



**ART-HISTORICAL
SCULPTURE COLLECTION OF
THE UNIVERSITY OF HELSINKI**

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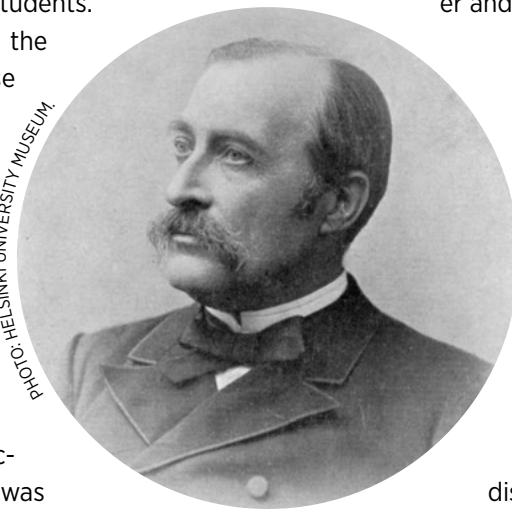
TEXT: ANNA LUHTALA, PÄIVI RAINIO, PIA VUORIKOSKI. TEXT REVISION: VILLE HAKANEN.

The collection of plaster casts overseen by the Helsinki University Museum has delighted the public in the University's Main Building for decades. The collection is also known as the art-historical sculpture collection because the plaster casts have been used in art teaching. In view of this, the discipline of art history managed the collection before it was brought under the Helsinki University Museum in 2014.

FIRST ACQUISITIONS IN 1843

The idea of acquiring a collection of plaster casts for what was then the Imperial Alexander University was first proposed by Nils Abraham Gylden (1805–1888), an assistant in classical philology, who was inspired by the ancient art collections he saw during a study trip to Germany in 1834. However, the University Senate did not warm to the idea, so the funds used to purchase the first works were obtained through a fund-raising campaign organised by students.

This campaign began in 1843 and the funds raised were used to purchase casts of the Laocoön Group, the Apollo Belvedere and the Diana of Versailles from Paris. The sculptures arrived in Finland in summer 1845 and were displayed to the public in an exhibition that opened on 27 October 1845, the first ever public art exhibition in the country. The exhibition – including paintings acquired from a Belgian art dealer – was held at the University's Art Room. At the time, the Art Room was located in



Carl Gustaf Estlander.

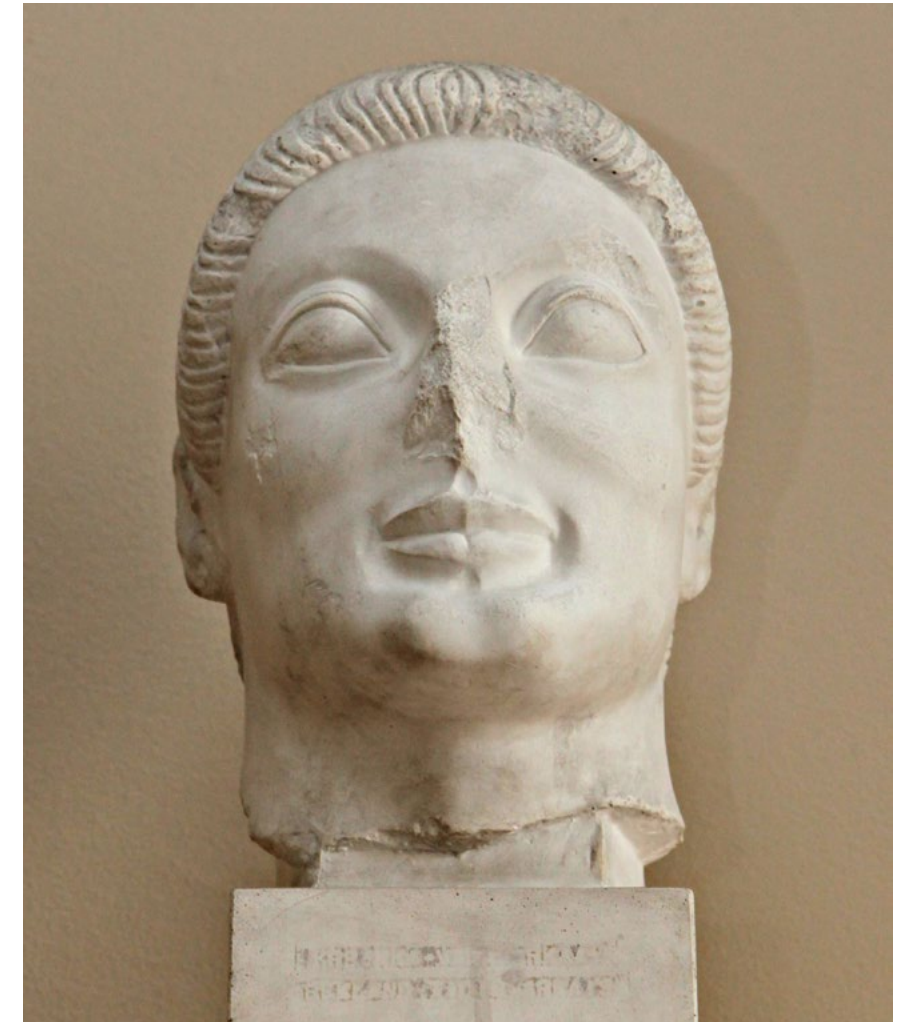
a since-demolished building designed by C. L. Engel in the same city block as the University's Main Building on Fabianinkatu street.

