

Polykleitos in Poland

(Tafel 47-48)

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Mit Professor Wolfgang Schindler verband mich eine offenherzige Freundschaft. Wir verstanden sehr gut die uns in den Jahren 1970 bis 1990 bedrängenden Schwierigkeiten, und wir halfen uns gegenseitig nach Möglichkeit. Wir haben einen regelmäßigen Austausch von Studentengruppen und von Professoren zwischen unseren Instituten organisiert, hatten also viele Gelegenheiten, uns in Warschau und in Berlin zu treffen. Unsere letzte Begegnung fand jedoch im Liebieghaus - Museum Alter Plastik in Frankfurt/Main statt.

Peter Bol hatte dort eine Ausstellung »Polyklet - der Bildhauer der Griechischen Klassik« veranstaltet. Wir beide waren dazu eingeladen worden, ebenso wie zum Symposium über Polyklet. Das war in der zweiten Januarhälfte 1991. Mein Vortrag ist somit eine Erinnerung an unsere Freundschaft geworden, und deswegen publiziere ich ihn hier als bescheidene Gabe für meinen verstorbenen Kollegen.

Habent sua fata monumenta - it is the motto of my article. I ought to justify it, because it seems to be rather unfamiliar to the subject. We all however, the historians of Antiquity in the large meaning of the word, are conscious that sometimes the history of one piece is more interesting than the object itself. It is the case, alas, of the polycletic sculptures in my country.

For many reasons which I will try to explain later the Argive artist was never popular in Poland, neither in the world of Fine Arts, nor among the classical archaeologists. The first reason is easy to understand. The main masterpieces showing the achievements of Polykleitos such as the Doryphoros statue of Pompeii and the Diadumenos were recognized in the sixties of the 19th century¹. It was a period very hard to the Polish people, just before and immediately after the unsuccessful Insurrection of 1863, with all the consequences of the defeat, such as closed universities, confiscated collections and the best people forced to emigrate.

The second reason is more complicated, and I shall show it by the way of the example. I mean an essay published in 1929 by our great master Kazi-

mierz Michałowski². It was an article in Polish, entitled: »Pheidias and Polykleitos. An Attempt of Characteristic«. Michałowski, at the time deeply influenced by Freudism, tried to use this theory for a psychological analysis of both artists. His aim was to explain on this basis the contrast between two very different careers. The Polish archaeologist presented at first Pheidias, showing him as a rich and glorious Athenian gentleman, proud of his achievements and fond of earthly pleasures. Michałowski underlined also his qualities as a great manager of public works and his ability to create the statues of goddesses which were not free of sensuality. Polykleitos was presented as a modest inhabitant of the provincial Doric city, with rather limited gains, not interested in changing his way of life. His creativity was equally limited, confined as it was to one type of statues. His attempts to create female images were unsuccessful with only one exception - the Amazon. This case is of course understandable because the militant virgin *ex definitione* should be deprived of the female character.

As I see now, after so many years, Michałowski considered Pheidias as an »alter ego«. He judged the Argive sculptor to be a rather provincial artist, who deserves a high esteem for his theoretical and practical achievements but does not attract any warm feelings. Such an image, based partly on ancient sources, could not excite either sympathy to, nor special interest in the creator of the Kanon.

On the other side, one of the greatest Greek artists, loved or not, could not remain unknown in particular among the sculptors and painters, the young artists and fellows of the Art Academies trained on the classical models.

Now we reach the main subject of my article, namely the material remainders of Polykleitos' activity still existing in Poland and their history.

It begins in the second half of the 18th century when our last king Stanislaus Augustus founded the first Polish Academy of Fine Arts and imported from Italy a lot of plaster casts of the most famous ancient pieces³. He was helped by the

¹ R. M. Schneider, Polyklet: Forschungsbericht und Antikenrezeption, in: Polyklet. Der Bildhauer der griechischen Klassik, Exhibition Cat. Frankfurt/Main (1990) 480 notes 125-129 and 140f.

