

Greek Sculpture

The Origins

Figurines of the Protogeometric period



1 Clay figure from a shrine at Karphi (Crete). More probably an adorant than a goddess. She wears a Minoan horns symbol on her cap, and the type is traditional in Crete, including the raised hands gesture. The feet are made separately and hung in the skirt. (Heraklion Mus.; H. 0·67) About 1000



3 Clay stag, from a grave in Athens, decorated in the Protogeometric style. (Athens, Kerameikos Mus. 641; H. 0·26) About 925 (dated by context)



4 Clay centaur, found part within a tomb, part over another tomb, at Lefkandi (Euboea). A deliberate painted nick in the right foreleg has been associated with the story that the centaur Chiron was wounded in the leg by Herakles with an arrow, but a myth figure in the round so early is unexpected and we would look for more explicit statement of the action. (Eretria; H. 0·36) Before about 900 (dated by context)

- Gone is the art of the Mycenaean times (E.g. the Lionesses of Mycene have no real heirs).
- **Predominance of small figurines in clay**
- **In a first phase they mostly have cylindrical bodies (often wheel-made)**
- **In a later phase (Lefkandi Centaur) more complicated body shapes appear, possibly as an eastern influence.**

Figurines In the Geometric period



6 Clay helmeted head, from the Amyklaion sanctuary (Laconia). (Athens; H. 0·115) About 700



Comparison with figures in Geometric Pottery

- 8TH century BC: increased prosperity and contacts with the East
- Renaissance of arts in the 8TH century BC.
- Sculptural works are still small: clay or small bronze casts (often as decorations to bronze vases).
- Bronze is «Solid cast» : no moulds to be reused: each piece is unique.
- STYLE: elongated limbs, triangular chests and heads. Clear similarities with human representations in the Geometric pottery.
- Strict frontality.



5 Bronze man from Olympia, from the ring handle of a tripod cauldron, on which he stood holding a spear in his right hand, the lead of a horse in his left. (Olympia B 4600; H. 0·144) About 750

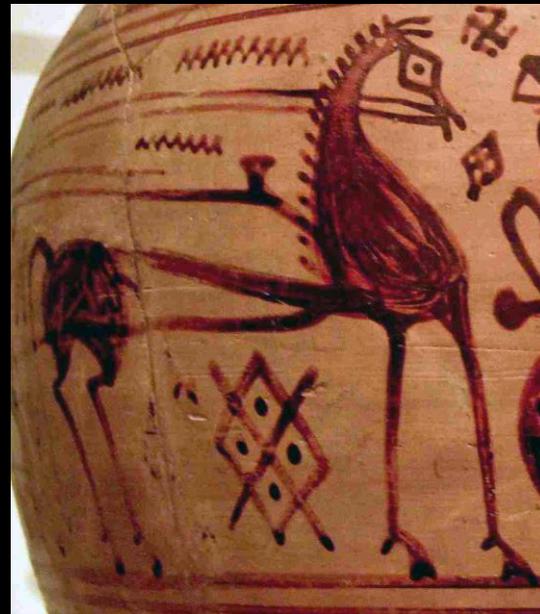


7 Bronze warrior from Karditsa (Thessaly). His spear is missing but he wears helmet, belt and 'Dipylon' shield (a light wicker or hide shield, stylized into this shape by the Geometric artist). (Athens Br. 12831; H. 0·28) About 700

OLYMPIA:
Small Bronze Horse Figurine
750-700 BC, from the Zeus
Sanctuary

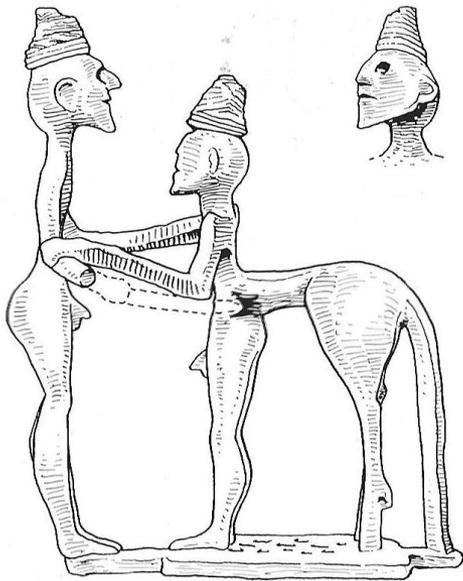


Similar example in the
Berlin Museum



Comparison with
horses in
Geometric pottery

- At the end of the Geometric period one can see more elaborated attempts at complex representations.
- A narrative interest seems to occasionally appear, in parallel to the more elaborated representations in late geometric figures. There is clearly an interest in mythology.
- These are still small, bronze cast figures.



13 Bronze hero fighting a centaur, from Olympia (?). Both are helmeted; he plunges a sword into the monster's flank. Possibly Herakles and Nessos. (New York 17.190.2072, Morgan Gift; H. 0.11) About 750-700



11 Bronze helmet-maker. This is unusual for this period in having no base or signs of attachment. The subject suggests a craftsman's dedication. (New York 42.11.42, Fletcher Fund; H. 0.052) Early 7th c.



12 Bronze hunter and dog attacking a lion with prey in its mouth, from Samos. The helmet lends a heroic air to a heroic occasion (there were no lions in the Greek islands although Homer knew their behaviour well). Beneath the base is an intaglio swastika. (Once Samos; H. 0.09) About 700

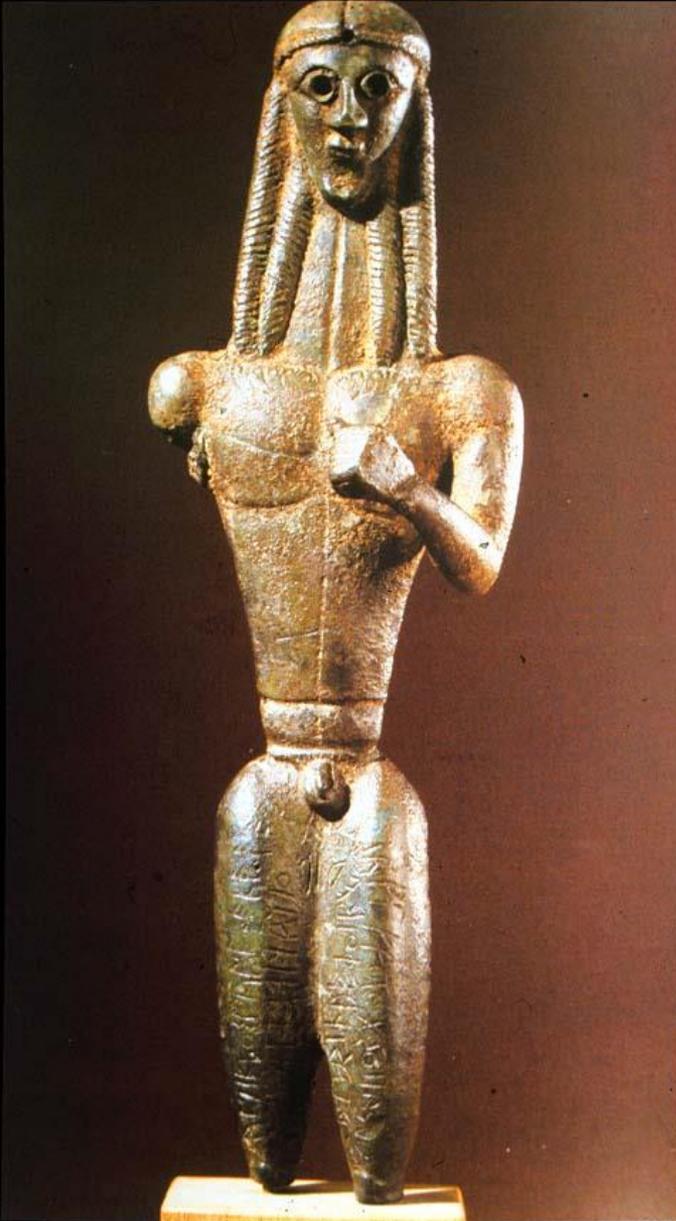
Mantiklos' Apollo

From THEBES

Bronze (20.3 cm)

circa 700-675 B.C.

