CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

DEDALICA

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

STATUETTE FROM AUXERRE
(from a cast)

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

DEDALICA

A STUDY OF
DORIAN PLASTIC ART IN THE
SEVENTH CENTURY
B.C.

by

R. J. H. JENKINS, M.A.
Research Fellow of Emmanuel College, Cambridge
Late Student at the British School of
Archaeology in Athens

CAMBRIDGE
AT THE UNIVERSITY PRESS
1936

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9781107643895

© Cambridge University Press 1936

This publication is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without the written
permission of Cambridge University Press.

First published 1936
First paperback edition 2013

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-64389-5 Paperback

Cambridge University Press has no responsibility for the persistence or
accuracy of URLs for external or third-party internet websites referred to in
this publication, and does not guarantee that any content on such websites is,
or will remain, accurate or appropriate.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

CONTENTS

Foreword *page* ix

Introduction xi

Abbreviations xvi

Part One

THE ORIGINS AND DEVELOPMENT OF THE DEDALIC STYLE; ITS ABSOLUTE CHRONOLOGY

§ 1. The stylistic importance of moulded clay heads in the seventh century B.C. *page* 1

2. The "Dedalic" style 10

3. The Subgeometric and Protodedalic groups 24

4. The Early Dedalic group 27

5. The Middle Dedalic group 33

6. The Late Dedalic group 51

7. Summary of the general tendencies of the style and of the local characteristics of the four schools 55

8. Absolute chronology 59

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

Part Two

APPLICATION OF THE RESULTS OF THE STUDY TO STONE SCULPTURE OF THE SEVENTH CENTURY

§ 1. Nikandre *page* 68
2. The Samos Fragments 70
3. The Malessina Stele 71
4. The Skimatari Statue 71
5. The Laconian "Caryatid" from Olympia 73
6. Cleobis 74
7. The Haghigeorgitika Statue 76
8. The Prinia Goddesses 79
9. The Berlin Kriophoros 82

Chronological Table 87

Appendix
Dedalic heads on Rhodian gold jewelry and on Etruscan bucchero vases of the sixth century *pages* 89–93

Index 95

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

LIST OF PLATES

Frontispiece Statuette from Auxerre

Plates I–XI *at end*

I Subgeometric and Protodedalic

II Early Dedalic

III Early and Middle Dedalic

IV Middle Dedalic (1st phase)

V Middle Dedalic (2nd phase)

VI Middle Dedalic (3rd phase)

VII Late Dedalic

VIII Statue from Eleutherna and Cleobis

IX Statues from Eleutherna and Haghigeorgitika, and Cleobis

X Statuettes from Auxerre and Prinia, and Statue from Eleutherna

XI Dedalic Gold Jewelry from Cameirus and Etruscan Bucchero Plastic Heads

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

FOREWORD

In the preparation of this essay I was much indebted to Mr H. G. G. Payne, Director of the British School of Archaeology in Athens, who, by allowing me to make a special study of the rich find of terracottas from the School's excavation at Perachora, drew my attention to the stylistic excellence and to the importance of many "Dedalic" heads in terracotta.

The following acknowledgments must be made: for permission to publish hitherto unpublished material, to the Director and Managing Committee of the British School of Archaeology in Athens, Miss W. Lamb (Cambridge), Dr Sp. Marinatos (Candia), Dr R. Noll (Vienna), Dr G. Welter (Aegina), Dr R. Zahn (Berlin); for providing me with photographs or permitting me to take them myself, to Mr E. J. Forsdyke (British Museum), Mrs S. Karouzou (Athens), Miss W. Lamb (Cambridge), Dr L. Laurenzi (Rhodes), Dr Sp. Marinatos (Candia), Dr R. Noll (Vienna), Mr J. D. S. Pendlebury (Knossos), Mr J. Penoyre (Society for the Promotion of Hellenic Studies), Dr G. Welter (Aegina); also to Mr N. Lambrinides, Miss S. B. Mills, Mr E. Seraf, and Mr R. Wagner; finally, to Emmanuel College, whose generosity has made this research and its publication possible to me, my grateful and dutiful thanks are given.

Note. Of the objects illustrated on pls. I–VII and XI the bulk are of terracotta; of the remainder, those of stone are marked S., of bronze, B., and of gold, G.

