

الأصول اليونانية: لغة مرئية حديثة في مدينة روما

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Abstract

This paper aims at reconstructing a monumental view of Pliny's record, using both GIS and Photoshop programs, depending on the photos of the Roman copies of these originals. This part in the history of classical art has been dealt with by other researchers based on literary evidence only. However, in this paper, reconstructing this literary evidence into a clear picture to be seen and read easily by researchers interested in this field is examined. The paper also sheds some light on the artistic and social impact of this picture's existence in the city of Rome, and finally discusses the rise of the neo-Attic school of art.

Keywords: Greek Originals, Hellenistic Sculptures, Second Century BC Rome, Pliny's Record, Roman Art, Neo-Attic school of Art.

المخلص

تهدف هذه الورقة البحثية لإنشاء وجهة نظر أثرية للمصدر الأدبي المعروف بسجل بلييني الأكبر في وصف الأعمال الفنية ورصد أماكن تنصيبها سواء في أماكنها الأصلية أو في المكان الذي نقلت إليه أغلبها خلال القرن الثاني ق.م فيما يعرف بالنهب الروماني للأصول اليونانية والهلنستية؛ باستخدام كل من برنامج GIS، Photoshop، بالاعتماد على صور النسخ الرومانية لبعض الأعمال النحتية التي تم نهبها بواسطة الرومان في تلك الفترة. ذلك الجزء من تاريخ الفن الكلاسيكي الذي تم التعامل من الباحثين الآخرين من خلال الأدلة الأدبية فقط. ولكن تقدم هذه الورقة البحثية إعادة بناء لتلك الأدلة الأدبية ووضعها في صورة واضحة ومرئية بهدف إتاحة تلك البيانات والمعلومات وتيسير التعامل معها من قبل الباحثين المهتمين بهذا المجال، ولمنح لمحة بسيطة للصدى الفني والاجتماعي للموقع الذي تم تحديده لعرض تلك الأعمال النحتية الأصلية في مدينة روما، وأخيرا تهدف تلك الورقة البحثية مناقشة نشأة المدرسة الأتيكية الحديثة الفنية كصدى فني واضح لإلتقاء الفن اليوناني والهلينستي بالفكر الروماني.

الكلمات الدالة : النحت اليوناني، الفن الروماني، الاعمال الفنية للقرن الثاني الميلادي، وصف بلييني، النسخ الرومانية، روما.

Introduction

Since its early beginnings, Roman art has been discussed in an adopted foreign language, especially in sculpture.¹ This has been a necessary result of the Roman expansion through trade, diplomacy, war, and colonization into the Mediterranean world during the recent centuries BC, which brought not only territorial and political dominance but also a huge amount of spoils in the form of different types of art that were attributed to some of the most prominent classical and Hellenistic artists (Chart.1)². After the sack of Corinth, Greek pieces of art continued to be brought back to Rome from time to time, and, by the first century AD, the city of Rome had become a huge museum filled with Greek masterpieces (Table. 1), and later on became a trade market for the copies of those masterpieces³.

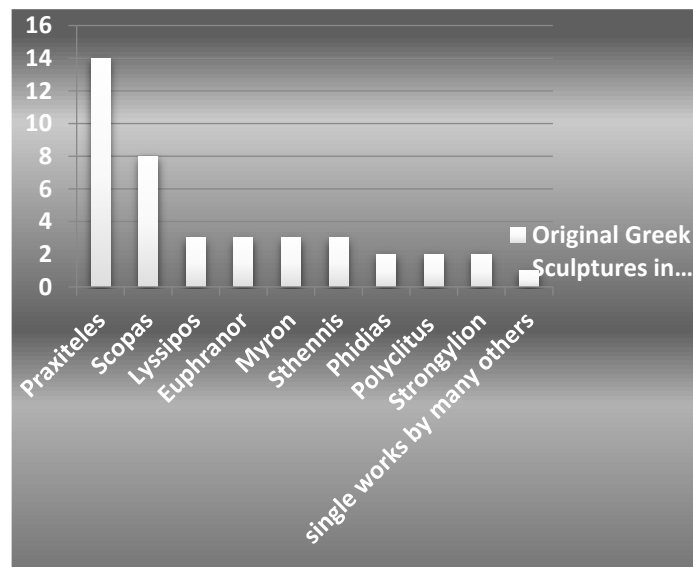


Chart (1). An account of the original classical Greek sculptors in Rome, according to Pliny

