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21 (S161)

FRAGMENT OF STATUE:
HELMETED HEAD OF ARES
Greek Imperial, ca. A.D. 135

Crystalline white marble, probably from
southwestern Asia Minor; H (max.):
0.44m.

Gift of Mr. and Mrs. Cornelius C. Vermeule
III. 1977.712

References: *Museum Year*: 1977-1978, p. 40;
MFA Preview, December 1977-January 1978,
cover; *MFA Art in Bloom* (Boston, 1979), p.

46, illus.; C. Vermeule, *Berytus* 26 (1978), pp.
86-88, fig. 1; idem, *Socrates to Sulla*, pp. 19,
25, 119, fig. 22c; idem, *Sculpture in America*, p.
218, no. 183; idem, in *Alessandria e il Mondo
Ellenistico-Romano, Studi in Onore di Achille
Adriani* (Rome, 1984), vol. 3, pp. 783-788, pls.
CXX-CXXIII.

Neg. Nos. C31020 (front view), C33454 (three-
quarter view to right)

Condition: A bit of the upper part of the neck is
preserved. The nose is mostly broken away and
the visor and plume of the helmet have been
chipped. The head, particularly the skin areas of
the face, was cleaned aggressively to remove a
brown encrustation.

This head from an almost life-sized statue
belongs to a reduced, somewhat free copy of
the colossal cult image in the temple of
Ares on the acropolis at Halicarnassus in
Caria. The latter was once attributed to
either Leochares or Timotheos¹ but, like
the Demeter of Knidos, certain "portraits"
from the Mausoleum at Halicarnassus,
and the young Alexander the Great from
the Athenian Acropolis,² the image of Ares
is to be identified with the former sculptor.

The face owes much to the influence of
Imperial sculpture in the era of Hadrian's
classicism. It is almost possible to see Ha-
drian's features very idealized in the hair,
eyes, cheekbones, mouth, and beard. If so,
the complete, cuirassed statue would have
been carved for a temple complex or urban
center, like so many from Olympia to
Perge in Pamphylia, in which Hadrian was
honored as a warrior-hero amid the Olym-
pian pantheon and other divinities or per-
sonifications.

The Ares of Halicarnassus and this re-
duced version doubtless wore a plain
cuirass of the type seen on Attic funerary
monuments of the period 350 to 320 B.C.
The plumed Attic helmet reminds us of the
connections between Athens and Halicar-
nassus implicit in the attribution of the
head of the young Alexander, mentioned
above, to Leochares. After the sculptor
completed his assignment on the Mauso-
leum, there was no lack of commissions in
the cities along the Carian coast.

1. Vitruvius, II, 8, 11.

2. J. Charbonneaux, R. Martin, and F. Villard,
Hellenistic Art: 330-50 BC (London, 1973),
fig. 219.

22 (S163)

UPPER PART OF STATUE
AFTER WEARY HERAKLES OF
LYSIPPOS

Greek Imperial (late Antonine), ca. A.D.
160 to 192

Marble from Greek islands or western
Asia Minor; H: 0.67m.

