Preface

The volume in hand is the first to appear in a De Gruyter series on Greek and Roman art and architecture, edited by Francesco de Angelis and Clemente Marconi. I am personally indebted to Clemente Marconi for involving me in this project and to Mirko Vonderstein of De Gruyter for his help and encouragement throughout.

The handbook contains 23 chapters on various aspects of Greek sculpture, written by an international team of scholars in different languages and translated into English. Some authors are introduced to an English-speaking public for the first time. An effort has been made to address questions arising not only from the visual remains of Greek sculpture but also from Greek and Latin literature and epigraphy, and to coordinate the evidence collected from a wide range of sources. The subject has been treated in its historical and social perspective, with special emphasis on the social status of sculptors, the function of sculpture, sculptural techniques and colouring, as well as chronological and regional developments. Greek sculpture continues to be Greek even when created under Roman occupation, hence the chapters on cult statues, portraits and copies of classical masterpieces produced by Greeks in Rome itself and in Roman Greece. It is the editor’s hope that the present handbook will offer students and scholars an up-to-date survey of the principal tenets of our field and rekindle interest in a subject which many may find intimidating or simply far removed from contemporary concerns. Chapter 23 succinctly explains why Greek sculpture continues to hold our interest today in its timeless capture of the moment and its tireless pursuit of excellence.

This book has been long in the making, not least on account of translation issues. I am grateful to the authors for their patience and for sharing their expertise in a collaborative project reaching across two continents and five languages. Hans Rupprecht Goette has generously allowed the reproduction of many of his superb photographs in several chapters of the present volume.

Chapters 8 (Queyrel), 9 (Goette), 13 (Leventi), 16 (Konstantinidis), 17 (Damaskos), 18 (Themelis), 20 (Katakis) 21 (Jacob) and 22 (Katsaros and Vasiliadis) were translated by Stefanie Kennell and Olga Palagia. Chapter 11 (Adornato) was translated by Theresa Davis. Chapter 19 (La Rocca) was translated by Olga Palagia.

The abbreviations of bibliographical references follow the guidelines of American Journal of Archaeology; for abbreviations of ancient authors, see the Oxford Classical Dictionary.

Olga Palagia

Athens

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