¹ Roman art was influenced by Etruscan art and Greek art in a massive way: Tuck, Steven. A history of Roman art, Chi Chester, 2015: 49-69; Zanker, Paul, 'function of Roman art' in Clemente Marconi ed. The Oxford Handbook of Greek and Roman Art and Architecture, 2015: 310-311.

² Beard, Mary; Henderson, John, Classical Art from Greece to Rome, New York, Oxford University, 2001: 968-993.

³ Jerome J. Pollitt, Transactions of the American Philological Association (1974-2014), Vol. 108, 1978, 155.

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Roman General	Date	Greek City sacked	Spoils of Greek Art
Marcus Claudius Marcellus	211BC	Syracuse	Most beautiful monuments of sculptures and paintings ⁴
Quintus Fabius Maximus	209 BC	Tarentum	Several statues and paintings equal to those secured from Syracuse ⁵
Titus Quinctius Flamininus	194 BC	Macedonia	Arms, armour, and bronze and marble statues taken from Philip, and were more numerous than those which he had secured in various Greek cities ⁶
Marcus Fulvius Nobilior	187 BC	Aetolians	285 bronze and 230 marble statues ⁷
Lucius Aemilius Paullus	168 BC	Pydna	Plutarch claim that it contained too many statues and paintings that required 250 wagons to carry back to Rome ⁸
Quintus Caecilius Metellus Macedonicus	148 BC	Macedonia again	Famous group statues of Alexander and companions by lyssipos, known as 'Granikos Monument' ⁹
Lucius Mummius Achaicus	146 BC	Corinth	The greatest number and best public monuments of Rome ¹⁰

Table (1). Table of Roman plunders for Greek originals during the 2nd century BCE.

⁴ Plutarch, 'Marcellus', in Plutarch's Lives of Illustrious Men, Harvard University press; London, 1917: 21.1.

⁵ Titus Livius (Livy), The History of Rome, 27.16.7.

⁶ Livy 34.52.4.

⁷ Livy 39.5.13-16.

⁸ Plutarch, 'Aemilius Paulus', in Plutarch's Lives of Illustrious Men, Cambridge, 1920: 32-33.

⁹ Pollitt 1978,157.

¹⁰ Strabo, Geography, Cambridge, 1924: 6.381.

Setting and Display

These Greek masterpieces were consecrated in the public buildings of the city by the Roman generals. But the Roman viewer could only perceive and understand the form of these original works of art in the new context which was given to them in their new places, and which granted them new functions and meanings¹¹. Pollitt provides us in this regard with a topographical index of Greek statues and paintings in Rome¹², counting on Pliny's record of them¹³, which is also the core of the reconstructed maps by the authors (Maps. 1, 2).

By the late Republic, statues adorned basilicas, sanctuaries, shrines¹⁴, and temples (Map.2. a, b, d), theatres, gardens, houses, and baths¹⁵ (Map.2. a, b, and c). As individuals became increasingly enriched through the process of conquest and empire¹⁶, statues also became an important means of conveying wealth and sophistication in the private sphere¹⁷, which nevertheless resulted in sculptural displays filling the gardens (Map. 2. a) and porticoes of urban houses and country-villas (map.2. a, d)¹⁸.

