
ULOMAK MRAMORNOG KIPA NAGOG MLADIĆA IZ ARHEOLOŠKOG MUZEJA ISTRE

FRAGMENT OF THE MARBLE STATUE OF A NUDE YOUNG MAN FROM THE ARCHAEOLOGICAL MUSEUM OF ISTRIA

Predmet rada ulomak je mramornog kipa nagog mladića iz Pule, prethodno objavljen samo u jednoj kratkoj natuknici bez ilustracije. Analizira se model prema kojem je kip oblikovan i razmatra koga je kip prikazivao. Razmotreni su kipovi bogova i smrtnika razvijeni iz istog polaznog modela kako bi se suzio izbor na nekoliko najvjerojatnijih mogućnosti. Ulomak kipa iz Pule najbliži je pojedinim kipovima Libera/Dioniza i mladog Pana. Konačna definicija prikazanog lika zbog fragmentarnosti nije moguća.

Ključne riječi: Amor, Dioniz, kip, Liber, mramor, Pan, Pula

The subject of this paper is the fragment of the marble statue of a nude young man from Pula, published so far only as a short entry without illustrations. The standard model used for the statue is analyzed and the identity of the mortal or deity represented is examined. Statues of gods and mortals developed from the same standard model are analyzed in order to narrow the list down to the most probable ones. The fragment of the Pula statue resembles most to some statues of Liber/Dionysus or the young Pan. Due to its fragmentary state, positive identification of the depicted character is not possible.

Key words: Cupid, Dionysus, statue, Liber, marble, Pan, Pula

OSNOVNI PODATCI O MRAMORNOM KIPU

Ulomak kipa nagog mladića od bijelog sitnozrnatog mramora iz nepoznatog nalazišta u Puli ušao je u muzejsku zbirku prije 1892. godine. Sačuvan je samo dio torza oko bokova i gornji dio bedara (Sl. 1–4). Nedostatak većeg dijela skulpture identifikaciju čini teškom. Okolnosti nalaza nisu poznate te nije moguće povezati kip s prostorom u kojem je izvorno stajao. Osnovni podatci o ulomku kipa su sljedeći:

Inv. br. AMI-A-428 (stari inventarni broj 895)

Opis: Ulomak kipa nagog mladića od sitnozrnatog bijelog mramora s crnim venama u gotovo prirodnoj veličini, sačuvan od pupka do sredine bedara. Anatomske detalje mišića nogu, stražnjice i abdomena realistično su prikazani. Težina tijela počiva na desnoj nozi, lijeva je izbačena naprijed. Oštećene genitalije prikazane su bez stidnih dlaka, spolovilo je odlomljeno. Na lijevom boku i na vanjskoj strani lijevog bedra nalaze se tri manje neravne površine okruglog oblika koje pripadaju odlomljenom dijelu kipa. Najviše smještena odlomljena površina promjera 3 cm nalazi se središtem u okomitoj osi lijevog boka, s gornjim rubom 7 cm ispod loma kipa. Niže od nje nalaze se još dvije manje oštećene površine



Slika 1. Ulomak kipa nagog mladića, pogled sprijeda
Figure 1. Fragment of statue of a young man, front view

foto / photo: A. Starac

BASIC INFORMATION ABOUT THE STATUE OF A NUDE YOUNG MAN

The fragment of the fine-grained white marble statue of a nude young man, from an unknown site in Pula, became part of the Museum collection before 1892. Only part of its torso – the hips and the upper part of the thighs – has been preserved (Figs. 1–4). The fact that all the rest is missing makes the sculpture hard to identify. As the circumstances of the find are not known, we cannot relate it to the space where it originally stood.

Inv. No. AMI-A-428 (earlier: 895)

Description: The fragment of an almost life-size statue of nude young man, made of fine-grained white marble with black veins, preserved from the navel to the mid-section of the thighs. Realistically depicted anatomical details of the legs, posterior and abdomen. The weight of the body is placed on the right leg; the left one is stepping forward. Genitals damaged (sexual organ broken off); pubic hair not depicted. Three small circular rough areas on the left hip and the outer side of the left thigh belonging to the missing part of the statue. The center of the highest of these three circular breaks (3 cm in diameter) lies on the vertical axis of the left hip, with its upper edge 7 cm below the break line of the statue.



Slika 2. Ulomak kipa nagog mladića, pogled na lijevi bok
Figure 2. Fragment of statue of a young man, left profile

foto / photo: A. Starac



Slika 3. Ulomak kipa nagog mladića, pogled straga
Figure 3. Fragment of statue of a young man, back view
foto / photo: A. Starac

smještene središtem na jednoj okomici pomaknutoj 3 cm prema prednjem dijelu bedra u odnosu na okomitu os. Srednje oštećenje visoko 3,6 cm i široko 2,2 cm nalazi se na bedru, s gornjim rubom 5,8 cm ispod donjeg ruba gornjeg oštećenja. Donje oštećenje promjera 1,5 cm nalazi se s gornjim rubom 2,3 cm ispod donjeg ruba srednjeg oštećenja i donjim rubom udaljenim 3,7 cm od loma lijeve noge kipa. Površina nramora pokrivena je žućkastom patinom. U svakoj odlomljenoj nozi nalazi se po jedna okomita bušotina za metalne nosače, napravljena za potrebe stalnog muzejskog postava.

Dimenzije: Visina 30 cm (nepotpuno), širina 24 cm (potpuno), debljina 17 cm (potpuno). Dimenzije torza na mjestu loma: širina 22 cm, debljina 17 cm. Dimenzije butina na mjestu loma: desna 10×10 cm, lijeva 10,5×13 cm.

Nalazište: Pula, prije 1892.

Objava: W. Reichel 1892, 156, br. 4, kratki opis bez ilustracije.



Slika 4. Ulomak kipa nagog mladića, pogled na desni bok
Figure 4. Fragment of statue of a young man, right profile
foto / photo: A. Starac

The centers of the two lower small breaks lie on a vertical line running between the vertical axis and the front side of the thigh, 3 cm away from the vertical axis. The middle break, 3.6 cm high and 2.2 cm wide, is located on the thigh, with its upper edge 5.8 cm below the lower edge of the highest break. The upper edge of the lowest break (1.5 cm in diameter) is 2.3 cm away from the lower edge of the middle break. The lower edge of the lowest break is 3.7 cm away from the break line of the statue's left leg. The surface of the marble is covered with yellowish patina. Each broken leg has a vertical bore-hole in it, made for the metal carriers required for installing the statue as part of the Museum's permanent display.

Dimensions: height: 30 cm (incomplete); width: 24 cm (complete); thickness: 17 cm (complete). Dimensions of torso at break line: width 22 cm, thickness 17 cm. Dimensions of thighs at break line: right thigh 10×10 cm, left thigh 10.5×13 cm.

Site: Pula, before 1892.

Published in W. Reichel 1892, 156, No. 4, short description without illustration.

