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ABSTRACT

INFLUENCES OF THE PERSIAN WARS
ON FREE-STANDING GREEK SCULPTURE

by Patricia R. Hull

The purpose of this study is to point out the influences upon free-standing Greek sculpture which manifested themselves as a result of the Persian Wars. The Persian Wars enabled Greece, and particularly Athens, to become mature states. Athens' hegemony after the Persian Wars enabled her to provide the stimulating and free environment necessary to the production of mature works of art.

The various conclusions reached by this study were achieved through an analysis of the Ptoon-20 group of 515-485 B.C. and various related sculptural pieces following this period. The analysis is concerned with the examination of the advancing anatomical developments which produced the Early Classical style of Greek sculpture.

The main problems which concerned the Early Classical sculptors were: the correct representation of human anatomy, the problem of "rhythm", or inter-relating parts, "living balance", and that of giving tri-dimensional appeal to the figure.

In the discussion of the Ptoon-20 group the problem of correct anatomical representation is found to be solved. The advancing progression of anatomical perfection is implied in the order of the objects discussed as well as through comparisons with previously discussed pieces.

The problems of "rhythm", "living balance", and tri-dimensionality are resolved in the pieces relating to the Ptoon-20 group, which are discussed in order of virtuosity of the artists' approach to these problems.

The conclusions reached by this study indicate that the Persian Wars had a maturing effect on the states of Hellas, particularly Athens, enabling the matured state to produce matured art.

That the mature male nude figure appeared for the first time after the Persian Wars indicated that in the face of the Persian threat, the Greeks became increasingly aware of that which saved Hellas from destruction--the Greek manhood. Also, mature men--and not youths--defended Hellas so nobly as to embody a heroic ideal worthy of sculpture.

INFLUENCES OF THE PERSIAN WARS ON FREE-STANDING GREEK SCULPTURE

By

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INTRODUCTION

The Persian Wars of 490 and 480-79 B.C. had a great influence on social, economic, and political developments in Greece. It is the intention of the study to point out the influences that these wars had on free-standing Greek sculpture.

The main result of the Persian Wars was the ascendency of Athens as the leading nation of the Mediterranean world. The elimination of the Persian threat gave Athens the freedom to improve her form of democratic government, to re-evaluate and to change her social structure, to become the world's leading economic power and cultural center of the world.

Previous to the Persian Wars and the expulsion of the last Pisistratid tyrant, Hippias, free-standing Greek sculpture was mainly concerned with religious votive figures as seen in the youthful and immature kouroi and korai figures.

After the Persian Wars, the representation of the mature nude male becomes the predominant concern of the sculptors. The mature Athenian male had not only saved Athens from Persian domination, but had also made Athens the leader of the Mediterranean world--economically, polit-

ically, and culturally, and was properly recognized as the focal point of the Athenian human ideal.

Athens had reached maturity through the maturing experiences the Persian Wars had given her citizens; the sculptors participated in these experiences also, and as a consequence cast off the immature kouroi and korai figures and began to depict the first mature nude male figures in Greek sculpture.

CHAPTER I

THE PERSIAN WARS

This study will begin with a discussion of the historical background that led to the Persian Wars, the Wars themselves, and the social, economic, and political results of the Wars.[1]

The leading economic powers of the Aegean world in the sixth century B.C. were the Asiatic Greek states. These states, however, were politically unstable, due to the ever-expanding Persian Empire. Eventually, Persia conquered the Asiatic Greek states and placed them under the rule of tyrants, who were political puppets of Persia.

Philip Myers tells us that the conquests of Cyrus the Great and his successor Cambyses extended the boundaries of the Persian Empire from Asia Minor to Egypt. By the destruction of the fleet of Polycrates, Tyrant of Samos in 552 B.C., Persia became mistress of the Mediterranean.

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[1]This section is primarily dependent on the following works: Philip Van Ness Myers, The Eastern Nations and Greece (Boston: Ginn and Company, 1917), George Rawlinson, A Manual of Ancient History (New York: Harper & Brothers, Publishers, 1881), Mikail Rostovtzeff, A History of the Ancient World (2 vols.; Oxford: Oxford University Press, 1945) vol. II, and S. C. Kaines Smith, Greek Art and National Life (London: James Nesbit & Co., Limited, 1914).

Darius of Persia (521-486 B.C.) intensified the anxiety of the mainland Greeks by campaigning further to the north and west, conquering lands across the Bosphorus, thus penetrating Greece's protective barrier of mountains. This Persian Drang noch Westen synchronized with the rise of the Phoenician colony of Carthage in the west.

In 501 B.C., Aristagoras of Miletus urged the Asiatic Greeks into a series of actions that eventually provided ample excuse for Darius' invasion of the Greek mainland. George Rawlinson states that this revolt of the Asiatic Greeks was begun by the murder and/or expulsion of the Persian-controlled tyrants.

In 500 B.C., the Asiatic Greeks burned the satrapial capital of Sardis, with the help of twenty ships sent by Athens and Eretria. The invaders were overtaken and beaten by the Persians at Ephesus, whereupon the Athenians and Eretrians deserted their Asiatic countrymen and returned to the mainland. The revolt continued until 494 B.C., when the last stronghold of the Asiatic Greeks, Miletus, fell. The Persians punished the rebellious states severely.

Darius was determined to avenge the intervention of the mainland Greeks in the Ionian Revolt, and in 492 B.C. he sent envoys to the Greek states, some of whom submitted peacefully to Persian domination.

When the Persian envoys asked Athens and Sparta for the ancient symbols of submission, earth and water,

they were slain. This affront enraged Darius, who then sent a large land and sea force under his son-in-law, Mardonius, to subdue the Greek mainland.

This ill-fated expedition met with disaster. The land force, marching through northern Greece, was attacked by the fierce Thracian Brygi and suffered heavy losses. The fleet was wrecked in a violent storm off Mt. Athos, and the crippled expedition then returned to Persia, where Darius, now fully determined to conquer Greece, began to assemble a large land army in Persia.

Athens was placed in a very bad position: Mikail Rostovtzeff tells us that Athens' two most powerful allies, Corinth and Sparta, had grudgingly promised aid and were characteristically slow to act and hardly conscious of the impending danger. Aegina and Boeotia, close neighbors of Athens were both dangerous rivals and openly hostile to Athens, leaving only the Phocians, the Plataiai, and the Thespai loyal to Athens.

In Athens itself, her army and fleet were small and poor; the newly installed democratic forms were being vigorously opposed by the aristocracy, and the bloody Tyrant of Athens, Hippias, who was expelled from Athens in 510 B.C., defected to the Persians, hoping to regain his position by helping the Persians conquer Greece, who would in turn reinstate and protect him as Tyrant of Athens.

The First Persian War of 490 B.C. consisted of one clash at the Bay of Marathon where the Athenian general

Miltiades and his troops pushed the Persians back to their ships. The Persian generals Datis and Artaphernes and their troops retreated to their ships and sailed for Athens, hoping to capture the city while the Athenians were still at Marathon. Miltiades received word of this, and marched his troops back to Athens. The Persians, seeing Athens defended by the very men who had dealt them such a stinging defeat, retreated and sailed back to Persia.

The effects of the First Persian War were far-reaching and lasting, for the other conflicts between Persia and Greece were but repetitions of this initial lesson: that the despotism of the East, suppressing all individual action, and ruling the masses in an absolute manner could not compete with the disciplined individualism of the West. This was the first check of Persian power; it destroyed the Persian prestige of arms and broke the spell of her name as the greatest of all conquering nations.

The confidence in the strength and ability of her manhood that Greece gained through this first clash with Persia enabled her to withstand the ten tense years of preparation for another onslaught. She also successfully eliminated the Carthaginian threat to her Western colonies in Italy and Sicily in 480 B.C. at the Battle of Himera.[2]

Darius' preparations for the next invasion were

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[2]Gisela M. A. Richter, The Sculpture and Sculptors of the Greeks (4th ed. rev.; New Haven, Connecticut: Yale University Press, 1950), p. 7.

suspended only briefly by his death in 486 B.C. His son, Xerxes, continued with his father's plans. Philip Myers tells us that Herodotus noted a force of 2,317,000 warriors and 2,000,000 slaves, while Eduard Meyer estimated about 100,000 warriors and 150,000 to 200,000 seamen. Xerxes' land forces marched overland and the fleet sailed as close as possible to them. The army marched south through Greece, until they reached the pass at Thermopylae.

The Greeks finally united as a result of the Congress at Corinth and under Spartan leadership, decided to check the Persian advance by defending the pass at Thermopylae. King Leonidas of Sparta, with three hundred of his countrymen and six thousand allies held the pass against impossible odds. They held the pass for two days, until the Greek traitor Ephialtes showed the Persians another pass by which they surrounded the Greeks and massacred them to a man.

While this battle was being fought, the Athenian and Persian fleets were engaged off Cape Artemisium for three days, when the Athenians received word that the pass had fallen. There was no decisive victory at Artemisium; the Greek fleet withdrew to the Gulf of Salamis, followed closely by the Persian fleet.

Panic reigned in the cities of Attica as the Persians advanced southward. The Delphic oracle alluded to the Athenians seeking refuge "behind their wooden walls", which they interpreted as being an allusion to their fleet.

They abandoned Athens and took to their ships. The Peloponnesians, finally made aware of the seriousness of the situation, threw up defenses at the Isthmus of Corinth, as they had originally planned. The Persians then sacked the Akropolis, destroying many treasured works of art. Upon their return to their ravaged city, the Athenians buried these works of art on the Akropolis.

The Greek fleet was in the Straits of Salamis when Themistocles sent a counter-spy to Xerxes advocating immediate attack. (The real reason for Themistocles' actions was to start the battle before the inevitable splits occurred between the various Greek factions.) Xerxes was deceived and ordered his fleet to attack on September 23, 480 B.C., whereupon the Greeks closed the Straits and proceeded to out-manoeuver and destroy a majority of the Persian warships.

Xerxes, sensing the danger to which he had exposed himself, retreated with one hundred ships to protect the Hellespontine supply lines, and returned to Persia, leaving Mardonius with a large land force to winter in Greece and to take up the campaign in the spring.

Mardonius spent the winter in Thessaly with a picked army and resumed the campaign in 479 B.C. He tried to split the Spartan-Athenian alliance by trying to bribe Athens to join with him and conquer Sparta. Athans refused, so Mardonius sacked Athens and Attica once more and withdrew to Boeotia.

Sparta, realizing that Athens was nearing the end of her patience with a "do-nothing" ally, decided to take the offensive, and, gathering the largest Greek force of the war, (110,000-70,000), and with the Spartan Pausanias in command, marched to Plataea. On September 25, 479 B.C., the Greeks routed the Persians, killed Mardonius, and put the entire Persian army of some 350,000 to flight.

On the same day, the Greek fleet, under the command of Leotychides, destroyed the remnants of the Persian fleet at Mycalé, thus ending the supremacy of Persia by sea.

Immediately after, Athens took the offensive in the war by pushing the Persians back and gaining control of the Levant and the Littoral Islands, including Cyprus. Athens also punished severely those Greek cities who had allied with Persia. Athens then laid siege to Byzantium which fell, as well as a siege on Eïon, which surrendered in 477 B.C. The Athenians ravaged the coast of Asia Minor for twelve years, the conflict between Greece and Persia culminating in 466 B.C. at the Battle of Eurymedon, where the Athenian fleet put a final end to the meager Persian fleet, thus freeing the Eastern Greek cities as well as Miletus.[3]

The Persian Wars were of far-reaching historical significance in the respect that a smaller nation emerged

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[3] Ibid.

triumphant over the world's largest empire of that time. During the period of the Wars, the Greeks had ample time and occasion to recognize the superiority of that Greek manhood which had repeatedly saved them from destruction and despotism.

CHAPTER II

RESULTS OF THE PERSIAN WARS

As seen in Chapter I, the major result of the Persian Wars was the triumphant emergence of Athens as unchallenged leader of all Hellas. The results of the Wars were manifold, but first let us examine the types of training, both physical and mental, which helped the Athenians to withstand and overcome the trying times of the Persian Wars.

The Athenians realized that their most precious commodities were their children, and began to instill in them from an early age, the ideals by which they lived their daily lives. Their children were trained physically, psychologically, and spiritually to be Athenians.

The body was trained (and maintained) daily at the palaestra and at the gymnasium where the Athenian boys and men developed the vigor and stamina which stood them in such good stead at Marathon, Thermopylae, and Plataea.[4]

Their spiritual and intellectual training was accomplished through the study of their Greek classics and

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[4]Lucy M. Mitchell, A History of Ancient Sculpture (2 vols.; New York: Dodd, Mead, and Company, 1888), I, 283.

music.[5] Lucy Mitchell states that:

> "The Homeric epos awakened the heroic sense of a love of great deeds; while hymns and lyric verse, with their pious aspirations and rich fund of holy legend, aroused the religious sentiment in the breast of each free-born Athenian boy."[6]

The parents also had a great responsibility in the upbringing of the future citizens of Athens. In the home, obedience as a religious duty was taught, and any parent or guardian who neglected the welfare of their children were called before the Areopagus and publicly censured.[7]

As a result of this training, public-minded citizens who could think and act for themselves were produced. They were broad in the scope of their character, broad in their interests, and, most important, were Athenian citizens first, and after that artists, merchants, farmers, etc.[8]

The Athenian's attitude toward religion also had a great influence on their character. They adhered to their old gods, believing that they were directly influential in the victories of the Persian Wars. The patron gods and heroes of Athens were Athena, Pan, Theseus, and the heroes

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[5] Ibid., p. 284.

[6] Ibid.

[7] Ibid., p. 283.

[8] Ibid., p. 284.

Marathon and Echetlos.[9]

The social structure as well as customs changed with the Persian Wars. The old aristrocratic basis of society shifted, along with the governmental changes, to a more democratic basis.[10] The Athenian dress and style of life were modified to be more compatible with the activity and bustle of a city bursting with new life and growth.[11] Even the dress of the time lost its aristocratic associations: men's long, ceremonious linen robes were succeeded by the short chiton, while capes were the functional himaton and chalmys; men no longer wore their hair long and bound with a golden cicade, but had it cropped short or braided and fastened close to the head; and beards were not as scrupulously trimmed or groomed.[12] The mode of walking with a slow, dignified, solemn step or in a slave-carried sedan chair was passé.[13]

The Persian Wars were also responsible for triggering a vast amount of activity and change in the arts. Themistocles' new law which exempted from taxation those workmen and artisans who were engaged in re-fortifying, re-

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[9] Ibid.

[10] J. Barron, Greek Sculpture (New York: E. P. Dutton and Co., Inc., 1965), p. 57.

[11] Ibid.

[12] Ibid.

[13] Ibid.

building, and beautifying Athens most certainly encouraged artistic endeavor.[14] Artists, orators, poets, and playwrights hastened to record this turning point in Greek history. Simonides of Ceos wrote couplets honoring the dead of Thermopylae and Salamis; Aeschylus, who fought at Marathon and perhaps at Salamis and Plataea wrote The Persians, Pindar contributed poems, and Polygnotus painted the Battle of Marathon on the walls of a public porch in Athens.[15]

Many individuals and states erected war monuments, some of which were made out of bronze melted from Persian weapons; the most noted of this type was a colossal bronze Athena on the Akropolis.[16] Monuments in other media were erected all over Greece. Miltaides, victorious general of Marathon, dedicated a goat-footed Pan on the Akropolis, and Themistocles dedicated a water-carrying maiden.[17] One-tenth of the spoils of the wars were pledged to the temple of Apollo at Delphi, and this tithe took the form of a colossal golden tripod and a bronze column of twisted snakes engraved with the names of the dedicatory states.[18] Several colossal statues were dedicated throughout Hellas; a Poseidon at the

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[14]Mitchell, op. cit., p. 285.

[15]Myers, op. cit., p. 205.

[16]Ibid., p. 206.

[17]Mitchell, op. cit., p. 287.

[18]Myers, loc. cit.

Isthmus of Corinth commemorating the Battle of Plataea, an eighteen-foot female carrying the prow of a ship, celebrating the naval victories of Salamis and Artemisium, a colossal Zeus at Olympia,[19] a Nike on the Akropolis dedicated for the Battle of Marathon,[20] a Nike by Paionios at Olympia,[21] and, three years after the Battle of Salamis, the archons of Athens dedicated a Hermes Agoraios, a work which was so admired that it eventually turned black from the numerous molds and casts taken from it by later artists.[22]

Flushed with triumph over the world's largest empire, Athens tried to establish an empire of her own. The first step was taken by a general of the Battle of Plataea, Aristides, who founded the Delian League, the purpose of which was to wrest the remaining Greek cities from Persian control.[23] At the end of the twelve-year campaign against Persia, the Battle of Eurymedon (see page 9) won by Cimon of Athens, pushed Persia out of the Aegean Sea and left Persia with maritime bases on the coasts of

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[19]Mitchell, loc. cit.

[20]Gisela M. A. Richter, A Handbook of Greek Art (New York: Phaidon Publishers, Inc., 1965), p. 77.

[21]Smith, op. cit., p. 236.

[22]Mitchell, loc. cit.

[23]Rostovtzeff, op. cit., p. 265.

Palestine, Syria, Phoenecia, and Egypt.[24]

Although the Delian League freed the remaining Ionian Greek states, it led directly to the formation of an empire.[25] As soon as Athens was certain of her hegemony, she started making rules and regulations, as well as manipulating the other member-states in a very cavalier manner. A few of the restrictions placed on the members by Athens were: (1) a state could not withdraw from the League, (2) the treasury was moved from the sacred island of Delos to Athens "for administrative convenience", (3) the meetings of the administrative congress at Delos were discontinued, (4) the member-states were compelled to model their governments after Athens and were obliged to submit all important law cases to an Athenian judgement.[26]

Other events, such as the League's treasury and the Athenian treasury gradually merging, the money and ships of the members being used at Athens' discretion with no explanation or justification given, and the treatment of all but the most powerful members as vassals nurtured feelings of distrust and malcontent among the League members which introduced an element of internal weakness which was sure to be Athens' vulnerable spot, if not her eventual ruin.[27]

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[24] Ibid., p. 266.