² K. Michałowski, Fidiasz i Polyklet. Próba charakterystyki człowieka, in: Sprawozdania Towarzystwa Naukowego Warszawskiego [=Pheidias and Polykleitos. An Attempt of Characteristic, in: Reports of the Warsaw Scientific Society] 22, 1929, 75-98.

³ M. Korotaj - T. Mikocki, Odlewy gipsowe rzeźb starożytnych w Starej Pomarańczarni w Warszawskich Ła-

Pope Clement XIV who offered about three hundred such models. This way the Amazon Mattei arrived to Warsaw in 1774. This cast is now exposed in the gallery of the ancient royal palace called the Baths (Łazienki).

Stanislaus Augustus founded not only the Academy of Fine Arts and one of the best European collections of casts but also a studio to produce the forms and the mouldings on the spot. A bust of the same Amazon Mattei which was located in the same royal gallery was probably made there.

All other casts of Polykleitos' masterpieces were bought in the second half of the 19th century, partly by the Scientific Society of Warsaw, and in our century by the Museum of Fine Arts. All the casts were bought in Dresden. This way our collection was enriched by the following pieces: an Amazon of the type Sciarra, after the statue now in the Metropolitan Museum of Art, found at Rome in 1771, at first in Lansdowne House; Diadumenos Farnese, after the Anadumenos in the British Museum, made when the statue still possessed its modern addition - the left arm; and Doryphoros (which is now in two pieces). Its dimensions suggest that the cast corresponded not to the original model, but rather to a reconstruction made probably in Dresden, on the basis of the Pourtalès Torso and the Pompeian statue⁴.

When speaking of the casts it is difficult to omit the collection of the bronzes made for the city of Stettin at the beginning of our century under the direction of Adolf Furtwängler, and since 1948 in the National Museum of Warsaw. To this collection belong 5 copies presenting reconstructions of Polykleitos' sculptures: the Doryphoros, its herm, the Amazon of the type ›Sosikles‹ after the piece in the Museo Capitolino, Salone 33, the head of the Amazon of Naples and the Ephebos Westmacott, so called Kyniskos.

The last one and the Doryphoros are reconstructions. The Ephebos was made after the statue in the British Museum with the right hand restored. His head is that of Hermitage, found in Rome, brought in the 18th century into the collection Lyde Brown, bought in England by Catherine II. The Doryphoros is formed after the Pourtalès Torso, the Pompeian statue and the herm of Apollonios⁵.

Before I discuss the ancient pieces I ought to present the literature of the subject. An article by Olga Hirsch, *Three Roman Copies of Polykleitos' Works in Poland*, published in 1966, opens the list⁶. Maria Bernhard in 1970 in her handbook of Greek Art and Kazimierz Michałowski in his two guides on the Gallery of Ancient Art in Warsaw (published in 1949 and 1955) mentioned some pieces⁷. The collection of Fritz von Fahrenheid at Beynühlen was published by Bernhard Schweitzer in 1929⁸ and that of Guthmann and Zimmermann at Mittelschreiberhau (Szkłarska Połęba) was described by K. Gebauer in the series XV A of Einzelaufnahmen⁹. Some pieces are mentioned in the catalogue of Liebieghaus Exposition of 1991, and one critical remark of D. Kreikenbom concerns two pieces treated by Olga Hirsch¹⁰. Last but not least, I should mention Tomasz Mikocki who is preparing the 3rd volume of CSIR Pologne which concerns the Roman copies. I am very grateful to him for making available to me his unpublished manuscript and other materials.

My critical opinion on the quality of our sculptures does not refer to the Amazon's head (pl. 47) which was exposed in 1991 at Liebieghaus. To the text of the exposition catalogue I would add a piece of information which seems to be important, found by Schweitzer in the Fahrenheid's documents, namely about the supposed provenience of the head »aus den Kaiserpalästen« in Rome¹¹.

All the other pieces are fragments which belonged to the Roman copies of male statues. Since their chronology is not certain I will list them here according to the dates of particular collections. The oldest one was formed in the second half of the 18th century by Princess Helen Radziwiłł. Its history is complicated. The princess has never

zienkach [=The Plaster Casts of the Ancient Sculptures in the Old Greenhouse at the Warsaw Łazienki Park] (1989) 9-16.