SVE POČINJE S ATLETOM

U pokušaju određenja fragmentirane skulpture najlakše je početi s usporedbom s bolje sačuvanim i cjelovitim skulpturama ne bi li se otkrio model prema kojem je nastala. Primjeri kipova nagih, vitkih dječaka bez stidnih dlaka, koji stoje težinom tijela na desnoj nozi, predstavljaju različite likove, ljude i bogove. Nezreli oblik tijela bez dlaka na stidnom području odgovara mladiću od približno trinaest-četrnaest godina. Stav mladića u kontrapostu, držeći težinu tijela na desnoj nozi, slijedi klasični prauzor Polikletova Dorifora (*Doryphoros*), mladića s kopljem u lijevoj ruci.¹ Uski bokovi i mladenačka vitkost tijela s izduženim abdomenom ukazuju na vezu s jednom drugom Polikletovom brončanom skulpturom, na kip mladića imenom *Kyniskos* za kojeg se smatra da je sačuvan u rimskim mramornim kopijama tipa Westmacott atlet.² Westmacott atlet stoji težinom tijela na lijevoj nozi i desnom rukom stavlja pobjednički vijenac na glavu. Jedna kopija Westmacott atleta iz prvih desetljeća I. st. potječe iz Salone.³ Oblikovanje tijela i obrada mramora gotovo su identični pulskoj skulpturi, što može ukazivati na približno isto vrijeme nastanka. Brončani kip pobjedničkog dječaka, danas u vili Getty u Malibuu, grčki je original iz helenističkog razdoblja koji zrcalno replicira model Westmacott atleta.⁴ Neznatne razlike u odnosu na Westmacott atleta vidljive su u položaju glave, smjeru pogleda i u tome što kip iz vile Getty prikazuje tek izrasle prve stidne dlake. Mramorni takozvani dječak iz Dresdena stoji na desnoj nozi, ima razmjerno šire bokove i naglašenu muskulaturu slijedeći vjerno klasični uzor Dorifora.⁵ Iako također bez stidnih dlaka, atletskom građom razlikuje se od ulomka iz pulskog muzeja. Cijeli niz kipova efeba i dječaka atleta izveden je prema Polikletovu originalu iz sredine V. st. pr. Kr. Među njima je takozvani tip Narcisa, mladić koji stoji na desnoj nozi u kontrapostu oslonjen na stub ili drvo, s desnom rukom naslonjenom straga na križa.⁶ Tip Narcisa može se odmah isključiti kao model prema kojem je kip iz pulskog muzeja oblikovan, jer ima jače ukošene bokove i desnu šaku naslonjenu na donji dio križa što kod pulske skulpture nije slučaj.

IT ALL BEGINS WITH THE ATHLETE

When attempting to identify a fragmented sculpture, the easiest approach is to compare it with better-preserved and complete sculptures in order to establish the standard model it is based upon. The statues of nude slender adolescents without pubic hair and placing the weight of their body on the right foot can represent various characters – humans and gods. The crotch without pubic hair and the level of development of the genitals indicate that the person depicted is an adolescent of 13 or 14 years of age. The young man's contrapposto, with the body weight resting on the right leg, is based on the classical standard model of Polykleitos' *Doryphoros* – a young man with a spear in his left hand.¹ Narrow hips and a slender adolescent body with an extended abdomen suggest that there may be a connection with another Polykleitos' bronze sculpture – the one depicting a young man named *Kyniskos* – believed to have been preserved in the Roman marble copies of the Westmacott athlete.² The Westmacott athlete is placing the victory wreath on his head and his body weight rests on his left leg. One copy of the Westmacott athlete from the first decades of the 1st century AD comes from Salona.³ The shape of the body and the marble work are almost identical to the Pula sculpture, suggesting that both could be dated to almost the same period. The bronze statue of the Victorious Youth, now in the Getty Villa in Malibu, is a Greek original from the Hellenistic period and is a mirror image of the Westmacott athlete.⁴ The minor differences between them include the position of their head, the direction of their gaze, and the fact that the Getty Villa statue only has a very thin pubic hair. The marble statue of the so-called Dresden Boy rests on his right leg and has rather wide hips and prominent muscles, fatefully imitating the classical *Doryphoros* model.⁵ While also lacking pubic hair, the athletic constitution makes this statue differ from the Pula Museum fragment. There is a whole array of ephebi and adolescent athletes which are based on the Polykleitos' mid-5th-century BC original. These include the so-called *Narcissus* type – a youth standing in contrapposto, resting on his right leg, leaning against a pillar or tree, his right arm resting on his lower back.⁶ The *Narcissus* type can immediately be ruled out as the standard model used for the Pula Museum statue, because the former one's hips are more slanted and its right fist is resting very low on the back, unlike the latter one.

1 D. Kreikenbom 1990, 163–164, kat. br. III 1–5; A. H. Borbein 1998, 71–76, sl. 27–31.
 2 A. H. Borbein 1998, 77–79, sl. 37; D. Kreikenbom 2004, 243, sl. 180.
 3 N. Cambi 2002a, 106, sl. 147; 2002b, I, 120; II, 48, sl. 11; 2005, 21, 23, sl. 20.
 4 C. C. Mattusch 1997, 23, 79–81, sl. 1, 37–39, 44, 63.
 5 D. Arnold 1969, 259, kat. br. C 2, T. 1: c; P. Zanker 1974, 24, F, T. 27: 1, 4, 6; A. H. Borbein 1998, 79–80, sl. 40; D. Kreikenbom 2004, 243, sl. 179; H.-H. Von Prittwitz und Gaffron 2020, 240, sl. 8.
 6 D. Arnold 1969, 252–259, kat. br. B 1–37, T. 3: a; T. 4: a, *Hyakinthos*; H. Schwarzer 1995, 435, kat. br. D 25; B. Sisondo Ridgway 1995, 191; D. Kreikenbom 2004, 245–248, sl. 182.

1 D. Kreikenbom 1990, 163–164, cat. nos. III 1–5; A. H. Borbein 1998, 71–76, figs. 27–31.
 2 A. H. Borbein 1998, 77–79, fig. 37; D. Kreikenbom 2004, 243, fig. 180.
 3 N. Cambi 2002a, 106, fig. 147; 2002b, I, 120; II, 48, fig. 11; 2005, 21, 23, fig. 20.
 4 C. C. Mattusch 1997, 23, 79–81, figs. 1, 37–39, 44, 63.
 5 D. Arnold 1969, 259, cat. no. C 2, pl. 1: c; P. Zanker 1974, 24, F, pl. 27: 1, 4, 6; A. H. Borbein 1998, 79–80, fig. 40; D. Kreikenbom 2004, 243, fig. 179; H.-H. Von Prittwitz und Gaffron 2020, 240, fig. 8.
 6 D. Arnold 1969, 252–259, cat. nos. B 1–37, pl. 3: a; pl. 4: a, *Hyakinthos*; H. Schwarzer 1995, 435, cat. no. D 25; B. Sisondo Ridgway 1995, 191; D. Kreikenbom 2004, 245–248, fig. 182.

MODEL ATLETA PRIKLADAN ZA SMRTNIKE I BOGOVE: HERMES, APOLON, EROS

Klasični Polikletovi kipovi atleta postali su uzorom za prikaze bogova, a osobite zasluge za stvaranje novih modela pripadaju kiparu Praksitelu. Na temeljima kasnoklasične praksitelovske tradicije nastala je raznolika grupa rimskih kipova sličnog stava koji prikazuju naslonjenog Dioniza⁷, Apolona Gušterolovca (*Sauroxtonos*)⁸, Erosa Gušterolovca⁹ ili Ganimeda koji stoji s orlom¹⁰. Stav tijela kod svih spomenutih kipova sličan je stavu Narcisa, stidnih dlaka nema kao da se radi o dječaku, ali torzo i noge krupniji su i zaobljeniji, mekših oblika, širih bokova, kraćeg abdomena i pomalo ženskastih proporcija. Toj grupi pripada torzo mladenačkog Apolona ili Dioniza iz Salone.¹¹ Još jedan drugi torzo ženskastog dječaka iz Salone slijedi istu praksitelovsku tradiciju.¹² Poput tipa Narcisa, ni tip ženskastog mladića ne odgovara ulomku iz pulskog muzeja.

