

Gianfranco Adornato  
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## INTRODUCTION

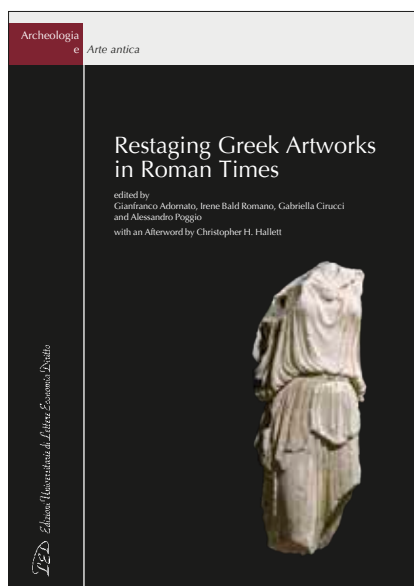
*Estratto da*

*Restaging Greek Artworks in Roman Times*

edited by

Gianfranco Adornato, Irene Bald Romano, Gabriella Cirucci and Alessandro Poggio

with an Afterword by Christopher H. Hallett



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# INTRODUCTION

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This volume offers a collection of essays dealing with the material and immaterial (metaphorical) reuse of Greek art in Roman times from different perspectives and with regard to a wide range of contexts and aspects<sup>1</sup>. The theme and the issues addressed stem from two research projects led by Gianfranco Adornato and hosted by the Laboratorio di Storia Archeologia Epigrafia e Tradizione dell'Antico (SAET) of the Scuola Normale Superiore in Pisa: "OltrePlinio/BeyondPliny" and "*Nobilis Opera?*".

The project "OltrePlinio/BeyondPliny" started as a PRIN 2012 research project (PRIN-MIUR Fund, Research Project of National Interest, Italian Ministry of Education, Universities and Research)<sup>2</sup>; the aim of the project is to overcome the limitations of considering Pliny the Elder's work as a mere list of *excerpta*, to view the *Naturalis Historia* in a wider historical, literary and cultural perspective, as well as to emphasize its role as a turning point in the reception and transmission of technical terminology and artistic canons between the Late Classical period and the modern era<sup>3</sup>. By including the widest possible range of sources – many of which, such as papyri, Byzantine lexica, and *scholia*, have been ignored and overlooked for a long time – the research combines different perspectives on Pliny's chapters on the history of art, such as their analysis as a product of the Roman Imperial Age; critical discussion of previous literary sources according to the latest developments in different disciplines; the creation of an updated catalogue of artists, which considers the anecdotes about them, including in the perspective of later reception; and a new, more complete glossary of technical *lemmata*, both in Greek and Latin.

The project "*Nobilis Opera?* Displaying Reused Greek Sculpture in Roman Contexts: A Case Study towards a History of Restoration in Classical Antiquity"<sup>4</sup> developed along two major lines of interest: to collect the available archaeological and epigraphic evidence of Greek marble artworks of the 5th and 4th centuries BC reused in Roman contexts; and to explore their afterlives in Roman times and beyond. The research also aims to investigate the original provenance of the marbles by means of petrographic and isotopic analyses; to document and study the physical alterations of the objects, such as repair and reworking, as a step toward a more comprehensive understanding of restoration in antiquity; and to explore the relationship

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<sup>1</sup> For the definition of material and immaterial reuse, see Kinney 2011.

<sup>2</sup> "Beyond Pliny. Reception and Transmission of Art Theories, Artists' Canons, Technical and Artistic Lexicon Between the Late Classical Period and the Roman Imperial Age: A Multidisciplinary Approach to the *Naturalis Historia* (books 33-36)".

<sup>3</sup> Adornato *et al.* 2018. See also the project's website at: <http://www.oltreplinio.it/>.

<sup>4</sup> Started in 2014 as an SNS Internal Research Fund Project.

between the original contexts and the Roman contexts of reuse as well as their transformations through time<sup>5</sup>.

Originating from the fruitful exchange and collaboration among the research teams hosted by the SAET Laboratory, and further encouraged by the lively atmosphere of the seminar of Classical Archaeology at the Scuola Normale, this book project was spurred by the productive discussion and positive feedback received during the relevant dissemination activities in national and international venues. The first part of this book developed out of the international conference *Athena Nike della Fondazione Sorgente Group: un originale greco a Roma*, held at the Scuola Normale in Pisa on 3 and 4 April 2014. The second part resulted from the session “*Nobilia opera? Re-staging Greek Artworks in Roman Contexts: New Approaches and Perspectives*” presented at the 25th Theoretical Roman Archaeology Conference, held in Leicester in March 2015. In both cases, other invited essays by specialists have been added.