THE COLLECTION GROWS

The collection later grew at the initiative of Carl Gustaf Estlander (1834–1910), professor of aesthetics and modern literature. This time, the University Senate granted funding for the acquisitions. The first new purchases were made in France in 1871 with the assistance of Adolf von Becker (1831–1909), who taught at the University's Art Room. At the time, von Becker was on leave of absence living in Paris and so was able to view the casts to be purchased and to supervise their transport to Finland.

A catalogue of the ancient plaster casts by Professor Estlander was published in 1876, with information on the original works, as well as the places and costs of purchase of the casts. In Finland, sculptor Carl Eneas Sjöstrand (1828–1906) put the sculptures together and gave them the finishing touches.

After a short break, purchases continued under the supervision of Johan Jacob Tikkanen (1857–1930), docent of art history and aesthetics. On a trip to Italy in 1883, he acquired the first Renaissance sculpture copies to be added to the collection. In the late 1880s, he spent several years in Central and Southern Europe, corresponding actively with Estlander and, based on their discussions, making purchases in Berlin and Florence. The acquisition of the Renaissance cast collection relied on



Head of the Kouros sculpture.

Tikkanen's expertise. All in all, he worked diligently for almost a year to put together the collection. Estlander had requested that Tikkanen acquire the sculptures, and Tikkanen accepted the task with enthusiasm because the purpose of the collection was to support teaching in art history.

The assembling of the Renaissance section of the University's sculpture collection was influenced by Estlander's and Tikkanen's art-historical tendencies, the availability of works and, ultimately, the amount of funds available. The collection of plaster casts was part of the material used in teaching, which expanded and diversified over the following decades. Numerous other European universities acquired similar collections in the 1800s. In addition to their pedagogical significance, the collections also had status value. The acquisition of a sculpture collection was a concrete demonstration of the discipline of art history pursuing a similar status in Finland as at universities in other countries, particularly Germany.

SUPPLEMENTING THE COLLECTION

The University's sculpture collection eventually consisted of 75 ancient, 52 Renaissance, three early Christian and two Asian copies. The sculptor Walter Runeberg (1838–1920) donated Asian sculpture heads and three Renaissance sculpture heads to the University in 1890. The last acquisition, a copy of the Elk's Head of Huittinen, was made in 1912. The original soapstone figure of an elk's head was discovered in 1903 in a potato field in the village of Palojoki near Huittinen. Its plaster model is the only Finnish work included in the University's collection of plaster casts.

The discipline of art history has also received several donations from Professor and art historian Christopher H. Ericsson (1920–2009). Among his donations are included: in 1984, a votive relief he had purchased from the Glyptotek in Copenhagen; in September 2001, the head of an archaic kouros; and finally plaster copies of the Lemnian Athena.

PHOTO: TIMO HUUILINNA, HELSINKI UNIVERSITY MUSEUM.

ON PUBLIC DISPLAY SINCE 1845

Although many visitors to the old side of the University's Main Building on Unioninkatu street are familiar with the plaster sculptures, they were first displayed to the public in the University's Art Room in 1845. The first

PHOTO: HELSINKI CITY MUSEUM.



Apollo Belvedere in the reading room of the National Library in the late 19th century.

The plaster sculpture collection was moved to the top floor of the old side of the Main Building after the wars.

PHOTO: YRJÖ LINTUNEN, HELSINKI UNIVERSITY MUSEUM.



sculptures were moved by order of the University rector from a customs house to the University library in summer 1845. An exhibition committee, consisting of Librarian A. Blomqvist, Professor N. A. Gylden and Drawing Instructor P. Kruskopf, deemed the library unsuitable for the sculptures due to humidity and fine dust, which led to the sculptures being relocated to the Art Room.

Next, the sculptures were moved to the Arppeanum building, which was completed right by the Senate Square in 1869 and featured laboratory facilities and practice rooms. On 20 May 1873, an exhibition opened there to present the University's new collection of casts made from ancient statues. The sculptures were then briefly housed in the University's Main Building, from where they were returned in the 1890s to facilities specifically designed for them and given an antique appearance on the second floor of the Arppeanum building. The first three sculptures in the collection were on display on the University library's premises for a number of years. Old guidebooks to Helsinki mention the sculpture collection in Arppeanum as an important attraction in the capital.

As the Arppeanum facilities became increasingly cramped in the 1900s, the sculptures were moved to the north corridor of the Main Building in 1937.

PHOTO: ERKKI SALMELA, HELSINKI CITY MUSEUM.



There, the sculptures survived a bombing raid during the Continuation War between Finland and the Soviet Union as well as the resulting fire in the Main Building in February 1944. Later, the collection was moved to the premises of the discipline of art history and the vestibule of the Main Building. Some of the casts were also located in the art-historical Sirenia library at the southern end of the Main Building's fourth floor.

The culturally and historically valuable collection was moved out of the Main Building under the direction of the Helsinki University Museum ahead of the renovation of the building undertaken between 2019 and 2021. An assessment of the condition of the sculptures confirmed that they were in urgent need of conservation. The majority of the collection was moved to the Finnish Heritage Agency's Collections and Conservation Centre, where conservation works were carried out. Some of the sculptures were in better condition and could be relocated directly to the Topelia building, where the discipline of art history moved in 2019. When the conservation works had been completed, most of the plaster casts were returned to the Main Building, its corridors and its vestibule.