Jedan od tipova s kojim se pulski ulomak podudara varijanta je mladenačkog Hermesa kao Diskofora (*Diskophoros*). Izvornik prikaza atleta nosača diska pripisan je Polikletu i pripada grupi koja s izvedenim tipovima uključuje niz varijanti, od dječaka do bradatog muškarca.¹³ Dvije brončane figurice atleta, jedna iz Petrinje¹⁴ i druga iz hvarskog podmorja¹⁵, obje visoke 30 cm, slijede model Polikletova Diskofora kao zrelog muškarca. Jedna od varijanti Hermesa kao Diskofora nosi na ramenima hlamiđu učvršćenu na desnom ramenu polukalotastom fibulom. Okrajak hlamiđe pada preko lijeve podlaktice, desna noga nosi težinu tijela i oslonjena je o drvo, a desna ruka pružena je naprijed. U toj varijanti Hermes se javlja kao zreo muškarac ili kao nezreli mladić. Ulomak kipa iz pulskog muzeja odgovara nezreloj figuri bez stidnih dlaka.¹⁶ Obezglavljeni kip Hermesa ili Apolona iz Salone koji se danas čuva u Arheološkom muzeju u Zagrebu pripisuje se prvim desetljećima odnosno prvoj polovini I. st., a rupa za usad glave s vratom dopušta pretpostavku da se moglo raditi o kipu cara ili člana carske obitelji u herojskom ili božanskom obličju.¹⁷ Kip iz Salone odgovara tipu Hermesa kao Diskofora, prikazanog kao zreli muškarac s pažljivo izrađenim stidnim dlakama. Isti obrazac

STANDARD ATHLETE MODEL SUITABLE FOR MORTALS AND GODS: HERMES, APOLLO, EROS

The classical Polykleitos' athlete statues became role models for depictions of gods. Particular credit for the later models is due to the sculptor Praxiteles. The late classical Praxitelean tradition served as a basis for a varied group of Roman statues with a similar posture, depicting a reclining Dionysus⁷, Apollo the Lizard-Slayer (*Sauroxtonos*)⁸, Eros the Lizard-Slayer⁹ or Ganymede with the Eagle¹⁰. All of these statues have postures similar to that of Narcissus and they all lack pubic hair (indicating they are adolescents), but their torsos and legs are more massive, more rounded and with softer lines; they also have wider hips, shorter abdomens and somewhat feminine proportions. A torso from Salona, depicting Dionysus or a young Apollo, also belongs to this group.¹¹ Another torso from Salona – of an effeminate boy – also relies on the Praxitelean tradition.¹² Like the Narcissus type, the effeminate-youth type also does not correspond with the Pula Museum fragment.

One of the types comparable to the Pula fragment is a subtype of the youthful Hermes – the Discophoros (*Diskophoros*). The original depiction of the disk-bearing athlete is attributed to Polykleitos and belongs to a group consisting of a number of types and subtypes, ranging from boys to bearded men.¹³ Two bronze athlete figurines, one from Petrinja¹⁴ and one from the seabed off Hvar¹⁵, both 30 cm high, are modelled on Polykleitos' Discophoros as an adult man. One of the subtypes of Hermes the Discophoros has a chlamys draped over his shoulders, fastened with a semi-calotte-shaped fibula on the right shoulder. The tip of the chlamys falls over the left forearm. The weight of the body rests on the right leg which is leant against a tree. The right arm is engaged. In this subtype Hermes is depicted either as a mature man or an adolescent. The fragment from the Pula Museum corresponds with the latter one – an adolescent with no pubic hair.¹⁶ The decapitated statue of Hermes or Apollo from Salona, now kept in the Archaeological Museum in Zagreb, is dated to the early decades (first half) of the 1st century. The hole intended for fixing the head to the neck indicates that it could also be an emperor or a member

7 C. Gasparri, A. Veneri 1986, III (1), 435–436, br. 120–124; III (2), 305–308, br. 120–124.
8 E. Simon, G. Bauchhenss 1984, II (1), 378–379, br. 53; II (2), 302, br. 53; A. Ajootian 1998, 116–122, sl. 67.
9 A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 863, br. 80; III (2), 614, br. 80a, b.
10 H. Sichtermann 1988, IV (1), 161; IV (2), 84, br. 119–125; 85, br. 131.
11 N. Cambi 2002b, I, 120; II, 48, sl. 10; 2005, 21–22, sl. 19; J. Jeličić-Radonić 2015, 23–24, sl. 2, prvo desetljeće I. st.
12 N. Cambi 2002b, I, 127; II, 61, sl. 39; 2005, 71–72, sl. 99, posljednja četvrtina I. st.
13 D. Kreikenbom 1990, 143–150, kat. br. I 1–25; A. H. Borbein 1998, 74–76, sl. 33.
14 A. Rendić-Miočević 2008, 421, sl. 2.
15 M. Petrić 2017, 497–502, sl. 1–7.
16 E. Pochmarski 1978, 166, T. 55–58; F. Ghedini 1989, 64–71; 66, sl. 1–2; P. León 1995, 114–115, kat. br. 36; S. Kansteiner 2008, 64, sl. 3; 2016, 154–156, sl. 12.
17 N. Cambi 2002b, I, 120; II, 49, sl. 13; 2005, 50–53, sl. 66.

7 C. Gasparri, A. Veneri 1986, III (1), 435–436, nos. 120–124; III (2), 305–308, nos. 120–124.
8 E. Simon, G. Bauchhenss 1984, II (1), 378–379, no. 53; II (2), 302, no. 53; A. Ajootian 1998, 116–122, fig. 67.
9 A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 863, no. 80; III (2), 614, no. 80a, b.
10 H. Sichtermann 1988, IV (1), 161; IV (2), 84, nos. 119–125; 85, no. 131.
11 N. Cambi 2002b, I, 120; II, 48, fig. 10; 2005, 21–22, fig. 19; J. Jeličić-Radonić 2015, 23–24, fig. 2, first decade of the 1st century.
12 N. Cambi 2002b, I, 127; II, 61, fig. 39; 2005, 71–72, fig. 99, final quarter of the 1st century.
13 D. Kreikenbom 1990, 143–150, cat. nos. I 1–25; A. H. Borbein 1998, 74–76, fig. 33.
14 A. Rendić-Miočević 2008, 421, fig. 2.
15 M. Petrić 2017, 497–502, figs. 1–7.
16 E. Pochmarski 1978, 166, pl. 55–58; F. Ghedini 1989, 64–71; 66, figs. 1–2; P. León 1995, 114–115, cat. no. 36; S. Kansteiner 2008, 64, fig. 3; 2016, 154–156, fig. 12.

Hermesa kao Diskofora iskorišten je za kipove Apolona strijelca.¹⁸ Kip iz pulskog muzeja mogao je predstavljati također jedan drugi tip prikaza Apolona, zastupljen u rimsko doba u brojnim varijantama, Apolona s kitarom. Riječ je o rimskodobnim varijantama nagog Apolona s kitarom, dječaćkog tijela i bez stidnih dlaka, koji stoji težinom tijela na desnoj nozi.¹⁹

S Hermesom i Apolonom nije ni približno iscrpljen niz bogova koje je mogao predstavljati ulomak iz pulskog muzeja. Priključuje im se Eros, u varijanti modeliranoj prema izgubljenom klasičnom kipu²⁰ i u sličnoj, samo nešto opuštenijoj varijanti glasovitog Praksitelova Erosa iz Pariona (*Parion*) iz sredine IV. st. pr. Kr. Originalni brončani Praksitelov Eros iz Pariona, maloazijskog grada na obali Mramornog mora, poznat je prema prikazu na novcu Pariona koji stavom odgovara takozvanom tipu Erosa s Kosa.²¹ Krilati Eros stajao je u kontrapostu na desnoj nozi, s pruženom desnom rukom i lijevom savijenom u laktu, oslonjenom o stub pokriven tkaninom. Plinije navodi da je Eros (*Cupido*) iz Pariona bio jednako čuven kao Afroditina Knidska istog autora (Plin. *HN*, knjiga 36.22). Slava tog djela bila je u antici tolika da je moralo poslužiti kao predložak za brojne kipove nezrelih mladića.