Collection of Leon Levy and Gift of the
Jerôme Levy Foundation. 1981.783

Provenance: from a private collection in Ger-
many

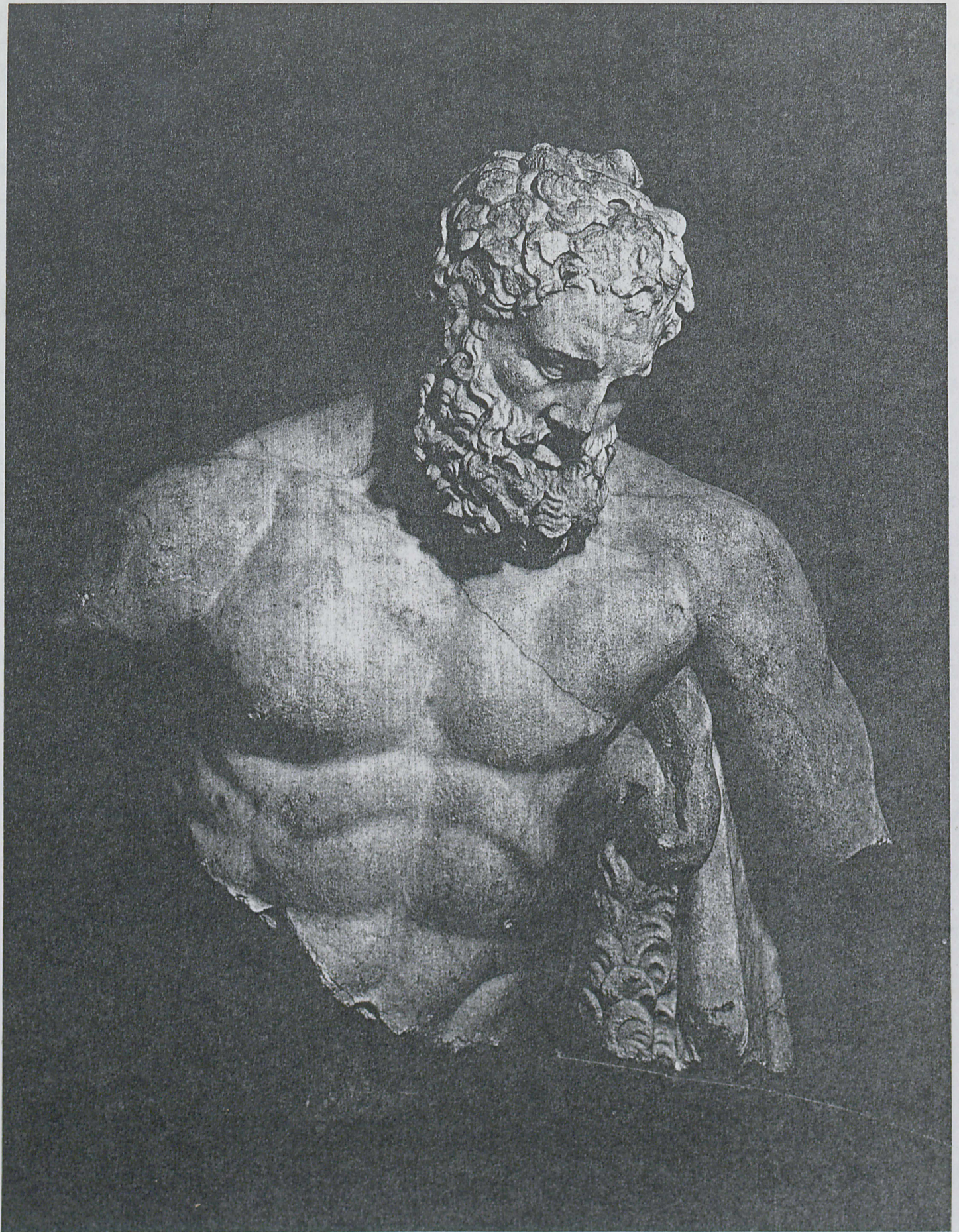
References: *Museum Year*: 1981-1982, pp. 25
(illus.), 44; *MFA Preview*, April-May 1982,
illus.; Vermeule, *Divinities*, p. 39, pl. 49; idem,
in *Festschrift Schauenburg*, pp. 134-135, pl. 23,
fig. 2; Krull, *Herakles*, p. 422.

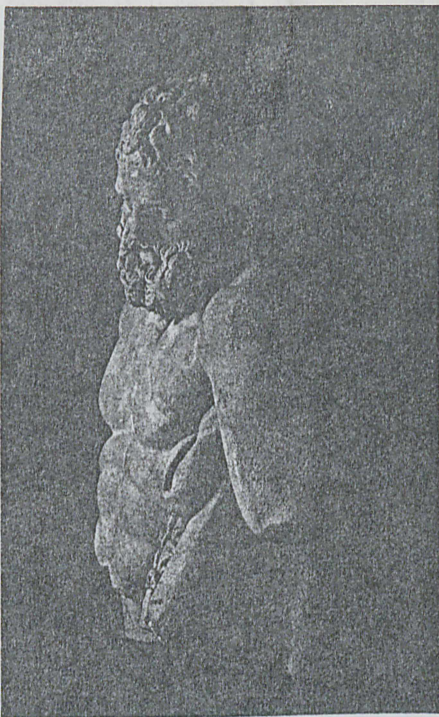
Neg. Nos. C38148 (front view), C38149 (left
profile), C38150 (detail of head), C38151 (back)

Condition: The statue was broken on a slant
across the torso from the rib cage on the right
toward the pelvis on the figure's left side. It was
also broken high on the right arm and above the
elbow on the left arm. After cleaning, there
remains some discoloration on the shoulders

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M. B. Comstock, C. G. Vermeule,
A. H. M. van, J. J. H. M. van, E. T. Vermeule
and F. Z. Wolinsky, Sculpture in Stone
2d Edition in the Museum of Fine Arts
36 Nov 22





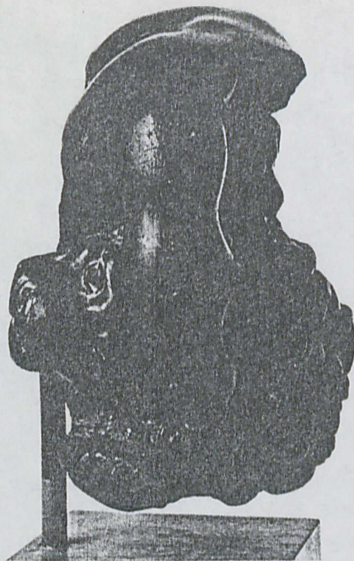
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and in the deeply cut areas, where traces of the drill are visible. The club, covered by the skin of the Nemean lion and then by a cloak, is preserved from the uppermost part of the left arm to the line of the break at the hero's left side.