[25] Ibid.

[26] Rawlinson, op. cit., p. 199.

[27] Ibid.

A paraphrase of Thucydides 1, 70, gives us a good idea of the Athenian character as described by a Corinthian delegation which was urging Sparta to declare war against Athens:

> "You have no idea what sort of people these Athenians are, how totally different from yourselves. They are always thinking of new schemes, and are quick to make their plans and to carry them out: you are content with what you have, and are reluctant to do even what is necessary. They are bold, adventurous, sanguine: you are cautious, and trust neither to your power nor to your judgment. They love foreign adventure, you hate it: for they think they stand to gain, you that you stand to lose something. When victorious they make the most of it: when defeated, they fall back less than anyone. They give their bodies to Athens as if they were public property: they use their minds for Athens in the most individual way possible. They make a plan: if it fails, they think they have lost something: if it succeeds, this success is nothing in comparison with what they are going to do next. It is impossible for them either to enjoy peace and quiet themselves or allow anyone else to."[28]

Governmental changes during and after the Persian Wars made the government progressively democratic, and the decision-making power was put more and more into the hands of the Assembly, which was composed of every adult male Athenian,[29] any one of whom was made eligible for any office, while the power of the Areopagus and the archons declined.[30] The power wielded by the military <u>stratêgoi</u> increased, giving an aura of stability to a government

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[28]H. D. F. Kitto, <u>The Greeks</u> (Baltimore: Penguin Books, 1951), pp. 122-123.

[29]<u>Ibid</u>., p. 125.

[30]Rawlinson, <u>loc. cit</u>.

which changed hands ten times a year, the prerequisite of owning property in order to be eligible for some governmental offices was abolished; certain conservative alterations provided a system of checks and balances, and the expedient institution of ostracism diminished the violence of party struggles by honorably banishing any dangerous man from Athens for ten years.[31]

The economy of Greece during the Persian Wars was booming, partly due to the discovery of a very rich vein of silver near Sunium between the two wars.[32] The Asiatic Greeks had developed their economy to a large extent by following the Persian method of improving roads and protecting their sea-lanes.[33] Eventually the Greek fleets edged the Phoenecians out of the competition, and their large fishing industry changed their eating habits. Their staple meat-producing animal, the sheep, was then raised mainly for milk and wool and their meat diet changed to one of fish.[34] Also, having large tracts of arable land available, corn and other grains were a large export item for the Asiatic Greeks; especially since the Greek mainland was not suited for raising grains.[35]

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[31] Ibid., pp. 199-200.

[32] Kitto, op. cit., p. 113.

[33] Rostovtzeff, op. cit., p. 197.

[34] Ibid., p. 198.

[35] Ibid., pp. 198-199.

The Greek mainland--rocky, hilly, and with very spare soil--was best suited for the growing of vines and trees--the grape and the olive--which could be made to grow up hilly slopes, freeing the few level areas for a small amount of grain-growing.[36] Athens, being a maritime state, also had a massive fishing industry, thus the mainland exported wine and olive oil to the Asiatic Greeks and other nations, while the Asiatic Greeks supplied them with staples such as corn and other grains, and wool. With such reciprocal trade being carried on, it is no wonder that Persia cast covetous eyes on Greece.

Another result of the Persian Wars was, of course, the elimination of the Persian threat to the Aegean world. After the Persian Wars, the Persian Empire began to sink into dissolution, intrigue, and corruption of the grossest nature. Persia, however, could not be completely dismissed as a world power, for in 450 B.C., when Cimon was sent from Athens to lay siege to Citium and was unsuccessful, Persia then dictated the terms of peace--not Athens.[37] At this time, the Athenian Empire was beginning to fail, due to her unwilling members, and Athens was forced to relinquish its domination of Cyprus and Egypt, while Persia merely reaffirmed the independence of her Asiatic Greek cities.[38]

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[36] Ibid., p. 199.

[37] Rawlinson, op. cit., p. 202.

[38] Ibid.

Nor was Persia quite finished with humiliating Athens, for, with Persian aid, Sparta won the twenty-four year long Peloponnesian War (431-404 B.C.), and in 386 B.C., Persia regained the possession of the Ionian Greek cities until her conquest fifty years later by Alexander the Great.[39]

The rigorous training that the Athenians underwent, their unlimited energy, their competitive nature, and the realization of their superiority over other nations led not only to cultural and artistic achievements, but also to the imperialistic concept of an Athenian Empire, based on Athens' great sea-power, which was used both for economic and also aggressive purposes. Eventually, through the internal weakness due to the unwilling members of her Empire, the Athenian Empire came to an end.

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[39]Gisela M. A. Richter, Archaic Greek Art (New York: Oxford University Press, 1949), p. 133.

CHAPTER III

ART AFTER THE PERSIAN WARS

During the Persian Wars, the production of works of art was almost entirely suspended in order to concentrate on the military preparations necessary to rebuff the Persians. After the Wars, however, a great influx of artistic production followed. During this period the last transitions from the Archaic style to the Early Classical style are made.

To trace effectively the changes in art produced by the Persian Wars we must first examine archaic Greek sculpture and the changes it underwent prior to the Wars.

Archaic Greek sculpture in the sixth century was more influenced by the Ionian Greeks than the mainland Greeks, due to their cultural and economic importance. The sculpture of that period was mostly concerned with votive offerings; and the Asiatic Greeks, in close contact with Persian ornamental standards, became preoccupied with the draped female votive figure, the koré. This gave the sculptor free reign in experimenting with ornamental folds, ornate embroidery effects, decorative curls, frills, etc. without confronting the annoying problem of anatomy. For this reason, nude male sculpture was not prevalent in the

sixth century B.C.

The strict formulization and adherence to the "rule", rather than using the principles that the sculptors discovered was another cause for the stiff conventionality of archaic sculpture. S. C. Kaines Smith characterizes archaic sculpture by saying: "The laws of social, political, and religious life were few, simple, and rigid, those of sculpture were the same."[40]

The decline of archaic Greek sculpture came about for many reasons; in his book, The Esthetic Basis of Greek Art, Rhys Carpenter gives a very fundamental cause:

> "In all these periods archaism dies the same death. Its final over-refinement forces a realization that it is flagrantly and fundamentally untrue to actual appearances. A period of simplicity ensues."[41]

The biggest change from archaic sculpture to the sculpture of the Persian War era was the decline of the religious motive in sculpture. The real aim of the work was to attain a perfect representation of the body, free from all hieratic connections and connotations.[42]

> "This abandonment of the old view that art is valuable and intelligible only as a weapon in the struggle for life, in favor of a new attitude which treats it as mere play of line and color, mere rhythm and harmony, mere imitation or interpretation of reality--this is

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[40]Smith, op. cit., p. 215.

[41]C. A. Robinson, Jr., "Development of Archaic Greek Sculpture," American Journal of Archaeology, XLII (October, 1938), pp. 454-455.

[42]Arnold Hauser, The Social History of Art (4 vols.; New York: Vintage Books, 1960), I, 76.

> the most tremendous change that has ever happened in the whole history of art."[43]

This completely new conception of art in which objects may be considered as autonomous also took place in science, theoretical research and debate.[44]

Why this momentous change from the concrete to the abstract took place is linked with the growing self-awareness of the Greeks brought about by their flourishing and prosperous colonization program.[45] This self-discovery and its accompanying self-assertion inevitably led the Greeks to the idea of spontaneity and autonomy.[46] Another cause of this change was the practice of trading for money, an abstract value.[47] The Greek economy was a prosperous one, and the specialization of work that grows out of a moneyed trading economy, many prosperous colonies, a wealthy state, the surplus leisure time, and the unabounding energy of the Greeks themselves all led to the development of abstract thought and creativity.[48]

When Hippias, the cruel and hated Tyrant of Athens was expelled in 510 B.C., and fled to Persia, thus precipitating the Persian Wars, Greek sculpture underwent many

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[43] Ibid., p. 78.

[44] Ibid.

[45] Ibid., p. 80.

[46] Ibid.

[47] Ibid., p. 81.

[48] Ibid.

changes.[49]

The most important change was the focusing of the attention on the male nude, rather than on the draped female koré.[50] The Ionian elegance and ornamental quality of the figure--particularly in the drapery--was simplified by simpler folds, the elimination of ruffles and embroidered patterns, while the heavier and much simpler Doric peplos came into fashion.[51] The hair as well as the attitudes of the figures were also simplified, but still retained their expressive character.[52]

Another important change is noticed in the character represented in the face; it is no longer subtle or sentimental, but sober and dignified, yet fundamentally human. "Art has adopted dignified and worthy ideals."[53]

The Greeks also turned from the rule of the tyrants to democracy, which was then firmly established by the constitution of Cleisthenes and which was adhered to with a vengeance.[54] H. H. Powers states:

"Athens owes much to the bloody rule of Hippias--she

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[49]H. H. Powers, The Message of Greek Art (New York: The MacMillan Company, 1925), p. 96.

[50]Ibid., p. 98.

[51]Ibid.

[52]Ibid.

[53]Ibid., pp. 98, 100.

[54]Ibid., p. 98.

might have been much less certain of her own mind."[55]

The change in free-standing sculpture from a decorative, religious purpose to one of democratic, dignified ideals was an important one in the development of the Early Classical style. Linked with this change was the beginning of more accurate observation of anatomy which was aided by the decline of religious formulization. Now the aim of the sculptor was to create a perfect representation of the nude male body, free from all hieratic connections and connotations.

The growing self-awareness of the Greeks, manifested to them through their prosperous economic and colonial systems, reinforced their concept of their intellectual and physical superiority, and was also manifested in their studies of the male nude.

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[55] Ibid.

CHAPTER IV

THE PTOON-20 GROUP: 515-485 B.C.

Now that the prevalent changes in Greek sculpture have been observed, let us examine the Ptoon-20 group of sculpture which dates from 515-485 B.C. to discern any changes in these fragmentary pieces that correspond with the growing maturity of the Greek states. In my discussion I will make use of Miss Richter's physical descriptions taken from her book, Kouroi.[56]

The first male nude which we will discuss is the well-known Strangford Apollo from Anaphe (Plate II), Number B475 in the British Museum. This torso has many archaic traits; the modeling is very hard and stony and the stiff regularity of the pose is quite archaic. The level buttocks, the more primitive underdeveloped and stylized external oblique where it bulges over the iliac crest are some archaic conventions that will be rendered properly in following figures of the Ptoon-20 group.

As seen from the side, the greatest protrusion of the frontal plane is level with that of the back. Modeling is discernable in places on the back in the erector spinae,

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[56]Gisela M. A. Richter, Kouroi (New York: Oxford University Press, 1942), p. 228-248.

spinal furrow, and shoulder blades. Although the left leg and flank are advanced, the buttocks remain level, with only a slight indication of the depression over the great trochanter.

Viewing the Strangford Apollo frontally, we notice the advanced traits of the indication of the swelling of the trapezium, and the double curve of the clavicles. We also find that the thorax is well developed, with the lower boundary approaching the shape of a semicircle and placed directly under the pectorals. The transverse and longitudinal divisions of the rectus abdominus are correct in number and placement, but are indicated by archaic grooves instead of being modeled shapes. However, the five digitations of the serratus magnus are indicated and interlinked with the digitations of the external oblique. The lower boundary of the rectus abdominus approaches that of a semicircle.

In the Strangford Apollo, we are able to see the attempt of the sculptor to break away from archaic conventions, and his partial success. Let us keep in mind, however, that the sculptor is still exploring the traits and proportions of the immature, boyish figure, and will not proceed to the full-grown, mature male nude until the majority of technical problems have been solved: both sculpturally and politically.

Our second torso, Number 692 from the Akropolis in the Akropolis Museum (Plate III), shows a marked advance

in the treatment of the stone. The Strangford Apollo and the Akropolis torso Number 692 are both cut from Parian Marble, but the modeling of Number 692 is much more "flesh-like" and has a more sensuous, tactile appeal than the Strangford Apollo. The planar transitions of this torso are much more subtlely achieved.

From the side, the greatest protrusion of the front is level with that of the back, which is weakly constructed. The spinal furrow and erector spinae are somewhat modeled, but the shoulder blades are not separately indicated, which leads us to doubt the sculptor's powers of observation and virtuosity. Another indication of this lack of observation is seen in the lower areas of the torso: where the left leg advances, its flank does not, and the right buttock, rather than the left, is rendered as being lower than the left. However, the depression of the great trochanter is more accurately and volumetrically rendered than in our Strangford Apollo.

Frontally, we are first struck by the over-all impression of the soft, "fleshy" feeling of the torso, and the use of modeling rather than the more archaic grooves. The swelling of the trapezium and the double curve of the clavicles are correctly rendered, but the high placement of the pectorals and the flat arch instead of the semicircular foundary of the thorax throws our visual impression off balance. The divisions of the rectus abdominus are modeled instead of grooved, improving the volumetric feeling, but

the high placement of the bulges of the external obliques makes the lower boundary of the rectus abdominus more angular-looking, instead of assuming a gentle semicircular shape.

The soft, immature, and slender proportions of this figure, even in comparison with the Strangford Apollo, indicate to us that the sculptors previous to the expulsion of Hippias were as immature in technique as their works were in age.

A very fragmented torso, found near Athens, Number 3370 in the National Museum in Athens (Plate IV), reverts to the more "stoney" treatment of the Parian marble, but shows advances over our Akropolis torso 692.

The side view shows the interlinking of the serratus magnus digitations with the external oblique. From all indications, the greatest protrusions of front and back would be level with one another.

The back view indicates that the left leg and flank were advanced, with the left buttock being placed lower than the right, with the depression over the great trochanter being modeled. The depression of the spinal column is a rather deep, crudely modeled groove.

From the front, we are able to note no significant progress in the semicircular arch of the thorax, which remains here, as in Akropolis Number 692, a flattened arch. The median line is marked by a groove, while the two transverse divisions are modeled. The external oblique

bulges over the iliac crest in a more linear than volumetric manner, reminding one more of the Strangford Apollo than of Akropolis Number 692. The lower boundary of the rectus abdominus, however, approaches the semicircle.

This torso, because of its very "solid" and massive appearance, seems more mature in comparison with Akropolis Number 692, which was extremely youthful in appearance, yet we cannot classify this torso as being a mature type, due to the narrow waist and as yet under-developed chest area.

In a small bronze statuette from the Akropolis, (Plates V, VI) Number 6445 in the National Musium, Athens, there is quite an advance in the volumetric feeling of the torso. The treatment of the flesh here relates more to our Akropolis torso Number 692 in its feeling for the soft, tactile qualities of flesh.

This figure, viewed from the side, shows that the greatest protrusion of the front is the most correctly developed that we have seen so far. There is more variation in the modeling of the spinal furrow, the shoulder blades are powerfully rendered, and the erector spinae is modeled. We find the left flank higher and more advanced than the right, and the left buttock correspondingly lower. The great trochanter depression is slightly modeled.

When we consider the frontal view of our statuette, we find that the correct line of the clavicles in the shoulder line is lost. The swelling of the trapezium is

indicated, and the boundary of the thorax forms a semi-circular arch. The two transverse divisions of the rectus abdominus are modeled, as well as is the pronounced bulging of the external obliques over the iliac crests. The lower boundary of the rectus abdominus, instead of being angular or approaching the semicircular, descends in fairly straight lines to the groin.

Two features--one advanced, and one regressive--characterize this piece: its animation and its poor proportion. This youth, presumably carrying two spears, is leaning forward in his lengthened stance, and the animated, alert, and lively expression of his face signals the awakening of Greek humanism. However, the sculptor was not aware of his bodily proportions and tended to revert to the archaic system of modeling each part without inter-relating them to the whole.

The kouros from Piombino (Plates VII, VIII) in the Louvre is a curious piece indeed. Although it is conceived plastically, it is more archaic in many ways than our Akropolis statuette. From the side, for instance, the farthest protrusion of the front is lower than that of the back. The back is well modeled amid the shoulder blades and erector spinae, but the spinal furrow is indicated only by a shallow groove.

The left leg is quite advanced, but the left flank is placed higher than the right and the high-set buttocks are level, with the depression over the great trochanter

modeled.

The torso is quite heavy and block-like in formation with the clavicles sloping upwards and backwards, with no indication of the trapezium. The lower boundary of the thorax forms a semicircle, and the two divisions of the rectus abdominus above the navel are indicated by shallow, archaic grooves. The external obliques bulge over the iliac crests. The lower boundary of the rectus abdominus like our Akropolis statuette, descends in straight, rather than semicircular grooves, forming approximately a right angle.

The Piombino kouros is closely related to the smaller Akropolis statuette, in the fact that the sculptor conceived it in parts, rather than as a whole. However, animation and flesh-like appearance of the bronze attest to the growing capability of the sculptor's command of his medium, although his powers of observation are not yet fully developed.

A torso from Leontinoi in the Syracuse Musium (Plate IX) is unique in presenting a well-developed rendering of the inguinal ligaments, which we will not see again until about 477 B.C. in the Tyrannicides group. However, the general impression given by the torso is an archaic one, due to the broad shoulders, thin waist, and narrow hips.

Like our kouros from Piombino, the Leontinoi torso protrudes higher in back than in front, and there is

no indication of the serratus magnus.

The back is strongly modeled, with the spinal furrow being wide and deep, ending quite abruptly. The shoulder blades, erector spinae, and even the latissimus dorsi are indicated. The left leg and flank are advanced, and the right buttock remains slightly higher than the left.

The frontal view shows the swelling of the trapezium, the double-curved clavicles, and the lower boundary of the rectus abdominus approaches a semicircle, being made up of strongly indicated inguinal ligaments.

This torso is, as previously mentioned, still archaic in feeling and although the sculptor was becoming much more aware of anatomical detail, he tended to emphasize relatively unimportant parts.