The common thread of this volume is an exploration of the reuse of Greek artworks in Roman times from an object-oriented and cultural-historical perspective, taking into account the “history” or “biography” of the artworks as a whole. The metaphor of “restaging” intends to highlight our interest in the process of transformation of artworks and their contexts over time and space. Following these premises, this volume moves from a focus in Part I on the “lives” of the Fondazione Sorgente Group Athena Nike to the investigation of different forms of restaging Greek artworks in Roman times in Part II. The nature of the essays, which raise many issues and adopt different methodologies, offers the possibility of reading the volume through multiple paths, not necessarily following the order here proposed.

#### PART I: THE ATHENA NIKE OF THE FONDAZIONE SORGENTE GROUP

Eugenio La Rocca’s important essay in the Fondazione Sorgente Group’s handsome, bi-lingual (Italian-English) 2013 publication of its ancient Greek collection, along with the collection’s display in the Foundation’s exhibition space on the Via del Tritone in Rome, were the first public views of this remarkable statue of Athena and are the basis and stimuli for all subsequent research, including that presented here and during the international conference organized by Gianfranco Adornato at the Scuola Normale Superiore on April 3-4, 2014<sup>6</sup>.

The Athena was “rediscovered” in the Galleria Valerio Turchi, a well-known dealer’s gallery on the Via Margutta in Rome specializing in the sale of Greek and Roman sculpture. It was first identified by Antonio Giuliano, Professor *emeritus* at Tor Vergata University, as a Greek Athena statue, and brought to La Rocca’s attention<sup>7</sup>. The purchase of the statue by the Fondazione Sorgente Group required its certification by the Soprintendenza ai Beni Archeologici di Roma, and it remains today under the protection of the Italian Ministry of Culture<sup>8</sup>. The circumstances of the “rediscovery” of the Sorgente Athena are, however, problematic in that the provenance, the archaeological context (if known) and the history of ownership, has never been revealed in print. La Rocca is unequivocal that the statue was moved from Greece to Rome in antiquity and assumes that the statue has been in Rome since the Imperial period<sup>9</sup>, yet no specific evidence is presented to corroborate that. An attempt to recover more information from the dealer was unsuccessful. This lack of critical background is regrettable since the statue’s context, including its secondary or tertiary uses, would be extremely important in filling out the “biography” of this major Greek work of art. We have tried in these essays to fill this gap by presenting some possible scenarios for its original context and secondary

<sup>5</sup> Cirucci and Lazzarini 2015.

<sup>6</sup> La Rocca 2013.

<sup>7</sup> *Athena Nike* 2013, 6-7; La Rocca 2013, 64.

<sup>8</sup> *Athena Nike* 2013, 7.

<sup>9</sup> La Rocca 2013, 61-63.

uses, “reading” the evidence from the statue itself and its closest parallels, and examining some other cases of Greek works of art brought to Rome and repurposed.

In his 2013 essay, La Rocca presents a thorough visual analysis of the statue, pointing to some of the key stylistic and iconographic parallels including, most importantly, the Roman Athena-Minerva statue in the Glencairn Museum in Bryn Athyn, Pennsylvania<sup>10</sup>. In this volume Irene Bald Romano reassesses the Glencairn statue in light of the rediscovery of the Sorgente statue and new archival information. It is the presence of large rectangular cuttings for the insertion of wings on the back of the Sorgente statue and their absence on the Glencairn statue that especially distinguish the two images from one another and open up interesting questions about the relationship of these two statues, whether Greek original and Roman copy or adaptation or variant of the same statue type<sup>11</sup>. La Rocca’s dating of the Sorgente statue has not been questioned: the Parian marble<sup>12</sup>, its style and workmanship, taken together, point to its origins in the 5th century BC, ca. 430 BC, not far from the time of the Parthenon sculptures.

