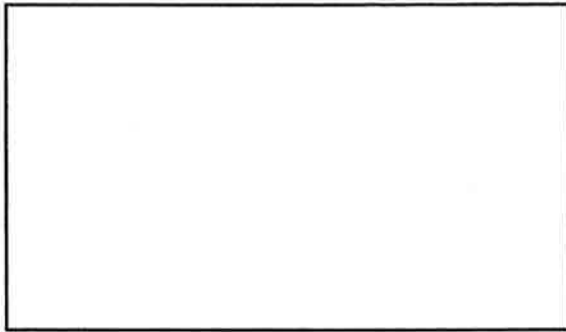


BRONZE SCULPTURE OF THE HELLENISTIC WORLD

THE CONQUESTS OF ALEXANDER THE GREAT (ruled 336 – 323 BC) ushered in the Hellenistic period, characterized by the spread of Greek art, literature, and language throughout his empire and in lands beyond its borders. The empire collapsed after Alexander's death, but rulers of the kingdoms that emerged in its wake embraced Greek culture as their own and became patrons of the arts. The rise of the



EMPIRE OF ALEXANDER THE GREAT

Roman Empire following the victory of Octavian (later called Augustus) over Mark Antony and Cleopatra in 31 BC brought the Hellenistic era to a close.

During the three hundred years separating Alexander and Augustus, the medium of bronze drove artistic innovation in Greece and across the Mediterranean. Sculptors

moved beyond the Classical canon, introducing new subjects and supplementing idealized forms with realistic renderings of physical and emotional states. Bronze — surpassing marble with its tensile strength, reflective surface, and ability to capture fine detail — was used for dynamic compositions, dazzling displays of the nude body, and vivid expressions of age and character.

Bronze statues were produced in the thousands throughout the Hellenistic world. Honorific portraits of rulers and citizens populated cities, and images of gods, heroes, and victorious athletes crowded sanctuaries. Few of these bronzes survive, however, giving the false impression today that ancient sculpture was mainly of marble. This unprecedented exhibition brings together some fifty of the most significant bronzes and related works lent by museums in Austria, Denmark, France, Georgia, Great Britain, Greece, Italy, Spain, Tunisia, the United States, and the Vatican.

The exhibition was organized by the National Gallery of Art, Washington; the J. Paul Getty Museum, Los Angeles; and the Fondazione Palazzo Strozzi, Florence, in collaboration with the Soprintendenza per i Beni Archeologici della Toscana

Bank of America is the national sponsor of this touring exhibition

The exhibition is also made possible through a generous gift from an anonymous donor

The Marshall B. Coyne Foundation has provided additional support

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

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[Room 1]

THE RARITY OF BRONZES

LYSIPPOS OF SIKYON (c. 390 – 305 BC), the favorite sculptor of Alexander the Great, created 1,500 works in bronze, according to Pliny the Elder (died AD 79). None survive; their existence is known partly from statue bases inscribed with the artist's name, such as the one shown here. The 3,000 bronze statues that Pliny reported to be on the island of Rhodes have also disappeared. Rows of empty pedestals at Olympia, Delphi, and other sites further attest to the loss of ancient bronze statuary. Of the countless bronzes that once adorned Hellenistic cities and sanctuaries, fewer than two hundred are known today, including heads without bodies and bodies without heads.

Ancient bronze statuary met various fates. Cast from alloys of copper, tin, and lead, bronze is subject to corrosion from oxidation and weather. Statues in poor condition, and those of leaders who fell from favor or of pagan deities in a Christian world, would have been melted down and the bronze reused to make coins, weapons, or new works of art, or for the commercial value of the metal. Other sculptures were lost in transport, the casualties of shipwrecks. Several of the bronzes in the exhibition, including the statue in this room, were chanced upon by fishermen and recovered from the sea floor where many others doubtless still lie, awaiting discovery.

To hear more about selected sculptures in this exhibition,
go to www.nga.gov/powerandpathos

[Room 1]

THE HELLENISTIC WORLD

HELLENISTIC ART was a widespread phenomenon. 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 (now in the 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 sculptures in fashionable Greek styles, known throughout the Hellenistic world through trade.

STATUE BASE

340 – 305 BC

limestone

inscribed in Greek ΛΥΣΙΠΠΟΣ ΕΠΟΗΣΕΙ

This base for a statue evokes the many Hellenistic bronzes that have been lost. Excavated in ancient Corinth in 1901, it still bears a Greek inscription that reads “Lysippos made this.” The two indentations on the top once held tenons for the attachment of the feet of a bronze figure, perhaps a hero or athlete.

Lent by the Hellenic Ministry of Culture, Education, and Religious Affairs, The Archaeological Museum of Ancient Corinth

CATALOG NUMBER 1

Enlarged image, center of room

Stone bases for bronze statues outside the entrance to the stadium at the Sanctuary of Zeus, Olympia, Greece

© Skliffas Steven/Alamy

Map: Anchor + Adriatic Sea, Italy, Greece, Mediterranean Sea

VICTORIOUS ATHLETE ("THE GETTY BRONZE")

300 – 100 BC

bronze and copper

Italian fishermen recovered this statue from the Adriatic Sea in the 1960s. Commemorating a successful athlete, the figure stands in the conventional pose of a victor: he is about to remove his victory wreath of laurel or olive leaves and dedicate it to the gods in gratitude. His eyes were originally inset and his nipples are inlaid in copper, which would have appeared red in contrast to the once golden brown color of his bronze flesh.

Lent by The J. Paul Getty Museum, Villa Collection, Malibu

CATALOG NUMBER 12

Enlarged image, center of room

Stone bases for bronze statues outside the entrance to the stadium at the Sanctuary of Zeus, Olympia, Greece

© Skliffas Steven/Alamy

[Room 2]

ALEXANDER AND HIS SUCCESSORS

LYSIPPOS IS CREDITED with creating the image of Alexander the Great that artists have perpetuated for centuries: a man of vigor, fit and lithe, clean-shaven, with long, windswept hair. “Only Lysippos,” wrote the ancient Greek historian Plutarch, “brought out his real character . . . his manly and leonine quality.” Lysippos seems to have worked exclusively in bronze, adapting earlier Classical images of gods and heroes and turning them into dynamic depictions of the charismatic young ruler.

