



Praxiteles

Περίληψη :

Praxiteles is the most famous ancient Greek sculptor of statues of deities after Phidias and the greatest artist of fourth-century Athens. Some configurations are peculiar to his art: figures of sinuous teenagers, in an S-shaped curve with smoothed surfaces, representing the deities of the sensual life, such as Eros, Aphrodite, Dionysus and the Satyrs. Moreover, his art became the symbol of the world of the courtesans during a period when this institution of Greek society was admired. Another salient feature of his art was the expression of subjective feelings, especially of love.

Τόπος και Χρόνος Γέννησης

Probably 395 BC. Praxiteles was an Athenian and was presumably born in Athens. He was probably of the deme of Sybridai.

Τόπος και Χρόνος Θανάτου

Probably 326 BC. Praxiteles may have died in Athens as well.

Κύρια Ιδιότητα

Sculptor in marble and bronze from 375 BC. At least from the early 360s, also owner of an established workshop of sculpture. He is known to have been active as a sculptor for 41 years, from 375 BC until 334 BC.

1. Birth-family

Praxiteles was born probably in Athens around 395 BC. He had the Athenian citizenship and was probably of the deme of Sybridai.¹ His father was probably Kephisodotos the Elder, the best-established Athenian bronze sculptor between 390 and 370 BC.²

Kephisodotos' sister married Phokion, a politician and a pupil of Plato. Through this marriage, his family must also have established ties with the political leadership of Athens as well as with the world of the Academy.³

2. Education – upbringing

Kephisodotos must have been the master of Praxiteles, who had been initiated to the art of sculpture in the studio of his father.

The general Timotheos, who reestablished Athenian hegemony with the Panhellenic Peace of 374 BC, commissioned from Kephisodotos a bronze sculptural group of Peace holding the baby Ploutos (= Wealth).⁴ So, the upbringing of Praxiteles must have taken advantage of the political protection of this general on his father and workshop. During his youth, Praxiteles must have begun to specialize in marble sculpture, in keeping with the growing taste for sculpture with a marble surface and with the idea that marble sculpture was a revelation of what already exists within the marble, a concept consistent with Plato's condemnation of imitation in the visual arts.⁵

3. Biography

3.1. Relationships

Praxiteles' first recorded work, dated to 375 BC, has been commissioned from him probably by the general Timotheos.⁶ He may have become well established thanks to the political support of this general.

His link to Plato is argued by the marriage of his aunt with Phokion, a pupil of Plato, by the fact that a couple of epigrams in praise of the Aphrodite of Knidos is attributed to Plato⁷ as well as by the fact that an epigram composed by Praxiteles in order to explain the



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message of his Eros set up at Thespieae echoes the Platonic concept of love.⁸

Praxiteles is known to have worked for statues promoted by Athenian ladies devoted to the cult of Eleusis⁹ as well as by patrons of **choregic monuments**.¹⁰ The patron of a statue made by Praxiteles and set up at Leuktra is known through an inscription.¹¹ The notice that Praxiteles has worked for the [Mausoleion of Halikarnassos](#)¹² implies that he must have been linked to the royal house of [Caria](#). Moreover, the fact that Praxiteles' statues were standing in antiquity in Athens, Megara, Corinth, Argos, Mantinea, Olympia, Elis, Plataeae, Thebae, Thespieae, Lebadia, Delphi, Antikyra, Kos, [Cnidus](#), [Parion](#), Olbia Pontica, [Ephesus](#), Alexandria on the Latmos and [Myra](#) implies that he must have been in contact with patrons and purchasers of statues from these centres.¹³

The Spartans had commissioned from him an Aphrodite in the late 340s, but refused to accept the statue made by Praxiteles, because the courtesan Phryne had been used as the model, even if the Athenian sculptor tried in vain to persuade the Spartans to accept his Aphrodite.¹⁴

Three artists are known to have grown up in Praxiteles' workshop: the Athenian painter Nikias, who in his youth was applying colours to the surfaces of the marble statues of Praxiteles;¹⁵ the bronze sculptor Herodotos from Olynthos, who collaborated to a bronze statue by Praxiteles of the courtesan Phryne;¹⁶ and finally Papylos, a pupil of our sculptor.¹⁷

3.2. Ideology

Praxiteles must have been wealthy, if he could afford to love the most famous, and certainly also the most expensive, courtesan of the time, Phryne. Moreover, he was one of the 300 or so Athenians who had to pay the public dues.¹⁸

His family's engagement with the oligarchic politician Phokion and his link with Plato's Academy make it likely that he had oligarchic opinions. An oligarchic ideology has been argued also from the main features of his art.¹⁹

3.3. Private and family life

Praxiteles' great love was Phryne, a refugee from Thespieae living in Athens. This love affair began in 367-366 BC. Praxiteles created an Eros in order to express his own condition as slave of love towards Phryne, declaring this message in an epigram inscribed on the base of the statue.

