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ΜΕΛΕΤΕΣ ΠΡΟΣ ΤΙΜΗΝ ΤΗΣ ΟΛΓΑΣ ΠΑΛΑΓΓΙΑ

EXCELLENCE
STUDIES IN HONOUR OF OLGA PALAGIA

INTERNATIONALE ARCHÄOLOGIE

Studia honoraria - Band 38

Begründet von
Claus Dobiati und Klaus Leidorf

Herausgegeben von
Claus Dobiati, Friederike Fless und Eva Stauch

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Πρόλογος

Ο παρών τιμητικός τόμος περιλαμβάνει τριάντα επιστημονικές μελέτες, οι οποίες αποτελούν ελάχιστη προσφορά των συναδέλφων και μαθητών της ομότιμης καθηγήτριας του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών Όλγας Παλαγγιά για το πλούσιο και πολυσχιδές διδακτικό και ερευνητικό έργο της στην αρχαία γλυπτική.

Η Όλγα Παλαγγιά σπούδασε στο Πανεπιστήμιο Αθηνών και απέκτησε το διδακτορικό δίπλωμά της από το Πανεπιστήμιο της Οξφόρδης με επόπτη καθηγητή τον John Boardman, τη μεγαλύτερη μορφή στον χώρο της Κλασικής Αρχαιολογίας στον 20^ο και πρώιμο 21^ο αιώνα, που προσφέρει στην πρώην μαθήτριά του το πρώτο άρθρο του τόμου αυτού. Η τιμωμένη υπηρέτησε ως πανεπιστημιακός δάσκαλος επί πολλά χρόνια και είναι κάτοχος πολλών διεθνών τίτλων που αναγνωρίζουν την προσφορά της στην έρευνα της ελληνικής αρχαιολογίας, ενώ το έργο της δεν επικεντρώνεται μόνον σε μία περίοδο της αρχαίας ελληνικής γλυπτικής. Σε πολυάριθμες εμβριθείς μελέτες που χαρακτηρίζονται από ρηξικέλευθες επιστημονικές απόψεις ασχολήθηκε με θέματα γλυπτικής από την αρχαϊκή έως τη ρωμαϊκή περίοδο και είναι σήμερα μία από τις πλέον αναγνωρισμένες διεθνώς ακαδημαϊκές προσωπικότητες στον χώρο της αρχαίας γλυπτικής. Μια ιδιαίτερη μνεία πρέπει να γίνει εδώ στη μακροχρόνια ενασχόλησή της με τα γλυπτά του Παρθενώνος, ιδίως τα αετωματικά. Οι μελέτες που κατατίθενται προς τιμήν της σε αυτόν τον τόμο ανταποκρίνονται στον ευρύτατο αυτόν ορίζοντα των ερευνητικών ενδιαφερόντων της (βλ. την εργογραφία της τιμωμένης).

Κατά τη διάρκεια της ακαδημαϊκής θητείας της, η Όλγα Παλαγγιά μύησε πλήθος σπουδαστών στα μυστικά της αρχαίας ελληνικής γλυπτικής, και κάποιοι από αυτούς υπήρξαν μάλιστα ιδιαίτεροι μαθητές της, που εκπόνησαν ή εκπονούν ακόμη και σήμερα μαζί της τη διδακτορική διατριβή τους ή είναι πλέον ακαδημαϊκοί δάσκαλοι οι ίδιοι και ενεργοί ερευνητές της ελληνικής και ρωμαϊκής γλυπτικής.

Πολύ γνωστό είναι και το εξαιρετικό εκδοτικό έργο της, που περιλαμβάνει την επιμέλεια των πρακτικών πολλών διεθνών συνεδρίων που ή ίδια οργάνωσε και συνεχίζει να οργανώνει μετά από τη συνταξιοδότησή της σε συνεργασία με έγκριτους συναδέλφους της από το διεθνή χώρο, καθώς και θεματικούς τόμους με διεθνή συμμετοχή αναγνωρισμένων επιστημόνων για την τεχνική της ελληνικής γλυπτικής, την αττική τέχνη στην περίοδο του Πελοποννησιακού πολέμου ή το εγχειρίδιο της Αρχαίας Ελληνικής Γλυπτικής (2019).

Η Όλγα Παλαγγιά διακρίθηκε επίσης για την ενασχόλησή της με την τέχνη και την αρχαιολογία της Αρχαίας Μακεδονίας και πρόσφερε σχετικά μαθήματα στο Πανεπιστήμιο Αθηνών, καθώς και σειρά άρθρων που συζητήθηκαν για τις τολμηρές και ανανεωτικές απόψεις τους και τάραξαν τα ήρεμα νερά της σύγχρονης αρχαιολογικής επιστήμης.