Museum of Fine Arts - Boston



- From the Apollo of Mantiklos one can start seeing inscription about donors, recipients, circumstances, etc..
- This phenomenon attests a greater interest in the use of sculpture as a mean to convey messages (e.g. prestige, piety, etc.).
- **STYLE: Geometric heritage (elongated limbs, triangular chest, etc..) combined with new eastern influences (Hair).**

10 Bronze man from Thebes. The dedication by Mantiklos is written in two hexameters on the thighs. 'Mantiklos offers me as a title to Apollo of the silver bow; do you, Phoibos, give some pleasing favour in return.' (Boston 3.997; H. 0-20) Early 7th c.

Μαντικλος μ' ανεσεκε φαβολει αργυροτοχοσι
τας {δ}δεκατας· τυ δε φοιβε διδοι χαριφετταν μοι ε[αν]

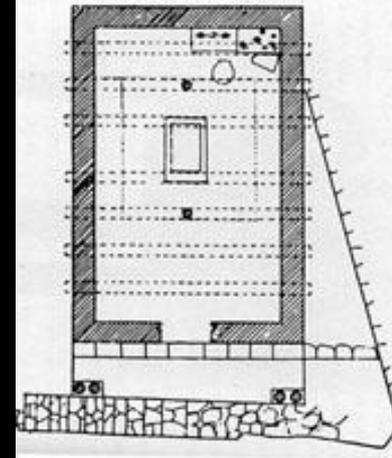
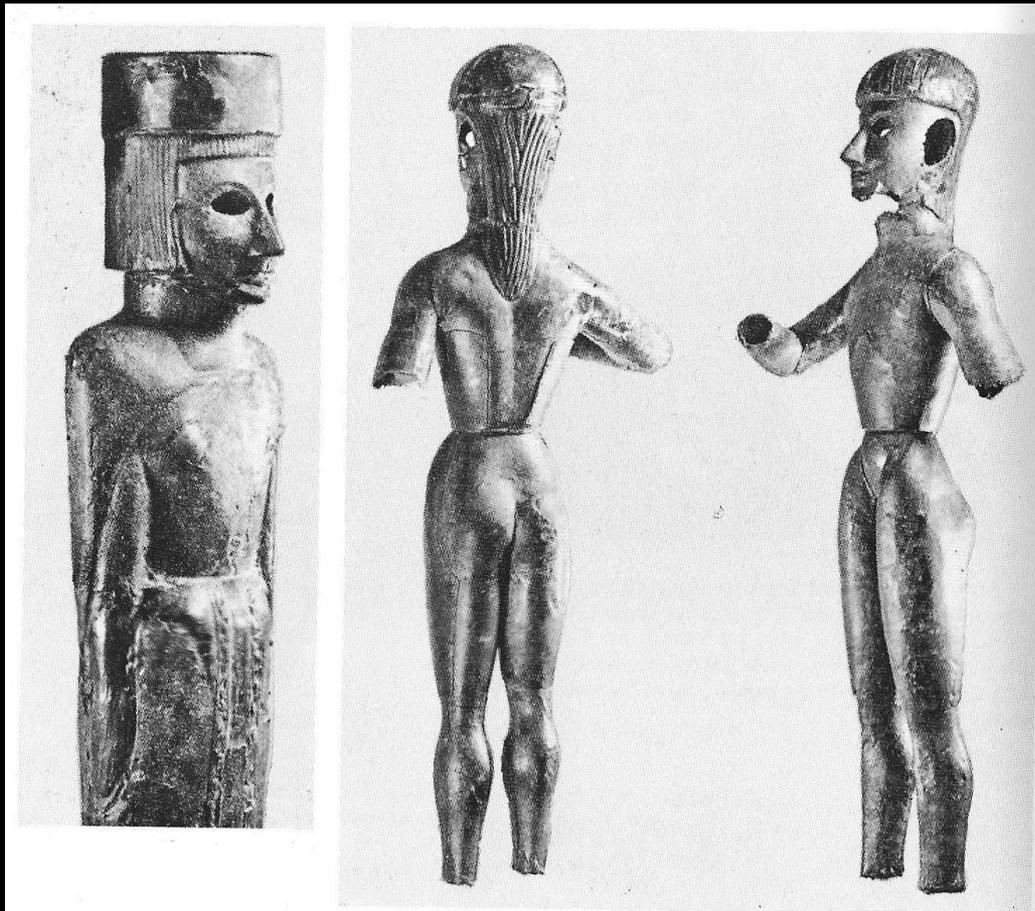
ΜΑΝΤΙΚΛΟΣ Μ' ΑΝΕΣΕΚΕ ΦΑΒΟΛΕΙ ΑΡΓΥΡΟΤΟΧΟΣΙ
ΤΑΣ ΔΕΚΑΤΑΣ· ΤΥ ΔΕ ΦΟΙΒΕ ΔΙΔΟΙ ΧΑΡΙΦΕΤΤΑΝ ΜΟΙ Ε[ΑΝ]

DREROS (Crete): Bronze idols from the Apollo Temple (circa 700 BC)

Crafting technique: the «**Sphyrelaton**»

bronze sheets pinned together over a wooden core, later to be hammered into shape.

-Eastern origin of this technique, especially regarding goldsmithing.



16 Bronze statues (one of two female and the male) from Dreros. Probably cult images which stood on the corner basis of the 8th-c. temple of Apollo. The god's hair is worked in long hook-locks; the restoration of his arms is uncertain. The bronze sheets were pinned together over a wooden core having been hammered into shape, a technique familiar also for gold figures of this style (called *sphyrelaton*). The eyes had been inlaid. (Heraklion 2445-7; H. 0.40, 0.80) About 700

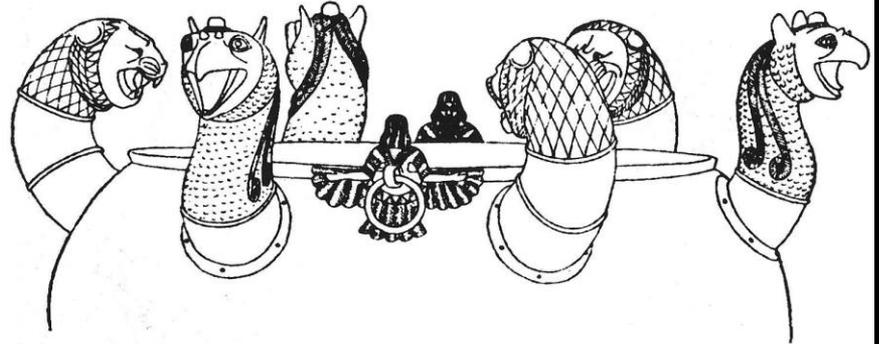
Late 8th and 7th centuries BC

During this time period an important mean of transmission of Oriental Motifs are the Bronze Vases.