He presented Phryne with this statue and she dedicated it in the sanctuary of Eros at Thespieae. This Eros was the left-hand statue for the viewer of a triad, which had the portrait of Phryne in the middle and Aphrodite on the right. Phryne was glorified as the best way for the earthly world to know the heavenly love (Eros) and the heavenly beauty (Aphrodite). A fragment of a letter of Phryne to Praxiteles with her comment on the triad of Thespieae is extant.²⁰

Praxiteles made the Aphrodite of Cnidus using Phryne as model for the body of the goddess.²¹ Moreover, this woman was the model also of Praxiteles' bronze statue of a merry courtesan.²² This sculptor gave again to Aphrodite the body of Phryne when the Spartans commissioned from him a statue of this goddess. The Spartans refused this statue, since Aphrodite in Sparta was worshipped as the goddess of the love inside the marriage and not of the love with courtesans.²³ The Thespians ordered Praxiteles a gilded statue of Phryne to be set up on a high column in Delphi.²⁴

One day Praxiteles realised he was no longer a slave to love²⁵ and he represented this in his *Sleeping Love*.²⁵ The courtesan Kratine was another lover of Praxiteles as well as his model for the face of the Aphrodite of Cnidus.²⁶ A third courtesan, Glykera, is also reported as Praxiteles' mistress.²⁷

Praxiteles was married and had two sons, the elder being named Kephisodotos (distinct as 'the Younger' from an earlier namesake



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who had been probably Praxiteles' father) and the younger Timarchos.²⁸ Both of them worked as sculptors. Kephisodotos the Younger succeeded to Praxiteles at the helm of his workshop when Praxiteles retired, probably in 334 or soon afterwards.²⁹

4. Work

Praxiteles composed at least a couple of written works and a very great number of sculptures.

4. 1. Written works

His two literary works are an epigram, on the meaning of his statue of Eros set up at Thespieae,³⁰ and a Speech to the Spartans, held in Sparta, with the hope to convince them to accept a statue of Aphrodite made by him for this city-state.³¹

4. 2. Sculptures: works made by Praxiteles when he was young

More than 70 sculptures are attributed to Praxiteles by the ancient tradition. The most important of them, as well as Praxiteles' statues set up in centers of Asia Minor, are considered here:

- Bronze statue of the Archer [Eros](#), made around 367 BC and known through the copies of a sculptural type which is named, after its best copy, the Farnese-Steinhæuser type: this early creation expresses already the need to define internal emotions rather than external materialistic situations.³²
- Bronze statue of the Wine-pouring Satyr, dated to around 366-365 BC, whose best copies can be found at Dresden and Palermo. The sculptor defines with this statue a world characterized by grace, kindness, beauty and youth.³³
- Marble triad of Eros, Phryne and [Aphrodite](#) at Thespieae, dated to around 366-365 BC. The Eros, which can be recognized in the sculptural type named Centocelle after its best copy, which comes from Centocelle, near Rome, was represented as a sad figure, the personification of the Platonic ideal of suffering for love. Aphrodite, identifiable in the type, which takes its name after its most important copy, found at Arles, in southern France, was half-naked. Her smooth surfaces, rendered with a never-ending play of light and shade, suggested a world of sensual and fabulous beauty.³⁴

4. 3. Sculptures: works made by Praxiteles when he was mature

In the late 360s Praxiteles, emboldened by his success, became more daring and carved Aphrodite in all her beauty, naked. This marble statue was purchased by the Cnidians and was afterward known as

- The Aphrodite of Cnidus. The fame of the [Aphrodite of Cnidus](#) established the reputation of its master throughout the Greek world. Works of Praxiteles' mature and late years (360-334 BC) were set up in many centers both of Greece and of Asia Minor.
- The bronze Resting [Satyr](#), probably of the early 350s, known through more than 100 copies, shows an accentuated S-shaped curve. Such a study in the leaning figure, coupled with the placement of the figure of the Satyr in the forest, became an emblem of a remote Arcadia, for which a search in the city would be in vain.³⁵
- The bronze lizard-slayer [Apollo](#) (ca. 355 BC), known through several copies, was also a leaning figure. Apollo's teenage appearance and playful attitude indicate the importance of youth as a value associated with the ideals of beauty and love.³⁶ It is possible that Praxiteles' original statue has been made for the town of Apollonia on Rhyndakos, in [Mysia](#), as this statue appears inside a temple on coins of this center of Asia Minor.³⁷
- Marble statues of Praxiteles had been set up on the [Mausoleion of Halicarnassus](#) (towards 350 BC), according to the Roman writer Vitruvius.³⁸ It is possible that surviving fragments of free-standing sculptures from the southern side of the Mausoleion had been made in the workshop of Praxiteles, as they reveal a light-and-shade rendering of the surfaces and a folding which are typically Praxitelean. Moreover, a few lions marked with the letter *pi* reveal the predilection for sinuous lines and may therefore also come from this workshop.³⁹



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4. 4. Sculptures: works made by Praxiteles during the last period of his activity

Praxiteles' late works are characterized by the accentuation of the rendering of the surfaces through plays of light and shade, making the image inconsistent and dreamlike. These works also fulfilled a taste for elegant figures that would excite the hedonistic gratification of the viewer.

