



1000 Portraits of Genius



The Book

Victoria Charles
1000 Portraits of Genius

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Charles V.

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According to the predominant standards, a portrait should be a faithful representation of its model. However, this is not always the case. This gallery of 1,000 portraits illustrates how the genre has been transformed throughout history, and has proven itself to be much more complex than a simple imitation of reality. Beyond exhibiting the artist's skill, the portrait must surpass the task of imitation, as just and precise as it may be, to translate both the intention of the artist as well as that of its patron, without betraying either's wishes. Therefore, these silent witnesses, carefully selected in these pages, reveal more than faces of historic figures or anonymous subjects: they reveal a psychology more than an identity, illustrate an allegory, serve as political and religious propaganda, and embody the customs of their epochs. With its impressive number of masterpieces, biographies, and commentaries on works, this book presents and analyses different portraits, giving a reflection of the evolution of society, and above all the upheavals of a genre that has dramatically shaped the history of art.

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Victoria Charles and Klaus H. Carl

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Introduction



1. *The Venus of Brassempouy*, also called “The Lady with the Hood”, Grotte du Pape, Brassempouy, Landes, Upper Paleolithic, Gravettian, c. 21,000 B.C.E. Mammoth ivory, height: 3.65 cm. Musée d’archéologie nationale, Saint-Germain-en-Laye.

Since Antiquity portraits have been commissioned to represent important people, figures, heroes and gods. Over time, this artistic genre has evolved from the embellished Greek marble sculptures to contemporary paintings, photography and abstract works. While the specific aesthetic style of the portrait often varies over time, the main purpose of portraiture, has remained consistent-to depict the personality, characteristics or essence of a person or important figure by using the face as the dominant feature of the composition.

The first known portraits can be traced back to prehistoric times (c. 30,000 B.C.E.) when men reproduced the outlines of their shadows as an attempt to preserve their memory in times of absence. Over time these depictions evolved into monochrome representations with simple lines and shapes, which now can be compared to the contemporary “portrayals” and abstract forms created by modern artists such as Pablo Picasso and Henri Matisse. This collective work attempts to create a comprehensive outline of the history of portraiture illustrated in both painting and sculpture. In the hierarchy of art theory, the portrait was initially viewed inferior compared to history painting but superior to still life and other genre paintings. Throughout the history of art, theorists have occasionally been sceptical or critical regarding the issue of resemblance to the sitter, implying that the artist often portrays his or idealization of the subject. Despite this, the immense number of surviving portraits suggests that portraiture was nonetheless a popular request by those responsible for commissioning artworks across the artistic timeline.

Portraiture is often overshadowed by other styles and genres of art. Art that qualifies as narrative painting or sculpture is almost always more appreciated amongst the masses than the black and white portrait of a political figure or famous artist. Perhaps this occurs because people assume that a portrait does not directly appeal to the imagination or tell a particular story. The differences between a portrait and a narrative piece of art can be compared to that of a novel and a biography. The first focuses predominantly on plot and action, while the later is more concerned with the development and analysis of a specific individual. Therefore a biography could be considered flat in comparison to a novel that is full of dramatic scenes. However, depending on the nature of the writing itself a biography can be just as fascinating and compelling as a novel. Evidently, in the same respect, a portrait that has been painted in such an exemplary and skilful manner can be just as insightful as an illustration of a particular myth or story. Knowing some background information regarding the identity of the sitter often impacts the accessibility of the portrait, because the spectator instantly recognises the subject and can therefore compare their understanding of the person with the particular representation. But even the portrait of an “unknown” subject can be so charged with meaning and depth that the visitor cannot help but be intrigued. A great portrait artist can illustrate a story so effectively that sometimes a precise title is not even necessary. Therefore, Titian's (Tiziano Vecelli) *Man with the Glove*, Rembrandt's (Harmenszoon van Rijn) *Portrait of a Man* located in the Metropolitan Museum of Art, and Diego Velasquez's *Lady with the Fan* may appeal to us even more powerfully than many of the identified portraits by these same masters.

The first quality of great portraiture is the power to reveal the inner character, or story, of the sitter. It is said that every man habitually wears a mask in the presence of his peers, and it is only in moments of unconsciousness that he lets it down. The great portrait painter must be able to capture the true essence of the individual, an incredibly complex task given that the spirit of the subject may only reveal itself in fleeting moments. Such an artist, as the poet Tennyson describes, “pouring on a face, divinely through all hindrance finds the man behind it, and so paints him so that his face, the shape and colour of a mind and life, lives for his children, ever at his best.”

