Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index More Information

INDEX

Adam, Sheila, 85 additive structure of Nikandre's dedication, significance of, 220 adultery, Horace's satire on, 193 adversarial scholarship, alternative approach to, xii, 223 Aegina, fragmentary plaque from, 216 Albani Relief, 11 Alberti, Leon Battista, 165, 166, 171, 172, 173 Alscher, L., 40 Altertumswissenschaft, 6 amorgis, 192 ancient literary sources, see textual sources aniconic forms, development of figurative sculpture from acceptance of theory regarding, 126 ahistorical construct, founded on, 120 descriptions of Nikandre's dedication, 49 early Greek sculpture, understanding of, 56, 61 Levidhi statue interpreted according to theory of, 128 material explanations, 62, 70 tree worship, origins of Greek sculpture traced to, 70 anthropology as discipline, influence of, 60, 61, 82, 111 anthropometry, Classical art used to establish norms in, 162 apron-like elements of female clothed forms, 216 Arcadia as backward region, 126 archaeological context, see dating and context archaeology as discipline contrasted with art history, 1-3

Archaic style Carpenter's psychological theory of, 118-120 Daedalic style, continuity with, 99, 101 Dorian ethnic theory, 99 Nikandre's dedication, 99 transparent garments, use of, 197 Aristophanes, Lysistrata, 184, 192 Aristotle, 193 art history archaeology as discipline contrasted with, 1-3 description, problem of (Panofsky's tripartite model), 14-17 development and evolution as used by, see development and evolution, art-historical concepts of Artemis Orthia sanctuary, Sparta, ivory reliefs found at, 212, 213, 214 Athens, Acropolis caryatids, Erechtheum, 161, 189 kore Acropolis 678, 190, 191 Parthenon "Fates" from East Pediment, 161 pedimental sculpture, 161, 187 wet" drapery in sculpture, 183 Peplos Kore (kore Acropolis 679), 138, 154, 190, 205, 210 Victory loosening her sandal, Temple of Athena Nike, 187, 188 Athens, Theater of Dionysus, Victory of Samothrace compared to reliefs from, 144 Atreus, Treasury of, Mycenae, 76 Auxerre Goddess, See Lady of Auxerre Balfour, Henry, 83 "barbarian" or "primitive" art, concept of, 59,

60, 61, 82, 113, 123

@@ 251 @@

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

Barthes, Roland, xi Basel, relief pithoi in, 214 basket (kiste) associated with mystery cults, 83 basketry, theory of Geometric pottery's origins in, 75-77, 78, 79 Beazley, J. D., 208 Becker, Wilhelm Adolph, 185 Bellori, Giovanni Pietro, 165, 175 Benndorf, Otto Victory of Samothrace, 36, 143, 147, 148, 207 Biblical interpretation, Panofsky's tripartite model compared to, 16 biological recapitulation (ontogeny recapitulating phylogeny) children's art and primitive art, 114, 123 Levidhi statue, description of, 123 stone sculpture production theory mirroring, 87 Blouet, Abel, plan of Delos ruins created by, 28, 30, 31 Boardman, John, 26, 137, 182, 183, 200, 208 Boas, George, 57 body, drapery as revealing, see "nude plus drapery" concept of clothed figures Boeckh, August, 6, 7 Boeotia, Archaic sculpture from, 125 Borbein, Adolf, 72, 74 Bötticher, Karl Gottlieb Wilhelm Dorian ethnic theory, 95 materials, technique, and form, 70, 72, 74 breasts, scholarly interest in portrayal of, 161-163, 164 Brücke, Ernst Wilhelm, 115 Brunn, Heinrich, 73-75, 135, 153, 156 Burgon, Thomas, 76 Burkert, Walter, 83 Burr [Thompson], Dorothy, 121–125, 129 Butades, 63 Byzes, 46 Capitoline Venus, 161 Carpenter, Rhys drapery, analysis of, 156, 157, 172-175 Levidhi statue, 121, 124, 127 psychological theories of art, 118-120 Victory of Samothrace, 151-154 caryatids, Erechtheum, Athens, Acropolis, 161, 189 Cavaceppi, Bartolommeo, 170 Cellini, Benvenuto, 108 Cennini, Cennino, 173 Champoiseau, Charles François Noel, 35