- Praxiteles' statue of Eros, made for the city of Parion in Propontis (to be dated around 350 BC), is represented on coins of this town and is imitated, rather than copied, with statues of the Roman period. The two closest Roman variations from this masterpiece have been found on Kos and at Gortys. The large wings of the god and his drapery define a backcloth. The reproduction, on the viewer's left side of the figure, of the local old devotional herm of the god enlarges the figure on this side, whilst the gaze of Eros looks far. This creation is conceived according to a theatrical mentality, which dominates the late production of this master.⁴⁰
- The marble slabs of Mantinea on which the contest between Apollo and Marsyas in the presence of the Muses is represented on relief. These slabs decorated probably the base of the triad of Apollo, Artemis and Leto at Mantinea, made by Praxiteles and should be therefore attributed to the workshop of this master (ca. 445 BC). That subject is depicted through a variety of gracious styles.⁴¹
- The statue of [Hermes](#) carrying the baby [Dionysus](#) at Olympia has been found exactly where the Greek writer Pausanias had seen it. Pausanias had specified that it was a work by Praxiteles (towards 340 BC). Hermes is resting on a tree-trunk. He is holding the baby Dionysus with his left arm. His right arm is raised. The style of Hermes reveals a predilection for S-shaped figures resting on vertical supports and for surfaces of statues characterized by soft styles.⁴²
- The marble head of Eubouleus (early 330s BC), known through both the original bust and 10 copies, was rendered in an accentuated impressionistic style.⁴³
- Marble sculptures decorating the altar of the [sanctuary of Artemis at Ephesus](#) had been made by our master, probably towards 334 BC.⁴⁴ A relief frieze, of which a miniature reproduction of the Sciarra type of Amazon survives, and fragments of draped figures, which once decorated the altar and derived from the Mantinean Muses, reveal the typical taste for vanishing outlines, which characterizes the late Praxitelean production.⁴⁵
- The Petworth marble head of Aphrodite is also typical of Praxiteles' late style, with its surface play of light and shade:⁴⁶ it may echo therefore the last Aphrodite of Praxiteles, made for the sanctuary of Adonis in Alexandria on the Latmos in Caria, soon after the foundation of this town by Alexander in 334 BC.⁴⁷
- Finally, Praxiteles made a miniature statue in a precious green stone of Leto enthroned for Myra in Lycia, probably soon after the conquest of the region by Alexander in the fall of 334 BC.⁴⁸ The late-Praxitelean interpretation of Leto enthroned is recognized on a vase-painting of the Baltimore painter (around 320 BC): the goddess is characterized by a Praxitelean anatomy of the face and by a drapery very close to the ones of the female figures associated to the Mantinean base, coupled with a sumptuousness of the throne of oriental flavor.⁴⁹

In conclusion, it is possible to assert that Praxiteles has translated the Platonic disengagement from the world of the city-state into figurative terms, fleshing out a world populated of beautiful, young and immortal beings, a remote and enchanted fable, which foreshadows the happy Arcadia of the Hellenistic period.

5. Other pieces of information

Nothing is known of Praxiteles' appearance. It is possible to argue from the surviving fragments of his Speech to the Spartans⁵⁰ that he was very bold, even arrogant, asserting that the exceptional artist must enjoy the freedom to change traditional iconographies and to invent new ones and that the society has to accept these innovations. The late-classical individualistic concept of visual arts had been therefore theorized already by Praxiteles.

6. Death



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The elder son of Praxiteles, Kephisodotos the Younger, is registered several times in lists of the wealthy class of Athenians who had to pay the public dues, dated to the 330s and 320s BC. The name of Kephisodotos is followed by the name of his father, Praxiteles, until 326 BC, whilst the latter name is never reported after this date. It is possible to argue from this observation that Praxiteles died probably in 326 BC.⁵¹

7. Evaluation and judgements

7. 1. Judgements by contemporaries

Praxiteles had been very successful as a sculptor. During the late phase of his production, Praxitelean style becomes the dominant one at Athens and is very diffused throughout the Greek world.

However, the Koans refused to buy the naked Aphrodite, which will be sold to the Cnidians, for moral reasons towards 360 BC.⁵² Moreover, the Spartans refused to accept a statue of Aphrodite by Praxiteles, as it was thought to advertise the love between men and courtesans, in the late 340s.⁵³

Finally, Praxiteles' statue of the courtesan Phryne at Delphi had been criticized by the Cynics, who regarded it as a trophy of the lasciviousness of the Greeks, from the 330s onward.⁵⁴

So, the public opinion which was more anchored on the values of the city-state did not approve entirely the hedonistic message of Praxiteles' art.

7. 2. Judgements by posterity

7. 2. 1. From the early-Hellenistic period until the Roman middle-Imperial times

During the early-Hellenistic times, Theocritus, Leonidas of Tarentum and Herodas refer to our sculptor:⁵⁵ his fame seems to rely both on the high quality of his works (see Theocritus) and on the opinion that he fleshed out an internalized concept of love (see Leonidas).

