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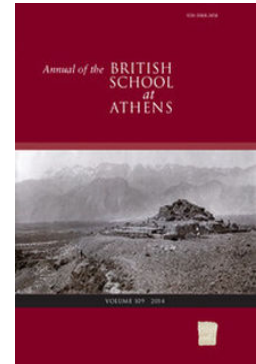
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The Anavysos Kouros

Alex Philadelphus

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THE ANAVYSOS KOUROS

EARLY in August 1937 the fragments of a marble *Kouros* were conveyed in three packing-cases to the National Museum at Athens from Paris, where Greek police officials had received it from M. Roussos, an antique dealer who had been resident in that city for some time. It was subsequently confirmed that this statue had been smuggled out of Greece by sea a few years ago from Anavysos near Laurion, a district whose sparsely populated coast-line has been for years the scene of a systematic traffic in antiques.

Anavysos is best known for the Government salt-pans, which have long been established there. It belongs to the deme of Thorikos, and lies among the foothills of the Laurion Olympos, close to the rocky peninsula of Skordi. It is separated by a small depression from the range of Keratovounion, which forms a barrier between the plateau of Anavysos and that of Keratea. It is in this neighbourhood that Strabo places the ancient deme of Anaphlystos, which must have been one of the most important in Attica, to judge from the number of marble sculptures that have been smuggled from it, and the chamber-tombs which are found in the locality. I carried out excavations in this district in 1911 in collaboration with my colleague, the late Panag. Kastriotis, on behalf of the Greek Archaeological Society, and found many graves containing fine Geometric vases, large and small, most of which are now in the National Museum.¹ I remember hearing frequently, in the course of these excavations, from the few peasants of the place and from subordinates of the Government salt-works, that there were ancient marble remains on a certain hill close by, which belonged to a private owner in Athens, and that statues had been smuggled from there. As the site was in private hands, I did not investigate it at the time, intending to seek permission from the Government to do so later on.

It may be asserted with some confidence that the name Anavysos is a corruption of the name of the ancient deme of Anaphlystos. Here, as it seems, our *Kouros* was discovered a few years ago and conveyed abroad. We do not know the precise date of these events, but there is evidence tending to show that the statue was not discovered until after the export to America of a similar marble work, the well-known *Kouros* of the Metropolitan Museum of New York, about which so much has been written, and which formed the subject of a famous trial in Athens.

In order to facilitate the illicit export of these masterpieces of ancient sculpture and to elude the vigilance of the authorities, the persons engaged

¹ For the Anavysos excavations see *Praktika* 1911, pp. 110-131.

in the traffic are in the habit of breaking up statues in the most abominable manner and packing the pieces in fairly small cases, together with foodstuffs or other produce of the country. Accordingly, our kouros was broken into ten fragments of varying size and placed in three packing-cases. The first contained the head and upper part of the body, the second the lower part of the body (from just above the navel) together with the thighs, while the third held the eight remaining smaller fragments—*i.e.*, the two hands, which were broken off at the wrist, the upper portion of the left arm (from a little above the elbow down to the wrist), the lower portions of the two legs, a small fragment of the left heel, and the rest of both feet as far as the instep. The remaining portions of the feet are missing, together with the plinth on which the statue stood. It is possible, however, that the plinth is not irretrievably lost. It may have been left in the ground, or it may yet be discovered on the premises of M. Roussos in Paris, where a search for it should undoubtedly be made.

The dismemberment of statues about to be smuggled out of the country is carried out at dead of night. The villagers usually lay the statue across a large stone and proceed to pound it with wooden or stone hammers until it breaks into two or more principal pieces, to say nothing of inevitable minor fractures. Revolting as the process is, it has one advantage over mechanical methods: the broken surfaces, when subsequently put together make a perfect join which in some cases can hardly be detected. In consequence, our statue has been most successfully re-assembled.¹ Only a few portions of the statue are missing—*viz.*, the tip of the nose, most of the thumb, forefinger and little finger of the left hand, a portion of the left arm below the shoulder, the tip of the right thumb, the right ankle-bone and the lower portions of both feet, as noted above. The missing portions of the left arm and left leg only have been replaced with plaster². The statue has been placed in the archaic gallery of the Museum.³

The Anavyssos Kouros is of Parian marble. It has a reddish tint; but in many places, particularly on the right thigh and at the back close under the neck, the surface has perished to some extent as a consequence of the action of the soil. In general, however, the statue is very well preserved. It has a total height of 1·94 m., or nearly seven and a half times that of the head, which measures 0·26 m. from chin to crown.