Πολλοί Έλληνες και ξένοι επιστήμονες, ειδικοί σε θέματα γλυπτικής, συνεισέφεραν στον τιμητικό αυτό τόμο άρθρα πάνω στην αρχαία ελληνική και ρωμαϊκή γλυπτική προς τιμήν της Όλγας Παλαγγιά. Η επιστημονική επιτροπή (Π. Θέμελης, Η. R. Goette και Ι. Λεβέντη) και οι επιμελητές του τόμου εκφράζουν τις ευχαριστίες τους στους συγγραφείς που ανταποκρίθηκαν με χαρά στην πρόσκληση που τους απευθύνθηκε.

Οι επιμελητές της έκδοσης, Ιφιγένεια Λεβέντη και Hans Rupprecht Goette, την άνοιξη 2019

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Pondus, uno crure, and Polykleitos' statues

Gianfranco Adornato

In a very well-known passage of the *Institutio Oratoria* (12, 10, 7–9), Quintilian reports some comments and aesthetic evaluations (by philosophers? experts? artists?)¹ on sixth- and fifth-century bronze sculptors and their statues.

Nam duriora et tuscanicis proxima Callon atque Hegesias, iam minus rigida Calamis, molliora adhuc supra dictis Myron fecit. Diligentia ac decor in Polyclito supra ceteros, cui quamquam a plerisque tribuitur palma, tamen, ne nihil detrahatur, deesse pondus putant. Nam ut humanae formae decorem addiderit supra verum, ita non explevisse deorum auctoritatem videtur. Quin aetatem quoque graviorem dicitur refugisse, nihil ausus ultra levis genas. At quae Polyclito defuerunt, Phidiae atque Alcameni dantur ...

The judgements refer to the scale of hardness in the rendering of the human body in (bronze) sculpture: the scale and the artistic development proceed through continuous improvements in technique and anatomical aspects, without breaks or leaps². To Quintilian's taste (and to his sources as well), the impression conveyed by the statues is expressed by a series of adjectives in the comparative variant (*duriora, minus rigida, molliora*): the statues by Callon and Hegesias are harder and close to the Etruscan style; on the contrary, the works of art by Calamis appear less rigid than the previous one, and Myron's statues are softer. The statues by Polykleitos are characterized by care (*diligentia*)³ and beauty (*decor*), even though the experts state that his works of art lack *pondus*. While he added ideal beauty to the human form, he is thought to have been less successful in representing the dignity (*auctoritas*) of the gods. He avoided the representation of mature persons and ventured on nothing more difficult than a smooth and beardless face. But the qualities lacking in Polykleitos' statues have been possessed by Phidias and his pupil, Alcamenes: in this perspective, Phidias is regarded as more gifted in the representation of gods than of men.

For the purpose of this contribution, I would like to focus my attention on Quintilian's statement regarding Polykleitos' statues, lacking of *pondus*: in his rhetorical and aesthetic context, what does *pondus* exactly mean? Is *pondus* connected to formal characteristics of Polykleitos' statues or must we interpret *pondus* as a reference to the aesthetic evaluation and reception of Polykleitos' statues in Roman cultural frame?

The Latin word *pondus*, properly »weight«, has been translated as »grandeur«⁴, »feeling for dignity«⁵ in order to convey a sense of importance to the figure represented, athletes and young characters in the case of Polykleitos. To B. Schweitzer, for instance, *pondus* was used as an equivalent of *semnotes* or *gravitas*⁶; J.J. Pollitt, on the contrary, considered it a Latin translation of the Greek words *megethos* or *polyteleia*, that is size or perfection⁷. To German scholars, from Kaiser to Neumeister to Hölscher,

1 On aesthetic and technical concepts in ancient literary sources: Schweitzer 1932; Ferri 1942; Pollitt 1974; Porter 2010; a general overview, Lapatin 2012.

2 Adornato 2017.

3 A thorough analysis of the technical term in Greek and Latin literary sources is Perry 2000.

4 Butler 1922.

5 Austin 1948.

6 Schweitzer 1932.

7 Pollitt 1974.

the Latin word is equivalent for »Autorität« and »Majestät«⁸; in the French translation of Quintilian's passage the Latin word is interpreted as »poids, gravité, majesté«⁹. It is evident from this survey that translations in modern languages tend to adopt an aesthetic nuance in rendering the meaning of Quintilian's expression *deesse pondus putant*. This meaning is acceptable in the context of a rhetorical handbook, as the *Institutio Oratoria* intends to be.