MODELI DIONIZIJSKE GRUPE

U repertoaru kipova Dioniza i srodnih bogova kao što su Liber i Silvan postoji model koji stoji težinom tijela na desnoj nozi, izrazito blizak pulskom kipu, razvijen u različite varijante s obzirom na položaj ruku i glave te atribute.²² Na lijevom bedru može se nalaziti element dodan radi stabilnosti koji spaja nogu boga s deblom ili stupom, kao u slučaju kipa mladog Dioniza naslonjenog na deblo iz palače Valentini u Rimu.²³ Ikonografija boga Libera veoma je bliska Dionizovoj, a njegov je kult bio raširen na području sjevernog Jadrana.²⁴ Iz Senja, u kojem se nalazilo Liberovo svetište, potječe Liberov

of the imperial family depicted as a hero or deity.¹⁷ The Salona statue corresponds with Hermes–Discophoros as a mature man, with pubic hair rendered in detail. The same pattern (Hermes as Discophoros) was also used for the statues of Apollo the Archer.¹⁸ The statue from the Pula Museum could also represent another Apollo type – Apollo with Kithara – common in the Roman period in numerous subtypes. In this subtype, the naked Apollo typically holds a kithara, has an adolescent body with no pubic hair and his weight rests on his right leg.¹⁹

Hermes and Apollo are merely two of many gods that the fragment from the Pula Museum could have represented. These also include Eros, in a subtype modelled on a lost classical statue²⁰ and on a similar, somewhat more relaxed subtype of the famous Eros of Parion by Praxiteles from the mid-4th century BC. The original Praxiteles' Eros, made in bronze, is known to us from the coins of Parion, an Asia Minor city on the coast of Marmara Sea. Its posture corresponds with the so-called Eros-of-Kos type.²¹ The winged Eros was standing in contrapposto, resting on his right leg, with his right arm engaged and his left arm bent at the elbow and leaning against a draped pillar. According to Pliny, the Eros (*Cupido*) of Parion was no less famous than the Aphrodite of Knidos, another work of the same sculptor (Plin. *HN*, book 36.22). Its fame in classical antiquity was such that it simply had to be used as a role model for numerous statues of adolescents.

STANDARD MODELS USED FOR DIONYSIAN STATUES

The standard model used for an array of statues depicting Dionysus and cognate gods such as Liber and Silvanus has its full body weight resting on the right leg. It is very similar to the Pula statue and has a number of subtypes, differing from each other by the position of their arms and head and by their attributes.²² Its left thigh may contain an element added for stability, connecting the god's leg with

18 E. Simon, G. Bauchhenss 1984, II (1), 452, br. 556; II (2), 348, br. 556; C. Landwehr 1999, 142–143, 180, sl. 18–19.

19 W. Lambrinudakis *et al.* 1984, II (1), 211, br. 221, Salamina na Cipru; 213, br. 231, Kopenhagen, Ny Carlsberg Glyptotek 500; II (2), 202, br. 221; 203, br. 231; E. Simon, G. Bauchhenss 1984, II (1), 386, br. 67; II (2), 305–306, br. 67a (Roma, Via Labicana), d (Tripolis), e (Roma, Villa Ludovisi).

20 A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 861, br. 77; III (2), 614, br. 77; C. C. Mattusch 1996, 208–215, sl. 6.4; T. 9; 1997, 89, sl. 66, Vani, brončani torzo efeba; B. Sismundo Ridgway 2002, 155–156, T. 63, Eros Soranzo; 202, T. 95, Vani, brončani torzo efeba.

21 A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 856, br. 7c (Kos), d (Eros ili Genij Borghese, Paris, Louvre, Ma 545), e (*Nicopolis ad Istrum*); A. Ajootian 1998, 115; Loza Azuaga, Beltrán Fortes 2011, 295–296; A. Corso 2013, 65–75, 72–75, sl. 30–33; 2018, 637–638, 645–646, sl. 2–3; 2019, 77, sl. 1.

22 M. A. Rizzo 1981, 292–293, kat. br. 13, Dioniz; C. Gasparri, A. Veneri 1986, III (1), 435–436, br. 120–124; III (2), 305–308, br. 120–124, Dioniz; A. Ajootian 1998, 110, sl. 58–59, Atena, satir nosi dječaka Dioniza; N. Cambi 2002b, I, 120; II, 48, sl. 10; 2005, 21–22, sl. 19; K. Savvopoulos, R. S. Bianchi 2012, 94–95, kat. br. 26, Alexandria, Dioniz i satir, II. st.; J. Jeličić-Radonić 2015, 23–24, sl. 2, Salona, Dioniz.

23 F. Longobardo 2005, 140–141, sl. 85, Roma, Collezione Valentini.

24 R. Matijašić, F. Tassaux 2000, 70.

17 N. Cambi 2002b, I, 120; II, 49, fig. 13; 2005, 50–53, fig. 66.

18 E. Simon, G. Bauchhenss 1984, II (1), 452, no. 556; II (2), 348, no. 556; C. Landwehr 1999, 142–143, 180, figs. 18–19.

19 W. Lambrinudakis *et al.* 1984, II (1), 211, no. 221, Salamina, Cyprus; 213, no. 231, Copenhagen, Ny Carlsberg Glyptotek 500; II (2), 202, no. 221; 203, no. 231; E. Simon, G. Bauchhenss 1984, II (1), 386, no. 67; II (2), 305–306, no. 67a (Roma, Via Labicana), d (Tripolis), e (Roma, Villa Ludovisi).

20 A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 861, no. 77; III (2), 614, no. 77; C. C. Mattusch 1996, 208–215, fig. 6.4; pl. 9; 1997, 89, fig. 66, Vani, bronze epeheus torso; B. Sismundo Ridgway 2002, 155–156, pl. 63, Eros Soranzo; 202, pl. 95, Vani, bronze epeheus torso.

21 A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 856, no. 7c (Kos), d (Eros or Genij Borghese, Paris, Louvre, Ma 545), e (*Nicopolis ad Istrum*); A. Ajootian 1998, 115; Loza Azuaga, Beltrán Fortes 2011, 295–296; A. Corso 2013, 65–75, 72–75, figs. 30–33; 2018, 637–638, 645–646, figs. 2–3; 2019, 77, fig. 1.

22 M. A. Rizzo 1981, 292–293, cat. no. 13, Dionysus; C. Gasparri, A. Veneri 1986, III (1), 435–436, nos. 120–124; III (2), 305–308, nos. 120–124, Dionysus; A. Ajootian 1998, 110, figs. 58–59, Athens, satyr carrying the boy Dionysus; N. Cambi 2002b, I, 120; II, 48, fig. 10; 2005, 21–22, fig. 19; K. Savvopoulos, R. S. Bianchi 2012, 94–95, cat. no. 26, Alexandria, Dionysus and satyr, 2nd century; J. Jeličić-Radonić 2015, 23–24, fig. 2, Salona, Dionysus.

kip, usporediv s ulomkom iz Pule²⁵ (Sl. 5). Liber iz Senja, datiran u kasno I. ili II. st., mladenački je vitak poput mladića iz Pule i nosi naramak voća u jarećoj koži (*nebris*). Visoko na lijevoj nozi vidljiv je trag oslonca odlomljene lijeve ruke s vrčem iz kojeg teče vino. Kip Libera iz Senja prilično dobro odgovara ulomku kipa iz Pule, s tom razlikom što je odlomljeni oslonac smješten više na lijevom bedru, u visini prepona. Silvan, bog šuma, livada, vegetacije i plodnosti, u različitim dijelovima Rimskog Carstva poprimao je različite ikonografske oblike, ovisno o predrimskim kultovima s kojima se stapao.²⁶ Za prikaz klasičnog italskog Silvana koristili su se isti osnovni modeli s obiljem voća i plodova u nebridi kao za prikaz Libera. Težina tijela mogla je počivati na lijevoj ili desnoj nozi. Za usporedbu s ulomkom kipa iz Pule interesantni su kipovi Silvana čija je težina na desnoj nozi, a koji se lijevom oslanjaju ili povezuju s deblom ili drugim podupiračem.²⁷ Ikonografski tip italskog Silvana s naramkom voća, međutim, uvijek prikazuje zrelog bradatog muškarca i ne odgovara mladenačkom torzu iz Pule. Primjer Harpokrata s rogom obilja iz vile u Via Tiburtina pokazuje kako ogrtač prebačen preko lijeve ruke dodiruje lijevu nogu iznad koljena.²⁸ Ogrtač Harpokrata iz Via Tiburtina dodiruje nogu znatno bliže koljenu nego što bi bio slučaj s pulskim kipom, tako da ne predstavlja najbolji model za rekonstrukciju.