The display of the Hellenized statues in public buildings, villas and townhouses surrounded owners and visitors with a world of art, very different from their morals, society, politics, and business.¹⁹

¹¹ Zanker, Paul. Roman Art. Los Angeles: J. Paul Getty Museum, 2010: 6-7.

¹² Pollitt 1978, 170-172.

¹³ Pliny, NH, 34.18-20; 34.74-75.

¹⁴Russell, Amy. The Politics of Public Space in Republican Rome. New York: Cambridge University Press, 2015: 105.

¹⁵ Wood, Simon. Horti in the City of Rome: Emulation and Transcendence in the Late Republic and Early Empire. United Kingdom, Oxford, Oxbowbooks press, 2010: 86-87.

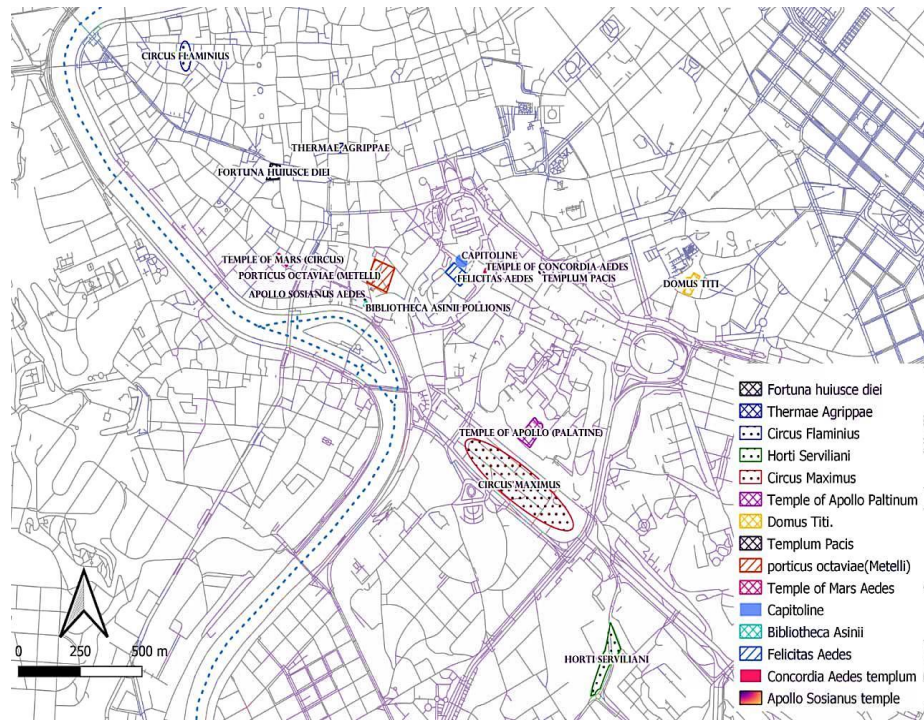
¹⁶ Louis, Paul. Ancient Rome at Work: An Economic History of Rome from the Origins to the Empire. London: Routledge Press, 2006: 23.

¹⁷ Borg, Barbara E. A Companion to Roman Art. New York: John Wiley & Sons Press, 2015: 400.

¹⁸ Nichols, Marden. "Contexts for the Display of Statues in Classical Antiquity." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000, 39-61.