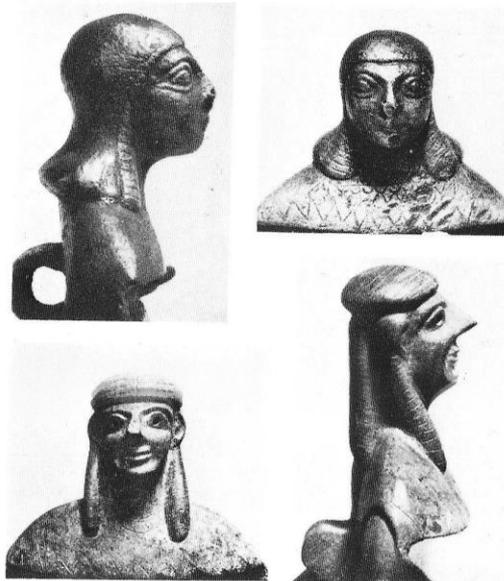
In particular there are many bronze cauldrons which display attachments or handles representing griffins, sierns, Lions, etc.

Objects like these are clear proofs of the «Orientalizing» fashions which can be attested also in pottery.

This «Oriental influence» has also consequences in the art of sculpture.



20 Bronze cauldron from Olympia with beaten lion and griffin heads and cast siren attachments. (Olympia; lip diam. about 0-65) Early 7th c.



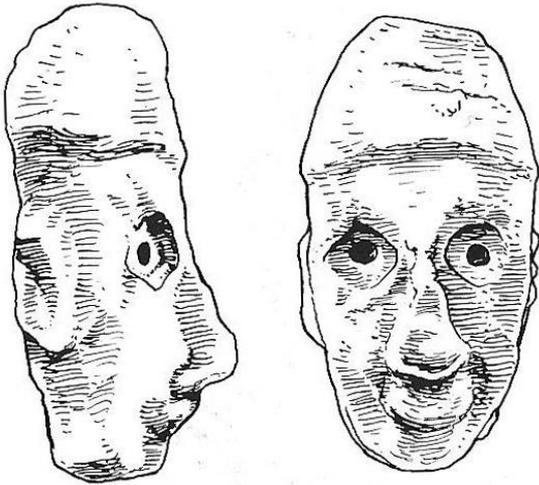
21 Heads from bronze siren attachments to cauldrons, from Olympia. The imported eastern type above a Greek version. The series of these figures is of the latest 8th and early 7th c. (Olympia)



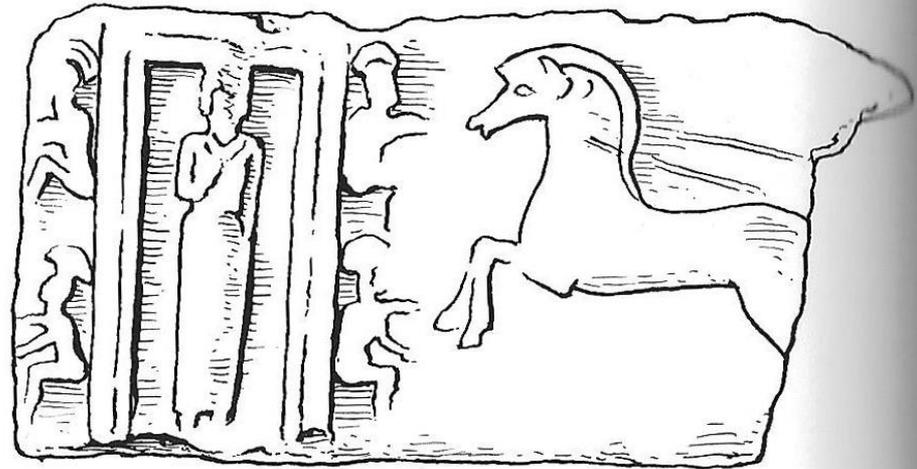
22 Cast bronze griffin from a cauldron, from Olympia. A later refinement of the hammered griffins. The series continues into the 6th c. (Olympia) Mid-7th c.

Thus far we have seen small figures in Bronze and clay. What about Stone sculptures?

- The earliest surviving stone sculpture in iron age greece are from Crete
- Statues, like other object types (Gold jewelry, bronze armour, etc..) seem to re-introduce in Greece crafting techniques which were forgotten in the Dark Ages.
- They seem to represent influences from Syria and the Neo-Hittite kingdoms.
- Crete is a major center for such objects, possibly to stronger connections.
- Characteristics: long oval heads, domed skulls with long hook-locks for men and pill-box hats for women
- These are the roots of a new style: the Daedalic.



14 Limestone head from Amnisos.
The eyes had been inlaid, probably in bone. (Heraklion 345; H. 0·16) 8th c.



15 Limestone relief from Chania. A goddess stands frontal in the gateway of her temple or city. Pairs of archers, one above the other, protect her. They wear helmets of eastern type and the horse from the attacking chariot resembles the Assyrian, somewhat geometricized. The relief may be from a building. There is a comparable scene on a bronze belt of this style from Knossos. (Chania 92; H. 0·39) 8th c.

The **Daedalic sculptural style** gained popularity during the 7TH century in Greece.

Its main center of production seems to have been **CRETE**, although the influences can be seen all over Greek lands.

This style was greatly influenced by the “**Orientalizing**” influences of the **Near East**, a possible tribute to the massive amounts of migration and interaction along the Mediterranean that had intensified towards the end of the Bronze Age. Many of these sculptures are thought to have been dedicatory offerings, and a number of these also bear inscriptions.

Features that distinguish Daedalic works are:

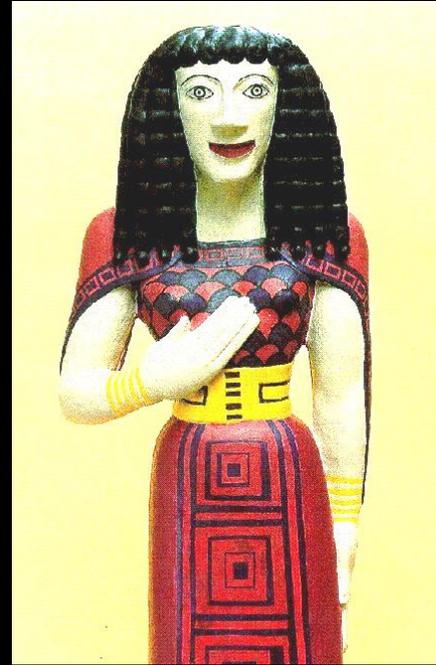
- the characteristic “**Archaic smile**,”
 - **triangular or wig-like hair**,
 - **large, almond-shaped eyes**.
- As these are earlier and less-naturalistic Archaic sculptural forms, the **bodily features are rather stiff and linear**.
- Arms and hands appear affixed at the sides, and **the overall form is straight-backed** with the details of body contour largely unaddressed.
- **Clothing depicted is simple**, with dresses often showing geometric patterns and tied with a wide belt.



