

The Toledo bronze youth and East Mediterranean bronze workshops

Susan C. Jones

Although bronze was a popular medium for sculpture in antiquity, few large-scale statues have survived. One such survivor is the classicizing bronze youth on display at the Toledo Museum of Art (fig. 1), which has attracted continuing attention from its initial display in the late 1960s.¹ Both its iconography and provenance have been the subject of scrutiny as the various classicizing movements of Roman imperial art have been explored. It was originally identified as a 2nd-c. A.D. copy of a Polykleitan athlete from Ionia;² the next suggestion was that it belonged to the late 1st c. B.C. group of Roman *lychnouchoi* that are epitomized by the two youths from Pompeii,³ and most recently it was characterized as a classicizing work from the Augustan period.⁴ This last suggestion currently receives the most prominent support.⁵ A re-examination of the technical and stylistic details of the statue reveals evidence that may resolve the chronological issue and leads to a strong presumption about the time and place of its creation. In particular, a distinctive joining technique that occurs on the Toledo bronze deserves greater attention than it has hitherto received.

The slender body of the Toledo youth, a slightly under life-size nude,⁶ echoes the chiasitic pose of Polykleitos' *Doryphoros*⁷ without the heavy, tectonic muscular definition of the original. The right leg bears the weight, while the left leg is relaxed with its heel raised. The

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- 1 Acc. No. 66.1. The technical laboratory of the Boston Museum of Fine Arts examined the bronze on behalf of the Toledo Museum before its purchase in 1966. The results of this examination were conveyed by private letter and subsequently published in Steinberg 123 and nn.20 and 22. The conservator was A. Lorenceau. His work is described in an unpublished report to the Toledo Museum. Initial publication of the statue was provided by Vermeule 23-29, 46-47 nn.10-11 and pls. 20A-F. See also D. T. Owsley, "Graeco-Roman marble figure of a youth," *Carnegie Magazine* 47 (1972) 21-22; R. V. Nicholls' review of D. Arnold's *Die Polykletnachsfolge*, in *JHS* 93 (1973) 266; Steinberg 123 and 137 nn.20 and 22; P. Oliver-Smith, "The Houston bronze spearbearer," *AntP* 15 (1975) 107 and nn.70 and 72; Faltermeier 44-45; C. C. Vermeule, *Greek and Roman sculpture in America* (Malibu 1981) 50-51; Zanker 37; Ridgway 93 and n.4; Maderna-Lauter 336-37 and fig. 228.
 - 2 Vermeule 27 dates it to c.A.D. 140.
 - 3 Nicholls (supra n.1) 266. *Lychnouchoi* are thoroughly discussed in R. Wünsche, "Der Jüngling vom Magdalensberg; Studien zur römischen Idealplastik," *Festschrift für Luitpold Dussler* (München and Berlin 1972) 45-80. Although a recent study has shown the Magdalensberg youth to be a 17th-c. casting, Wünsche's discussion of the general form is still illuminating. Maderna-Lauter 360-62 provides a recent survey of *lychnouchoi*. For the study of the Magdalensberg youth, see K. Gschwantler, *Guss+Form: Bronzen aus der Antikensammlung, Kunsthistorisches Museum Wien* (Wien 1986) 51-61, no.125, and various articles in *Griechische und römische Statuetten und Großbronzen* (see under Riederer) 16-44.
 - 4 Zanker 37.
 - 5 Maderna-Lauter 362 uses the Toledo bronze as an example of this movement. Vermeule (supra n.1) 50 still maintains that it is a work of the Hadrianic/early Antonine period, another period when classicizing statues were popular.
 - 6 Vermeule 49 n.10 gives the maximum height as 1.43 m. Other measurements include: Ht. chin to top of head 0.19 m; max. W. head 0.15 m; max. W. at shoulders 0.365 m; max. W. at hips 0.255 m; max. L. left arm and hand, elbow to finger-tip 0.355 m.
 - 7 Chiasitic balance in Polykleitan works is discussed in most literature dealing with artistic style. Recent discussions and illustrations can be found in B. S. Ridgway, *Fifth century styles in Greek sculpture* (Princeton 1981) 202-3 and fig. 128; A. H. Borbein, "Polyklet," *GGA* 234 (1982) 207-8; and A. F. Stewart, *Greek sculpture, an exploration* (New Haven and London 1990) 160-61 and pl. 382.