STYLES IN SCULPTURE

B. S. RIDGWAY: *Fourth-Century Styles in Greek Sculpture*. Pp. xviii + 399, 86 pls. London: Duckworth, 1997. Cased, £45. ISBN: 0-7156-2784-8.

O. PALAGIA, J. J. POLLITT (edd.): *Personal Styles in Greek Sculpture*. (Yale Classical Studies XXX.) Pp. xi + 187, 130 ills. Cambridge: Cambridge University Press, 1998. Paper, £13.95. ISBN: 0-521-65738-5.

Following on from her books on archaic, fifth-century, and Hellenistic sculpture, R. completes the series with this study of the challenging period of the fourth century (defined here as 400–331 B.C.). R. takes as her point of departure the well-known Dexileos stele from the Kerameikos and a less familiar Lykian stele which uses the same iconographic motif of equestrian hero riding down a naked enemy. These two monuments succinctly illustrate two fundamental features of fourth-century sculpture: a shift of emphasis from mainland Greece, especially Athens, as the centre of development to Asia Minor, and Greek cultural infiltration of the East, which, R. argues, pre-dates the political expansion of the last third of the century under Alexander. This opening, and the arrangement of the following chapters, reflects R.'s concern that sculpture should be approached via original works rather than by the traditional route of Roman copies; thus free-standing statues do not appear until Chapter VII, and throughout attributions to individual sculptors are subject to scrutiny. Chapters II–IV cover architectural sculpture in mainland Greece (the temples of Apollo at Bassae, of Asklepios at Epidauros, of Hera at the Argive Heraion, of Athena at Mazi and Tegea, of Zeus at Nemea, and the tholoi at Delphi and Epidauros), and in the East, both non-Greek (the Nereid Monument of Xanthos, the Heroa at Trysa and at Limyra) and Greek (the Maussolleion of Halikarnassos, the temple of Athena at Priene). Chapters V and VI look at reliefs, which constitute the largest body of surviving fourth-century original sculpture. Here Attic funerary reliefs are especially well represented, with over 2000 examples surviving, but other geographical areas are considered too, as are the categories of votive, *Totenmahl*, mythological, and document relief. Chapters VII and VIII finally turn to 'the issue of the Great Masters'. R. reviews the evidence available for identifying the styles and individual works of Naukydes, Timotheos, Leochares, Skopas, Kephisodotos, and Praxiteles, before examining the particular case of Lysippos in more detail; a close study of the Herakles Epitrapezios demonstrates the problems inherent in the kind of sources on which attributions generally depend. A final chapter looks at miscellaneous works in the round, including a number of bronze originals, subject by subject: statues of gods and of athletes, portraits, and funerary statues. Plate references in the wide outer margins of the text are easy to follow, and in addition to the eighty-six black and white plates there are twenty-two line drawings in the text providing useful plans and reconstructions.

R. rejects the idea of a straightforward linear development in style, arguing that traditional and revivalist stylistic trends coexisted with the innovative throughout the period. Ultimately the individual 'master' remains elusive: in R.'s opinion, 'the styles of the great fourth-century sculptors—Praxiteles, Skopas, Lyssipos—remain as nebulous as those of their fifth-century predecessors' (p. 19). R.'s sceptical approach to attributions is, as she intends, a salutary corrective to the picture often confidently

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presented by publications on Greek sculpture. Her contribution is, however, far from negative: by taking the wealth of original material which is available seriously, she demonstrates that fourth-century sculpture is rich in stylistic developments, even if its creators remain essentially anonymous.