During the middle-Hellenistic times, the widespread nostalgia towards the Attic art of the 5th century BC paves the way to the assertion that Praxiteles was not as good as Phidias.⁵⁶ However, Praxiteles' art is up-dated in the middle-Hellenistic 'baroque' culture of Asia Minor and he is now regarded as the master of the fire of passion.⁵⁷

In the eclectic culture of the late-Hellenistic period, the notion that the perfect work is an anthology of elements taken from different sources involves the principle that the best features of Praxiteles' art should be re-used and joined together with the best ones of the other most important classical Greek masters, in order to obtain the perfect statue.⁵⁸

Moreover, Roman writers of the period include Praxiteles among the figures of the Greek culture, which is important to know.⁵⁹ This period corresponds to the first boom of a copyist production derived from masterpieces of Praxiteles.

During the Augustan period, Praxiteles received the due homage in the contemporary literature, but without enthusiasm, no doubt because the Greek 5th century art was beloved at that time.⁶⁰

In the Roman early-Imperial times, Praxiteles' art is sometimes felt as artificial⁶¹ and at times criticized for moral reasons in the Latin literature.⁶² Assertions that Praxiteles has infused life into his statues, giving them an unrivalled charm, are repeated belatedly.⁶³

However, during the neo-sophistic period, a great enthusiasm is felt towards Praxiteles' art, as the most eloquent visual symbol of



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Greece in the good old days, i. e. in the period of the middle and new comedy, when the courtesans were important figures of the Greek society.⁶⁴ Not by chance, the production of copies from Praxiteles' statues became very intense during this period.

7. 2. 2. From late-antiquity onwards

Praxiteles is often attacked as the emblem of a seducing and hedonistical art, which corrupts the societies, in the Christian apologetic literature.⁶⁵

The last Pagan writers regard Praxiteles sometimes as a magician, who was able to introduce the personalities of the deities into his statues,⁶⁶ and always consider his art as an important component of the Pagan heritage which must be preserved and admired.⁶⁷ However, the importance of Praxiteles is accepted also in Christian literature from the 4th century AD onwards.⁶⁸ Praxiteles, together with other 'old' masters, is regarded sometimes as the symbol of a colorless art, which is far from life, during the early middle age.⁶⁹

However, from the early 10th century AD onwards, the growing nostalgia towards the ancient Greek art, regarded now as a lost paradise, determines in the middle Byzantine culture, a wide-spread research aiming at the rediscovery of Praxiteles' art and style, which continues until our days.⁷⁰

8. Overall evaluation

Praxiteles lived in a society, which was quickly changing, from the narrow environment of the Greek city-state towards the universal empire, which will be created by Alexander.

Praxiteles provided this society with an art and a style which were much needed, i. e. disengaged from the values of the city-state and appealing to and seducing the internal feelings and dreams of single individuals.

That is why Praxiteles' art has been enormously successful both in his days and throughout many generations to come.

1. See P. M. Fraser - E. Matthews (ed.), *A Lexicon of Greek Personal Names 2* (Oxford 1994) p. 379, s. v. Praxiteles (38).
2. Knell, H., *Athen im 4. Jahrhundert v. Chr.* (Darmstadt 2000) p. 74-80. Moreover, M. Weber, "Kephisodotos (I)", in R. Vollkommer (ed.), *Künstlerlexikon der Antike 1* (Muenchen 2001) p. 408-410.
3. Knell, H., *Athen im 4. Jahrhundert v. Chr.* (Darmstadt 2000) p. 79-80 and 111, notes 109-111.
4. Knell, H., *Athen im 4. Jahrhundert v. Chr.* (Darmstadt 2000) p. 74-80. Moreover, M. Weber, "Kephisodotos (I)", in R. Vollkommer (ed.), *Künstlerlexikon der Antike 1* (München 2001) p. 408-410.
5. Corso, A., "Praxiteles and the Parian Marble", in D. Schilardi - D. Katsonopoulou (ed.), *Paria lithos* (Athens 2000) p. 234-235.
6. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere 1* (Rome 1988) p. 15-17, inscription no. 1. However, many scholars do not accept this conclusion: see, for example, Martinez, J. - L., "La colonne des danseuses de Delphes", *CRAI* (1997) p. 35-45.
7. Plato, *Anthologia Graeca* 16. 160-161. On these epigrams, see Corso, A., "Small Nuggets about late-classical Sculpture", *Numismatica e antichità classiche. Quaderni Ticinesi* 29 (2000) p. 150-151. Havelock, C. M., review to I. Jenkins - G. B. Waywell (ed.), *Sculptors and Sculpture of Caria and the Dodecannese* (London 1997), *AJA* 103 (1999) p. 154, does not believe on an influence of Plato on Praxiteles.
8. Praxiteles, in Athenaeus 13. 591 a = *Anthologia Graeca* 16. 204. See Corso, A., "Love as Suffering", *BICS* 42 (1997-1998) p. 63-91.



