

Student Name

Professor Name

Subject

Date of Submission

Greek Art

Greek art is a heritage of the Greek breeding unions, policies, territorial states and federations. It is mostly presented by architectural art complexes. Formation of the Greek art after falling of the Mycenaean states coincides with the change from a bronze age into iron (12 — 11 centuries B.C.). The movement of people caused, obviously, by expansion of «the sea people» led to the death of Mycenaean culture at a boundary of the 2 — the 1st centuries B.C. The Greek culture had been developed on the basis of the breeding customs brought by newcomers and also on the basis of a household. Today Greek sculpture is under discussion.

It should be admitted that the sculpture of Ancient Greece has been considered as a sample, an ideal, a canon throughout many centuries and even now it has not ceased to be a recognized masterpiece of world classics. The sculpture of Ancient Greece had passed a difficult process of formation, blossoming and decline; the transition from strict, static and idealized archaic forms through the counterbalanced harmony of a classical sculpture to dramatic psychology of the Hellenistic statues.

In fact, the principles of harmonious steadiness of the whole parts were accurately expressed in designs of the Greek temples in a sculpture of Ancient Greece and were applied in a monumental sculpture, in other primary branch of ancient art. The first extremely non-ideal and sometimes even careless samples in the sculpture of Ancient Greece began to appear approximately in the middle of the seventh century B.C. The single sculpture at the end of the archaic period was presented by two main types: the statue of a naked man “Kouros” and the statue of a girl wearing a long and fitting tunic.

It should be noted that the Marble statue of a Kouros is one of the exhibits of antique collection. Such a statue of the youth athlete is traditional for Ancient Greek art. This historical landmark is supposed to be one of the earliest marble statues of a human figure carved in Attica. The statue's pose is a face-to-face statement of a figure, the left foot is pushed forward, and hands are extended along a body. It is a traditional position for statues of Ancient Egyptian traditions. Throughout the 6th century BC the Greek sculptors followed this canon reproducing generalized, almost abstract shapes of a human body, without the detailed image of anatomic details in Kouroses. This statue served as a monument on the grave of a young Athenian aristocrat (The Metropolitan Museum of Art, 2012).

Time passed and the proportions' transference of a human body had been improved. The Greeks had made success in achievement of identical vital similarity. Sculptors of Ancient Greece could overcome static character which was peculiar at the early stage of this art form. Despite the success and achievements in life similarity in the best samples of the Greek sculpture of antique period, practically everything was executed on certain standard which dictated the statue of ideally combined and handsome man or fellow. Thus, none of the sculptures could brag at least of a hint on originality and identity.

Alongside with the Greek sculpture the Roman sculpture had been developed as well. Thus, Greek masters intentionally broke off with a concrete originality of lines for the sake of transference a widely understandable essence of the poet, speaker or commander. Nevertheless, the Roman masters concentrated their attention on personal, specific features of a person.

A famous Roman landmark the Marble statue of Hermes depicts the God who stands straightly leaning on the right foot supported by a trunk of a palm tree; the left foot with the raised heel is slightly taken aside and set back. The right hip is strongly bent; as people have known on remarks, the hand was leaned on it in a peculiar coquettish situation: the back party

of a hand is turned forward, the thumb is lifted up, the little finger is bulged down, and other fingers are unbent back. Judging upon the remarks, the right hand lowering down held the keriky; the forearm is twisted inside with the end of a chlamys which was originally hanging down to foot caviar; its other end lies on the left shoulder. The head with short curls is turned and inclined with a serious expression to the right shoulder. While the surface of a chlamys is executed in a rough manner, the sculptor polished parts of a body. It allows assuming that he lived at the time of Adrian. A little inexpressive forms and a slightly blown up body confirm this assumption as well. Chest nipples are outlined. It is possible to conclude rightfully that the original was executed from bronze.

The Marble statue of a Kouros (Youth) executed by the Greek master and the Marble statue of Hermes executed by the Roman sculptor have both similar and different features. The similarity lies in depiction realistic beautiful features of a man's body. The bodies look ideal in those two statues. Though there is a peculiar difference as well in statues. The Marble statue of a Kouros bears more generalized and abstract form. Nevertheless, the Marble statue of Hermes contains some individual features of a person. His movements are more plastic which gives an impression of vitality. Hermes is a true-to-life image unlike the static Kourus.

Summing it up it is necessary to admit that the influence of the Greek traditions on the Roman art in the field sculpture was the most considerable. Romans willingly copied Greek samples. Roman sculptors appeared original only in creation of the individual sculptural portraits which were precisely transferring an inner force of a person. In fact, the Marble statue of Hermes had proved this theory. The Roman art of a sculpture had reached a surprising realism: if Greeks tried to depict an ideal (The Marble statue of a Kouros is a bright example of it), Romans on the contrary wanted to transfer lines of the original in a most precise form.

Works Cited

The Metropolitan Museum of Art. (2012). Marble statue of a kouros (youth)

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