From my point of view, however, these translations risk to duplicate the sense and the concept expressed by Quintilian in the following sentence. Indeed, in Quintilian's text there is the mention of *auctoritas* and this solution appears as a sort of repetition in the context. If we accept the aesthetic twist of the phrase, the meaning should sound as follows: since Polykleitos' statues lacked grandeur / authority / dignity, he didn't succeed in representing the authority of the gods. As said, if we adopt this translation, *pondus* and *auctoritas* appear to be a sort of synonymic nouns and concepts. In the construction of the two phrases and in its rhetorical context, however, it seems evident that the missed achievement of *auctoritas* by Polykleitos' statues is caused by the lack of *pondus*. For this reason, it would be more appropriate to reconsider its meaning from a technical and formal point of view. Following this path of interpretation, Quintilian's reference to *pondus* sounds more complex and the term appears to be related with *auctoritas*, but not only as an aesthetic component of it. Reading the *Institutio Oratoria* and the occurrences of the term in it, we can detect the oscillation of the meaning of *pondus*: sometimes it is used to provide a sense of »weight, stability of the rhythm or pose«¹⁰, sometimes it indicates a stylistic quality of the discourse, meaning »dignity, gravity«¹¹. It is worth noting that only in a recent translation of Quintilian's passage by D. A. Russell, *pondus* has been translated as »weight«¹². This oscillation of meanings is also attested in previous, rhetorical contexts, like in Cicero's *Brutus* (141. 265) or *Orator* (26. 197), even though in those and other cases *pondus* can be easily translated as »equilibrium, solidity«.

To the information from the *Institutio Oratoria* by Quintilian, I would like to add another statement regarding Polykleitos' statues and their formal characteristics. In Pliny the Elder's *Naturalis Historia* (34, 56), we read: *proprium eius est uno crure ut insisterent signa excogitasse*. In this extremely condensed phrase, Pliny provides us with two main details: 1. Polykleitos' statues are represented standing on one leg (*uno crure*); 2. Polykleitos invented (*excogitasse*) this scheme.

In few commentaries, this information has been considered not entirely correct and the invention of free-standing statues on one leg must be pre-dated Polykleitos activity¹³. It is evident, however, that from an art-historical point of view, it is not until the activity of Polykleitos and his *Canon* that we have a clear testimony of interest in the movement of the body and its laws, and in the representation of human figure on one leg¹⁴. Hence in the statue of the Doryphoros¹⁵, the inflection of the anatomy, the position of the head and the movement of the body are all precisely anatomically reflected in the individual parts. And this anatomical articulation (in handbooks is usually labelled as chiasmic ponderation) strictly depends, in my view, from the new pose: on one leg, *uno crure*. As Pliny the Elder testifies, in a

8 Kaiser 1990: »es fehle ihm an Gewicht« (= DNO 1258); Neumeister 1990, 441: »*pondus* bedeutet also ›Gewicht‹ in dem übertragenen Sinne von ›Würde, Autorität, Majestät‹«. Hölscher 2002 translates *pondus* as ›solemnity, authority‹.

9 Cousin 1980.

10 E. g. Quint. Inst. Or. 11, 1, 91: *quantum satis et quantum recipiant aures non habet certam mensuram et quasi pondus*; 12, 2, 12: *plus enim pondere et firmitate et spiritu agitur*.

11 E. g. Quint. Inst. Or. 10, 1, 97: *tragoediae scriptores veterum Accius ac Pacuvius clarissimi gravitate sententiarum, verborum pondere, auctoritate personarum*; in this passage, it is worth noting the presence of other aesthetic concepts, like *gravitas* and *auctoritas*.

12 Russell 2001.

13 Ferri 1946 is not entirely correct as stating: »che le statue di P. – quasi tutte – poggino su di una gamba sola è certamente giusto; ma che questa ponderazione l'abbia inventata P. non è vero, perché si trova, per esempio, nel frontone orientale di Olimpia, non solo, ma anche nei vasi a figure rosse attorno al 500: quindi »excogitasse« è fuori di posto«. It is evident that on the east pediment of the temple of Zeus at Olympia the figures are not standing on one leg, but they still have both feet grounded on the floor.

