

## RHODES AND HELLENISTIC SCULPTURE.

(PLATES VIII—X.)

THE importance of Rhodes as an art centre in Hellenistic times has led to a theory that its sculpture was different in character from that of other places. My aim in this paper is to collect the more important objects of Rhodian provenance and to see if they support this view.

The fourth-century work from the island is in no way distinctive, as is shown by two female heads in Boston, which date from the middle <sup>1</sup> and the third quarter of the century.<sup>2</sup> The latter so closely resembles Attic grave-stelae that Caskey suspects it of belonging to one: this is quite likely, since we know that these stelae were exported (*e.g.*, the fragment in the Argos Museum <sup>3</sup> which bears the head of a boy with his name Kephisodotos written above in Athenian lettering), and the mention of five colossal statues by Bryaxis <sup>4</sup> and a Helios and quadriga by Lysippos <sup>5</sup> proves that foreign artists were already employed for Rhodes. The influence of Lysippos may be traced in a colossal head of Helios in the collection of Hiller von Gaertringen,<sup>6</sup> in another Alexandroid head <sup>7</sup> of no great merit, and in the colossal head from Ialysos in New York <sup>8</sup> (Pl. VIII, 1). This came from a high relief and is remarkably like the heads on the Alexander Sarcophagus (*cf.* Pl. IX); it may be significant that both are of Pentelic marble instead of the customary Parian. The Helios which belongs to Dr. J. L. Shear <sup>9</sup> is of slightly earlier type and seems to owe more to Praxiteles: it has no local characteristics; in fact it might well be of the same school as a red-glazed vase from Kertch which is modelled in the form of a young male head

<sup>1</sup> Caskey, *Cat.* No. 30.

<sup>2</sup> *Ibid.* 32.

<sup>3</sup> *J.H.S.* xi. 1890, p. 101.

<sup>4</sup> Pliny, *N.H.* xxxiv. 42.

<sup>5</sup> *Ibid.* xxxiv. 63.

<sup>6</sup> *Strena Helbigiana*, p. 99.

<sup>7</sup> Hartwig, *Röm. Mitt.* ii. 1887, p. 159, Pls. VII, VIIa. Then in the Haug Coll., Rome.

<sup>8</sup> *Handbook of Metr. Museum*, Fig. 140; Chase, *Sculpt. in America*, Fig. 106; Miss Richter has kindly allowed the use of an unpublished photograph.

<sup>9</sup> Shear, *A.J.A.* <sup>2</sup> xx. 1916, p. 283, Pls. VII, VIII.

wearing an ivy-wreath.<sup>1</sup> The Warocqué head from Rhodes is insufficiently published; Cumont<sup>2</sup> ascribes it to the time of Alexander.

In the basement of the British Museum is a head<sup>3</sup> which was acquired from Biliotti and therefore probably came from Rhodes, a vigorous youth-type with a 'sfumato' surface (Pl. VIII, 2). Its place is with other semi-portraits<sup>4</sup> executed in the violent and idealistic manner of Alexander's successors, and it is accordingly of the same period as Chares' famous Colossus, completed in 291 or 281 B.C.<sup>5</sup>

The prosperity of Rhodes increased after the abortive siege of 303, but there are no large monuments extant of the next hundred years, except a rock-carving at Lindos of the fore-part of a ship. It has a long inscription of the middle of the third century recording some naval victory,<sup>6</sup> and one of the trierarchs mentioned is Agathostratos, who later was in supreme command at the battle of Ephesos (244 ?).<sup>7</sup> The most flourishing period of Rhodes began after the repulse of the Egyptian fleet in this action, and after a remarkable recovery from an earthquake in 222; from now onwards numbers of portrait-statues were set up, and some of the sculptors are known from their signatures.<sup>8</sup> The earliest of them is Phyles of Halikarnassos, whose name occurs in three (or four) inscriptions, and whose statue of Agathostratos at Delos was more or less contemporary with the battle, as its lettering is of the middle of the century. Phyles, as will be noted, came from Asia Minor, Boethos<sup>9</sup> from Calchedon, other artists are from Crete, Chios and Cyprus, and there are a few natives: the school was evidently cosmopolitan and up-to-date. The up-to-date style at the moment was the Pergamene; the other and greater art centre of the age attracted foreign artists in the same way as Rhodes; thus among the sculptors of the Gigantomachy were Athenians, and, if the fragmentary names are rightly restored,

<sup>1</sup> *Arch. Anz.* 1907, p. 140, Figs. 11, 12. For a Maenad head in the same fabric from Olbia see *Arch. Anz.* 1908, p. 190, and Fig. 19.