RARE AND VALUABLE PIECES OF IMPORTANCE FOR CULTURAL HISTORY

Contrary to a common misconception, the marble statues and temples of ancient Greece and Rome were not originally white, as they were when discovered in later archaeological excavations. The current of time had washed away the pigments that were commonly used in ancient times. The temples were, in fact, painted in bright colours, and the sculptures glowed in vivid hues. The pigments of some ancient sculptures have been better preserved, including the brown pigment on coils of hair. This was noted as early as the 19th century, the golden age of plaster casts. Accordingly, plaster models were tinted with a hint of the pigments used on the

Library of the Department of Art History in 1978.

originals. The surface of the sculptures was also coated with patina. Because the pigments and patinas of the sculptures included in the University of Helsinki collection are unusually well preserved, it was important to respect the original surface treatments when conserving the sculptures. Old, historically significant restorations were also left partly visible.

The University's art-historical collection of plaster sculptures was modelled on similar collections held by several European universities, some of which still exist. Collections of casts played an important role in European cultural history at a time when museums and university venues were opened to the public for educational purposes. Thanks to copies, individual citizens have access to the world's cultural treasures. The plaster casts of ancient sculptures provided a foundation for the development of the museum and art sector in Finland, too. Their significance for cultural history remains undiminished.

CONSERVATION PROJECT OF THE COLLECTION OF PLASTER CASTS

Two companies were selected to conserve the plaster casts under the guidance of the Helsinki University Museum: Konservointipalvelu Löytö and Konservointiliike Patina. The conservation project provided a great deal of new information on the sculptures and their structures.

Further information can be found in a Finnish-language blog entry: <https://blogs.helsinki.fi/parakennuksen-peruskorjaus/2020/11/10/yliopiston-kipsiveistoskokoelman-historia-ja-konservointi/>.

Plaster sculptures at the Ashmolean Museum of the University of Oxford.



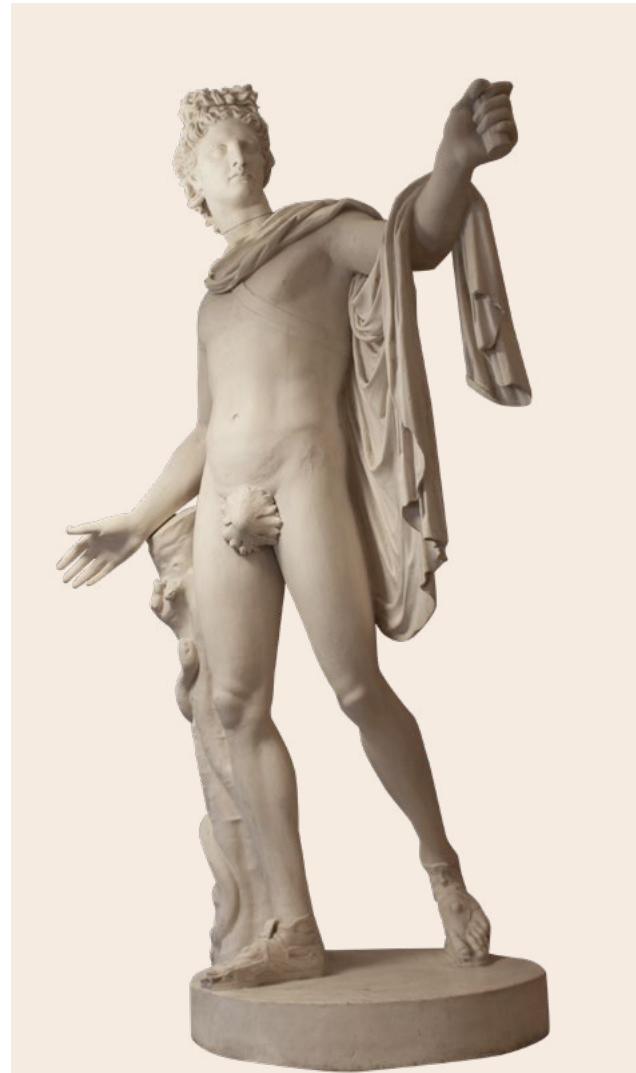
PHOTO: PIA VUORIKOSKI.

STAIRS, NORTHERN SIDE

THE LARGE HERCULANEUM WOMAN

The woman depicted in this sculpture is clad in the beautifully draped robes of a high-born woman and has drawn part of her mantle over her head, signifying piety. The original marble statue was found in the 18th century in a theatre in the town of Herculaneum, and can be seen today in Dresden. High-ranking women were a popular subject of sculpture in Roman times, and over one hundred versions of the Large Herculaneum Woman have been found. In the original Greek art, this type of sculpture had idealized facial features, though later Roman copies were often individualized portraits. While it seems likely that this statue depicts a member of the imperial family, it is unusual in having idealized facial features. In the original, an inscription would have identified the female subject and described her achievements.

This plaster copy of the Large Herculaneum Woman was purchased for the university collection from the Museum der Gypsabgüsse in Dresden in 1874.



THIRD FLOOR

BELVEDERE APOLLO

This sculpture is based on an ancient Roman marble sculpture which is thought to be a copy of a bronze statue by the Athenian sculptor Leochares, c. 340–330 BCE. The Roman sculpture, dating from the 1st century CE, is now in the Vatican Museums. It was found in the town of Grottaferrata, near Rome, in the late 15th century. The statue depicts the god Apollo, who has just shot an arrow from his bow.

This plaster copy was displayed in the University Library (now the Finnish National Library) until the end of the 19th century, when it was moved to the University Main Building where today it can be seen on the Senate Square side of the building.