14 Stewart 1978.

15 Borbein 1985 and 1996; von Steuben 1990; Donehue 1995; Leftwich 1995; Bol 2004, 123–132.

technical treatise, the *Canon*, Polykleitos had detailed his own artistic theory, illustrated by the work of art itself (*artem ipsam fecisse artis opere*)¹⁶. The sculptor's peculiarity was to have created statues standing on one leg (*uno crure ut insisterent signa excogitasse*), breaking with the traditional stance of sculptures characterized by a certain sense of rigidity and immobility of the figure, and inaugurating a new technical and artistic phase. We need only compare works attributed to Polykleitos with other coeval sculptures to understand and visualize his technical and formal achievements. On his works¹⁷ we detect the surpassing of the anatomical scheme of the Archaic *kouroi*, Late Archaic and Early Classical sculptures and statues with both feet anchored on the base or on a support¹⁸.

Quintilian offers food for thought in a passage in which he describes the posture to be maintained during a speech (*actio*), comparing it with the iconographic schemas of certain sculptures: »the body when held bolt upright has but little grace (*nam recti quidem corporis vel minima gratia est*): the face looks straight forward, the arms hang by the side, the feet are joined and the whole figure is stiff from top to toe (*rigens opus*). But that curve, I might almost call it motion, gives an impression of action and animation (*flexus ille, et... motus dat actum quondam et adfectum*)«¹⁹. So, the articulation of legs and arms, the direction of the head, the positioning of the feet give an impression of rigidity and motionless, like in the case of Archaic sculpture. Thanks to the movements of the body and its parts (*flexus* and *motus*), the work of art (*opus*) provides a different sense of motion. This was the main technical and artistic debate of the Late Archaic and Early Classical artists dealing with the representation of the human body and its movements.

Generally speaking, the archaeological and material evidence dating around the first half of the fifth century B. C. provides significant statuary examples to better visualize the technical and artistic shift from a rigid statue to a more flexible one. Still in the course of the first half of the fifth century, marble and bronze statues are represented standing: only the hips are adjusted and tilted, in order to compensate the incoming movement. Looking at the ›Kritios Boy‹ (Fig. 1)²⁰, dating after the Persian sack, the lower part of the body presents a significant anatomical improvement and progress in comparison to the Aristodikos' kouros, dating around the end of the sixth century²¹. Also in this well-known statue, the feet are close and both anchored on the floor. The coeval bronze statue, the Poseidon from Kreusis (ca. 490 B. C.; Fig. 2)²², shows the attempt to disentangle the legs and the arms from the rest of the body: notwithstanding the complexity of articulated poses and movements, the feet are both grounded on the floor. On the east pediment of the temple of Zeus at Olympia, the figures of Zeus, Oinomaos and Pelops are represented with both feet on the surface; Pelops has the right leg more advanced, but this movement is compensated by adjusting the hips (Fig. 3)²³. A similar pose is attested on the Riace Bronze A as well.

On the contrary, on the base of Kyniskos of Mantinea (Figs. 4–5)²⁴, attributed by Pausanias to Polykleitos and dedicated at Olympia around 460–450 B. C. following a victory in boxing (464 or 460 B. C.), a very peculiar positioning of the lower limbs is attested for the very first time: the left foot is resting

16 Stewart 1978; Kaiser 1990.

17 In general, Donohue 1995 and Borbein 1996; on the Doryphoros: von Steuben 1990; on the Diadumenos: Bol 1990.

18 In this analysis, I focus only on free-standing statues; the type of statues in attacking pose is not under discussion: see Adornato 2017.

19 Quint. Inst. Or. 2, 13, 9. This passage is lacking in literature, e. g. Pollitt 1974.

20 Hurwit 1989.

21 Karouzos 1961.

22 Zographaki 2003; for a general overview on Archaic and Classical bronzes, technical and stylistic aspects, see Matusch 2006.

23 Barringer 2005; see also the positioning of the Delphi Charioteer: Adornato 2008.

24 The attribution of Kyniskos' base to Polykleitos is based on Paus. 6, 4, 11, since the base in Olympia is not signed. On the inscription: Dittenberger – Purgold 1896, 255–258 no. 149. Scholars debated the association of the Westmacott Boy with the Kyniskos's base: see Ghisellini 1993; Borbein (1996, 78) rejects the hypothesis to link the Westmacott Boy to the Kyniskos base for chronological reasons; Stewart (2008c, 167 fig. 84), on the contrary, is open to the possibility of the connection.