The goal was not only to portray the subject's physical characteristics but the entire essence of the individual, Aristotle stated that "the goal of art is not to present the outward appearance of things, but their inner significance." Interpretative portrait painting was often modelled after Leonardo da Vinci's famous *Mona Lisa*. The mysterious nature of the *Mona Lisa*'s facial expression gives depth to her character – the spectator is instantly intrigued and desires to know what she may be hiding. Therefore to attain this level of portraiture, the artist must become cognizant and sympathetic to the spirit of the subject. In addition from a compositional standpoint the *Mona Lisa* symbolizes perfection, its precise proportions and use of atmospheric perspective also are responsible for its acclaim in the art world. Many portrait painters since, however far from attaining his ideal, have idealised da Vinci and utilised his work as inspiration. James Abbott McNeill Whistler's power was remarkable in his own circle, while Franz Hals and Diego Velasquez were more universally recognised. Often the personality of the sitter is revealed by a direct gaze that seems to encompass something fascinating about the subject. Whether delightful or solemn, the eyes of the sitter seem to draw the spectator in with a sense of "intimacy" that is difficult to break down and define. This quality is especially evident in the jovial nature of Hals' portraits, the friendly smiles apparent within Joshua Reynolds' paintings, the wistful stare captured in Rembrandt's portraits, and the melancholy appeal within the paintings of Domenico Morone. At other times the sitter's glance is averted, and he is quite unaware of observation. The artist has illustrated the sitter in the intimacy of his own self-communion; a trait that is often found in Titian's subjects. Therefore the artist's ability to depict the inner nature of the sitter became an incredibly subjective art. Initially when portraiture was only reserved for a specific social class, the aristocracy, the church and the upper middle class or bourgeoisie, it was necessary for the portrait to be a flattering representation of the subject. Eventually artists could freely express themselves in their own introspective manner when painting a portrait.

Obviously the noblest revelation of character is in the artist's idealization of the figure. When the painter can illustrate his understanding of the soul of the sitter, he fulfils the highest function of his art. Psychological insight is a second quality that is equally important in the portrait painter – the power to give lifelikeness to a sitter. In a dynamic portrait it should seem like blood is actually coursing through the veins of the figure. The spectator should actually feel as though they are looking at a breathing human being, not a painting nor a sculpture. There should be a sense of a real presence or even vitality and liveliness. At times this is achieved through the realistic portrayal of the actual physical traits however sometimes it is less concrete and vitality is achieved by the position of the sitter within the painting. In the early representations of military groups by Hals the figures are so alive that it seems that they could almost walk out of their frames and on to the floor next to the spectator. The quality is flawless even though the subjects are not restricted to a seated or constrained position. Velasquez's portraits of Philip IV are exemplary of this idea, as they depict the sitter in a more relaxed position.

The degree that physical resemblance should be valued as essential to a portrait is a matter of varying opinion. The original purpose of portraiture has always been an ostensible, if not real objective of the painter. In the beginning stages of portrait art there was little technique and usually the sitter or the group of sitters were easily satisfied because there were no previous comparable pieces of art. At this point in time, half the challenge was creating an accurate depiction of the person and their attire let alone capturing the essence of a human being. If the main characteristics of the facial features were visible and somewhat recognizable, the resemblance was considered a marvel. With the advancement of technique and style a more photographic accuracy was expected, much like the work of Domenico Ghirlandaio and the Jan van Eyck. Often portraiture was pursued for more practical reasons it wasn't until later that artists chose to illustrate the portrait in a more aesthetic manner. This was the primary aim of the Venetians who believed that the decorative aspect of the painting was of special interest to the artist. With this point of view resemblance was often

neglected. Titian, Rembrandt and Rubens often executed an exaggeration of the motif of the person represented and forfeited, at times, key characteristics considered pertinent to the portrayal of the subject. It was because of the importance of beauty that these great artists sacrificed the accuracy of the features that was generally expected in classical portraiture.

The northern European schools excelled at reproducing exact facial features and topography. The meticulous realism of the fifteenth century Flemish art was carried over into the German portraiture of the sixteenth century, as seen in Albrecht Dürer and Hans Holbein's works. In the Dutch school of the seventeenth century this exemplary realist technique reached its climax, with Rembrandt becoming the only notable exception to the rule. Velasquez had his own way of portraying the sitter, rather than focusing on the meticulous imitation of detail, he attempted to convey the total impression of the person.

Generally, portrait painters are distinguished as either being subjective or objective which depends on their decision to either use themselves or other sitters more regularly as their subjects. Nobility and distinction were attributed to Titian and Anthony van Dyck and grace and charm to the French and English schools of the eighteenth century. Different schools of artists and masters like Holbein, Hals, and Velasquez, utterly lost themselves in their subjects giving themselves up wholly to their personal impressions and idealizations. Their work stood outside themselves and gleamed in brilliance as if they had merely held the brush for an external motive force to wield its subject.

