

Hippolytus statue

Reloaded



10. October 2022

Hollands College | Pater Damiaanplein 9 | Leuven

fwo

KU LEUVEN

ANDRÁS HANDL

Introduction Reloaded: Why a Second Workshop on the Hippolytus-statue?

Although the so called Hippolytus-statue was subject and object of a two days workshop in 2021, it became clear that there are several aspects which still need further elaboration. In this talk, I will recapitulate the most important insights of the first Hippolytus Workshop and setting the stage for the still burning issues in focus of the second workshop.

András Handl is FWO senior postdoctoral fellow at the Research Unit History of Church and Theology, Faculty of Theology and Religious Studies, KU Leuven, Belgium. He is the initiator and PI of the Hippolytus-statue project funded by the Research Foundation Flanders (FWO). András currently works on religious aspects of migration and mobility to the city of Rome in Late Antiquity. He is co-editor of the special issue of the *Jahrbuch für Antike und Christentum* to 'Migration: Rhetoric and Reality in Late Antiquity.' More broadly, he is interested in the relations between Christians and the City of Rome, history of papacy, the cult of saints, martyrs, and relics, and in material remains of (early) Christianity.



The ‚Statue of Hippolytus’ in the Vatican. An Archaeological View

The paper will analyse the extant state of the marble statue of so-called Hippolytus in the Vatican Apostolic Library. This means to describe the various fragments of ancient sculpture which were used to create the form of the figure which it has today with its restorations and additions. Another part of the talk will analyse the iconography of the statue, i.e. the type of its garments depicted and their meaning as well as the form of the throne. These observations have to be put into the context of similar ancient statues of ‚intellectuals’, seated figures on thrones with the same or at least similar clothing. The aim of this comparison with other statues is to explain the peculiarities of the statue of ‚Hippolytus’ and interpret it in its chronological (ancient) setting.

Hans Rupprecht Goette is professor of Classical Archaeology at the university of Gießen and the Freie University in Berlin, worked for 16 years in Athens for the German Archaeological Institute (1986–2002) and then (until June 2022) for the same institution in Berlin. Among his main interests in the Ancient Greek and Roman world are topographical studies of the Greek countryside that concentrate on evidence of the daily life of ancient inhabitants and their economy in rural areas. He has excavated in Xanten (Germany) and on the island of Aigina (Greece) and did survey work in various regions of Greece. His iconographical studies in Greek and Roman art (mainly ancient sculpture) concern the social implications of dress and self-fashioning, as well as the semiotics of ancient portraiture.

He has published articles and books in German, Greek and English over a wide range of Greek and Roman themes, as well as an archaeological guidebook, *Athens, Attica and the Megarid*.



GINETTE VAGENHEIM

Pirro Ligorio and the Restoration Techniques of Antique Statues in the 16th century: The Example of the ‘Hippolytus-statue’

L'identification par Margherita Guarducci, de partie antique de la statue d'Hippolyte, comme celle d'une figure féminine assise sur une chaire, un rouleau dans sa main, a provoqué une profonde révision de l'histoire du christianisme à Rome entre le II e et IIIe siècle, notamment sur l'identification d'Hippolyte, l'avènement de l'épiscopat monarchique ainsi que celle de la figure féminine originelle et sa signification doctrinale. Pour ma part, je reviendrai sur le rôle de Pirro Ligorio (1512c.-1583) dans la découverte, en 1551, de la statue mutilée, entre la Via Nomentana et la via Tiburtina et de sa restauration ne me fondant sur ses écrits et ses dessins conservés dans ses manuscrits des «Antichità romane»; il s'agira ensuite de la replacer dans le contexte plus général de sa pratique de restaurateur de statues antiques, dont son œuvre montre, dans ce cas également, qu'il possédait une connaissance profonde, et de souligner finalement l'attention particulière que Ligorio porta aux sources textuelles païennes et chrétiennes grâce notamment à l'aide des érudits du «cercle Farnèse».

Ginette Vagenheim is Professor of Latin Language and Literature and Humanities at the Université de Rouen-Normandie, Member of the Institut universitaire de France, Life Member of Clare Hall in Cambridge and Fellow of the Harvard University and The University of Columbia NYC. She currently acts as expert at the ERC for SH5 panel. After a Degree in Classical Philology at the Université Catholique de Louvain-la-Neuve, she obtained a Master in Medieval and Renaissance Philology [supervised by Giuseppe Billanovich] at the Università del Sacro Cuore di Milano; she then obtained a doctorate in Ancient Art History and Archaeology at the Scuola Normale Superiore di Pisa [supervised by Augusto Campana and Salvatore Settis]. She is author of more than 150 publications, especially on Pirro Ligorio and on the history of classical scholarship in the Renaissance, on the history of epigraphy in the Renaissance and on its historiography in the 19th century.