Unlike R., the editors and contributors to *Personal Styles in Greek Sculpture* are firmly convinced of the importance of individual artists to the development of Greek sculpture, and of the possibility of reconstructing their styles. While this may be seen by some as a reactionary approach, the volume does at least perform a useful service by presenting the evidence available, so that the reader can see for herself how the attributions, many of which are often cited as though unproblematic, have been arrived at. In an introductory chapter, Pollitt reviews the history of the 'master' in the modern study of ancient art, from the earliest Renaissance anthologies of Greek and Roman sculpture to Furtwängler's seminal *Meisterwerke der griechischen Plastik* of 1893. Five substantial papers follow, each examining the case for identifying the *oeuvre* of a particular sculptor. First, Evelyn Harrison (pp. 16–65) begins her discussion of Pheidias with the excellent question, 'Can a legend have a personal style?' (p. 16). She summarizes the surprisingly limited comments of the ancient sources on the characteristics of Pheidias' work, and places Pheidias in the art-historical context of the mid-fifth century, before reviewing the evidence for individual works: the Bronze Athena (a.k.a. Promachos) of the Athenian Akropolis, the Athena Areia at Plataia, the Athena Parthenos, the Athena Lemnia, and the Zeus at Olympia. She concludes that Pheidias' fame rests not so much on outstanding skill in a particular area, but rather on his consistent expertise in working with a variety of materials and scales, and in the range of narrative subjects he portrayed and the emotional responses he could evoke. Adolf Borbein (pp. 66–90) continues with Polykleitos, who has interested modern scholarship especially because of his *Canon*, however impossible this theoretical work is to reconstruct. Study of Polykleitos is obscured by far fewer biographical anecdotes than those attributed to Pheidias, and B. concentrates on examining his achievement in the development of contrapposto (reflected in copies of the Doryphoros and Diskophoros), and the significance of the Diadoumenos ('a revolutionary work', p. 79), as well as the case for accepting various other attributions. Aileen Ajootian (pp. 91–129) takes a generally more sceptical approach to Praxiteles' life and works, cutting through the distractions of the extensive literary sources and using the evidence of signed statue bases to establish a basis of plausible facts about his career. She reviews the major attributions (Aphrodite of Knidos, Hermes at Olympia, Pouring Satyr, two Erotes types, Apollo Sauroktonos, Artemis of Gabii, and the fourth-century 'base' from Mantineia), concluding that only the Aphrodite can be securely linked to Praxiteles, all the other attributions depending on similarities with the highly problematic Hermes. Charles Edwards's piece on Lysippos (pp. 130–53) takes Pliny's assessment of the sculptor's achievement (*NH* 34.61–5) as a starting point, before turning to the more 'tangible evidence' of signed statue bases. He considers the cases for attributing to Lysippos the Agias of the Daochos Monument at Delphi, the original of the Vatican Apoxyomenos, the type of Eros with a bow, Hermes adjusting his sandal, the portrait of Socrates, the Farnese Herakles, and the Silenos with the baby Dionysos. He concludes that many of the features associated with Lysippos (long limbs and small heads giving an impression of height, outstretched limbs extending the space occupied by the statue, the appearance of foreshortening) were already present in fourth-century sculpture to some extent, but that his distinctive contribution lies in 'his study of motion and how motion is perceived in sculpture' (p. 153).

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All four of these essays provide useful surveys for anyone wanting a detailed account of the works attributed to the famous sculptors concerned, and some assessment of the sources on which those attributions are based, though the degree to which they confront the methodological issues involved varies. Of a rather different order is the contribution of the final piece, Petros Themelis' comprehensive account of the career of the relatively obscure Damophon (pp. 154–85). Damophon's case highlights the distorting influence literary sources have had on classical art history—he appears only in Pausanias, his absence from Pliny being explicable in terms of his *floruit* dates, which T. establishes as early second century B.C., within the period which Pliny famously writes off as after 'art stopped' (*NH* 34.52). Epigraphic evidence, however, alongside surviving fragments of his work from the Asklepieion at Messene, confirm that Damophon was extremely highly regarded in his day—so much so that seven cities voted him honours and his home town of Messene honoured him with a hero's tomb. Th. gives a full catalogue of the fragments from the Asklepieion (all illustrated), considers the evidence of Pausanias and of the three decrees which explicitly mention his work on cult statues for their sanctuaries, and places the sculptor firmly in the historical context of Messene's few 'glorious years' before it was forced to join the Achaean League in 182 B.C. The freshness of T.'s subject matter (half of the crucial inscription recording the honorific decrees was only found in 1989) in itself makes this interesting reading; it is also refreshing to see an assessment of style based for once on surviving originals, albeit fragmentary, and with such attention to both physical and historical context.

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GREEK CULT IMAGES

T. S. SCHEER: *Die Gottheit und ihr Bild. Untersuchungen zur Funktion griechischer Kultbilder in Religion und Politik.* (Zetemata 105.) Pp. viii + 338. Munich: Verlag C. H. Beck, 2000. Paper. ISBN: 3-406-46405-X.

When the Athenians evacuated Attica in 480, did they take the old olivewood statue of Athena Polias with them? Reader, confess that you have never asked yourself this question, variously interesting though its implications are. The second half of Scheer's learned monograph is an account of the fortunes of Greek cult-images, as they were affected by the great events of Greek history. Relevant incidents prove much more frequent than one might have supposed, from Herodotus' account of the theft of images of Damie and Auxesis from Epidaurus by the Aeginetans via the supposed carting away of a series of images by Xerxes to the varied relations of Hellenistic monarchs with cult-statues: very pious, in the case of Seleukos I, very impious, in the case of Philip V, potentially erotic, according to Clement (but S. will have none of this), in the case of Demetrios Poliorketes and Athena Parthenos. And that is only a small selection from the material.

Such disparate evidence cannot easily be brought within the confines of a unified argument. Consider, for instance, the difficulty of assimilating within any general account of Greek attitudes Herodotus' above-mentioned story (5.82–8) of how the Aeginetans stole two ancient images—and went unpunished. And the topic of cult statues does not split off cleanly from such topics as cult property in general, or the rights of the suppliants who took refuge at statues. S.'s main overarching theme in this part is that there was no linear development from a time of general unconditional

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