A torso from Grammichele (Plate X) in the Syracuse Museum, shows a better interrelation of parts, but with the enlarged buttocks and block-like torso, it too has an archaic appeal.

The side view shows us the protrusions of front and back being level, with no indication of the serratus magnus. The back is strongly modeled, with the deep, wide spinal groove ending less abruptly than in our torso from Leontinoi, and the erector spinae, shoulder blades, and latissimus dorsi being indicated by modeled shapes. The left leg was advanced, with lowered flank and left buttock. The depression over the great trochanter is clearly indicated.

From the front, we notice that the pectorals are

set rather high, and the lower boundary of the thorax forms a flat, rather than semicircular arch. The external oblique bulges slightly over the iliac crest, and the two transverse divisions of the rectus abdominus are modeled, and its lower boundary approaches a semicircular form.

The Grammichele torso still possesses many archaic traits; the heavy thighs and buttocks, the slender waist and undeveloped torso, but it, like the Akropolis torso (Plate III), the Akropolis statuette (Plates V, VI), and the kouros from Piombino (Plates VII, VIII), has the same soft, fleshy, tactile appeal of these pieces, despite its anatomical inaccuracies.

Nearing the period of the Persian Wars, the sculptors were becoming more thoroughly acquainted with anatomy and the relation of the parts of the figure to the whole, as seen in a figure from Agrigento in the Museo Civico, Agrigento, (Plate XI).

The pose of this figure is unusual in the respect that the right leg rather than the left is advanced, but the figure appears in such a way that one gets the impression that the left leg is placed behind the figure, making the right leg appear more vertically oriented.

The sculptor, however, modeled the left flank as being higher than the right, therefore making the left buttock higher than the right, an accurate rendering if we interpret the position of the left leg as "dragging" behind the right leg. A slight depression over the great trochanter

is indicated.

The frontal view of the torso is very well rendered, with the swelling of the trapezium and clavicles being correctly represented, and the lower boundary of the thorax forming a semicircular arch. The transverse and vertical divisions of the rectus abdominus are correctly modeled, and its lower boundary forms a deep curve. The external obliques bulge convincingly over the iliac crests.

Our youth from Agrigento, although possessing many advanced features, still has not completely forsaken his archaic fore-runners. The static, rigid pose, the pronounced curvature of the spinal column, the over-developed buttocks, the heavy thighs, knees and ankles all reflect an archaic tradition yet to be completely left behind.

The next torso, from Eretria, (Plate XII) in the Chalkis Museum, is a very interesting one, in that Miss Richter places it early in her analysis of the Ptoon-20 group, and I think that it should be placed near the end of my discussion, due to its advanced modeling and the presence of so many advanced characteristics in one piece.

From the side, we notice that the greatest front and back protrusions are level, and that the five digitations of the serratus magnus are indicated. The back is beautifully and powerfully modeled, with the spinal groove making a smooth transition into the sacrospinalis, and the shoulder blades are indicated. The erector spinae is modeled with considerable depth, giving the back a powerful

feeling. The left leg and flank are advanced, thus bringing the left buttock lower. The depression over the great trochanter is also modeled.

Frontally, we see the bulge of the trapezium being indicated, the clavicles being correctly rendered, and the lower boundary of the thorax forming a semicircular arch, as does the lower boundary of the rectus abdominus. The transverse divisions of the rectus abdominus are modeled, and the bulge of the external oblique is well developed over the iliac crest, however slightly misplaced in angle.

The main reason I think this torso is later than Miss Richter places it is the "fleshy" modeling and a greater number of correctly rendered and inter-related advancements, particularly in the curve of the spine and the previously discussed enlarged buttocks. Although from the front the waist looks rather constricted, the side and back views indicate the growing muscular development of the torso and the advancing age and maturity of the models. We see that the sculptor has almost mastered human anatomy, and is ready to free his figures from the block and let them move about.

In the Ptoon-20 group, gathered from all parts of Hellas, it is difficult to trace any logical anatomical progression, for a school located far from the cultural hub of Athens might be perpetuating certain archaic elements while at the same time making advances in other anatomical

features that even more "sophisticated" schools had not heard of.

In this group it is apparent that the sculptor has almost completely mastered human anatomy, and now is ready to solve the problems of muscle relaxation and tension, as well as the freeing of his figures from the block and causing them to move in a tri-dimensional space.

CHAPTER V

DEMOCRACY AND THE ART OF GREECE

At this point, let us leave the Ptoon-20 group and discuss the effects of the Persian Wars and the Greek democracy on the art of Greece.

After the conclusion of the Persian Wars, the position of Athens as the leading cultural and economic power of Hellas was undeniable. After Marathon, Salamis and Plataea, the Greeks reached the acme of self-discovery and awareness; they realized the true superiority of the Greek over the "barbarian".[57] Athens' great wealth and the patriotic aggressiveness of her citizens produced the ideal conditions for a resurgence of creativity in every field of endeavor. The clarity of critical inquity to which the Athenians subjected each old and new problem gave way to a new view of life--a secular and rational one, free from the superstition and religious conservatism which characterized all Greece in the fifth century.

The basic dichotomy of the Athenian democracy, that of individualism versus collectivism, finds a corresponding one in Greek sculpture. The Greek democracy was

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[57]Ernest A. Gardner, A Handbook of Greek Sculpture (London: MacMillan & Co., Limited, 1920), p. 242.

simultaneously individualistic in that it " ... gives free reign to competition and the different forces in society, rates each person at his own individual value and spurs him on to the utmost exertions ... "[58] while it was anti-individualistic in that it " ... levels off differences of class and abolishes the privileges of birth."[59]

In Greek sculpture, the dichotomy appears in the desire for naturalism as well as for proportion and order. Hence, " ... naturalism and stylization are inseparably linked in almost every work,"[60] and it is this very trait that removes it both from the "natural" and from the "stylized", and makes them "Classical".

Both the legislation (see pages 17 and 18) and the leaders of Athens--Themistocles, Cimon, and Pericles--encouraged the production of art as well as giving aid and support to artists in order to assure the continuity and steady development of the art of Athens.

The art immediately following the Persian Wars showed little religious idealism compared with the previous pre-occupation with korai and votive figures. The rational Greek mind, in a state of exultation after Plataea, tended to glorify that which they felt had won the wars for them--the Greek manhood, as represented by the mature figure of

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[58]Hauser, op. cit., p. 82.

[59]Ibid.

[60]Ibid., p. 90.

the idealized athlete. However, after the first flush of victory had subsided, the Greeks realized that they had conquered with the aid of the gods, and the sculpture turned more to the religious as well as retaining the original nationalistic and patriotic expression.

The democracy of Athens, appealing to both the individual and the collective spirit of its people produced a like dichotomy in its sculpture: the desire for naturalism was set in opposition to the desire for proportion and order which produced stylization.

The upsurge of nationalistic pride and enthusiasm after the Persian Wars manifested itself in the cultural activity encouraged by men like Pericles and Cimon.

CHAPTER VI

GENERAL CHARACTERISTICS OF EARLY CLASSICAL SCULPTURE

Having already been given some characteristics of Early Classical sculpture, let us examine the general characteristics in greater detail, starting with the elements that were rejected or changed by the Early Classical sculptors.

The elements which the sculptors rejected correspond directly with the sculptural rejections after the reign of Hippias, namely: the rejection of the archaic smile, ornate drapery, elaborate or long hair fashions, and the stiff pose. The new characteristics included: the development of the mature male nude; the decline of female draped sculpture which, when depicted, favored the heavier, simpler Doric peplos; and the adoption of a somber expression of the face which eventually became animated (along with the rest of the figure) showing fear, exultation, pain, surprise and other emotions.

The sculptors then discovered that the symmetry of archaic sculpture, although a necessary precedent, would not adequately express the new-found animation of the face. The body parts must have "rhythm"--that is, they must have

a free-flowing dynamic interaction between themselves, controlled by the mind.[61] The sculptors also discovered that their statues, in order to be acceptable must maintain balance; not only of their physical mass, but, most importantly, they must maintain the kind of "living balance" that the living creature possesses in order to be accepted as anatomically stable and alive.[62] The first statue to attain the quality of "living balance" is the Akropolis torso Number 692, (see page 27), and the final realization of this principle is seen in the Omphalos Apollo, discussed below.[63]

The depiction of gods and athletes underwent sculptural changes to further separate the religious from the secular. The gods, who previously had been formulized, cold, cult statues now gained an extraordinary depth of character and vitality while still preserving their exalted and divine nature.[64]

The beautifully muscled athletic figure represented the ennobling athletic life. These athlete statues were still formulized as in the past, and did not bear any

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[61]Smith, op. cit., p. 219.

[62]Rhys Carpenter, Greek Sculpture (Chicago: The University of Chicago Press, 1960), p. 104.

[63]Richter, A Handbook of Greek Art, p. 88.

[64]A. Furtwängler and H. L. Urlichs, Greek and Roman Sculpture, trans. Horace Taylor (London: J. M. Dent & Sons Ltd; 1914, p. 18.

personal resemblance to the athletes depicted. They were " ... motives and models from the palaestra transformed and exalted to the highest ideals of physical beauty and strength."[65]

Finally, the sculptor discovered and perfected a series of devices to encourage the viewer to perceive pieces of sculpture in a three-dimensional manner. These devices were: (1) the perfectly rendered rotation of the axes of the body--ears, shoulders, hips, knees, ankles--especially that of the torso on the pelvis; (2) the suggestion of mass by the use of modeling lines on the figure; and (3) the use of an intelligible pose, with each form rendered in its proper place, thus leading the eye from plane to plane, enhancing its tri-dimensionality and solidity.[66]

Having learned to utilize these new elements of "rhythm" and "living balance", and tri-dimensionality, the sculptors went on to apply these new devices to their figures of athletes and gods.

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[65] Ibid., p. 119.

[66] Florence H. Robinson, "Tridimensional Problem in Greek Sculpture", Memoirs of the American Academy in Rome, VII, (1929), pp. 120, 134.

CHAPTER VI

THE FLOWERING OF EARLY CLASSICAL SCULPTURE

The flowering of Early Classical sculpture is seen in the group of sculpture related to the Ptoon-20 group. The first of these pieces, the Kritias Boy, (Plate XIII) Number 698 in the Akropolis Museum is the earliest piece known to us today which utilizes the new devices of "rhythm", "living balance", and tri-dimensionality. Rhys Carpenter dates the Kritias Boy about 470 B.C., because of the statue's close relationship to the Delphi Charioteer and the "Blond Boy", which could not have been executed before 470 B.C., and due to the fact that the repair of the head was done in ancient times (something the Greeks did not bother with after the Persian sack of the Akropolis) and that the statue was not found in the same burial trench with the other pieces destroyed by the Persians.[67]

In the figure itself, the modeling and placement of the anatomical details are correctly rendered, but the rotation of the body on its axes and the resulting ana-

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[67]Carpenter, Greek Sculpture, pp. 96-97.

tomical manipulations are quite awkward and unnatural. For example, in the attempt to depict a "free" and "weight" leg, the sculptor has taken his quadrangular block in greater thickness from back to front, forcing the upper part of the figure to absorb the excess weight by curving the lower part of the torso forward from groin to chest and bending the upper body backward to the shoulder blades which produces a pelvic tilt that is totally inappropriate to the male skeleton.[68]

Although the curve of the spinal column and the position of the right flank and buttock are correctly executed, there is no corresponding tilting of axes from the waist upwards. However, the attempt to give the figure a vivacity and animation never before attempted in free-standing sculpture is a remarkable advance in itself. The sculptor's knowledge and utilization of light and shadow areas, the turning of the head, the feeling of "living balance" all make this figure an extremely noteworthy piece in the development of Greek sculpture.

It is interesting to note, however, that although the male figures of this period were depicted as mature men, the Kritias Boy is obviously quite immature in age. This nostalgic and evocative backward glance might also be interpreted that the sculptor was probably much more familiar with the composition and features of the youthful

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[68]Rhys Carpenter, Greek Art (Philadelphia: University of Philadelphia Press, 1961), p. 139.

figure, this having been the ancient tradition, and felt more "comfortable" in dealing with the youthful rather than the mature male figure when experimenting with some of the first axial tilts and rotations.

A bronze statuette (with a right leg which in ancient times was accidentally bent) from Tegea, now in the art collection of Mount Holyoke College (Plate XIV), perhaps a miniature of a larger, lost work, shows the further progression of rotating axes and animation; this time developed on a mature, athletic figure.

The statuette's obvious relation to the Kritias Boy is immediately apparent: the graceful rhythm and easy stance, characteristic of figures immediately prior to Myron's spatial "break-through", discussed below.

Anatomically, we note the more archaic grooves of this rectus abdominus, the heavy legs and block-like torso, the small head and broad, level shoulders with thin waist and hips. However, the relationship of the "free" and "weight" leg at the corresponding flank, hip, and buttock is correctly rendered, as is the flexion of the deltoid muscle of the out-stretched arm.[69]

This statuette forms a transition between the rather inaccurate Kritias Boy and the Omphalos Apollo (Plate XV) in the National Museum, Athens. In this marble

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[69]Caroline M. Galt, "A Bronze Statuette", American Journal of Archaeology, XXXIII (January, 1929), p. 43.

copy of a bronze original, the upper part of the torso rotates, and the right shoulder dips so that the distance from the shoulder to the hip of the "weight" leg is properly shortened.[70] The knee of the relaxed leg is lower than the "weight" leg, which causes the vertebral column to curve sideways towards the "weight" leg. No longer do we find the axes parallel to one another, but slanting upwards and downwards in an alternating rhythm. These rhythmic and animated relationships of the parts of the body indicate that the sculptured figure has reached the final and most complete expression of "living balance" up to that time.

Let us now examine a sculptural group which was one of the most famous in Athens; the "Tyrannicides", copies of which are now at the Museo Nazionale, Naples. (Plates XVI, XVII). When Xerxes sacked the Akropolis in 479 B.C., he carried off the first Tyrannicide group by Antenor, which was later restored to Athens, but, most surprisingly, (since the Athenians buried or forgot about all other damaged sculpture) they commissioned Kritios and Nesiotes to execute a copy of the group that symbolized the sacrifices that the Athenians underwent to obtain their democracy. It was dedicated in 477-76 B.C.[71]

The style of the figures here is very different

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[70]Richter, Kouroi, p. 247.

[71]Richter, A Handbook of Greek Art, p. 89.

from the soft, fleshy, sensuous appeal of the Omphalos Apollo, and they have more associations with the hard, athletic Aegina pediments and the Peloponnesian school of sculpture than the more "fleshy" Attic school. Lucian characterized the style of the Tyrannicides as being " ... concise and sinewy and hard, and exact and strained in their lines ...."[72]

Some of the outstanding features of this group are that for the first time in Greek free-standing sculpture, figures are depicted in violent action, and also that the figures were conceived three-dimensionally, and must be viewed in that manner. The three-dimensionality of the figures is achieved through other means than the rotation of axes as we have seen previously; namely through the vigor of the pose, with the arms and legs projecting into space, and the directed gaze of the pair which turns the attention of the spectator to views other than the full frontal view.[73] The full effect of this group can only be gained by viewing it from several different points, as a completely bi-dimensional view of the group is impossible.[74]

The violently lunging figure of Aristogeiton, the older of the pair of men is positioned so his center of

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[72]Gardner, op. cit., p. 209.

[73]F. H. Robinson, Memoirs of the American Academy in Rome, VII, p. 161.

[74]Ibid.

gravity is midway between his feet, while his left shoulder swings forward, with the right foot placed slightly inward to compensate for the thrust, with the right shoulder and deltoid seemingly level and not moving in sympathy with the left arm. The almost parallel positions of his right arm and right leg emphasize the dynamic thrust of the figure.

The most obvious flaw in both figures is the dichotomy of the violent animation of the limbs versus the complete lack of animation of the torsos. In the figure of Aristogeiton, for instance, the torso is not twisted in sympathy with the direction in which the figure is moving, and the muscles are represented in a static, frontal view.

In the torso of Harmodios, only the pectorals show any stress as a result of his violent gesture. The rectus abdominus remains stationary. His left arm and left leg perform the same function of stressing the onward rush of his figure, as does his partners'.

Both figures also exhibit divergencies in the angling of their axes, thus showing a loosening of the severe athletic scheme, to be completely broken by our next sculptor, Myron.

Myron of Boeotia was ranked along with Praxiteles and Phidias as one of the greatest sculptors of his time, and was the earliest Greek sculptor to challenge comparison with all who followed him. He was a great experimenter, innovator, and naturalist, whose main interests lay in

representing motion through dynamic suggestion,[75] developing the new concept of "living balance",[76] and representing the figure in life-like rhythmical positions.

The basic characteristics of Myron's style, according to Pliny were: that he was the first to extend the range of observation of nature and the representation of life-like forms; that he was more versatile than Polycleitos (having executed pieces ranging from animals to athletes to gods, as well as being one of the most superb toreutae of antique times), and that he was more studious of symmetry and rhythm than Polycleitos; that he concerned himself only with the body, and made no attempt to represent the emotions of the mind, and finally, that he made no advance in his depiction of hair from archaic times.[77]

Myron's most famous human figure (discounting the Pynx cow), was his pentathlete, the Diskobolos. (Plate XVIII). S. C. Kaines Smith tells us that Myron " ... unconsciously summed up in a single statue the dramatic and historic force of the day of Salamis and of the sacrifice of Athens."[78]

Although debts to Myron's teacher Ageladas and

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[75]Carpenter, Greek Sculpture, p. 84.

[76]Smith, op. cit., p. 231.

[77]H. B. Walters, The Art of the Greeks (London: Methuen & Co. Ltd., 1922), p. 212.

[78]Smith, loc. cit.

his Peloponnesian school and the Aegina pediments are recognizable, this statue really has no antecedents, particularly in pose. In fact, Emanuel Loewy " ... considers Myron's Diskobolos as the most daring of all the isolated attempts to break up the uniformity of the front plane ...."[79]

This figure, depicted at a precise moment in the course of violent action, possesses a new unity and concentration of composition that captures the spectator's attention and will not allow it to wander anywhere else, unlike the Tyrannicides, whose poses, gestures, and gazes direct the spectator's attention away from the group itself. However, like the Tyrannicides, the Diskobolos' face seems to express no emotion corresponding to his violent physical action.