Alexander’s early death in 323 BC left his domain in the hands of his generals, who divided the empire among themselves and emulated his style of leadership. Like Alexander, rulers of Hellenistic kingdoms commissioned portraits designed to express their power and authority. Their likenesses combine individual traits with idealized features, resulting in the distinctive genre of ruler portraiture that emerged in the Hellenistic period. Statues of rulers were also erected as public honors by cities seeking or acknowledging favor. Today, the fragmentary condition of most of the surviving sculptures makes identification of individuals difficult.

To hear more about selected sculptures in this exhibition,
go to *www.nga.gov/powerandpathos*

PORTRAIT OF A RULER (DEMETRIOS POLIORKETES?)

310 – 290 BC

bronze

This larger-than-life-size head, with thick, curly hair recalling the style popularized by Alexander the Great, originally belonged to a full-length figure that stood more than eleven feet tall. Although lacking a diadem signifying royalty, the colossal portrait may represent the Macedonian ruler Demetrios Poliorketes, whom the Athenians proclaimed king at the age of thirty in 307 BC, along with his father, Antigonos I Monophthalmos, who was one of Alexander's generals.

Lent by the Museo Nacional del Prado, Madrid

CATALOG NUMBER 6

PORTRAIT OF A WOMAN (ARSINOË II?)

c. 300 – 270 BC

bronze

In the Hellenistic period, women gained new status as rulers and benefactors and thus were also depicted in portrait statues. This young woman wears a fillet similar to a diadem worn by both royalty and deities. The sculpture is said to have been found in Memphis, Egypt. Based on similarities to portraits on coins, it could portray Arsinoë II (c. 316 – 270 BC), the sister and wife of Ptolemy II Philadelphos, king of Egypt.

Lent by the Museum of Fine Arts, Boston, Catherine Page Perkins Fund

CATALOG NUMBER 7

RULER IN THE GUISE OF HERMES OR PERSEUS

100 BC – AD 79

bronze and copper

Hellenistic rulers were often shown in the guise of deities or mythological heroes. The distinctive facial features suggest that this figure represents such a ruler, and the strap under his chin indicates that he originally wore a *petasos*, a wide-brimmed traveler's hat. That cap as well as the wings attached to his ankles are attributes of both the messenger-god Hermes and the dragon-slaying hero Perseus. The statuette was discovered in 1901 in a house at Pompeii.

Lent by The National Archeological Museum, Naples (MANN)

CATALOG NUMBER 4

PORTRAIT OF A MAN

300 – 200 BC

bronze, copper, glass, and stone

The *kausia*, a brimmed hat with origins in northern Greece, suggests that this figure represents a Macedonian general or king. On coins of the new Hellenistic kingdoms, rulers wear hats of this type and royal diadems, alluding to their inheritance of power from the great Macedonian conqueror, Alexander. In this portrait, the man's eyes are composed of 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. Fragments of bronze sculptures depicting horsemen in armor were recovered nearby.

*Lent by the Hellenic Ministry of Culture, Education, and Religious Affairs,
The Archaeological Museum of Kalymnos*

CATALOG NUMBER 5

Photographic reproduction of the mosaic of
Alexander the Great from the House of the Faun,
Pompeii, late second century BC.

Photo: © Luciano Pedicini

Photographic reproduction of the mosaic of
Alexander the Great from the House of the Faun,
Pompeii, late second century BC.

Photo: © Luciano Pedicini

PORTRAIT OF A MAN

100 ~ 1 BC

bronze

Cast separately from the body, this head probably once belonged to a full-length portrait statue. A rectangular cut-out at the nape of the neck could have served as a key for the proper positioning of the head relative to the torso during assembly. A slight ridge outlines the lips, perhaps originally plated with reddish copper for a more convincing, coloristic effect.

Lent by The J. Paul Getty Museum, Villa Collection, Malibu

CATALOG NUMBER 11

ALEXANDER THE GREAT ON HORSEBACK

100–1 BC

bronze, copper, and silver

The Macedonian king wears a royal diadem in his wavy hair, and a short cloak (*chitonys*), cuirass, and laced military sandals. He once brandished a sword in one hand, while the other grasped the reins of his rearing horse,

presumably his favorite, Boukephalos (Bull Head). Found in 1761 in Herculaneum in Italy, the statuette is thought to be a small-scale replica of a lost monumental sculpture that Lysippos created in celebration of Alexander's victory over the Persians in 334 BC.

Lent by The National Archeological Museum, Naples (MANN)

CATALOG NUMBER 2

[Room 3]

RULERS AND CITIZENS

BRONZE WAS THE PRIMARY MATERIAL for Hellenistic statues of individuals displayed in marketplaces, theaters, and other public spaces. Today, often only the heads remain from these full-length portraits of rulers, military leaders, and civic benefactors. The individuals portrayed would have been named on the statue bases, along with descriptions of the good deeds that earned them the honor of being commemorated in bronze. Citizens were shown clothed; rulers were represented nude or in armor, sometimes on horseback. Nudity had traditionally been reserved for images of athletes, heroes, and gods, but became an artistic attribute of Hellenistic rulers and military leaders, their virile bodies projecting strength and authority.

To hear more about selected sculptures in this exhibition,
go to *www.nga.gov/powerandpathos*

[Room 3]

LIKENESS AND EXPRESSION

PORTRAITURE AS WE KNOW IT TODAY, expressing character and individuality, originated in the Hellenistic period. Unlike the earlier serene and idealized portraits of the Classical age, those of the Hellenistic era emphasize pathos, appealing to viewers' emotions by conveying an individual's state of mind or experience of life through facial expression or gestures. The third-century BC poet Poseidippos praised contemporary portraits for "mixing in nothing from the images of heroes . . . but holding straight to the canon of truth." Bronze was particularly suited to this new approach as it was cast from models made of malleable wax or clay that could easily be worked to capture the specific features and expressions of individuals. Hellenistic bronze portraits are thus remarkably lifelike, often made more so by the addition of marble or glass eyes and copper lips or eyelashes.