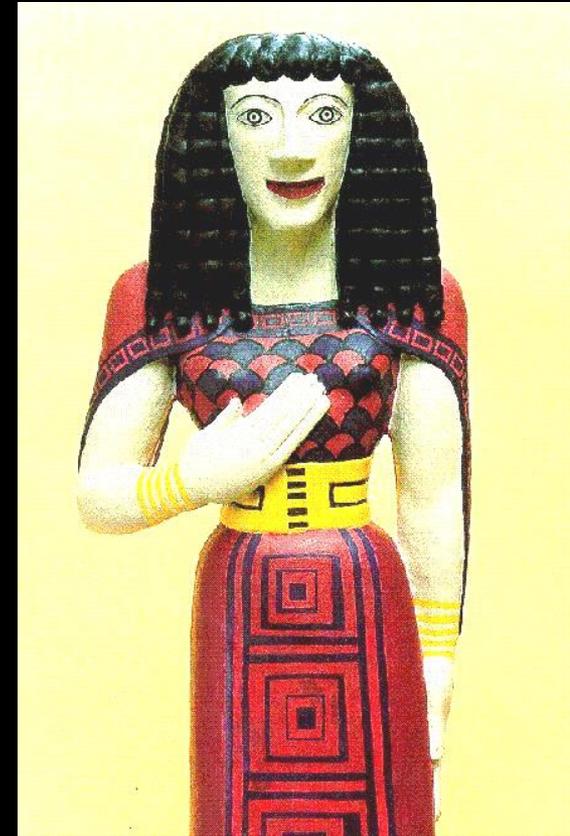
CRETE, Astritsi, bust, probably from a seated figure.
About 650-640 BC.

A DAEDALIC MASTERWORK: the Auxerre Goddess, limestone, 75-cm tall, 640-630 BC (date on stylistic grounds). Maybe from Crete, now in the Louvre.

- Strict frontality as in many oriental representations
- Hand on the breast (gesture of adoration? Maybe derived from eastern breast-holding divinities)
- **Archaic Smile**
- Geometric patters in the dress decorations.
- The hair seems to recall a «wig», with definitively Egyptian comparisons



The hair seems to recall a «wig», with definitively Egyptian comparisons



Gortyn (Crete), limestone seated woman from the Sanctuary of Athena.
Traces of red paint on the belt and skirt patterns.
About 650-630 BC.
Height: 80 cm





Possible Egyptian or Eastern influences



Athens Museum



Gortyn

GORTYN: the so-called «Triad», circa 630-620 BC



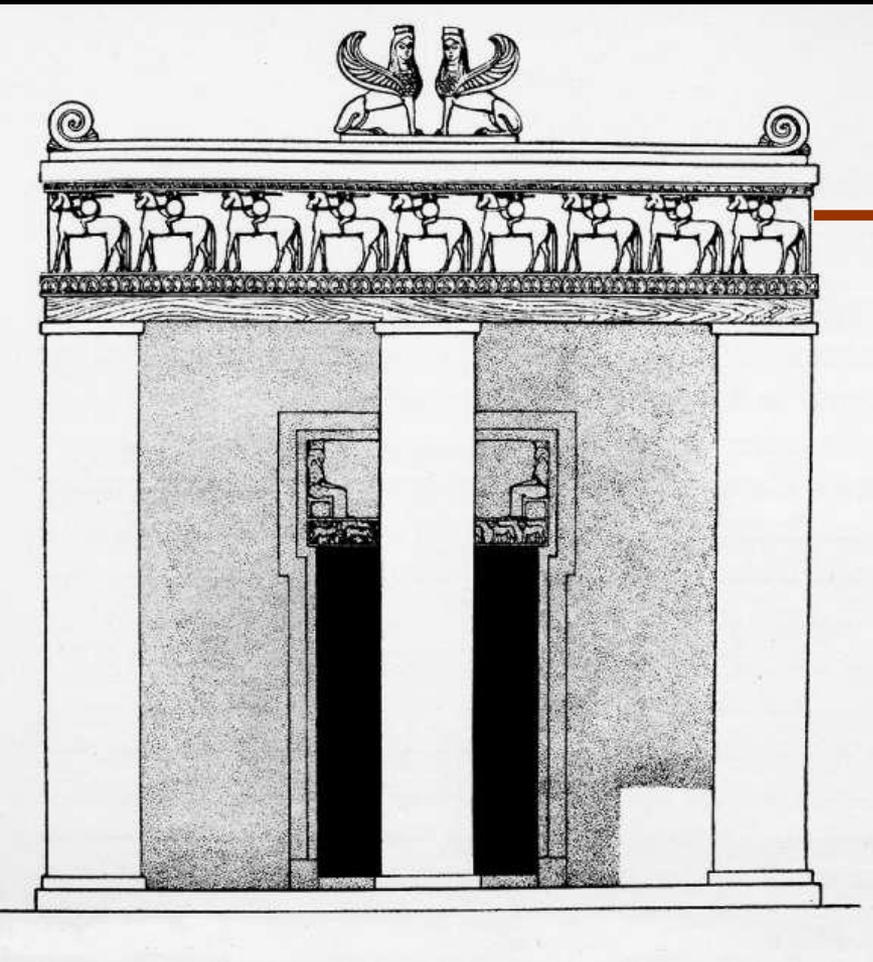
Compare frontality, rigidity and hair



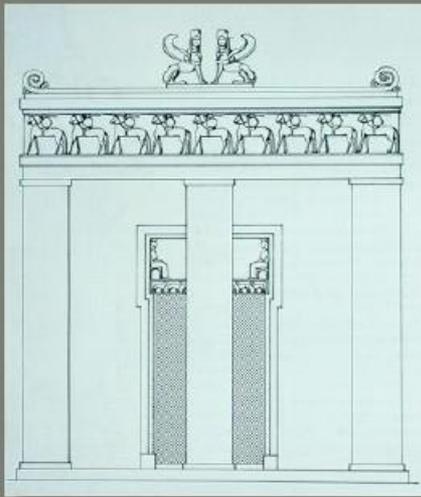
DAEDALIC ARCHITECTURAL SCULPTURES

PRINIAS (Crete)

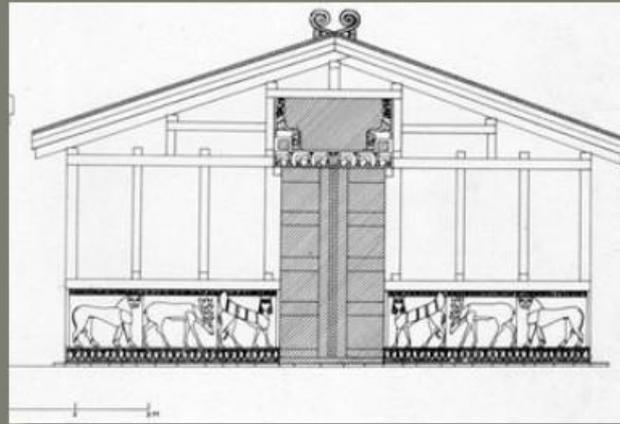
Zeus Sanctuary (circa 650-620 BC)