LORENZO CALVELLI & CRISTINA VERNIER

Epigraphic Forgeries in the Renaissance and the Work of Pirro Ligorio

This presentation aims at examining the figure of the Neapolitan antiquarian Pirro Ligorio (1513-1583) and his activity as a forger of ancient inscriptions. After an introduction focused on the epistemology of forgeries, especially in the Renaissance, we will take into consideration the reasons that brought Ligorio to create forged inscriptions and the methodology that he adopted in shaping new epigraphic texts. To better understand Ligorio's work, we will examine the cultural context in which he lived, explore his relationship with other scholars and how they dealt with epigraphy as a historical source. In particular, we aim to investigate how the creation of forgeries frequently originated under the influence of intellectual debates related to antiquarian issues that became especially 'hot' in the late Renaissance: in fact, fake inscriptions often served as evidence to support ideas that were otherwise unverifiable. Some examples will be given of how the echoes of those debates may be found in Ligorio's *Roman Antiquities*. Ligorio was already a well-known forger during his lifetime, but only at the end of the XVIII century did scholars begin to deal with the problem of his production of inscribed texts: while epigraphy emerged as an independent historical science, Gaetano Marini (1742-1815), Bartolomeo Borghesi (1781-1860) and Theodor Mommsen (1817-1903) developed a true obsession for Ligorian forgeries. In conclusion, some considerations will be made on today's approach towards the historic phenomenon of falsification, especially concerning Ligorio's work.

Lorenzo Calvelli is associate professor in Ancient History at the Ca' Foscari University of Venice. He was a Marie Curie graduate student at University College London and earned a PhD in «History and Archaeology of the Mediterranean countries» at Ca' Foscari and the Université Paris X. He was a post-doctoral fellow at the Warburg Institute in London, at the Villa I Tatti in Florence (The Harvard University Center for Italian Renaissance Studies), at the Centro di Studi e Ricerche sui Diritti Antichi in Pavia and stipendiary visiting fellow at the Seeger Center for Hellenic Studies (Princeton University). His research interests focus on classical and late-antique epigraphy, on architectural spolia and antiquarian collections in Venice and Rome, on early Christianity in the Adriatic region, and on the reception of antiquity. He authored several books and was Principal Investigator of a collaborative research project sponsored by the Italian Ministry of Education on epigraphic forgeries.

Cristina Vernier is graduate student of ancient history at the Ca' Foscari University of Venice.



The Early Reception of the Hippolytus Statue

What impact did the rediscovered statue of Hippolytus have in the early modern period? Did early viewers admiringly consider it the oldest Christian figure in stone, as Winckelmann was to argue in 1764? Did its reconstruction by Ligorio affect the iconography of Hippolytus? How did historians study and publish its inscription? In this talk, I will try to answer these questions and consider the early reception of the monument, from its appearance in 1551 until the edition of Hippolytus' works by Johannes Fabricius in 1716.

From the time of Ligorio himself, scholars prioritized the inscribed texts from the monument. Early editors gave their readers the inscriptions without trying to show where they were carved; as a result, those readers did not ask why the texts appeared where they did. At the same time, publishers who were reproducing statues at Rome, and so creating a canon of the city's antiquities, do not seem to have been drawn to Hippolytus. The inscription was thus decontextualized and used primarily by scholars working on chronology. For ecclesiastical historians, on the other hand, the circumstances of the statue's discovery were important in confirming Hippolytus' status as a martyr. They preserved the details that Ligorio recorded, without being so interested in the statue's appearance. I will argue that the priorities and working habits of these early erudites established a pattern whereby subsequent scholars rarely considered the monument as a whole.

William Stenhouse is a Professor of History and Associate Dean for Academic Affairs at Yeshiva University, New York. He works on the reception of classical antiquities in the sixteenth and seventeenth centuries, and his works include *Reading Inscriptions, Writing Ancient History: Historical Scholarship in the Late Renaissance* (2005).



Schedule

Monday, 10. October 2022

13:00 – 13:15	ANDRÁS HANDL Welcome & Introduction Reloaded: Why a Second Workshop on the Hippolytus-statue?
13:15 – 14:15	HANS RUPPRECHT GOETTE The ‚Statue of Hippolytus‘ in the Vatican. An Archaeological View
14:15 – 15:15	GINETTE VAGENHEIM Pirro Ligorio and the Restoration Techniques of Antique Statues in the 16th century: The Example of the ‘Hippolytus-statue’
15:15 – 15:30	Discussion
15:30 – 16:00	Coffee break
16:00 – 17:00	LORENZO CALVELLI & CRISTINA VERNIER Epigraphic Forgeries in the Renaissance and the Work of Pirro Ligorio
17:00 – 18:00	WILLIAM STENHOUSE The Early Reception of the Hippolytus Statue
18:00 – 18:30	Discussion & Closing Remarks
20:15	Conference Dinner @ Mykene for speakers



Hollands College | Pater Damiaanplein 9 | Leuven

The workshop is free and open to all, but please register:
andras.handl@kuleuven.be or <https://andras.handl.hu/hippolytus-workshop2>