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9. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 17-18 and 20-21, inscriptions nos. 2 and 7.
10. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 25-27, inscription no. 13; Pausanias 1. 20. 1-2 and 9. 27. 3; and Athenaeus 13. 591 b.
11. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 20, inscription no. 6.
12. Vitruvius 7. praefatio 13. There are scholars who do not believe that Praxiteles has worked for the Mausoleion: see Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 307.
13. For a nearly complete list of works of Praxiteles, see Stewart, A., *Greek Sculpture. An Exploration* (New Haven - London 1990) p. 277-278.
14. Choricus, *Declamationes* 8 and Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 3 (Rome 1992) p. 27-110.
15. Pliny 35.122 and especially 133.
16. Tatian, *Oratio ad Graecos* 33. 35.
17. Pliny 36.34.
18. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 25-27.
19. Lauter, H., "Zur wirtschaftlichen Position der Praxiteles-Familie im spätklassischen Athen", *AA* (1980) p. 525-531 and Corso, A., "Prassitele e la tradizione mironiana", *Numismatica e antichità classiche. Quaderni Ticinesi* 18 (1989) p. 85-117.
20. Phryne, in Alciphron 4.1, frg. 3. Evidence supporting the present reconstruction of the development of the love of Phryne with Praxiteles has been given in Corso, A., "Love as Suffering", *BICS* 42 (1997-1998) p. 63-91.
21. Athenaeus 13. 591 a.
22. Pliny 34. 70. This statue is probably the statue of Phryne made by Praxiteles and Herodotos (Tatian, *Oratio ad Graecos* 33. 35).
23. Choricus, *Declamationes* 8 and Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 3 (Rome 1992) p. 27-110. This statue is probably the Aphrodite in the act of putting on a necklace, mentioned by Pliny 34. 69 as well as by Tatian 34. 36.
24. Corso, A., "The Monument of Phryne at Delphi", *Numismatica e antichità classiche. Quaderni Ticinesi* 26 (1997) p. 123-150.
25. Scholiast R to Pausanias, p. 144 Spiro.
26. Clement, *Protrepticus* 4. 47 P and Arnobius 6. 13.
27. Strabo 9. 2. 25. 410; Eustathius, *Ilias* 2. 498; and Scholiast G to Lucian, *Amores* 17.
28. Andreae, B., "Kephisodotos (II)", in R. Vollkommer (ed.), *Künstlerlexikon der Antike* 1 (München 2001) p. 410-411.
29. Especially Pliny 36. 24. No Praxiteles' work dates after 334 BC.
30. Praxiteles, in Athenaeus 13. 591 a = *Anthologia Graeca* 16. 204. See Corso, A., "Love as Suffering", *BICS* 42 (1997-1998) p. 63-91.



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31. Fragments of this Speech are reported by Choricus, *Declamationes* 8, praefatio 4; recitatio 19; 47; 57; 65-67; and 86.
32. Callistratus 3; moreover Corso, A., "Love as Suffering", *BICS* 42 (1997-1998) p. 67.
33. Pausanias 1. 20. 1-2 and 9. 27. 3; and Athenaeus 13. 591 b; Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 246-248.
34. Corso, A., "Love as Suffering", *BICS* 42 (1997-1998) p. 63-91.
35. Pliny 34. 69 and Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 250.
36. Pliny 34. 70; Martial 14. 172; Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 248-250.
37. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 84. However, Rolley does not share this view: see Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 248, note 64.
38. Vitruvius 7. praefatio 13. There are scholars who do not believe that Praxiteles has worked for the Mausoleion: see Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 307.
39. Waywell, G. B., *The Free-standing Sculptures of the Mausoleum at Halicarnassus* (London 1978) p. 10-11; 33-34; catalogue, nos. 32; 44; 46-47; 49; 56-58; 110; 165; 229; 401; 407; and 410-411. See Corso, A., "Prassitele: l'arte dell'Ideale", *Numismatica e antichità classiche. Quaderni Ticinesi* 27 (1998) p. 409.
40. Pliny 36. 22; Palladas, *Anthologia Graeca* 16. 207; and Tzetzes, *Chiliades* 5. historia 11. 502-511. On Roman imitations from this statue, see Romeo, I. - Portale, E. C., *Gortina 3. Le sculpture* (Padua 1998) p. 179-182.
41. Pausanias 8. 9. 1 and Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 252-255.
42. Pausanias 5. 17. 3. See Corso, A., "The Hermes of Praxiteles", *Numismatica e antichità classiche. Quaderni Ticinesi* 25 (1996) p. 127-148. Several scholars do not believe that this statue dates to the time of Praxiteles: see, e. g., Rolley, C., *La sculpture grecque* 2 (Paris 1999) p. 250-254.
43. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 29-30, inscription no. 17, and Corso, A., "Prassitele: l'arte dell'Ideale", *Numismatica e antichità classiche. Quaderni Ticinesi* 27 (1998) p. 415.
44. Artemidoros, in Strabo 14. 1. 23. 641: this notice is linked, in Strabo's text, to happenings of the year 334 BC.
45. Corso, A., "Prassitele: l'arte dell'Ideale", *Numismatica e antichità classiche. Quaderni Ticinesi* 27 (1998) p. 417.
46. Raeder, J., *Die antiken Skulpturen in Petworth House* (West Sussex) (Mainz a. R. 2000) p. 34-36, no. 1.
47. Stephanus Byzantinus, s. v. Alexandria and Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 3 (Rome 1992) p. 7-18.
48. Anonymus Graecus, *Codex Vaticanus Graecus* 989, fol 110, and Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 3 (Rome 1992) p. 158-163.
49. Corso, A., "Prassitele: l'arte dell'Ideale", *Numismatica e antichità classiche. Quaderni Ticinesi* 27 (1998) p. 418.
50. Fragments of this Speech are reported by Choricus, *Declamationes* 8, praefatio 4; recitatio 19; 47; 57; 65-67; and 86.
51. Lauter, H., "Zur wirtschaftlichen Position der Praxiteles-Familie im spätklassischen Athen", *AA* (1980) p. 525-531.