THE LAOCOÖN GROUP

This large sculptural ensemble is a replica of an ancient Roman sculpture depicting the Trojan priest Laocoön and his two sons. This piece was one of the first acquisitions for the university's collection, along with the Artemis of Versailles and the Belvedere Apollo, in 1843. A large sculptural ensemble was found in 1506 in the ruins of Domus Aurea in Rome. Attributed to Hagesandros, Polydoros and Athanodoros, sculptors from the island of Rhodes, it is thought to be the marble sculpture depicting the Laocoön described by the Roman author Pliny the Elder (23–79 CE).

The sculpture was probably made around 50–25 BCE and is now in the Vatican. Later restorations to the original have since been removed, so the plaster copy in the University of Helsinki looks quite different from the Vatican version.

The sculpture was displayed in the University Library (now the Finnish National Library) until the end of the 19th century, when it was moved to the university's Main Building, where today it can be seen on the Senate Square side.



ARTEMIS OF VERSAILLES

The University of Helsinki's Artemis of Versailles is a plaster copy of an ancient Greek statue of the goddess Artemis. The statue is also known as Diana of Versailles, as in Roman mythology Diana was the counterpart of Artemis, but in the University's collection the name Artemis has become standard. Portrayed in the sculpture as a hunter, in mythology Artemis is the goddess of hunting, the moon, childbirth, women, wildlife and the forest.

The Artemis of Versailles is a copy of a Roman marble sculpture which is assumed to be a replica of a bronze work from c. 340–330 BCE made by the Athenian sculptor Leochares. Artemis is one of the first ancient sculptures to find its way to France. In the 1550s, the sculpture was presented to King Henry II of France by Pope Paul IV. Today it can be seen in the Louvre.

This plaster cast of Artemis was bought in Paris in 1843 with funds raised by university students and was one of the first works purchased for the collection (the others being the Laocoön Group and the Belvedere Apollo). These purchases were the brainchild of Nils Abraham Gylden (1805–1888), who worked in the Classical Philology department.

The goal was always to display the statues on university premises, so they could easily be seen by the public. They were in the University Library (now the Finnish National Library) until the end of the 19th century, when they were moved to the university's Main Building. Today they can be found on the Senate Square side of the building.

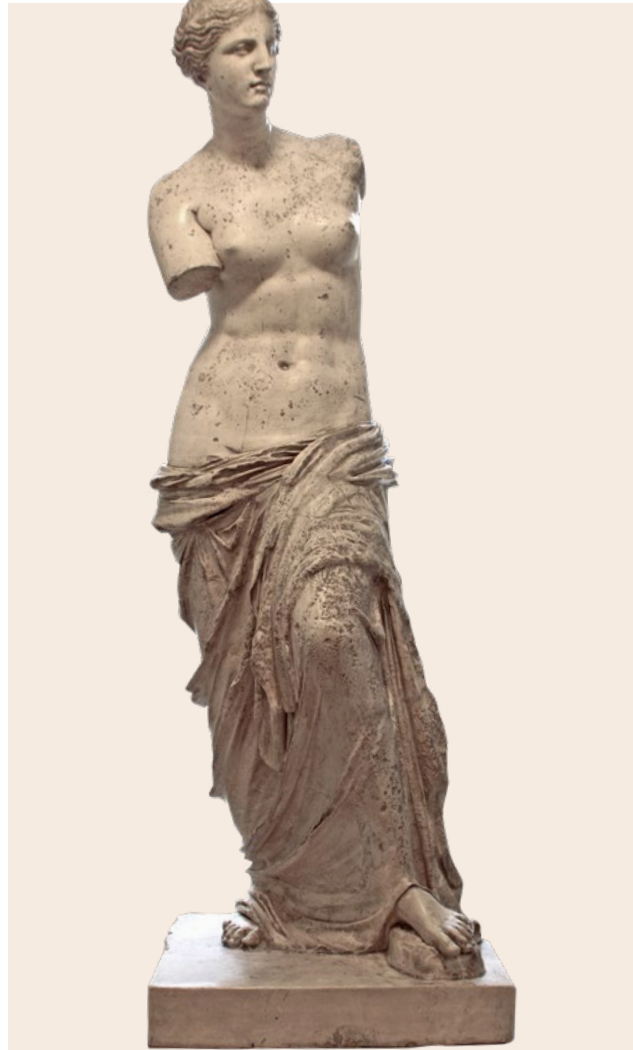
CORRIDOR, NORTHERN SIDE, THIRD FLOOR

PARTHENON FRIEZE (PART)

A plaster replica of a low-relief marble sculpture created in c. 443–437 BCE to adorn the Parthenon temple, completed on the Athenian Acropolis. The temple was constructed and decorated under the supervision of the sculptor Phidias (flourished c. 490–430 BCE). The portions of the frieze included in the University's collection depict a procession of people, horses and their riders, sitting and standing gods and goddesses, as well as the presentation of a peplos, a garment worn by women in ancient Greece. The frieze is likely to depict the Panathenaic procession connected with the annual festival in honour of the goddess Athena. As part of the festival, the goddess was presented with a peplos.

Today, the majority of the frieze is held at the British Museum in London, which acquired it as part of the Elgin Marbles. From 1801 to 1812, the Earl of Elgin removed almost all of the sculptures adorning the Parthenon and had them transported to Britain. The remaining parts of the frieze are housed at the Acropolis Museum in Athens. The total length of the frieze was 160 metres, of which 128 metres survives. When looking up from the base of the temple colonnade, the frieze was placed at a height of 12 metres. As with all ancient marble sculptures, the Parthenon Frieze was also originally painted in bright colours. Today, the Parthenon Frieze is one of the most extensively investigated and interpreted of ancient sculptures.

The copy of the frieze was purchased for the University in 1872 from Desachy of Paris.