PORTRAIT OF A MAN

c. 200 – 150 BC

bronze

Recovered in 1992, this sculpture comes from the sunken cargo of a ship that contained some two hundred fragments of bronzes, most of them broken up for scrap and destined for recycling. The head and torso were found near each other, but in markedly different condition. Where the body is covered with a yellowish green patina, it retains subtle anatomical details such as the veins running down the figure's right arm. The head is heavily corroded, but its sharp turn to one side, contracted brows, and open mouth, as though drawing a breath, give the portrait both a momentary quality and a commanding presence.

*Lent by the Soprintendenza Archeologica della Puglia
(Museo archeologico provinciale Francesco Ribezzo, Brindisi)*

CATALOG NUMBER 10

PORTRAIT OF A MAN

c. 100 – 1 BC

bronze

This portrait of an older man is distinguished by its meticulous rendering of the hair, eyebrows, and beard. These features were worked into the wax model before casting, using various tools including a pointed modeling knife, a double-pronged instrument (for the eyebrows), and a penlike device (for the beard). The asymmetry of the face and neck muscles suggests that the head originally turned farther to the left. The current orientation is the creation of a Renaissance restorer, who transformed the ancient fragment of a full-length statue into a bust.

Lent by The National Archeological Museum, Naples (MANN)

CATALOG NUMBER 37

ARTISAN

c. 50 BC

bronze and silver

This stocky, muscular figure wearing an artisan's short tunic raises one shoulder, indicating that he once leaned on a crutch. The statuette reflects the Hellenistic interest in showing people of all types, even the infirm. A small notebook tucked into the man's belt suggests that he is no ordinary craftsman, but rather a writer, a craftsman of words, perhaps the hunchbacked storyteller Aesop. The sculpture was cast in three sections (left arm, left leg, body and head together). The missing right leg would also have been cast separately.

Lent by The Metropolitan Museum of Art, Rogers Fund

CATALOG NUMBER 36

PORTRAIT OF LUCIUS CALPURNIUS PISO CAESONINUS PONTIFEX

15 BC – AD 15

bronze

The brother-in-law of Julius Caesar, Piso Pontifex (48 BC – AD 32) was a highly cultured member of the Roman elite (the ancient poet Horace dedicated a treatise to him). He was also the son of the reputed owner of the luxurious Villa dei Papiri at Herculaneum, destroyed by the eruption of Mount Vesuvius in AD 79 but famous for its collection of bronze and marble sculptures excavated in the 1750s. This likeness harks back to portraiture of the Roman Republic that embodied the virtues of *severitas* (strictness) and *gravitas* (dignity), but its expressive power is distinctive of Hellenistic sculpture.

Lent by The National Archeological Museum, Naples (MANN)

CATALOG NUMBER 38

[Room 4 Labels] (continuation of Room 3)

PORTRAIT OF A NORTH AFRICAN MAN

c. 300 – 150 BC

bronze, copper, enamel, and bone

Excavated in 1861 near the Temple of Apollo at Cyrene 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 portrait's realism and indicate the interest of Hellenistic sculptors in accurately portraying foreign peoples. The lips, inset with copper (now tarnished), are parted slightly to reveal bone teeth; the inlaid eyes, outlined with copper lashes, preserve traces of white enamel.

Lent by the Trustees of the British Museum, London

CATALOG NUMBER 28

HEAD OF A VOTIVE STATUE

375 – 350 BC

bronze

The idealized features of this head reflect pre-Hellenistic Greek sculpture, while the short bangs and large, compass-drawn pupils are distinctly Etruscan. Reportedly found on an island in Lake Bolsena in 1771, the sculpture may have been produced by a workshop in nearby Volsinii (now Orvieto). According to ancient sources, Roman soldiers plundered two thousand bronzes when they sacked the city in 265 BC.

Lent by the Trustees of the British Museum, London

CATALOG NUMBER 31

PORTRAIT OF AULE METELI ("THE ORATOR")

125 – 100 BC

bronze and copper

The gesture of Aule Meteli's upraised hand, interpreted as a request for silence before starting a public speech, demonstrates the ability of bronze — stronger and lighter than marble — to render dynamic poses without support. The figure wears a Roman toga, with a red

PORTRAIT OF A MAN

50 – 25 BC

bronze, copper, and marble

This animated head retains its inset marble eyes and copper eyelashes. It was found around 1925, reportedly in a well in Megara, together with other fragments that may have belonged to an equestrian statue of a military leader. A piece of drapery is still attached to the figure's neck, presumably the remnant of a short cloak worn over armor. His knitted brow, flaring nostrils, and slightly parted lips give him an intense, spontaneous expression.

Lent by the Ny Carlsberg Glyptotek, Copenhagen

CATALOG NUMBER 39

PORTRAIT OF A MAN

c. 300 BC

bronze, copper, and stone

Found near the town of San Giovanni Lipioni in 1847, this portrait has been linked with Rome's conquest of the Abruzzo region in the early third century BC, but whether it depicts a Roman general or a local leader remains uncertain. The crown of the head, now lost, was cast separately. Stone was used for the whites of the eyes; the iris, pupils, and tear ducts were also once inlaid with additional materials. Copper (now tarnished) was employed for the eyelashes and lips.

Lent by the Bibliothèque nationale de France, Paris

CATALOG NUMBER 32

copper stripe on his tunic, but the inscription that names him on the border of his garment is written in the language of the Etruscans. An ancient people in the region of present-day Tuscany and Umbria, the Etruscans had close ties to Greece and Greek colonies in southern Italy and were eventually assimilated into the Roman Republic.

Lent by the Soprintendenza per i Beni Archeologici della Toscana (Museo Archeologico Nazionale, Firenze)

CATALOG NUMBER 33

MALE TORSO

300 – 200 BC

bronze

In 2004 this torso was accidentally netted at a depth of more than 1,600 feet by fishermen near the island of Kythnos in the Aegean Sea. The remnant of the figure's right shoulder shows that the missing arm was slightly raised to the side and extended forward. The position of the fingers of the preserved hand indicate that they once grasped a flat object, perhaps a scabbard or a disk, against the palm. The sculpture could thus commemorate either a warrior or a victorious athlete in a discus-throwing contest.

