

LANGLOTZ, ERNST

Studies in North-East Greek Art

[“Studien zur nordostgriechischen Kunst”]

Mainz: von Zabern Verlag, 1975; XII, 206 pp., 70 plates

Since the work of K. O. Müller in the early 19th century an important question in the history of Greek art has been the stylistic differentiation of greater artistic unities within it, usually identified with the historic tribal provinces of Greece. The author himself laid a new foundation for this research half a century ago with his book on schools of early Greek sculptors¹.

The special artistic province studied in this book, the Aeolis, on the North-east coast of the Aegean, was left out then because of the lack of definite local works from there. This situation has scarcely changed since.

¹ Frühgriechische Bildhauerschulen, Nürnberg 1927.

But Langglotz has tried a second, more laborious, and more risky, way, i. e. that of stylistic analysis of other works, starting from comparison with what little evidence there is from the Aeolis. His results were first published in a lecture² a decade ago. Now he presents a more detailed volume comprising his studies in this field. He does not claim to have reached the goal of a comprehensive picture of early Aeolian art. What he intends in the first place is a pictorial documentation and review of evidence intended to show that there really exists some stylistic unity in this area, and this should stimulate others to go on there and also to save what evidence might still be found on the spot before it is too late. He collects indications of groups and workshops in the different branches of art and their location and tries to show that Phokaia, the famous mother city of numerous colonies all over the Mediterranean, was also the artistic centre of the Aeolis as well as of its colonies and of kindred Thessaly.

Among stylistic peculiarities he points out typical features like an s-shaped receding profile and a sensual modelling, which is elaborate by comparison with similar works of the neighbouring centres, such as Samos, Lesbos or Miletos and others.

As a stylistic comparison, which is to play an important part in the subsequent argumentation, requires contemporaneity of the objects, a quick glance is devoted to the problems of chronology. Emphasising the weak foundation of the conventional precise dates, especially for works up to the middle of the 6th century, Langglotz reviews the different kinds of dating evidence for archaic Greek and especially East Greek art.

The starting-point for the stylistic analysis is the coinage of the Aeolian cities. Distinguishing it from four other stylistic groups on the Aegean East coast, Langglotz works out its best and most influential sub-group, the coinage of Phokaia, the development of which he can trace well beyond the perhaps overestimated depopulation in 546 (Herodotos 1, 165).

The first materials tested, then, are the fragments of some fine late archaic treasuries in Delphi, for which L. proposes new attributions. The idea that the one at Massalia, a colony of Phokaia, was erected by a workshop from the mother city, is confirmed by resemblances to a few unpublished fragments found in Phokaia. Its sculptural remains are differentiated into the work of two masters. Langglotz thinks one of them to have worked earlier on the equally heterogeneous Siphnian treasury, which he studies in detail, too, uttering some doubt that the present reconstruction is the originally planned one. He tentatively reassembles a fine Karyatid's

² Die kulturelle und künstlerische Hellenisierung der Küsten des Mittelmeers durch die Stadt Phokaia. (Arbeitsgemeinschaft für Forschung des Landes Nordrhein-Westfalen, Geisteswissenschaften. 130). Köln, Opladen 1966.

Cnidian treasury and with a head once attributed to it, pointing out chronological discrepancies between its architecture and the sculpture usually given to it. These, which he shows to be related to the Massalian treasury, and an exquisite palmette frieze resembling one found at Klazomenai and made of stone from near Phokaia, he suggests as belonging to the treasury of Phokaia's neighbour city Klazomenai. Architectural ornaments prove the existence of yet another treasury of an Aeolian city, but the probably belonging sculpture stands apart.