VENUS DE MILO

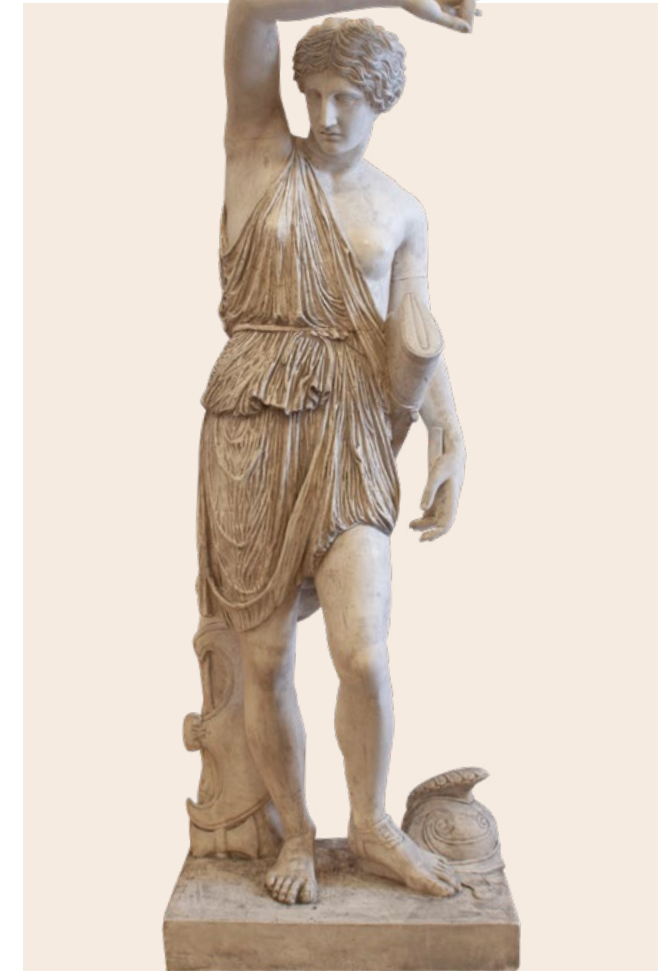
A plaster copy of a Greek marble statue of Venus (the Roman counterpart of Aphrodite), the goddess of love and beauty. The statue was discovered on the island of Milos (or Melos) in the Cyclades in 1820. It was bought by French diplomats and given to King Louis XVIII and incorporated into the Louvre collections, where it remains to this day. At the time, the French were looking intensely for new ancient masterpieces after the Louvre had had to return the ancient statues looted by Napoleon. An inscription on the plinth suggests that the statue is the work of a previously unknown Hellenistic sculptor, Alexandros of Antioch. The Louvre officials hid this information so as to connect the statue to the major sculptors of the Classical period, Phidias or Praxiteles. Today, the Venus de Milo is dated to approximately 100 BCE. Opinions vary as to the original position of the lost arms and the activity in which the figure is engaged. It is possible that the left hand was holding an apple.

STAIRS, NORTHERN SIDE

MARS /ARES BORGHESE

Mars was one of the most important gods in the Ancient Roman pantheon. He was the god of war and the protector of agriculture. His Greek counterpart was Ares who was the son of Zeus, chief deity of the gods, and his wife Hera. Ares was also known for his clandestine love affair with Aphrodite, the goddess of love.

The version of Mars / Ares Borghese owned by the University of Helsinki is a plaster replica of the original marble statue which was acquired by the Louvre in 1808 as a part of the Borghese family collection. The statue was made during Roman times, but the pose and muscular physique of Mars are reminiscent of the Greek sculpting style from 400 BCE.



AMAZON

A plaster copy of a statue of an Amazon, or a woman warrior. Numerous ancient Amazon statues are connected to the story told by the Roman writer Pliny the Elder (23–79 CE), according to which five ancient Greek sculptors competed in making a statue of an Amazon for the famous temple of Artemis at Ephesus. The University's plaster copy is based on the Roman marble statue known as the Mattei Amazon, now located in the Vatican Museums, a type usually attributed to Phidias (flourished c. 490–430 BCE). Another ancient source suggests that Phidias' Amazon leaned on a spear, but the Mattei Amazon has been restored so that she is holding a bow. The head of the statue has been restored in accordance with the Amazon statue of the same type held in the Capitoline Museums. According to Pliny's story, the sculptor Polykleitos (5th century BCE) won the competition, and Phidias came second with his Amazon.

The year of acquisition of the plaster copy is not known, but the work was purchased from the Louvre in Paris.