The detailed measurements of the torso are as follows: from throat to

¹ By M. Andreas Panayotakis of the National Museum at Athens, who has been responsible for so many reconstructions of ancient works of art, both in bronze and marble.

² Since this article and the illustrations were put into print, the missing parts of the left arm, thumb and forefinger, and two small fragments missing from the left elbow and knee-cap have been recovered from Paris and re-incorporated in the statue.

³ I am indebted to Mr. Gerard M. Young, Director of the British School at Athens, for the excellent photographs which accompany this article, as also for the translation of it.

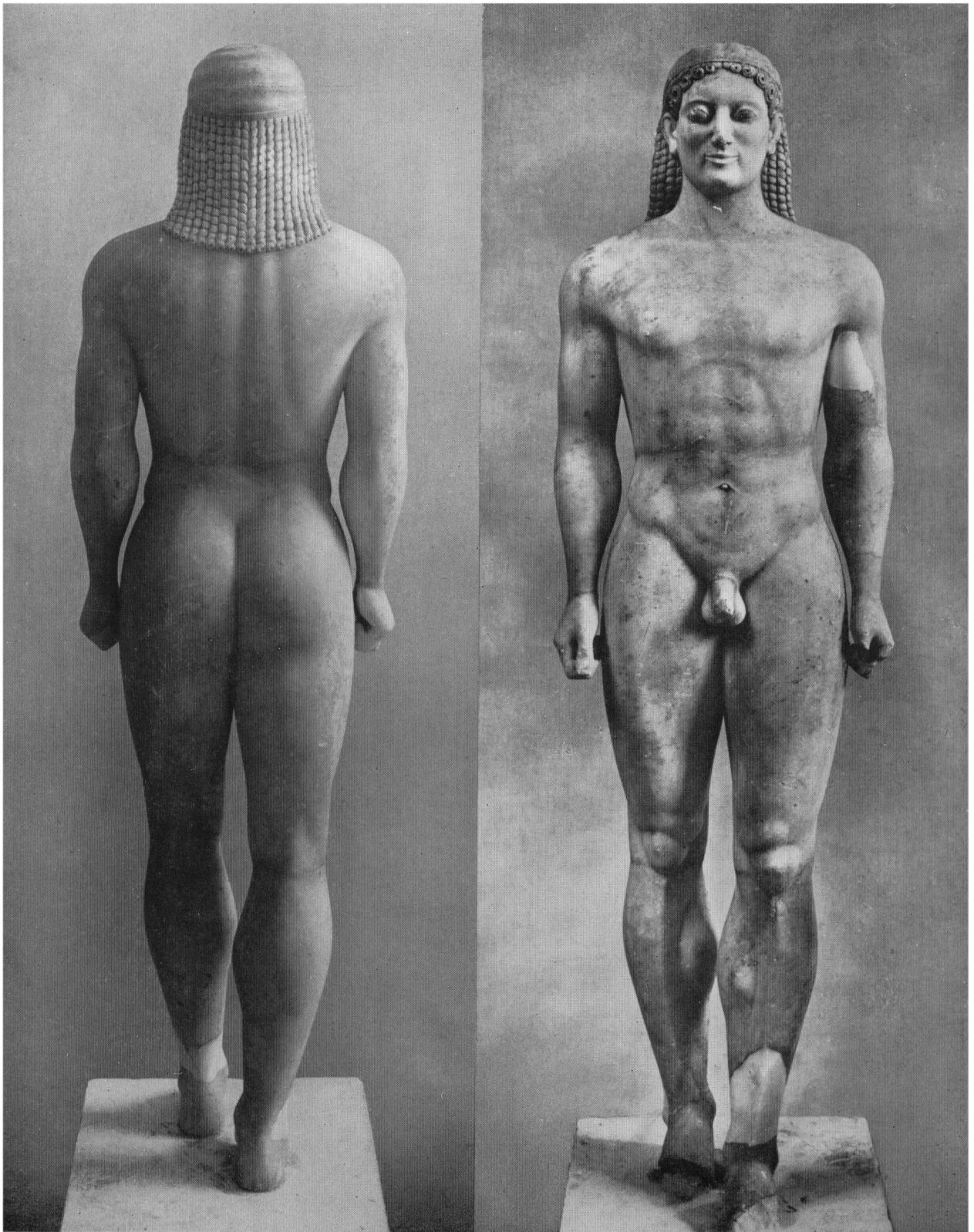
navel 0.406 m.; from throat to pubes 0.56 m. The centre of the pubes is also the centre of the height of the whole statue, so that the body is proportionately somewhat longer than usual. The breadth of the shoulders is 0.54 m. and the distance between the two nipples 0.242 m. The vertical line separating the two halves of the chest and stomach is about 1 mm. out of alignment, towards the left, and consequently the right side of the figure is slightly more prominent. The general appearance of the statue is compact, solid and impressive. We have before us a full-bodied young athlete, well-covered, however, and with rounded, almost feminine, outlines. The buttocks are particularly developed. The exuberant contours are in marked contrast to the majority of Kouroi, whether earlier or contemporary. The statue is, for instance, totally unlike the dry, angular, lifeless Kouros in New York. It is far more akin to the Attic kouros in Munich (Glyptothek No. 169), which is of course also much nearer to it in date. In the softness of its modelling it somewhat resembles the Apollo from Ptoon (Athens No. 12), which now stands next to it in the museum. Like all archaic statues, it