The aim of this book is to identify and evaluate the distinctive styles of five important ancient Greek sculptors whose work is discussed by ancient writers. Its underlying assumption is that the history of Greek sculpture was not simply governed by impersonal, evolutionary forces, but that, like the sculpture of later periods, it was shaped by the intuitions, predilections, and innovations of particular individuals. The international group of authors whose essays appear here recognize that the problematical and fragmentary nature of the surviving evidence makes their task a difficult one. Nevertheless, by drawing upon the evidence of recent archaeological finds and by reevaluating both the ancient literary sources and earlier scholarly literature, they expand our understanding of the role of personal styles in ancient Greek art.
YALE CLASSICAL STUDIES
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EDITED FOR THE DEPARTMENT OF CLASSICS

by
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PERSONAL STYLES IN GREEK SCULPTURE

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Plates
A. Furtwängler’s *Meisterwerke des griechischen Plastik* appeared in 1893 and an English edition followed in 1895. This celebrated book was a systematic attempt on a grand scale to recapture the style of the great sculptors by combining the evidence of ancient sources with the vast and anonymous corpus of alleged reproductions preserved in marble statuary and the minor arts. A significant novelty was the use of photographs to illustrate attributions. The emphasis on the great masters not only reflected a nineteenth-century belief in the contribution of illustrious personalities to the historical development of sculpture, but was also the outcome of a similar attitude in ancient Greek and Latin authors, who saw the development of art as a series of personal innovations leading to an increasing realism in the depiction of natural forms. In view of the fact that the majority of Greek original sculptures known to us today had not yet been excavated, Furtwängler’s achievement was remarkable. More striking still is the influence his method exercised on later generations, familiar though they were with the new discoveries. Even in the twentieth century, as anonymous originals came to light, they were frequently attributed to old masters, often following the more or less imaginary constructs of nineteenth-century scholarship. On the other hand, the large numbers of signed statue bases which have gradually been recovered have rarely been taken into account in assessments of the lives of famous sculptors.

This trend was finally reversed around 1960 thanks primarily to Rhys Carpenter’s bold attempt to write a handbook of Greek sculpture discussing Greek originals on their own merits as “an anonymous product of an impersonal craft.” By shifting the emphasis on the “Greekness” of the extant material, he also paved the way for the appreciation of the “Romanitas” of the copies, variants, and new creations produced for the Roman market. Inevitably, the rediscovery of “Roman” versus “Greek” sculptures resulted in revisionist attitudes which questioned the contribution of the old masters and cast doubts on the initial “Greekness” of many familiar types reproduced in the Roman period. On the whole, however, the re-examination of the material as a product of its own time and place has been salutary. One may even argue that the study of the personal styles of Greek sculptors has been revitalized thanks to a heightened awareness of the Roman contribution. Furtwängler’s spirit lives on.

In recent years, systematic excavations of the original sites of famous masterpieces have occasionally resulted in the recovery of actual fragments of such works: George Despinis’ pioneering work on Agorakritos’ Nemesis at Rhamnous in the 1970s, for example, and Petros Themelis’ study of the fragments of Damophon’s statues at Messene.
Preface

which are presented in this volume. The other essays published here reflect the latest methods of carefully sifting the information of ancient sources and signed statue bases in conjunction with a critical view of the evidence of copies. Although we do not claim to have arrived at any definitive lists of named masterworks, we have selected for study five famous Greek sculptors whose styles can be recaptured today thanks to the cumulative efforts of several generations of scholars before and since Furtwängler. The authors whose essays appear in this volume offer their personal views on the present state of the evidence in the study of the great masters.

OLGA PALAGIA
Abbreviations

The abbreviations used in this volume for periodicals, series, and reference works are those of the *American Journal of Archaeology* (see vol. 95 [1991] pp. 1–16).

The following abbreviations have also been used:


Additional abbreviations, when necessary, are given at the beginning of the notes to the individual articles.