Examining this figure more closely, faults can be detected which were previously hidden by its unity of composition. The main fault of this piece of sculpture is the lack of muscular flexion and relaxation although this figure exhibits vigorous action. The thigh and calf of the "weight" leg, for instance, show no more contraction or stress than the "free" leg. Also, the arm holding the discus, stretched to its limit by the swinging weight of the five-pound discus shows no outstanding projections

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[79]F. H. Robinson, Memoirs of the American Academy in Rome, VII, p. 125.

caused by straining muscles--it is as if uninvolved in the action. Rhys Carpenter states that: "Unquestionably the original statue showed no attempt to reproduce the dependence of bodily action on muscular contraction and control."[80]

Another feature which Myron had not completely mastered was the correct rendering of the twist of the torso, particularly evidenced by the abrupt joint in the vertical axis at the navel, and his inability to render correctly the accompanying twisting of the muscles of the rectus abdominus. However, from the back, the rotation is correctly handled.

After analyzing the faults of the Diskobolos, it would not be fair if it was not pointed out that this piece of sculpture finally freed the human figure from all restrictions of movement, and from this point on, Greek sculpture attains a new vitality and realism never before known. In the Diskobolos the " ... energies of body and mind are concentrated in one dominating movement."[81]

In Myron's Marsyas (Plates XIX, XX) from Patras, now in the British Museum, we find another example of Myron's originality in presenting a figure in such a precarious position, which also had no antecedent. As the

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[80]Carpenter, Greek Sculpture, p. 106.

[81]A. Furtwängler, Masterpieces of Greek Sculpture, ed. Eugénie Sellers (New York: Charles Scribner's Sons, 1895), p. 180.

Diskobolos was rendered in that brief pause in a continuum of violent action, the Marsyas is rendered in that moment of pause immediately following a violent action. Just previous to the momentary position in which he is now frozen, Marsyas had been stooping to pick up the cast-off flutes of Athena, but, checked by a gesture from the goddess, he recoiled violently, almost to the point of losing his balance.

It was at this point Myron chose to depict Marsyas. He now correctly models the extreme tension of the left leg, which received Marsyas' weight, and throws the arms out to make more realistic the satyr's struggle for balance. The long diagonal movement of the piece is checked by the bent head, also a counter-movement to maintain his balance.

In the Marsyas, the transitions between the different masses of muscle are dealt with in a much more realistic manner than the somewhat "archaistic" harsh transitions of the Diskobolos.

Many observers notice a striking difference in these two nearly contemporary works by Myron in the vivid expression of surprise evinced by Marsyas and the absolute absence of expression of the Diskobolos. The way in which Myron expressed these two characters is evidence of the clarity of perception of the Greek mind and a great artist.

The Diskobolos, possessing the refined features of a well-bred youth who was groomed and trained in the

palaestra, is in the process of executing a complicated and studied movement (i.e., the throwing of the discus) with graceful precision, as he was taught to do.[82] Therefore, his expression is full of undeviating concentration, interpreted by many as being void of expression.

In the Marsyas, his vivid expression of unsuppressed surprise is fully acceptable, coming from a wild, "barbaric", sinewy creature of the forests, accustomed to leaping and springing about.[83] He has had no refinements or training, and the classic satyric "type" was of a creature tormented by unbridled passions. At this moment, Marsyas is struggling between feelings of fear and curiosity alike, therefore Myron was both capable and free to express these emotions without conflicting with the basic feeling and ethic of the piece.

Let us now turn to what I feel is the most outstanding example of Early Classical sculpture known today--the bronze Poseidon--Zeus from Cape Artemisium (Plate XXI) in the National Museum, Athens. I think Max Wegner accurately describes this work by saying: " ... this work expresses a sublimity that transcends all concepts of the human being."[84]

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[82] Ibid., p. 181.

[83] Ibid.

[84] Max Wegner, Greek Masterworks of Art, trans. Charlotte LaRue (New York: George Braziller, 1961), p. 34.

Here we see complete mastery of anatomy coupled with complete mastery of action; all the parts are integrated into a perfectly rhythmic whole.

The god is in the act of throwing a trident or a thunderbolt (the determination of which instrument will resolve many an intellectual battle) and is captured in the moment immediately before he hurls his instrument of destruction. His weight is more on his right leg, having drawn his weapon back with that arm, causing the toes of his left foot to be raised ever so slightly. His left arm points to his target, tensed and straightened for balance, while his right arm is in that moment of semi-relaxation before hurling its burden. His gaze is fierce and intent; the strain showing in taut neck muscles and pectorals.

The erect torso and the backward thrust of the right leg indicate a need for a slight bending of the torso, most clearly seen in the gently curving linea alba. The muscles of the rectus abdominus move in sympathy with the torsion of the figure, and the inguinal ligaments are subtlely indicated.

The massive torso and full beard indicate the virile strength of the god. He is at the peak of his manhood, a fully-developed male.

The grandeur of stance and carriage, as well as the assured treatment of volume and mass add to the dignity of the piece, illustrating the new context in which the Greeks viewed their gods after the Persian Wars. The

figures of the gods were now clearly differentiated from those of the idealized athletes and mere mortals. This new-found maturity placed Greek sculpture on the threshold of her "Golden Age."

CHAPTER VIII

CONCLUSION

Prior to the Persian Wars the Greek mainland was as yet an undeveloped nation, struggling under the rule of her tyrants towards democracy. Their fleets were small, and trade was slow. The art of the time was influenced by Asiatic Greek traditions, and was elegant, fussy, mannered, traditional and formulized. Traditional formulization is not an artistically stimulating environment, and as a consequence, the art as a perfect representation of the human form was immature.

After the expulsion of the tyrant Hippias, the Athenian democracy began to flourish, and Athens built up her trading economy and began colonizing; her first steps towards the great period of self-awareness and assertion during and after the Persian Wars.

The events after the expulsion of Hippias were of direct importance to the development of Greek sculpture. When Hippias fled to the Persians in hope of regaining his position under Persian protection after their impending conquest, the Greeks rejected the more "ornamental" and "Eastern" influences in their sculpture in favor of their native Doric style, and adopted a simpler, more serious

form of art, concerned with ideals, not decorativeness. They became more aware of that which saved Hellas from destruction--the Greek manhood. Their sculpture from this time on will deal primarily with the development and perfection of the nude male form, as seen in the progressions of the Ptoon-20 group.

After the First Persian War in 490 B.C., the Greek defeat of the huge Persian army at Marathon was one of the first indications of the Greek superiority over the "barbarian". In the ten intervening years before Xerxes' mammoth invasion, the Athenian economy grew and prospered at a rapid rate. The discovery of a silver vein, a rapidly growing fleet and colonial system contributed to the glory of Athens, making the Persians even more anxious to conquer this small but wealthy nation that had dealt them such a stinging defeat.

The Persians, however, were destined to meet with another defeat, for the Greeks united in the face of this threat, and their unshakeable belief in the superiority of their culture over a "barbaric" one and the superiority of their democratic system enabled them to repel the Persians a second time.

The Second Persian War left Attica and particularly Athens physically ruined, but the Persian threat was banished forever. The energetic Athenians having emerged as cultural and economic leaders of all Hellas after the war, started an Empire and began a tremendous rebuilding

campaign that provided the cultural leadership and stimulating environment for the production of mature works of art.

Immediately after the Persian Wars, the mature male nude appears for the first time in Greek sculpture. In the face of the Persian threat, the Greeks became increasingly aware that mature men--not youths--were to save Hellas. When this actually was accomplished, the sculptors, with the clarity typical of the Greek mind, realized that the era of the depiction of Greek ideals as expressed in the youthful votive figure was at an end. The mature Greek states now had to look for a mature human ideal, which they found in the mature nude male.

It was during this period immediately following the Persian Wars that the sculptor was able to free his figure from the block, and let arms and legs project into space thus animating his sculpture. The new problem was to render the figures three-dimensionally through various techniques. The most common of these techniques were the progressive rotation of body axes, an intelligible pose which enhances the tri-dimensionality of the piece, and the use of modeling lines to clarify and emphasize the objects' tri-dimensional appeal. Next, the sculptor learned to depict the correct muscular tension and relaxation, first attempted in the Omphalos Apollo, finally resolved by Myron's Marsyas and brought to perfection in the Poseidon-Zeus from Cape Artemesium.

The mature Greek male had not only saved Athens from the Persians, but also had made Athens the leader of the Mediterranean world--economically, politically, and culturally, and the mature male was also recognized as the focal point of the Athenian human ideal. Athens had reached maturity through the maturing experiences the Persian Wars had given her citizens. The art had matured along with the state, and now the sculptors recognized the importance of and were concerned with the development of the mature male nude. Thus we find the results of the Persian Wars instrumental in bringing about the maturity of the Greek nation necessary for the production of mature art.

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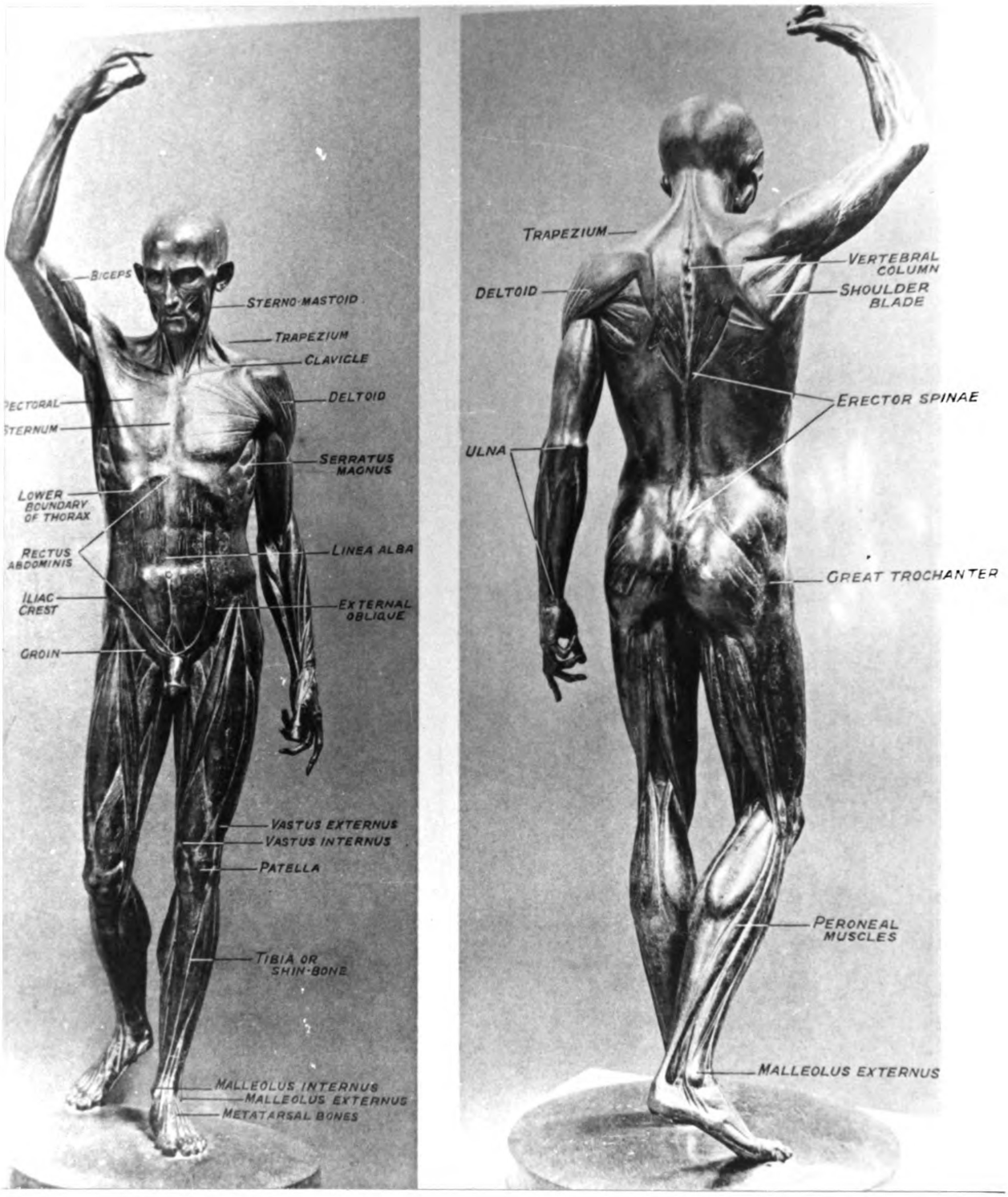
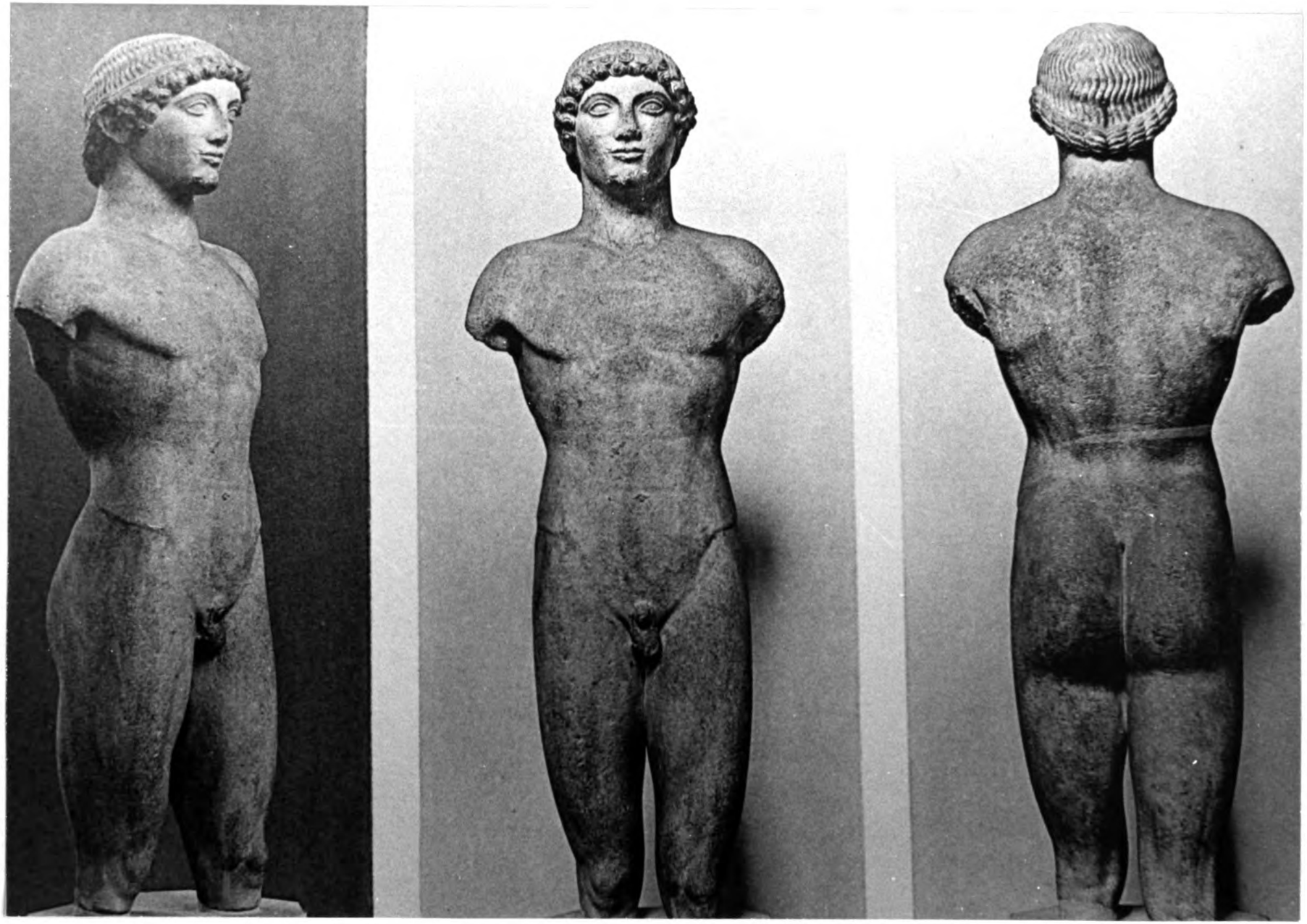

BICEPS
STERNO-MASTOID
TRAPEZIUM
CLAVICLE
PECTORAL
DELTOID
STERNUM
SERRATUS MAGNUS
LOWER BOUNDARY OF THORAX
RECTUS ABDOMINIS
LINEA ALBA
ILIAC CREST
EXTERNAL OBLIQUE
GROIN
VASTUS EXTERNUS
VASTUS INTERNUS
PATELLA
TIBIA OR SHIN-BONE
MALLEOLUS INTERNUS
MALLEOLUS EXTERNUS
METATARSAL BONES
TRAPEZIUM
VERTEBRAL COLUMN
DELTOID
SHOULDER BLADE
ERECTOR SPINAE
ULNA
GREAT TROCHANTER
PERONEAL MUSCLES
MALLEOLUS EXTERNUS