*Lent by the Hellenic Ministry of Culture, Education, and Religious Affairs,
The Ephorate of Underwater Antiquities, Athens*

CATALOG NUMBER 14

HEAD OF AN ATHLETE

("EPHESIAN APOXYOMENOS" TYPE)

200 – 1 BC

bronze and copper

This head, intended for a full-length statue, shows the same disheveled hair that characterizes sculptures of the Apoxyomenos. The upswept strands above the forehead reflect the natural gesture of an athlete running his hand through his hair to keep perspiration from falling into his eyes. The head was deliberately fashioned to hide the join to the neck at the hair- and jawlines.

Lent by the Kimbell Art Museum, Fort Worth

CATALOG NUMBER 42

PORTRAIT OF A MAN

c. 150 BC

marble

Although carved in marble, the portrait shares traits with bronze sculpture: sharply outlined lips, rendered as if inset with copper, and finely incised eyebrows, mustache, and beard. The lined forehead, highly modeled cheeks, and fleshy neck are also features of Hellenistic bronzes as seen in the nearby head from the Greek island of Delos, and similarly derive from models worked in softer materials such as clay or wax.

Lent by The J. Paul Getty Museum, Villa Collection, Malibu

CATALOG NUMBER 30

PORTRAIT OF A BOY

100 – 50 BC

bronze and copper

Wearing a long cloak that envelops both arms and hands, and elaborate sandals, this figure was discovered in 1958 along the beach of Hierapetra on the Greek island of Crete. The boy's sober, almost melancholy expression corresponds with his solemn, dignified pose. Executed fully in the round, the statue may come from a funerary monument.

*Lent by the Hellenic Ministry of Culture, Education, and Religious Affairs,
The Archaeological Museum of Herakleion*

CATALOG NUMBER 34

HEAD OF A GOD OR POET

c. 100 – 1 BC

bronze

The furrowed brow, sunken cheeks, and bags under the eyes characterize an older man whose luxuriant beard and full mouth, with lips parted as if to speak, convey vitality and power. The padded fillet in the hair suggests that the figure represents a god, but it is also a common attribute of poets such as Homer. The head turns to the side, with the neck stretched forward, and may have belonged to a seated figure.

Lent by the Museum of Fine Arts, Houston.

Museum purchase funded by Isabel B. and Wallace S. Wilson

CATALOG NUMBER 25

PORTRAIT OF A POET

("ARUNDEL HEAD")

c. 200 – 1 BC

bronze and copper

Discovered in the 1620s at Smyrna (now Izmir, Turkey), this arresting portrait of an elderly man embodies Hellenistic style in the realism of the wrinkled face, the interest in characterizing old age, and the heightened emotional expression perhaps signifying mental concentration. The missing but originally downcast eyes could suggest that he was reading a book. The profession of the sitter is indicated by the long hair, full beard, and round fillet on the head — all attributes of Greek poets, philosophers, and other intellectuals.

Lent by the Trustees of the British Museum, London

CATALOG NUMBER 27

PORTRAIT OF A MAN

c. 100 BC

bronze, copper, glass, and stone

This highly individualized likeness epitomizes the realism that Greek artists achieved in the Hellenistic period. Once part of a full-length statue, the head turns slightly to one side, enhancing the pathos of the man's concerned expression. Both inserted eyes are preserved, giving a vivid impression of the original appearance of portraits that have lost them. The man's identity is unknown, but such details as the soft, rolling flesh, furrowed brow, and crow's-feet leave no doubt that this sculpture represents a specific individual. The original statue was likely an honorific portrait of a citizen displayed in the *palaistra*, a training ground for athletes, where this head was found on the Greek island of Delos in 1912.

*Lent by the Hellenic Ministry of Culture, Education, and Religious Affairs,
The National Archaeological Museum, Athens*

CATALOG NUMBER 29

[Room 5]

BODIES: REAL AND IDEAL

HELLENISTIC SCULPTORS created idealized figures inspired by Classical models, but with a new interest in realistic detail and movement. Many artists took inspiration from Lysippos, often considered the father of Hellenistic sculpture. According to Pliny the Elder, Lysippos “took nature itself and no artist as his model” and aimed to show “men as they appear to the eye.” He specialized in athletic figures in their prime, emphasizing their musculature and carefully rendering their hair, sometimes disheveled from sweat and exercise. Lysippos also introduced new, elongated proportions and smaller heads, making his figures appear taller and more graceful than those of the Classical period. His innovations were aided by his brother, Lysistratos, a bronzecaster credited with being the first to fashion molds directly from living bodies.

To hear more about selected sculptures in this exhibition,
go to *www.nga.gov/powerandpathos*

[Room 5]

APOXYOMENOS AND THE ART OF REPLICATION

UNIQUE AS MOST ANCIENT BRONZES now appear, many were never intended as “originals” in the modern sense of the word. The practice of casting statues in reusable molds facilitated the production of multiple bronze versions of the same work. Although few survive today, bronze replicas were the norm in antiquity. Statues honoring victorious athletes, for instance, were likely commissioned in an initial 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.

Athletes competed nude and coated their bodies with oil, making them glisten. The figure of an athlete holding a strigil (a curved blade used to scrape oil and dirt off the skin) is referred to as an Apoxyomenos, Greek for “scraping himself.” The statue of an Apoxyomenos on view was discovered in 1896 during excavations at Ephesos (present-day Turkey). The bronze head on loan from Fort Worth replicates that of the full-length sculpture from Ephesos and would have been created for a comparable statue. These two images of scrapers are not, however, first editions, but late Hellenistic or early Roman imperial copies of a statue created in the 300s BC. That work was probably made by a prominent sculptor, perhaps Lysippos, and was so famous that it was still reproduced centuries later. An additional nine replicas in marble and one in basanite (on view) further attest to its fame.

Enlarged image

Rendering of the Ephesian Apoxyomenos
as displayed in the Harbor Baths-Gymnasium
at Ephesos (present-day Turkey).