has an erect frontal pose, with the weight carried equally on both soles of the feet, the left foot being slightly advanced. Both arms lie along the flanks, and the hands are clenched. The hands do not actually touch the thighs, but are connected with them by small rectangular supports. The chest is broad and powerfully developed, but the waist is narrow. The abdomen, on the other hand, is broad and its muscles are well defined. The buttocks, as noted, are conspicuously rounded, and the thighs and calves almost excessively developed. The head is rather small, and very symmetrical. The hair is stylised about the forehead in a series of ten spiral curls, five on each side, gradually increasing in size as they descend from the summit of the forehead to the temples. It is bound with a narrow fillet, painted red, below which the hair falls at the back on to the neck in an undulating mass of twenty parallel tresses. In earlier archaic statues these tresses are for the most part rendered conventionally in little squares divided by perpendicular and horizontal grooves. In our statue, however, the hair is more naturally treated: the horizontal divisions are not continuous, but independent, and the whole design is curved rather than rectangular. The hair of the head and of the pubes is painted red. The eyes are almond shaped, but horizontal, and not oblique, as is the case with some archaic Kouroi and Korai. The eyeballs are very prominent. The pupils were probably painted. The nose is slightly aquiline and pointed. The mouth is symmetrical, the lips are fine and compressed, but very expressive. The neck is rather wide, massive and well shaped. The thorax and collar-bones are not particularly prominent, being well covered by flesh. Below the chest the arc of the ribs is well rendered. The stomach recedes somewhat, as may be noticed in a profile view. The arms are well