Cheramyes' "Hera," 74, 75 Childe, V. Gordon, 80 children's art as reflection of primitive art, 60, 61, 113, 123 Chinese silk trade and silk garments, 192, 193-196 Chipiez, C., 82 Cimon of Cleonae, 196 Clark, Kenneth, 156, 198 clay as substance lacking inherent qualities, 79-80 Clement of Alexandria, 56, 57 clothed female form, analysis of, 155-164, see also drapery amorgis, 192 anthropometry, 162 apron-like elements, 216, 217 body, drapery as revealing, see "nude plus drapery" concept of clothed figures color's importance to costume, 185, 197, 202-203, 216 combination of chiton and himation, 187, 101 Daedalic costume, problematic reconstructions of, 207-208 drapery, see drapery eroticization of female figure, 157 feminist and gender studies, effect of, see feminist and gender issues and clothed female form garments imposing form on body, 208-218 genre hierarchy and, 179 imperfect knowledge of ancient clothing and idea of drapery, 181, 197 Lady of Auxerre, 135, 138-142, 154, 200 liberty, transparent drapery as metaphor for, 168 modern ethnic garments, as analogies, 217 Motya, marble youth from, 157-161 multiple layers of garments, 209-216 Nikandre's dedication, 53, 154 "nude plus drapery" concept, see "nude plus drapery" concept of clothed figures ornamentation's prominence in Nikandre's dedication and Lady of Auxerre, significance of, 218 Reinach's "mammary index," 161-163, 164 representational accountability or mimetic fidelity, 198-201 sexual dimorphism and social inequality, criticisms reflecting concepts of, 163 sexuality, concepts of, 157, 161-163 silk garments, 192, 193-196 social interpretation of art, trend towards, 155-157, 164

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

thin, wet garments theory, 167, 170, 180, 183, 106 universally valid interpretation, lack of, 164 validity of typological assessment, 154 Victory of Samothrace, 143-154 wide variety of ancient clothing forms, 184-193 Coan garments (Coae vestes), 193-196 Collignon, Maxime Lady of Auxerre, 135-137, 210, 216 Nikandre's dedication, 36, 39, 163 Prinias stele used as comparison by, 216 Victory of Samothrace, 149, 151 color costume, importance to, 185, 197, 202-203, 216 Lady of Auxerre, 202–203 Nikandre's dedication, 203 scholarly debate regarding role in Greek sculpture, 67, 166, 202-203 "compare and contrast" exercise, Nikandre's dedication and Victory of Samothrace, 20-38, 223 development and evolution, sculptural concepts of, 20-38, 130 historical "certainties" derived from extensive interpretation, 27-37 naturalism, valorization of, 21, 24-27 normative subtext, 24-27 state of knowledge at given time, effect of, 37 stylistic nature of, 21-37 Constantine, Arch of, 110 context, archaeological, see dating and context contour, concept of, 165-167, 193 Conze, Alexander, 77, 79 costume, see clothed female form, analysis of; drapery Curtius, Ernst Robert, xi Cycladic sculpture, 85, 100 Daedalic style ancient sources for, 97 Archaic style, continuity with, 99, 101 costume, problematic reconstructions of, 207-208 dating of, 33 Dorian ethnic theory and, 97-101 draped figure viewed as descended from, 153 Lady of Auxerre used to illustrate, 131 Levidhi statue placed in context of, 124, 125, 129 materialistic explanations, problems with,

Nikandre's dedication, 32, 46 representational accountability or mimetic fidelity of clothed figures, 198 Dame d'Auxerre, See Lady of Auxerre dance between man and woman, relationship between clothes and body compared to, dating and context Daedalic style, dating of, 33 Lady of Auxerre, 131 Levidhi statue, 120 Motya, marble youth from, 157–161 Nikandre's dedication, 27-34 Reinach's "mammary index," 161-163 Victory of Samothrace, 34–37, 143, 149, 150 de Piles, Roger, 165, 176, 178 De Ridder, A., 96 Delos, Nikandre's dedication at, See Nikandre's dedication Deonna, Waldemar, 61, 118, 136, 206, 207, 208 description and interpretation, 1-19, see also more specific entries alternative interpretations of Nikandre's dedication and Lady of Auxerre, 202-221 archaeological and art-historical disciplines contrasted, 1-3 art history, Panofsky's tripartite model for, 14-17 Lady of Auxerre, 133-142, 202-221 Levidhi statue, 120–130 Nikandre's dedication, descriptions of, 38-56, 202-221 objectivity issues, see "objective" description, problem of text-oriented vs. object-oriented methodological controversies, 3-14 Victory of Samothrace, 143-154 Dessès, Jean, 218 Dessoir, Max, 114 development and evolution, art-historical concepts of, 154, 222, see also naturalism, valorization of biological recapitulation (ontogeny recapitulating phylogeny), see biological recapitulation "compare and contrast" exercise, Nikandre's dedication and Victory of Samothrace, 20-38, 130 early Greek sculpture as category, 56-62 Lady of Auxerre understood in context of, 154 Levidhi statue understood in context of, 124