⁴ Ibidem 21f. no. 27 fig. 27 (the Amazon Mattei); no. 28 fig. 28 (the bust); no. 29 (the Amazon Sciarra); no. 30 fig. 30 [=Diadumenos Farnese]; 19 nos. 13-14 figs. 13-14 (Doryphoros). Cf. for the last three pieces: G. Rudloff-Hille, *Katalog der Gipsabgüsse*. Dresden (1953) 69 no. 103; 71 no. 105 (called Anadumenos); 69 no. 101.

⁵ Schneider op. cit. 484f. notes 230-249 fig. 267. Inv. nos. at the National Museum of Warsaw: Doryphoros MN 138452, Amazon Sosikles type MN 138450, Ephebos

Westmacott MN 138451, Amazon's head MN 138474, Doryphoros herm of Apollonios MN 138475. For the Kyniskos problem cf. A. Linfert in: Polyklet (note 1) 585.

⁶ O. Hirsch, *Three Roman Copies of Polykleitos' Works in Poland*, in: *Mélanges offerts à Kazimierz Michałowski* (1966) 451-456.

⁷ M. L. Bernhard, *Sztuka Grecka V wieku* [=Greek Art of the 5th century] (1970) 248; K. Michałowski, *Zbiory Sztuki Starożytnej, Muzeum Narodowe w Warszawie, Przewodnik* [=The Collection of Ancient Art, National Museum of Warsaw. Guide] (1949) 64. 81; *Sztuka Starożytna, Muzeum Narodowe w Warszawie* [=Ancient Art, National Museum of Warsaw] (1955) 43-48. 120. 182 fig. 25.

⁸ B. Schweitzer, *Antiken in ostpreußischem Privatbesitz, Schriften der Königsberger Gelehrten Gesellschaft, Geisteswiss. Kl. 6, H. 4, 1929, 157-161* (5-9) no. 1 (the Amazon's head, now MN 198713).

⁹ K. Gebauer, *EA Ser. XV A* (1934) nos. 3908 and 3907 (resp. MN 199612 and 199613).

¹⁰ D. Kreikenbom, *Bildwerke nach Polyklet* (1990) 80 note 296 (the torsos MN 199612 and DMNKCz 1971).

¹¹ Schweitzer op. cit. 157 (5).

been in Italy. Although she was quite rich, she could not buy any ancient objects because her husband was not fond of the classical art anyway. Fortunately enough, Helen was a friend of the empress Catherine II and of her two successors. One of them presented the princess with a lot of sculptures probably of the collection Lyde Brown and certainly of Roman provenience. Among many unpublished pieces of the Radziwiłł collection Tomasz Mikocki found the pasticcio composed of the Venus head and of the viril torso which, as he believes, belonged to the statue of Narkissos or of the »Ephesischer Schaber« type (pl. 48,1). If his judgement is right the torso represents a Roman copy of the Greek original made at the time of the first generation after the Argive master¹². We appreciate this collection because it remained on the spot more than 200 years - something exceptional in our country. Nevertheless, we are aware that its value is not very high. The collection of another Polish amateur, count Artur Potocki, bought in Italy in 1830, was much richer. Some 90 sculptures forming this lot were destined to be placed in a greenhouse of the castle Krzeszowice, near Cracow. Artur Potocki himself or his agent chose many pieces restored, or rather the pasticcios which suited well enough to form the symmetrical groups so beloved in that period. One of these pieces, a Hermes statue, was composed of an ancient torso and many later elements. This torso was published by Olga Hirsch as a roman copy of Doryphoros, but according to Tomasz Mikocki the copyist rather imitated the Diskophoros type¹³.

In the same collection, among the *inedita*, Mikocki found a torso (pl. 48,2) probably based on a Greek model similar to Diskophoros or to the so called Omphalos Apollo¹⁴.