shaped and rounded, but the extreme slenderness of the wrists creates a disproportionate effect. Looking at the head in profile, one is impressed both by the simplicity and the austerity of the modelling, and by the gentle smile which mitigates its severity. There is something very distinctive in the features of our kouros: note, for instance, the modelling of the chin. Indeed, the whole appearance of the statue suggests an individual rather than a type. One might almost think that the sculptor had used as his model not merely the features, but the whole figure of some youth of his acquaintance, or perhaps of some victorious athlete. In general the statue presents itself to us as one of the most perfect examples of archaic art, providing almost the last link in the long chain of the various Apollos or kouroi that have come down to us. These have been exhaustively studied by our colleague W. Deonna, of Geneva, in his erudite work *Les Apollons archaïques* (Geneva 1909) as well as his *Dédale*, in which works he has examined, with the most scrupulous scientific accuracy, and in the minutest detail, all the archaic kouroi which had been discovered up to a few years ago. I would also refer my readers to the admirable study of Miss Gisela Richter, Director of Greek and Roman Antiquities in the Metropolitan Museum of New York, *Der Kouros in New York* (Brunn-Bruckmann Nos. 751-755); and to her article in *Metropolitan Museum Studies*, V, pp. 21 ff.; cf. also K. Rhomaios, *Antike Denkmäler* IV, pp. 91 ff. The above works contain references to numerous other relevant publications which are here omitted.

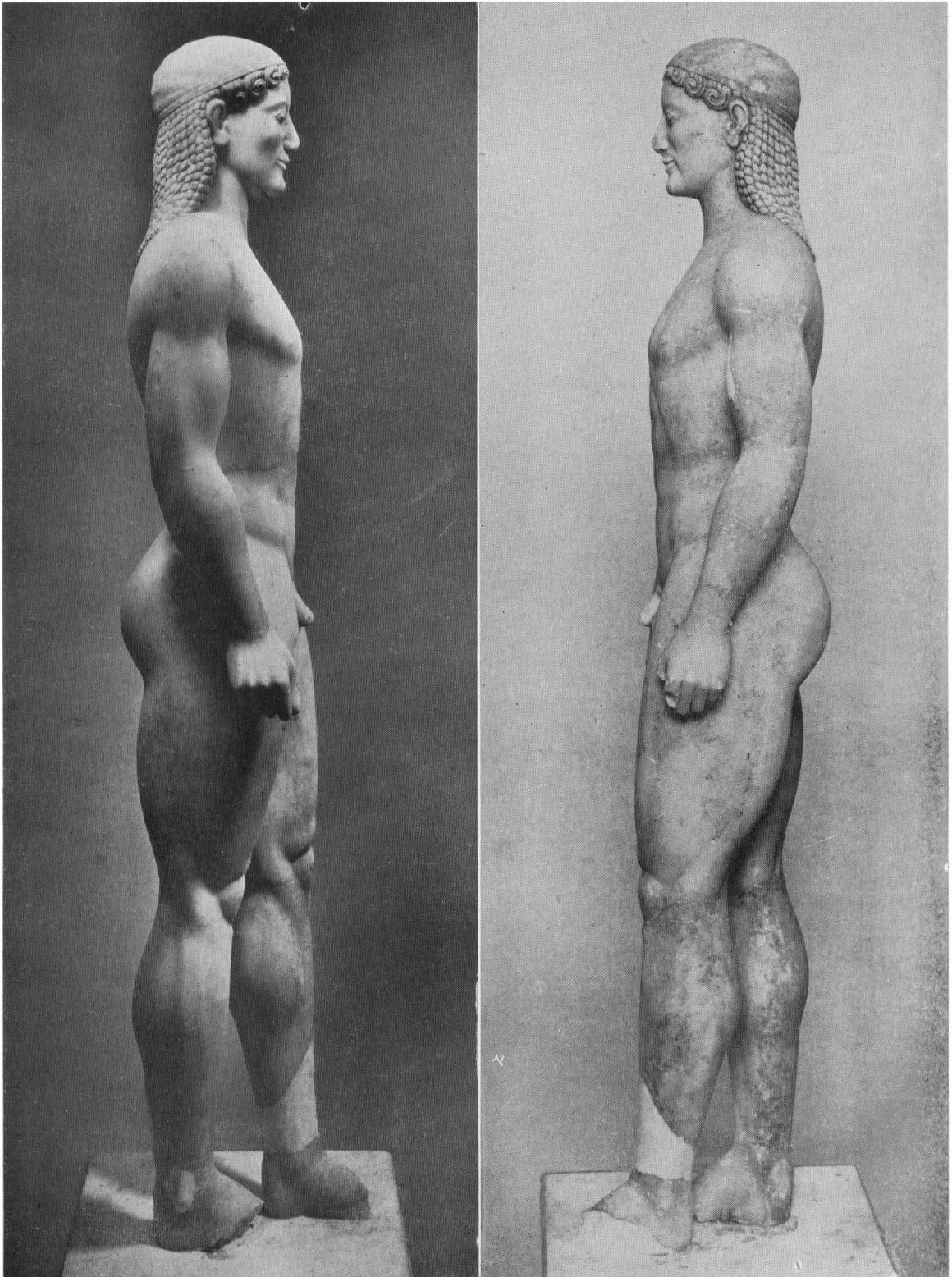
Chronologically the kouros of Anavysos most probably dates about 530; and is therefore about contemporary with the Peplos Kore (Acropolis No. 679), and the Kore of Antenor (Acropolis No. 681). The dates of the long sequence of Kouroi from the Dipylon head onwards, are, of course, purely tentative, and unconfirmed in the absence of written evidence. Nevertheless the majority of archaeologists accept them at the present day, and they may consequently be regarded as more or less accurate. The future may perhaps bring forth monuments which will throw a clearer light on this lengthy period which paved the way for the supreme sculpture of Pheidias, Polycleitos and Myron.