R. J. H. J.

November 1935

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

INTRODUCTION

Dorian stone sculpture of the seventh century B.C. survives in comparatively few examples of varying worth. Some pieces commend themselves to us immediately as works displaying the highest stylistic and technical merit, and among these the kore from Auxerre[1] (pl. V, 2) and the relief head from the metope found at Mycenae[2] (pl. VI, 7) occur readily to the mind. Yet all command our interest, as examples of a closely self-consistent style evolved at this period by that remarkable division of the Greek race, a style which in its most exact representatives was capable of great beauty, and which moreover exhibits by its very simplicity more clearly than any later and more confused tradition the character of the people whose expression it was; an intensification and purity of expression, such as the simplicity of Homer communicates, which was after him forever lost even to the greatest genius working in the debased coinage of later and more civilized language.

To study, to divide stylistically, and to dispose chronologically the examples of seventh-century Dorian stone sculpture, whose style has conveniently and picturesquely been distinguished by the term "Dedalic", is our principal object. Such a study is not merely interesting in itself, but also as drawing attention from a fresh angle to the great and peculiar contribution of the Dorian culture to the finest achievements of Hellenism.[3] It has, indeed, been left to archaeology to discover the character and magnificence of the Dorian civilization of the

[1] *Mon. Piot*, XX, pp. 5 ff. [2] *J.D.A.I.* 1901, pp. 18 ff.

[3] For the great influence which the Dedalic tradition had on later archaic sculpture cf. Loewy, "Typenwanderung", *J.O.A.I.* XII, 1909, p. 243 and XIV, 1911, pp. 1–34. Loewy indeed underestimates the influence of the equally important Ionic tradition, but his study remains of capital importance.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

seventh century B.C., as illustrated in their arts which flourished two centuries before Herodotus. The fundamentally coherent, yet at the same time strongly individual, styles of the four great centres of Dorian artistic activity in the seventh century, of Corinth, Rhodes, Crete and Sparta, are now exposed for our delectation and study. The qualities of order, balance, strength and symmetry, which more than any others contribute to our conception of Hellenism, are seen already expressed in the highest degree at this period, and combined at least at Corinth with exquisite grace, delicacy and taste. The predominance of Dorian culture diminishes greatly in the sixth century,[1] and is outstripped by the art of Attica and Ionia. Yet the most characteristic expression of Dorian genius, the Doric temple, remained to become perhaps the most valuable material legacy of Greek civilization to the world.

Dorian seventh-century sculpture was, as we hope to show, a worthy and a close counterpart of Dorian architecture.[2] Beside it, the Attic sculpture, the other main division of Greek seventh-century sculpture, appears crude and unsophisticated—born from the Attic rocks as its makers claimed themselves to be, untouched by that austere yet genial and civilized tradition which Dorian artists disseminated over the rest of the Hellenic world.

The examples in stone sculpture of the Dedalic style—as we shall now call it—have hitherto been treated for the most part individually: few efforts have been made at stylistic or chrono-

[1] The patronage of the Cypselids, which seems to have nourished the finest flowers of the Protocorinthian and Early Corinthian styles, was ended when that dynasty was overthrown, perhaps by Spartan intervention. Sparta consciously abjured the arts by accepting the Lycurgan constitution. These are two historical surmises; but it is impossible to say—even if they are correct—what effect they produced in Peloponnesian art.

[2] Cf. below, p. 41.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

logical grouping. The causes are sufficiently obvious, lying in the paucity of extant works, and in the poor state of preservation of many even of these. Yet the closeness of the sculptural tradition which governs them all could not escape observation; Collignon[1] and Pernier,[2] in able studies respectively of the korai of Auxerre and Prinia, were able to relate these works to a small group of monuments both in stone and also in bronze and terracotta. Others have observed the general correspondence of style between the Mycenae metope already referred to, the Cretan bronze kouros from Delphi,[3] and the plastic terracotta head on the Middle Protocorinthian aryballos in the Louvre.[4] These comparisons point the way to the correct—indeed the only—method of completing the series and studying connectedly the development of the Dedalic style; that is by the help of small heads in materials other than stone. Until recently, small bronze heads alone of the numerous representatives of "Kleinkunst" had been recognized as giving significant stylistic evidence; perhaps owing to the smallness of gold relief heads, or the cheapness of material of terracotta heads, these latter classes had been overlooked, as witnesses of the first importance to the sculptural style of their day. Valentin Müller was the first to make a systematic study and comparison of Early archaic Greek and oriental figurines;[5] his book marks a great advance in principle, but his choice was perhaps too undiscriminating, and he is too prone to attribute definite "styles" to groups of figurines whose barbarous primitivity must preclude any valuable stylistic conclusions being drawn from their purely haphazard and traditionless forms. Kunze[6] was able to