Skupini bogova pripada tip mladog Pana (*Paniskos*) u obličju nagog dječaka s malim roščićima koji stoji na desnoj nozi, s glavom spuštenu i okrenutom ulijevo, jednom rukom spuštenu i drugom savijenu u laktu²⁹ (Sl. 6). Za identifikaciju mladog Pana bila bi potrebna sačuvana glava s roščićima ili ruke s Panovim atributima. Satiri slični mladom Panu također se mogu javljati u mladenačkoj figuri u varijacijama raznih poza, u različitim aktivnostima poput točenja vina³⁰ ili sviranja flaute.³¹

MODEL NAGOG DJEČAKA U RIMSKOJ KUĆI

Pulski kip ima analogiju u jednom od rijetkih prikaza smrtnika u božjem obličju na području Grčke, u kipu mladića prikazanom kao Dioniz iz Gytheiona u Lakoniji. Kip mladića u liku Dioniza stoji težinom tijela na desnoj nozi, lijevom rukom naslanja se na deblo omotano trskom vinove loze pored kojeg se nalazi malena pantera, u desnoj spuštenu ruci drži kantaros, na glavi nosi vijenac od vinove loze. Pantera mirno sjedi i gleda nagore prema mladiću. Kip datira u



Slika 5. Kip Libera iz Senja

Figure 5. Statue of Liber from Senj

izvor / source: Matica hrvatska; foto / photo: M. Glavičić; <https://www.matica.hr/hr/727/znacjenje-topografija-i-spomenci-anticke-senje-33928/> (pristupljeno 10. travnja 2024.)

a tree trunk or a pillar, like the statue of a young Dionysus leaning against a tree (from Pallazzo Valentini in Rome).²³ The iconography of Liber is very similar to that of Dionysus; his cult was popular in Northern Adriatic region.²⁴ The Liber's statue from Senj (where his shrine once stood) is comparable to the Pula fragment²⁵ (Fig. 5). This Liber from Senj, dated to the late 1st or 2nd centuries, has a slender adolescent body like the youth from Pula and carries a bundle of fruit in a *nebris* (kid skin). A trace of the support for the broken-off left arm with a jug pouring wine can be seen high on the left leg. The statue of Liber from Senj corresponds rather well to the Pula fragment, the only difference being that the broken-off support is located higher on the left thigh, at groin level. Silvanus, the god of woods, meadows, vegetation and fertility, acquired various iconographic shapes in various parts of the Roman Empire, depending on the pre-Roman cults with which he

25 M. Glavičić 2002, 13–15, sl. 3, Liber; N. Cambi 2013, 204–205, sl. 4.

26 R. Matijašić, F. Tassaux 2000, 79.

27 Á. M. Nagy 1994, VII (1) 764, br. 10–11; VII (2), 551, br. 10–11; J. C. Balty 2009 (1), 452, add. 1; (2), 216, add. 1.

28 D. Candilio 1981, 291–292, kat. br. 12.

29 D. Arnold 1969, 247, kat. br. A 2–3, T. 2: a–b, London; 249, kat. br. 8, T. 1: b, Leiden; S. Kansteiner 2019, 332–333, sl. 9, Leiden.

30 A. Corso 2004, 281–289, sl. 117–118.

31 P. Pensabene 2011, 44–45, 286–287, sl. 3.10.

23 F. Longobardo 2005, 140–141, fig. 85, Roma, Collezione Valentini.

24 R. Matijašić, F. Tassaux 2000, 70.

25 M. Glavičić 2002, 13–15, fig. 3, Liber; N. Cambi 2013, 204–205, fig. 4.



Slika 6. Kip Paniska, British Museum, London
Figure 6. Statue of Panisc, British Museum, London

izvor / source: The Trustees of the British Museum; foto / photo: 34470001; https://www.britishmuseum.org/collection/object/G_1805-0703-29 (pristupljeno 19. travnja 2024.)

had merged.²⁶ The standard basic models for the classical Italic Silvanus, with plenty of varied fruits in the nebris, are identical to the ones used for Liber. The weight of the body could have rested on either leg. Particularly interesting for the comparison with the Pula fragment are the Silvanus' statues resting on the right leg and leaning against (or being attached to) a tree trunk or some other support with the left leg.²⁷ However, the iconographic type of the Italic Silvanus – the one with a bundle of fruit – always depicts a mature bearded man and does not correspond with the adolescent torso from Pula. For example, Harpocrates with the cornucopia from the villa in Via Tiburtina has a cloak draped over his left arm and touching his left leg above the knee.²⁸ The cloak of this Harpocrates touches the leg much closer to the knee than the one on the Pula statue would. As such, it is not the best model for a reconstruction.

Another type belonging to the group of gods is the young Pan (*Paniskos*) in the form of a nude young boy standing on the right leg, his lowered head with small horns turned to the left, with one of his arms lowered and the other bent at the elbow (Fig. 6).²⁹ To identify a statue as the young Pan, the head with small horns or the hands with Pan's attributes would have to be preserved. Satyrs similar to the young Pan sometimes also appear as adolescents in various poses and performing various activities such as pouring wine³⁰ or playing flute.³¹

THE NUDE BOY MODEL FROM ROMAN HOMES

An analogy for the Pula statue can be found in one of rare Greek depictions of a mortal shaped as a god – the statue of a young man shaped as Dionysus, from Gytheion in Laconia. The weight of this statue rests on the right leg. His left arm is leant against a tree trunk wrapped in vine; there is a small seated panther by the tree. The right arm is lowered, with a kantharos in the hand. There is a vine wreath on the head. The panther looking up at the young man. The statue is dated to the early 3rd century AD. It is believed it emulates the late classical Praxitelean model.³²

An identical type of an adolescent standing on his right leg has its various Roman-period subtypes differing in the shape of the head and hair, position of the arms and possible addition of a support (tree-trunk). In Roman homes, many of these sculptures served as a "quiet servant" – in other words, as a functional piece of furnishing. We cannot consider them to be direct followers of the

26 R. Matijašić, F. Tassaux 2000, 79.

27 Á. M. Nagy 1994, VII (1) 764, nos. 10–11; VII (2), 551, nos. 10–11; J. C. Balty 2009 (1), 452, add. 1; (2), 216, add. 1.

28 D. Candilio 1981, 291–292, cat. no. 12.

29 D. Arnold 1969, 247, cat. no. A 2–3, pl. 2: a–b, London; 249, cat. no. 8, pl. 1: b, Leiden; S. Kansteiner 2019, 332–333, fig. 9, Leiden.

30 A. Corso 2004, 281–289, figs. 117–118.

31 P. Pensabene 2011, 44–45, 286–287, fig. 3.10.

32 S. Vlizos 2012, 225–227, figs. 1–4.

rano III. st. po. Kr., a smatra se da je oblikovan prema kasno-klasičnom praksitelovskom modelu.³²

Isti osnovni tip nezrelog dječaka koji stoji na desnoj nozi javlja se u raznim rimskodobnim varijantama koje se razlikuju u oblikovanju glave i frizure, u položaju ruku te mogućem dodatku potpornog debla. Mnoge od tih skulptura služile su u rimsko doba kao „tih sluga“, odnosno kao funkcionalni kućni namještaj. Ne mogu se nazvati izravnim sljedbenicima Erosa iz Pariona zbog toga što slobodno stoje u prostoru, ne naslanjajući se rukom na oslonac. Nezrelost i krhkost tijela te slabo izražena muskulatura udaljavaju ih od atletskog modela Polikletova Dorifora i općenito od natjecateljskog i ratničkog svijeta mladih atleta. Prototip im se možda može pronaći u liku dječaka koji spaljuje žrtvenu iznutricu kao dar bogovima (*Splanchnòptes*). Kipar Stipaks (*Styppax*) izradio je u V. st. pr. Kr. za atensku Akropolu brončani kip dječaka prinositelja žrtve paljenice. Sudeći prema analognim prikazima dječaka koji prinose žrtvu paljenicu na grčkim vazama, Stipakov izgubljeni original podudara se s rimskom mramornom kopijom dječaka s atenske Akropole koji ima kovčavu kosu vezanu trakom.³³