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52. Pliny 36. 20.
53. Choricus, *Declamationes* 8 and Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 3 (Rome 1992) p. 27-110.
54. Corso, A., "The Monument of Phryne at Delphi", *Numismatica e antichità classiche. Quaderni Ticinesi* 26 (1997) p. 123-150.
55. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 44-46, sources nos. 5-10.
56. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 47-48, sources nos. 12-13.
57. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 48-51, sources nos. 14-17.
58. Corso, A., *Prassitele: fonti epigrafiche e letterarie. Vita e opere* 1 (Rome 1988) p. 52, source no. 18.
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	Praxiteles: 400-330 BC http://www.thenagain.info/WebChron/WestCiv/Praxiteles.html

Γλωσσάριο :

	Choregic monument A victorious <i>choregos</i> in <i>dithyrambs</i> received a bronze tripod from the <i>polis</i> , which he frequently erected, often as part of a more elaborate monument, in a public place such as the street called "Tripodon" in Athens or in the general vicinity of the theatre.
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Παραθέματα

1. On Praxiteles' participation to the enterprise of the Mausoleion of Halikarnassos:

Satyrus and Pytheus, 'De Mausoleo', in Vitruvius, *De architectura* 7. praefatio 12-13, Granger, F.(ed.), *Vitruvius. On Architecture* (London-Cambridge Mass. 1962) p. 72-74.

"Satyrus and Pythis on the Mausoleum. And on these last, good fortune conferred the greatest and highest boom. For their works are adjudged to have a merit which is famous throughout the ages and of unfading freshness and they employed distinguished artists on their undertakings. For on the several elevations, different rival craftsmen took their share in decorations wherein they competed: Leochares, Bryaxis, Scopas, Praxiteles, and some add Timotheus. The outstanding excellence of their work caused the fame of the Mausoleum to be included in the seven wonders of the world."

2. On the presence of works of Praxiteles in the altar of the sanctuary of Artemis at Ephesos:

Artemidorus of Ephesos, in Strabo, *Geographica* 14.1.22-23, Jones, H.L.(ed.), *The Geography of Strabo 6* (London 1929) p. 226-229.



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“Artemidoros says: Timaeus of Tauromenium, being ignorant of these decrees and being anyway an envious and slanderous fellow (for which reason he was also called Epitimaeus), says that they exacted means for the restoration of the temple from the treasures deposited in their care by the Persians; but there were no treasures on deposit in their care at that time, and, even if there had been, they would have been burned along with the temple; and after the fire, when the roof was destroyed, who could have wished to keep deposits of treasure lying in a sacred enclosure that was open to the sky? Now Alexander, Artemidoros adds, promised the Ephesians to pay all expenses, both past and future, on condition that he should have the credit therefor on the inscription, but they were unwilling, just as they would have been far more unwilling to acquire glory by sacrilege and a spoliation of the temple. And Artemidoros praises the Ephesian who said to the king that it was inappropriate for a god to dedicate offerings to gods.

“After the completion of the temple, which, he says, was the work of Cheiocrates (the same man who built Alexandria and the same man who proposed to Alexander to fashion Mt. Athos into his likeness, representing him as pouring a libation from a kind of ewer into a broad bowl, and to make two cities, on the right of the mountain and the other on the left, and a river flowing from one to the other) – after the completion of the temple, he says, the great number of dedications in general were secured by means of the high honour they paid their artists, but the whole of the altar was filled, one might say, with the works of Praxiteles.”

3. On Praxiteles' bronze statues, which include the lizard-slayer Apollo:

Pliny, *Historia Naturalis* 34.69-70, Rackham, H., (ed.), *Pliny. Natural History 9* (London - Cambridge Mass. 1952) p. 178-181.

“Praxiteles although more successful and therefore more celebrated in marble, nevertheless also made some very beautiful works in bronze: the Rape of Persephone, also The Girl Spinning, and a Father Liber or Dionysus, with a figure of Drunkenness and also the famous Satyr, known by the Greek title Periboetos meaning ‘Celebrated’, and the statues that used to be in front of the Temple of Happiness, and the Aphrodite, which was destroyed by fire when the temple of that goddess was burnt down in the reign of Claudius, and which rivaled the famous Aphrodite, in marble, that is known all over the world; also A Woman Bestowing a Wreath, A Woman Putting a Bracelet on her Arm, Autumn, Harmodius and Aristogeiton who slew the tyrant – the last piece carried off by Xerxes King of the Persians but restored to the Athenians by Alexander the Great after his conquest of Persia. Praxiteles also made a youthful Apollo called in Greek the Lizard-Slayer because he is waiting with an arrow for a lizard creeping towards him. Also two of his statues expressing opposite emotions are admired, his Matron Weeping and his Merry Courtesan. The latter is believed to have been Phryne and connoisseurs detect in the figure the artist's love of her and the reward promised him by the expression of the courtesan's face.”