Illustration by George Nieman

*From Otto Benndorf, Forschungen in Ephesos veröffentlicht
vom Österreichischen Archäologischen Institut in Wien,
Vienna, 1906*

Enlarged image

Rendering of the Ephesian Apoxyomenos
as displayed in the Harbor Baths-Gymnasium
at Ephesos (present-day Turkey).

Illustration by George Nieman

*From Otto Benndorf, Forschungen in Ephesos veröffentlicht
vom Österreichischen Archäologischen Institut in Wien,
Vienna, 1906*

TORSO OF AN ATHLETE
("EPHESIAN APOXYOMENOS" TYPE)

AD 1 – 100

basanite

A stone version of the Ephesian Apoxyomenos (no. 40), this torso was found in the 1930s outside Rome, in the villa of the emperor Domitian. Basanite, a hard stone common in Egypt, was used by Roman sculptors to produce copies of famous Greek bronzes because its dark and reflective surface imitated the metal.

Lent by the Vatican Museums, Vatican City

CATALOG NUMBER 44

STATUE BASE

c. AD 90
marble

The statue of a standing athlete at the opposite end of this room once stood on this base. It was placed between two columns in a large gymnasium-bath complex, constructed in the time of the Roman

emperor Domitian (ruled AD 81 - 96) near the harbor of Ephesos on the coast of Asia Minor (now Turkey). The inscription is dated by the names of the scribe, Roman governor, and director of the gymnasium.
Lent by the Römisch-Historisches Museum Wien, Antikensammlung
CATALOG NUMBER 40A

TORSO OF A YOUTH ("THE VANI TORSO")

200 – 100 BC

bronze

Excavated in 1988 at ancient Vani, now in the Republic of Georgia, this statue shows a young man at rest. His shoulders are perfectly level and his arms, as far as preserved, are held close to his sides. The original copper nipple inlays are lost. The figure's pose and musculature recall sculpture of the fifth century BC, but the sculpture is likely a Hellenistic imitation of a Classical statue. The discovery of a bronze-casting pit outside Vani shows that bronzes were cast locally, but the quality and technique of the casting suggest that this sculpture was fashioned by itinerant Greek craftsmen.

*Lent by the Georgian National Museum,
Vani Archeological Museum-Reserve, Tbilisi*

CATALOG NUMBER 49

BOY RUNNER

100 BC – AD 79

bronze, bone, and stone

The *Runner* comes from the Villa dei Papiri, the largest and most lavish of the seaside villas built around the Bay of Naples for wealthy Romans. Buried by the eruption of Mount Vesuvius in AD 79, the villa was partially excavated in the 1750s when this sculpture, one of a pair, was found near a 218-foot swimming pool in a colonnaded garden. Poised for action, the runner is about to launch into a foot-race or *stadion*, from which the word “stadium” derives. The stadion was the oldest of the Olympic games, which celebrated individual prowess rather than team sports. The figure dramatically illustrates the dynamic poses made possible by the tensile strength of bronze.

Lent by The National Archeological Museum, Naples (MANN)

ATHLETE ("EPHESIAN APOXYOMENOS")

AD 1 – 90

bronze and copper

Lent by the Kunsthistorisches Museum Wien, Antikensammlung

CATALOG NUMBER 40

Rooms 6

IMAGES OF THE DIVINE

IN THE HELLENISTIC ERA, images of divine beings, like those of mortals, became less ideal and more realistic or “human.” Herakles (Latin: Hercules), whose heroic deeds earned him immortality, now appeared fatigued from his labors rather than invincible — an expression of pathos intended to provoke viewers’ sympathy. Artists also portrayed the gods’ variable natures, representing Athena (Latin: Minerva), goddess of war and wisdom, as a young maiden as well as a formidable warrior. Eros, the child of the goddess of love, Aphrodite, and the god of war, Ares, had been portrayed as a graceful adolescent in the Classical period but was transformed into a pudgy baby, inspiring Roman images of the god Cupid and the cherubs and putti of the Italian Renaissance. Deities became more accessible, now thought of as living beings whose moods and experiences paralleled those of ordinary people.

To hear more about selected sculptures in the exhibition,
go to *www.nga.gov/powerandpathos*

ATHENA ("MINERVA OF AREZZO")

300 – 270 BC

bronze and copper

The goddess of war and wisdom wears a protective garment (*aegis*) with the head of a Gorgon, a mythical female monster whose powerful gaze was fatal to any onlooker. Athena's lips are plated with copper and her eyes were originally inlaid to give a lifelike appearance. She probably once held a spear in her right hand. The sculpture was discovered in fragments in the remains of an ancient house at Arezzo in 1541. The gray epoxy-resin fills were added in a recent conservation treatment.

*Lent by the Soprintendenza per i Beni Archeologici della Toscana
(Museo Archeologico Nazionale, Firenze)*

CATALOG NUMBER 21

MEDALLION WITH ATHENA AND MEDUSA

200 – 150 BC

bronze and glass

With holes for attachment, this bronze disk probably adorned an elaborate chariot. The goddess Athena raises her right arm to throw a spear, the sense of her movement conveyed by feathers that seem to ruffle in the breeze and curling locks whipped by wind. Her helmet is composed of the head of the Gorgon Medusa, whose glance turned one to stone. The monster's placid face, with eyes closed in death, contrasts with the alert expression of the goddess. The medallion was found in 1990 among the ruins of an ancient building in Thessaloniki, perhaps a Macedonian royal palace.

*Lent by the Hellenic Ministry of Culture, Education, and Religious Affairs,
The Archaeological Museum of Thessaloniki*

CATALOG NUMBER 22

HEAD OF APOLLO

50 BC – AD 50

bronze

Once part of a full-length statue, this monumental head was found in 1930 by Italian fishermen dragging their nets in the Gulf of Salerno. The idealized face recalls fifth-century Classical sculpture, but the pronounced turn of the neck and the exuberant locks of hair — many of which were individually cast and attached separately — typify the more dynamic art of the Hellenistic period.

