

POWER and *Pathos*

Bronze Sculpture of the Hellenistic World

EXHIBITION CHECKLIST

POWER AND PATHOS: BRONZE SCULPTURE OF THE HELLENISTIC WORLD

At the J. Paul Getty Museum, Getty Center
July 28-November 1, 2015

During the Hellenistic period—from the death of Alexander the Great in 323 B.C. until the establishment of the Roman Empire in 31 B.C.—the medium of bronze drove artistic innovation in Greece and elsewhere across the Mediterranean. Sculptors moved beyond Classical norms, supplementing traditional subjects and idealized forms with realistic renderings of physical and emotional states. Bronze—surpassing marble with its tensile strength, reflective effects, and ability to hold the finest detail—was employed for dynamic compositions, dazzling displays of the nude body, and graphic expressions of age and character.

Cast from alloys of copper, tin, lead, and other elements, bronze statues were produced in the thousands throughout the Hellenistic world. They were concentrated in public spaces and outdoor settings: honorific portraits of rulers and citizens populated city squares, and images of gods, heroes, and mortals crowded sanctuaries. Few, however, survive, and those that do are dispersed worldwide and customarily displayed as isolated masterpieces. This exhibition unites a significant number of the large-scale bronzes preserved today so that they can be seen in context. New discoveries are presented together with works known for centuries, and several closely related statues are shown side by side for the first time.

This exhibition was organized by the J. Paul Getty Museum, the Fondazione Palazzo Strozzi in Florence, and the National Gallery of Art in Washington, with the participation of the Soprintendenza per i Beni Archeologici della Toscana. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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Encountering Ancient Bronzes

Survival

Large-scale bronze statues have rarely survived from antiquity, as most were melted down so that their valuable metal could be reused. Rows of empty stone pedestals can still be seen at ancient sites, leaving just an impression of the ubiquity of bronze sculpture in the Hellenistic world. Ironically, many bronzes known today have been preserved because they were buried or lost at sea, only to be recovered centuries later by archaeologists, divers, and fishermen.

Cultural Geography

Hellenistic art was a widespread phenomenon, propelled by the vast expansion of the Greek world under Alexander the Great in the late fourth century B.C. The impact of Greek culture can be traced not only throughout the Mediterranean from Italy to Egypt, but also in regions beyond such as Thrace in the Balkans, Colchis (in the present-day Republic of Georgia), and the southern Arabian Peninsula. Itinerant Greek bronzeworkers satisfied commissions far from their homeland, while local craftsmen employed indigenous techniques to create statues in fashionable Greek styles. Through trade, migration, plunder, and emulation, bronze sculpture served as a vehicle for the transfer of culture and technology.

Reproduction

Unique as most ancient bronzes appear today, many were never intended as "originals" in the modern sense of the word. The process of casting statues in molds not only facilitated the production of multiples but also allowed for the faithful reproduction of older works from the Archaic and Classical periods of the sixth and fifth centuries B.C. Bronze copies as well as adaptations and recombinations in a variety of styles were made well into the Roman Imperial period.

1. **Statue Base**
340–305 B.C.
Limestone
Inscribed in Greek: "Lysippos made [this]"
H 30 cm; W 70.5 cm; D 70.5 cm
The Hellenic Ministry of Culture, Education and Religious Affairs. The Archaeological Museum of Ancient Corinth, I-29
Catalogue number 1
EX.2015.1.74

Lysippos of Sikyon (about 390–305 B.C.) was Alexander the Great's favorite sculptor and one of the most famous artists of the Hellenistic age. He is said to have made over 1,500 bronze sculptures, but not a single one has survived. Still remaining, however, are several statue bases bearing his name. This block was discovered in 1901 at the Sacred Fountain in ancient Corinth, Greece, where it was placed in the center of a low podium in line with other bases. All that is preserved of the inscription reads, "Lysippos made [this]," so the identity of the figure once standing on top is uncertain. Cuttings for two feet, the right advanced, suggest it was a male rather than a fully draped female, perhaps a magistrate, a hero, or a nude athlete.

Photo: Petros Dellatolas. Courtesy of American School of Classical Studies at Athens, Corinth Excavations



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2. **Portrait of Aule Meteli
"The Arringatore"**
125–100 B.C.
Bronze and copper
H 179 cm
Museo Archeologico Nazionale,
Firenze (Soprintendenza per i Beni
Archeologici della Toscana), 2
Catalogue number 33
EX.2015.1.20

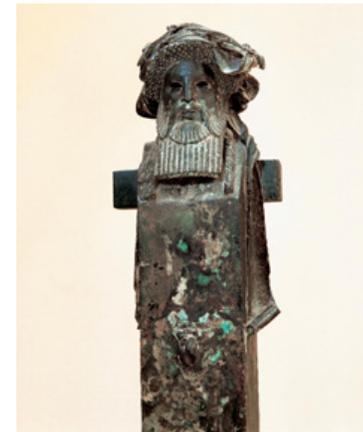
Discovered in the mid-1500s at Sanguinetto, in the Etruscan heartland that is now the border between Tuscany and Umbria, this statue entered the Medici collection in Florence shortly thereafter. Identified as Aule Meteli in an Etruscan inscription on the lower edge of the garment, the figure raises one hand in a gesture that appears to request silence at the start of a speech—hence the modern Italian name *Arringatore* (Orator). He wears a striped tunic under a toga, laced sandals, and a ring on his left hand. The realism of his facial features is a Hellenistic Greek hallmark that is also seen in contemporary Italic and Roman Republican portraits. The statue was assembled from nine separately cast parts. The extended right arm demonstrates the ability of bronze—stronger and lighter than marble—to render dynamic poses without support.



3. **Herm of Dionysos**
200–100 B.C.
Bronze
Inscribed in Greek: "Boëthos of
Kalchedon made [this]"
H 103 cm; W 24.8 cm; D 19.5 cm
L'Institut National du Patrimoine de
la République Tunisienne, F 107
Catalogue number 45
EX.2015.1.35

Found in 1907 in a shipwreck off the coast of Tunisia near Mahdia, together with other decorative sculptures, this herm was apparently intended to adorn the home of a wealthy Roman. Herms originated as abbreviated figures of protective deities that served as boundary markers. Equipped with phalluses to ward off evil, they often represented the messenger god Hermes or the wine god Dionysos. Here the turban-like headdress with grape leaves identifies the figure as Dionysos, depicted in the style of earlier Archaic art. Inscribed "Boëthos of Kalchedon made [this]" in shallow Greek letters on the right arm boss, this is the only ancient bronze sculpture for which we have both a version signed by the artist and another example (see no. 4). Their strikingly similar alloys suggest that they were produced in the same workshop.

Photo: Werner Forman/Art Resource, NY



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4. **Herm of Dionysos**
200–100 B.C.
Bronze, copper, and stone
H 103.5 cm; W 23.5 cm; D 19.5 cm
Attributed to the Workshop of
Boëthos of Kalchedon
The J. Paul Getty Museum
Catalogue number 46
79.AB.138

This herm is nearly identical in type and size to its “twin” from Mahdia (see no. 3 above), which is signed by the artist Boëthos of Kalchedon. Both were manufactured using the same method: hollow casting by the lost-wax process. Somewhat better preserved, this example retains one of its original stone eyes, encased in copper lashes. Its wax model, however, was less artfully prepared than that of the signed version. There are shortcuts in the looping of the ribbons, and the absence of grape leaves on the headdress is particularly noticeable. Metal analysis has established that both works were cast with a remarkably similar alloy that distinguishes them from other bronze sculptures. Thus despite differences in detail and execution, they were likely produced at the same time, in the same workshop, and using the same batch of metal.