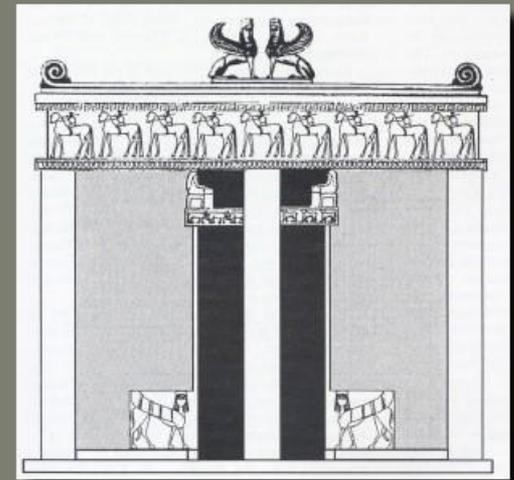
Temple A Reconstructions



Luigi Pernier

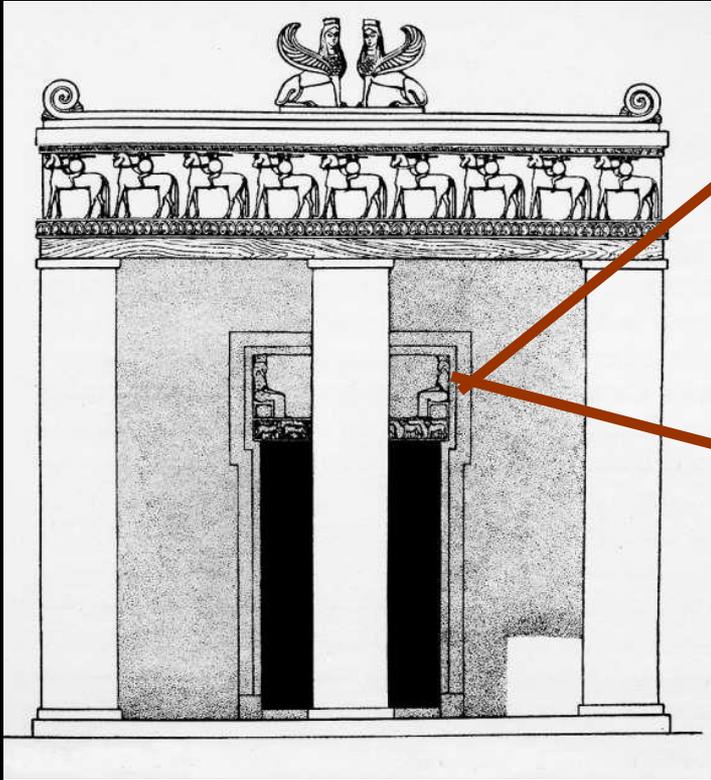


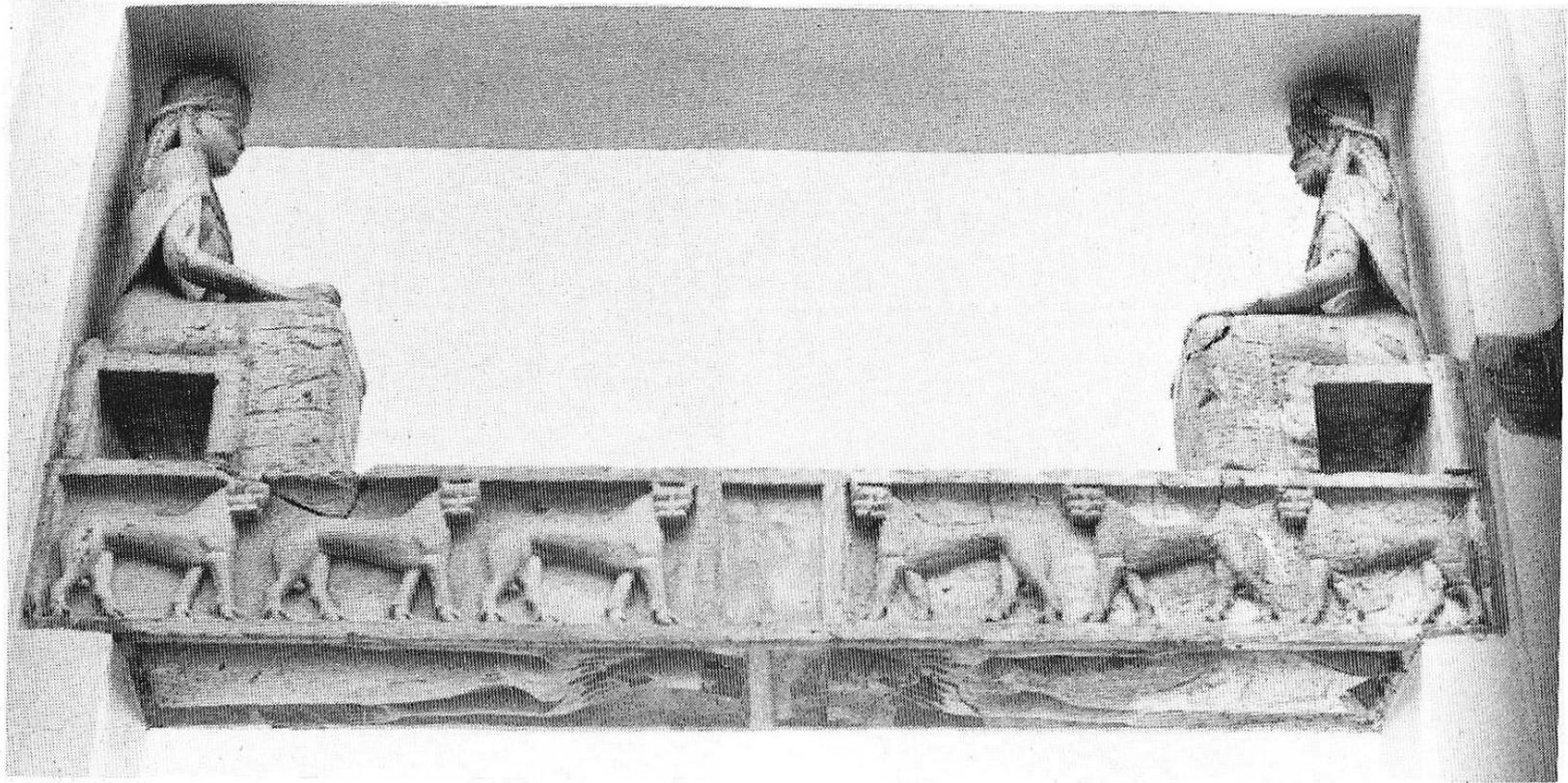
Immo Beyer



L. Vance Watrous

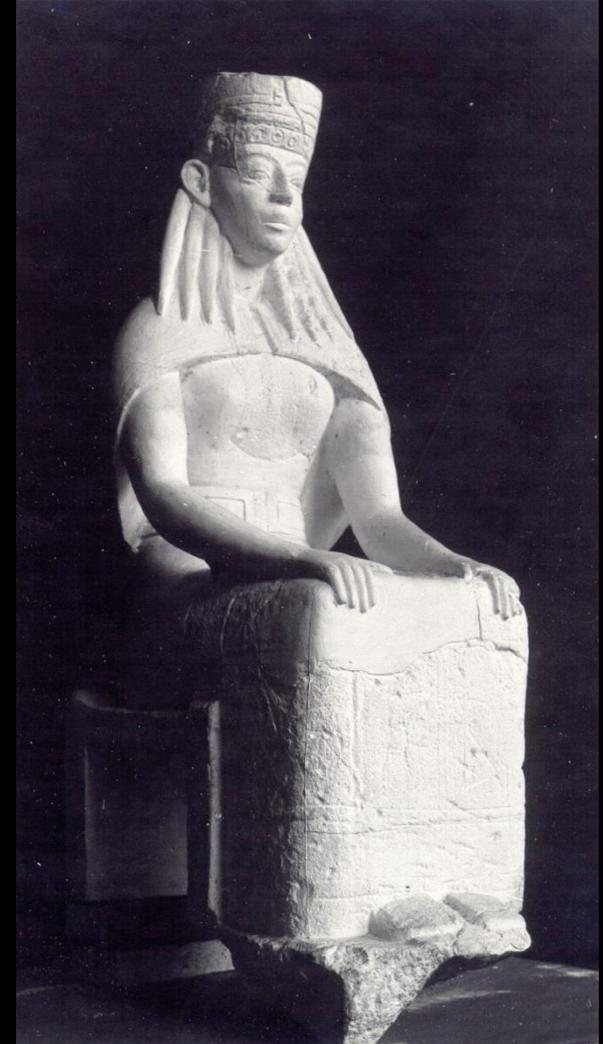
Prinias





32.4 Limestone sculpture from a temple at Prinias. The restoration is highly problematic. The seated women face each other over a lintel carved with animals in front and perhaps behind, with frontal standing women on the underside. The lower parts of the faces of both the seated and relief figures are restored. They were set either on the façade or over the cella door. The riders frieze was more probably a dado in the porch, in the eastern manner, than a crowning frieze, in the later Greek manner. The horses' long legs look primitive but this is a recurrent Cretan feature for the creatures and set low the extra length would be foreshortened. (Heraklion; H. of seated woman (231) 0.82; of frieze (232) 0.84) About 620–600