Fig. 1. Athens, Acropolis Museum, inv. 698.
›Kritios boy‹

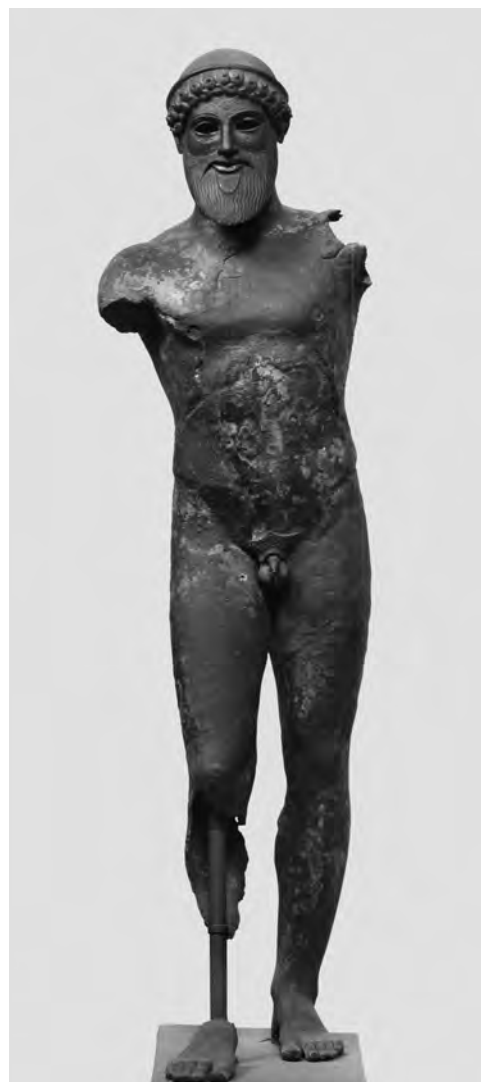


Fig. 2. Athens, Nat. Arch. Mus., inv. X11761.
Poseidon from Kreusis

on the ground and the right held to the rear with the heel raised. The same ponderation is found in both the Doryphoros and in the Diadumenos (Fig. 6) by Polykleitos: the figure's weight is entirely on a single leg (*uno crure*), the right one, while the left, bent and shifted to the rear, has only a minimal portion of the foot resting on the base²⁵. This balancing on a single limb is compensated for in the rest of the body, as discerned from an examination of the musculature and anatomy of the upper part of the torso.

Comparing the anatomical structure of the Parnopios Apollo or the Lemnian Athena (Fig. 7) attributed to Pheidias²⁶, as passed down through Roman copies, with the Kyniskos statue, as far as we can reconstruct it based on holes for lodgings, we find a major difference in ponderation, stability, and equilibrium. The impression gathered from an examination of these statues attributed to Pheidias is one of stability of poses and solidity of bodies. For this reason, Polykleitos' *pondus* was not appropriate in representing the *auctoritas* and majesty of gods. As we learn from Quintilian, Polykleitos preferred to represent youthful figures and avoided the mature characters (*quin aetatem quoque graviorem dicitur refugisse, nihil ausus ultra levis genas*). Perhaps due to this new technical solution – this is my hypothesis –, Polykleitos' statues must have seemed to lack *pondus*, as reported by Quintilian²⁷, in

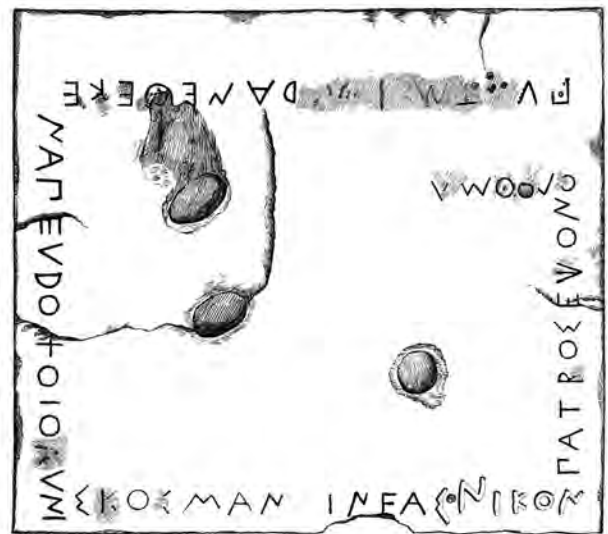
25 Leftwich 1995 is very detailed; see also Métraux 1995.

26 Kassel, Staatliche Kunstsammlungen, inv. Sk 1: Bol 2004; Gercke – Zimmermann-Elseify 2007, 44–50. Dresden, Staatliche Kunstsammlungen, Skulpturensammlung, inv. Hm 49 and Hm 50: Raeder 2011, 121–137.