Formulas of Power: Images of Rulers

The conquests of Alexander the Great (ruled 336–323 B.C.) transformed ancient politics and culture, creating new kingdoms and diminishing the autonomy of individual city-states. Alexander's early death left his domain in the hands of his generals, the Diadochoi (Successors). They sought to emulate his charismatic style of leadership and adopted the visual models used to portray him as a dynamic, invincible young ruler. Many of these images were fashioned by Lysippos of Sikyon, Alexander's favorite sculptor and the most celebrated artist of the time. Lysippos seems to have worked exclusively in bronze, adapting earlier Classical formulas for athletes, heroes, and gods and turning them into vigorous depictions of powerful kings.

Ruler portraiture emerged as a distinctive genre in the Hellenistic age, and bronze was its primary medium. The Diadochoi, like Alexander, were shown in various modes—nude, in armor, and on horseback. Although they typically commissioned their own portraits, statues of them were also erected as public honors by disempowered cities seeking or acknowledging favor. Today, the fragmentary condition of most of the surviving sculptures makes identification of the individuals difficult.



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5. **Alexander the Great on Horseback**
100–1 B.C.
Bronze and silver
H 49 cm; W 47 cm; D 29 cm
Soprintendenza per i Beni
Archeologici di Napoli, 4996
Catalogue number 2
EX.2015.1.25

Alexander the Great is recognizable by the royal diadem in his characteristic wavy hair. The Macedonian king wears a short *chlamys* (cloak), a cuirass, and laced military sandals. He once brandished a sword in his right hand, while his left hand grasped the reins of his rearing horse, presumably his favorite Boukephalos (Bull Head). Found in 1761 at Herculaneum in Italy, the statuette is thought to be a small-scale replica of the centerpiece of a monumental group by Lysippos. The now-lost original was set up in the Sanctuary of Zeus at Dion, in northern Greece, to commemorate Alexander's victory over the Persians at the Granikos River in 334 B.C.; it was transferred to Rome in 146 B.C.

Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Soprintendenza per i Beni Archeologici di Napoli - Foto Giorgio Albano



6. **Horse Head**
"The Medici Riccardi Horse"
About 350 B.C.
Bronze and gold
H 81 cm; W 95 cm; D 40 cm
Museo Archeologico Nazionale,
Firenze (Soprintendenza per i Beni
Archeologici della Toscana), 1639
Catalogue number 3
EX.2015.1.58

Once part of an equestrian statue, this well preserved horse head displays highly realistic anatomical features. Although the inset eyes are missing, the flaring nostrils, the folds of the neck, and the open mouth stretched by a bit serve to emphasize the dynamic posture. Traces remain of the original gilding and the now-lost bridle. The medium of bronze allowed for the fine detail of the sculpture, whose vigorous muscularity and pulsing veins are among the expressive forms developed by Hellenistic artists.



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7. **Portrait of a Ruler
(Demetrios Poliorketes?)**
310–290 B.C.
Bronze
H 45 cm; W 35 cm; D 39 cm
Museo Nacional del Prado, Madrid,
E-99
Catalogue number 6
EX.2015.1.33

The thick, curly hair of this youthful male recalls the style popularized by Alexander the Great, while the individualized features are reminiscent of portraits of his successors in the late fourth century B.C. The head originally belonged to a full-length figure that would have stood some 3.5 meters tall. Although lacking a diadem signifying royalty, the colossal portrait may represent the Macedonian ruler Demetrios Poliorketes, who was first proclaimed king at the age of thirty in 307 B.C., along with his father, Alexander's general, Antigonos I Monophthalmos.

Image © 2015 Photographic Archive. Museo Nacional del Prado, Madrid/Scala, Firenze



8. **Portrait of Seuthes III**
About 310–300 B.C.
Bronze, copper, calcite, alabaster,
and glass
H 32.5 cm
National Institute of Archaeology
with Museum, BAS, 8594
Catalogue number 9
EX.2015.1.2

The power and intensity of this man's gaze are enhanced by the use of several kinds of materials for his eyes. With long hair and full beard, the portrait is thought to depict Seuthes III, who ruled the Odrysian kingdom of Thrace (in present day Bulgaria) from about 331 B.C. to 300 B.C. Found in 2004 at the monumental tomb of Seuthes at Šipka, the head may have been part of a full-length statue that originally stood in Seuthopolis, a city he founded in the vicinity.

Photo: Krasimir Georgiev



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9. **Portrait of a Man**
300–200 B.C.
Bronze, copper, glass, and stone
H 32 cm; W 27.9 cm
The Hellenic Ministry of Culture, Education and Religious Affairs. The Archaeological Museum of Kalymnos, 3901
Catalogue number 5
EX.2015.1.10

The *kausia*, a brimmed hat that originated in Macedonia (northern Greece), suggests that this figure is a Macedonian general or king. The band underneath his *kausia* may be a royal diadem. His preserved eyes are composed of different materials, including glass paste for the whites, a metal ring outlining each iris, and dark stone for the pupils. The head was found in 1997 in the Aegean Sea off the Greek island of Kalymnos. Components of bronze sculptures depicting cuirassed horsemen were recovered nearby.

Image copyright © Hellenic Ministry of Culture and Sports/Archaeological Receipts Fund



10. **Head of a Woman (Arsinoë II?)**
About 300–270 B.C.
Bronze
H 25.5 cm
The Museum of Fine Arts, Boston.
Catharine Page Perkins Fund, 96.712
Catalogue number 7
EX.2015.1.48

Her hair parted in the center and pulled back, this young woman wears a fillet similar to a diadem worn by both royalty and divinities. Her lips may have been coated in red copper, adding realism to the idealized image. The sculpture is said to have been found in Memphis, Egypt. Based on similarities to portraits on coins, it could represent Arsinoë II (about 316–260 B.C.), the sister and wife of Ptolemy II Philadelphos, king of Egypt. The Hellenistic period marked the beginning of portrait statues of women, who gained new status as rulers and civic benefactors.

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11. **Portrait of a Man
(Lucius Aemilius Paullus?)**
200–150 B.C.
Bronze
H 127 cm; W 75 cm; D 49 cm
H of head 30 cm
Museo Archeologico Provinciale "F.
Ribezzo," Brindisi, 40614 and 40615
Catalogue number 10
EX.2015.1.16

The separately fashioned torso and head of this sculpture were discovered near each other in the Adriatic Sea off the coast of Brindisi in 1992, together with hundreds of bronze fragments destined for recycling. A cast edge at the lower part of the torso indicates that the figure once wore a mantle around the hips. His dynamic and highly realistic facial features have led some to suggest that he is a Roman military commander, perhaps Lucius Aemilius Paullus, who conquered the kingdom of Macedonia, in northern Greece, in 169 B.C. The Greek letters K and E cut into the bronze above his right clavicle have not been satisfactorily explained but may represent the number 25.

Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Soprintendenza per i Beni Archeologici della Puglia, Taranto - Foto Daniele Spedicati



12. **Portrait of a Man**
100–1 B.C.
Bronze
H 29.5 cm; W 21.5 cm; D 21.5 cm
The J. Paul Getty Museum
Catalogue number 11
73.AB.8

Probably once part of a full-length statue, this head has roughly modeled hair that recalls portraits of Alexander the Great. The deep-set eyes were originally inlaid in another material, and the lips—with edges outlined in bronze—may have been plated with copper to achieve a more realistic polychromatic effect. Two short bronze rods inside the mouth could have been used to facilitate casting, or perhaps to attach teeth from the interior.



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13. **Ruler in the Guise of Hermes or Perseus**
100 B.C.–A.D. 100
Bronze and copper
H 71.2 cm (76.5 cm with base); W 30 cm
Soprintendenza per i Beni Archeologici di Napoli, 126170
Catalogue number 4
EX.2015.1.27

The distinctive facial features suggest that this figure is a Hellenistic ruler, and the strap under his chin indicates that he originally wore a *petasos*, a wide-brimmed traveler's hat. This cap as well as the wings attached to his ankles are attributes of both the god Hermes and the hero Perseus. Hellenistic kings were often shown in the guise of deities or mythological heroes, and scholars have proposed various identities for the individual depicted here. The statuette was discovered in 1901 in a house at Pompeii.

Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Soprintendenza per i Beni Archeologici di Napoli - Foto Giorgio Albano



Flesh and Bronze: Bodies Ideal and Extreme

Hellenistic sculptors exploited Classical prototypes and continued to create idealized figures, but with a new interest in realistic detail and movement. Lysistratos, the brother of Lysippos, was credited with fashioning molds directly from living bodies, and many Hellenistic bronzes exhibit considerable anatomical subtlety. Lifelike effects were achieved through the use of alloys and inlays to convey the contrasting colors of eyes, nipples, lips, teeth, bruises, and even blood.

Expanding the repertoire of images, Hellenistic artists represented diverse body types in a variety of states—young and old, energized and exhausted, ecstatic and asleep. Looking back to their predecessors, sculptors adopted the *contrapposto* stance that had become the norm in the Classical period, but they also experimented with extreme poses that took greater advantage of the tensile strength of bronze. Figures were shown moving more fully in three dimensions, with limbs emphatically advanced, heads and bodies dynamically turned. Even figures at rest occupied more space, encouraging viewers to walk around them. This experience of viewer and statue sharing a common space enhanced the understanding of complex imagery and heightened empathy with the subjects depicted.



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14. **Artisan**
About 50 B.C.
Bronze and silver
H 40.3 cm; W 13 cm; D 10.8 cm
The Metropolitan Museum of Art,
Rogers Fund, 1972 (1972.11.1)
Catalogue number 36
EX.2015.1.52

Hellenistic artists represented subjects not previously considered worthy of depiction, such as elderly individuals, dysfunctional bodies, and figures from the periphery of society. This stocky, balding old man wears an *exomis* (short tunic) that identifies him as an artisan. Tucked into his belt is a small notebook that suggests he may not be an ordinary day laborer. Among the identities scholars have proposed for him are the god Hephaistos, the mythical craftsman-engineer Daidalos, and the famous fifth-century B.C. sculptor Pheidias. The statuette is said to have been found at the site of Cherchel in Algeria.

Image © The Metropolitan Museum of Art/Scala, Firenze



15. **Sleeping Eros**
300–100 B.C.
Bronze (with a modern marble base)
H 41.9 cm; W 85.2 cm; D 35.6 cm
The Metropolitan Museum of Art,
Rogers Fund, 1943 (43.11.4)
Catalogue number 20
EX.2015.1.55

Reportedly found on the Greek island of Rhodes, this statue of Eros as a sleeping infant departs from Classical images of the deity as a graceful adolescent. For the Hellenistic sculptor, the recumbent Eros, draped limply over a rock, provided a perfect subject for the artistic exploration of a child's body at rest. The statue may even be a playful inversion of the earlier Greek characterization of the love god as "limb loosening." Hellenistic images of Eros as a winged baby inspired many depictions of Cupid in Roman art and, much later, the cherubs and putti of the Renaissance.

Image © The Metropolitan Museum of Art/Scala, Firenze



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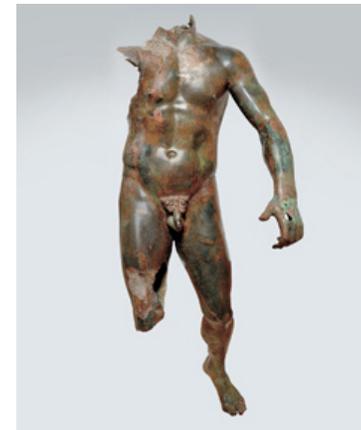
16. **Victorious Athlete**
"The Getty Bronze"
300–100 B.C.
Bronze and copper
H 151.5 cm; W 70 cm; D 28 cm
The J. Paul Getty Museum
Catalogue number 12
77.AB.30

Italian fishermen recovered this bronze from the depths of the Adriatic Sea in the early 1960s. Commemorating a successful athlete, the figure stands in the conventional pose of a victor: he is about to remove his victory wreath and dedicate it to the gods in gratitude. The rendering of the nude body, with its rounded volumes and softly swelling forms, is a subtle description of male post-adolescence. The face is less idealized, seeming to convey the distinct features of a real individual.



17. **Male Torso**
300–200 B.C.
Bronze
H 152 cm; W 52 cm; D 68 cm
The Hellenic Ministry of Culture,
Education and Religious Affairs. The
Ephorate of Underwater
Antiquities, Athens, BE2004/45
Catalogue number 14
EX.2015.1.75

In 2004 this torso was accidentally netted by fishermen at a depth of five hundred meters near the Greek island of Kythnos in the Aegean Sea. The absence of attributes leaves the figure's identity open: he could be an athlete, a hero, or even a god. The position of his left hand suggests that he held a flat object, perhaps a discus or a scabbard. The artist realistically rendered the body's anatomical details as well as the texture and creases of the skin.



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18. **Hermes**
About 150 B.C.
Bronze
H 49 cm; W 20 cm; D 15 cm
The Trustees of the British Museum,
1849,0622.1 (Bronze 1195)
Catalogue 15
EX.2015.1.40

The *petasos* (wide-brimmed traveler's hat) identifies this male nude as Hermes, messenger of the gods. Found at Saponara in Italy, the figure presents a fusion of styles. The well-defined, muscular torso and relaxed stance derive from Classical bodies fashioned by the fifth-century B.C. sculptor Polykleitos. Yet the elongated proportions—with long slender legs and a small head—are associated with Lysippos.

Image © The Trustees of the British Museum



19. **Weary Herakles**
A.D. 1–100
Bronze, copper, and silver
H 35.9 cm (39 cm with base); W 17.5
cm; D 14 cm
Museo Archeologico Nazionale
dell'Abruzzo Villa Frigerj, 4340
Catalogue number 16
EX.2015.1.18

Powerful but exhausted, Herakles is shown after the completion of his twelve labors. He originally held behind his back the golden apples of the Hesperides, which guaranteed his immortality. This statuette is a leaner yet still muscular version of a very popular work by the sculptor Lysippos. According to the inscription on the base, the small bronze was dedicated to Herakles by Marcus Attius Peticius Marsus, a member of a merchant family active in the eastern Mediterranean between the late first century B.C. and the first century A.D. The sculpture was excavated in 1959 in the Sanctuary of Hercules Curinus at Sulmona, in the Abruzzo region of Italy east of Rome, where the hero was venerated as a protector of springs and a patron of soldiers and merchants.