In the collection of the German doctors Guthmann and Zimmermann placed at their house in the village Mittelschreiberhau (Szkłarska Poręba) were two torsos (since 1946 in the National Museum of Warsaw), both published by K. Gebauer. One of them (pl. 48,3) he judged to be a copy of Polykleitos' work »Typus Münchener Statue aus schwarzem Marmor« (Glyptothek, Inv. 458). Georg Lippold however, in his handbook of Greek

sculpture, defined the model of the same piece as the »Knabe mit Salbläschen« dated between 470 et 460. According to Thuri Lorenz, the original, Omphalos Apollo type, was performed slightly later, in the middle of the 5th century¹⁵. The second torso according to Mikocki is similar to the Dresdner Knabe, this one being probably an imitation of the Diskophoros¹⁶.

Finally I would mention two marble statuettes of naked youths which show some affinities with Polykleitos' works and their imitations. They are neither Greek nor Roman but Italian, probably made in the end of 18th century. Their function and character are different.

The first one is a copy on a reduced scale, ordered around 1790 by Stanislaus Augustus, who used to collect the imitations of famous ancient masterpieces. Our statuette is a copy of the so called *Oratore Romano*, respective Germanico, Mercurio etc., signed by Kleomenes son of Kleomenes. This statue since 17th century was in France. Its numerous modern copies and imitations were, however, made on the base of a plaster cast exhibited in the French Academy of Rome. The Kleomenes statue is similar to Hermes Riche-lieu and to other sculptures created in Polykleitos' milieu. For this reason I do not omit its Polish copy in my article¹⁷.

The second statuette was bought in Italy as an ancient piece. Its Polish possessor was the countess Anna Potocka Wąsowicz, called usually »la belle Annette«. She was twice in Italy where, in 1827, she bought a lot of pieces, ancient and modern, to decorate her castle in Jabłonna, near Warsaw. The statuette (pl. 48,4) is a reduced copy of the so called Antinous Capitolinus recently discussed by Klaus Fittschen¹⁸.

It is time now to conclude my discussion. I presented 4 plaster casts from an ancient Polish collection and 5 bronzes from Stettin, 2 Italian imitations and 6 Roman sculptures. These pieces were kept in different houses and palaces, belonging to Polish, German and Russian people, to one king and one empress, to counts, princes and rich bourgeois. Returning to my motto, *habent sua fata monumenta*, I suppose it was right.

¹² T. Mikocki, *Najstarsze kolekcje starożytności w Polsce* [=The Oldest Polish Collections of Antiquities] (1990) 49-66. 134 no. 8 (pasticcio Nb 238 MNW).

¹³ *Ibidem* 98-100. 153 no. 1 (»Hermes« DMNKCz 1971).

¹⁴ *Ibidem* no. 1 (torso DMNKCz 1822).

¹⁵ Gebauer op. cit. no. 3908 (torso DMNKCz 1822); Lippold, *Plastik* 170 note 12; Th. Lorenz, *Polyklet* (1972) 4 note 22; cf. Hirsch op. cit. 451f. fig. 1.

¹⁶ Gebauer op. cit. no. 3907.

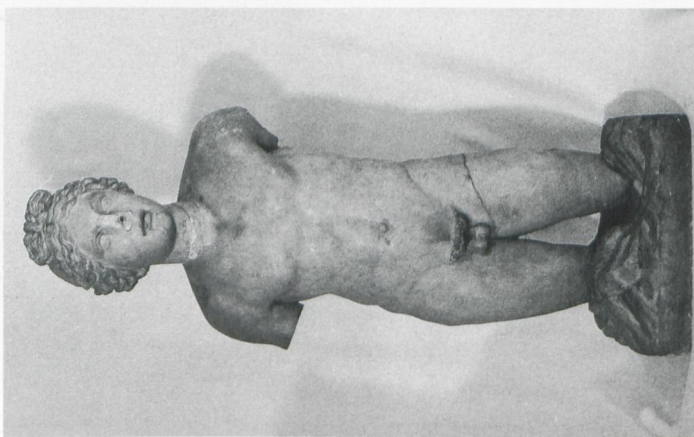
¹⁷ A. Sadurska (ed.), *Z dziejów miłośnictwa antyku w Polsce* [=Sur les amateurs de l'Antiquité en Pologne], *Studia Antiqua* (1991) 144 no. 43. 252 fig. 29 (MŁ 446). Cf. F. Haskell - N. Penny, *L'antico nella storia del gusto* (1984) 315-318.