Lent by the Province of Salerno — Museums Sector

CATALOG NUMBER 24

[Room 7 Labels]

EROTES RIDING LIONS

100 BC – AD 25

bronze

Discovered in 1952, these reliefs decorated the wall of a house in Tamna, the capital of the southern Arabian kingdom of Qataban (now Yemen). The little boys each represent Eros, the love child of Aphrodite and Mars, and once held chains looped around the lions' necks. Such playful images of figures from Greek mythology attest to the cultural exchange between the Hellenistic kingdoms and Arabia. These sculptures were not imported, however, but were made according to local bronzecasting techniques. The inscriptions in Qatanic script on the bases state that "Thuwayb and Aqrab of the Muhasni family decorated the house called Yafash."

*Lent by the Arthur M. Sackler Gallery, Smithsonian Institution;
Gift of the American Foundation for the Study of Man
(Wendell and Marilyn Phillips Collection)*

CATALOG NUMBER 26

HERMES

c. 150 BC

bronze

The wide-brimmed traveler's hat identifies this male nude as Hermes, messenger of the gods. Like Hellenistic statues of athletic figures, the god's long, slender legs and small head conform to the elongated proportions introduced by Lysippos.

Lent by the Trustees of the British Museum, London

CATALOG NUMBER 15

[Room 6 Labels]

WEARY HERAKLES

AD 1 – 100

bronze, copper, and silver

Based on a famous lost statue by Lysippos, this extremely fine statuette portrays Herakles weary after completing one of his final labors. He originally held behind his back the golden apples of the Hesperides, which guaranteed his immortality. The inscription around the base states that the sculpture was dedicated to Herakles by a merchant engaged in trade in the eastern Mediterranean. The sculpture was excavated in 1959 at a shrine devoted to the god at Sulmona, Italy.

*Lent by the Museo Archeologico Nazionale dell' Abruzzo,
Villa Frigerj, Chieti*

CATALOG NUMBER 16

SLEEPING EROS

300 – 100 BC

bronze (with a modern marble base)

Before the Hellenistic period, children were typically portrayed as miniature adults. Here Eros, god of love and son of Aphrodite, is depicted in the form of a sleeping baby. Draped limply over a rock, the infant Eros provided the perfect sub-

ject for the artistic exploration of a child's body at rest. His bow (cast separately and now missing) has just fallen from his right hand, which hangs down across his chest, fingers relaxed in slumber. The original base was most likely of stone, adding to the sculpture's realistic impression.

Lent by The Metropolitan Museum of Art, Rogers Fund

CATALOG NUMBER 20

[Room 8]

GREEK ART AND ROMAN COLLECTORS

ROMANS FIGHTING WARS IN THE EAST coveted the lavish lifestyles, splendid palaces, and art collections of the wealthy Hellenistic kings. Throughout the second century BC, conquering Roman generals took works of Greek art back to Rome, parading them in triumphal processions and displaying them in temples, civic spaces, or their homes. Romans became enamored of Greek culture and immersed themselves in its literature, philosophy, and art. Greek artists flocked to Rome to satisfy collectors eager to acquire works of art that would reflect their education, sophistication, and status. Roman patrons, Cicero among them, placed orders with agents in Athens and elsewhere for sculptures to be shipped for display in their villas. There they served new purposes as decorative furnishings. Gleaming bronze images of Greek gods such as Apollo adorned gardens or became “silent servants” bearing trays or torches to illuminate banquets.

To hear more about selected sculptures in the exhibition,
go to *www.nga.gov/powerandpathos*

[Room 8]

STYLES OF THE PAST

A HIGH REGARD FOR HISTORY characterizes the Hellenistic period. At the famed library founded at Alexandria in Egypt in the third century BC, scholars studied works by ancient authors reaching back to Homer. At the same time, artists fashioned statues in styles from both the distant and recent past, evoking the art of the Archaic and Classical periods. The statues of Apollo shown here adapt Archaic features to recall the stiff frontal figures of youths known as *kouroi* that were dedicated in Greek sanctuaries and cemeteries throughout the sixth century BC. Such works appealed to the interests of antiquarian collectors while also evoking the religious piety of a bygone age.

In contrast, the bust of the Doryphoros (Spear Bearer) faithfully replicates an original of the mid-fifth century BC by the Classical sculptor Polykleitos. Such works were popular adornments for villas and gardens, likely the original setting of most of the sculptures in this room. The process of casting bronzes in molds that were kept in workshops and reused over time may have facilitated a retrospective interest in art of the past, which inspired copies and reinterpretations made well into the Roman imperial period.

100 BC – AD 79

Excavated in 1902 in the garden of a villa outside Pompeii, this figure of Herakles is one of several surviving versions of this type. They range from miniature to colossal, and are associated with a lost original by Lysippos based on ancient descriptions. Martial and Statius, Roman writers of the first century AD, recount a dinner party where the host showed them a statuette by Lysippos of Herakles Epitrapezios “who sits on hard rocks . . . and whose left hand is busy with his club, whose right with wine. . . .” The name Epitrapezios, meaning “on/at the table,” may refer to a version small enough to sit on a table, or could signify that Herakles himself was represented as at table, perhaps banqueting in the presence of Olympian gods.

CATALOG NUMBER 17

c. 125 – 100 BC

This exuberant dancer once adorned the atrium of the House of the Faun, which was named for this sculpture and was so large that it filled an entire city block in Pompeii. The statuette's aging face, lascivious grin, and goat's horns suggest that it represents not just any faun (or satyr) but the rustic god Pan himself. A lustful musician and deity of shepherds, Pan also caused inexplicable fear, or panic, in animals and humans. Graceful and unkempt, elegant and grotesque, the figure embodies the Hellenistic aesthetic in its dynamic pose and wild expression.

Lent by The National Archeological Museum, Naples (MANN)

Enlarged image, left

Reconstruction of the Sanctuary of Apollo at Delphi

by Albert Tournaire, watercolor over pen and ink, 1901,
École des Beaux-Arts, Paris

Photo: Beaux-Arts de Paris, Dist. RMN-Grand Palais/Art Resource, NY

Tournaire's drawing reveals the extraordinary number of bronze and marble sculptures that cities and individuals dedicated to the god Apollo, the subject of the colossal statue at upper right. The sanctuary was crowded with equestrian statues and sculptures of deities, warriors, athletic victors, mythological figures, chariots, horses, and other animals. Three thousand statues reportedly stood at Delphi but have mostly disappeared, either melted down or looted by conquerors. The Roman emperor Nero (ruled AD 54 – 68) "robbed Apollo of five hundred bronze statues, some of gods, some of men," according to Pausanias, a Greek traveler of the second century AD.