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20. **Herakles Epitrapezios**
100 B.C.–A.D. 79
Bronze and limestone
H 75 cm (95 cm with base); W of base 67 cm; D of base 54 cm
Soprintendenza per i Beni Archeologici di Napoli, 136683 (2828)
Catalogue 17
EX.2015.1.28

Excavated in 1902 in a suburban villa just outside Pompeii, this figure of Herakles seated on a rock is one of dozens of this type to survive. They range in scale from miniature to colossal, and the composition has been associated with Lysippos based on ancient descriptions. Both Martial and Statius, Roman writers of the late first century A.D., recount attending a dinner hosted by the collector Novius Vindex, who showed them a statuette of Herakles Epitrapezios (At/Upon the Table) created by Lysippos. Martial describes the "small bronze statue of a large god," and Statius further contrasts its small size with the enormity of the subject represented: "How great was the experience of that learned artist in the details of his art, endowing him with the ingenuity to fashion a table ornament but at the same time to conceive a colossus."

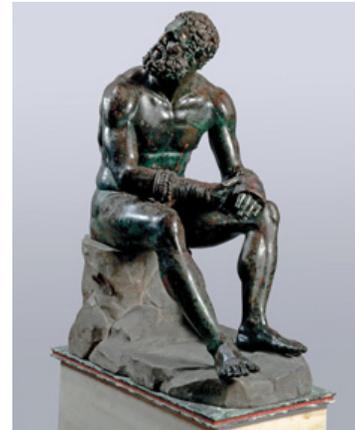
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21. **Seated Boxer**
"The Terme Boxer"
300–200 B.C.
Bronze and copper
H 128 cm (not including base)
Museo Nazionale Romano—Palazzo Massimo alle Terme, Rome, 1055
Catalogue number 18
EX.2015.1.30

The brutal realism of this boxer—a man who has received many violent blows and is ready to deal them himself—is designed to arouse empathy in the viewer. Copper inlays line the cuts of the skin and represent dripping blood. The swollen right cheekbone was cast in a different alloy (containing less tin), imitating the discoloration of a hematoma. While the face expresses physical and mental exhaustion after a fight, the boxer's body is toned and strong, showing few signs of age, and his hair and beard are neatly coiffed. Excavated in 1885 on the south side of the Quirinal Hill in Rome, this statue was found carefully deposited in the foundations of an ancient building. Originally, the figure would have been erected in a Greek sanctuary or displayed publicly in the hometown of the athlete it commemorated.

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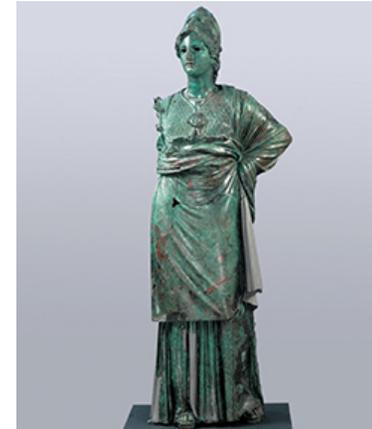
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A New Realism: Images of the Gods

Statues of divinities, an important genre in Archaic and Classical Greek art, remained significant in the Hellenistic period, especially as new shrines were established in new cities. The expressive capabilities of bronze and the dynamic styles of Hellenistic sculpture were adapted to representations of divine beings. Indeed, it seems to have been expected that the gods be depicted in the most up-to-date manner, and thus their images, like those of mortals, sometimes became less ideal and more “realistic” or “human.” Athena, for example, was portrayed as a young maiden as well as a formidable warrior; Eros, an elegant adolescent in Classical art, was shown as a pudgy infant. Deities were now thought of and represented more as living beings—in touch with human experience and with changing physical and emotional states.

22. **Athena**
“The Minerva of Arezzo”
300–270 B.C.
Bronze and copper
H 155 cm; W 50 cm; D 50 cm
Museo Archeologico Nazionale,
Firenze (Soprintendenza per i Beni
Archeologici della Toscana), 248
Catalogue number 21
EX.2015.1.21

Wearing a protective aegis with a Gorgon's head, the goddess of war and wisdom probably held a spear in her right hand. An owl decorates her helmet; most of the serpent on top is modern restoration. Athena's lips are plated with copper, and her eyes were originally inlaid to achieve a more lifelike appearance. This statue is a variant of a popular type invented in the fourth century B.C., but technical features—the composition of the alloy, casting process, and assembly method—suggest a date in the early third century B.C. Discovered in fragments in the remains of an ancient Roman house at Arezzo, Italy, in 1541, the sculpture was acquired by the Medici and brought to Florence. The gray epoxy-resin fills were added in a recent conservation treatment.



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23. **Head of Apollo**
50 B.C.–A.D. 50
Bronze
H 51 cm; W40 cm; D 38 cm
H of the face 23 cm
Province of Salerno—Museums
Sector, Sba-Sa 228177
Catalogue number 24
EX.2015.1.32

Found in 1930 by Italian fishermen dragging their nets in the Gulf of Salerno, this monumental head of the god Apollo probably belonged to a statue installed in an ancient building or precinct along the coastal bluffs. While the idealized face shares much with Classical antecedents, the extreme turn of the neck and the exuberant locks of hair (many of which were individually cast and attached) are more typical of Hellenistic sculpture.

Image courtesy of Archivio Fotografico del Settore Musei e Biblioteche della Provincia di Salerno - Foto Gaetano Guida



24. **Medallion with Athena and Medusa**
200–150 B.C.
Bronze and glass
H 27.2 cm; W 27.1 cm; D 19 cm
The Hellenic Ministry of Culture,
Education and Religious
Affairs. The Archaeological Museum
of Thessaloniki, 17540
Catalogue number 22
EX.2015.1.15

Cast in high relief with four holes for attachment, this bronze disk probably adorned an elaborate chariot. With her right arm raised, Athena prepares to throw a spear. She wears a snake bracelet, a brooch, an aegis, and the head of the Gorgon Medusa as a helmet. The monster's placid face, with eyes closed in death, contrasts with the alert expression of the goddess, who retains one of her inlaid eyes. Excavated in 1990, the medallion was recovered from an impressive ancient building in Thessaloniki, Greece, perhaps a Macedonian royal palace.

Image © Hellenic Ministry of Culture and Sports /Archaeological Receipts Fund.
Photo: Orestis Kourakis

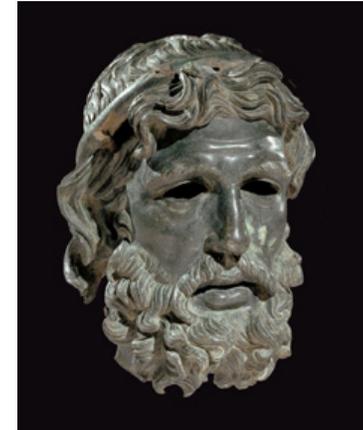


POWER and *Pathos*

Bronze Sculpture of the Hellenistic World

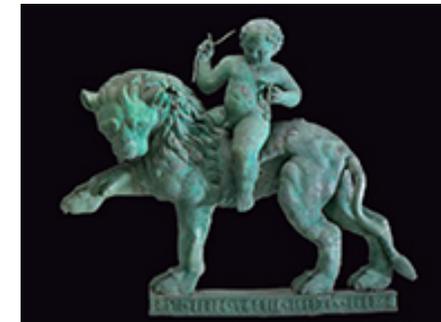
25. **Head of a God or Poet**
100–1 B.C.
Bronze
H 29 cm
The Museum of Fine Arts, Houston.
Museum purchase funded by Isabel
B. and Wallace S. Wilson, 2001.150
Catalogue number 25
EX.2015.1.49

Cast in several pieces, this head is marked by its strong individualism, yet the identity of the figure remains uncertain. The fillet in the hair suggests a god but is also a common attribute of poets such as Homer. While the furrowed brow, sunken cheeks, and bags under the eyes characterize an older man, the luxuriant beard and full mouth, with lips parted as if to speak, convey power. Pronounced asymmetries indicate that the head was turned energetically to its left and—with the neck stretched forward—may have belonged to a seated figure. Paternal deities such as Poseidon or Asklepios were commonly depicted in a seated position, a format likewise employed for portraits of intellectuals.