A North-east Greek speciality is terracotta simae with relief friezes, originally conceived in late archaic times and then reproduced again and again. They had some influence on Etruria. Identity of form with two sporadic fragments found in Phokaia proves that the bulk found in small Larisa on Hermos – like other building material there – derives from Phokaia. Related better friezes found outside the actual Aeolis raise the question of travelling workshops and artistic influence. Langglotz points out examples of "Ionic realism" and of Eastern influence in details and also the typical "Phocaeen" profile of the faces and the relation of the ornamental simae to the mentioned "Aeolian" palmette frieze found at Delphi. Some terracotta figurines are known to have been found in the area in question (especially at Assos) but were mostly mass wares of low quality and therefore of limited stylistic value only. Langglotz devotes most of his attention to free sculpture instead: first he lists the pieces found in the area and its surroundings according to finding-places, adding some stylistically related pieces from other parts of the Greek world. These he reviews with the ideas of North-eastern stylistic peculiarities formed when analysing coins and terracottas in mind, comparing and grouping similar figures and elements (standing men, sitting figures, heads and so on) and contrasting works from other schools. For pieces with similar features found in different areas he raises the question whether they are not works of Aeolian sculptors or imported, for instance, for the best pieces in Aeolian-influenced Thessaly, such as the famous stele from Pharsalos in the Louvre, but also other masterpieces like a fine ivory head at Delphi or a "Palladian" head from the Palatine in Rome.

Besides the "main group" formed in this way, Langglotz groups small numbers of works around some different, but certainly East Greek pieces, mostly without closer localisation. There are a number of small bronze figurines, the most noteworthy of these being a group of mirror handles from tombs, that leads on to the Locrian mirrors.

A group formed around the "ex-Cnidian head" mentioned above is attributed to Cnidus on the basis of the resemblance to its coins. Langglotz questions the attribution of the oeuvre established for the famous Attic

sculptor Antenor, founded on the doubtful connection of a signature with a statue (the "Antenor kore" on the Acropolis of Athens), and connects it with the already mentioned slightly older "Cnidian Caryatids" that are Aeolic in his opinion. Among other works he establishes as East Greek are all of the severe style, the warrior from Agrigento, the Torso from Miletus in the Louvre (where he corrects his own earlier opinion) and the Chatsworth Apollo from Cyprus in the British Museum, which he supposes to be a repetition of the Klarios Apollo in a local sanctuary depending on Klaros. Then follow some short notes or lists on the sculpture of the neighbouring islands (Samos, Paros, Chios and Naxos), for which he tries to attribute some works and form workshops – a sort of supplement to his old book (see note 1).

The section on the sculpture ends with a short review of the literary evidence on the famous sculptors Theodoros and Telephanes from Phokaia in the 5th century, and Bathykles of Magnesia and Endoios in the late 6th century, who, Langglotz proposes, was not an Athenian, but an Easterner, judging from the places of his works and from his style.

The last chapter treats vase painting, where a lot of work still has to be done. The problem of fixing the place of production for the different genera that have been elaborated is hampered by the same lack of secured provenances as with the sculpture, and chemical analyses might help here even more. Langglotz points out traces of East Greek influence on mainland, especially Attic potters' work, in form and decoration: he characterizes some late archaic Eastern classes of vases and offers suggestions for their location in the East and Italy. In the 'Phineus group' he finds "Phocaeen" features and compares them to a few later sherds found in Phokaia. On the other hand he points out traces of East Greek influence on mainland, especially Attic potters' work, in form and decoration³.

Certainly, as Langglotz admits himself, many of the problems raised will remain unsolved, and one may well disagree with some of his propositions, especially in the sculpture section. But much more important and meritorious is the doubt uttered about some old dogmata, the stress laid on a neglected area, and the foundation and initiative for new work in it. Most useful, also for future work, are the high quality plates, bringing together more than 550 illustrations. (For better pictures of pl. 57.1 and 3 cf. Fuchs, RM 64 [1957], 222 ff., pl. 46–47.) Either an index or references to the text in the table of plates would have been of help.

Dr. Reinhard Stupperich

³ Cf. now D. A. Jackson, *East Greek Influences on Attic Vases*. (JHS Suppl. 13). London 1976.