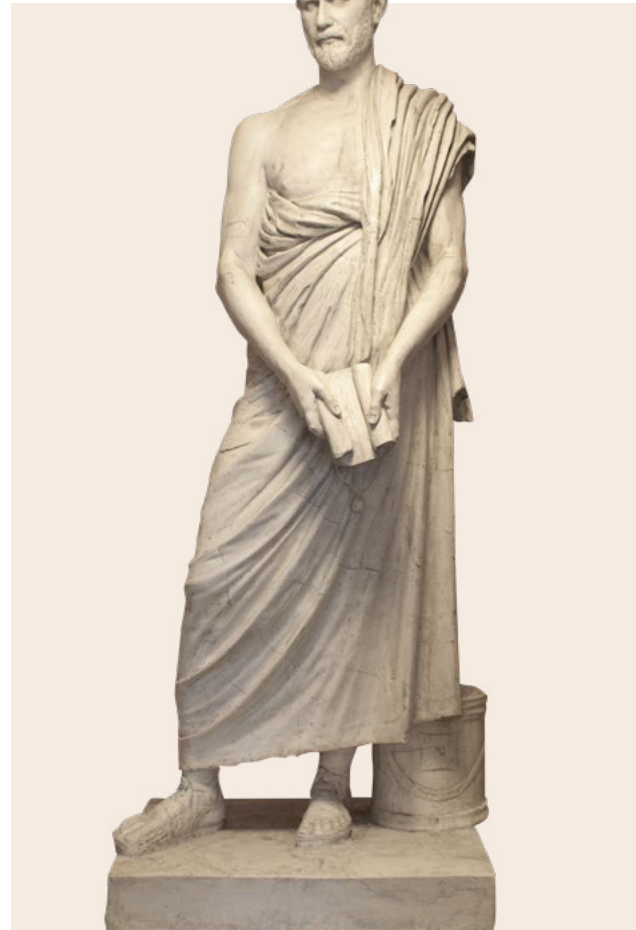
CORRIDOR, NORTHERN SIDE, FOURTH FLOOR

BELVEDERE TORSO

A plaster replica of a marble statue signed by 'Apollonios, son of Nestor, Athenian' which can be dated to the 1st century BCE or possibly the 1st century CE. The male figure is seated on an animal hide. If it is a lion skin, the man could be identified as Heracles, whereas a panther skin would connect him with Dionysus, in which case he could be the satyr Marsyas. It has also been suggested that the man is the Cyclops Polyphemus or Ajax (Aias), a hero of the Trojan War. The statue is probably a version of a Hellenistic bronze sculpture.

The first information we have about the statue comes from the mid-1400s, when it was part of Cardinal Prospero Colonna's (c. 1410–1463) collections. The statue was then acquired by the sculptor Andrea Bregno (1418–1506) and later by Pope Clement VII (1523–1534). Today, the statue is in the Pio Clementino Museum of the Vatican Museums. Together with the Laocoön Group and the Apollo Belvedere, the Belvedere Torso was one of the most admired works of art in the Cortile del Belvedere, the Belvedere Courtyard, at the Vatican Palace in Rome. Its impact can be seen in works such as the Sistine Chapel frescoes painted by Michelangelo (1475–1564).

The year of acquisition of the plaster copy is not known, but the work was purchased from the Louvre in Paris.



FOURTH FLOOR

DEMOSTHENES

Demosthenes, a Greek statesman, lived 383–322 BCE. He opposed Macedonia's growing influence and was eventually driven to suicide. In 280 BCE, in Athens, an idealized posthumous statue of him was made in bronze by Polyeuctus. Dozens of Roman sculptures were later made of him, most likely copies of this bronze statue. In these sculptures, with the benefit of hindsight, Demosthenes has been depicted as melancholic.

The university's plaster copy is based on a marble original that is thought to have been found in Tuscany. In the 18th century, the statue was in Villa Aldobrandini in Rome, but it was brought to the Vatican in 1823.

The work has been restored in several areas of the face, arms, legs, and feet, and the plinth is also new. Today the original sculpture is in the Braccio Nuovo Gallery of the Chiaramonti Museum, which is part of the Vatican Museums.

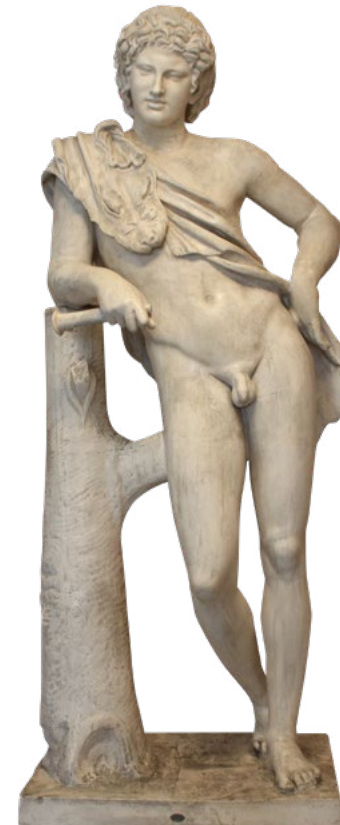
This plaster copy, by Leonard Alexandre Desachy, was purchased for the University in Paris in 1872.

THE RESTING SATYR / ANAPAUOMENOS

The Resting Satyr is also known by its name 'Anapauomenos', a name derived from the Greek word meaning 'at rest'. The sculpture depicts a satyr leaning on a tree. This type of piece was hugely popular in Classical Antiquity. Over a hundred versions are known to exist, and they have been found all around the Mediterranean. The sculpture has been linked to a bronze piece by the sculptor Praxiteles (390–320 BCE), which according to the Roman author and natural philosopher Pliny (23–73 CE), is a famous statue depicting a satyr. Pliny doesn't provide any other details, but the connection between the pieces has been justified not only by the sculpture type, but also by the posture and style, which match the Hermes and the Infant Dionysus sculpture attributed to Praxiteles.

The piece owned by the University is a copy of a Roman marble sculpture from 130 BCE, made during the reign of Emperor Hadrian. It is possibly the most famous type of 'Resting Satyr', the original of which currently stands in Rome at the Capitoline Museums. The copy was bought from the Louvre in 1871.

A Roman marble sculpture of the Resting Satyr ended up in Finland after the Russian Revolution and is privately owned.



CAPITOLINE ANTINOUS

A plaster copy of a Roman marble statue found in the early 18th century on the site of Hadrian's Villa in Tibur (now Tivoli). The statue can be dated to the second century BCE (carved pupils appeared in ancient sculptures in the early second century BCE), probably to the reign of Emperor Hadrian (117–138 CE).