4. On Praxiteles' marble statues, which include the Eros of Parion:

Pliny, *Historia Naturalis* 36.20-24, Rackham, H., (ed.) *Pliny. Natural History 10* (London – Cambridge Mass. 1952) p. 14-21.

“Praxiteles is an artist whose date I have mentioned among these of the makers of bronze statues, but in the fame of his work in marble he surpassed even himself. There are works by him at Athens in the Cerameicus; and yet superior to anything not merely by Praxiteles, but in the whole world, is the Venus, which many people have sailed to Cnidus to see. He had made two figures, which he put up for sale together, One of them was draped and for this reason was preferred by the people of Cos, who had an option for sale, although he offered it at the same price as the other. This they considered to be the only decent and dignified course of action. The statue which they refused was purchased by the people of Cnidus and achieved an immeasurably greater reputation. Later King Nikomedes was anxious to buy it from them, promising so to discharge all the state's vast debts. The Cnidians, however, preferred to suffer anything but this, and rightly so; for with the statue Praxiteles made Cnidus a famous city. The shrine in which it stands is entirely open so as to allow the image of the goddess to be viewed from every side, and it is believed to have been made in this way with the blessing of the goddess herself. The statue is equally admirable from every angle. There is a story that a man once fell in love with it and hiding by night embraced it, and that a stain betrays this lustful act. In Cnidus there are also other marble figures by notable artists, a Father Liber by Bryaxis, a Father Liber and a Minerva by Scopas; but there is no greater proof of the excellence of Praxiteles' Venus than the fact that amidst these works it alone receives mention. To Praxiteles belong also a Cupid, with which Cicero taunted Verres, ‘the famous Cupid for the shake of which men visited Thespieae’, and which now stands in Octavia's Rooms. To him belongs, moreover, another Cupid, which is naked, at Parium, the colony on the Sea of Marmara, a work that matches the Venus of Cnidus in its renown, as well as in the outrageous treatment which is suffered. For Alcetas, a man from Rhodes fell in love with it



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and left upon it a similar mark of his passion. At Rome the works of Praxiteles are a Flora, a Triptolemus and a Ceres in the Gardens of Servilius, images of Success and Good Fortune on the Capitol, and likewise the Maenads, the so-called Thyiads and Caryatids and the Sileni in the Collection of Asinius Pollio, as well as an Apollo and a Neptune. The son of Praxiteles, Cephisodotus, inherited also his skill."

5. On a miniature copy of Praxiteles' lizard-slayer Apollo:

Martial, *Epigrammata* 14.172, Shackleton Bailey, D.R. (ed.), *Martial. Epigrams* 3 (London-Cambridge Mass. 1993) p. 292-293.

"Lizard slayer in Corinthian bronze
Spare the lizard, insidious boy, as she creeps toward
you; she wants to die by your fingers."

6. Probably on Praxiteles' Eros of Parion:

Palladas, *Anthologia Graeca* 16.207, Paton, W.R., (ed.), *The Greek Anthology* 5 (London-Cambridge Mass. 1953) p 280-281.

"On a statue of Love
Love is unarmed; therefore he smiles and is gentle,
For he has not his bow and fiery arrows. And it is
not without reason that he holds in his hands a
dolphin and a flower, for in one he holds the earth,
in the other the sea."

7. On Praxiteles' Aphrodite for Alexandria on the Latmos of Karia:

Stephanus Byzantinus, *Ethnica*, s.v. Alexandria, Meineke, A., (ed.), *Stephan von Byzanz. Ethnica* (Berlin 1849) p. 70-71.

Ἀλεξάνδρεια πόλις ὀκτωκαίδεκα.
.(...). δεχάτη πρὸς τὸ Λάτμω τῆς Καρίας, ἐν ἡ Ἄδώνιον
ἦν ἔχον Πραξιτέλους Ἀφροδίτην.

8. The iconography of Eros described here is that of Praxiteles' statue of this god at Parion:

Tzetzes, *Chiliades* 5. *Historia* 11.502-511, Leone, P.A.M., (ed.), *Joannis Tzetzae historiae* (Naples 1968) p. 186-187.

"Ὠραῖον νέον μείρακα τὸν Ἔρωτα ζωγράφου
τοξότην ζωγραφοῦσί τε συνάμα καὶ πυρφόρον,
καὶ πτερωτόν, κατέχοντα δελφῖνά τε καὶ πόαν.
Τῆ μὲν γραφῆ τοῦ πτερωτοῦ, τῆς πόας, τοῦ δελφίνου,
κρατεῖν τοῦτον σημαίνοντες ἀέρος, γῆς, θαλάσσης.
Τοξότην καὶ πυρφόρον δὲ σὺν τούτοις ζωγραφοῦσιν,
ὡς πλήττοντα καὶ φλέγοντα καρδίας τῶν ἐρώντων.
Νέον δὲν τοῦτον γράφουσι, συνάμα καὶ ὦραῖον,
ὡς τοῦ ἐράσθαι καὶ ἐρᾶν πρεπώδους νέα φύσει,
πρεπωδεστέρου μᾶλλον δὲ τῆ νέᾳ καὶ ὦραίᾳ."