In the history of portraiture one artist's limitation was another's opportunity to flourish. In Van Dyck and Jean-Marc Nattier's compositions there was always the constant reiteration of the same subject, or class of subjects, which later became mechanical and redundant to the point where they lost their ability to grow and evolve within their artistic styles. Velasquez and Rembrandt found one single model as an inexhaustible field of study. A lifetime was not long enough for them to devote to the multitudinous variations that one figure could inspire.

Again it is interesting that while some men were distinctly the product of their time; others seemed anachronistic. Titian came at the climax of Venetian art and epitomized the best of its characteristic qualities while Velasquez came two hundred years ahead of time, and created new compositions that his predecessors had never dreamed of. The environment of Titian and Holbein or of Peter Paul Rubens and Van Dyck, shaped the character and quality of their work, but other painters seemed to have no relation to their surroundings. It was the straight forward Dutch mentality that produced the most visionary of painters such as Rembrandt. Other countries such as Spain, a land of warmth and romantic adventure, brought forth the naturalists like Velasquez. So through the whole range of great portrait painting, we are able to find many temperaments, and many types of work. No single painter possessed all the qualities that would represent the "ideal portrait artist," but all are necessary to present and explore the many different aspects and hidden sides of this substantial artistic genre.

By the nineteenth century, with the advent of other artistic mediums such as photography, portraiture was viewed as a dying art. Photography encompassed virtually all of the elements that portraiture had thus far attempted to achieve and therefore portraiture had to take a new direction. French Impressionists such as Camille Pissarro and Claude Monet began developing new techniques involving the effects of light and their own artistic interpretations. The Postimpressionists, notably Vincent Van Gogh, popularized the self-portrait and the use of vibrant colour. These evolutions acted as a catalyst for numerous artistic movements that would produce some of the most influential artists such as Picasso and his Cubist masterpiece *Les Femmes d'Alger*. The powerful Surrealist movement cultivated artists like Salvador Dali and Max Ernst who propelled an epoch that paved the way for abstraction and the contemporary portraits. With artists such as Norman Rockwell and Andy Warhol, contemporary art and portraiture took on a new image that began after World War II and incorporated the new 50s and 60s consumerist culture.

What follows are examples of more than a few paintings that in themselves not only represent the portrait genre, but also are representative of specific movements in art history.

For the reader and viewer, the pages that follow show a panorama of more or less famous personalities from the past that form a chronological timeline of art. While the collection gathered here is a mere taste of the plethora of portraits created over time, the works within this book are representative of some of the most important artistic genres in the history of art. The power of the portrait is defined by its ability to preserve a memory of the person being represented, thus implying the indispensable quality of these works. Therefore this dynamic collection of one thousand masterpieces creates a dialogue of sorts between the artists and even their respected time periods that allude to the different aesthetic and stylistic hurdles that enabled them to express their creativity.

Antiquity



2. *Gudea, Prince of Lagash* (anepigraphic statue), Mesopotamian, Tello, ancient Girsu, c. 2120 B.C.E. Diorite, 70.5 × 22.4 cm. Musée du Louvre, Paris.

The art of portraiture did not begin with Antiquity; in fact, historians found the first traces of the portrait during the Upper Paleolithic (c. 30000-12000 B.C.E.) period up until the Neolithic (c. 8000–3000 B.C.E.) period when “artists” already knew and developed many different forms of human representation. From the *Venus of Brassempouy* (or the *Lady with a Hood*) to the *King of Uruk*, thirty thousand years of technical experience had already passed. Although we can not analyse ancient art in a general sense, because of the diversity of all the civilisations involved, we can explain why portraiture during antiquity was radically transformed. The birth of the first writing systems changed the perspective on human form from a supernatural and protective use to a political, religious and funerary use. Historical proofs imply that portraiture was predominantly represented through sculpture. In fact, the materials used in the creation of sculptures, allow them to withstand the test of time much more so than paintings, because at the time painters used tempera to create their frescoes. Tempera was made of crushed coloured pigments (vegetal or mineral based metallic oxides) which dissolved into a water soluble binder such as gum or egg. Unfortunately, this delicate mixture was not easily conserved in humid climates, which explains the lack of ancient paintings, with the exception of Egypt (mainly because of the dry climate), Herculaneum and Pompeii.