Nothing is known of the original location of the Medici-Riccardi Horse (no. 2), but it must come from a dedication of an equestrian statue or horse-drawn chariot in an ancient Hellenistic sanctuary or city. The sculpture is first recorded in the fifteenth century when it was in the collection of Lorenzo de' Medici (1449 – 1492), de facto ruler of Florence.

Enlarged image

Enlarged image

Enlarged image

[M]ηνόδο[τος...καὶ....]φῶν Ρόδ[ι]ος ἐπόο[υν]
[M]enodo[τος...and....]phon of Rhodes made [this]

TABLET FRAGMENTS FROM THE "PIOMBINO APOLLO"

c. 120 – 100 BC
lead

Found in 1842 inside the Piombino Apollo (displayed nearby), these fragments of an inscribed tablet were dismissed as 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.

Lent by the Musée du Louvre, Département des antiquités grecques, étrusques et romaines, Paris

CATALOG NUMBERS 47a – c

CROWN AND TENDRILS FROM THE "POMPEII APOLLO"

100 BC – AD 79
bronze

When discovered, the Pompeii Apollo (on view nearby) was wearing an elaborate crown adorned with lotuses and palmettes. The figure also held two spiraling plant tendrils 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.

Lent by the Soprintendenza Speciale per i Beni archeologici di Pompeii, Ercolano, e Stabia

CATALOG NUMBERS 48



The Pompeii Apollo being excavated in the dining room of the House of Caius Julius Polibius in 1977
photo from *Marina Clara Bernabò, Pompeii Abitare sotto il Vesuvio, Ferrara, 1996*

HERM BUST OF THE DORYPHOROS

50 – 1 BC

bronze

INSCRIBED IN GREEK:

"Apollonios, son of Archias, of Athens, made [this]"

The Doryphoros was a famous full-length statue of a heroic spear-bearer created by the fifth-century BC Greek sculptor Polykleitos. This herm bust, which excerpts just the head and chest of that figure, is considered one of the finest 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 in 1753 amid the 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 both his Greek pedigree and his ability to make fine replicas of Classical works.

Lent by The National Archeological Museum, Naples (MANN)

CATALOG NUMBER 50

[Room 10 Labels]

HORSE HEAD ("MEDICI RICCARDI HORSE")

c. 350 BC

bronze and gold

Once part of a monumental equestrian statue, the horse has a bit in its mouth, indicating that it originally carried a rider. Although the inset eyes are missing, the flaring nostrils, mouth pulled open by the bit, hairs on the inside of the ears, pulsing veins, and creased skin all reflect the Hellenistic emphasis on expressive realism. Traces of gilding remain in creases at the neck. Original openings for the attachment of the now-lost bridle were filled in by a sixteenth-century restorer.

The conservation of this object was made possible through the generous support of the Friends of Florence.

*Lent by the Soprintendenza per i Beni Archeologici della Toscana
(Museo Archeologico Nazionale, Firenze)*

CATALOG NUMBER 3

DANCING FAUN (PAN)

c. 125 – 100 BC

bronze and silver

This exuberant dancer once adorned the atrium of the House of the Faun, which was named for this sculpture and was so large that it filled an entire city block in Pompeii. The statuette's aging face, lascivious grin, and goat's horns suggest that

it represents not just any faun (or satyr) but the rustic god Pan himself. A lustful musician and deity of shepherds, Pan also caused inexplicable fear, or panic, in animals and humans. Graceful and unkempt, elegant and grotesque, the figure embodies the Hellenistic aesthetic in its dynamic pose and wild expression.

Lent by The National Archeological Museum, Naples (MANN)

APOLLO ("POMPEII APOLLO")

100 BC – AD 79

bronze, copper, bone, stone, and glass

Excavated in a house in Pompeii in 1977, this bronze shares its pose and features with the adjacent Archaic-style statue of Apollo. 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 in a reli-

gious sanctuary and probably once held a bow and libation bowl for pouring wine, the Apollo from Pompeii was a lamp-bearer that decorated an elite dining room. The figure once carried two tendrils (displayed nearby) to support a tray. Thus the statue not only satisfied the patron's antiquarian interests but also had a useful purpose.

Lent by the Soprintendenza Speciale per i Beni archeologici di Pompei, Ercolano, e Stabia

CATALOG NUMBER 48

APOLLO ("PIOMBINO APOLLO")

c. 120–100 BC

bronze, copper, and silver

This statue imitates the schematic hairstyle and rigid stance of Greek sculptures of the sixth century BC, although the limbs are more slender and the hands and feet more naturalistically rendered than is found in genuine Archaic Greek art. The inscription to Athena

on the figure's left foot and fragments of a lead tablet found inside the statue (on display nearby) suggest that the sculpture was an offering to the goddess at a sanctuary on the Greek island of Rhodes. Later the statue was brought to Italy, where it was recovered from the harbor of Piombino in 1852.

Lent by the Musée du Louvre, Département des antiquités grecques, étrusques et romaines, Paris

CATALOG NUMBER 47

room 9

THE MAHDIA SHIPWRECK

SHIPS SOMETIMES FOUNDERED while carrying statuary and luxury goods from the Greek-speaking East to Rome. A remarkable shipwreck occurred off the coast of Tunisia between 100 and 70 BC and was discovered in 1907 by fishermen from the village of Mahdia. Its cargo included marble and bronze sculptures — one of which, a herm with the head of Dionysos, is on view here — along with sixty to seventy marble columns, ornate candelabra, twenty-three bronze beds, and antiques from the fourth century BC, all intended for Roman collectors and patrons of the arts.