27 Neumeister 1990, 441; see Hölscher 2002.



Fig. 3. Olympia, Arch. Mus. East pediment of the Temple of Zeus



Figs. 4-5. Olympia, Museum of the History of the Olympic Games, inv. 526. Statue base of Kyniskos. Photograph and drawing of the surface



Fig. 6. Athens, Nat. Arch. Mus., inv. 1826.
Diadumenos from Delos



Fig. 7. Dresden, Staatliche Kunstsammlungen.
Athena Lemnia

comparison to Pheidias' statues. It seems that the technical peculiarities and formal achievements of Polykleitos' statues, that is the (new) *pondus* or the weight on one leg, was not suitable to convey the impression of authority in the representation of the gods and of mature characters.

This comparison among the most representative works of the two major artists of the period allows us to fully comprehend the importance (and reception) of Polykleitos' technical achievement: in fact, what we have is an innovative approach to contrapposto and ponderation, thanks to the measured and careful combination of some anatomical parts bending (*flexus*) and others in motion (*motus*), and the shifting of body weight onto a single lower limb (*uno crure*)²⁸. Polykleitos' statues, characterized by movement of the body and joints and ponderation on a single leg, constitute the final outcome of a long, slow, continuous technical process begun at the end of the 6th century B. C., through small but significant formal stages.

28 Neumeister (1990, 436) underscores the momentary pause in the movement («auf einem Bein haltmachen», «Innehalten im Schreiten»). Very balanced analyses by Leftwich 1995 and Borbein 1996.

