

MAKING COPIES

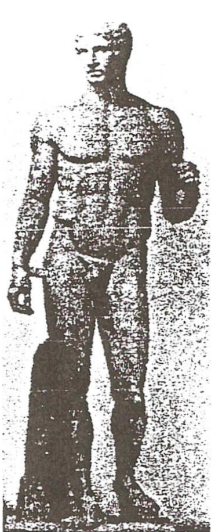
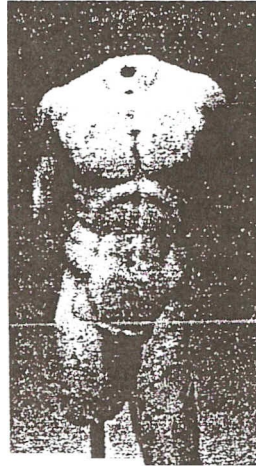
Making copies of statues is a practice that can be traced back to the late 5th century BCE. The earliest examples we have are life-size marble figures that appear to reproduce at reduced scale the monumental cult statues that stood inside Greek temples. These copies were made "free-hand," as were the versions of classical statues that would later decorate the royal courts of the Hellenistic period. It is not until the 2nd century BCE, when wealthy Romans first began collecting Greek art, that full-scale copies were produced. The early history of copying is encapsulated by the Athena on view here: this statue is a 1st century CE Roman copy of a late 5th century BCE Greek statue that was itself a reduced version of the colossal gold-and-ivory cult state that stood inside the Parthenon in Athens. Neither Greek statue has survived, but we have several examples of the Roman copy. This disparity is typical. It indicates both the scale of the copying industry in the Roman world and the value of Roman copies as evidence for the history of both Greek and Roman sculpture.

Roman copies were produced using mechanical means such as pointing machines—elaborate spider-like devices that transferred points on the model to points on the new copy. The model Roman sculptors worked from was not the original Greek statue itself, but a plaster cast that was made from piece-molds taken from the original. Although the original was almost always in bronze, the preferred medium among Greek sculptors, the copy was almost always in marble. Because marble has less tensile strength than bronze, the copy had to be augmented with various kinds of supports—a tree stump attached to a leg, for example, or struts from the torso to the arms.

Changes in medium and the addition of supports are not the only differences between Roman copies and their originals. We find alterations in poses, changes in costume and attributes, and, above-all, the introduction of stylistic characteristics and finishing techniques that are more Roman than Greek. These differences make Roman copies originals of a kind and help us to understand how the classical Greek tradition was received and renewed in the Roman world.

Polykleitos' *Doryphoros* (ca. 460 BCE) was especially popular among Romans, and many copies of the statue were made. Compare the Santa Barbara *Doryphoros* with the five other copies illustrated on the next page.

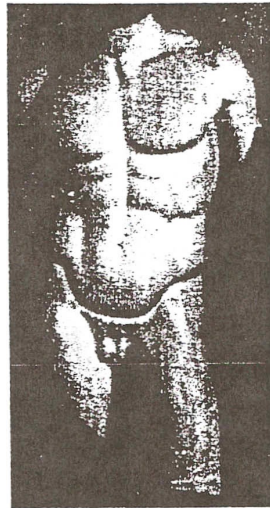
Santa Barbara Museum of Art



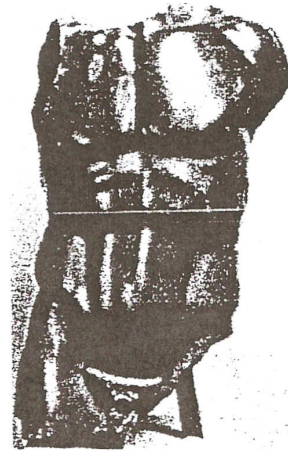
Museo Nazionale
Naples



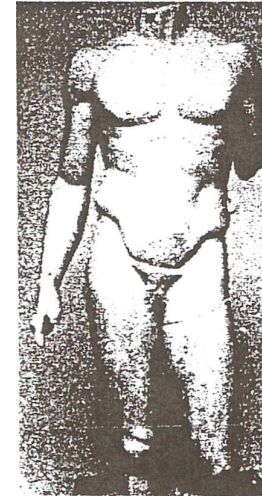
Archaeological Museum
Tripolis



Palazzo Mattei di
Giove, Rome



Uffizi Gallery
Florence



Staatliche Museen
Berlin