<sup>2</sup> *La Coll. Warocqué*, No. 10.

<sup>3</sup> *Cat.* iii. No. 1783. Bought from Biliotti when Consul at Trebizond; there is no record of when or where he got it. Ht. 18 cm.

<sup>4</sup> On which see Sieveking, *Münchener Jahrb.* x. 1916-17, p. 179, with 3 pls. of Munich Glypt. No. 480, and figs. of Vatican head, *Cat.* II. Pl. 72, *Sala dei Busti*, No. 338, which Wace identifies as Demetrios Poliorketes.

<sup>5</sup> van Gelder, *Geschichte der alten Rhodier*, p. 383.

<sup>6</sup> Blinkenberg et Kinch, *III<sup>e</sup> Rapport*, 1905, p. 48; *IV<sup>e</sup> Rapport*, p. 31; *A.J.A.* xii. 1908, p. 91, Fig. 4; Zervos, *Rhodes*, Fig. 261.

<sup>7</sup> *III<sup>e</sup> Rapport*, p. 55.

<sup>8</sup> van Gelder, *op. cit.* p. 292; Hiller v. Gaertringen, *Jahrb.* ix. 1894, p. 23.

<sup>9</sup> *Mon. Piot*, xvii. 1909, p. 45; Klein, *Vom antiken Rokoko*, p. 26.

Rhodians, and a member of the Tralles family whose group of Dirke and the Bull (*Toro Farnese*) was set up at Rhodes.<sup>1</sup> It is therefore not surprising that there should be a Pergamene flavour in two monuments of this period from Lindos in the Constantinople Museum, a horse's head<sup>2</sup> and a colossal head of Athena.<sup>3</sup> The latter is badly weathered, but it certainly was in the manner of the Gigantomachy. Then the motive of the Telephos frieze is apparent in a votive relief in the British Museum,<sup>4</sup> and in the frieze from the tomb of a schoolmaster, Hieronymos, which can be dated epigraphically to the first half or middle of the second century.<sup>5</sup> The precise date of the Farnese Bull is unknown, which for my purposes does not matter, since the Naples group is a Roman elaboration of the original and is mostly restoration at that—the torsos of the young men, the lower part of Dirke, and the body of the bull, are the only surviving parts which are copied from the original.<sup>6</sup>

Rhodes declined greatly after the battle of Pydna (168) : it lost its Asiatic possessions, and its trade was transferred to Delos, established as a free port in 166. It had no chance of recovery till the end of the Mithridatic War, when it came into favour once more with the Romans for standing a siege, and its rival Delos was badly damaged, to be finally extinguished in 69 by a pirates' raid.<sup>7</sup> The only monument of importance belonging to the latter half of the second century is a large gravestone in Constantinople<sup>8</sup> (Pl. X) with a male figure seated and a woman standing in the primitive variety of the Pudicitia attitude found in the Cleopatra of Delos, a work of 138 B.C.<sup>9</sup>

There are a few signatures of the later second century and then an enormous number in the period of renewed prosperity, which lasted till Cassius plundered the island in 43. These signatures are all of portrait-statues, which were almost invariably in bronze and have disappeared ;

<sup>1</sup> Klein, *Gr. Kunst*, iii. p. 120.

<sup>2</sup> *Cat.* iii. No. 812.

<sup>3</sup> *Ibid.* No. 811.

<sup>4</sup> *B.C.H.* xxiii. 1899, p. 559, Pl. III, 1; *Röm. Mitt.* xvi. 1901, p. 258.

<sup>5</sup> *Br.-Br.* 579; v. Salis, *Altar v. Perg.* Fig. 19; *Hermes*, xxxvii. 1902, Pl. at p. 121; *B.C.H.* xxxvi. 1912, p. 237.

<sup>6</sup> Naples, *Guida*, No. 260; Studniczka, *Zeitschrift für bild. Kunst, N.F.*, xiv. 1903, p. 171.

<sup>7</sup> *Délos*, viii. i. p. 71; but cf. *Jahresh.* viii. 1905, p. 273.

<sup>8</sup> *Cat.* iii. No. 878. Ht. 1 m. 42 cm. Photo by the courtesy of Macridy Bey.