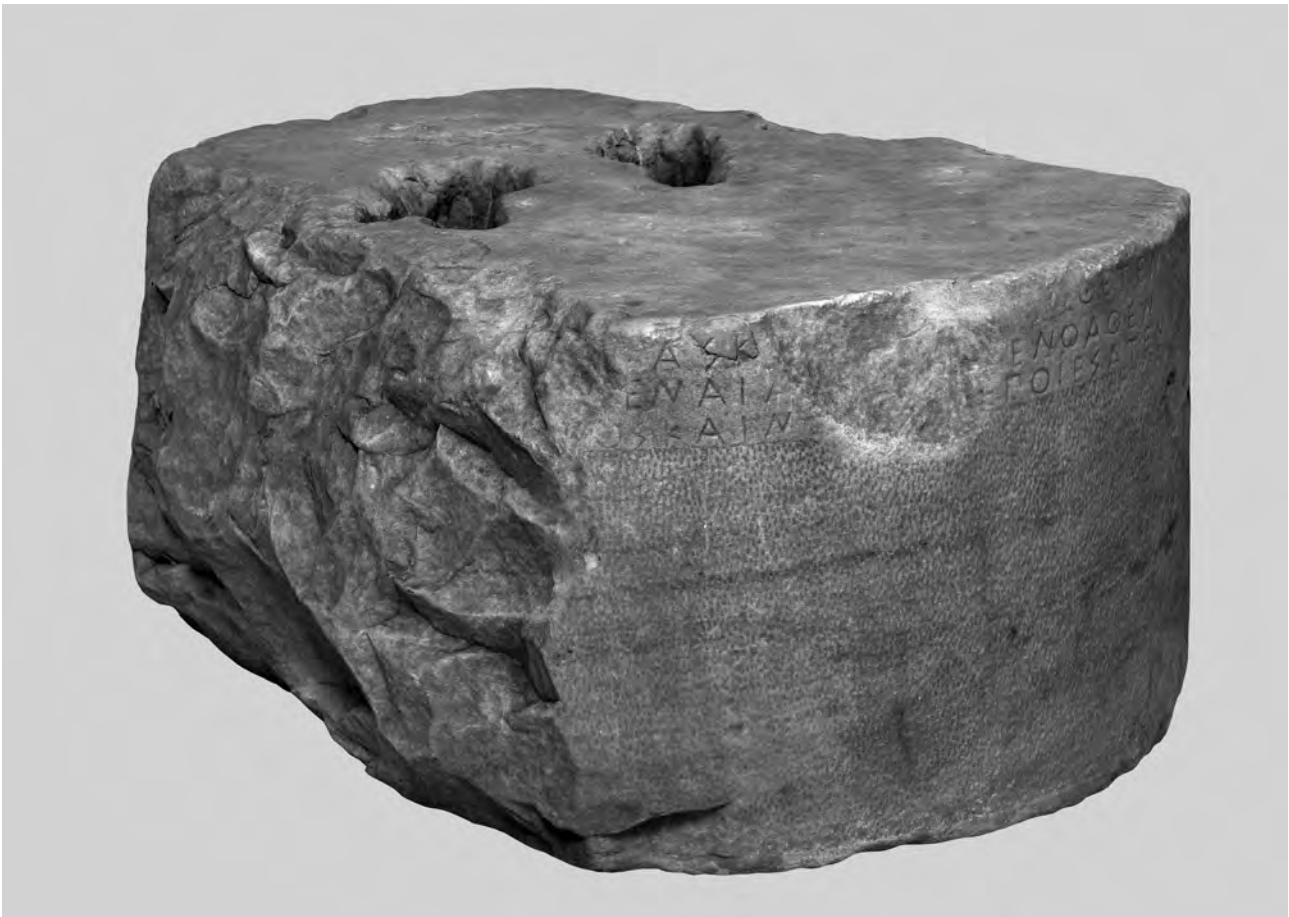


Fig. 8. Athens, Acropolis Museum, inv. 13270. Base of [...]as and Ophsios

From an art-historical point of view, I would like to suggest a more nuanced approach to these archaeological materials, to the supposed connection between the Persian Wars and the beginning of a new artistic era, and to the clear-cut chronological division, as recently proposed by A. Stewart²⁹. The analysis of literary sources and archaeological data, in fact, highlights the continuous advancement in forms and understanding of representation of the body in terms of adjustments, rules and canons, during the first half of the 5th century B. C., with no possibility of individuating a period of transition or dividing line between the Archaic and Classical periods (Fig. 8)³⁰. Degrees of hardness (or of formal achievement) can be distinguished and articulated, as Cicero and Quintilian noted. In a discussion on styles in rhetoric and oratory, Cicero compares rhetoric and the art of sculpture: according to his sources, the works of Canachus are considered too stiff to render a realistic effect (*signa rigidiora esse quam ut imitentur veritatem*). The statues of Calamis are also hard, but more supple than Canachus' (*dura illa quidem, sed tamen molliora quam Canachi*). The sequence continues with Myron of Eleutheræ, a contemporary of Calamis, whose sculptures are still not quite close enough to naturalness, but can unhesitatingly be defined as beautiful (*nondum Myronis satis ad veritatem adducta, iam tamen quae non dubites pulchra dicere*). Even more beautiful are the works of Polykleitos, now entirely mature (*pulchriora ... iam plane perfecta*).

29 Stewart 2008a and 2008b; a different evaluation of this artistic phase: Adornato 2017, with an investigation of literary sources, technique and archaeological evidence; see also Hallett 2012.

30 On the base dedicated by »[...]as and Ophsios« on the Acropolis. Akr. Mus., inv. 13270 (IG I³ 848; Raubitschek 1949, 160) and signed by Kritios and Nesiotes, dating after the Persian sack, it is evident that the sculptors employed the well-known formula of the free-standing figure with both feet on the surface.

Cicero's and Quintilian's texts suggest that the evaluation of the sculptures of artists active in the late 6th and 5th centuries B. C. was based on a dual scale of judgment: hardness and beauty, in terms of the achievement of naturalness of representation. In fact, there is an improvement from the most rigid (*rigidiora*) bronze statues by Canachus, to the hard (*dura*) ones by Calamis, to the beautiful (*pulchra*) ones by Myron – not yet approaching *veritas*³¹ –, to the even more beautiful and perfect (*pulchriora, perfecta*) works by Polykleitos. The technical-artistic turning point between the two scales is perhaps represented by Calamis' more »supple« (*molliora*) sculptures.

Shifting from the literary sources to the archaeological evidence, we can think about the schema of the kouros of Aristodikos³² – in its own way innovative compared to earlier kouroi – with Aristogeton of the Tyrannicides group, created around twenty years later: it seems clear to comprehend the difference in hardness that must have been visible to the eyes of the ancients between the statues of Canachus³³ and those of Kritios and Nesiotes³⁴. On a formal and stylistic level, after the Persian invasion we still detect Archaic features and poses on ›Severe Style‹ sculptures³⁵: it is the case of the Propylaia kore, whose dress is richly embellished with folds and the himation on the shoulders, as on Archaic korai. In the case of the bronze Athena dedicated by Meleso, we still identify on it the exuberance and richness of the clothes, and the employment of schemes strongly related to the previous decades. More striking, if the pediments of the temple of Athena Aphaia at Aigina are to be dated after 480 B. C., are the hairstyle and clothes of Athena totally imbued of Archaic motifs. Comparing the hairstyles of Harmodios, we have good comparanda from the end of the sixth century, as the Aristodikos kouros, to the ›snail-curl‹ coiffure of the Kerameikos head and the Ephebe from Motya³⁶.