26. **Eros Riding a Lion**
100 B.C.–A.D. 25
Bronze
H 61 cm; W 52.5 cm
The Arthur M. Sackler Gallery,
Smithsonian Institution; Gift of the
American Foundation for the Study
of Man (Wendell and Marilyn
Phillips Collection), LTS1992.6.88
Catalogue number 26
EX.2015.1.73.2

This relief is one of a pair discovered in 1952 at Tamna, Yemen, the capital of the ancient kingdom of Qataban. It was buried when the door or wall it once adorned collapsed in a fire in the early first century A.D. The inscription cast on the plinth in Qatabanic script reads, "Thuwaybum and 'Aqrab of the Muhasni' family decorated the house called Yafash'." Although without wings, the small boy is identifiable as Eros. Smiling, he holds the fragments of a *kentron* (goad) and chain. Such images belong to a Hellenistic Dionysian repertoire and appear frequently in Roman art. Telltale marks of indigenous South Arabian bronze-casting techniques, however, indicate that the Tamna reliefs were produced locally.



POWER and *Pathos*

Bronze Sculpture of the Hellenistic World

***Apoxyomenos* and the Art of Replication**

Although rarely surviving today, multiple bronze versions of the same work were the norm in antiquity. Statues honoring victorious athletes, for example, were likely commissioned in a first edition of two: one to be dedicated in the sanctuary where the competition was held, and the other for display in the winner's proud hometown.

The figure of an athlete holding a strigil (a curved blade used to scrape oil and dirt off the skin) is often referred to as an *apoxyomenos* (scraper). The three bronze replicas in this room—two full statues and one head—are not first editions but late Hellenistic or early Roman Imperial copies of a statue created in the 300s B.C., probably by a prominent sculptor. The original must have been so famous that it was still reproduced centuries later. An additional ten replicas in marble and dark stone further attest to its reputation. The exact relationship of the bronze copies to the original and to one another remains to be investigated by comparing their technique, metallurgy, and craftsmanship.

27. **Athlete**
"The Ephesian Apoxyomenos"
A.D. 1–90
Bronze and copper
H 193 cm
Kunsthistorisches Museum Wien,
Antikensammlung, ANSA VI 3168
Catalogue number 40
EX.2015.1.1

During Austrian excavations at Ephesos (in present-day Turkey) in 1896, this bronze sculpture was found broken into 234 fragments. Previously thought to be an athlete scraping his skin with a strigil—a literal *apoxyomenos*—the figure is better understood as cleaning the strigil by running the fingers of his left hand over the blade. The statue is widely accepted as an early Roman Imperial replica of a famed Greek work created in the late fourth century B.C., which has been variously attributed to the school of Polykleitos, to Daidalos, or to Lysippos. The circular plinth is modern but of a type used for mounting bronze sculptures in Roman times.

Image © KHM-Museumsverband. Collection of Greek and Roman Antiquities/
Ephesos Museum



POWER and Pathos

Bronze Sculpture of the Hellenistic World

28. **Athlete**
"The Croatian Apoxyomenos"
100–1 B.C.
Bronze and copper
H 192 cm; W 50 cm; D 40 cm
Head H 29 cm
Bronze plinth H 7.8 cm
Republic of Croatia, Ministry of
Culture
Catalogue number 41
EX.2015.1.3

One of the most spectacular underwater finds of the last twenty years, this sculpture was discovered in 1996 near the Croatian island of Lošinj in the northern Adriatic Sea. Both this statue and the *Ephesian Apoxyomenos* (no. 27) reproduce the same late-fourth-century B.C. work, but this replica is more fully preserved. Copper accentuates the lips and nipples. Technical features such as the large polygonal patches on the back point to a date in the late Hellenistic or early Roman Imperial period. This dating is supported by carbon-14 analysis of organic substances retrieved from a rodent nest inside the figure's left forearm. The low rectangular plinth, cast with a meander pattern on three sides, is unique among large-scale ancient bronze sculptures.

Photo: Ljubo Gamulin (Croatian Conservation Institute)



29. **Head of an Athlete**
Ephesian Apoxyomenos type
200–1 B.C.
Bronze and copper
H 29.2 cm; W 21 cm; D 27.3 cm
The Kimbell Art Museum, Fort
Worth, Texas, AP 2000.03
Catalogue number 42
EX.2015.1.50

This head of an *apoxyomenos* has been known since the 1700s, when it was part of a private collection in Venice. The rendering of the hair—with rows of finely delineated strands swept from the forehead in different directions—creates the realistically disheveled look of an athlete still sweating after a competition. A distinctive technique was used to attach the head to the now-missing body: the join runs beneath the chin and jaw and follows the hairline behind the ears to the base of the skull. Like the head of the *Croatian Apoxyomenos* (no. 28), this head rested on the neck by means of an interior bronze ledge, which was practically invisible from the front.

Image courtesy of Kimbell Art Museum, Fort Worth, Texas/Scala, Firenze



POWER and Pathos

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30. **Torso of an Athlete**
Ephesian Apoxyomenos type
A.D. 1–100
Basanite
H 110 cm
Vatican Museums, Vatican City,
36405
Catalogue number 44
EX.2015.1.47

A stone version of the *Ephesian Apoxyomenos* type, this torso was discovered in the early 1930s at Castel Gandolfo outside Rome, in the villa of the emperor Domitian (ruled A.D. 81–96). Basanite, an exotic mineral from Wadi Hammamat, was common in Egyptian art. In Roman Imperial sculpture, its dark and reflective surface may have been intended to imitate patinated bronze, as the imported material was sometimes used for copies of popular Greek bronzes. The sharply metallic treatment of the torso's nipples makes the comparison explicit: in precision, if not in color, they look like those fashioned in copper on actual bronze statues such as the *Croatian Apoxyomenos* (no. 28).

Image © Musei Vaticani - Foto T. Okamura



31. **Statue Base**
About A.D. 90
Marble
H 30 cm; W 72 cm; D 72 cm
Kunsthistorisches Museum Wien,
Antikensammlung, ANSA III 1087
Catalogue number 40a
EX.2015.1.77

The *Ephesian Apoxyomenos*, (no. 27 above), once stood on this base. It was placed between two columns in Ephesos's Harbor Baths-Gymnasium, an expansive complex constructed in the time of the emperor Domitian (ruled A.D. 81–96). The base preserves a fragmentary inscription that includes the names of the scribe, the Roman governor, and the director of the gymnasium, L. Claudius Frugianus. Its modern excavator suggested that the statue might be an older monument rededicated by Frugianus.