HERM OF DIONYSOS

200 – 100 BC

bronze

INSCRIBED IN GREEK: *"Boëthos of Kalchedon made [this]"*

This herm from the Mahdia shipwreck is inscribed with the sculptor's name on the right boss, or projection. Boëthos combined features of sixth-century Archaic art — the rigidly frontal, masklike face and stylized hair and beard — with a Hellenistic flourish: the elaborate headdress of looping ribbons that cascade down the side of the shaft. This is the only ancient sculpture for which both a signed version by the artist and another example, shown in this room, survive.

Lent by L'Institut National du Patrimoine de la République Tunisienne

CATALOG NUMBER 45

HERM OF DIONYSOS

Attributed to the Workshop of Boëthos of Kalchedon


200 – 100 BC

bronze, copper, and stone

Herms are abbreviated figures of protective gods (usually Hermes or Dionysos) that initially served as boundary markers, but became decorative sculptures in Roman houses or gardens. They were traditionally equipped with phalluses to indicate their magical power to avert danger. Although this herm is nearly identical to the other one in this gallery, the absence of any grape leaves and simplified looping of the ribbons show that its wax model was less artfully prepared. Despite the differences in detail, the two herms appear to have been produced at the same time in the same workshop, and using the same batch of metal.

Lent by The J. Paul Getty Museum, Villa Collection, Malibu

CATALOG NUMBER 46



Photographic reproduction of a wall painting
from the House of the Golden Bracelet, Pompeii,
first century BC – first century AD.

Photo: © Luciano Pedicini

Photographic reproduction of a wall painting
from the House of the Golden Bracelet, Pompeii,
first century BC – first century AD.

Photo: © Luciano Pedicini

ARTEMIS WITH DEER

100 BC – AD 100

bronze

Her skirts billowing in the breeze, the goddess of the hunt rushes forward, a deer by her side. Its antlers, now missing, would have filled the space beneath her outstretched arm. She likely carried a bow in her other hand. Two marks on the left side of the base suggest the original presence of another animal, perhaps standing on its hind legs, preparing to leap. Discovered in the 1920s by construction workers in Rome, *Artemis with Deer* likely once graced the garden of an ancient Roman villa.

Private Collection

[Room 10]

FROM THE HELLENISTIC TO THE AUGUSTAN ERA

BY THE FIRST CENTURY AD, Rome dominated most of the Hellenistic world and was a leading center for the production of art in Greek styles, both past and present. The Roman defeat of the last Hellenistic dynasty at the Battle of Actium in 31 BC traditionally marks the rise of the Roman empire and the end of the Hellenistic era. Admiration for the art and culture of Greece, however, remained strong in imperial Rome, where artists created sculptures in the Hellenistic tradition well into the second century AD.

Augustus, the first Roman emperor (ruled 27 BC – AD 14), favored the Classical style for much of his official art to associate his reign with the “golden age” of fifth-century Athens under Pericles. The return to the idealized portraiture of Classical Greece is exemplified by the sculpture of a boy wearing a himation (a large, rectangular cloth wrapped around the body). Found on Rhodes, an island noted for its bronzeworkers, this graceful statue recalls images of Augustus and his family, but more likely portrays a member of the local aristocracy of Rhodes, his image emulating imperial portraits.

YOUTH ("IDOLINO")

c. 30 BC

bronze, copper, and lead

CATALOG NUMBER 51

STATUE BASE

Aurelio, Ludovico, and Girolamo Lombardo (Solari),
perhaps after designs by Sebastiano Serlio

1530 – 1540

bronze and silver

INSCRIBED IN LATIN:

*"I came here, as it was within my power,
having left Delphi and my brother" [i.e., Apollo]*

*Lent by the Soprintendenza per i Beni Archeologici della Toscana
(Museo Archeologico Nazionale, Firenze)*

FRAGMENTARY HEAD OF A YOUTH ("IDOLINO" TYPE)

25 BC – AD 15

basanite

This beautifully carved but severely damaged head is of the same type as the Idolino, but made of Egyptian basanite. Much harder than marble, basanite is labor-intensive to carve yet allows for crisp edges and fine details otherwise possible only in metal. When polished, its surface gives the impression of patinated bronze. The stone could have been chosen to imitate bronze sculpture but, given the cost of the raw material and the effort to carve it, basanite may actually have been the more expensive and luxurious option. In the eighteenth century, this head was owned by the art historian Johann Joachim Winckelmann.

Lent by the Vatican Museums, Vatican City

CATALOG NUMBER 52

[Room 10]

THE “IDOLINO”

MADE DURING THE AUGUSTAN ERA, the sculpture in the center of this gallery represents an adolescent youth on the brink of manhood. The statue was nicknamed the “Idolino” (little idol) only in the nineteenth century. Its idealized style emulates Classical sculpture by the fifth-century Greek sculptor Polykleitos, but treats the figure’s body in a more generalized manner. When the Idolino was unearthed in Pesaro, Italy, in 1530, the figure held bronze grape leaves (on view) in one hand, leading to its misidentification as Dionysos, god of wine — hence the elaborate Renaissance pedestal depicting the god’s consort Ariadne, prancing satyrs, and a ritual sacrifice. In fact, the statue was an elegant furnishing accessory. As in the case of a statue of Apollo in the previous gallery, the grape leaves were mere supports for a tray, probably for an oil lamp to illuminate an evening gathering at the home of a wealthy Roman.

[Room 10 Labels]

PORTRAIT OF A BOY

25 BC – AD 25

bronze

*Lent by The Metropolitan Museum of Art,
Rogers Fund*

CATALOG NUMBER 35

TENDRIL OF GRAPES FROM THE "IDOLINO"

c. 30 BC

bronze

*Lent by the Soprintendenza per i Beni Archeologici della Toscana
(Museo Archeologico Nazionale, Firenze)*

BUST OF A YOUTH ("BENEVENTUM HEAD")

c. 50 BC

bronze and copper

The wreath of wild olive suggests that this head, probably intended to be set atop the pillar of a herm, depicts a victorious athlete. The melancholy expression and delicate features characterize Roman creations of the first century BC made in Classical Greek style.

Lent by the Musée du Louvre, Département des antiquités grecques, étrusques et romaines, Paris

CATALOG NUMBER 53