Egyptians are considered to be the pioneers of portrait art. They were among the first to develop the concept of idealised, well-proportioned human figures and a narrative tradition through paintings and relief sculpture. The representation of the human body in ancient Egypt was consistent with very precise classifications that the artists strictly followed. This explains the remarkable stability of this art over the centuries. When comparing a portrait of a pharaoh from the Old Kingdom to that of a pharaoh from the New Kingdom, only minimal visual differences can be seen. Another important observation is that Egyptian art was fundamentally anonymous: even up to this day it is impossible to distinguish one artist from another because their style was so rigorously uniform. In fact, a proportional grid served as a guide for the artists. Until recently, researchers have found evidence of two types of these grids: the first was used until the 25th dynasty and the second lasted until the Roman epoch. The work and research of the Egyptologist Gay Robbins during the 80s and 90s (*Proportion and Style in Ancient Egyptian Art*, 1994) determined, thanks to meticulous analysis, that for any particular epoch numerous different grids existed. The artist chose the one that applied to the sitter’s position that he was trying to represent (standing, sitting, kneeling...) as well as the societal hierarchy (pharaoh, priest, scribe...). Dr. Robbins, an Egyptologist, also observed differences between the Middle Kingdom and the Old Kingdom concerning masculine and feminine portraits that can specifically be seen in details such as the shoulders, the small of the back and even the length of the legs.

The expansion of an autonomous Greek art would not have been possible without the initial influence of the Egyptians. With one look at the kouroi of Polymedes of Argos (nos. 36, 37), the artist’s familiarity with Egyptian statuary is easily understood: the standing position, the leading leg, the arms positioned along the body and the clenched fist just like the pharaoh from the *Triad of Menkura*. Later the Greeks manifested their own original style associated with the monumentality of the personage, heroic nudity and the absence of strut pillars – the traditional support used in ancient Egypt. These first human representations made of stone are not the first attempts at the Hellenistic style in this artistic domain. The first examples were made of wood and, unfortunately, not conserved over time: we only have written proofs of their existence. During the whole of the seventh century B.C.E., this early style of Greek statuary appears in Crete, the island located off of the Levantine coast. This style was called Daedalic or orientalist. If we tried to describe, in a simple and linear progression, the art of Greek sculpture, we could legitimately attest to their inexorable

conquest for naturalism. The Archaic period is readily associated with perfecting the representation of the human form in all of its anatomic details (proportion, musculature...). The facial features are frozen in place in what we call the “archaic smile.” This particular expression alludes to the high cheekbones and the curved corners of the mouth, characteristics that are specific to the kouros and korai between 600 and 500 B.C.E. After a brief transition from the Severe style (between 500 and 480–470 B.C.E.), the famous Greek aesthetic Classical movement developed. Except for the acquisition of the necessary bronze casting techniques (lost wax casting), the Classic period is characterised by their development of depicting movement, mastering the third dimension and the beginnings of facial expression. Even though this era and its masterpieces are the most famous in Greek art, we have come to recognize them, for the most part, through intermediary copies from the Roman epoch. Praxiteles, Phidias, Scopas, and Lysippe were the great sculptors who were known for the classical style that began at the end of Greek civilisation when it was overcome by the Macedonian empire. The Hellenistic portrait (a period beginning with the accession of Alexander and the states created after his Empire was dispersed between his generals in 323 B.C.E.) is distinguished by a facial representation where the expression of emotion became the predominant aspect. Hellenistic art favoured explicit attitudes and depicted the realism of aging, pain, the appropriation of space and the search for equilibrium in sharp movements. The Battle of Actium in 31 B.C.E. was the starting point of Roman dominion over Greece and marks the end of the Greek style.

In addition to the influence of Greek Hellenistic art, the Roman portrait was also inspired by the Etruscan art that preceded it. The original artworks were kept inside houses as ancestral masks (*imagines majorum*) and as personal traditional customs and later the same artistic techniques were seen in public places with erected honorary statues of famous individuals. The mass production of sculpted portraits during the first century B.C.E. can be attributed to the Roman aristocracy’s (the patricians) rise to power, who consciously conserved the most realistic images of their ancestors. The *Togatus Barberini* is particularly emblematic of this mentality. This traditional mindset persisted until the imperial epoch, but without great impact. A more restrained and idealised portrait style emerged during the reign of Augustus. Around the beginning of the second century C.E. a more uniform style appeared referencing the classical style, but it did not reach its peak until the last few decades of the centennial. Between 200 and 250, portraiture bequeathed a powerful expressivity of the model which translated into complex emotions. At the close of this era, this expressive tendency disappeared into a very formal portrait, with rigid features and a haughty countenance, a precursor to the late period of antiquity (*Colossal Head of Constantine*).



3. *Triad of Menkaura*, Egyptian, Old Kingdom, 4th Dynasty, reign of Menkaura (c. 2532–2503 B.C.E.). Greenish grey schiste, height: 95.5 cm. The Egyptian National Museum, Cairo.



4. *Statuette of a King*, Sumerian, Al-Warka, former Uruk, 3200 B.C.E. Iraq Museum, Baghdad.