Prinias:



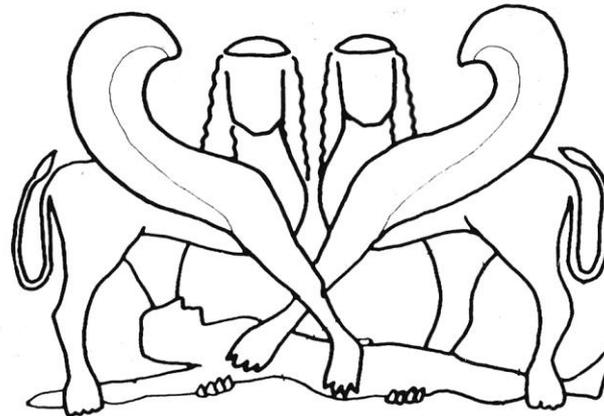
Clenched Fist Motif



Sennuwy
Boston Museum of Fine Arts
12th Dynasty



35 Limestone reliefs from Mycenae acropolis. On one (above) a woman draws cloak over head, a gesture of modesty and rank. The reliefs must be from a building, probably a dado frieze of slabs in the Cretan-eastern manner. Other fragments are from fighting scenes and one (below) is plausibly restored as two sphinxes lifting a body, perhaps the Keres on the battlefield, but there was no certain unity of theme in the frieze. (Athens 2869; H. 0.40 and the restored fragment Athens 2870, H. of slab about 0.90) About 630



46 cm

Mycene

Daedalic
architectural
sculptures
(Metope? Frieze?)
from a 7^o century
temple built atop
the Mycenaean
ruins

ANTEFISSA DI KALYDON

ATENE. MUSEO NAZIONALE
m 0,18

Tra le «invenzioni» che gli antichi assegnavano agli artisti di Corinto vi era quella delle antefisse a testa umana. E poiché in conseguenza della distruzione operata dai Romani, il volto di Corinto dei grandi secoli dell'arcaismo ci è assai imperfettamente noto, occorrerà ricorrere al tempio di Artemis a Kalydon, separato solo da un tratto di mare dalla città, per avere degli esempi tra i più nobili e i più antichi di questa classe di monumenti. Iscrizioni dipinte ci confermano che artisti corinzi furono attivi nella produzione della decorazione plastica e delle metope dipinte, per grandissima parte perdute, di questo santuario. Mentre in una delle trasformazioni o rifacimenti del tempio sono state impiegate antefisse decorate da uno straordinario volto, quello della dea stessa a giudicare dal polos decorato da grandi rosette, di cui alcuni esempi più o meno frammentari sono stati preservati. Ancora una volta gli artisti di Corinto pur accettando i modi dedalici, hanno creato un volto candido e sereno, remoto e intangibile, che ha una sua precisa individualità in confronto alle tradizioni cretesi. Sembra di poter dire che se volti come quelli dell'aryballos del Louvre n. 89 sono in certo modo episodici in ambiente corinzio, il volto dell'Artemis di Kalydon rimarrà per generazioni come un modello individuale che nello stesso tempo rappresenta le aspirazioni e le caratteristiche più precise della plastica corinzia dell'alto arcaismo.



THERMOS, 630-620 BC



94 ANTEFISSA DI THERMOS

ATENE. MUSEO NAZIONALE
terracotta m 0,24

In confronto alla purezza e alla nobiltà dell'antefissa di Kalydon, quella di Thermos, un tempio anch'esso decorato da artisti corinzi, ci appare invece compromessa da barbarismi e incertezze. Il volto duramente segnato è insolito nella gentile e un poco superficiale produzione plastica di Corinto. Come avverrà per Corfù e per le colonie dell'Italia meridionale e della Sicilia, si ha l'impressione di assistere a un fluire di pulsazioni vitali ora più intense ora più affievolite, dal centro creatore alla periferia.
Ultimo quarto del VII sec. a.C.

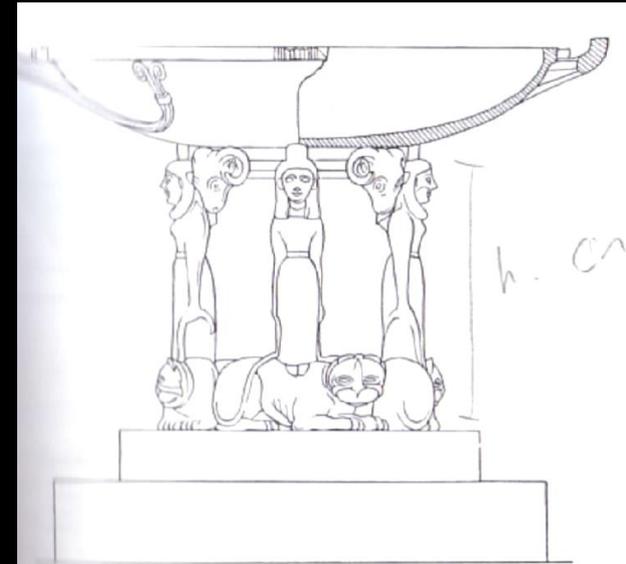
KALYDON, 630-620 BC



Over a dozen 7th century marble Perirrhanteria are known

They are used in sanctuaries as ritual basins

The type is derived from Syria and Cyprus



74 Perirrhanterion from Isthmia, sanctuary of Poseidon. The women stood on lions, holding them by lead and tail. Much restored. (Corinth; H. 1.26 without stepped base) Late 7th c.



76 Perirrhanterion from Olympia, figure support only. The centre support was in the form of a Doric column. (Olympia; H. 0.475). Late 7th c.



78 Perirrhanterion from Samos. (Berlin 1747; H. restored 0.52) Late 7th c.

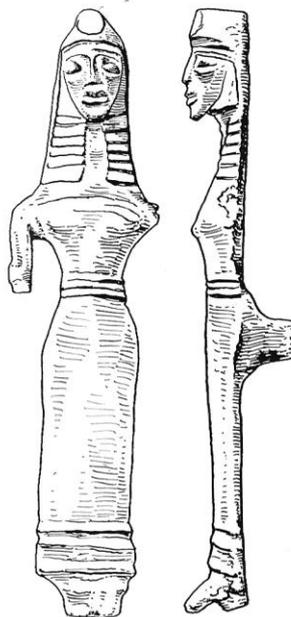
- Oriental Influences (or even imports) and local references to the «Daedalic Style» can be seen even in small coroplastic objects.



23 Clay plaque from Corinth. Imported from Syria. Astarte, with hands to breast and loins. (Corinth MF 4039; H. 0.10) 7th c.