[1] *Mon. Piot*, XX, pp. 5 ff.
[2] *Annuario*, I, pp. 21 ff.
[3] *Fouilles de Delphes*, V, pl. III.
[4] *NC*. pl. I, 8–11, and pl. XLVII, 4–5.
[5] Müller, *Frühe Plastik in Griechenland u. Vorderasien.*
[6] *A.M.* LV, 1930, pp. 141–62. A most important article to which we shall often have occasion to refer.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

isolate a little class of small Late Geometric heads in clay and bronze, which do represent a stylistic group in the true sense of those words; and his discrimination renders his conclusions very much more cogent than those of Müller, for he selects those objects only which represent the best productions of their period, so far as it is known to us. But the best work done on archaic clay heads of good style is that of Payne;[1] with great perspicacity and feeling for style he has traced for us in outline the Corinthian plastic tradition from *c.* 625 to 585 (after which terracotta heads with a few exceptions become useless as evidence for stone sculpture) by a study of plastic heads of good style preserved to us on Corinthian pyxides. All these writers have greatly served the present study in showing the value and use which can be made of "Kleinkunst", in filling the gaps with which we unfortunately have to contend in studying the stone sculpture of the seventh century.

Small heads in clay and bronze of the Dedalic style must be made use of, and their use is twofold. First they enable us to trace the origins of the style back beyond its earliest stone representative until it touches the close of the previous Subgeometric epoch. The question of the date at which large sculpture in stone or wood began to be practised among the Greeks is still under dispute. The view of Beazley[2] that there is no probability in the theory that large sculpture in wood or stone existed in Greece much before 650 appears far the most acceptable; and it has the support of Matz,[3] who convincingly points out how antipathetic to a large rendering would have been the traditional forms of Geometric plastic art. Yet many think that the statue base found in the Geometric temple at Samos is sufficiently good evidence for the opposite view, which has the more than respectable authority of Buschor[4]

[1] *NC.* pp. 233 ff.
[2] *C.A.H.* IV, p. 588.
[3] *Gnomon*, 1933, p. 467.
[4] *A.M.* LV, 1930, p. 17.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

and of Kunze.[1] However that may be, it is certain that our earliest large Greek statue in stone—Nikandre—is not much before 650, and equally certain that she was by no means among the earliest members of the Dedalic style; these must be sought in small heads of clay. Secondly, these small heads must be used, as we have shown, to fill in the gaps between the Dedalic works in stone which date from the years after 650 B.C.

The first part of this work will be a determination of the origins and course of the Dedalic style, with the help of heads, great or small, in any material; the second, an attempt to assign to their correct place and date such stone monuments of this style as have not already been treated.

[1] *A.M.* LV, 1930, pp. 141 f.; cf. Richter in *Metr. Mus. Stud.* V, p. 47, n. 83.

© in this web service Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-1-107-64389-5 - Dedalica: A Study of Dorian Plastic Art in the Seventh Century B.C.
R. J. H. Jenkins
Frontmatter
More information

ABBREVIATIONS

A.A.	*Archäologischer Anzeiger.*
A.J.A.	*American Journal of Archaeology.*
A.M.	*Athenische Mittheilungen.*
Annuario	*Annuario della R. Scuola arch. di Atene.*
Art.Orth.	*The Sanctuary of Artemis Orthia at Sparta*; ed. R. M. Dawkins.
B.C.H.	*Bulletin de Correspondance hellénique.*
B.S.A.	*Annual of the British School at Athens.*
G.-N.	A. Rumpf, *Griechische u. römische Kunst*, in Gercke-Norden's *Einleitung in die Alterthumswissenschaft*, II, 3.
J.D.A.I.	*Jahrbuch des deutschen archäologischen Instituts.*
J.H.S.	*Journal of Hellenic Studies.*
J.O.A.I.	*Jahreshefte des österreichischen archäologischen Instituts.*
M.A.	*Monumenti Antichi.*
NC.	H. G. G. Payne, *Necrocorinthia.*
R.A.	*Revue archéologique.*
R.M.	*Römische Mittheilungen.*

© in this web service Cambridge University Press www.cambridge.org