5, 6. *Praying couple*, from Eshnunna, Tell Asmar, Square temple of Abu, Iraq, Sumerian, c. 2700–2600 B.C.E. Gypsum, shell, black limestone and bitumen (glue and colour), height: 72 cm for the man, 59 cm for the woman. Iraq Museum, Baghdad.



7. *“Reserve Head” of a Woman*, Giza, Egyptian, Old Kingdom, 4th Dynasty, reign of Khufu (c. 2551–2528 B.C.E.). Limestone, 23.5 × 13 × 19 cm. Museum of Fine Arts, Boston.



8. *The Seated Scribe*, Serapeum, Saqqara, Egyptian, Old Kingdom, 4th Dynasty, c. 2620–2500 B.C.E. Painted limestone statue, inlaid eyes: rock crystal, magnesite (magnesium carbonate), copper-arsenic alloy, nipples made of wood, height: 53.7 × 44 × 35 cm. Musée du Louvre, Paris.

The Seated Scribe is the most famous of unknown figures. There has been very little information apprehended about the personage that is being represented; nor the name, title or the exact period during which he lived has been discovered. He is known as the “Seated Scribe” because of his cross legged position with the right leg crossing in front of the left. A white kilt is stretched over the knees acting as a support while his left hand holds a partially rolled piece of papyrus. It is thought that his right hand may have held a brush which is now missing. The most striking aspect of the sculpture is the face with its elaborately inlaid eyes that consist of red-veined white magnesite detailed with pieces of slightly truncated crystal. The backside of the crystal is layered with organic materials that give both colour to the iris and serves as an adhesive. The eyes are held in place by two copper clips and the eyebrows are marked by thin lines of dark organic

paint. The hands, fingers and fingernails were sculpted with remarkable delicacy and fine detailed attention was paid to the broad chest marked with wooden dowels that served as the nipples.

The figure sits on a semicircular base that originally fit into a larger base which stated his name, origin and titles and was discovered by French archaeologist Auguste Mariette in November 1850. The scribe is portrayed at work which is unusual in Egyptian statuary. Although no king was ever represented in this position, it seems that it was originally used for members of the royal family.



9. *Statue of the Pharaoh Khafra*, Egyptian, Old Kingdom, 4th Dynasty, reign of Khafra (2558–2532 B.C.E.). Diorite, height: 168 cm. The Egyptian National Museum, Cairo.



10. *Seated Figure, called the Singer Ur-Nanshe*, shtar temple, Mari, Tell-Hariri, Sumerian, c. 2520 B.C.E. Gypsum, height: 26 cm. National Museum of Damascus, Damascus.

Discovered by André Parrot in 1952 in the temple of Ninni-zaza in Mari, this small gypsum statue of the singer, Ur-Nanshe, has already provoked extensive written analysis. Is it a woman or a man? What were they holding between their missing arms? What was its function?

For a long time it was considered to be feminine, but a linguistic study of the inscription on the back of the piece confirms that, in fact, it is a masculine figure that was created during the reign of Iblul-Il, the king of Mari. It is not the only Presargonic sculpture to have had its gender questioned. Therefore, neither the long and meticulous straight hair pulled behind the ears nor the traditional kaunakés puffed skirt that covers his thighs are seen as a traits that define the gender of the sculpture. Shorter than other representations of this traditional garment, the skirt seems to have been specifically designed to allow the musician to cross his legs while performing. Even though the arms are missing, his position suggests that he was most likely holding a musical instrument against his bosom. Although it is still difficult to allot a specific role to this small ritual sculpture, it was thought to be used as a symbolic representation of Ur-Nanshe while he was away from the temple so that his songs would play for eternity.



11. *Cycladic Figurine*, Amorgos, Cyclades, Greek, c. 2500 B.C.E. Marble, height: 30 cm. Ashmolean Museum, Oxford. *Marble and bronze were the two materials most used for Greek sculpture, the latter being much more in use than we would be led to infer from the number of bronze statues preserved. The best marble for statuary came from the island of Paros and from Mt. Pentelicus, in Attica. The Greeks at all periods, strange as it seems to us, applied paint to portions of both their architecture and their sculpture. The eyes, eyebrows, hair, perhaps the lips, and certain parts of the drapery, particularly to indicate a pattern, were painted. The original Greek sculpture, which has escaped the destruction of centuries of greed and ignorance, is but a small fraction of what once existed. The sculpture we have is very largely made up of Roman copies and adaptations of famous earlier works.*



12. *King Menkaura (Mycerinus) and Queen*, Giza, Egyptian, Old Kingdom, 4th Dynasty, reign of Menkaura (2490–2472 B.C.E.). Greywacke, 142.2 × 57.1 × 55.2 cm. Museum of Fine Arts, Boston.