<sup>9</sup> *B.C.H.* xxxi. 1907, p. 415, Fig. 9; Collignon, *Stat. funéraires*, Fig. 188; *Délos*, viii. i. Fig. 95.

the only surviving bronze statue from the island is of Imperial date. We can, however, form some idea of first-century portraits at Rhodes from those at Delos which were their immediate predecessors, and those in Italy which succeeded them. Delos affords examples of male figures, both in heroic nudity<sup>1</sup> and wearing armour,<sup>2</sup> standing and on horseback, and of female statues in the Pudicitia pose,<sup>3</sup> all types still common under the emperors; there are also a number of heads of the normal Roman Republican character.<sup>4</sup> It may be presumed that Rhodes continued the Delos tradition as the eastern centre of an art which flourished equally in Rome. We have one specimen of its ideal sculpture, the Laokoon, which was made by Rhodians born about 80–75 B.C. and still active in 22 and 21, when they served as priests of Athena Lindia.<sup>5</sup> Theirs must have been practically the last ambitious work of the decaying city. A first-century date is probable for a small female head in the Shear Collection, which resembles the Tralles 'Koré' in Vienna;<sup>6</sup> and for a headless Term with a developed variety of the Pudicitia type, which was no doubt in common use for statues of women. The Rhodian provenance of the Term is not, however, certain: all that is known is that the British Museum acquired it from Biliotti.<sup>7</sup>

Philiskos of Rhodes is an artist of whom much has been said, but it is now clear that his group of Muses has not been rightly identified,<sup>8</sup> whilst the female statue in Constantinople belongs to the first century A.D., and the inscription found with it attributing it to him has curious features which seem to indicate that it is an antique forgery.<sup>9</sup> As for the fragment - - - - - ς 'Ρόδιος, discovered near the Niké of Samothrace and immediately lost, it is by no means evident that it is a signature coming from the base of the Niké or any other statue, and it may equally well belong to a decree of *proxenia*.<sup>10</sup>

I make no attempt to give a complete list of late sculpture from

<sup>1</sup> *E.g.* *B.C.H.* v. 1881, p. 390, Pl. XII: Hekler, *Portraits*, Pl. 127b.

<sup>2</sup> *E.g.* Billienus of ca. 100 B.C., *Délos*, v. p. 43, Fig. 60.

<sup>3</sup> *E.g.* the Cleopatra; an Augustan example in Naples, *Guida*, No. 50.

<sup>4</sup> *Mon. Piot*, xxiv. 1920, p. 93, Fig. 2; *B.C.H.* xix. 1895, p. 479, Figs. 6, 7; most are unpublished.

<sup>5</sup> Blinkenberg et Kinch, *III<sup>e</sup> Rapport*, 1905, pp. 75–81.

<sup>6</sup> Shear, *A.J.A.*<sup>2</sup> xxiv. 1920, p. 313, Pls. II, III.

<sup>7</sup> *Cat.*, iii. No. 2140.

<sup>8</sup> Lippold, *Kopien*, p. 170.

<sup>9</sup> Schede, *Röm. Mitt.* xxxv. 1920, p. 65.

<sup>10</sup> van Gelder, p. 383, note 1; Reinach, *Revue des Études grecques*, v. 1892, p. 197.

Rhodes : many unimportant and undatable pieces are noted in museum catalogues.<sup>1</sup> But the above-mentioned objects include, so far as I know, everything which can help to solve the problem of whether or not Hellenistic Rhodes had a distinctive art. It remains to draw such conclusions as are suggested by the accumulated evidence.

In the fourth and early third centuries we have indications that all known schools were represented in the island, although perhaps the influence of Lysippos is most noticeable. The inscriptions show that sculptures were produced in great numbers at two periods of commercial prosperity, but in each case portrait-statues (as in merchant cities under the Empire) vastly predominate. The first period exactly corresponds to the time of artistic output at Pergamon under Attalos I and Eumenes II, and the few existing works from Rhodes are in the Pergamene style. Then comes a lull during which Delos takes ascendancy in trade and in horribly realistic portraiture of business men, but it is devastated in 88 and 69 and Rhodes comes to the fore again. Portraits are turned out in larger quantities than ever, but Italy is now avid for them and offers greater possibilities to sculptors : the eastern centre of Republican art was already dwarfed by Rome before the final decline of its prosperity during the latter part of the first century B.C. and its style appears to have been the same as the Roman. Neither at this nor at any other time was there anything distinctive about Rhodian sculpture.