¹⁸ Mikocki op. cit. 94-97. 149 no. 2 fig. 68; K. Fittschen, *Zwei klassizistische Statuen und ihre Rezeption in der Neuzeit*, *RM* 98, 1991, 341 note 23k. 344 (italian statuette »Antinous Capitolinus« type, MN 147453).

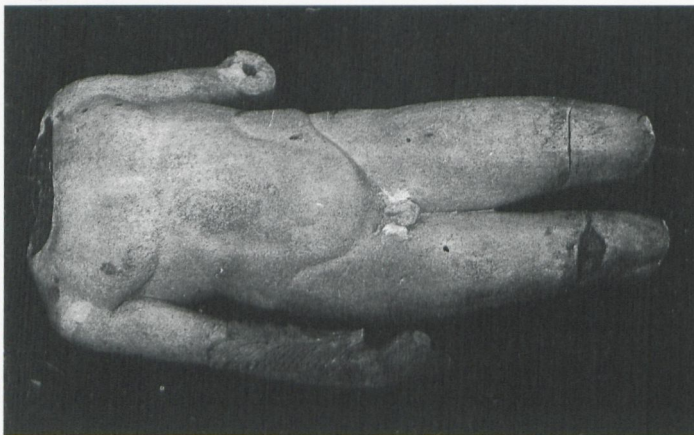
Sources of Illustrations: pl. 47; 48,3: Warsaw, National Museum neg. 61058. 61059. 62173; pl. 48,1: photo P. Ciepielewski; pl. 48,2: neg. PAN Varia 4037



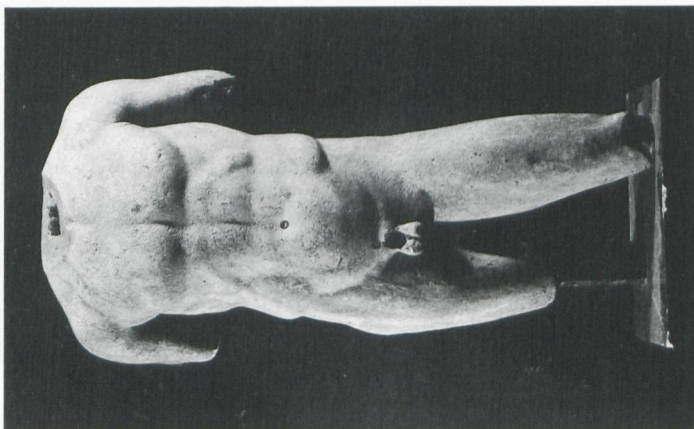
1. 2. Amazon's head. Warsaw, National Museum inv. 198713



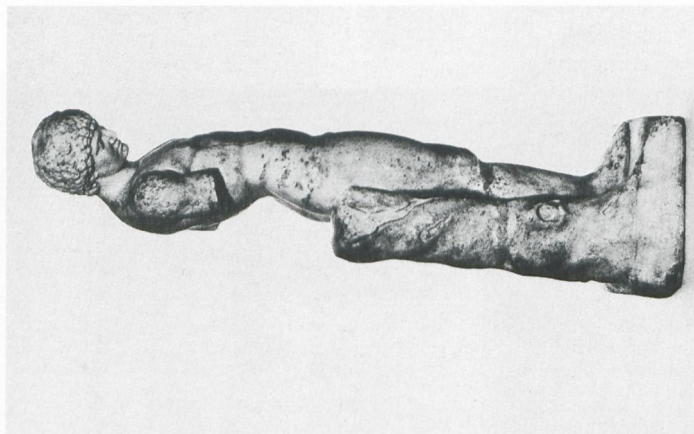
1. Venus head on a viril torso of Narkissos type. Nieborów Castle inv. 238



2. Torso of Diskophoros type. Cracow, National Museum, Czartoryski Collection inv. DMNKCz 1822



3. Torso of Omphalos Apollo type. Warsaw, National Museum inv. 199612



4. Italian statuette, imitation of the „Antinous Capitolinus“. Warsaw, National Museum inv. 147453