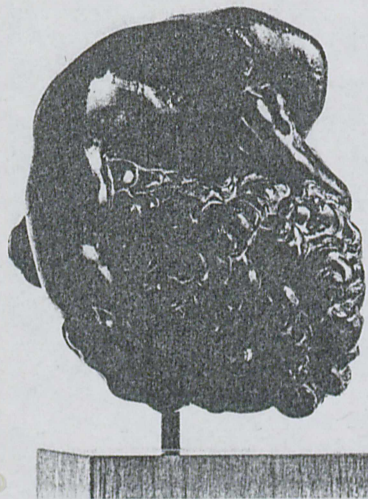
This version of a statue identified with Lysippos around 330 B.C.¹ was created in or for Pergamon at the height of that city's artistic prestige in the middle to latter half of the second century A.D. The hair of the head is broken up into bunches of strands going in all directions, and the full, rich beard is divided into two groups of deeply cut masses of large and small curls. The brow is knotted, the eyes are sunken above protruding cheekbones, and the depth of the mouth contributes to the expression of strain, all characteristic of the so-called Pergamene baroque.

The Greek cities of Asia Minor, from Pergamon itself to the Pamphylian and Cilician coast, admired the dramatic aspects of such statues in the late second and early third centuries of the Roman Empire. They were copied widely in workshops along the Ionian coast, at Aphrodisias in Caria, in the Greek islands, and around Athens. The Weary Herakles after Lysippos, as interpreted at Pergamon, was one of the most popular Greek Imperial statues. This late Antonine example demonstrates how the Roman Empire viewed the heroic past of Pergamon and, ultimately, the scientific sculpture of Lysippos in the age of Alexander the Great.

1. C. Vermeule, *AJA* 79 (1975), pp. 323-332, pls. 51-55.



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23 (S164)

FRAGMENT OF STATUE: HERAKLES
WRESTLING NEMEAN LION

Roman Imperial (late Flavian), ca. A.D. 90
Dark green stone ("basalt"); H: 0.19m.

Nuffler Foundation Collection. 159.64

Provenance: from the Joseph Brummer and, later, J. J. Klejman galleries, New York; found, according to R. Lanciani and T. Ashby, in the sunken garden (the so-called Stadium) of Domitian (81 to 96) on the Palatine Hill in Rome

References: C. Vermeule, "Graeco-Roman Statues," *BurlMag* 110, no. 787 (October 1968), p. 549; idem, *Sculpture and Taste*, p. 52, figs. 52a, b.

Neg. Nos. C28621 (front view), B20383 (profile view)

Condition: The hero's head and neck, broken away, are missing, as is all below the waist and

the body of the lion from the area behind the mane. The back of Herakles from the top of the shoulders to the waist has been cut away and squared off roughly, as if the stone had been reused as building material. Finished areas near the edges of this flat, rough surface suggest that the figure could have been carved to be displayed against another background, perhaps in white marble. Thus, it may have been part of a small pediment or a piece of large furniture.

Herakles was depicted bending forward, squeezing the lion's head under his right arm. The animal's paws are on the left side of the hero's chest, at the neck, and on the right arm at the elbow. With the muscles and animal's fur emphasized, as was so often the case with sculptures in this dark green stone, the figure is a reduced version of one of the bronze statues in the cycle "Labors of Herakles" created by Lysippos for the hero's shrine at Alyzia in Acarnania.¹

Of the many marble versions, Graeco-Roman statues, or figures in high relief on columnar sarcophagi after the Lysippic figures of Herakles, this fragment stands apart as a survivor of Roman Imperial taste for imitating the green patina of weathered bronze in very hard stone. The emperor Domitian (ruled 81 to 96; see below, no. 45) commissioned such statues, on all scales from colossal to that of this figure, for the Domus Flavia, his palatial complex of buildings including the long, hippodrome-like sunken garden on the Palatine Hill in Rome.

1. Bieber, *Sculpture*, p. 36.

24 (S176)

STATUETTE OF

APHRODITE ANADYOMENE

Greek Imperial, probably 3rd century A.D.
Marble from western Asia Minor; H:
0.55m.

Classical Department Exchange Fund.
1982.286

References: *Museum Year*: 1981-1982, p. 45;
Vermeule, *Numismatic Art*, pp. 95, 120, fig. 81.

Condition: The statuette is intact, with an even yellow patina on the surfaces.

Standing with her weight on the left leg and the right leg drawn back, Aphrodite is wringing out her long hair as if emerging from the foam where she was born, along the coast just east of Paphos in southwestern Cyprus. Otherwise, the goddess of beauty and love may be arranging her hair after a bath. She stands on a pedestal, her left hip resting against a support in the form of a drapery-covered stump.

There are many Hellenistic to Graeco-Roman variants of this popular composition, some mirror reversals of others and some with arms and legs positioned as in this example but with the head looking downward to the subject's left instead of to the right.¹

Boğaziçi Üniversitesi

Arşiv ve Dokümantasyon Merkezi

Jale İnan Arşivi



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