13. *Head of a King (Sargon of Akkad?)*, Nineveh, Mesopotamian, Akkadian period, c. 2300 B.C.E. Bronze, height: 30.5 cm. Iraq Museum, Baghdad. *A masterpiece of Mesopotamian art, this bronze sculpture was discovered in Nineveh, an ancient city in what is now known as Iraq, in the middle of the Temple of Ishtar, the goddess of love and war. Around 2300 B.C.E., the Akkadian empire completely dominated Mesopotamia. Unlike the Sumerians who lived in the south, the Akkadian society consisted of the people from the northern ancient Babylonian civilization. Art*

historians believe that this mask represents the founder of this empire, Sargon, or possibly his grandson, Naram Sîn. Sargon was a mighty conqueror with excellent strategy who originated from the first unified state in Asia, which allowed him to conquer the other city states of the same region and expand his empire over the Near East. Abandoned at birth, Sargon, according to legend, had a childhood reminiscent of that of Moses and other great founding fathers such as Romulus and Remus. Even if his grandson left a slightly negative image of his forbearer, they are both still considered, however, as major figures in Mesopotamian history.



14. *Fragmentary Feminine Statuette, called Woman with a Scarf*, Princess from the epoch of Gudea, Prince of Lagash, Tello, former Girsu, Neo-Sumerian, c. 2120 B.C.E. Chlorite, 17.8 × 11 × 6.7 cm. Musée du Louvre, Paris.



15. *Statue of the King Ishtup-Ilum*, Temple 65, Palace of Zimrilim, Mari, Mesopotamian, early Isin period, c. 1800–1700 B.C.E. Diorite, height: 152 cm. National Archaeological Museum, Aleppo.



16. *Head of a God*, Tello, former Girsu, Iraq, early 2nd millennium B.C.E. Hand-modelled terracotta, $10.8 \times 6.4 \times 5.7$ cm. Musée du Louvre, Paris.



17. *Royal Head*, known as the *Head of Hammurabi*, Shush, former Susa, Iran, Mesopotamian, early 2nd millennium B.C.E. Diorite, $9.7 \times 15.2 \times 11$ cm. Musée du Louvre, Paris.



18. *Princess from Akhenaten's Family*, Egyptian, New Kingdom, 1379–1362 B.C.E. Painted limestone, 15.4 × 10.1 cm. Musée du Louvre, Paris.



19. *Statue of Idrimi*, King of Alalakh, Tell Atchana, former Alalakh, Syrian, 16th century B.C.E. White stone, eyebrows and eyelids originally inlaid, epigraphy, height: 104 cm. British Museum, London.



20. *Head of a Women*, Egyptian, Middle Empire, 12th Dynasty, reign of Amenemhat I (1991–1962 B.C.E.). Painted wood with gold leaves, height: 10.5 cm. The Egyptian National Museum, Cairo.



21. *Head from a statue of Amenhotep III*, from Thebes, mortuary temple of Amenhotep III, Egyptian, New Kingdom, 18th Dynasty, reign of Amenhotep III (c. 1390–1352 B.C.E.), c. 1350 B.C.E. Quartzite, height: 117 × 81 × 66 cm. The British Museum, London.

This sculpture is part of one of the largest statues in the Thebes funerary temple of Amenhotep after the nearby Colossi of Memnon. The head was originally part of a full length statue of Amenhotep that was placed between two pillars on the west side of the temple court. The height of the statue in its full form was about 7.5–8 meters high and was found during the excavations that took place in 1964. It is likely that in this representation of Amenhotep he held both the crook and

the flail – the symbols of Egyptian kingship. He is shown wearing the red crown and is made from a special brown quartzite, both attributes coming from Lower Egypt. The artist most likely used this type of stone for its polished qualities that make certain features stand out. The eyes are more polished than around the lines of the mouth while the beard and the eyebrows remain completely unpolished, which in turn makes them stand out from the face.



22. *Bronze statuette of Thutmose IV*, Egyptian, New Kingdom 18th Dynasty, c. 1350 B.C.E. Bronze, height: 14.7 cm. The British Museum, London.



23. *Bust of the Queen Nefertiti*, Egyptian, New Kingdom, 18th Dynasty, Amarna period, c. 1340 B.C.E. Painted limestone, 47 cm. Neues Museum, Berlin.