ALEX. PHILADELPHUS

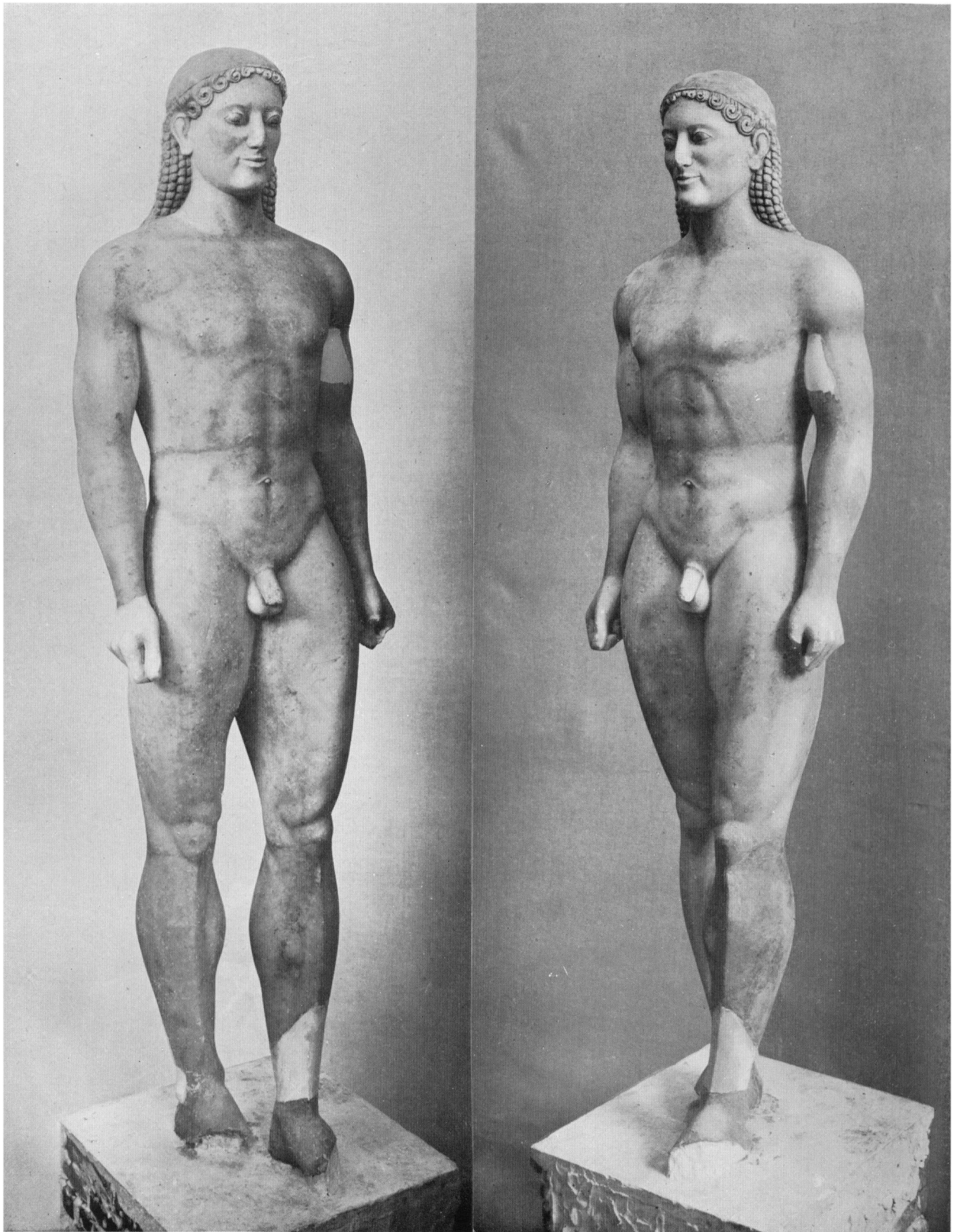
Director of the National Museum of Athens.



