST BRONZES	59
IV. TOWARD THE FORMATION OF A CLASSIC STYLE	86
V. TEMPLE PEDIMENTS: CLASSIC DRAPERY	109
VI. HIGH CLASSIC	152
VII. SCULPTURE IN THE THIRD CENTURY	180
VIII. THE RENASCENCE OF CLASSIC FORM	198
IX. THE INTRUSION OF PLASTIC FORM	228
BIBLIOGRAPHY OF SOURCES	255
TOPICAL INDEX	266
PLATE CREDITS	273
PLATES	275

ILLUSTRATIONS

PLATES FOLLOWING PAGE 274

PLATE I	KRIOPHOROS OF THASOS
PLATE II	ARCHAIC KOUROS IN NEW YORK
PLATE III	ARCHAIC KOUROS IN NEW YORK: LATERAL VIEWS
PLATE IV	LYONS KORĒ: TWO VIEWS
PLATE V	ANAVYSOS KOUROS: HEAD
PLATE VI	ANAVYSOS KOUROS: TWO VIEWS
PLATE VII	HEAD OF THESEUS FROM ARCHAIC PEDI- MENT
PLATE VIII	STELE OF ARISTION: DETAIL
PLATE IX	MYRON'S DISKOBOLOS: RECONSTRUCTION
PLATE X	BRONZE CHARIOTEER OF DELPHI: TWO VIEWS

ILLUSTRATIONS

PLATE XI	EUTHYDIKOS KORĒ
PLATE XII(A)	HEAD OF "BLOND BOY"
(B)	HEAD OF "KRITIOS BOY"
PLATE XIII	DORYPHOROS OF POLYKLEITOS: RECONSTRUCTION
PLATE XIV	DORYPHOROS OF POLYKLEITOS: TORSO
PLATE XV	OLYMPIA, WEST PEDIMENT: KNEELING LAPITH
PLATE XVI	OLYMPIA, WEST PEDIMENT: GROUP OF LAPITHS AND CENTAUR
PLATE XVII	OLYMPIA, EAST PEDIMENT: ATTENDANT
PLATE XVIII	STUMBLING NIOBID
PLATE XIX(A)	PARTHENON, EAST PEDIMENT: SEATED GODDESS
(B)	PARTHENON, WEST PEDIMENT: "IRIS"
PLATE XX	MYRON'S DRUNKEN OLD WOMAN
PLATE XXI	PARTHENON, WEST FRIEZE: TWO SECTORS
PLATE XXII	GRAVE RELIEF OF DEXILEOS: DETAIL
PLATE XXIII	NIKE PARAPET: TWO FIGURES
PLATE XXIV	NIKE OF PAIONIOS
PLATE XXV	COLOSSAL CYBELE

ILLUSTRATIONS

PLATE XXVI	LEDA WITH THE SWAN: TWO VIEWS
PLATE XXVII	MAENAD RELIEFS: TWO FIGURES
PLATE XXVIII	BRONZE BALLPLAYER
PLATE XXIX	BRONZE BALLPLAYER: DETAIL
PLATE XXX	BRONZE "ZEUS" OF ARTEMISION
PLATE XXXI (A)	PROTESILAOS
(B)	LATERAN MARSYAS
PLATE XXXII (A)	CAPITOLINE RUNNER
(B)	DRESDEN BOXER
PLATE XXXIII	COLUMN DRUM FROM EPHESES
PLATE XXXIV	BRONZE SEATED HERMES FROM HERCULANEUM
PLATE XXXV	BRONZE HEAD FROM PERINTHOS
PLATE XXXVI	APHRODITE FROM CYRENE
PLATE XXXVII	NIKE FROM SAMOTHRACE: TWO VIEWS
PLATE XXXVIII	"ZEUS-HERO" FROM PERGAMON
PLATE XXXIX (A)	KNIDIA OF PRAXITELES: HEAD
(B)	APHRODITE OF MELOS: HEAD
PLATE XL	DEMETER OF KNIDOS
PLATE XLI	"MAUSSOLOS"

ILLUSTRATIONS

PLATE XLII	MEDICI VENUS AND NEW YORK REPLICA
PLATE XLIII	FOUR HEADS: FIFTH, FOURTH, AND THIRD CENTURIES
PLATE XLIV	BRONZE PORTRAIT HEAD FROM DELOS
PLATE XLV	BRONZE HEAD OF OLD MAN FROM THE SEA
PLATE XLVI (A)	BRONZE HEAD OF BOXER FROM OLYMPIA
(B)	"HELLENISTIC RULER": HEAD
PLATE XLVII (A)	BRONZE "HELLENISTIC RULER"
(B)	COLOSSAL DIOSKUROUS OF MONTE CAVALLO

FIGURES IN THE TEXT:

		PAGE
FIGURE I	RED-FIGURE VASE BY ANDOKIDES	42
FIGURES 2-3	THE FOUNDRY VASE IN BERLIN	78

GREEK SCULPTURE

I

The Beginnings

WITH ONE POSSIBLE EXCEPTION, no truly primitive sculpture has survived from ancient Greece. This is not due to the mischances and destructions of time. Examples of such works have not been preserved because none such was ever made. The rudely incompetent experimentation which inevitably mars the initial efforts of self-schooled craftsmen is nowhere discernible in extant Greek sculpture—with one possible exception.

There is a unique piece of hewn stone, ineptly shaped to human form, which must unqualifiedly be rated as primitive. It was discovered in 1921 by a road-building gang constructing a highway in central Arcadia. Reportedly it lay close to the modern surface of the soil and without discoverable connection with an ancient site. This statue (if it may so be called) was a four-foot monolith of poor local limestone, showing little else than a crudely worked but well-rounded head upon a shapeless trunk. Round staring eyes, a perfectly flat, wedge-shaped nose, a straight-lipped expressionless mouth, a rather cleanly oval chin, constitute the distinguishable features. Such an uncouth production bears no resemblance to any known classical or Mycenaean work; and in view of its unparalleled style and inartistic clumsiness the query may be seriously advanced whether this *menhir herm* is not perhaps a Slavonic grave marker from the early middle ages of the Christian Era. If it is in truth of ancient Greek origin, then it must be the work of some isolated Arcadian highlander to whom