U grupu „tihog sluga“ koji ima mnogo sličnosti s mlađahnim prinositeljem žrtve paljenice pripada rimski brončani kip iz Pesara poznat pod nazivom „Idolino“. Brončani kip mladića kratke kose visok je metar i pol, drži ruke poput takozvanog Hermesa Ingenui s kaducejem u lijevoj ruci i nema oslonca za nogu. Idolino je nosio podmetač od listova vinove loze. Predstavljao je dekorativni komad pokućstva iz rane Augustove epohe, vjerojatno nosač svjetiljke.³⁴ Kategoriji rimskog luksuznog pokućstva, nosača svjetiljki, pripada također brončani kip mladića iz maloazijskog grada Samsuna (*Amisus*) na južnoj obali Crnog mora.³⁵ Nagi mladić iz Samsuna visok je metar i pol, a zauzima isti stav kao Idolino. Glava s kratkom kosom, oblikovana po uzoru na Polikletova Dorifora, lagano je okrenuta udesno, a ruke nisu sačuvane. Slični i podjednako veliki brončani efebi – nosači svjetiljke koji zauzimaju gotovo istu pozu poput Idolina – pronađeni su na Magdalensbergu³⁶ te u Pompejima, u blizini gradskih vrata Porta Vesuvio³⁷ i u Kući Efeba (*Casa dell'Efebo* ili *Domus P. Cornelius Tages*) u Via dell'Abbondanza.³⁸ Takozvani efeb Porta Vesuvio ima kratku frizuru poput Polikletova Dorifora, a efeb iz

Eros of Parion because they are free-standing statues – none of them has its arm leaned against a prop. Their fragile adolescent bodies and unpronounced muscles differentiate them from the athletic model of Polykleitos' Doryphoros and – generally – from the competitive and martial world of young athletes. Perhaps their prototype can be found in the figure of a boy roasting sacrificial entrails in order to offer them to gods (*Splanchnòptes*). In the 5th century BC, the sculptor Styppax made a bronze statue of a boy making a burnt offering. The statue was made for the Acropolis in Athens. Based on analogous depictions of boys making burnt offerings, found on Greek vases, Styppax's lost original corresponded with the Roman marble copy of the boy from the Acropolis, who has curly hair tied with a ribbon.³³

The “quiet servant” group, very similar to the young entrail roaster, includes the Roman bronze sculpture from Pesaro, known as “Idolino”. This 150 cm high bronze statue of a shorthaired young man holds his arms like the so-called Hermes Ingenui with a caduceus wand in his left hand and lacks a leg support. The Idolino once held grape leaves in one hand, that served as a support. It was a decorative piece of furniture from the early Augustan period and was probably used as an oil lamp carrier.³⁴ Also belonging to the category of Roman luxurious furniture – oil lamp carriers – is the bronze statue of a young man from the city of Samsun (*Amisus*) in Asia Minor, on the Black Sea's southern shores.³⁵ This naked young man is 150 cm high and has the same pose as the Idolino. His head with short hair, emulating Polykleitos' Doryphoros, is slightly turned right. The arms have not been preserved. Similar bronze ephebi of the same size – oil-lamp carriers in almost the same pose as the Idolino – were found in Magdalensberg³⁶ as well as in Pompeii – near Porta Vesuvio³⁷ and in the House of Ephebi (*Casa dell'Efebo* or *Domus P. Cornelius Tages*) in Via dell'Abbondanza.³⁸ The so-called Porta Vesuvio ephebus has a short haircut like Polykleitos' Doryphoros. The one from Via dell'Abbondanza has somewhat longer, wavy hair tied with a ribbon. Another bronze statue of a young man of the same age, posture and height, with long wavy hair, comes from Toledo.³⁹ The bronze ephebus statues from Antequera near Málaga⁴⁰ and

32 S. Vlizos 2012, 225–227, sl. 1–4.

33 N. Kaltsas 2002, 89, kat. br. 154; A. Corso 2004, 40–44, sl. 21.

34 D. Arnold 1969, 185, 267, kat. br. III 1, T. 15: d; M. Iozzo 1998, 23–28, T. I–IV; B. Sismondo Ridgway 2002, 187, 203–204, T. 85: a–b; S. Kansteiner 2008, 71, sl. 7; C. C. Mattusch 2017, 73, sl. 8.5.

35 B. Sismondo Ridgway 2002, 187, 204, T. 86; S. Kansteiner 2008, 65–68, sl. 1.

36 B. Sismondo Ridgway 2002, 188, 204, T. 87: a–c, izgubljeni originalni brončani rimski kip mladića iz Magdalensberga sačuvan je u renesansnoj kopiji.

37 É. Michon 1933, 123–124, sl. 4; B. Sismondo Ridgway 2002, 187, 204.

38 É. Michon 1933, 124, sl. 5; 126, sl. 8; M. Iozzo 1998, 36–38, T. XVII; B. Sismondo Ridgway 2002, 204; C. C. Mattusch 2017, 72–73, sl. 8.3.

33 N. Kaltsas 2002, 89, cat. no. 154; A. Corso 2004, 40–44, fig. 21.

34 D. Arnold 1969, 185, 267, cat. no. III 1, pl. 15: d; M. Iozzo 1998, 23–28, pl. I–IV; B. Sismondo Ridgway 2002, 187, 203–204, pl. 85: a–b; S. Kansteiner 2008, 71, fig. 7; C. C. Mattusch 2017, 73, fig. 8.5.

35 B. Sismondo Ridgway 2002, 187, 204, pl. 86; S. Kansteiner 2008, 65–68, fig. 1.

36 B. Sismondo Ridgway 2002, 188, 204, pl. 87: a–c, the lost original Roman bronze statue of a young man from Magdalensberg has been preserved in its Renaissance copy.

37 É. Michon 1933, 123–124, fig. 4; B. Sismondo Ridgway 2002, 187, 204.

38 É. Michon 1933, 124, fig. 5; 126, fig. 8; M. Iozzo 1998, 36–38, pl. XVII; B. Sismondo Ridgway 2002, 204; C. C. Mattusch 2017, 72–73, fig. 8.3.

39 P. Zanker 1974, 37, no. 33, pl. 33: 5; C. C. Mattusch 1996, 210; B. Sismondo Ridgway 2002, 204.

40 A. García y Bellido 1964, 22–32, fig. 1–4, Mellepebos; B. Sismondo Ridgway 2002, 204; S. F. Pozo 2022, 100–103, cat. no. 30, 1st century.

Via dell'Abbondanza nešto dužu valovitu kosu vezanu trakom. Iz Toleda potječe još jedan brončani kip mladića iste dobi, stava i visine, s dužom valovitom kosom.³⁹ Brončani kipovi efeba iz Antequere kod Málaga⁴⁰ i efeba iz Volubilisa⁴¹ istog su stava, visine i namijenjeni su nošenju svjetiljke, no razlikuju se od Idolina, efeba Porta Vesuvio iz Pompeja i efeba iz Samsuna po vijencu od bršljanova lišća i dužoj, valovitoj kosi koja u nemirnim uvojcima pada preko ušiju. U Louvreu u Parizu⁴² i Državnim muzejima u Berlinu⁴³ čuvaju se brončani kipovi mladića nosača svjetiljke istog stava poput Idolina, s manjim razlikama u položaju desne šake i s time što za razliku od ostalih ovdje navedenih imaju prikazane stidne dlake. Brončani rimski kipovi mladića nosača svjetiljke datirani su u rasponu od ranoaugustovskog doba do doba Severa.⁴⁴

