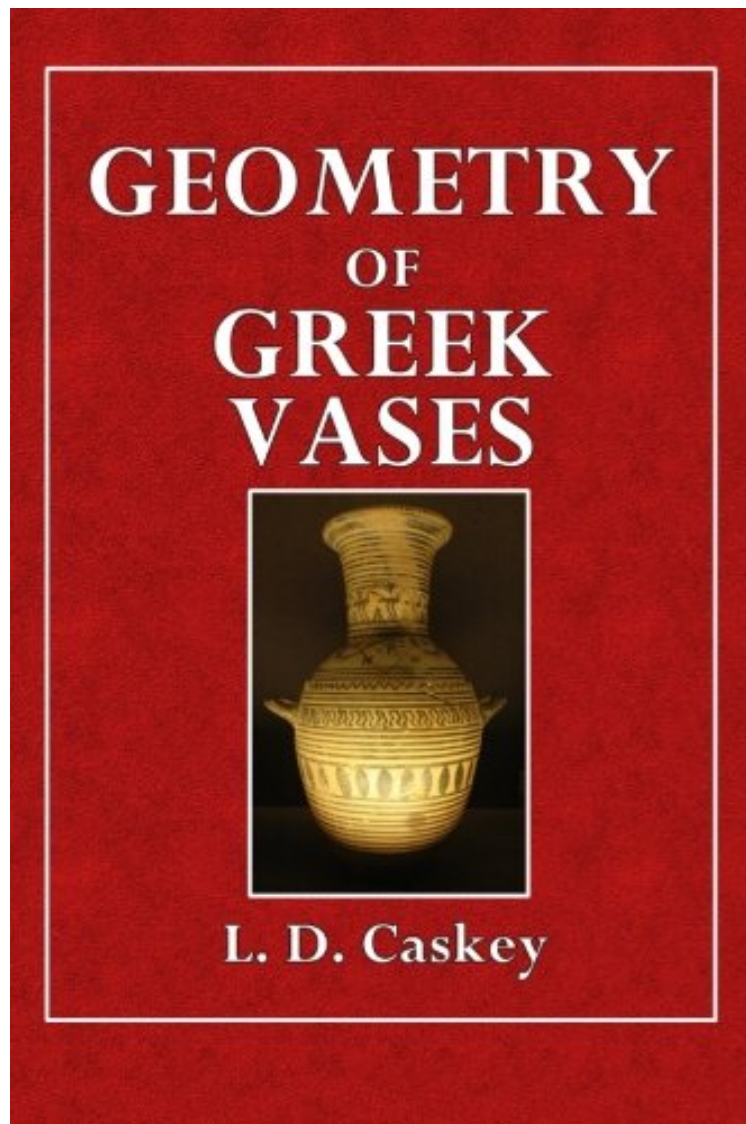


(Read free) Geometry of Greek Vases: Attic Vases in the Museum of Fine Arts Analysed According to the Principles of Proportion Discovered by Jay Hambidge (Museum ... Communications to the Trustees) (Volume 5)

**Geometry of Greek Vases: Attic Vases in the Museum of Fine Arts Analysed According to the Principles of Proportion Discovered by Jay Hambidge (Museum ... Communications to the Trustees) (Volume 5)**

*L. D. Caskey*

*\*Download PDF | ePub | DOC | audiobook | ebooks*



[Download](#)

[Read Online](#)

#8318356 in Books 2015-08-15 Original language: English PDF # 1 9.00 x .56 x 6.00l, .74 #File Name: 1516912136248 pages | File size: 41.Mb

**L. D. Caskey : Geometry of Greek Vases: Attic Vases in the Museum of Fine Arts Analysed According to the Principles of Proportion Discovered by Jay Hambidge (Museum ... Communications to the Trustees) (Volume 5)** before purchasing it in order to gage whether or not it would be worth my time, and all praised *Geometry of Greek Vases: Attic Vases in the Museum of Fine Arts Analysed According to the Principles of Proportion Discovered by Jay Hambidge (Museum ... Communications to the Trustees) (Volume 5)*:

Dr. Caskey states: "It is not published as an argument for or against the theory that the Attic potters consciously used the systems of proportion discovered by Mr. Hambidge, nor as an argument for or against the theory that a work of art designed according to these systems is 'better' than one designed according to another system, or according to no system at all. Its aim is to present in as complete and accurate and intelligible a form as possible the evidence furnished by the whole collection of Attic pottery in the Museum of Fine Arts." In the preface he explains his own position as follows: "(1) That coincidences are in so many cases so accurate, simple and logical that I find it less difficult to believe them due, in part at least, to conscious design, than to instinctive obedience to a mysterious aesthetic law, or to mere accident. (2) The proportion obtained by dividing a line in extreme and mean ratio, which plays an important part in Euclidean geometry, has for ages been recognized as an ever-recurring phenomenon in artistic design. It has been called by various names divine proportion, golden section, ratio of Phidias, and the like; and it has been studied in many ways. By considering it as an area, rather than a division of line, and by emphasizing its relation to the rectangle, Mr. Hambidge has immensely simplified the problem of investigating its significance." The evidence in this book, so painstakingly compiled, together with the material previously published by Mr. Hambidge, seems to be rather more than argument. One is inclined to accept it as proof and in view of it, discard the use of "theory" in connection with Mr. Hambidge's studies and substitute the word "fact." It seems certain that no human mind (and no one will argue that the Greeks had superhuman minds, in spite of their wonderful achievements) could so co-ordinate a design without the use of some method. And when the analyses of so many pieces fit so accurately to the principles described by Mr. Hambidge and used by Dr. Caskey, there remains little room for doubting that these pieces were designed in accordance with these same principles. The book has 185 large line plates, each showing the geometric scheme of one of the vases in the Museum. The exact measurements of all these examples are given in millimetres. The plates are arranged according to types. These examples are also tabulated in the Introductory Text with smaller illustrations and in groups of those having similar over-all ratios. They are used in connection with a clear and concise explanation of the various rectangles of Dynamic Symmetry, giving methods of constructing and subdividing these rectangles. *American Architect and Architecture*, Vol. 122 [1922]