Image © KHM-Museumsverband. Collection of Greek and Roman Antiquities/ Ephesos Museum



POWER and Pathos

Bronze Sculpture of the Hellenistic World

When Pathos Became Form: Likeness and Expression

Realistic features and emotional states are hallmarks of Hellenistic sculpture. Whether depicting fresh youth or withered age, stoic calm or attention to cares, individualized portraits superseded the largely idealized types of earlier periods through details such as soft, rolling flesh, furrowed brows, and crow's-feet. Personal traits were even given to fictive portraits of historical figures such as Homer and other significant literati of the past.

Pathos—lived experience—came to be represented physically, and naturalistic, expressive forms soon became formulas. Hellenistic conventions of balancing pathos with the ideal were borrowed by sculptors working in Italy for both Etruscan and Roman Republican patrons, spreading Greek styles to the West just as Alexander and his successors had in the East. Realism was also applied to images of foreigners and figures on the margins of society—new subjects that further broadened the sculptural genres of the period.

32. **Portrait of a Man**
About 100 B.C.
Bronze, copper, glass, and stone
H 32.5 cm; W 22 cm; D 22 cm
The Hellenic Ministry of Culture,
Education and Religious Affairs. The
National Archaeological Museum,
Athens, inv. X 14612
Catalogue number 29
EX.2015.1.8

Highly individualized, this beardless male head epitomizes the intense realism employed by Greek artists in the late Hellenistic period. The portrait was once part of a full-length statue, and its dynamic turn to the left would have further enhanced the pathos of the expression. Both inserted eyes are preserved, giving a vivid impression of the original appearance of portraits that have lost them. Found in 1912 at the Granite Palaistra on the Greek island of Delos, the head likely belonged to an honorific statue of a citizen displayed in or near the palaistra, a training ground for athletes.

Photo: Marie Mauzy/Art Resource, NY



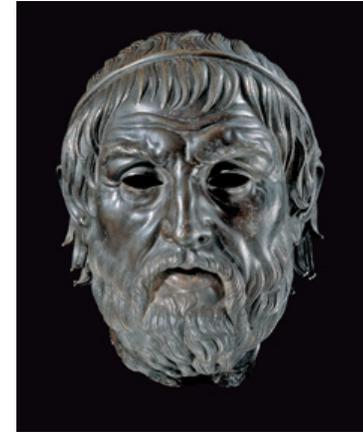
POWER and *Pathos*

Bronze Sculpture of the Hellenistic World

33. **Portrait of a Poet**
"The Arundel Head"
200–1 B.C.
Bronze and copper
H 29.2 cm
The Trustees of the British Museum,
1760,0919.1 (Bronze 847)
Catalogue number 27
EX.2015.1.39

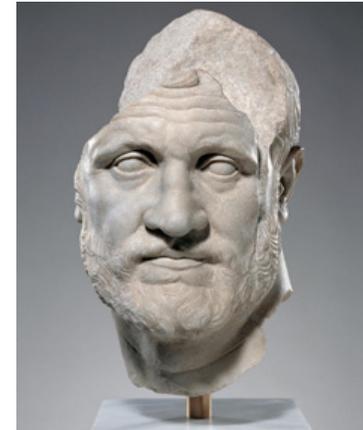
Discovered in the 1620s at Smyrna (present-day Izmir, in western Turkey), this portrait originally had inset eyes, and the open mouth may have contained silvered teeth. Its copper lips are still preserved. The graphic realism of the wrinkled face, the interest in characterizing old age, and the heightened emotional expression embody Hellenistic style, yet the locks of hair are neatly arranged in a Classical fashion. The full beard, long hair, and round fillet on the head are attributes of Greek poets, playwrights, and other intellectuals.

Image © The Trustees of the British Museum



34. **Portrait of a Man**
About 150 B.C.
Marble
H 40.7 cm; W 25 cm; D 31.7 cm
The J. Paul Getty Museum
Catalogue number 30
91.AA.14

Drapery at the back of the neck suggests that this over-life-size head belonged to a full-length figure wearing a cloak—possibly a hero, a king, or a benefactor. Although carved in marble, the portrait displays traits associated with bronze sculpture: sharply outlined lips, rendered as if inset in copper, and finely incised eyebrows, mustache, and beard. The fleshy neck and highly modeled forehead and cheeks are also features of Hellenistic bronzes, and similarly derive from prototypes worked in softer materials such as clay or wax.



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35. **Portrait of a North African Man**
300–150 B.C.
Bronze, copper, enamel, and bone
H 30.5 cm; W 20 cm; D 26 cm
The Trustees of the British Museum,
1861,1127.13 (Bronze 268)
Catalogue number 28
EX.2015.1.41

Excavated in 1861 near the Temple of Apollo at Cyrene (in present-day Libya) along with fragments of a gilt-bronze horse, this head represents an indigenous Libyan or Berber. High cheekbones, crow's-feet at the eyes, and a short beard contribute to the image's realism. The full lips, inset with copper, are slightly parted to reveal bone teeth, and the inlaid eyes, outlined with copper lashes, preserve traces of white enamel. The portrait's distinctive features demonstrate the widespread popularity of Greek-style works as well as Hellenistic artists' interest in depicting different ethnic characteristics.

Image © The Trustees of the British Museum



36. **Head of a Votive Statue**
375–350 B.C.
Bronze
H 24.3 cm; W 15.5 cm; D 15.5 cm
The Trustees of the British Museum,
1824,0470.6 (Bronze 1692)
Catalogue number 31
EX.2015.1.71

The idealized features of this head and the arrangement of the hair reflect pre-Hellenistic traditions of Greek sculpture. The short bangs and the large, compass-drawn pupils, however, are distinctly Etruscan, as is the beard stubble, which seems to have been employed in central Italian portraiture to express strength and wisdom. Reportedly found on an island in Lake Bolsena, Italy, in 1771, this sculpture may have been produced by a workshop in nearby Volsinii (present-day Orvieto). According to ancient sources, Roman soldiers plundered two thousand bronzes when they sacked that city in 265 B.C.

Image © The Trustees of the British Museum



POWER and *Pathos*

Bronze Sculpture of the Hellenistic World

37. **Portrait of a Man**
About 300 B.C.
Bronze, copper, and glass
H 26.8 cm; W 21.8 cm; D 23.5 cm
Bibliothèque nationale de France,
857
Catalogue number 32
EX.2015.1.4

Found near San Giovanni Lipioni in central Italy, this portrait has been linked with Rome's conquest of the region of Samnium, but whether it depicts a Roman general or a local leader remains uncertain. The crown of the head, now lost, was separately cast. Glass-paste eyes are set between copper lashes, and the lips too are copper. As on the *Head of a Votive Statue* (no. 36), a faint beard is indicated. The cubic shape of the head, the flat facial planes, and the distinctive forward comb of the hair situate this sculpture within an Etrusco-Italic artistic tradition.

Image © BNF



38. **Portrait of a Boy**
100–50 B.C.
Bronze and copper
H 140 cm; W 57.2 cm; D 45.1 cm
H of the head 23 cm
H of the base 4.5 cm
The Hellenic Ministry of Culture,
Education and Religious Affairs. The
Archaeological Museum of
Herakleion, 2677
Catalogue number 34
EX.2015.1.9

Wearing a long cloak that envelops both arms and hands, this figure was discovered in 1958 along the beach of Hierapetra, on the Greek island of Crete. Its original context and function remain uncertain, and the subject's identity is unknown. Distinguished by the individualized, almost petulant face and elaborate sandals, the portrait may have been intended to honor a local youth of high status.