Plate I



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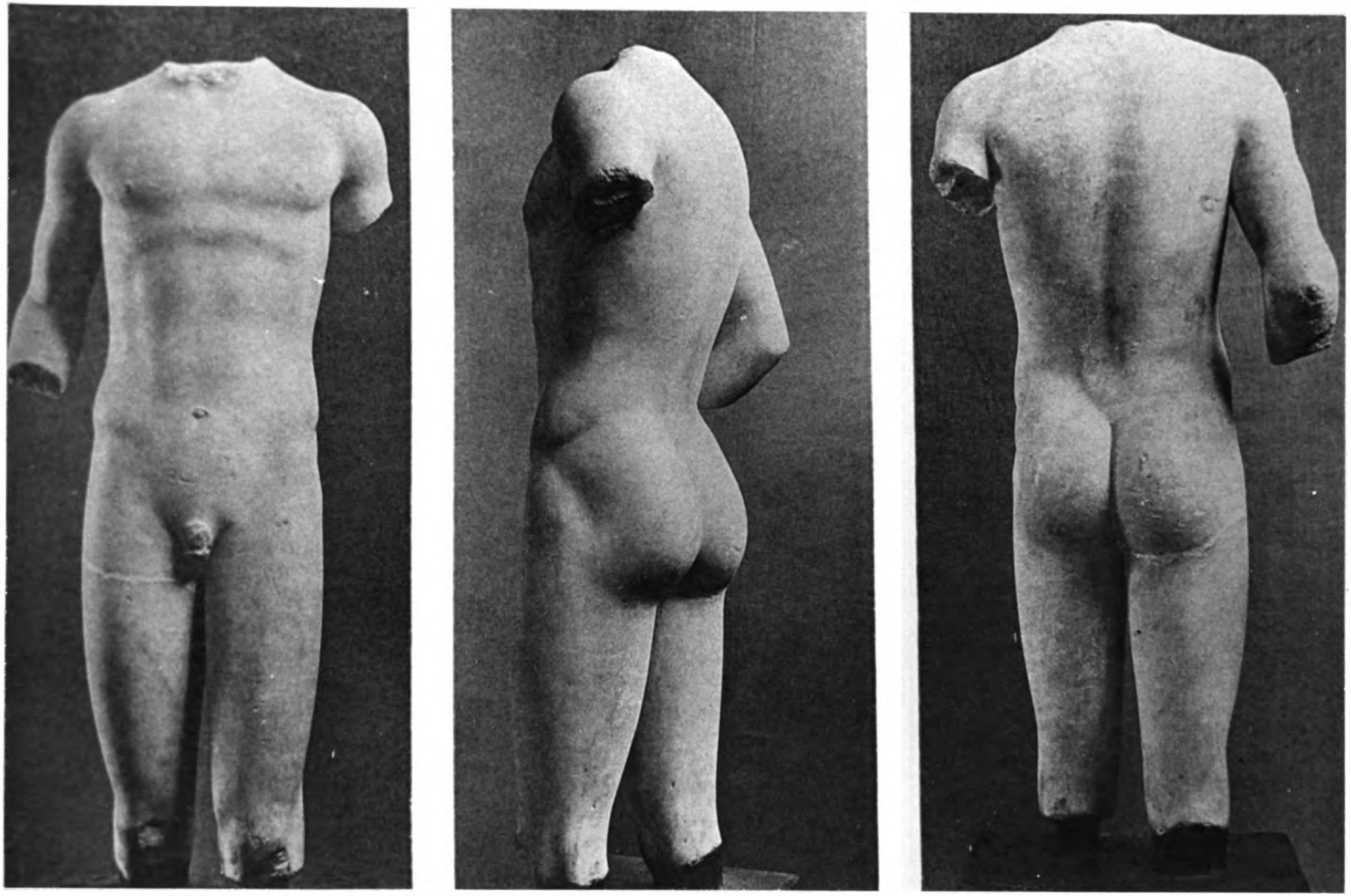

Plate III

Fig. 383

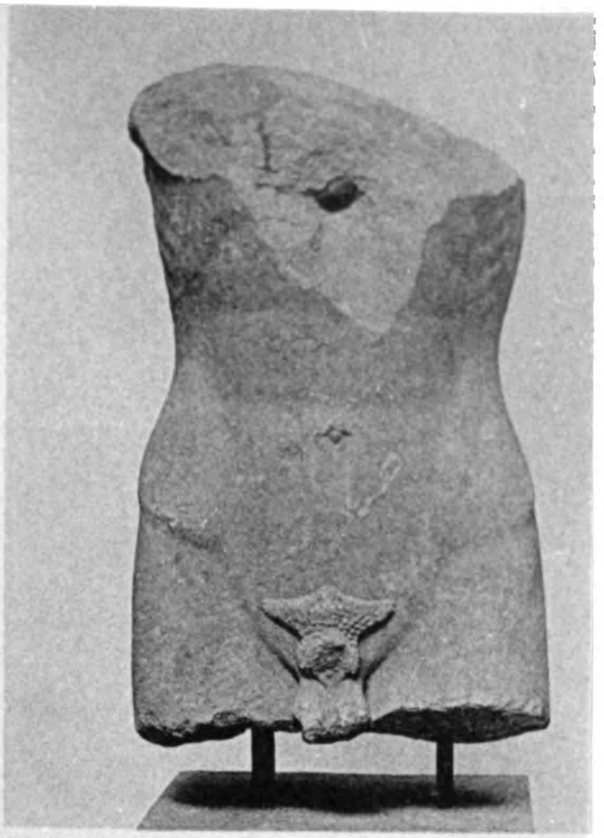

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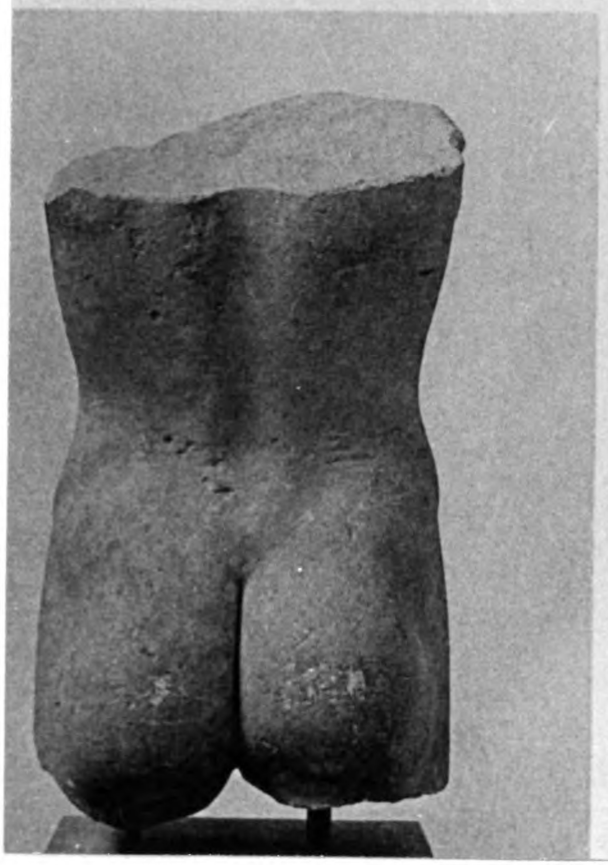
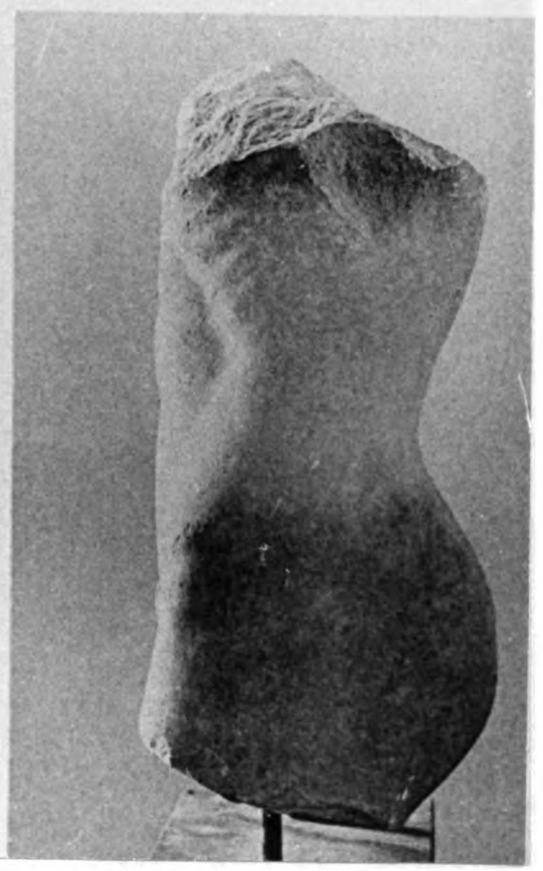
Fig





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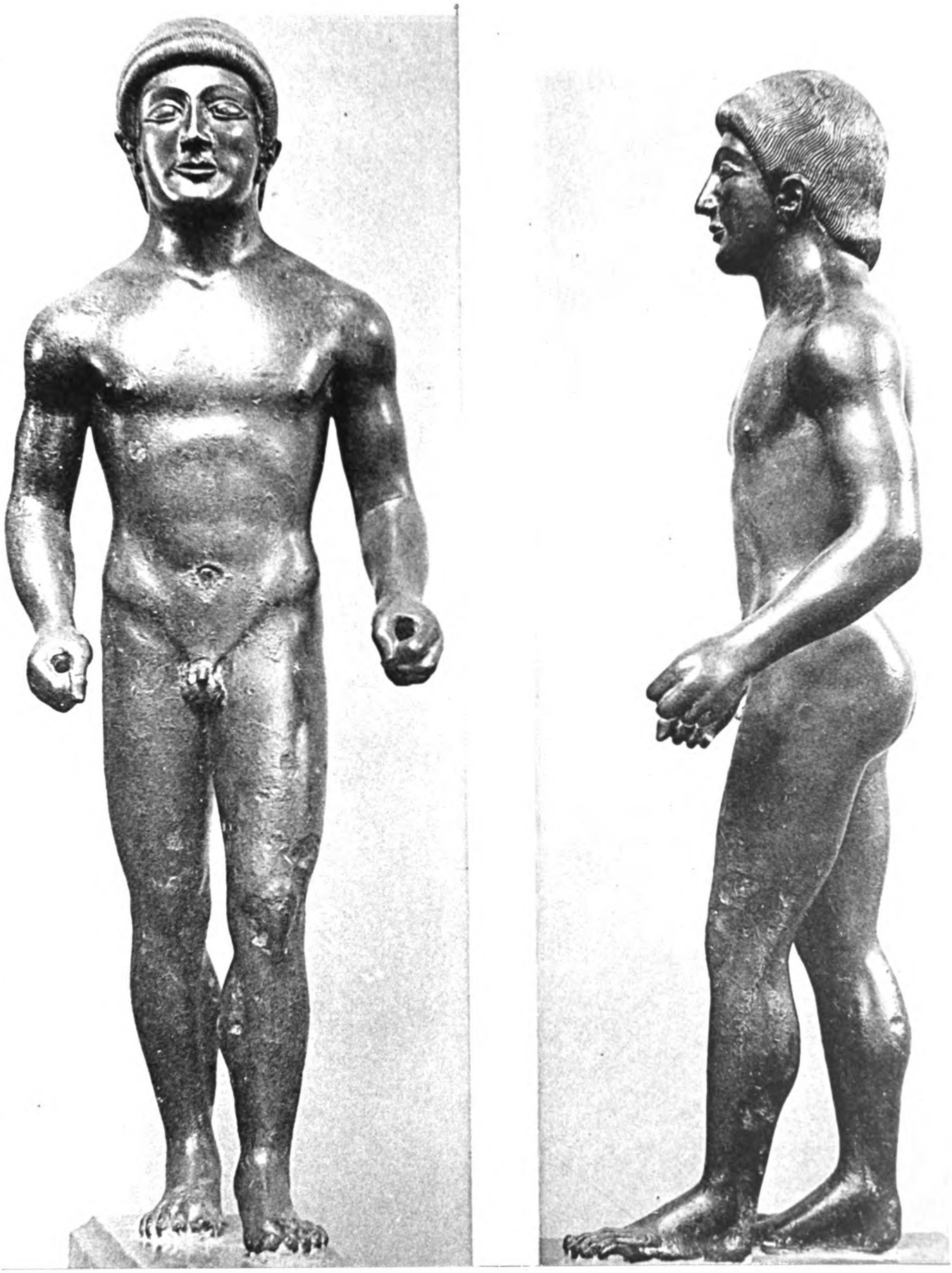
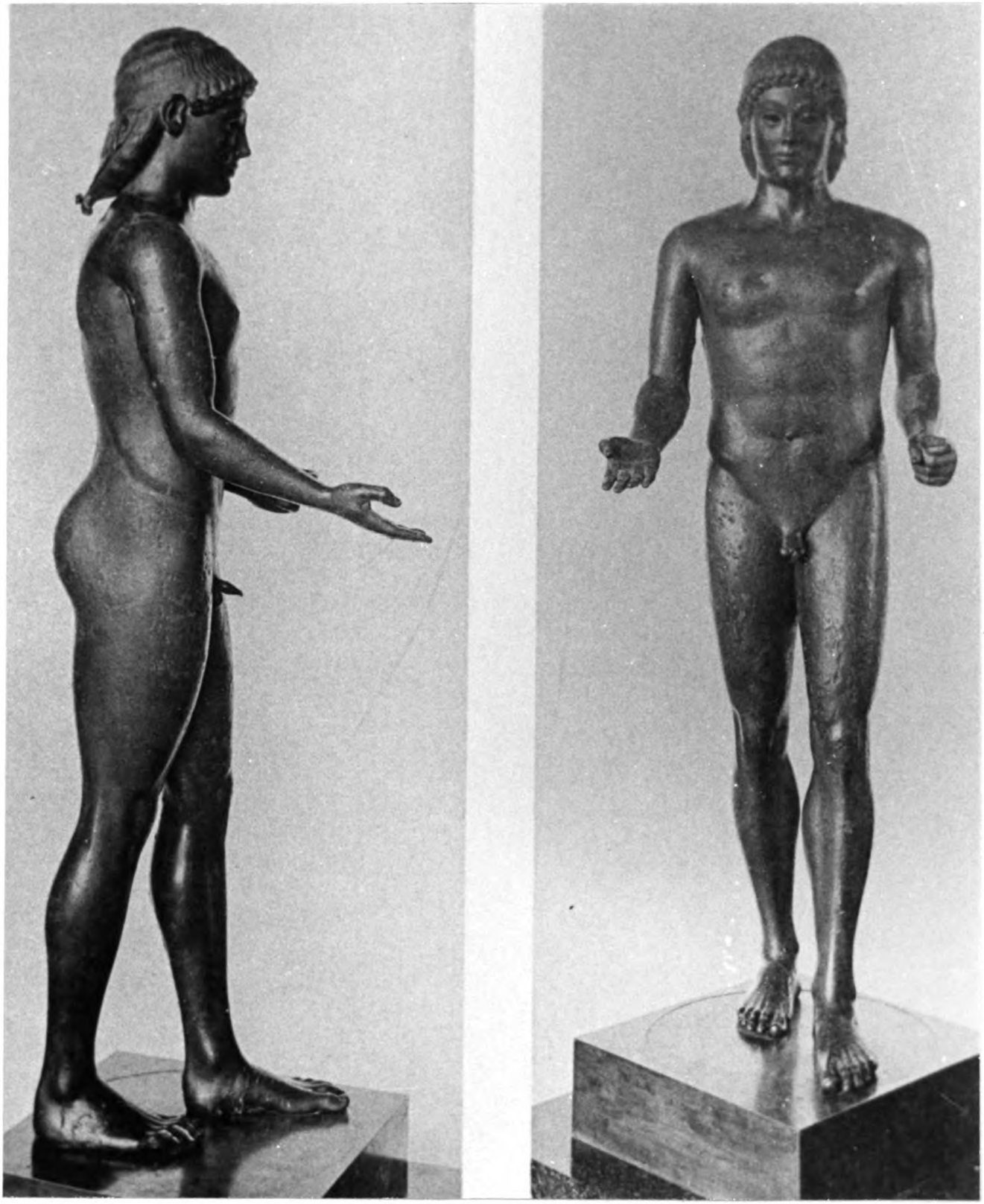


Plate V

Plate VI



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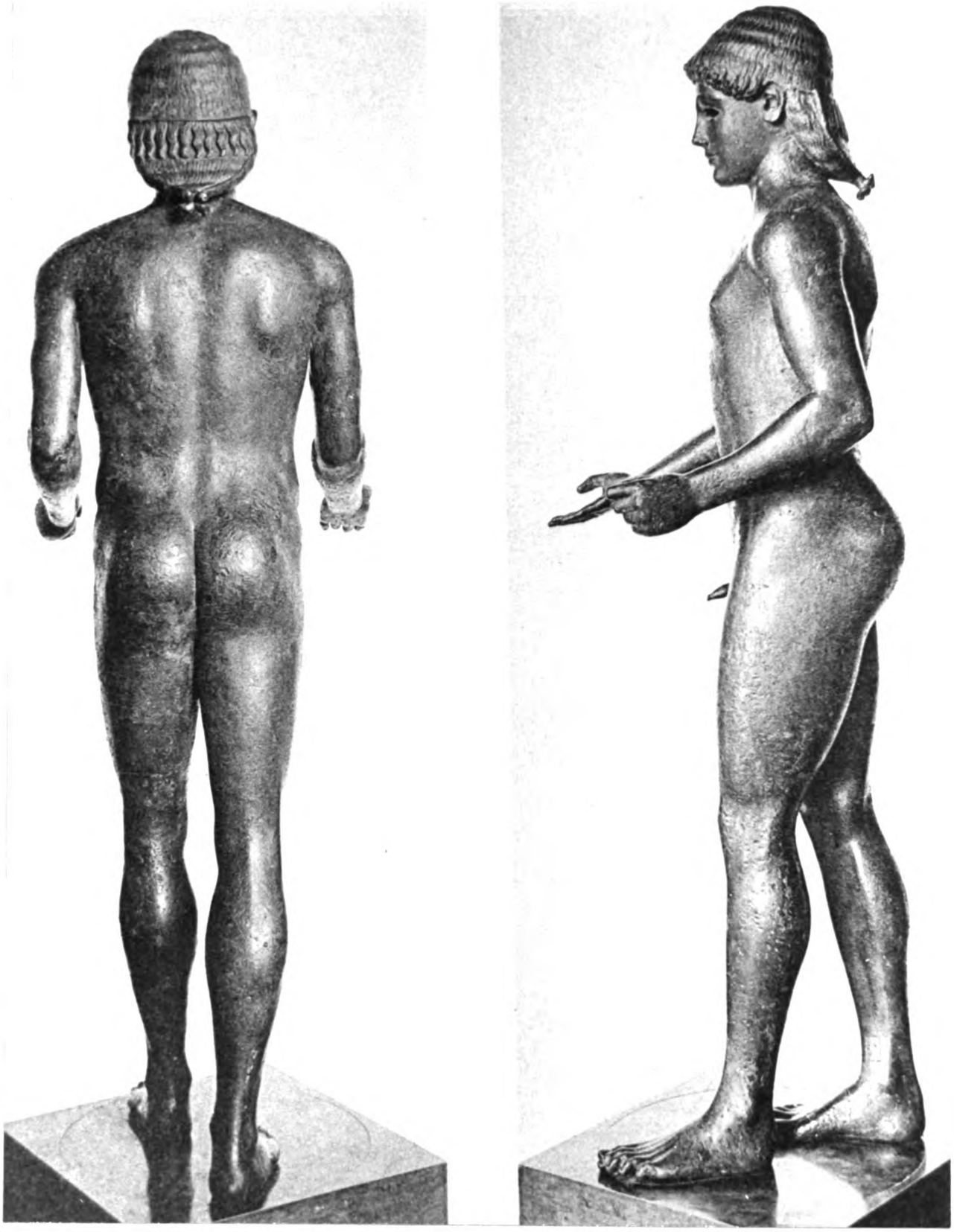