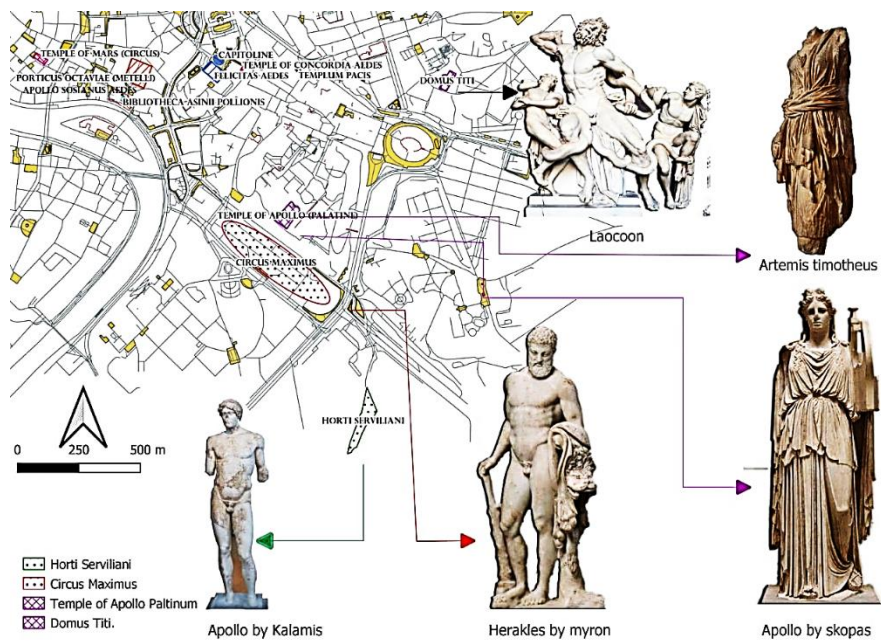
¹⁹ Zanker, 2015, 310-313.

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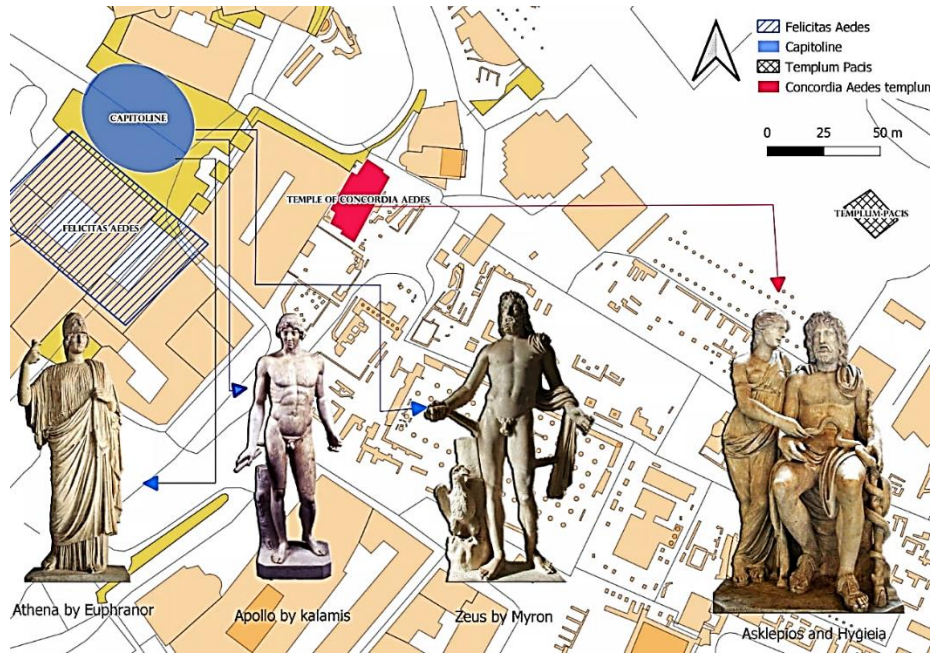
Map (1). Map of Rome during the late second century B.C.