@@ 253 @@

84

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

development and evolution (cont.) Nikandre's dedication understood in context of, 20-38, 130, 154 normative subtext of "compare and contrast" exercises, 24-27 Victory of Samothrace understood in context of, 20-38, 130, 154 Deville, Gustave, 35, 143, 146 Diodorus Siculus, 46 Dionysius of Colophon, 196 Dionysus, Theater of, Athens; Victory of Samothrace compared to reliefs from, 144 Dipoinos, 97 Dorian ethnic theories and early Greek statuary, 88-101 Doy, Gen, 155, 198 drapery, see also clothed female form, analysis of concept of, 181-198 defined, 167 garments imposing form on body, theories regarding, 208-218 imperfect knowledge of ancient clothing and idea of, 181, 197 literary and visual evidence and concept of undifferentiated category of, 184-193, 196-197 drawing, primacy of, 108, 112 early Greek sculpture, understanding of descriptions of Nikandre's dedication reflecting, 43-55, 59, 62 development of concept of, 56-62 Dorian ethnic theories, 88-101 empirical foundation of approach to study of, misplaced trust in, 222-223 ethnic/racial theories regarding, 88-101 failures, early work assessed as, 52, 62, 143, 163, 164, 187, 202, 207, 218 Levidhi statue understood as part of early sculpture's evolution, 124 multiple layers of garments represented in, 209-216 psychology as discipline, influence of, 61, 62, 101-120 spiritual purpose of early artifacts, 82 technical explanations, see materials, technique, and form, theories regarding relationship between thinness, and flatness, 85, 203-205 East Crete, terracotta relief plaque from, 214

Egyptian influence on development of Greek sculpture Carpenter's analogy of Greek adoption of Phoenician alphabet to, 153 ethnic/racial theories, 88 frontality, Lange's concept of, 110-111, 115, 118 Lady of Auxerre, 141 Levidhi statue, 124 material explanations for stone sculpture, 84 Nikandre's dedication Homolle's descriptions, 50 large-scale Greek sculpture, 33 Eleutherna figure, 97, 125 Erechtheum caryatids, Athens, Acropolis, 161, 189 Erinnerungsbild (memory-image), concept of, 115, 118 eroticization of female figure, 157 ethnic identity, garments signal, 217 ethnic theories and early Greek statuary, 88-101 ethnology as discipline, influence of, 60, 82, 111 Evans, Arthur, 81 evolution, see development and evolution, art-historical concepts of failures, early Greek sculptures assessed as, 52, 62, 143, 163, 164, 187, 202, 207, 218 Fauvel, Louis-François-Sébastien, 76 Félibien, André, 165, 176 feminist and gender issues and clothed female form, 156 additive structure of Nikandre's dedication, significance of, 220 anthropometry, 162 Coan garments, 193-196 eroticization of female figure, 157 genres, hierarchy of, 179 kouroi vs. korai Motya, marble youth from, 157-161 nudity of male vs. clothed state of female statuary, 143, see Brunn, Heinrich "nude plus drapery" concept of clothed figures, 178, 179 sexual dimorphism and social inequality, criticisms reflecting concepts of, 163 sexuality, concepts of, see sexuality social inequality and sexual dimorphism, art-historical criticisms reflecting concepts of, 163 Ferruzza, M. L., 160 figurative qualities de-emphasized, see representational or figurative qualities

