

**GREEK
ARCHITECTURE.
GREEK SCULPTURE**

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Greek Architecture. Greek Sculpture by T. Roger Smith & George Redford

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T. ROGER SMITH & GEORGE REDFORD

**GREEK
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THE PARTHENON AT ATHENS, AS IT WAS SEEN IN THE TIME OF PERICLES, ABOUT B. C. 450.

Chautauqua Reading Circle Literature

GREEK ARCHITECTURE

BY

T. ROGER SMITH, F. R. I. B. A.

AND

GREEK SCULPTURE

BY

GEORGE REDFORD, F. R. C. S.

WITH AN INTRODUCTION BY

WILLIAM H. GOODYEAR

With Many Illustrations

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MEADVILLE PENNA
FLOOD AND VINCENT
The Chautauqua-Century Press
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PREFACE.

THE customary discrimination and wisdom of the managers of the Chautauqua Literary and Scientific Circle are apparent in their choice of the compendiums on Greek architecture and Greek sculpture which are united in this book. Both are written by English scholars of distinguished reputation. Both are written in a scientific spirit and in such manner as to supply much exact matter-of-fact information, without sacrificing popular quality.

Some slight additions and corrections, made necessary by discoveries or by revisions of scientific opinion, dating since the original books were written, have been entered in an appendix.

My duty in the preparation of a preface is to point out, first, that this work on Greek architecture and sculpture is part of a course of reading on Greek history ["Grecian History," by James R. Joy] and to remark that the general historical information supplied by this other book is a most essential introduction to the present work. All interest in ancient art presupposes an interest in ancient history as well as some general knowledge about it. On the other hand it is true that ancient art is a most valuable means itself of teaching ancient history. Not only is the impulse offered to the imagination by the actually existing relics and tangible remnants of the past a point to be considered; but these relics are themselves illustrations of the lives of the Greeks which are superior to any verbal or literary descriptions of a bygone age. The life of a nation cannot be described by a chronicle of events.

Greek life is not only suggested by works of Greek art, but it was also actually incorporated in them.

Since printing has displaced the arts of form as a means of conveying ideas, it is difficult for us to realize from our own conceptions of art—considered as a fact in modern life—how much the arts of design were bound up with the everyday lives and everyday needs of ancient peoples. The superiority of ancient Greek art to our own is explained by the fact that its mission was superior; that it was a means of ideal national expression and popular national instruction, which has now been displaced by printed literature. The technical quality of an art is dependent on the amount of public patronage and of public practice. Whatever is done much is done well, and the only stable condition of good art is a large public demand for it.

In Greek sculpture and relief, the Greeks had their Bible; they expressed in them their religious beliefs and ideals. These arts were also the counterpart and summary of their whole national literature. These arts were moreover an epitome and reproduction of that life of the gymnasium and of physical exercise which was the basis of their whole political existence, and which was originally called into being by their system of military training.

It is therefore as a means to a knowledge of the Greeks themselves that we should consider the study of Greek art important. Considering that the Greeks are the fathers of political self-government, that their system of individual training and state education was of unsurpassed excellence, that their refinement and simplicity of taste have furnished models for all later time, and that the development of European history and European civilization began with them, and considering also that their art has a comprehensive significance for their history at large—it is clear that its study is a really necessary branch of liberal culture.

Although the direct relations of Greek art to Greek life and religion are most obvious in their statuary and reliefs, and although the implications of their refinement and thoughtful minds are perhaps not so immediately obvious in their architecture, this is only because the connection between cause and effect in this case requires some explanation and presupposes

a not always recognized, but very positive, relation between a nation's life and a nation's architecture.

Aside from its relations to Greek life, the study of Greek architecture is undoubtedly the best means of reaching the important principle that all good constructive art, of whatever time or nation, implies and demands constructive thought and constructive common sense. Aside from this value of the study of Greek architecture as a means to establishing artistic principles for construction in general, it should also be remembered that multitudes of modern buildings exhibit Greek construction or employ Greek details—that these details are often misused and corrupted, and that a study of the original forms is essential to the criticism of such misuses and corruptions. Such study is also essential to comprehension of the matter-of-fact history of modern architectural styles. This point has, however, been developed sufficiently by the author of the compendium of Greek architecture.

I have so far emphasized the importance of the studies furthered by this book as being a branch of history, because it is a common thing to consider the Greeks as having had a special aptitude for "art," with implication of corresponding deficiencies in other fields of life; whereas the fact is that their art represents their aptitudes, character, and life in general.

Let me finish my preface by pointing out that all book studies of Greek art, and all reading about Greek art, or any other art, are the very least part of the matter in hand, which is to know the monuments themselves. All books on the subject are purely a means to this end. The objects themselves are the things which must train the taste and train the eye, and this training of taste and eye cannot in the least degree be achieved through any book. In fact the whole aim and object of art training is to supplement literature, not to make literature; to exalt the importance of forms and pictures, not to exalt the importance of reading and writing about them. If this be so, it is clear that a reader or a student who has finished this book may still have the all important work before him quite unfinished, which is to know the objects which the book describes. Undoubtedly engravings are an assistance to some extent, and these the work has very liberally furnished, but these are rather a means to illustrating

the book, and are not to be considered in any sense as making a knowledge of the originals less important. It is true that we cannot all make travels in Greece to inspect Greek ruins, and that we cannot all make visits to the European museums which contain the works of the Greek chisel. By a knowledge of the actual objects I understand, however, a knowledge of photographs, casts, and models of them. Book engravings are inadequate because they cannot possibly represent the multitude of objects, and because they lack the veracity of photographs and casts. Every possible access to the various cast collections which are being so numerously founded in this country is an indispensable accompaniment to the study of this book. In default of such access it must be said that photographs will very ably make good this deficiency, but that contact at least with abundant photographic illustration is really indispensable. I should therefore define the practical aim of this book to be that of bringing the reader in contact with photographs or casts of Greek sculpture, and to be that of bringing the reader in contact with models and casts and photographs of Greek architecture. These casts, in the case of architecture, must naturally be confined to details—that is, to simple capitals, shafts, bases, sections of entablature, etc. The largest and best American collections of casts of Greek architecture and Greek sculpture are, at date of writing, in New York and Boston. The New York Museum has by far the largest collection of models and casts in architecture. The Boston Museum has by far the best and largest collection of casts in sculpture (1892). I have no doubt that the Chautauqua Circle will take proper means to recommend and make accessible good collections of photographs.

WM. H. GOODYEAR.