24 Clay mould (cast) from Corinth. Made locally but from an eastern original. (Corinth KH 1; H. 0.06) 7th c.



25 Bronze handle from Gortyn, temple of Apollo. (Heraklion 2448; H. 0.17) Early 7th c.



26 Clay plaque from Crete. The *polos* hat had been squashed before firing. Aphrodite (?). (Oxford AE 403; H. 0.14) Mid-7th c.



27 Clay figure (plaque) from Axos, sanctuary of a goddess later identified as Athena. A goddess bares her belly in a ritual, fertility gesture. (Chania; H. 0.13) Mid-7th c.

Thera, figurine in Daedalic Style
7th century BC



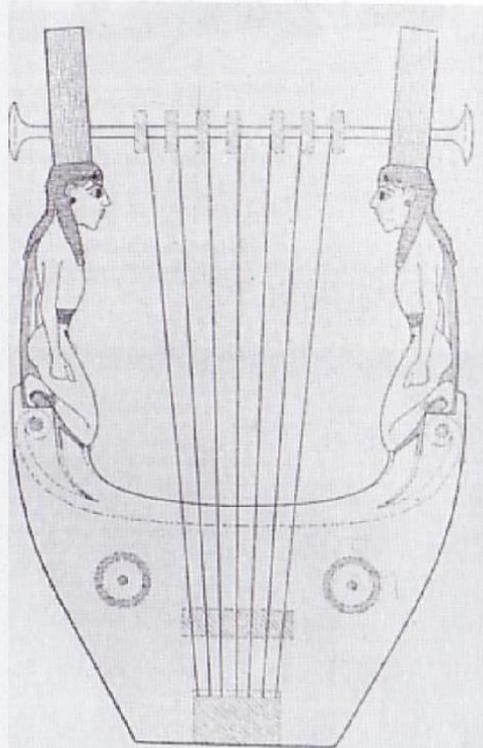
Wooden XOANA and idols 630-600 BC

49 Wooden goddess from Samos. The high *polos* is open behind and is perhaps to be taken as Hera's tower-headress, *pyleon*. The shawl and dress are as the Cretan, also the disposition of the pattern, cf. 28. The forearms, made separately, were held forward. The tenon below is for fixing into a larger object rather than a base in the later manner of stone statuary. (Samos inv. H 41; H. 0-287) About 630

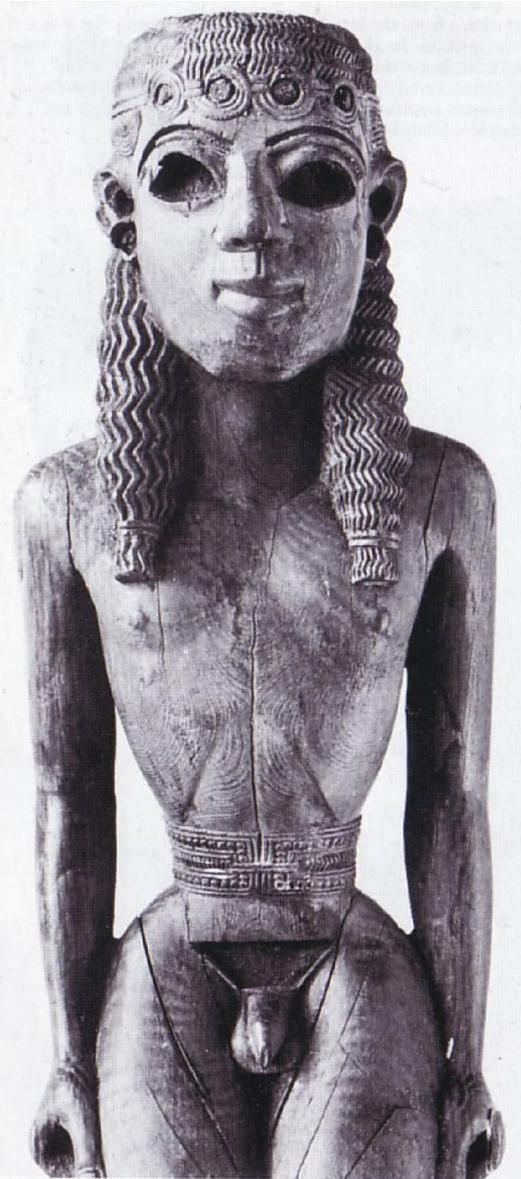


From the waterlogged
sanctuary of Samos

54 Ivory youth from Samos. Eyes, brows, ear lobes (with earrings) and pubic hair were inlaid. The figure was one of a pair set on the corners of a lyre. The head profile is distinctive; cf. 51. (Athens; H. 0-145) Late 7th c.



50 Wooden plaque from Samos. A man embraces a woman, holding her breast. A flying bird (eagle or omen) between their heads. This is often taken for a 'sacred marriage' (*hieros gamos*) scene with Zeus and Hera. Its findplace might support this but the scheme is oriental. (Once Samos, now disintegrated; H. 0-191) About 630-600



SAMOS
WOODEN XOANON
LATE 7TH - Early 6TH cent. BC



Ivory Objects 7th century BC



Ivory head from Perachora, sanctuary of Hera Limenia. Eastern work. (Athens 16520; H. 0.04) About 700



52 Ivory group from Delphi. The scheme resembles eastern reliefs of a hero with a lion, the long spiral curls, skirt split to the belt and the style of the lion are also eastern. Apollo's association with lions is attested later, but would be unusual in this form at this date unless by reference to his sister Artemis, as Mistress of Animals. The base carries a pattern met in east Greece and Lydia but not closely datable. (Delphi; H. 0.24) First half of the 7th c.

Ivory woman standing on a sphinx or siren. From the arm of a lyre, as 54. (Berlin 1964.36; H. 0.225) About 600



Athens, Kerameikos. Ivory girl from funerary context, circa 730-680 BC, 24 cm tall.

- The largest of five examples found in the same tomb, together with faience lion figurines and worked bone
- dated by Late Geometric pottery found in the same context
- Possibly a handle, like in oriental objects.
- Even if in small scale one can see Daedalic comparisons.



Nudity to be compared with eastern works like the Nimrud ivories.



A Greek interpretation (see the geometric-decorated polos) of eastern archetypes.

Bronze figurines, 7th century BC

45 Bronze ram-bearer (*kriophoros*) from Crete. For the action, appropriate to Hermes as well as a shepherd, see 69. The stalk and mass below the base are from the casting channel and usually cut away. (Berlin 7477; H. 0-18) About 620



46 Bronze warrior from Olympia. (Olympia B 1701; H. 0-17) About 650



47 Bronze charioteer from Olympia. This has been thought Attic work. (Olympia B 1700; H. 0-23) About 650



48 Bronze woman from Thebes. Said to have been found with 10 but decidedly later, her hair style is Daedalic. The clenched hand had something in it, the other is held open, palm up (Baltimore, Walters Art Gallery 54.773; H. 0-18) Third quarter of the 7th c.



Delphi: small bronze Kouros, Cretan production, about 630 BC.



Clay head from Crete.

Similar Daedalic style and possibly also similar or related production sites.



