

Warrior with Shield, Henry Moore, 1953-4, G375

1. Think of one or two adjectives to describe this bronze by Henry Moore. What seems surprising or unusual to you?
2. How does this sculpture differ from the way the ancient Greeks portrayed a warrior? (responses: not realistic or idealized? grotesquely abstracted head? "crudely-shaped" and mutilated body? unrefined texture?)
3. Look at this photo of the Dying Warrior originally part of a Greek temple pediment from 500BCE. Do you see any similarities?

1. English sculptor Henry Moore (1898-1986) became one of the greatest sculptors of the twentieth century. He is known for " his groundbreaking work following World War I and his experimentation with abstraction and surrealism in the 1930s, to his patriotic engagement as an official war artist during World War II, his postwar humanism, and his interest in large-scale public sculpture during the last four decades of his life." (<http://www.nga.gov/exhibitions/mooreintro.shtm>)
2. He was influenced by his experiences living through both World Wars. His Falling Warrior and Warrior with Shield pay homage to the soldiers who sacrificed to preserve independence and democracy in Europe. Though he states he is inspired in general by his visit to Greece in the early 1951, I wonder if he was not inspired in part by the figure of Dying Warrior, surviving in fragments found at the Temple of Aphaia, Aegina, Greece. The pediment fragments are on display at the Staatliche Antikensammlungen, Munich, iPad image.

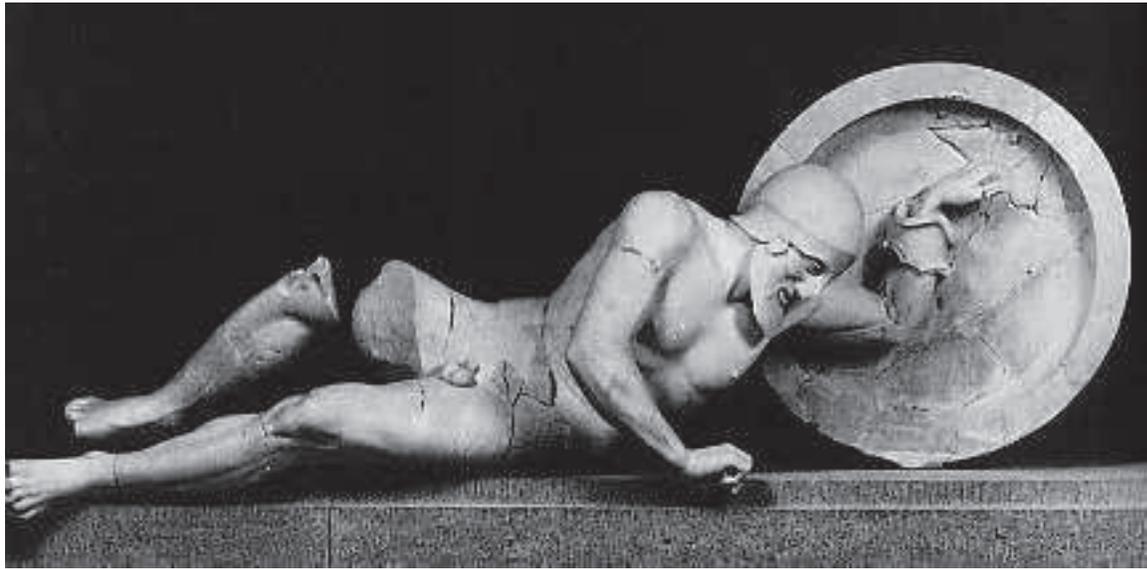
3. Moore writes in a letter dated 15 January, 1955, to Richard S. Davies:

"The idea for The Warrior came to me at the end of 1952 or very early in 1953. It was evolved from a pebble I found on the seashore in the summer of 1952, and which reminded me of the stump of a leg, amputated at the hip... First I added the body, leg and one arm and it became a wounded warrior, but at first the figure was reclining. **A day or two later I added a shield and altered its position into a seated figure and so it changed from an inactive pose into a figure which, though wounded, is still defiant.**

"The head has a blunted and bull-like power but also a sort of dumb animal acceptance and forbearance of pain.

"The figure may be emotionally connected with one's feelings and thoughts about England during the crucial and early part of the last war. The position of the shield and its angle give protection from above..." (quoted in *ibid.*, pp. 283-284). Warrior with Shield relates, as Moore has said, to the heroic defense of his homeland during the Second World War...

[http://www.christies.com/LotFinder/lot\\_details.aspx?intObjectID=5202919](http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5202919)



A connection to The Iliad can be made if my hunch about the reference to Dying Warrior has any merit. Dying Warrior can be interpreted as the dying Laomedon, a casualty of the first Trojan war which occurred a generation before the Trojan War of The Iliad. In Greek mythology, Laomedon was a Trojan king (father of Priam) who broke his word to the gods.

Laomedon owned several horses with divine parentage that Zeus had given Tros (Laomedon's grandfather) as compensation for the kidnapping of Ganymedes.[2] Anchises secretly bred his own mares from these horses.

According to one story, Laomedon's son, Ganymedes, was kidnapped by Zeus, who had fallen in love with the beautiful boy. Laomedon grieved for his son. Sympathetic, Zeus sent Hermes with two horses so swift they could run over water. Hermes also assured Laomedon that Ganymedes was immortal and would be the cupbearer for the gods, a position of much distinction.

However, Ganymedes is more usually described as a son of Tros, an earlier King of Troy and grandfather of Laomedon, himself the son of Ilus, son of Tros. Poseidon and Apollo, having offended Zeus, were sent to serve King Laomedon. He had them build huge walls around the city and promised to reward them well, a promise he then refused to fulfill. In vengeance, before the Trojan War, Poseidon sent a sea monster to attack Troy and Apollo sent a pestilence.

Laomedon planned on sacrificing his daughter Hesione to Poseidon in the hope of appeasing him. Heracles (along with Oicles and Telamon) rescued her at the last minute and killed the monster. Laomedon had promised them the magic horses as a reward for their deeds, but when he broke his word, Heracles and his allies took vengeance by putting Troy to siege, killing Laomedon and all his sons save Podarces, who saved his own life by giving Heracles a golden veil Hesione had made (and therefore was afterwards called Priam, from *priamai* 'to buy'). Telamon took Hesione as a war prize and married her; they had a son called Teucer. [3]

The marbles from the Late Archaic temple of Aphaia, comprising the sculptural groups of the east and west pediments of the temple, are on display in the Glyptothek of Munich, where they were restored by the Danish neoclassic sculptor Bertel Thorvaldsen. The theme shared by the pediments was the greatness of Aigina as shown by the exploits of its local heroes in the two Trojan wars, one lead by Heracles against Laomedon and a second lead by Agamemnon against Priam.

Since this sculpture reminds me of Laomedon, who in one version is the father of Ganymede, let's look at a sculpture of Ganymede and the eagle, by the same sculptor who worked on the display I showed you from the German museum.

[http://en.wikipedia.org/wiki/Temple\\_of\\_Aphaea](http://en.wikipedia.org/wiki/Temple_of_Aphaea)

[http://images.search.yahoo.com/search/images?\\_adv\\_prop=image&va=Dying+Warrrior%2C+Staatliche+Antikensammlungen%2C&fr=aaplw&tab=organic&ri=6](http://images.search.yahoo.com/search/images?_adv_prop=image&va=Dying+Warrrior%2C+Staatliche+Antikensammlungen%2C&fr=aaplw&tab=organic&ri=6)