THE ANAVYSOS KOUROS.
Scale, 1 : 10.



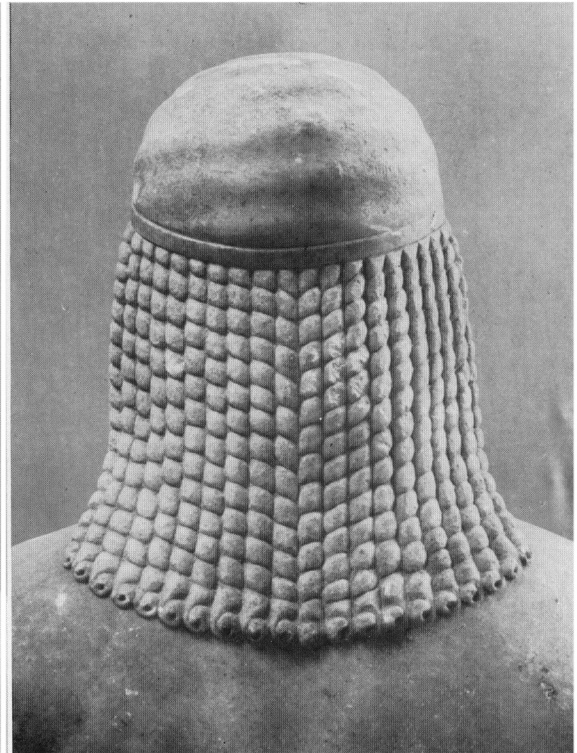
THE ANAVYSOS KOUROS.
Scale. 1 : 10.



THE ANAVYSOS KOUROS.
Scale, 1 : 10.



THE ANAVYSOS KOUROS.
Scale, 1 : 3.

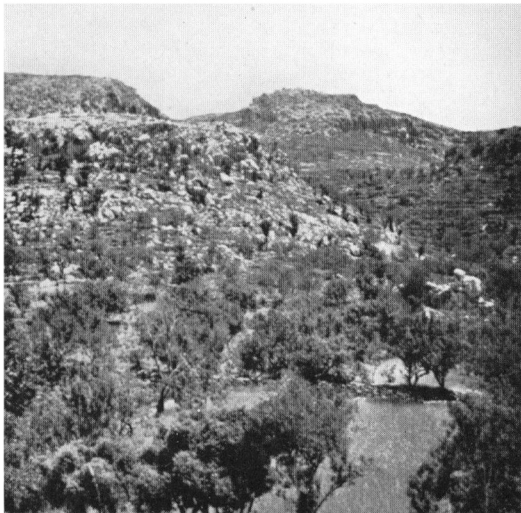


THE ANAVYSOS KOUROS.
Scale, 1 : 4.

PLATE 6.



a



b



c

EXCAVATIONS IN LASITHI: *a*, THE PLAIN OF LASITHI FROM LAGOU; *b*, THE TRAPEZA PLATEAU;
c, INTERIOR OF THE TRAPEZA CAVE.