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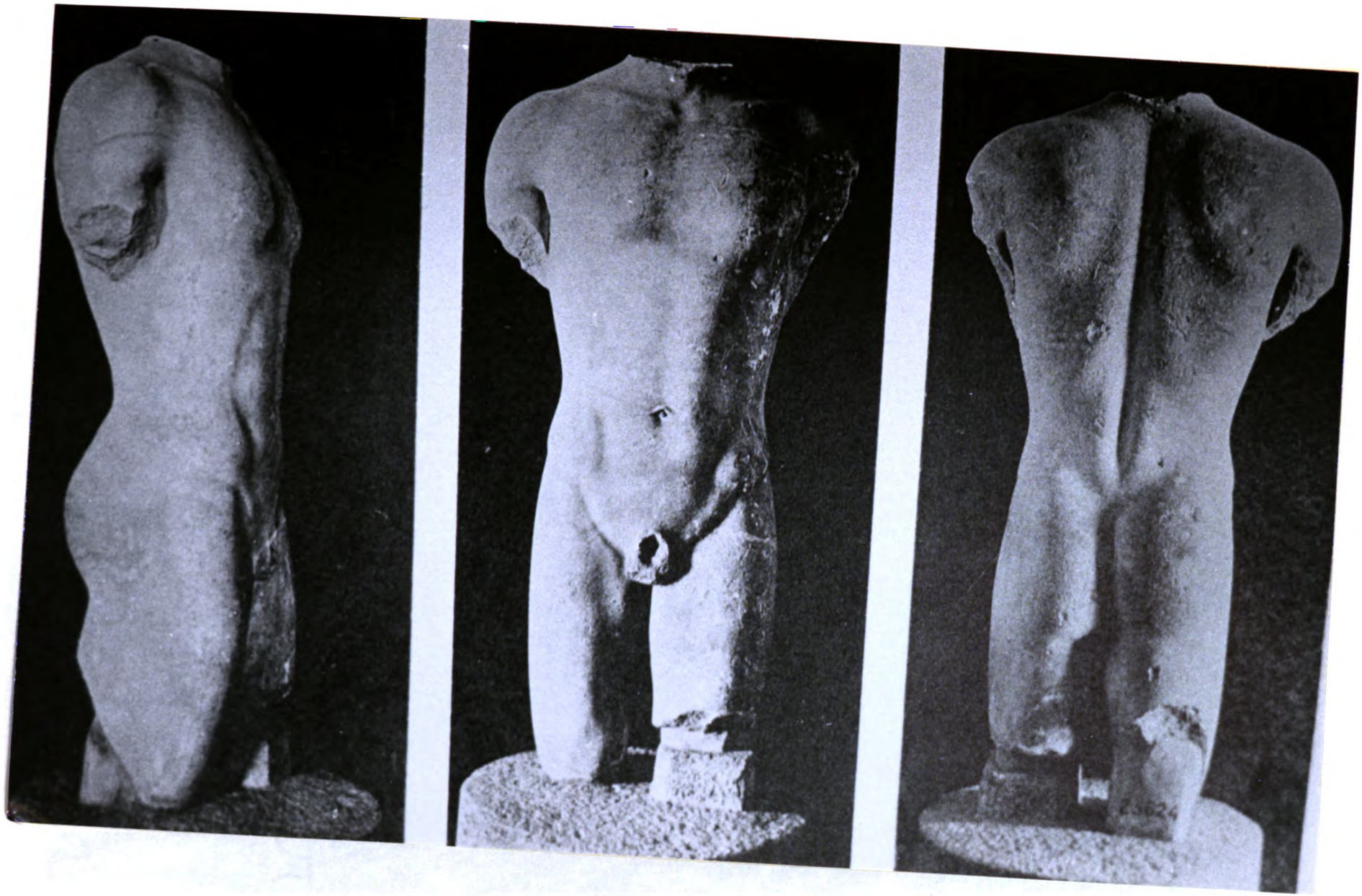

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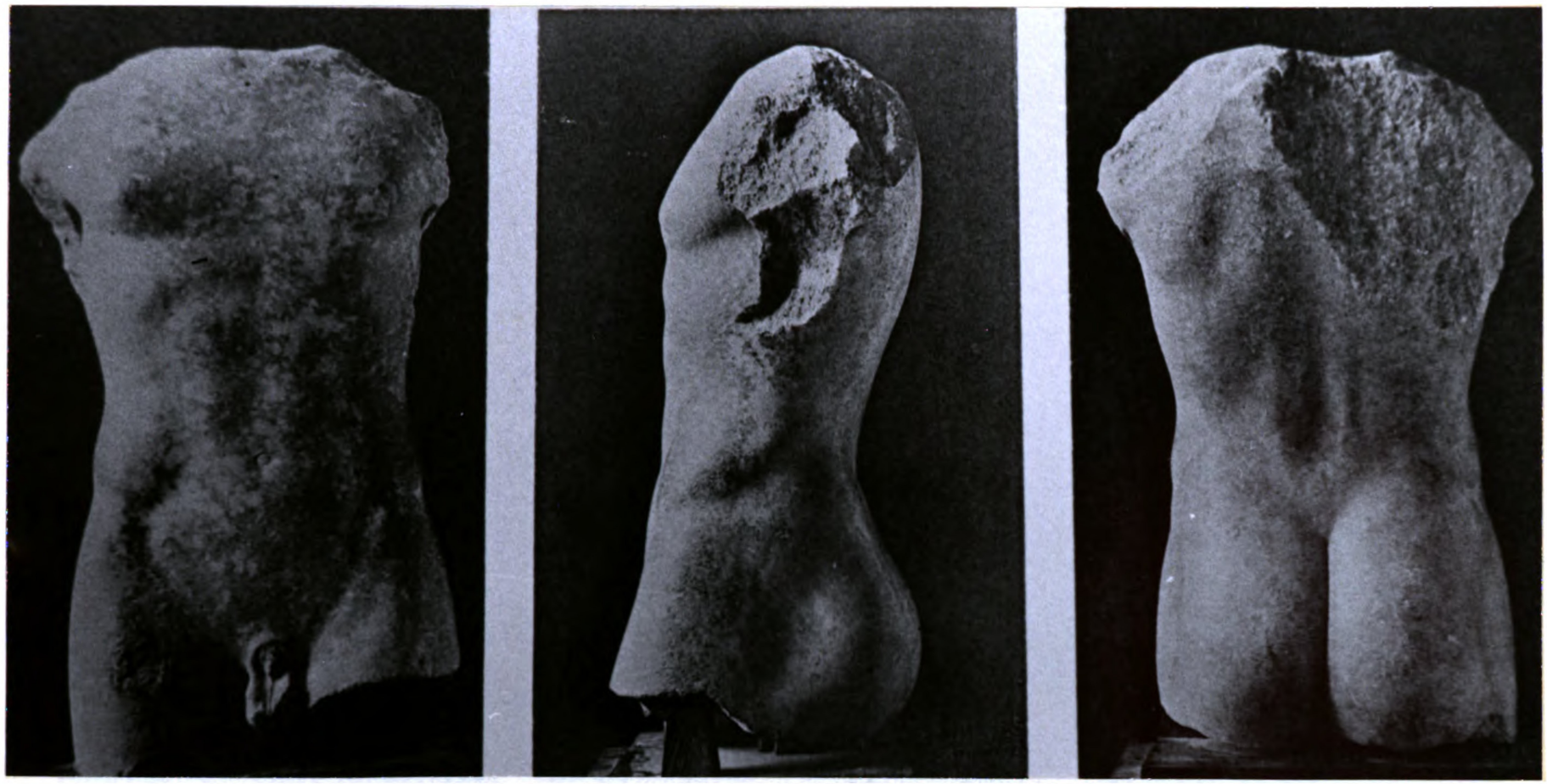

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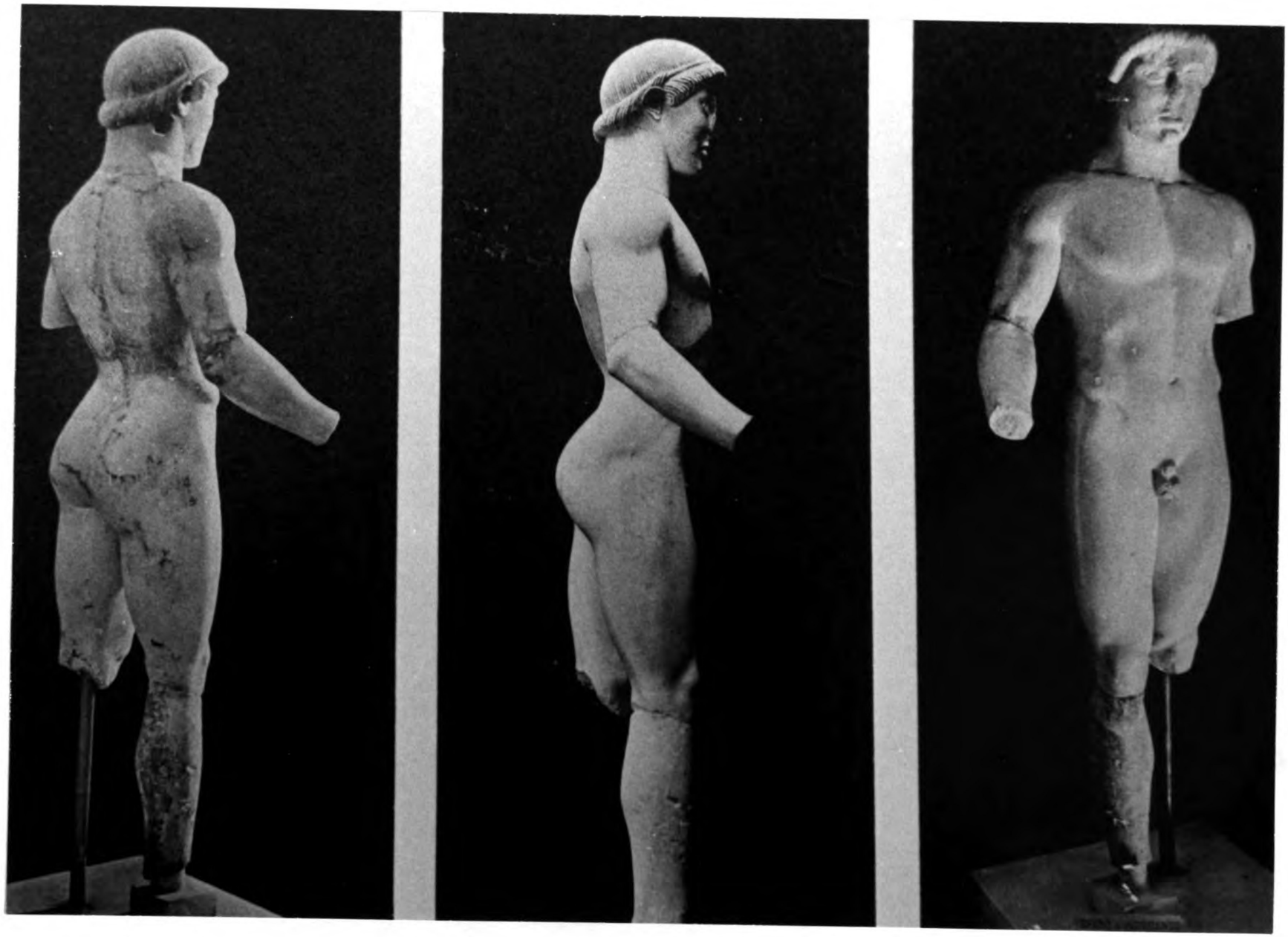

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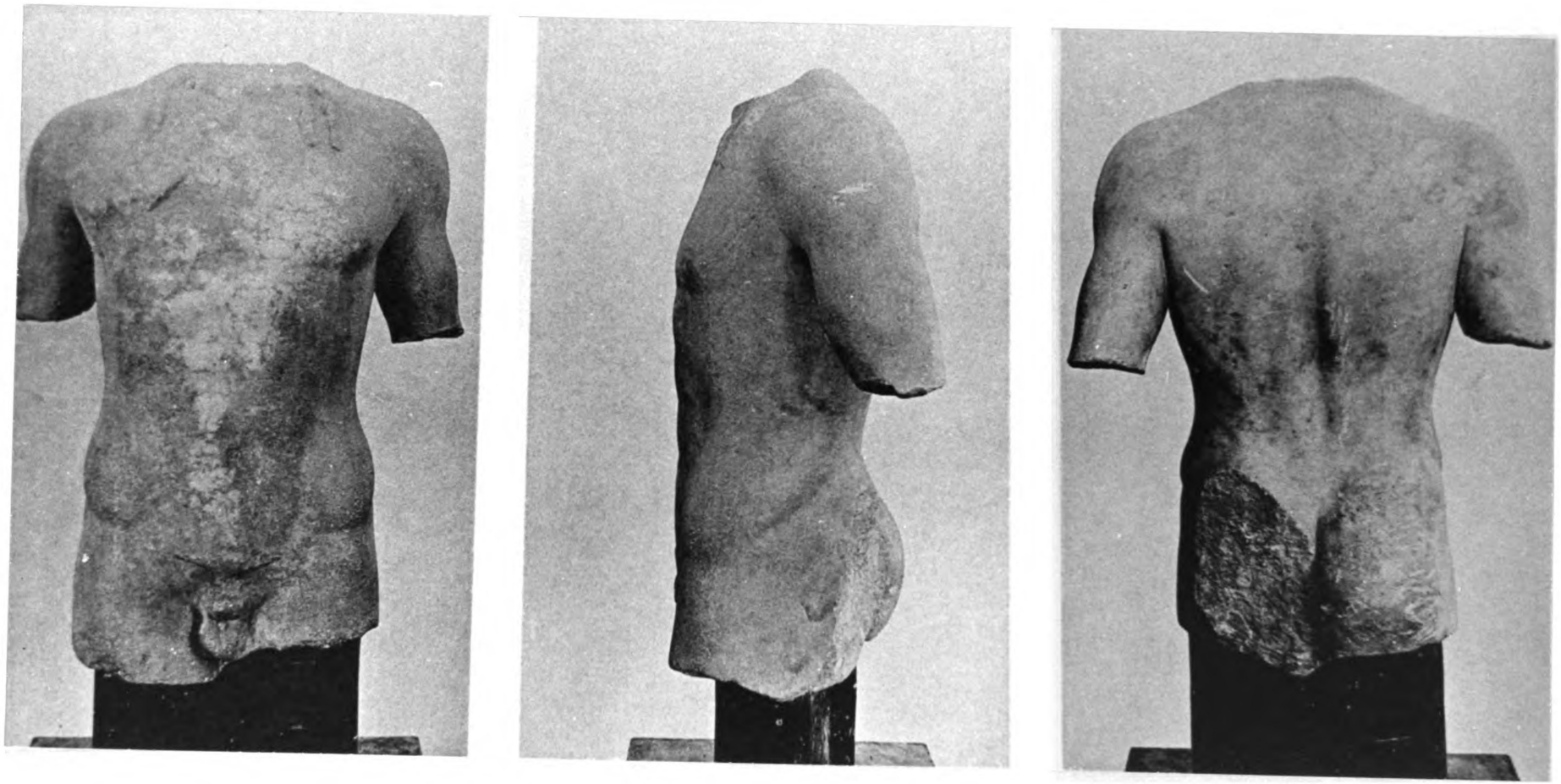