de-emphasized in descriptions

@ 254 @

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

flatness as quality of early Greek sculpture, 85, 203-205 Flaxman, John, 172 form and material, relationship between, see materials, technique, and form, theories regarding relationship between Frazer, James G., 61, 111 French social norms of sexual dimorphism, art-historical criticisms, reflecting, 163 Fröhner, Wilhelm, 35, 146 frontality, Lange's concept of, 110-111, 115, 118 Fuchs, W., 41 Furtwängler, Adolf, 111, 203 Gardner, Ernest Arthur, 86, 105, 108, 118 garments, see clothed female form, analysis of; drapery gender issues, see feminist and gender issues and clothed female form genres, hierarchy of, in painting, 179 Geometric style Dorian ethnic theory, 99 pottery's origins in basketry, 75, 78, 79 textiles and weaving, 77, 78, 79 geometric vs. figurative qualities, see representational or figurative qualities de-emphasized in descriptions Gerhard, Friedrich Wilhelm Eduard, 4, 7, 9 Gibson, James J., 118, 119 Gill, David, 80 Goethe, J. W., 170 The Golden Bough (Frazer), 61 Goldman, Hetty, 126 Gombrich, Ernst, 102, 103, 112 Gottsched, Johann Christoph, 166 Gould, Cecil, 155, 175 Haddon, A. C., 81 Haghiogeorgitika figure, 125 Harrison, Evelyn B., 140-142, 154, 200, 207 Hegel, Georg Wilhelm Friedrich, 64-67, 119 Helbig, Wolfgang, 53, 142, 208 Henrichs, Albert, 4, 8 "Hera" figures Cheramyes,' 74, 75 Samos, 140, 208, 214 Herder, Johann Gottfried, 94, 116, 162, 167, 169, 183 herm, Levidhi statue interpreted as, 124, 125 Hermann, Gottfried, 7 Hesiod, Theogony, 220 Heyne, Christian Gottlob, 11 Hildebrand, Adolf von, 103-109, 119

historiography of classical art, xi-xiii, see also more specific topics ahistorical nature of concept of early Greek sculpture, 56-62 consequences of major historiographic constructs, 120-130 empirical foundation of approach to study of early Greek sculpture, misplaced trust in, 222-223 state of knowledge at given time, effect of, 37, 54, 222-223 history painting, relationship of drapery to, 179 Hollander, Anne, 198 Holtzmann, B., 42 Homann-Wedeking, Ernst, 127 Homeric poetry, 167, 209 Homolle, Théophile descriptions of Nikandre's dedication by, 39, 43-55, 62, 163 excavations at Delos by, 27-32 garments, nature of ideas regarding, 2.08 xoana, theories regarding, 49, 52, 86 Hope, Thomas, 180 Horace, 193 Hurwit, Jeffrey, 33, 42 independent development of Greek art ethnic/racial theories, 88-101 Homolle's descriptions of Nikandre's dedication, 50 Winckelmann on, 63 indice mammaire ("mammary index") of Reinach, 161–163, 164 inscription, Nikandre's dedication, 20, 34, 219, 220 interpretation, see description and interpretation Ionian and Dorian ethnic theories and early Greek statuary, 88-101 Iversen, Margaret, 109 Jahn, Otto, 3, 7-10 Jebb, R. C., 47 Jenkins, R. J. H., 98, 99 Jerusalem, relief pithoi in, 214 Jockey, Philippe, 100 Kahil, L., 42 Kaminski, G., 42

Kamınski, G., 42 Karakatsanis, Panagiotis, 108 Karo, Georg, 39, 58 Kaschnitz von Weinberg, Guido, 58, 127, 151 Kauffman, Angelica, 181

@@ 255 @@

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

Kekulé von Stradonitz, Reinhard, 79 kiste (basket) associated with mystery cults, 83 Kluge, Kurt, 105 Kokkorou-Alewras, Georgia, 204 kore Acropolis 678, Athens, 190, 191 kore Acropolis 679 (Peplos Kore), Athens, 138, 154, 190 kouroi vs. korai Motya, marble youth from, 157-161 nudity of male vs. clothed state of female statuary, 143, see Brunn, Heinrich Lady of Auxerre, viii-xi, 143 alternative interpretations of, 202-221 clothed female form, analysis as, 135, 138-142, 154,200 color possibly used on, 202-203 damage to Nikandre's dedication, providing counterweight to, 130, 202 dating and context, 131 description and interpretation of, 133-142, 202 - 221failures, early Greek sculptures assessed as, 143, 187, 202, 207, 218 heavy garment not revealing body, interpreted as wearing, 208-218 multiple layers to garments of, 209-216 Nikandre's dedication, same descriptive vocabulary applied to, 135 "nude plus drapery" theory, not explained by, 205-208 ornamentation, prominence and significance of, 218 stylistic nature of "compare and contrast" exercises, 23 thinness and flatness of lower torso, 203-205 Lange, Julius Henrik, 110-111, 115, 119 large-scale Greek sculpture Egyptian influence on development of, 33 Nikandre's dedication and, 32, 33 Lateran, statue of Sophocles in, 172, 207 Lawrence, A. W., 36, 150 Lechat, Henri, 96, 138, 188, 210 Lee, Mireille, 209 Lehmann, Karl, 37 Leonardo, 165, 173, 207 leptotes (lightness, thinness, or delicacy) of garments, 196 Lessing, G. E., 178 Lévesque, Pierre Charles, 166 Levidhi statue, 120-130 liberty, Greek costume as metaphor for, 168 literary sources, see textual sources