Nefertiti is one of the most famous Egyptian queens in world history, partially because of this well-known representation of her. Sculpted in Tell el-Amarna, in the official sculptor to Akhenaton's studio – where Nefertiti was the royal wife – this bust epitomizes the beauty of its model. The finesse of the representation, the brilliance of its colours and the delicacy of the royal facial features make this sculpture one of the most important masterpieces of Ancient Egypt. During her life, the queen, who retained a major political role beside her husband, was already famous for her remarkable beauty. In fact, the name Nefertiti, in Egyptian, means "the beautiful one has come." Next to the pharaoh, Nefertiti exercised notable influence on the different cultural and religious changes initiated by her husband, especially concerning the abolition of the cult of Amon and the accession of Aton. Always loyal to the sun god, even after the disappearance of Akhenaton, Nefertiti died at the age of thirty five after retiring from her public life. Along with Nefertiti's uncertain origins, her grave remains one of the great mysteries of Egyptology. It is probable that at her death, her body was next to that of Akhenaton in Tell el-Amarna. However, remains of her body have yet to be found. Perhaps their bodies were desecrated like the numerous relics from the Amarnian period or they were possibly transferred to Thebes when the city of the heretical pharaoh was abandoned.



24. *Akhenaten*, Temple of Aton, Karnak, Egyptian, New Kingdom, 18th dynasty, Amarna period, 1353–1335 B.C.E. Sandstone, height: 396 cm. The Egyptian National Museum, Cairo.



25. *Head of Tutankhamun on top of a Lotus Flower*, Egyptian, New Kingdom, 18th Dynasty, Amarna period, reign of Tutankhamun (1333–1323 B.C.E.). Painted wood stucco, height: 30 cm. The Egyptian National Museum, Cairo.



26. *Fragmentary Statue of the Queen Tiye*, Medinet el-Gurab, Fayoum, Egyptian, c. 1355 B.C.E. Yew, ivory, silver, gold, lapis lazuli, clay and wax. Altes Museum, Berlin.



27. *Panel from the back of Tutankhamun's golden throne (detail)*, Egyptian, New Kingdom, 18th Dynasty, Amarna style, reign of Tutankhamun (1333–1323 B.C.E.), c. 1323 B.C.E. Wood, carnelian, glass, faience, silver, gold, stucco. The Egyptian National Museum, Cairo.



28. *Statue of the Ka of Tutankhamun*, Egyptian, New Kingdom, 18th Dynasty, reign of Tutankhamun (1333–1323 B.C.E), c. 1323 B.C.E. Wood, painted stucco, gold, bronze and gilded bronze, 192 × 53.5 cm. The Egyptian National Museum, Cairo.



29. *Funerary Mask of Tutankhamun*, Egyptian, New Kingdom, 18th Dynasty, reign of Tutankhamun (c.1333–1323 B.C.E.), c. 1323 B.C.E. Gold, lapis lazuli, carnelian, quartz, obsidian, turquoise, glass paste, 54 × 39.3 cm, weight: 11kg. The Egyptian National Museum, Cairo.

The funerary mask of the Egyptian pharaoh, Tutankhamen, is made of solid gold that has been both beaten and burnished. It was made to cover the mummy of the pharaoh after he died and is an approximation of the physical appearance of the king, notably the narrow eyes, fleshy lips and the shape of his chin which are all in accordance with his mummy though the image in its entirety

is most likely, to an extent, idealized. The stripes of the nemes on the headdress and the false inlaid beard are made of blue imitation lapis lazuli. The representation of a vulture's head seen above the king's left eye symbolizes sovereignty over Upper Egypt. It is also made of solid gold while its beak is made of horn-coloured glass. The cobra above his right eye symbolizes sovereignty over Lower Egypt, is also made of solid gold and has a head made of dark blue faience and gold eyes inlaid with translucent quartz backed with red pigment. The pharaoh's ear lobes are shown as pierced although when the reliquary object was discovered the holes were covered with discs made of gold foil. Spread across his chest is a broad collar encrusted with segments of lapis lazuli, quartz, green feldspar with a lotus bud border made of coloured glass cloisonné work. The inscription engraved across the shoulders and back of the mask represents a spell that normally first appeared about 500 years before the 18th dynasty, which was intended to protect the mask from harm and was later incorporated in the Book of the Dead.



30. *Fragment of a Statue of Meritamun*, Ramesseum, Temple of the Queen, Egyptian, 19th Dynasty, reign of Ramses II (1290–1224 B.C.E.). Painted limestone, 75 × 44 cm. The Egyptian National Museum, Cairo.



31. *Bust of Ramses II* (detail), Tanis, Egyptian, 19th dynasty, reign of Ramses II (1279–1212 B.C.E.). Granite rock, 80 × 70 cm. The Egyptian National Museum, Cairo.