One of the critical questions about this statue concerns who it represents. Athena seems clear from the presence of the aegis and gorgoneion. Yet, is it Athena in the guise of Nike or Athena in some other aspect? How do we interpret the forward motion of the figure? La Rocca clearly argues for a winged Athena Nike and presents a history of the winged (and *apteros*) deity and her cult, especially in Athens<sup>13</sup>, while other scholars in this volume present further possibilities. Arne Thomsen’s study focuses on the iconography of the winged Athena in Greek vase painting, while Eva Falaschi delves into the literary and epigraphical evidence for the winged and wingless Athena Nike in Athens. Kenneth Lapatin discusses the Nike on the hand of the Athena Parthenos. Alexandra A. Carpino invites us in a cultural comparison to look at the meaning of the addition of wings to Etruscan deities on bronze mirrors.

La Rocca argues that the Sorgente statue was conceived originally as a votive monument, set up on a tall column or pillar in a major Greek sanctuary in Greece, like the Nike of Paionios at Olympia, perhaps commemorating an Athenian victory in the Peloponnesian War<sup>14</sup>. It is a compelling conclusion, especially accompanied by beautiful 3-D reconstructions, both in print and in the Via del Tritone exhibition space<sup>15</sup>, yet there are nagging questions that allow for other possibilities, which we present in this volume. Olga Palagia, for example, argues here that the Sorgente Athena Nike was part of an Athenian pedimental group that looked back to a famous prototype.

## PART II: THE AFTERLIVES OF GREEK ARTWORKS

The second part of the book presents a selection of studies dealing with the afterlife of ancient Greek artworks in Roman times from different perspectives and with regard to a wide range of sources and methodologies. Moving from the still open questions concerning the afterlife of the Fondazione Sorgente Group Athena Nike, the section starts with a general overview by Gabriella Cirucci of the main issues related to the study of Greek sculptures of the Classical period found in Roman contexts of reuse, especially focusing on “anonymous” marble artworks discovered within the city of Rome.

The survey by Marina Caso of Greek votive reliefs reused in private residences in Roman Campania extends the investigation beyond the city of Rome, providing new infor-

<sup>10</sup> La Rocca 2013, 35-53.

<sup>11</sup> La Rocca 2013, 47.

<sup>12</sup> Bruno 2013, 18. Matthias Bruno, a noted authority on ancient Greek and Roman marbles and their quarries, identifies the marble of the statue as Parian *lychnites*; there is no reason to doubt this identification, though no scientific testing was conducted.

<sup>13</sup> La Rocca 2013, 50-63.

<sup>14</sup> La Rocca 2013, 61-63.

<sup>15</sup> La Rocca 2013, 62-63.

mation and a new interpretation of the sculptural decoration of the two best-documented examples in the region. The study of the reused artworks in context helps illuminate the multifaceted factors that could determine the choice of exhibiting old Greek artifacts in private urban and extra-urban spaces, against the background of the consolidated and ancient relationships between the Campanian cities and the Greek and Hellenized centers of the eastern Mediterranean.

Richard Neudecker's paper considers the religious meaning, or sacred connotation, that many, if not all, the artworks taken from Greece as war booty brought with them to Rome. However, this well-known and amply investigated topic is here approached with a reversal of perspective, by focusing on the restaging of old artworks in Greek sanctuaries under Roman rule. In this vein, the paper explores the transformation of the Greek spaces over time and addresses the relationship between the artworks moved to Rome as *spolia* and those which remained in Greece, sometimes recontextualized there.

The following two essays focus on the restaging of Greek artworks within the city of Rome. Eva Falaschi draws attention to the afterlife of the Ialysus by Protogenes, one of the most famous paintings in Antiquity, which was transferred to Rome and exhibited in the *Templum Pacis*. By identifying the restaging of this painting in Imperial Rome as a turning point in its fortune, the paper aims to convert the limits of knowing an artwork only through literary texts into an opportunity for reassessing the traditional art historical approach to written sources by contextualizing them within their cultural frame.

Alessandro Poggio's essay explores the interaction between the city of Rome, its inhabitants, and its *ornamenta* of Greek provenance. Through an examination of the Roman *Saepta*, he revises current museological approaches to Imperial Roman spaces through a balanced analysis of literary sources and a sensorial approach. The analysis encompasses the "biography" of the *Saepta* and its main architectural phases as well as its multiple functions over the centuries to investigate how such transformations impacted the relationship of the inhabitants with the artworks displayed there and consequently the meaning of these artworks.