Lomazzo, Giovanni Paolo, 165, 175 Loraux, Nicole, 220 Losfeld, G., 208 Lovejoy, Arthur O., 57 Löwy, Emanuel Collignon's interpretation of border element in Lady of Auxerre's clothing, acceptance of, 211 early Greek sculpture, development of concept of, 61 Levidhi statue, 122 "nude plus drapery" theory of clothed figures, 39 psychological theories of art, 110, 111-118, 119 Ludovisi Throne, 161 Lullies, Reinhard, 125 Lysistrata (Aristophanes), 184, 192 "mammary index" of Reinach, 161-163, 164 March, Henry Colley, 81 Marchand, Suzanne, 9 materials, technique, and form, theories regarding relationship between, 62-88 attractiveness of materialistic explanations, 79 Bötticher, Karl Gottlieb Wilhelm, 70, 72, 74 Brunn, Heinrich, 73-75 clay as substance lacking inherent qualities, 79-80 criticism of materialistic explanations, 78-79, 84 Hegel, Georg Wilhelm Friedrich, 64-67 media, assertion of theories across, 84 Meyer, Hans Heinrich, 64, 67 pure whiteness of marble sculpture vs. evidence for polychromy, 67 Semper, Gottfried, 67-72, 74, 77, 78, 81 skeuomorphs, 80-82 spiritual purpose of artifacts, 82 stone sculpture, 84-87 style, material determination of, 75-80 tectonics, 72-75 validity not assured by apparent coherence and consistency of, 83 Winckelmann, Johann Joachim, 62, 64, 65, 69, 71, 73, 75 Medawar, P. B., 18 Mejer, Jørgen, 11 Melian reliefs, 74 memory-image (Erinnerungsbild), concept of, 115, 118 Mengs, Anton Ralph, 170 menhir, Levidhi statue interpreted as, 124, 127

@@ 256 @@

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index More Information

INDEX

methodological controversies art history, methodologically problematic nature of description in, 14-17 text-oriented vs. object-oriented approach, 3-14 Meyer, Hans Heinrich, 64, 67 Michel, Régis, 167 Michelangelo, 74, 175 Middle Ages, purpose of drapery in, 173 mimetic fidelity or representational accountability of clothed figures, 198-201 models, artists' use of nude, 179 "monumentale Philologie" (philology of monuments), 3-14 Moraw, S., 42 Morizot, Yvette, 191, 201, 220 Motya, marble youth from, 157-161 Müller, Karl Otfried, 72, 89–95 Müller, Valentin, 126 multiple layers of garments represented in early Greek sculpture, 209-216 Murray, Alexander Stuart, 36, 143, 146, 150 Mycenae, Treasury of Atreus, 76 Myres, John, 81 naturalism, valorization of, see also development and evolution, art-historical concepts of "compare and contrast" exercises, 21, 24-27 drapery, concept of, 181-198 early Greek sculpture, development of concept of, 56-62 representational accountability or mimetic fidelity of clothed figures, 198-201 Naxian sculpture, slenderness as quality associated with, 85 Near Eastern influence on development of Greek sculpture, 88, 101 Nikandre's dedication, xi additive structure of ornamentation and inscription, significance of, 220 alternative interpretations of, 202-221 Bruno on, 74, 75 clothed female form, analysis as, 53, 154, 164 color, 203 color possibly used on, 203 "compare and contrast" exercise with Victory of Samothrace, see "compare and contrast" exercise Daedelic style, 32, 46 damage to, 130, 202 date and archaeological context of, 27-34 descriptions of, 38-56, 202-221