This literary and archaeological analysis brings me to conclude that significant changes in Greek sculpture are to be detected around the end of the sixth century and early fifth century. In this perspective I prefer a paradigm of continuity, instead of a clear-cut division of artistic periods, artists, and styles between the late Archaic period and the Classical one: poses, typologies, iconographic schemes of statues of the second quarter of the fifth century are inherited from the previous decades. This experimental, stylistic and formal phase lasts several decades until the middle of the fifth century: it is with Polykleitos' activity that we detect a significant change, a disruptive innovation in technique, pose and scheme in comparison with the previous artistic production. The new stance on one leg was not admired in literary sources since his statues appeared to be instable, not elegant for aged gods, and not grounded on the base, very suitable only for athletes and youthful figures. On the contrary, his achievement was praised and developed by later artists, in particular by Lysippus, who considered the statue of the Doryphoros a *paradeigma*, a model to emulate and surpass with new technical achievements and formal solutions attested in the different equilibrium or *pondus* of his statues³⁷. Poses (*uno crure*), stance (*pondus*), and iconography (*diadumenos*) are well recognizable and still exploited in the representation of Agelaos on the Daochos monument in Delphi: a clear sign of an artistic tribute by the artist (Lysippus?) to the master Polykleitos; a sophisticated artistic rivalry between the obsolete schemes and the technical novelties; an intellectual challenge between imitation, emulation, and invention³⁸.

Is Polykleitos' *pondus* a further artistic revolution in Greek art?

Dr. Gianfranco Adornato, Scuola Normale Superiore, Piazza dei Cavalieri 7, I-56126 Pisa. g.adornato@sns.it

31 On this aesthetic concept: Adornato 2015.

32 Karouzos 1961.

33 Strocka 2002.

34 On sculptural types and bronze technique adopted by Kritios and Nesiotes, see Adornato 2017; on dedications from the Athenian Acropolis and signatures, Raubitschek 1949.

35 On the ›Severe Style‹ label, its occurrences in ancient literary sources and its incorrect use in modern historiography, see Adornato 2017.

36 For different interpretations of the statue: Palagia 2011 and Papadopoulos 2014.

37 For an overview on male nude between fifth and fourth century: Daehner 2005.

Περίληψη:

Το άρθρο αυτό εστιάζει στην αισθητική αποτίμηση Ελλήνων καλλιτεχνών, και συγκεκριμένα του Πολυκλείτου, καθώς και στα τεχνικά και τυπολογικά επιτεύγματα της αρχαίας ελληνικής γλυπτικής κατά τον 5ο αι. Το πρώτο μέρος εξετάζει την έννοια του όρου *pondus*, όπως μαρτυρείται σε λατινικές πηγές, προκειμένου να κατανοήσει καλύτερα τη δήλωση του Quintilianus για την έλλειψη του *pondus* στα αγάλματα του Πολυκλείτου. Κατά την άποψή μου, ο όρος αυτός μπορεί να συνδεθεί με τη νέα ιδιότυπη στήριξη των αγαλμάτων του Πολυκλείτου, *uno crure*, δηλαδή, επί του ενός σκέλους, όπως αναφέρει ο Πλίνιος ο πρεσβύτερος. Το δεύτερο μέρος αναζητά τις αρχαιολογικές ενδείξεις και τις τεχνικές και τεχνοτροπικές βελτιώσεις στην γλυπτική του 5ου αι. Χάρι στην εξέταση των τόρμων στήριξης σε σωζόμενα αναθήματα, αξίζει να σημειωθεί ότι η στάση με τη στήριξη στο ένα σκέλος εισήχθη για πρώτη φορά από τον Πολύκλειτο στο μνημείο για τον Κυνίσκο στην Ολυμπία. Από την οπτική γωνία της ιστορίας της τέχνης, αυτή αντιπροσωπεύει μια καμπή και μια σημαντική πρόοδο στην απεικόνιση του ανδρικού σώματος, στην απόδοση της ιστάμενης μορφής, και στα τεχνικά ζητήματα.

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38 Image credit: Fig. 1: American School of Classical Studies at Athens, Alison Frantz Photographic Collection. – Figs. 2–4. 7: Hans R. Goette. – Fig. 5: After Dittenberger – Purgold 1896, no. 149. – Fig. 6: DAI Athens, neg. no. D-DAI-ATH-NatMus5321 (E.-M. Czakó). – Fig. 8: S. Mavrommatis © Acropolis Museum.

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