9. A catalogue of marvels which includes two statues by Praxiteles set up in centers of Asia Minor: the Aphrodite of Knidos and the Leto of Myra:

Anonymus Graecus, *Codex Vaticanus Graecus* 989, fol. 110, von Wilamowitz-Moellendorf, U., (ed.), *Coniectanea. Index scholarum aestivarum* (Goettingen 1884) p. 8.



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“... ἰ ἔργα κάλλιστα καὶ θεάματα!. ἃ ἐν τῷ κόσμῳ [ὁ] ἐν Ἐφέσῳ τῆς Ἀρτέμιδος ναός, τὰ Βαβυλώνεια τείχη, [αἱ] ἐν Αἰγύπτῳ πυραμίδες, ὁ ἐν Ῥώμῃ Ἀφροδίτης καὶ [Ῥώμης ναός], τὸ ἐν Ῥώμῃ ἀμφιθέατρον, ὁ ἐν Ἀλικαρνασσῶ [Μ]αύσῳ τάφος, ἡ ἐν Ῥώμῃ Γαίου καὶ Λουκίου ναυμαχία, ὁ ἐν Κρήτῃ λαβύρινθος, ὁ ἐν Ὀλύμπῳ Ζεὺς, ἔργον Φειδίου. [ὁ] ἐν Ἐπιδαύρῳ Ἀσκληπιός, ἔργον Φειδίου, ὁ ἐν Ῥόδῳ [κο]λοσός, ἔργον Χάρητος, ἡ ἐν Ἄργεϊ Ἥρα, ἔργο Πολυκλείτου, [ἡ] ἐν Κνίδῳ Ἀφροδίτη, ἔργον Πραξιτέλους, ὁ ἐν Μιλήτῳ ναός [τοῦ] Ἀπόλλωνος, ὁ ἐν Ῥώμῃ ἐν τῶν κίρκῳ ὀβελίσκος κομισθεὶς ἀπ’ Αἰγύπτου, ὁ ναός τοῦ Διὸς ἐν Ἡλίου πόλει, ὁ ἐν .αῤαῖς τῆς Σελήνης, ὁ Ἀδριανὸν ἐν Κυζίκῳ, ἀτέ[λε]στος, ὁ Διὸς ἐν Δαμασκῳ, αἱ ἐν Θηβαίδι σύριγγες, τὸ ἐν Σιδῶνι θέατρον, τὸ ἐν Ἡρακλείᾳ τῆς Θράκης, [ὁ ν]αός τοῦ Σαρπηδόνοσ ἐν Ἀλεξανδρείᾳ, ὁ Ἀσκληπιὸν ἐν Περγᾶμῳ, ὁ Ξυστὸς ἐν Σάρδει, ἡ Ἡρακλεία κρηπίς ἐν Σάρδει, [ἔχου]σα ἐν βάθει βαθμοὺς σν, ὁ ἐν Ἐφέσῳ λιμὴν χειρο[ποιη]τος ὄλος, ὁ ἐν Νικομηδείᾳ Ἀντωνίνος, ὁ ἐν Βηρυτῶ [Ζεὺς], ἔργον Φειδίου χρυσελέφαντα ἀτέλεστος, ἡ ἐν Μύροις τῆς [Λυκίας] Λητώ, ὀλοσμαράγδινος πηχυαία καθεζομένη ἐπὶ θρόνου ἐκ τοῦ αὐτοῦ λίθου, ἔργον Πραξιτέλους, ἀτέλεστος τὰ περὶ τοὺς πόδας καὶ τὰ ὀπισθεν καὶ τὰ περὶ τὸν θρόνον.»

Χρονολόγιο

ca. 395 BC: Praxiteles is born in Athens

ca. 375 BC: He is initiated to the art of sculpture in the workshop of his father, Kephisodotos the Elder

early 360s BC: After the death of his father, he becomes the owner of his workshop

ca. 367-366 BC: He begins his relationship with the courtesan Phryne

ca. 366 BC: He gets married

ca. 365 BC: His elder son, Kephisodotos the Younger, is born

ca. 360 BC: His younger son, Timarchos, is born

late 340s BC: He makes an Aphrodite for the Spartans, using Phryne as a model, but the Spartans refuse to buy the statue

334 BC or a little later: He retires and his elder son, Kephisodotos the Younger, picks up his workshop

326 BC: He dies

Βοηθ. Κατάλογοι

Selective list of works:

Archer Eros (ca. 367 BC)

Wine-pouring Satyr (ca. 366-365 BC)

Triad of Thespieae (ca. 366-365 BC)

Aphrodite of Knidos (ca. 364-361 BC)

Resting Satyr (early 350s BC)

Lizard-slayer Apollo (ca. 355 BC)

Statues set up on the Mausoleion of Halikarnassos (late 350s BC)



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Eros of Parion (ca. 350 BC)

Triad and base of Mantinea (ca. 445 BC)

Hermes of Olympia (late 340s BC)

Eubouleus (early 330s BC)

Sculptures set up on the altar of Artemis at Ephesos (ca. 334 BC)

Aphrodite of Alexandria on the Latmos in Karia (ca. 334 BC)

Leto of Myra (ca. 334 BC)