U skulpturi od mramora taj dječjački model bez stidnih dlaka koristio se čak za prikaz borca, što pokazuje kip boksača iz Sorrenta koji je potpisao kipar Koblanos iz Afrodizije. Prijedlozi datacije Koblanosova boksača kreću se od početka I. st. pr. Kr. do kraja I. st. po. Kr., a bio je postavljen u vježbalištu (*palaestra*). Prema Koblanosovu kipu izrađivale su se kopije od kojih se jedna čuva u Louvreu.⁴⁵ Među najpoznatijim i najbolje sačuvanim mramornim dječacima u polikletovskoj tradiciji nalazi se dječak iz Dresdena.⁴⁶ Mramorni kip mladića iz Palazzo Barberini iz druge polovine I. st. stoji oslonjen na palmino deblo, glava slijedi tradiciju Polikletova Dorifora, lijeva je ruka spuštена i odmaknuta od tijela, a desna savijena u laktu i pružena naprijed.⁴⁷ Nizu se pridružuje veći broj nepotpuno sačuvanih mramornih kipova nezrelih mladića koji težinom tijela stoje na desnoj nozi, poput kipa iz Castel Gandolfa⁴⁸, dječaka s palminom granom iz Louvrea⁴⁹ i kipa mladića iz Chimtoui (*Simitthus*)⁵⁰. Tradicija izrade kipova bezimernih mladića tipa „tihog slugе“ dobila je novi zamah i individualni karakter u II. st., za vrijeme Hadrijana. Isti model dječjačkog torza koristi se za prikaz Hadrijanova miljenika Antinoja, kao jedan od mnogih u bogatoj paleti raznovrsnih Antinojevih prikaza.⁵¹ Navedeni rimski kipovi

the ephebus statue from Volubilis⁴¹ have the same posture and height and were used and oil-lamp carriers. However, there is a difference between them on the one hand and the Idolino, Porta Vesuvio ephebus from Pompeii and Samsun ephebus on the other: Unlike the latter, the former wear laurel wreaths and have longer, wavy hair falling down their ears in restless curls. In the Louvre in Paris⁴² and in the State Museums in Berlin,⁴³ bronze statues of oil-lamp-carrying young men are kept. They have the same posture as the Idolino, but there are minor differences in the positions of their right hands. Also, unlike other statues mentioned here, their pubic hair is depicted. These bronze statues of oil-lamp-carrying young men are dated to the period spanning the early Augustan Age and Severan Age.⁴⁴

In marble sculpture, this boyish model with no pubic hair was used even for depicting fighters – like the “Pugilist from Sorrento” by Koblanos from Aphrodisias. The proposed dating of the Koblanos’ statue ranges from the early 1st century BC to the late 1st century AD. It stood in a training area for combat sports (*palaestra*). This statue was used as a model for numerous copies, one of which is kept in the Louvre.⁴⁵ One of the best-known and best-preserved marble boys made in the Polykleitian tradition is the “Dresden Boy”.⁴⁶ The marble statue of a young man from the Palazzo Barberini, dated to the second half of the 1st century AD, stands leaning against a palm-tree trunk. His head emulates Polykleitos’ Doryphoros. His left arm is lowered and away from the body. His right arm is bent at the elbow and engaged.⁴⁷ Other members of this group include incomplete marble statues of adolescents, their weight resting on the right leg. These include the Castel Gandolfo statue⁴⁸, the boy with a palm branch from the Louvre⁴⁹ and the young man from Chimtou (*Simitthus*)⁵⁰. The production of statues of anonymous young men of the “quiet servant” type gained new momentum and acquired an individual character in the 2nd century, during Hadrian’s reign. An identical model of an adolescent torso was used for depicting Antinous, Hadrian’s favorite. It was just one in a wide range of various depictions of him.⁵¹ The distinguishing features shared by all of these Roman bronze and marble statues of young men, mostly with

39 P. Zanker 1974, 37, br. 33, T. 33: 5; C. C. Mattusch 1996, 210; B. Sisonondo Ridgway 2002, 204.

40 A. García y Bellido 1964, 22–32, sl. 1–4, *Mellephebos*; B. Sisonondo Ridgway 2002, 204; S. F. Pozo 2022, 100–103, kat. br. 30, I. st.

41 É. Michon 1933, 121, sl. 1–2; P. Zanker 1974, 34, kat. br. 31, T. 33: 1; T. 35: 2, 4; T. 36: 3, 6; B. Sisonondo Ridgway 2002, 187, 204.

42 D. Arnold 1969, 179, T. 15: a.

43 D. Arnold 1969, 265, kat. br. I 1, T. 16: b, Berlin, Charlottenburg, Staatliche Museen.

44 B. Sisonondo Ridgway 2002, 204.

45 D. Arnold 1969, 81, 266, kat. br. II 1, T. 15: b, Sorrento; 266, kat. br. II 2, T. 16: c, Paris, Louvre; M. Junkelmann 2000, 78–79, sl. 87–88, Sorrento.

46 D. Arnold 1969, 259, kat. br. C 2, T. 1: c; A. H. Borbein 1998, 79–80, sl. 40.

47 S. Kansteiner 2008, 66–67, sl. 2.

48 P. Liverani 1989, 63, kat. br. 24; H.-H. Von Prittwitz und Gaffron 2020, 240–241, sl. 9.

49 D. Arnold 1969, 266, kat. br. I 2, T. 16: a, Paris, Louvre.

50 H.-H. Von Prittwitz und Gaffron 2020, 237, 239, sl. 2–4.

51 J. Frel 1973, 128–129, sl. 1–4; D. Kreikenbom 1990, 172, kat. br. III 35, Antinous Farnese.

41 É. Michon 1933, 121, fig. 1–2; P. Zanker 1974, 34, cat. no. 31, pl. 33: 1; pl. 35: 2, 4; pl. 36: 3, 6; B. Sisonondo Ridgway 2002, 187, 204.

42 D. Arnold 1969, 179, pl. 15: a.

43 D. Arnold 1969, 265, cat. no. I 1, pl. 16: b, Berlin, Charlottenburg, Staatliche Museen.

44 B. Sisonondo Ridgway 2002, 204.

45 D. Arnold 1969, 81, 266, cat. no. II 1, pl. 15: b, Sorrento; 266, cat. no. II 2, pl. 16: c, Paris, Louvre; M. Junkelmann 2000, 78–79, fig. 87–88, Sorrento.

46 D. Arnold 1969, 259, cat. no. C 2, pl. 1: c; A. H. Borbein 1998, 79–80, fig. 40.

47 S. Kansteiner 2008, 66–67, fig. 2.

48 P. Liverani 1989, 63, cat. no. 24; H.-H. Von Prittwitz und Gaffron 2020, 240–241, fig. 9.

49 D. Arnold 1969, 266, cat. no. I 2, pl. 16: a, Paris, Louvre.

50 H.-H. Von Prittwitz und Gaffron 2020, 237, 239, figs. 2–4.

51 J. Frel 1973, 128–129, figs. 1–4; D. Kreikenbom 1990, 172, cat. no. III 35, Antinous Farnese.

mladića od bronce i mramora, pretežno prepoznatljivih polikletovskih obilježja, odlikuju se zajedničkim obilježjima dječake nezrelosti i stavom tijela u kontrapostu, držeći težinu na desnoj nozi. Razlikuju se međusobno u položaju ruku, koji je bio prilagođen namjeni kipa.

Postoji još jedan, manje raširen tip kipa nagog i još nezrelog mladića koji stoji na desnoj nozi, tip vinotoče s visoko podignutom desnom rukom. Stav tijela s podignutim rukama može slijediti Polikletova *Diadoumenos* (Diadoumenos)⁵² ili zrcalno okrenutog praksitelovskog satira vinotoču.⁵³ Tip je predstavljen rimskodobnim brončanim efebom iz Saarbrückena.⁵⁴ S obzirom na fragmentarnost kipa iz pulskog muzeja, nije moguće isključiti da je jedna ruka bila visoko podignuta u pokretu lijevanja tekućine. Nejako i nezrelo dječako tijelo ukazuje na to da se nije radilo o kipu atleta koji lijeva ulje za njegu tijela nakon vježbanja, nego o mladiću koji toči vino ili prinosi žrtvu ljevanicu.

