

A detailed marble bust of a man with thick, curly hair, a beard, and a mustache. He is wearing a draped garment over his left shoulder. The bust is set against a dark red, textured background.

# GLORIES OF THE PAST

ANCIENT ART FROM THE SHELBY WHITE AND LEON LEVY COLLECTION

GLORIES OF THE PAST

To: Professor Jake Inan  
and With kind regards  
and admiration

Sean Levy



# GLORIES OF THE PAST

ANCIENT ART FROM THE SHELBY WHITE AND LEON LEVY COLLECTION

EDITED BY DIETRICH VON BOTHMER

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JACKET/COVER: Roman bust of a young man. See catalogue number 154

ENDPAPERS: Detail of a hydria attributed to the Darius Painter. See catalogue number 126

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171. *Statue of a satyriskos*

Height, 51.5 cm.  
Late first century A.D.

This under-life-size statue of a seated infant satyr is a Roman copy of an early Hellenistic statue type. The right leg is raised and bent, with the knee almost touching the chest. The left leg is bent but lowered. There are remains of the original circular base of the seated figure below his buttocks, implying that he was seated on a columnar pedes-

tal, thereby freeing his legs from acting as supports. The arms are missing, but enough survives to show that the right arm was raised toward the right and the left arm was lowered and extended frontally. The head is turned to the left and bent back as far as possible. The ears are pointed, and the hair is tousled in front. There is a small drill hole in the top of the head.

Two large iron pins emanate from the shoulder blades. Around the base of each pin, the surface of the marble is roughed out in tall oval shapes. These areas, together with the pins, leave no doubt that the statue had wings, in all likelihood added in the Renaissance, since the satyr's ears are original.

The elevated right knee originally had a protrusion of some kind; the marble is raised just to the left of the kneecap. There is also a slightly heightened section of marble at the level of the right clavicle. The position of the right arm would not have permitted it to relate to either of these higher portions, whereas the left arm could have been bent and crossed, and supported by the right knee. The object held in the left hand might have been braced by a strut rising from the area of the left clavicle. The right forearm may have extended down toward whatever was in the left hand—possibly a wine cup or other Dionysiac object. Crudely incised around the left shoulder of the figure is a shallow channel, which continues down his left side and over his buttocks, ending below the right hip. This was very probably for the later addition of a metal quiver case and strap to complement the new wings and the statue's altered identity as Cupid.

The original figure may have been part of a group that included Dionysos and other satyrs. Its three dimensionality is typical of early Hellenistic sculpture. The lowered foot might well have been dangled in the water of a fountain pool, with the raised foot placed on the edge. Roman sculptors were often challenged to incorporate figural scenes with the architecture of pools and fountains—as in the remarkable sculptural groups from the Imperial grotto at Sperlonga (B. Andreae, *Laokoon und die Gründung Roms*, Mainz, 1988).

M. L. A.

172. *Statue of Herakles resting, perhaps contemplating Telephos*

Height as preserved, .67 m.  
Marble (from the Aegean Islands or western Asia Minor)  
Greek Imperial period, Late Antonine, about A.D.

170–92

Jointly owned by the Museum of Fine Arts, Boston  
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The original version of this statue, which derives from the *Weary Herakles* identified with Lysippos of Sikyon, of about 330 B.C., was created at Pergamon in northwest Asia Minor at the height of that kingdom's artistic prestige, in the years

175 to 130 B.C. The unruly strands of the hair and beard are bunched in masses of curls; the brow is knotted; the eyes are sunken above protruding cheekbones; and the expression of strain is heightened by the depth of the mouth—all, characteristics of the so-called Pergamene baroque style of Greek sculpture.

In the Greek cities of Asia Minor, from Pergamon itself to the Pamphylian coast (Side) and Cyprus (Salamis), the dramatic aspect of such statues was admired in the Antonine and Severan periods of the Roman Empire, A.D. 160 to 230. The statues were copied widely in sculptural workshops along the Ionian coast, at Aphrodisias in Caria, around the



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