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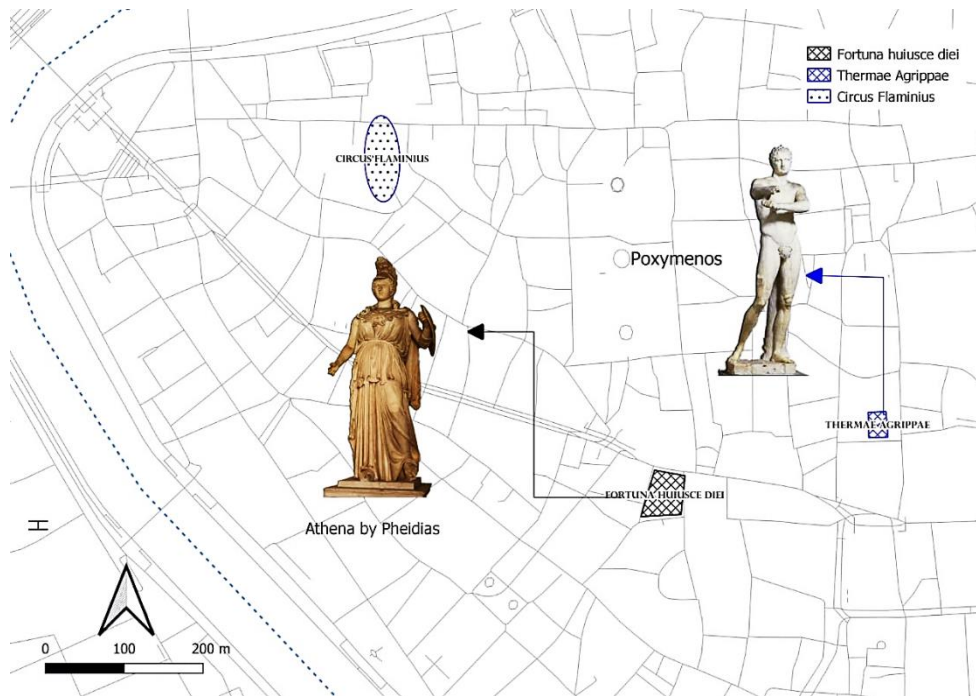


Map (2.a-d) The distribution of original works of art at public buildings.

Create by Authors.