The statue was long considered to represent a young man called Antinous, who was beloved by Hadrian. Antinous drowned in the Nile in 130 CE. He was deified, and statues depicting him were erected throughout the empire. In the 18th and 19th centuries, people were fascinated by the story of Antinous and eager to find his likeness in ancient statues. Statues of Antinous have later been identified on the basis of, in particular, the hairstyle of the figure depicted, and the Capitoline Antinous no longer fits the prevailing image of Antinous. Today, the statue is usually thought to depict the god Hermes.

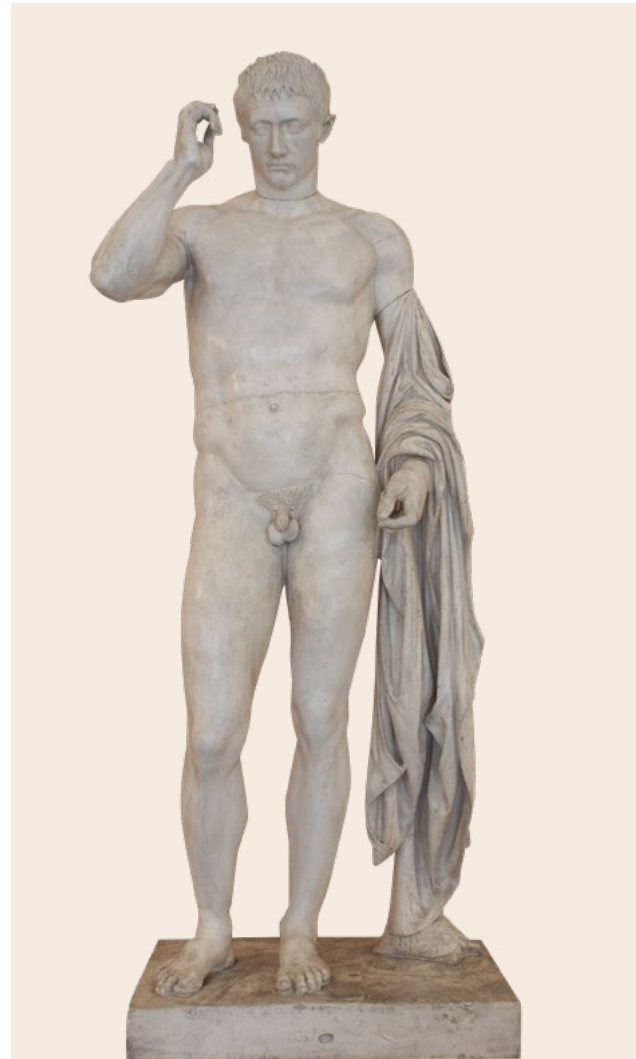
The original marble statue that served as a model for this plaster copy is now held in the Capitoline Museums in Rome. The statue was the main attraction of Cardinal Albani's collection until Pope Clement XII purchased it in 1733 and placed it in the Capitoline Museums, which were opened in 1734 as the first public art museum in the world.

The plaster copy was acquired for the University in 1875 from the Louvre.

HERMES AND THE INFANT DIONYSUS

This is a plaster copy of a statue made of marble from the island of Paros was found in 1877 during archeological excavations of the Temple of Hera in Olympia, Greece. The Greek geographer Pausanias (2nd century CE) mentions a sculpture of Hermes and the infant Dionysus at the Temple of Hera, saying it was made by the Greek sculptor Praxiteles (c. 390–320 BCE). On the strength of this reference, the statue was attributed to Praxiteles, and indeed the Praxitelean style identified in classical art history was largely reconstructed based on this statue of Hermes. However, it is more likely that the sculpture dates from a later period, since the plinth on which it stands, as well as its sandals, are of a later style. The sculpture might be a later copy of Praxiteles' original work, or it might have been made by another sculptor of the same name. When it was found at the Temple of Hera, the sculpture was missing its lower legs, but the right foot had been preserved. There were also traces of red colour in the sculpture's hair, which probably indicates that the work was being prepared for gilding. The entire sculpture is made from a single slab of marble.

In 1888, the University of Helsinki bought the plaster copy of the statue in Berlin. The original sculpture is in the Archeological Museum of Olympia in Greece.



MARCELLUS

The collection's Marcellus is a plaster copy of a Roman marble sculpture from 20 BCE. Sculpted from Parian marble, the statue belonged to the papal collection in Rome. The king of France, Louis XIV, bought it in 1684 for the Hall of Mirrors in Versailles. It was later moved to the Louvre, its current home.

The sculpture most likely represents Marcellus, Caesar Augustus' nephew and the first husband of his daughter. Marcellus was heir presumptive to Augustus, but he died young in 23 BCE. The sculpture portrays Marcellus as the deity Hermes, who leads the souls of the dead into the underworld. The signature of Cleomenes of Athens, the statue's sculptor, can be found under Marcellus' cape, on a turtle shell.

The plaster cast was bought for the University from the Louvre in 1871.

APOLLO SAUROCTONOS / LIZARD-SLAYER

Over twenty versions of this statue are known to exist, even some that are made from bronze. The plaster copy belonging to the University of Helsinki has been modelled on the marble sculpture that is part of a collection purchased by Napoleon from Prince Camillo Borghese (1777–1832) in 1808. The sculpture, now located in the Louvre, is Roman and from the first century. It is the most famous version of an Apollo Sauroctonos sculpture. The statue type is likely based on a Greek original made by Praxiteles (ca. 390–320 BCE). The bronze sculpture known as Apollo Sauroctonos portrays the young deity aiming an arrow at a lizard. The identification of the remaining sculptures as Apollo Sauroctonos is based on the description of the original statue by Pliny the Elder (23–79 CE) and Martial, the poet (ca. 40–104 CE). The plaster replica was purchased by the University of Helsinki from the Louvre in 1872, because the copies of classical statues sold by the Louvre were considered to be of better quality and also cheaper than the copies available for purchase at German museums.