SPARTA, daedalic ivory objects, 7° century BC



116
TESTA IN AVORIO

SPARTA. MUSEO, 15.366
m 0,52

La testa rappresenta un documento dei piú alti e piú raffinati di questa produzione, in definitiva assai ineguale, e certo compromessa da fatti d'ordine tecnico e di tradizione anche non ellenica. In questo caso alle proporzioni di per sé assai notevoli, corrisponde un impegno formale e un senso monumentale notevolissimi. E il volto raffinato e asciutto, dall'immensa chioma che si apre sul dorso, mostra un raffinemento e una coerenza formale assai superiore ai volti di Odisseo e del Ciclope nell'anfora di Eleusi (n. 132) con cui è stata confrontata. Nel naso appuntito, le guancie appiattite e le labbra cesellate sembra di ritrovare l'eredità del chiaro, affermativo eroismo del volto dell'Apollone guerriero di Amyklai.

Terzo quarto del VII sec. a. C.



113
PLACCHETTA D'AVORIO. POTNIA

SPARTA. MUSEO. 15505
m 0,05

La piccola placca d'avorio costituiva il disco di una fibula, e fa parte di un'enorme serie di avori intagliati recuperati dalla stipe votiva del santuario di Orthia, una dea che venne piú tardi identificata con Artemis a Sparta. Nel caso presente la dea ha un aspetto estremamente arcaico e rudimentale, che solo in parte va scontato con le dimensioni estremamente ridotte del piccolo intaglio. Della figura divina solo gli elementi essenziali sono resi, la gran testa con la corona di foglie inserita direttamente sulle spalle, le ali che si fondono o vengono a costituire anche il busto, il tratto rettilineo che interrompe la figura e denota la vita e il cominciare della veste e le braccia emergenti ai lati che stringono alla gola due uccelli. È indubbio tuttavia che anche in questa rozza elementare immagine sono da vedere elementi di ellenica lucidità in confronto di prototipi orientali.

Primo quarto del VII sec. a. C.



114
PLACCHETTA D'AVORIO. POTNIA

SPARTA. MUSEO, 15.502
m 0,089

In questo esemplare l'immagine della dea è piú ampia e impostata frontalmente secondo i moduli della prima età daedalic. L'artistica ha imparato la lezione delle scansioni perentorie e l'importanza delle transizioni. La dea non è qui neppure alata e due uccelli in corrispondenza delle spalle sembrano sostituire idealmente questo requisito. Se le proporzioni sono grevi e compatte, il volto è trattato con notevole delicatezza mentre l'intaglio minuto della veste delimita campi e fascie con motivi geometrici diversi con un singolare effetto pittorico. Secondo quarto del VII sec. a. C.

SPARTA: daedalic art, late 7th century BC



117
TESTA FITTILE DEDALICA

SPARTA. A. O. XLIII
m 0,15

È un'espressione della matura corrente daedolica di particolare sensibilità e coerenza formale. Del volto mutilato rimane la struttura ferma e delicata a piani nitidi e incisi. Con ogni probabilità la modellazione risentita del collo a forti rilievi può indicare un giovinetto. E per certi aspetti di struttura e di modellazione precisa e delicata, oserei ricordare la testa del Giovinetto inginocchiato in avorio di Samo (n. 58). Peraltro la testa di Sparta, più matura e più armoniosamente costruita, direi opera anche più alta. Ultimo quarto del VII sec. a. C.



Menelaos and Helen
base, late 7th century BC

Syracuse: Ivory

Late 7th century BC



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PALERMO: Bronze

Late 7th century BC



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Delos, Nikandre Kore. 640-630 BC (now in Athens).



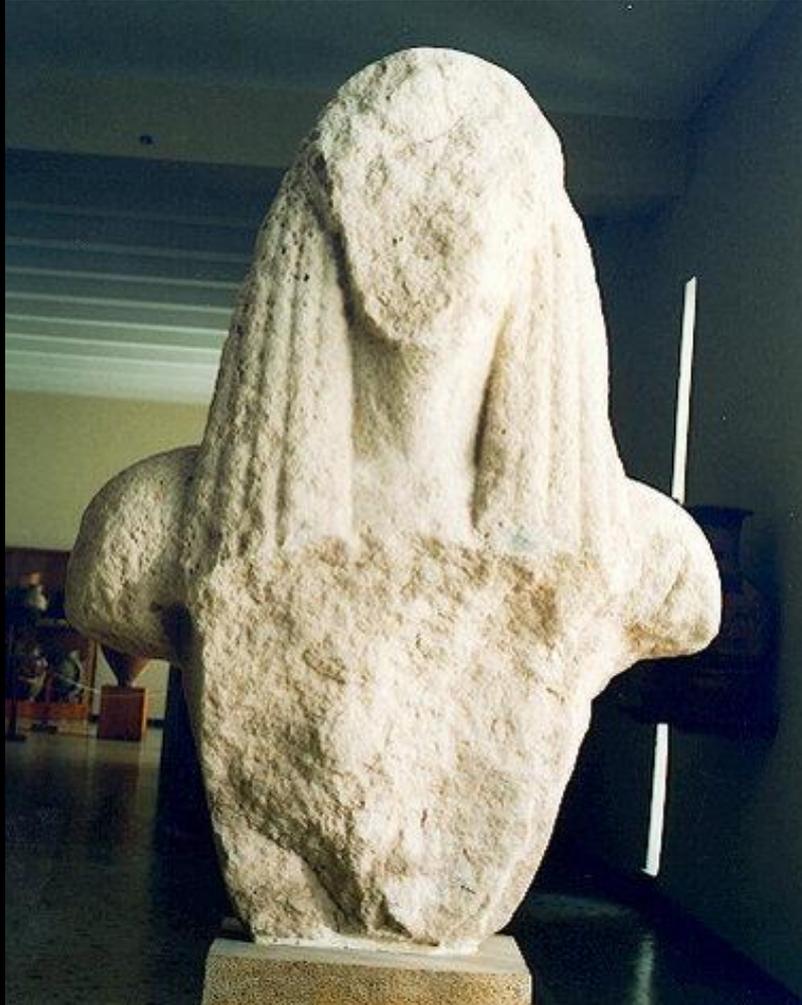
71 (right) Kore from Delos, sanctuary of Artemis. Inscribed along the left of her skirt. 'Nikandre dedicated me to the far-shooter of arrows, the excellent daughter of Deinodikos of Naxos, sister of Deinomenes, wife of Phraxos n(ow?)'. She was no doubt a priestess. The figure is nowhere more than 0.17 deep. The surviving hand is pierced by a drill hole 0.06 deep, to hold a floral or possibly the lead of a lion, as 74, 75. (Athens 1; H. 1.75) About 640-630. This is the cast in Oxford, set beside the cast of 28

ΝΙΚΑΝΔΡΗ Μ'ΑΝΕΣΕΝ Η<Ε>ΚΗΒΟΛΩΙ ΙΟΧΑΙΡΗΙ, ΦΟΡΗ ΔΕΙΝΟ-
 ΔΙΚΩ ΤΟ ΝΑΞΑΙΟ, ΕΛΘΟΧΟΣ ΑΛΗΘΩΝ, ΔΕΙΝΟΜΕΝΕΟΣ ΕΞ ΗΑΣΙΓΝΕΤΗ,
 ΨΗΡΑΣΩ Δ'ΑΛΟΧΟΣ Ν<ΥΝ>?

Νικανδρῆ μ'ανέσεν ἡ<ε>κηβολῶι ἰοχαίρηι, φορῆ Δεινο-
 δικῶ τὸ Νάσαιο, ἐλθοχος ἀληθῶν, Δεινομενεὸς ἐξ ἡασιγνέτη,
 ψήρασω δ'ἀλοχος ν<υν>?



THERA: Funerary KOUROI 625-600 BC



DELOS
625-600 BC