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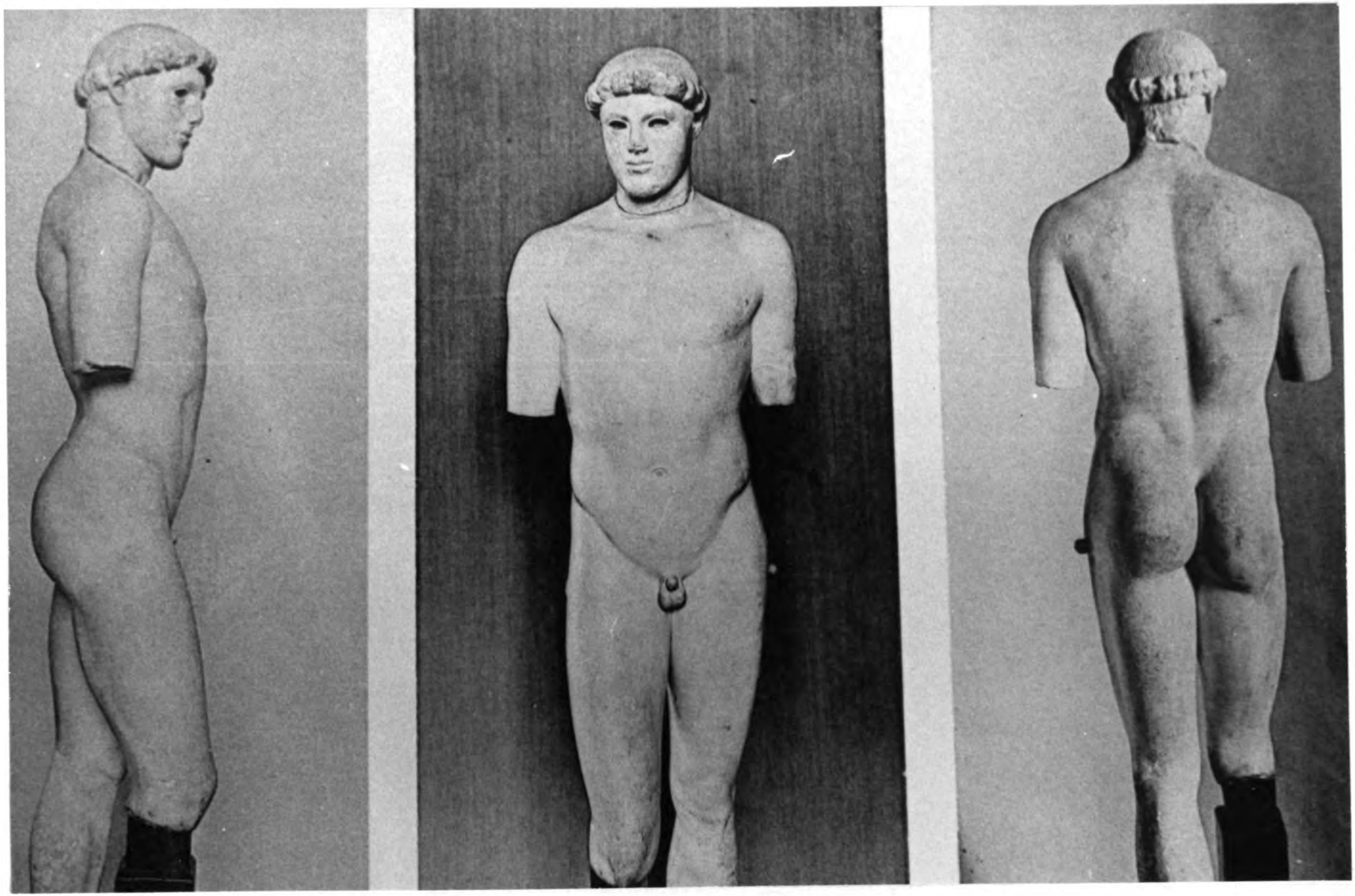


Plate XIII

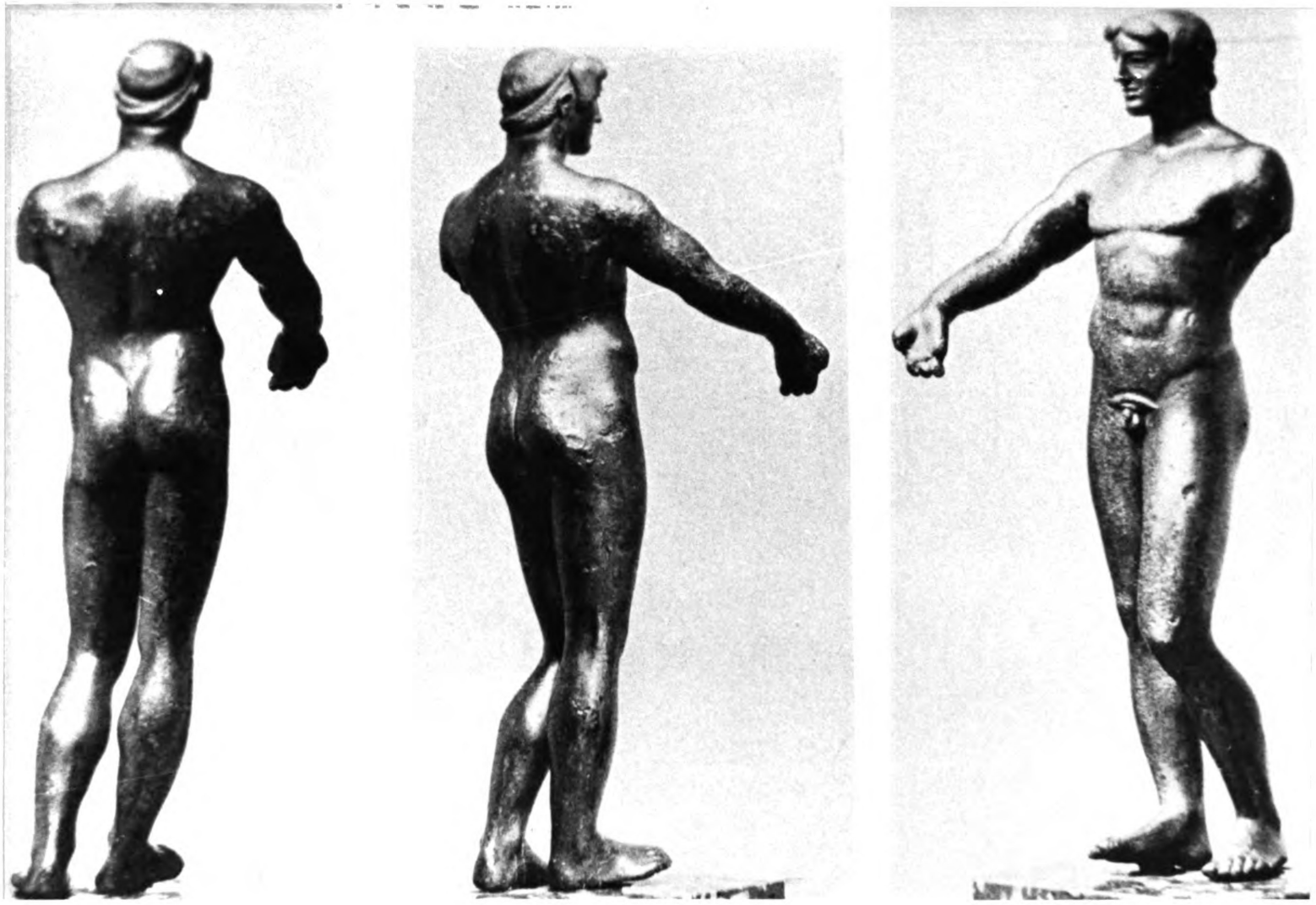


Plate XIV

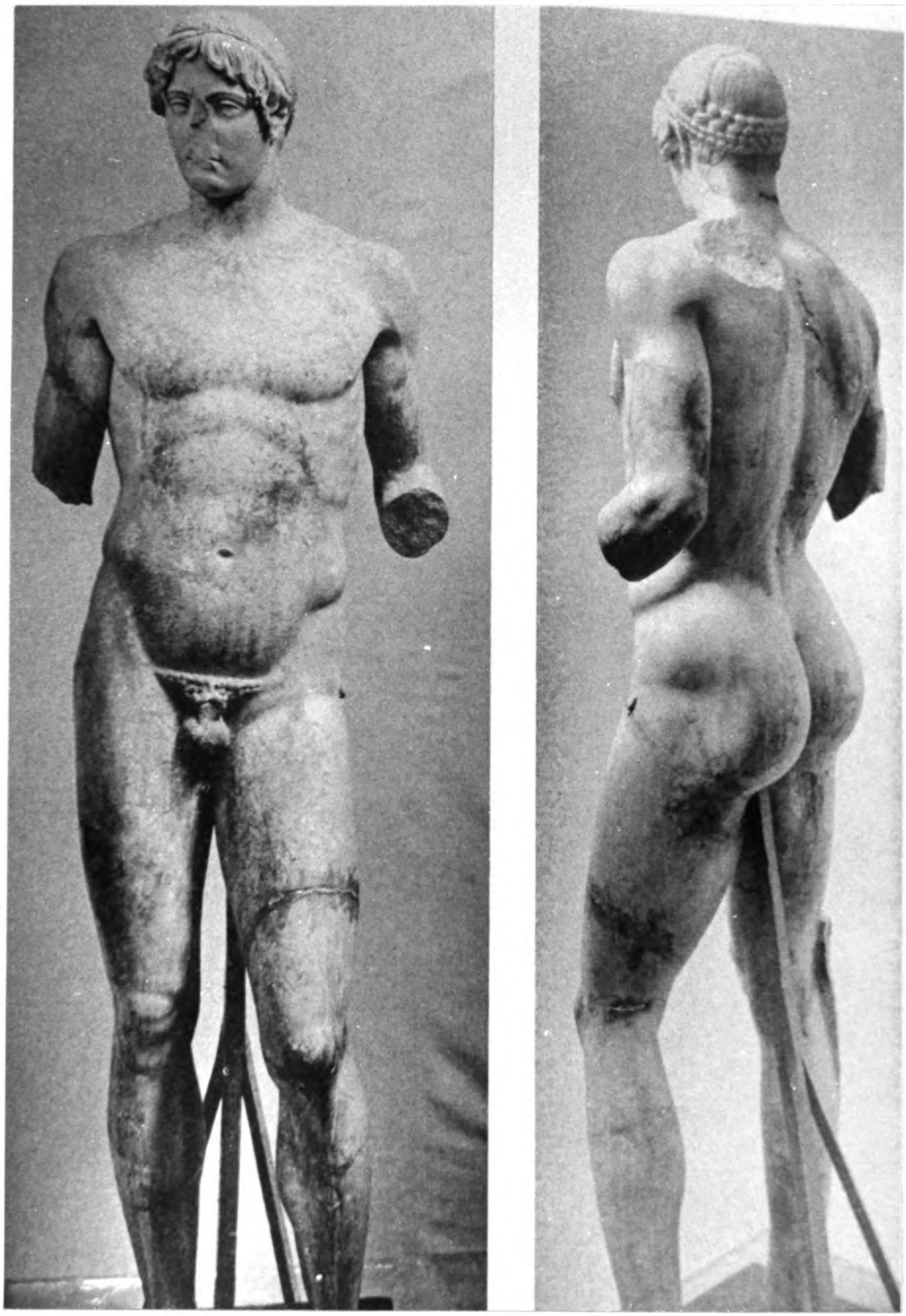


Plate XV

Fig. 571. Group of the Tyrannicides

Museo Nazionale, Naples

(Cf. p. 200)

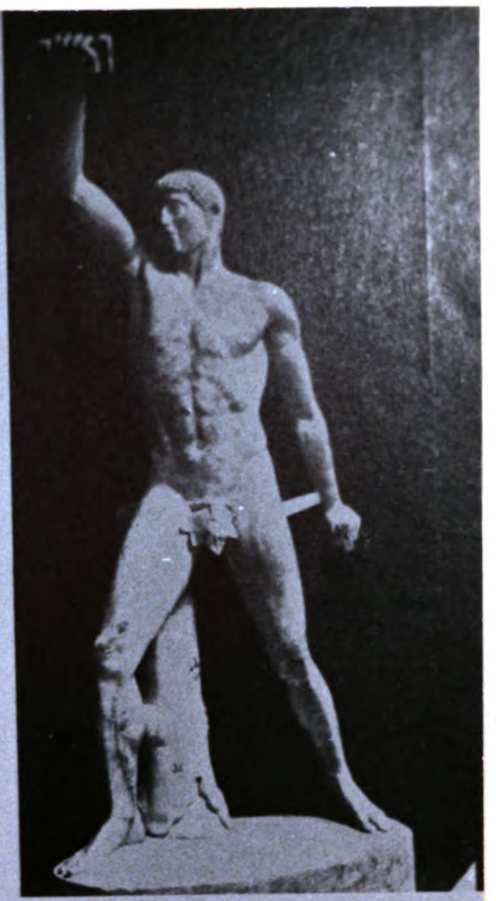
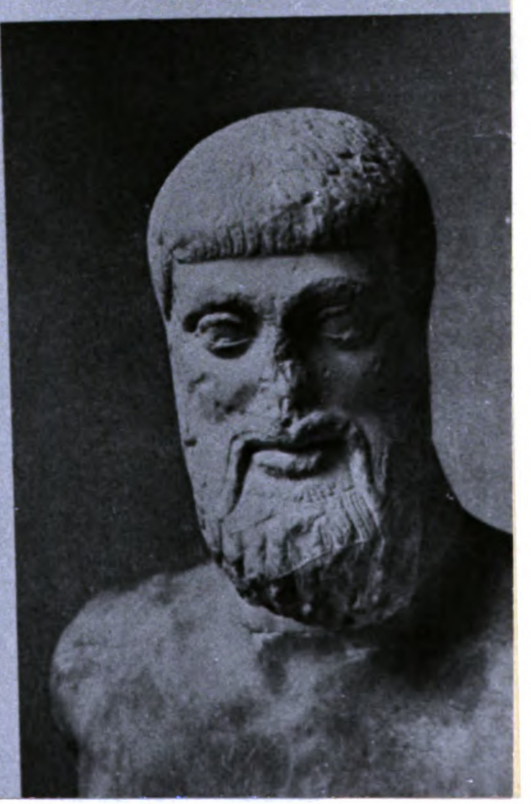


Fig. 572. Harmodios

Museo Nazionale, Naples

(Cf. p. 200)



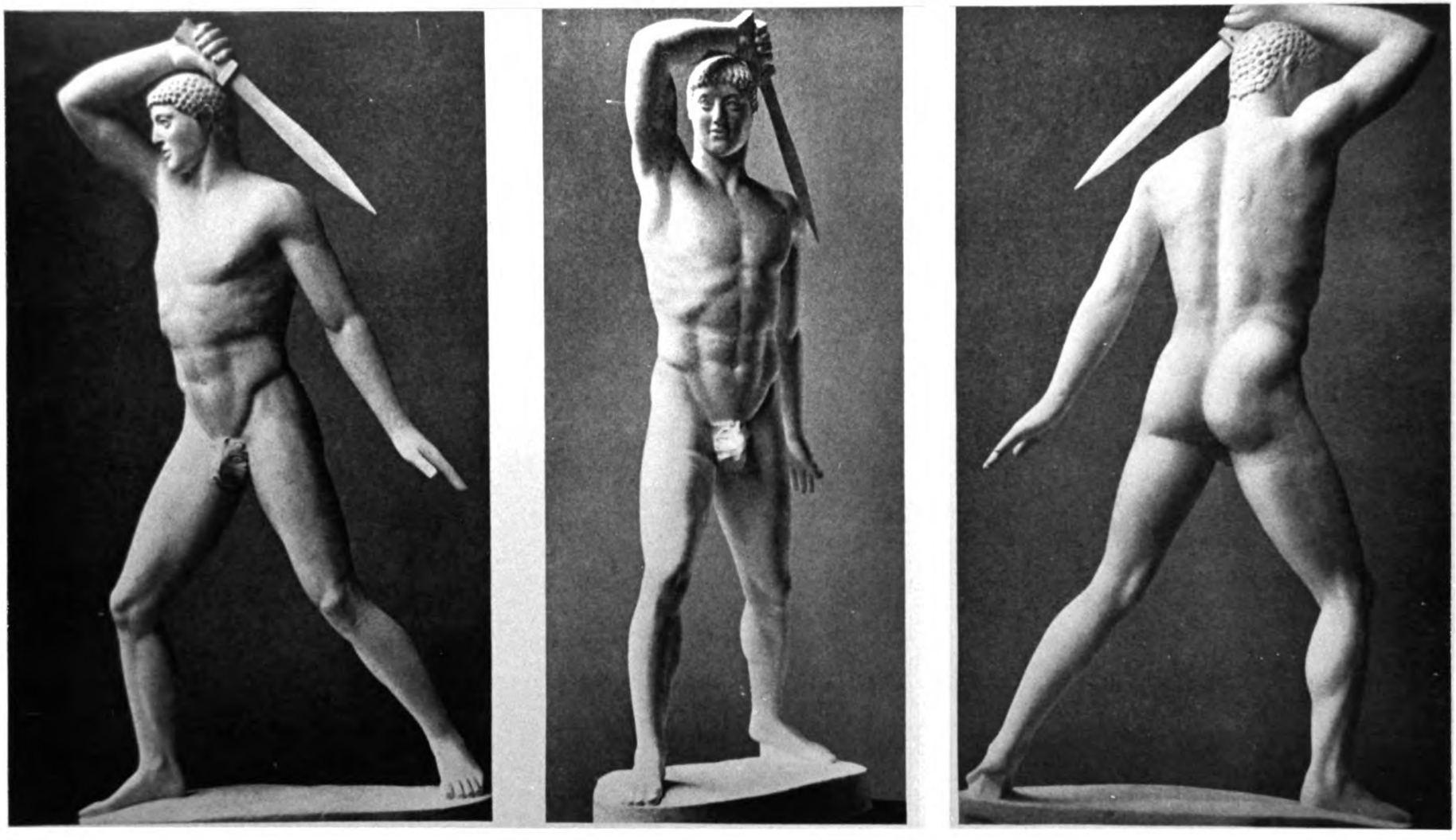
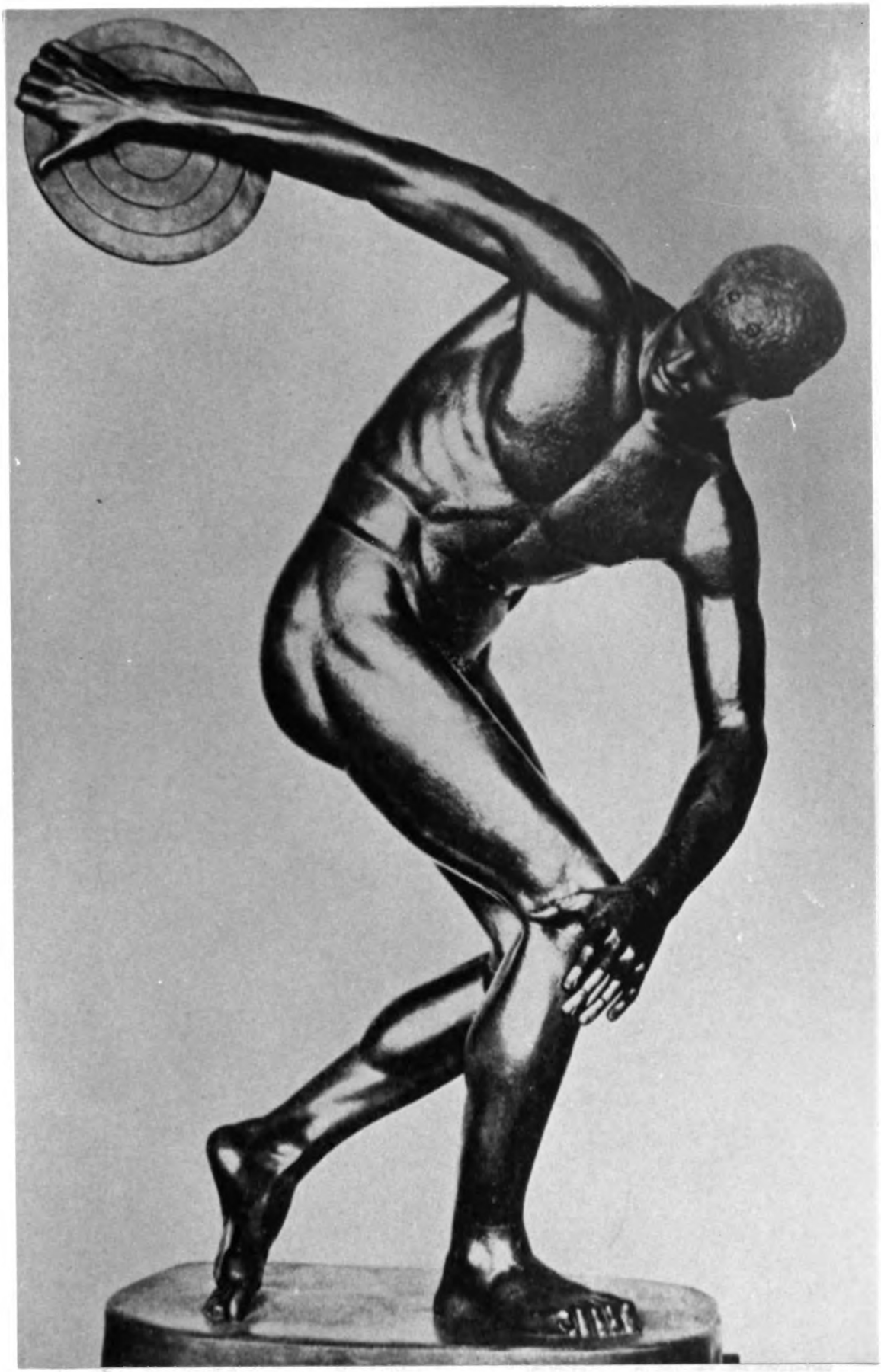