early Greek sculpture and descriptions of, 43-55, 59, 62 Egyptian influence on development of Greek sculpture Homolle's descriptions, 50 large-scale Greek sculpture, 33 failures, early Greek sculptures assessed as, 52, 62, 143, 163, 164, 187, 202, 207, 218 heavy garment not revealing body, interpreted as wearing, 208-218 Homolle's involvement with, See Homolle, Théophile identification of figure as Artemis or Nikandre, 20 inscription, 20, 34, 219, 220 Lady of Auxerre, same descriptive vocabulary applied to, 135 large-scale Greek sculpture, 32, 33 literary accounts of development of Greek sculpture, understood in terms of, 46, 49, 54, 55 material, technique, and form, 74, 75, 85-86 "nude plus drapery" concept, not explained by, 205–208 original location, 20 ornamentation's prominence, significance of, 218 Peplos Kore (kore Acropolis 679) compared, 138, 154, 190 plans of Delos ruins, 28, 29, 30, 31 representational or figurative qualities de-emphasized, see representational or figurative qualities de-emphasized in descriptions sex, persistent criticism of sculpture's failure regarding representation of, 163, 164 sexual dimorphism and social inequality, criticisms reflecting concepts of, 163 stele, viewed as, 45, 46 thinness, and flatness, 85, 203-205 three-dimensional sculptural form, psychological explanation for, 116-118 Victory of Samothrace, "compare and contrast" exercise with, see "compare and contrast" exercise xoana, 49, 52, 99 "nude plus drapery" concept of clothed figures, 165-181, 205-208 alternatives to, 172-175, 206, 218 artists' use of nude models, 179 contour, concept of, 165-167, 193 Daedalic costume, problematic reconstructions of, 207-208 gender ideas implicated in, 178, 179 genre hierarchy and, 179

@@ 257 @@

Dorian ethnic/racial theories affecting

conception of, 88, 99-101

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

"nude plus drapery" (cont.) historicity/ahistoricity of notion of, 178, 181 interplay between clothes and body, 155 liberty, metaphor for, 168 Nikandre's dedication and Lady of Auxerre not explained by, 205-208 Renaissance and Baroque explications of, 170-178 thin wet garments theory, 167, 170, 180, 183, 196 universally valid interpretation, lack of, 164 Victory of Samothrace, 143, 152, 153-154 Winckelmann, Johann Joachim, 165–170, 178, 180 nudity kouroi vs. korai, 143 slaves, unclothed as, 176 Winckelmann's evidence for nudity among Greeks, 176 "objective" description, problem of historical "certainties" derived from extensive interpretation, 27-37 normative subtext of "compare and contrast" exercises, 24-27 separation of interpretation from ostensibly neutral and objective description, 17-18, 122 Oeser, Adam Friedrich, 170 Olympia peplophoroi, 187 Pheidias's statue of Zeus at Olympia, 200 Onomasticon (Pollux), 186 ontogeny recapitulating phylogeny, see biological recapitulation Ossian, 167 Overbeck, Johannes, 146, 149, 150 Paionios of Mende, Victory by, 188 Pandora's creation in Hesiod's Theogony, 220 Panofsky, Erwin, 14–17 "Pardes," 16 Parmigianino, 175 Parrhasius, 166 Parthenon, See Athens, Acropolis Pasquier, A., 42 Pausanias, 56, 63, 126 Pedley, John, 99, 100 peplophoroi, Olympia, 187 peplos, ideas regarding, 209 Peplos Kore (kore Acropolis 679), Athens, 138, 154, 190, 205, 210 Perachora standing female, 203

Pergamon Altar, Victory of Samothrace related stylistically to, 36, 37, 143, 145, 149, 150 Perrot, G., 82 Pfeiffer, Rudolf, 7 Pheidias (Phidias) statue of Zeus at Olympia, 200 Victory of Samothrace related to sculptural school of, 35 "philology of monuments" ("monumentale Philologie"), 3-14 photographic conventions, stylistic evaluations reinforced by, 21 phylogeny recapitulated by ontogeny, see biological recapitulation Picard, C., 39, 163 Pierce, Elizabeth Denny, 125 Platonic idea of the object, memory-image (Erinnerungsbild) as, 115 Pliny the Elder, 63, 97, 166, 193, 195, 196 Plutarch, 56 Pollux, Onomasticon, 186 polychromy in Greek sculpture, see color Polygnotus of Thasos, 196-197 positivistic conception of art, 104 pottery's origins in basketry, theories of, 75, 78, 79 Pottier, Edmond, 96 Poussin, Nicolas, 175 "primitive" or "barbarian" art, concept of, 59, 60, 61, 82, 113, 123 Prinias, incised stele from, 214, 215, 216 psychology as discipline, influence of, 61, 62, 101-120 Quatremère de Quincy, A. C., 66 racial theories and early Greek statuary, 88-101 recapitulation, biological, see biological recapitulation Reinach, Salomon, 36, 55, 161, 162, 164 representational accountability or mimetic fidelity of clothed figures, 198-201 representational or figurative qualities de-emphasized in descriptions Lady of Auxerre, 142 Levidhi statue, 120-130 Nikandre's dedication dominant scholarship inevitably leading to, 120 Homolle's descriptions, 43-55 post-Homolle scholars, 39-43 Rhead, G. Woolliscroft, 152 Rhoecus, 63 Richter, Gisela M. A., 22, 40, 111, 192