The final section of the book, dealing with the immaterial (metaphorical) restaging of Greek artworks in Roman times, presents three studies that revise the current interpretation of male nude statues that are usually understood as derivative from Greek prototypes. Linda Pozzani focuses on the famous statue of the so-called Marcellus made by the Athenian Kleomenes, now in the Louvre Museum, discussing the scholarly tendency to interpret statues carved by native artists from Greece, but naturalized in Rome, as copies derived from Greek models. Combining a traditional stylistic approach to the statue with a paleographic and epigraphic analysis of the inscription carved on it, the essay sheds light on how a thorough study of the artist's signature is crucial for the comprehension of both the chronology and the wider social and cultural context of the Greek "originals" commissioned by Roman patrons between the end of the Republic and the beginning of the Imperial period.

Mariateresa Curcio extends the discussion to Roman male nude portraits that have been variously traced back to Polykleitos and his school, proposing a critical approach to the ongoing tendency to describe them only in terms of their relationship to types, or sub-types, of famous Greek masterpieces. By leaving aside similar concerns, the paper explores the significant case of two statues in Formia, providing a different interpretation of their formal differences based on the analysis of their function and meaning within their ancient context.

The last essay by Gianfranco Adornato questions the *communis opinio* that the Doryphoros represents the sculptural model of the Prima Porta Augustus. The thorough analyses of the stylistic and anatomical features of the two sculptures as well as of the sculptural type demonstrate that the cuirassed statue is unambiguously related to a different typology and tradition that have no link with Polykleitos and the naked Doryphoros, and that the portrait of Augustus has no significant common points with the classical forms of the 5th-century statue.

The afterword by Christopher H. Hallett offers a critical assessment of the book's contents, contextualizing it within current scholarly debate on the subject of the setting and reception of classical sculpture.

## ACKNOWLEDGMENTS

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Fig. 2. Dittenberger and Purgold 1896, 28.

Fig. 3. La Rocca 2001, 197, fig. 18. © Roma, Sovrintendenza Capitolina ai Beni Culturali.

Fig. 4. K. Wernicke, “Olympische Beiträge, 2. Zur Geschichte des Heraion”. *JdI* 9 (1894): 111.

Fig. 5. H. Walter, *Das griechische Heiligtum dargestellt am Heraion von Samos*, Stuttgart 1990, 196, fig. 202.

Fig. 6. Krumeich 2010, figs. 18-19. Courtesy of Ephorate of Antiquities of the City of Athens.

### Experiencing Art in the Saepta: Greek Artworks in a Monumental Space of Ancient Rome *Alessandro Poggio*

Fig. 1. Cologne Digital Archaeology Laboratory, <http://arachne.uni-koeln.de/item/marbilder/7147385>.

Fig. 2. Reproduced by kind permission of David Gilman Romano, <http://digitalaugustanrome.org> (modified by the author).

Fig. 3. After Gatti 1940, 73, fig. 7.

Fig. 4. Photo: Riccardo Olivito, su concessione del Ministero dei Beni e delle Attività Culturali – Museo Archeologico Nazionale di Napoli.

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Figs. 1a-1b. Photo: Hervé Lewandowski. © RMN-Grand Palais (Musée du Louvre).

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Fig. 3. Ministero dei Beni e delle Attività Culturali e del Turismo – Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma.

Fig. 4. Photo: H. Schwanke, Neg. D-DAI-ROM 82.2513.

Fig. 5. Fröhner 1874, 214.

Fig. 6. Löwy 1885, 244.

Body Models in Roman Nude Portraits: Restaging Polykleitos?  
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Fig. 1. Neg. D-DAI-ROM 66.1831.

Fig. 2. Photo: Koppermann, Neg. D-DAI-ROM 66.1832.

Fig. 3. Himmelmann 1989, fig. 48. Per gentile concessione del Polo Museale del Lazio - Formia (LT), Museo Archeologico Nazionale.

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The Dilemma of the Prima Porta Augustus:  
Polykleitos or not Polykleitos?  
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Figs. 5a-b. Pollini 1995, figs. 15.13a-b.

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Fig. 8. Archivio Fotografico del Parco Archeologico di Ostia Antica.

Fig. 13. D-DAI-ATH-NM-0410.

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Fig. 15. Photo: Renate Kühling. © Staatliche Antikensammlungen und Glyptothek, München.

Fig. 16. Cadario 2004, 94, fig. 6.

Fig. 19. MiBAC – Polo Museale della Liguria.