Plate XVII



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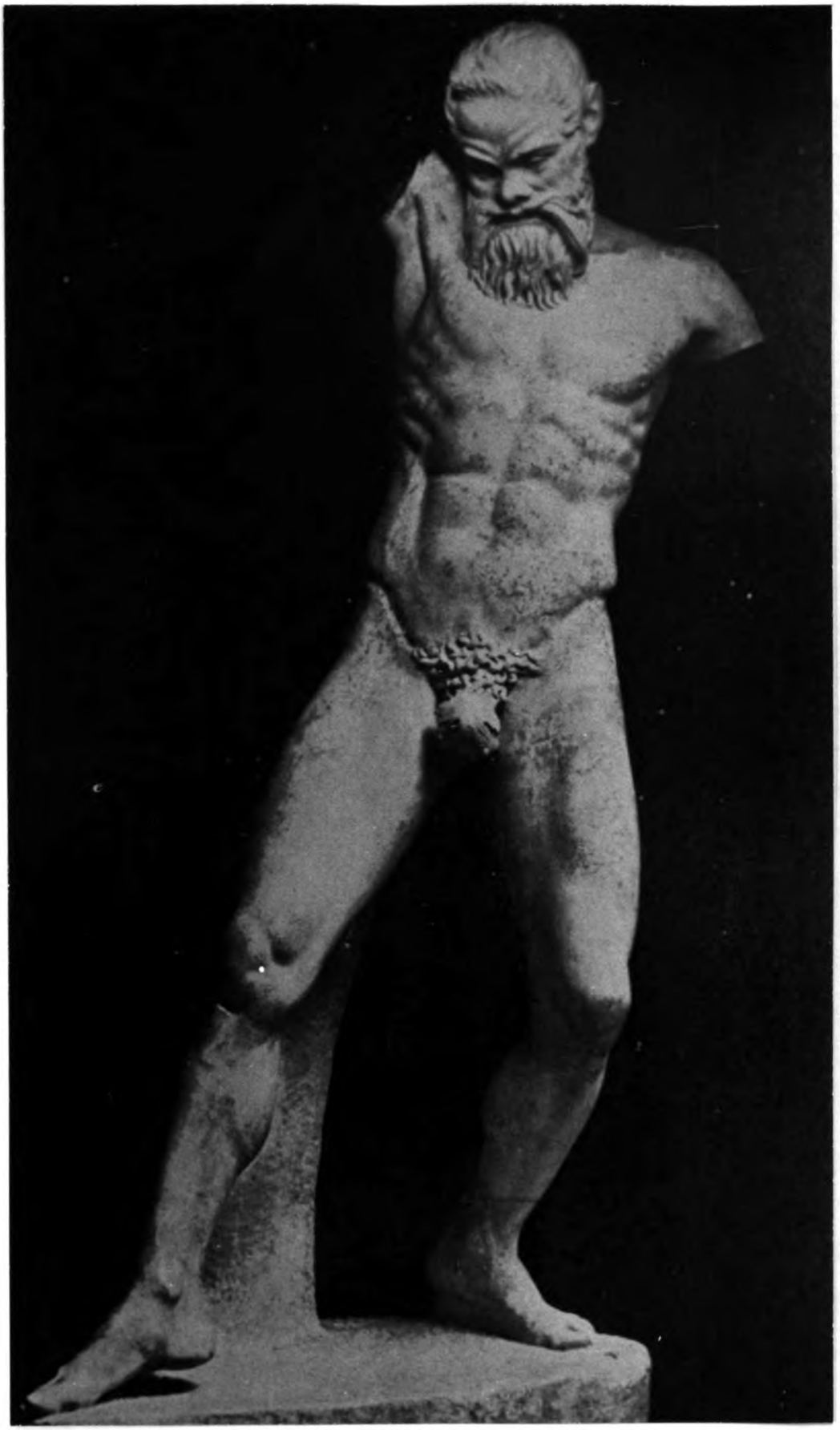
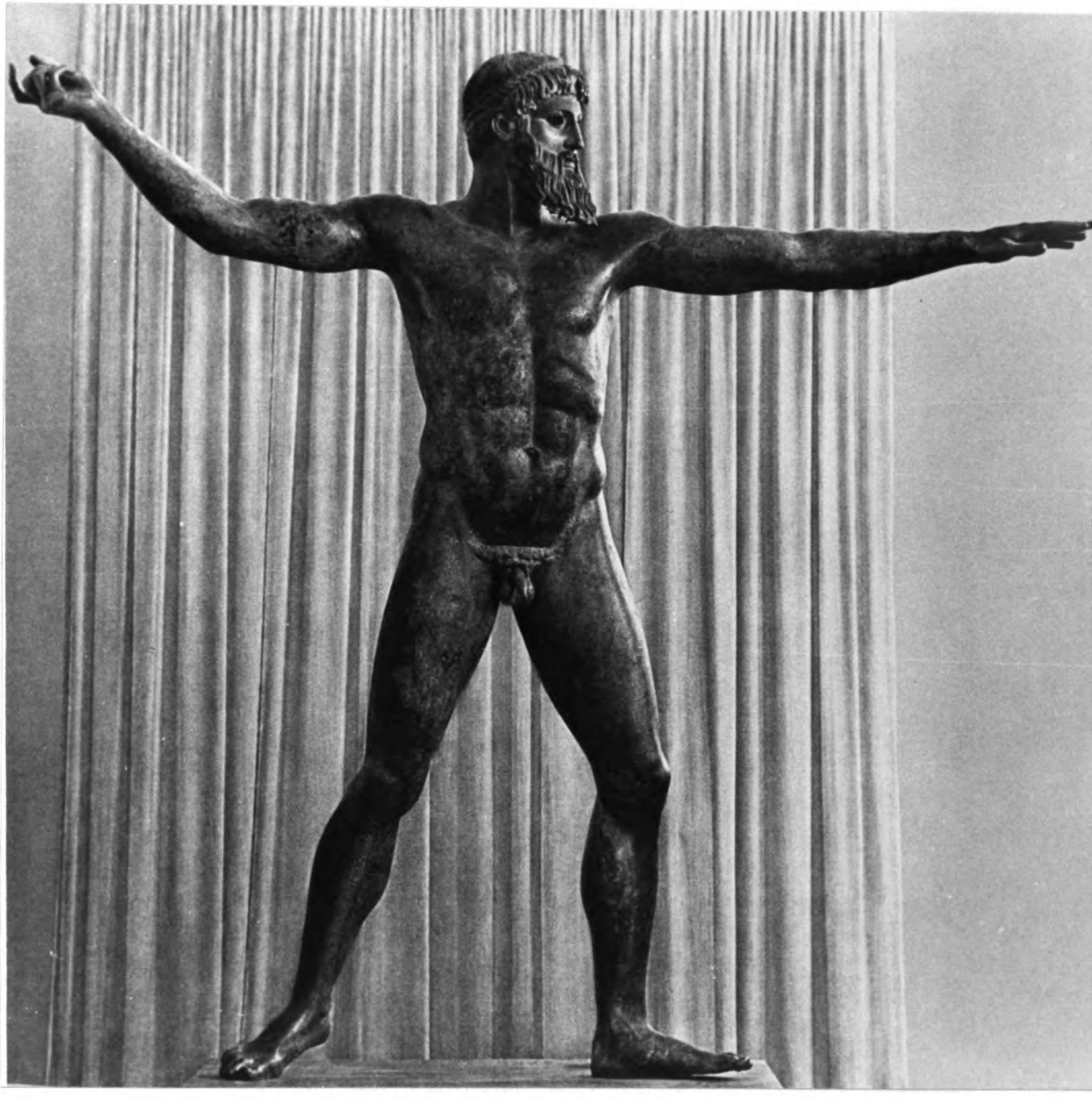


Plate XIX

Plate XX



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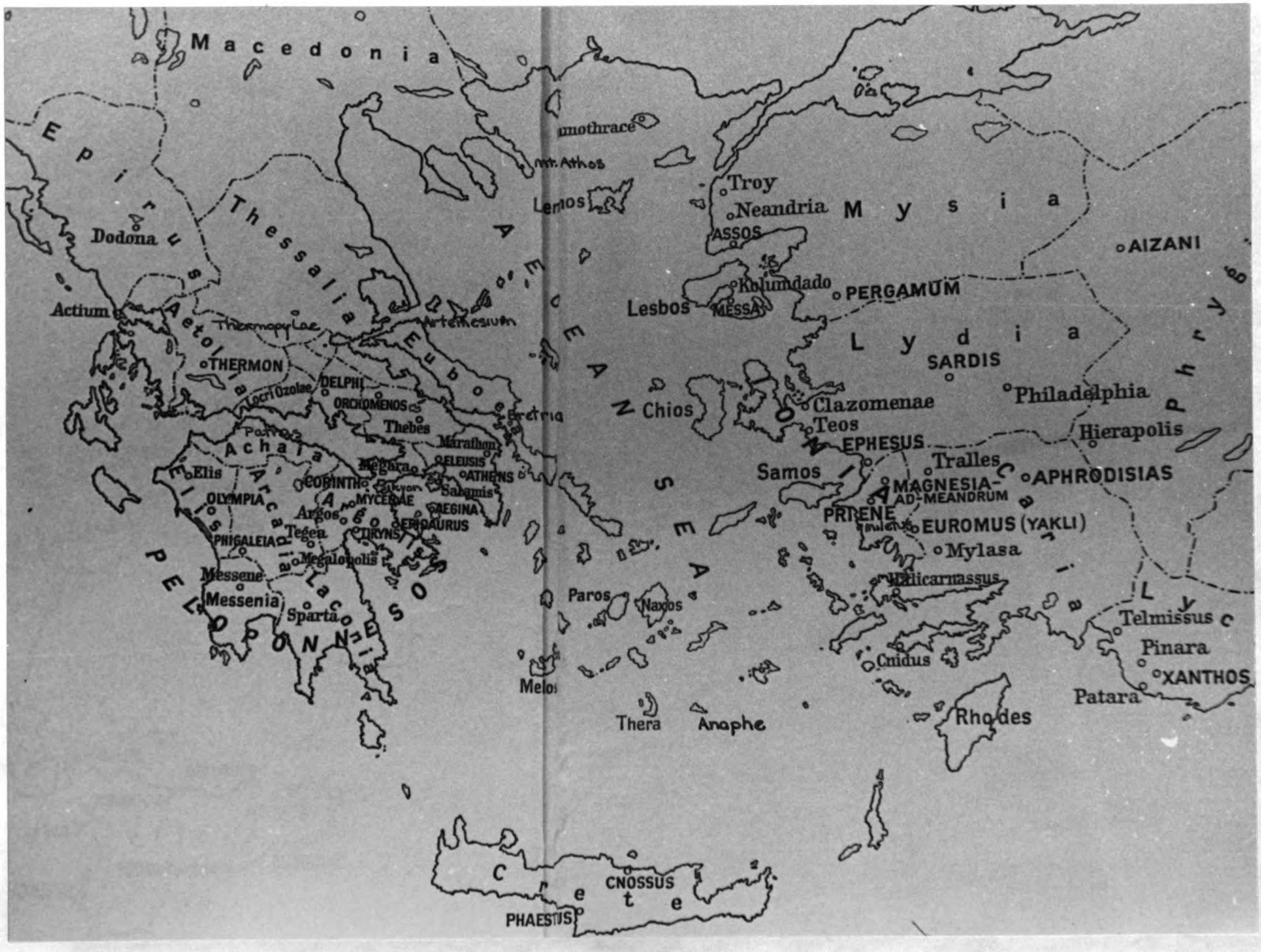
Macedonia
Epirus
Thessalia
Aetolia
Achaia
Elis
Arcadia
Laconia
Messenia
PELOPONNESUS
Dodona
Actium
Thermopylae
THERMON
Locri Ozolae
DELPHI
ORCHOMENOS
Thebes
Phocis
Boeotia
Euboea
Artemisium
Eretria
Marathon
ELEUSIS
ATHENS
Megara
Salamis
CORINTH
Isthmus
MYCENAE
Argos
EPIDAURUS
TIRYNS
Tegea
PHIGALEIA
Megalopolis
Messene
Sparta
Lemnos
mt. Athos
Imothrace
AEGEAN SEA
Troy
Neandria
ASSOS
Mysia
AIZANI
Lesbos
MESSA
Kolumdado
PERGAMUM
Lydia
SARDIS
Chios
Clazomenae
Teos
Philadelphia
Hierapolis
EPHESUS
Samos
Tralles
APHRODISIAS
MAGNESIA-AD-MEANDRUM
PRIENE
EUROMUS (YAKLI)
Mylasa
Halicarnassus
Caria
Lycia
Telmissus
Pinara
XANTHOS
Patara
Cnidus
Rhodes
Paros
Naxos
Melos
Thera
Anaphe
Crete
CNOSSUS
PHAESTUS

Plate XXII


Macedonia
Epirus
Dodona
Actium
Thessalia
Aetolia
THERMON
Thermopylae
Locri Ozolae
DELPHI
ORCHOMENOS
Thebes
Euboea
Artemesium
Eretria
Marathon
ELEUSIS
ATHENS
Salamis
AEGINA
EPIDAURUS
Megara
CORINTH
Sikyon
MYCENAE
Argos
Argolis
TIRYNS
Achaia
Patras
Elis
OLYMPIA
Arcadia
PHIGALEIA
Tegea
Megalopolis
Messene
Messenia
Sparta
Laconia
PELOPONNESOS
mt. Athos
Lemnos
AEGEAN SEA
Troy
Neandria
ASSOS
Mysia
AIZANI
Lesbos
Kolumdado
MESSA
PERGAMUM
Lydia
SARDIS
Philadelphia
Phrygia
Chios
Clazomenae
Teos
IONIA
EPHESUS
Hierapolis
Samos
Tralles
MAGNESIA-AD-MEANDRUM
APHRODISIAS
PRIENE
Miletus
EUROMUS (YAKLI)
Mylasa
Caria
Halicarnassus
Lycia
Telmissus
Pinara
XANTHOS
Patara
Cnidus
Rhodes
Paros
Naxos
Melos
Thera
Anaphe
Crete
CNOSSUS
PHAESTUS

Plate XXII


Ravenna
RIMINI
Florence
ANCONA
SPALATO
CORTONA
PERUGIA
ASSISI
Clusium
Piombino
Sutrium
CERVETRI
ROME
TIVOLI
(TIBUR)
Ostia
Praeneste
Capua
BENEVENTUM
NAPLES
Pozzuoli
Pompeii &
Herculaneum
Tarentum
PAESTUM
METAPONTUM
Sybaris
Cotrone
Messina
Palermo
Locri
Rhegium
TAORMINA
SEGESTA
Naxos
Sicily
Leontini
SELINUS
AGRIGENTUM
SYRACUSE
Gela
Etruria
Umbria
Picenum
Sabini
Latium
Frentani
Apulia
Samnium
Campania
Lucania
Brutii
Calabria

Plate XXIII