Image © Archaeological Museum of Heraklion, Ministry of Culture & Sports,
Archaeological Receipts Fund



POWER and *Pathos*

Bronze Sculpture of the Hellenistic World

39. **Portrait of a Boy**
25 B.C.–A.D. 25
Bronze
H 132.4 cm; W 50.8 cm; D 41.9 cm
The Metropolitan Museum of Art,
Rogers Fund, 1914 (14.130.1)
Catalogue number 35
EX.2015.1.51

Said to be from Rhodes, a Greek island noted for its skilled bronzeworkers, this graceful figure was assembled from at least seven separately cast parts: two arms, two legs, the torso and head, and two sections of drapery. Apparently intended to be seen from below, the statue may have been erected on a tall base and set into a niche. The comma-shaped curls over the forehead echo portraits of the Roman imperial family, but the garment is Greek. The boy may have been a young member of the local aristocracy.

Image © The Metropolitan Museum of Art/Scala, Firenze



40. **Portrait of a Man**
50–25 B.C.
Bronze, copper, and marble
H 32 cm; W 22 cm; D 22 cm
Ny Carlsberg Glyptotek,
Copenhagen, 2758
Catalogue number 39
EX.2015.1.70

Discovered around 1925 in Megara, Greece, together with other fragments that may have belonged to an equestrian statue, this animated head retains its inset marble eyes and copper eyelashes. The portrait depicts a beardless man in the prime of life. The furrowed forehead, flaring nostrils, and slightly parted lips give him an intense, spontaneous expression. His identity remains uncertain, but he could be a Roman military leader.



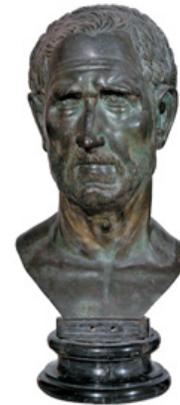
POWER and *Pathos*

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41. **Portrait of a Man**
100–1 B.C.
Bronze
H 43 cm; W 26 cm; D 25 cm
Soprintendenza per i Beni
Archeologici di Napoli, 5606
Catalogue number 37
EX.2015.1.26

This portrait of an anonymous older man is distinguished by its meticulous characterization of the hair, eyebrows, and beard. These features were worked into the wax model before casting, using different techniques and tools including a pointed modeling knife, a multipronged instrument, and a penlike device. The asymmetry of the face and neck muscles suggests that the head was originally turned further to its right. The current orientation is the creation of a Renaissance restorer, who transformed the ancient fragment into a bust.

Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Soprintendenza per i Beni Archeologici di Napoli - Foto Giorgio Albano



42. **Portrait of Lucius Calpurnius
Piso Caesoninus Pontifex**
15 B.C.–A.D. 15
Bronze
H 46 cm; W 28 cm; D 23 cm
Soprintendenza per i Beni
Archeologici di Napoli, 5601
Catalogue number 38
EX.2015.1.59

The pronounced bone structure, marked folds of the forehead, incised brows, and straight mouth of this figure hark back to earlier, realistic-looking Italic portraits that embody *severitas* (strictness) and *gravitas* (dignity). Yet the technical mastery and expressive power are hallmarks of Hellenistic sculpture. Lucius Calpurnius Piso Caesoninus Pontifex (48 B.C.–A.D. 32) was the brother-in-law of Julius Caesar and held many important posts under the emperors Augustus and Tiberius.

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POWER and Pathos

Bronze Sculpture of the Hellenistic World

Editions of the Past / Retrospective Styles

Retrospection, or the borrowing of earlier forms and styles, appears to have begun as early as the fifth century B.C. It continued into Hellenistic and early Roman Imperial times, when sculptors regularly employed and adapted Archaic and Classical features, sometimes eclectically, to recall the art of previous periods. Throughout the second century B.C., conquering Roman generals took original Greek art back to Rome, where it was paraded in triumphal processions, dedicated in temples, erected in civic spaces, and displayed in elite homes. To satisfy an eager market, Greek artists flocked to Rome and produced new works emulating older ones, often taking advantage of bronze as an ideal medium for replication and serial production. Statues in Archaic style were created not only to appeal to the interests of antiquarian collectors but also to evoke the religious piety of a bygone age. The Classical style came to be favored by the emperor Augustus for much of his official art, as it conjured the golden age of Athens.

43. **Herm Bust of the *Doryphoros***
50–1 B.C.
Bronze
H 58 cm; W 66 cm; D 27 cm
Inscribed in Greek: "Apollonios, son of Archias, of Athens, made [this]"
Soprintendenza per i Beni Archeologici di Napoli, 4885
Catalogue number 50
EX.2015.1.24

The *Doryphoros* was a famous full-length statue of a heroic spear bearer created by the fifth-century B.C. Greek sculptor Polykleitos. This herm bust, which excerpts just the head and chest of that figure, is considered one of the most accurate surviving replicas, capturing the finely incised hair and idealized facial features of the now-lost original; its eyes are eighteenth-century restorations. The bust was found amid an extensive collection of sculpture that decorated the Villa dei Papiri at Herculaneum. The artist Apollonios of Athens added his signature in Greek along the front, advertising his skill and guaranteeing the authenticity of his work for his Roman patron.

Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Soprintendenza per i Beni Archeologici di Napoli - Foto Luigi Spina



POWER and Pathos

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44. **Bust of a Youth**
"The Beneventum Head"
About 50 B.C.
H 33 cm; W 23 cm; D 20 cm
Bronze and copper
Musée du Louvre, Département des antiquités grecques, étrusques et romaines, Paris, Br 4
Catalogue number 53
EX.2015.1.5

The wreath of wild olive suggests that this figure is a victorious athlete, and the form of the bust indicates that it was set atop the pillar of a herm. The precise arrangement and striations of the hair are reminiscent of works by the fifth-century B.C. sculptor Polykleitos, but the melancholy expression and the delicate appearance of the face are characteristic of first-century B.C. Roman creations made in Classical Greek style. Found in Herculaneum, this bust was given by King Ferdinand II to the Pedicini family of Beneventum and subsequently sold to the emperor Napoleon III in the 1800s.

Image © RMN - Réunion des Musées Nationaux - Foto Daniel Arnaudet/Gérard Blot



45. **Apollo**
"The Piombino Apollo"
About 120–100 B.C.
Bronze, copper, and silver
H 117 cm
Musée du Louvre, Département des antiquités grecques, étrusques et romaines, Paris, LP 265 Br 2
Catalogue number 47
EX.2015.1.54.1

With its stiff posture and left foot placed forward, this figure of a nude male youth looks like an Archaic Greek *kouros*. Yet the smooth musculature, relatively slender limbs, and treatment of the hands and feet appear more naturalistic than original Archaic *kouroi*, which functioned as religious dedications and grave markers in the sixth century B.C. A pseudo-Archaic votive inscription to Athena on the left foot, now only partially legible, indicates that this statue too was intended as an offering in a sanctuary. Another inscription on a lead tablet found inside the bronze (no. 47) links it to the Greek island of Rhodes. The statue was eventually transported to Italy and lost when the ship carrying it foundered in port at Piombino, where the figure was discovered in 1832.