A. W. LAWRENCE.

<sup>1</sup> See especially, British Museum, Berlin, Constantinople. There is an attractive gravestone from Rhodes (with a Doric inscription) in the Ny Carlsberg Glyptotek (*Cat. Tillaeg*, 1914 and 1925, No. 229a; *Billedtaaler*, lxxiii. No. 230a). Among copies may be noted here, a variant of Doidalsas' Venus in the Rhodes Museum (*Boll. d'Arte*<sup>2</sup>, iii. 1923-4, p. 385); relief of two horsemen in late archaic style (Metrop. Mus. *Handbook*, Fig. 142; *Bulletin*, Jan. and March, 1906; Chase, *Sculpt. in Amer.*, Fig. 116; cf. Barracco *Cat.*, Pl. LII, and *Annali d. Inst.* 1862, Pl. F); figures of satyrs or Dionysos seated on rocks (Brit. Mus. *Cat.*, III. Nos. 1653-4, Pl. XXIII; *Olympia*, iii. p. 221, Fig. 248). An archaistic statuette of the bearded Dionysos in the Rhodes Museum is published in *Ann. Scuola di Atene*, iv.-v. 1921-2, p. 234, Fig. 1; reliefs from Lindos, Ed. Schmidt, *Archaist. Kunst.*, p. 31, Pl. XIV, 1.

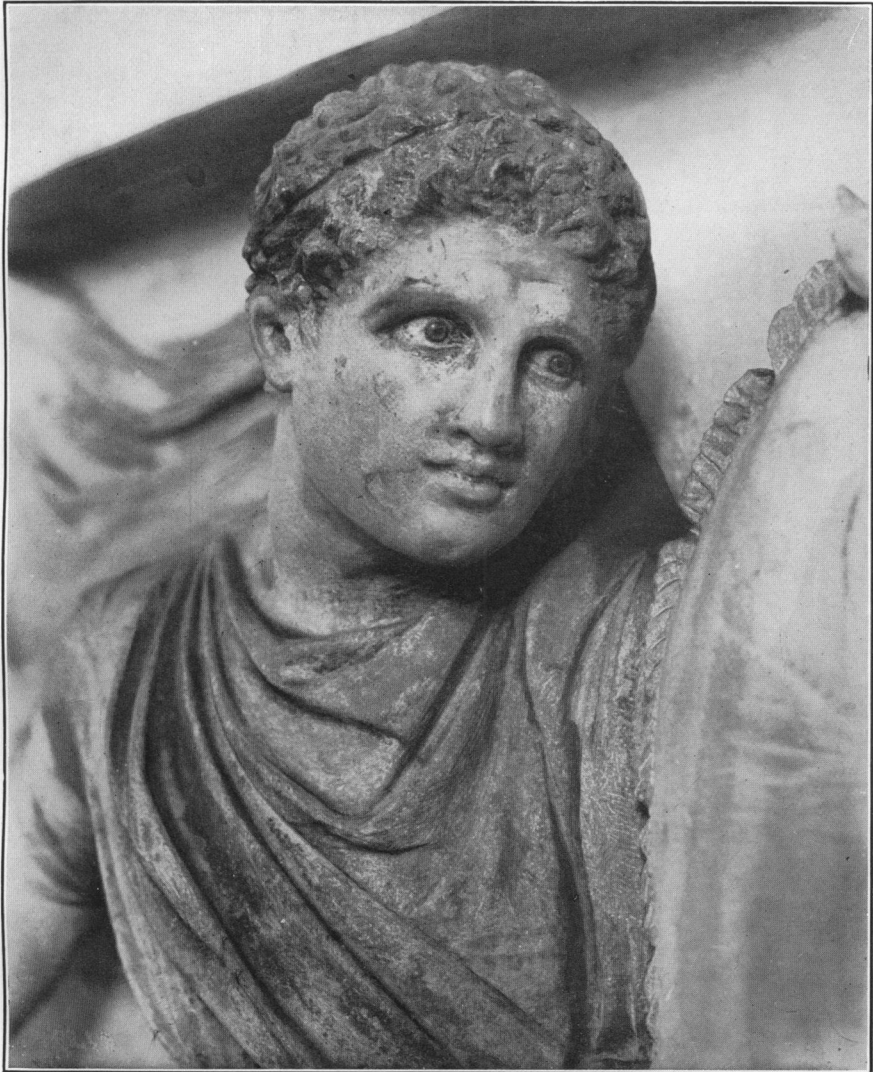


1.—COLOSSAL HEAD FROM IALYSOS. (METROPOLITAN MUSEUM, NEW YORK.)



2.—YOUTHFUL MALE HEAD FROM RHODES (?). (BRITISH MUSEUM.)





RHODES AND HELLENISTIC SCULPTURE: YOUTHFUL MALE HEAD ON THE  
ALEXANDER SARCOPHAGUS.



RHODES AND HELLENISTIC SCULPTURE: GRAVESTONE IN CONSTANTINOPLE.  
(OTTOMAN MUSEUM.)