@@ 258 @@

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

Ridgway, Brunilde Sismondo Dorian ethnic theory, 100, 101 drapery, concept of, 188 "Hera" from Samos, 208 Lady of Auxerre, 138, 140 nature of garments as key to understanding renderings, 208 Peplos Kore, flat body interpreted as iconographic, 205 representational accountability or mimetic fidelity of clothed figures, 200 Victory of Samothrace, 150 Riegl, Alois materials, technique, and form, 71, 78 psychological theories of art, 109-110, 112, 118, 119 Victory of Samothrace, 151 Rizza, Giovanni, 33 Robertson, Martin, 99 Rolley, C., 42 Roman Coan garments (Coae vestes), 193-196 Rumpf, A., 98 Samos, "Hera" figure from, 140, 208, 214 Samothrace, Victory of, see Victory of Samothrace sanctuary of Artemis Orthia, Sparta, ivory reliefs found at, 212, 213, 214 Sauer, Bruno, 58, 85 Sauerländer, Willibald, 101 Schapiro, Meyer, 1, 12 Schlosser, Julius von, 102 Schultze, Johannes, 9 Semper, Gottfried Dorian ethnic theory, 95 materials, technique, and form, 67-72, 74, 77, 78, 81 sexuality clothed female figure, analysis of, 157, 161–163 Coan garments, 193-196 eroticization of female figure, 157 failure of early sculptures regarding representation of sex, 163, 164 liberty, transparent drapery as metaphor for, 168 social inequality and sexual dimorphism, art-historical criticisms reflecting concepts of, 163 Sichtermann, Hellmut, 12 silk garments, 192, 193-196 skeuomorphs, 80-82 Skyllis, 97 slaves, unclothed as, 176 slenderness as quality of early Greek sculpture, 85, 203-205

social interpretation of art, trend towards, 155-157, 164 Sophocles Lateran, statue of Sophocles in, 172, 207 Trachiniae, 186 Sparta, ivory reliefs from sanctuary of Artemis Orthia at, 212, 213, 214 spiritual purpose of early Greek artifacts, 82 stele, Nikandre's dedication viewed as, 45, 46 Stewart, Andrew, 42, 85, 137, 199 Stolpe, Hjalmar, 83 stone sculpture, theories of material determination of form regarding, 84-87 Strabo, 200 Studniczka, Franz, 142, 209, 212 stylistic considerations archaeological vs. art-historical disciplines, 1 comparison of Nikandre's dedication and Victory of Samothrace, basis for, 21-37 Levidhi statue's lack of diagnostic features, 121 material determination of style, 75-80 normative subtext of stylistic comparisons, 24 - 27photographic conventions reinforcing, 21 thinness and flatness of early torsos seen as stylistic characteristic, 203-205 the Suda, 46 Summers, David, 17 Tanagra figurine exhibiting stylistic nature of "compare and contrast" exercises, 23 technical explanations for Greek statuary, see materials, technique, and form, theories regarding relationship between tectonics (Tektonik), 72-75 Temple of Athena Nike, Athens, Acropolis, Victory loosening her sandal, 187, 188 textiles and weaving, theories of origins of Geometric style in, 77, 78, 79 textual sources, see also specific authors and texts Biblical interpretation, Panofsky's tripartite model compared to, 16 Daedalic style, ancient sources and, 97 Dorian ethnic theory, 88, 97 drapery, literary and visual evidence regarding notion of undifferentiated category of, 184-193, 196-197 early Greek sculpture as category, ancient literary warrant for, 56-62 first discover or inventor as common trope in ancient texts, 197