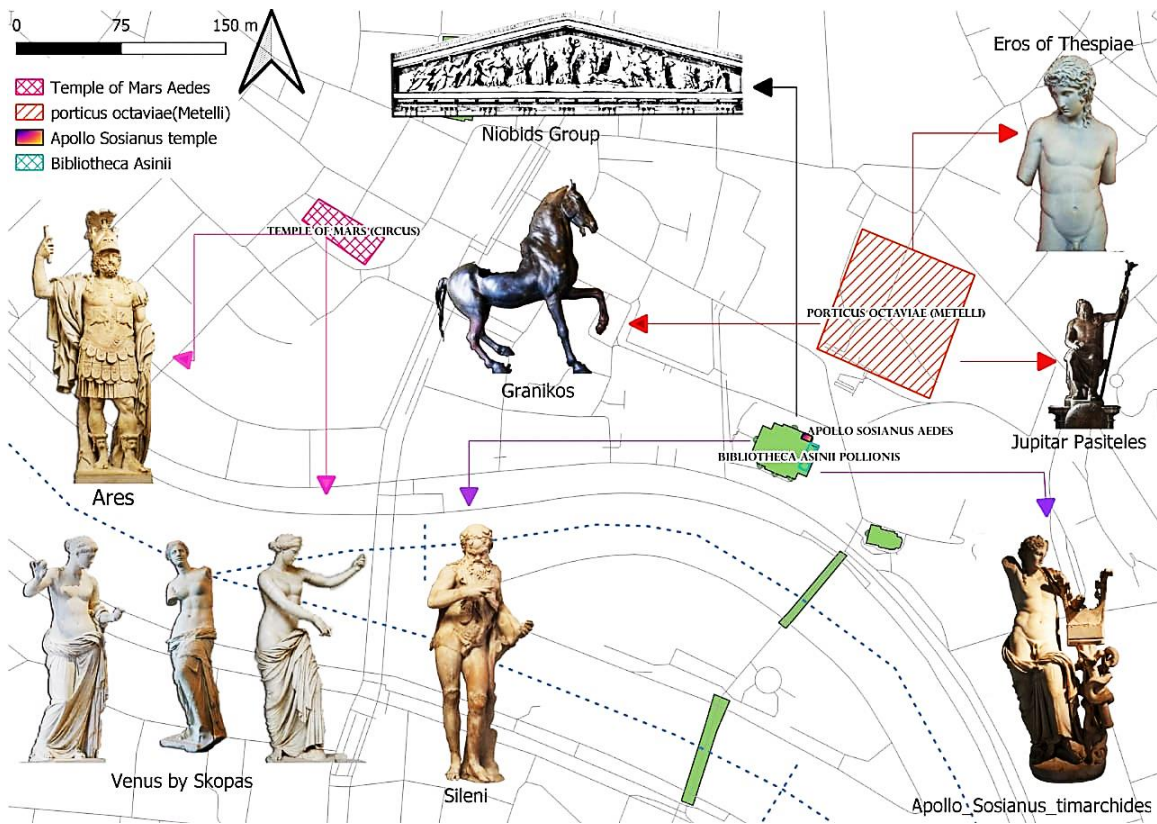


Map (2b)



Map (2c)

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Map (2d)

Social Response

Plutarch states that Rome, prior to the age of plundering Greek sculptures, neither had nor even knew of these exquisitely refined things²⁰. Now, after these pieces filled the public buildings of the city and became a basic part of the urban daily scene, the Romans devoted some of their time and energy to evaluating these pieces of art, praising them, discussing their purposes.²¹

The response of the Roman people to these Greek masterpieces was divided into two opposite points of view:

- 1- The first party was against their existence in the city of Rome and thought that their arrival endangered the moral values of the Roman people and society. This point of view was adopted by Cato the elder in the late Third Century BC, along with emperors, like Augustus and Vespasian, and the famous writers of their times, expressing their point of view, like Livy and Pliny the elder.

²⁰ Plutarch. Marcellus 21.1.

²¹ Pollitt 1978, 158.

Plutarch comments on the point of view of this party in these words: 'the Roman people, before the sack of Syracuse, were either fighting or farming, with no experience of the life of ease and softness...and after it, they developed a taste of leisure and idle talk about art and artists so much that they would waste the better part of their day doing that'.²² This attitude was, with no doubt, a major element in the intellectual history of Rome in the Second Century BC.

2- The second party favored Greek art had a taste for it and had a growing immense interest in gathering private art collections. But this side was criticized constantly by the first party, for its affection towards foreign art and styles, mostly because this admiration has often been accompanied with disdain towards the Roman traditions. But, by the end of the First Century BC, it had become respectable and even normal for every intellectual Roman to have some connoisseurship for Greek art, and hence it had not been looked upon as plundered spoils anymore but became valued as a cultural resource.²³

Artistic Impact

By the First Century BC, the plundered Greek originals had turned into art collecting²⁴, but Augustus' decree to shorten the existence of these plundered originals to public domains only²⁵ called for the need for an art market in Rome to cover the increasing demand of the Roman upper class on such sculptures.²⁶ This eventually led to the emergence of a new school of sculpture, with purely commercial purposes from its early beginning, making sculpture a profitable trade. This new school was known as the "New Attic School" which took place in Athens, Delos, Delphi, Ephesus and Aphrodisias as well.

²² Plutarch Marcellus 21.5.

²³ According to Plutarch, a great general like Aemilius Paullus made sure that both of his children get an education including a training in sculpture and drawing: Plutarch Aemilius Paullus.6.5; and even further that one of his sons, Scipio Aemilianus, returned works of art that were plundered by Carthaginians to their original Greek owners at Thermae: Cicero. Ver. 2.2.86.

²⁴ Kleiner, Fred S. A History of Roman Art. Belmont: Thomson Wadsworth, 2007: 138.

²⁵ Giustini, Francesca; Brilli, Mauro. Characterisation of White Marble Objects from Palatine Hill. Italy: Rome, University La Sapienza press, 2012: 247.