Mramorni kip dječaka iz pulskog muzeja ima na lijevom boku i na vanjskoj strani lijevog bedra tri omanja okrugla traga odlomljenog dijela kipa, koji, međutim, malo govore o cjelini. Položaj srednjeg i donjeg oštećenja odgovara položaju palca i kažiprsta odnosno srednjeg prsta spuštene lijeve ruke oslonjene o bedro u položaju sličnom kao kod brončanog *Idolina*, ili palcu i rubu vrča slično kao kod *Paniska* s rekonstruiranim rukama kojeg čuva British Museum u Londonu (Sl. 6). U tom bi slučaju gornje oštećenje pripadalo potpornom elementu koji povezuje ruku s tijelom kao na kipu *Paniska* iz Londona, eventualno tkanini ili drugom detalju. Odlomljeni dio mogao je pripadati spuštеноj lijevoj ruci, atributu poput vrča iz kojeg se izliva vino ili kitare, tkanini ili jarečoj koži prebačenoj preko stupa ili debla ili, jednostavno, bezličnom potpornom elementu koji je ostavljen između dva udaljena dijela skulpture radi veće čvrstoće.

ZAKLJUČAK

Na temelju usporedbe s najbližim rimskim kipovima od bronce i mramora može se sagledati razvojna linija modela koju slijedi ulomak kipa nagog mladića iz pulskog muzeja. Razvojna linija započinje klasičnim modelima koje je stvorio Poliklet sredinom V. st. pr. Kr. U kasnoklasičnom razdoblju stvorena je eklektična praksitelovska kombinacija modela Polikletova *Dorifora* i *Westmacott* atleta. Od prvog je preuzet stav, od drugog oblik nezrelog, adolescentnog muškog tijela. Pregledom skulptura nagih nezrelih mladića koji stoje u kontrapostu na desnoj nozi, izbor modela koji je ulomak predstavljao ograničen

typical Polykleitian traits, include adolescent immaturity, contrapposto and body weight resting on the right leg. The difference between them can be seen in the position of the arms, which was suited to the purpose of every individual statue.

There was another, less popular type of a naked immature young man resting on the right leg – the cup-bearer with the right arm raised high. His posture, with his arms raised, could be based on Polykleitos' *Diadoumenos*⁵² or the mirror reflection of the Praxitelean *satyr-cup-bearer*.⁵³ This type is represented by the Roman-period bronze *ephebus* from Saarbrücken.⁵⁴ Given the fragmentary state of the Pula Museum statue, the possibility that one of his arms was raised high in a pouring motion cannot be ruled out. The weak and immature adolescent body indicates that the statue does not depict an athlete pouring massage oil after exercise, but rather a young man pouring wine or making a libation.

On its left hip and on the outer side of its left thigh, the marble boy from Pula has three small circular breaks, indicating the places where the broken-off part of the statue was attached. But these breaks do not tell us a lot about the statue as a whole. The positions of the central and lower breaks correspond with the positions of the thumb and index finger or middle finger of the left arm, lowered and pressed against the thigh (similarly as in the bronze *Idolino*) or the positions of a thumb and a pitcher's edge (as in the *Panisc* with reconstructed arms kept in the British Museum in London) (Fig. 6). In this case, the upper break would belong to the supporting element that once attached the arm to the body (like in the London *Panisc*) or, possibly, to a piece of fabric or some other detail. The missing part could have belonged to the lowered left arm, an attribute such as a pitcher with wine pouring from it, or a kithara, a fabric or kid skin draped around a pillar or tree trunk, or, simply, some nondescript supporting element placed between two distant parts of the sculpture in order to increase its strength.

CONCLUSIONS

The development of the role models emulated by the fragment of the statue of a nude young man from the Pula Museum can be reconstructed if we compare the fragment to the most similar Roman bronze and marble statues. The development began with the classical models created by Polykleitos in the mid-5th century BC. The late classical period gave birth to an eclectic Praxitelean model based on a combination of Polykleitos' *Doryphoros* and *Westmacott* athlete. It took the posture of the former and the immature,

52 D. Kreikernbom 1990, 188, kat. br. V 1–3; 189, kat. br. V 4–6; A. H. Borbein 1998, 78–82, sl. 39; N. Kaltsas 2002, 111–113, kat. br. 201.

53 A. Ajoatian 1998, 110–113, sl. 60; A. Corso 2004, 281–289, sl. 117–118.

54 R. Proskynitopoulou 2012, 32–34, sl. 1–4.

52 D. Kreikernbom 1990, 188, cat. no. V 1–3; 189, cat. no. V 4–6; A. H. Borbein 1998, 78–82, fig. 39; N. Kaltsas 2002, 111–113, cat. no. 201.

53 A. Ajoatian 1998, 110–113, fig. 60; A. Corso 2004, 281–289, fig. 117–118.

54 R. Proskynitopoulou 2012, 32–34, fig. 1–4.

je na sljedeće tipove skulptura: Hermes kao Diskofor/ Apolon s hlamidom, Apolon s kitarom, Eros iz Pariona, Dioniz/Liber, mladi Pan ili potpuno nagi dječak tipa „tihog sluga“ u općenitom stavu prinositelja žrtve, bilo paljenice bilo ljevanice. Nije moguće utvrditi je li ulomak prikazivao boga ili smrtnog dječaka. Izvjesno je tek da nije prikazivao ratnika, a veoma je mala je mogućnost da se radi o prikazu atleta, za čiji je prikaz obično biran model starijeg i zrelijeg mladića. Od bogova u obzir dolaze Hermes/Merkur, Apolon, Eros/Kupidon, Dioniz/Liber i mladi Pan. Kip mladenačkog Libera iz Senja geografski je najbliži ulomku iz Pule. U ikonografskom pogledu, osobito s obzirom na odlomljeni dio kipa na lijevom bedru, Liber iz Senja i Panisk iz Londona s vrčem u rekonstruiranoj spuštenoj lijevoj ruci pokazuju ponajveću sličnost s pulskim kipom iako mu nisu identični. Prema tim analogijama, od svih navedenih mogućnosti ulomak kipa iz Pule najvjerojatnije je predstavljao Dioniza/ Libera ili mladog Pana. Brojne podudarne skulpture datiraju u široko razdoblje od Augustova do Severova razdoblja, od posljednje trećine I. st. pr. Kr. do početka III. st. po. Kr., te se u to razdoblje može datirati i ulomak kipa iz pulskog muzeja. Kipovi odgovarajućeg tipa te odgovarajućih karakteristika realističke i pedantne izrade u najvećem su broju nastali u julijsko-klaudijevskom razdoblju. Taj podatak može upućivati na vjerojatno razdoblje nastanka kipa, ali ne predstavlja oslonac za pouzdano preciznije vremensko određenje. Kip se mogao nalaziti u bogatoj privatnoj kući ili u javnom prostoru.

adolescent male body of the latter. Having overviewed the sculptures of nude young men in contrapposto with the right leg engaged, we have concluded that the following types of sculptures could be considered as potential models used for the Pula fragment: Hermes as Discophoros/ Apollo with chlamys, Apollo with kithara, Eros of Parion, Dionysus/Liber, young Pan, or the full-nude boy of the “quiet servant” type making a libation or burnt offering. Establishing positively whether the fragment represents a god or a mortal boy is not possible. It is only certain that it does not represent a warrior. It is also very unlikely that it represents an athlete (for whom models of older and more mature young men were usually used). As for gods, possible models include Hermes/Mercury, Apollo, Eros/Cupid, Dionysus/Liber and the young Pan. Geographically, the adolescent Liber from Senj is the closest to the Pula fragment. Iconographically, particularly if the traces of the broken-off part on the left thigh are considered, the Liber from Senj and the Panisc from London (with a pitcher in the reconstructed lowered left arm) bear a strong resemblance to the Pula statue, although they are not identical to it. Of these analogies, Dionysus/Liber or the young Pan seem to be the likeliest models used for the Pula fragment. As the numerous comparable sculptures are dated to the lengthy period spanning the Augustan Age and Severan Age (from the final third of the 1st century BC to the early 3rd century AD), the fragment from the Pula Museum can be dated to the same period. The realistically and meticulously executed statues of the matching type and with matching features were mostly made in the Julio-Claudian period. While suggesting the period in which the Pula statue was probably made, this fact does not allow its more accurate and reliable dating. The statue could have been erected either in a private home or in a public area.

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