Image © RMN-Réunion des Musées Nationaux - Foto Stéphane Maréchal



POWER and Pathos

Bronze Sculpture of the Hellenistic World

46. **Apollo**
"The Pompeii Apollo"
100 B.C.–A.D. 79
Bronze, copper, bone, stone, and glass
H 128 cm; W 33 cm; D 38 cm
(without base)
Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia, 22924
Catalogue number 48
EX.2015.1.29.1

Excavated in a house at Pompeii in 1977, this bronze shares its pose and bodily features with the Archaic-style statue of Apollo (no. 45). The two sculptures hark back to the same prototype, but this figure had a different function. While the *Piombino Apollo* served as a votive offering and probably held a bow and a libation bowl, this figure was a lamp bearer that decorated an elite dining room. It once carried two tendrils (see no. 48) to support a tray. Thus the statue not only satisfied the patron's antiquarian interests but also had a utilitarian purpose.

Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia



47. **Tablet Fragments from the Piombino Apollo**
About 120–100 B.C.
Lead
a. H 1.78 cm; W 7.34 cm
b. H 2.11 cm; W 7 cm
c. H 1.9 cm; W 7.67 cm
Musée du Louvre, Département des antiquités grecques, étrusques et romaines, Paris, LP 265, BR 2a; LP 265, BR 2b; LP 265, BR 2c
Catalogue number 47a–c
EX.2015.1.54.2–.4

Found in 1842 inside the *Piombino Apollo* (no. 45), these fragments of an inscribed lead tablet were dismissed as modern forgeries and went missing until 2010. They preserve parts of the names of two artists who produced the statue. One may be Menodotos, a member of a family of sculptors from Tyre (in present-day Lebanon), who worked on the Greek island of Rhodes. The other is identified as a Rhodian. Given the inscription on the figure's left foot, which indicates that the statue was dedicated to Athena as a tithe, the lead tablet suggests that it was offered to the goddess at her famous sanctuary outside Lindos on Rhodes.

Photos: Hervé Lewandowski RMN-Réunion des Musées Nationaux/ distr. Alinari



POWER and *Pathos*

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48. **Crown and Tendrils from the
*Pompeii Apollo***

100 B.C.–A.D. 79

Bronze

Soprintendenza Speciale per i Beni
Archeologici di Pompei,
Ercolano e Stabia, 22924
Catalogue number 48
EX.2015.1.29.2–.4

When discovered, the *Pompeii Apollo* (no. 46) was wearing an elaborate crown adorned with lotuses and palmettes. The figure also held two spiraling vegetal tendrils, which were intended to support a tray (perhaps made of precious exotic wood) used to carry oil lamps. These additions illustrate how earlier Greek statue types were sometimes altered and given new functions in Roman contexts.

Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia



49. **Torso of a Youth
"The Vani Torso"**

200–100 B.C.

Bronze

H 105 cm; W 45 cm; D 25 cm

Georgian National Museum, Vani
Archaeological Museum-Reserve, 2-
996-43

Catalogue number 49
EX.2015.1.72

Excavated in 1988 at ancient Vani (in the present-day Republic of Georgia), this statue was probably damaged in the sack of the city around 50 B.C. Standing with its weight on the right leg and its left leg set slightly forward, the figure exhibits the characteristic pose and musculature of Greek sculpture from the early fifth century B.C. Its archaeological context and technical features, however, indicate that the statue is from the Hellenistic age, made in a style imitating much earlier work. The discovery of a bronze-casting pit outside the city walls of Vani reveals that large-scale bronzes were manufactured locally. The style and technique of this sculpture suggest that it was fashioned by itinerant Greek craftsmen.

Photo: Rob Harrell, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution



POWER and *Pathos*

Bronze Sculpture of the Hellenistic World

- 50-51. **Youth**
"The Idolino"
About 30 B.C.
Bronze, copper, and lead
H 148 cm
H 300 cm (with base)

Statue Base

1530–40
Bronze and silver
H 152 cm
Aurelio, Ludovico, and Girolamo
Lombardo (Solari), perhaps after
designs by Sebastiano Serlio

Museo Archeologico Nazionale,
Firenze (Soprintendenza per i Beni
Archeologici della Toscana), 1637
Catalogue number 51 and 51a
EX.2015.1.19.1-2

52. **Fragmentary Head of a Youth**
***Idolino* type**
25 B.C.–A.D. 15
Basanite
H 18.5 cm; W 16 cm
Vatican Museums, Vatican City,
10134
Catalogue number 52
EX.2015.1.46

Excavated in fragments in 1530, this figure was found in the home of an ancient Roman senatorial family in Pesaro (Pisaurum), Italy. It was restored and identified as a young Dionysos because the left hand once held a tendril of grapes—hence the decoration of the elaborate Renaissance base, inscribed in Latin with references to Dionysos's brother Apollo and his home at Delphi. The prized possession of the dukes of Pesaro, the statue was transferred to Florence in 1630 as a gift celebrating the wedding of Vittoria della Rovere and Ferdinand II, Grand Duke of Tuscany. Today the "little idol" is no longer thought to be an original work of the Classical period but is recognized as an elegant lamp bearer produced in Greek style for wealthy Roman patrons.



Severely damaged, this Classical-style head is of the same type as the *Idolino* (no. 50). It was carved of basanite from Wadi Hammamat in Egypt. Much harder than marble, basanite is labor-intensive to carve, but its homogeneous quality allows for sharp edges and fine details that are otherwise possible only in metal. When its surface is polished, its color and sheen give the impression of patinated bronze. The stone could have been chosen to imitate bronze sculpture, but it was not necessarily an economical alternative. Given the cost of the raw material and the effort to sculpt it, basanite may actually have been a more luxurious option.



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POWER and Pathos

Bronze Sculpture of the Hellenistic World

53. **Boy Removing a Thorn from His Foot**

"The Spinario"

About 50 B.C.

Bronze and copper

H 73 cm

Musei Capitolini, Rome, 1186

Catalogue number 54

EX.2015.1.31

The lithe body and naturalistic pose of this boy contrast with the highly stylized face and hair, and the fall of the hair does not correspond to gravity given the inclination of the head. Other versions of the sculpture (no. 54) confirm that this bronze combines a Hellenistic body with an early-fifth-century B.C. head type originally intended for another figure. Such eclecticism is characteristic of late Hellenistic and early Roman Imperial sculpture. This statue seems never to have been buried underground and has been famous in Rome since medieval times, inspiring artists for centuries.

Image courtesy of Archivio Fotografico dei Musei Capitolini, Palazzo dei Conservatori, Sala dei Trionfi - foto Zeno Colantoni



54. **Boy Removing a Thorn from His Foot**

"The Castellani Spinario"

A.D. 25–50

Marble

H 69 cm; W 40.5 cm; D 35 cm

The Trustees of the British Museum,

1880,0807.1

Catalogue number 55

EX.2015.1.43

This marble figure is derived from the same prototype as that of the famous bronze *Spinario* (no. 53). Yet it differs from that statue in its chubby, softly modeled body, more realistic facial features, and closely cropped hair. While the bronze figure presents an eclectic combination of styles, this statue is more unified. The two circular holes drilled through the rock on which the boy sits indicate that the sculpture was used to ornament a fountain, a fitting context for the bucolic theme.

Image © The Trustees of the British Museum