SOPHOCLES

The sculpture represents the Greek playwright Sophocles (496/495–406 BCE). The Greek original was made of bronze around 340–330 BCE and was apparently part of a sculptural ensemble that included three well-known tragedians, the others being Aeschylus and Euripides. The ensemble, with its idealized portraits of the dramatists, was originally in the Theatre of Dionysus in Athens. The model for the university's sculpture is a Roman marble copy from the 2nd century CE, found in a private house in the town of Terracina in Italy in 1839. The Roman version is now in the Gregoriano Profano Museum. Founded in 1844 in the Lateran Palace, the museum was known by this name until the collection was transferred to the Vatican in 1970. This type of Sophocles sculpture is still known as the Lateran Sophocles, after the earlier name of the museum.

CORRIDOR, SOUTHERN SIDE, FOURTH FLOOR

HERA LUDOVISI

The Hera Ludovisi (sometimes also called Juno Ludovisi) is a large Roman marble head from the 1st century CE. It would have been attached to a colossal sculpture made from several different materials. The first written records of the sculpture date back to the 16th century, when it was part of the collections of Cardinal Federico Cesi (1500–1565). The sculpture got its current name after 1622 when it was transferred to the collections of Cardinal Ludovico Ludovisi (1595–1632). The Hera Ludovisi currently belongs to the collections of the National Roman Museum in Rome, Italy.

The sculpture is believed to portray a female member of the imperial Julio-Claudian dynasty, possibly Antonia Minor. She is portrayed in the form of a goddess, who could be Juno (Hera), Ceres, or Fortuna.

A stamp on this plaster cast of Hera Ludovisi states that it was procured for the University in 1875 from a place called Fratelli Vanni in Frankfurt am Main, Germany.



STAIRS, SOUTHERN SIDE

RESTING DISCUS-THROWER / STANDING DISCOBOLUS

A plaster cast of a marble sculpture, which portrays a nude discus thrower. The Roman sculpture was found in 1771, along the Appian Way. Pope Pius VI bought the sculpture for the Vatican's collections in 1792. The head of the sculpture is not the original. It portrays another athlete and was found at the same excavation site as the discus thrower, to which it was attached. There is another, more famous discus thrower type of the Antique sculpture, which portrays an athlete throwing a discus. It is based on the bronze sculpture by the Greek sculptor Myron (5th century BCE). The resting discus thrower is closer to the portrayal of body shape and musculature associated stylistically with Polykleitos (5th century BCE). Indeed, the sculpture has been considered a Roman version of the bronze sculpture portraying the discus thrower. According to the Roman author Pliny (23–79 CE), Naukydes, a student of Polykleitos, sculpted this version in the beginning of the 4th century BCE. Five fully preserved Roman versions of the sculpture are known to exist.

The plaster cast was bought in 1871 from the Louvre.

ARTEMIS OF GABII

The Artemis of Gabii (sometimes also Diana of Gabii) is a marble sculpture found in Gabii, near Rome, Italy, in 1792. The sculpture is also known as the Artemis Brauronia and, occasionally, 'The Girl Pinning on Her Cloak'. Five original Roman versions of the sculpture are known to exist. The University's plaster cast is based on one of these, which is today in the Louvre. According to the Greek geographer Pausanias (c. 100 CE), the statue was sculpted by Praxiteles (c. 390–320 BCE) for the Athenian Acropolis. In Brauron, the sacred site east of Athens, part of the cult of Artemis among young women was the offering of garments at her shrines. Praxiteles depicts Artemis dressing in attire gifted by her followers. In addition to this, the Artemis of Gabii fits the general understanding of Praxiteles' style, which again is mostly based on the sculpture Hermes and the Infant Dionysus of Olympia.

The University's plaster cast was bought from the studio of Gustav Eichler in Berlin in 1871.



ATHENE GIUSTINIANI

The sculpture is a plaster copy of an Antonine Roman copy of a Greek bronze sculpture, likely dating from 400 to 300 BCE. The first mentions of the sculpture are from 1631 when it belonged to the Giustiniani family collection in Rome. In 1817, Pope Pius VII acquired the sculpture for the Vatican collections. Today the original sculpture is in the Braccio Nuovo Gallery of the Chiaramonti Museum, which is part of the Vatican Museums.

The sphinx on Athena's helmet was added during the restoration, as were both arms.

The plaster sculpture was purchased for the university in 1872. The place of acquisition is not known for sure, but the work could have been purchased in Berlin.



HELSINKI UNIVERSITY MUSEUM

TRANSLATION: PROVIDED BY FIRST-YEAR ENGLISH UNDERGRADUATES UNDER THE SUPERVISION OF JOHN CALTON AND NELLY KEINÄNEN, LECTURERS IN ENGLISH, AND UNIVERSITY OF HELSINKI LANGUAGE SERVICES (INTRODUCTION AND SCULPTURES 5-8, 12).

PHOTOS OF THE SCULPTURES: SAARA SEPPÄLÄ (EXCEPT NR. 5 TIMO HUVILINNA), HELSINKI UNIVERSITY MUSEUM.

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