²⁶ Ward, Allen M.; Heichelheim, Fritz M.; Yeo, Cedric A. History of the Roman People, Sixth edition, New York: Routledge, 2016: 87.

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It was later moved to Rome, where its early sculptural works might not have been distinctly Hellenistic, but they were executed in a "Hellenistic vocabulary".²⁷

The New Attic School of sculpture was divided into three artistic trends during the Hellenistic period:

The first trend: was a trend directed completely to reproducing imitations of original works of Classical Greek artists during the early Second Century BC, then, by the middle of the Second Century, the movement of direct transcription had developed by adding some modifications to the copies which went with contemporary Hellenistic sculpture techniques.²⁸

The second trend: was represented by several new works of art. Most of them were in high reliefs, which represented an artistic development based on calm expressions, founded by some artists who have specialized in a variety of classical styles for copying. These copies were very close to originals, but with sufficient differentiation that made them original works as well.²⁹

The third trend: known as the archaizing/classicizing Renaissance, which started with the beginning of the artistic production of the New Attic School of sculpture in Athens.³⁰

Conclusion

The process of Hellenization, which resulted from the conquests of Greek cities and kingdoms, has changed the political and social structures, ways of life, values, and self-image of Rome and its allies. In this process, the functions and character of images with

²⁷ Dickins, G., *Hellenistic Sculpture*, Oxford, 1920., 69-87.

²⁸ Fullerton, M., 'Atticism, Classicism, and the origins of Neo-Attic sculpture' in O. Palagia (ed.) *Regional Schools of Hellenistic Sculpture*, Oxbow Books, USA, 1998: 93.

²⁹ Fuchs, W., *Die Vorbilder der neuattischen reliefs*, Berlin, 1959, 2ff; Holscher, Tonio. *The Language of Images in Roman Art*. New York: Cambridge University Press, Translate by Anthony Snodgrass, and Annemariee Kunzl Snodgrass, 2004: 109.

³⁰ Pollitt 1986, 175; Gazda, Elaine K. *The Ancient Art of Emulation: Studies in Artistic Originality and Tradition from Classical Antiquity*. UniStatestate: University of Michigan Pre,2002: 7-8.

which the Romans surrounded themselves were subject to equally fundamental changes; Greek art became the basis of a new visual language.

After the sack of Corinth, Greek pieces of art continued to be brought back to Rome from time to time, and, by the First Century AD, the city of Rome had become a huge museum filled with Greek masterpieces that were attributed to the names of the most prominent classical and Hellenistic sculptors.

The reason for bringing these statues to Rome was probably, in the first place, to make a visual impression of Roman vigorous triumphs, as well as to adorn the city, as stated by Plutarch about Marcellus's booty.

These statues were supposed to provide pleasure and amusement as well as education. But instead, these Greek originals overcame their tense Roman art connoisseur until they were surrounded in the public and private sphere by a world of art, pure culture, and reminiscence.

Wealthy and powerful patrons dictated that Greek sculpture should be emulated, and this restricted artistic creativity, but prompted innovation. The movement of copying became progressively imaginative and sophisticated; no longer sole reproductions but freehand interpretations, variations, combinations, and parodies of Greek sculpture in marble and bronze, either in reduced or monumental scales and with diverse applications including vases, funerary altars, candelabra, and sarcophagi. It is notable though that the artists avoided images regarding their present, except for their portraits or those of their emperors.

The fact that copies of the same styles of statues were repeated numerously ensures that the taste of the customers had not developed.

It is also proof that the artist was no longer working according to his unleashed imagination but working to satisfy the Roman taste and at the customer's request, which is

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also clear in the statues of athletes such as Heracles Farnese which was a favored theme of the Greeks. However, due to the Roman taste for realism, the statues depicted the suffering of conflict and weariness on faces and bodies, along with the physical power and exaggerated prominent muscles that the Romans preferred to see.

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