@@ 259 @@

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

textual sources (cont.) "monumentale Philologie" and text-oriented vs. object-oriented methodological controversy, 3-14 Nikandre's dedication described in terms of literary accounts of development of Greek sculpture, 46, 49, 54, 55 representational accountability or mimetic fidelity of clothed figures, ancient praise for, 199 silk garments, 193 Winckelmann, authorities cited by, 63, 170-178 Theater of Dionysus, Athens, Victory of Samothrace compared to reliefs from, 144 Themistius, 46 Theodorus, 63 Theogony (Hesiod), 220 Thiersch, Friederich Wilhelm von, 61, 118 thin wet garments theory, 167, 170, 180, 183, 196 thinness as quality of early Greek sculpture, 85, 203-205 three-dimensional sculptural form, psychological explanation for, 115 Thucydides, 59, 88 Trachiniae (Sophocles), 186 transparent garments, see also drapery nude body interacting with clothing, see "nude plus drapery" theory of clothed figures wet, thin garments theory, 167, 170, 180, 183, 196 Treasury of Atreus, Mycenae, 76 tree worship, origins of Greek sculpture traced to, 70 tripartite model of description and interpretation devised by Panofsky, 14-17 underskirts, multiple layers of, 209-216 Vallois, René, 32 value judgments implicit in "compare and contrast" exercise, Nikandre's dedication and Victory of Samothrace, 24-27 Varchi, Benedetto, 108 Vasari, Georgio, 165, 171 Vickers, Michael, 80, 81 Victory by Paionios of Mende, 188 Victory loosening her sandal, Temple of Athena Nike, Athens, Acropolis, 187, 188 Victory of Samothrace, xii, 143-154 clothed female form, analysis as, 53, 154

"compare and contrast" exercise with Nikandre's dedication, see "compare and contrast" exercise critical evaluations of, 35, 143-148 dating and context of, 34-37, 143, 149, 150 descriptions of, 143-154 Nikandre's dedication, "compare and contrast" exercise with, see "compare and contrast" exercise nude figure plus drapery, interpreted as, 143, 152, 153-154 original location and purpose, 20 perceived relationship of Lady of Auxerre and Nikandre's dedication to, 202, see also "compare and contrast" exercise; Lady of Auxerre; Nikandre's dedication Pergamon Altar, stylistic relationship to, 36, 37, 143, 145, 149, 150 reconstructions, 147, 148, 207 representational accountability or mimetic fidelity of clothed figures, 199 wet, thin garments theory, 183 wings, restoration of, 148 Vienna School, 16 Vitruvius, 57 Waelkens, Marc, 84 Watelet, Claude-Henri, 166 weaving and textiles, theories of origins of Geometric style in, 77, 78, 79 Welcker, Friedrich Gottlieb, 12 wet, thin garments theory, 167, 170, 180, 183, 196 Whyte, Iain Boyd, 71 Wilamowitz-Moellendorff, Ulrich von, 1, 3, 7, 8, 10 Will, Edouard, 89, 90, 98 Winckelmann, Johann Joachim artists and critics influencing, 170 Coan garments, 193 contemporary mores limiting freedom to describe human form, 162 drawing, primacy of, 108, 112 early Greek sculpture as category, concept of, 56, 58 inclusion of art in totality of ancient life, 8 literary authorities cited by, 63, 170-178 materials, technique, and form, 62, 64, 65, 69, 71, 73, 75 "nude plus drapery" concept of clothed figures, 165–170, 178, 180 nudity amongst Greeks, evidence for, 176 social interpretation of Greek art, 157 survival accuracy of portrayal of monuments in work of, 11-14 textual emphasis, 5 thin, wet garments theory, 167, 170, 180, 183

@ 260 @

Cambridge University Press & Assessment 978-1-107-40050-4 — Greek Sculpture and the Problem of Description A. A. Donohue Index

More Information

INDEX

Wolf, Friedrich August, 6 Wölfflin, Heinrich, 16, 24, 61, 103, 119 women, issues regarding, *see* feminist and gender issues and clothed female form; sexuality wood as sculptural material, priority of, 75, 84

xoana, xii Dorian ethnic theory, 99 Gardner's criticism of prevailing theories regarding, 86, 87 Homolle's theories regarding, 49, 52, 86 Lady of Auxerre, 135, 138 Levidhi statue understood in terms of, 124 Nikandre's dedication, 49, 52, 99 Peplos Kore (kore Acropolis 679) as "xoanizing" figure, 190 thinness and flatness of torsos as intentional feature referring to, 205

Zeus, statue at Olympia, 200 Zoëga, Georg, 3, 8, 9, 10–14