Ramses II has long been regarded as one of Ancient Egypt's most celebrated and beloved pharaohs. The third king of the 19th dynasty, Ramses took the throne in his twenties and went on

to rule for sixty-six years, during which time he launched numerous campaigns in Syria and the surrounding areas and left behind a huge amount of art and architecture dedicated to his legend and likeness, a testament to the prosperity which abounded during his reign. In addition to his wars with the Hittites and Libyans, he is known for his extensive building programs and for the many colossal statues of him found all over Egypt. These monuments include two temples, the astounding Colossus of Ramses at Memphis, a vast tomb at Thebes and the Ramesseum.



32. *Wooden Head*, near Vulci, Etruscan, end of the 7th century B.C.E. Wood, height: 21 cm. Museo Archeologico, Milan.

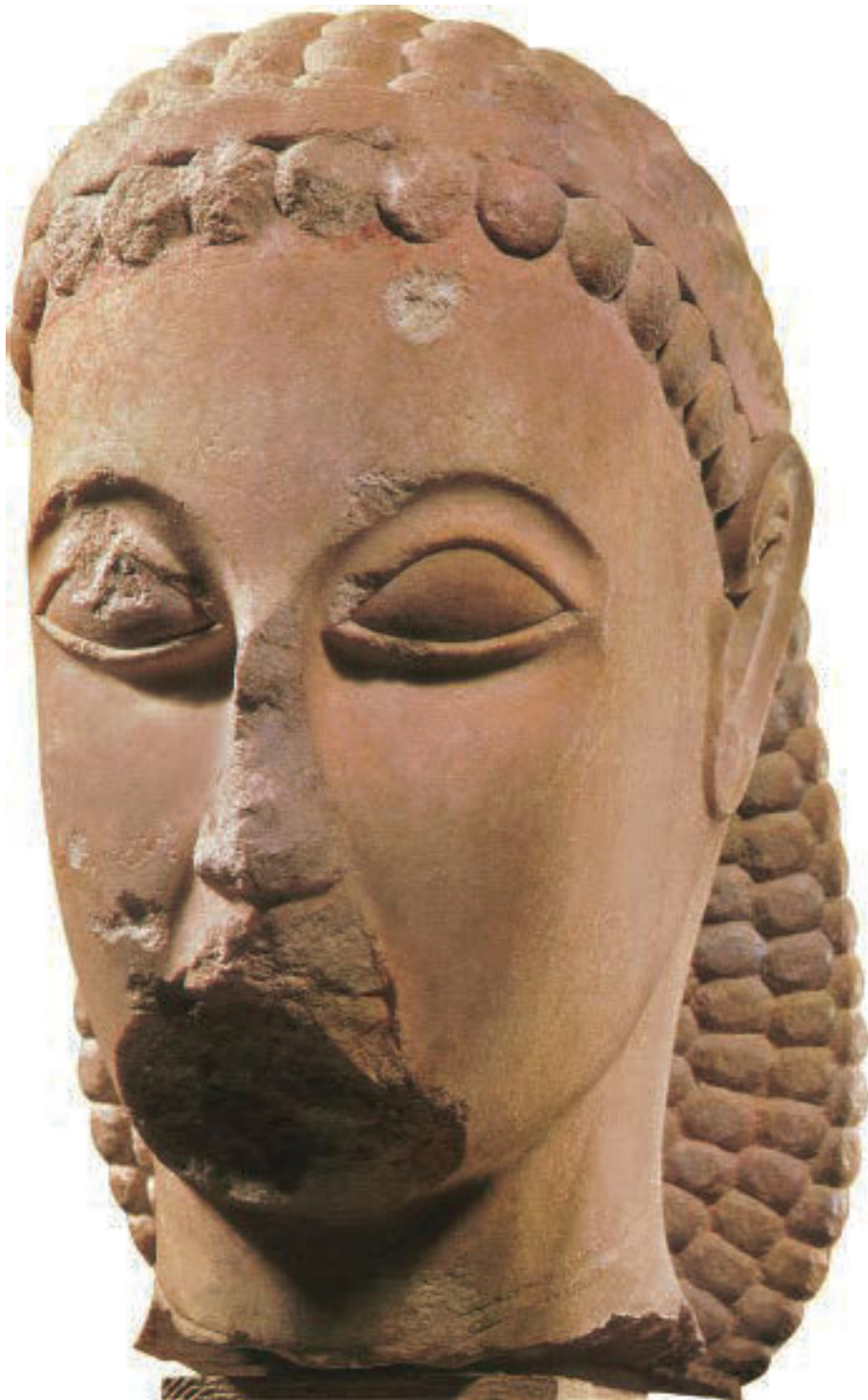


33. *Statuette of a Woman*, known as the “*Lady of Auxerre*”, Greek, Daedalic style, 2nd half of the 7th century B.C.E. Limestone, paint, height: 75 cm. Musée du Louvre, Paris.

This limestone sculpture is a testimony to the intense artistic activity that took place in the eastern regions of the Mediterranean basin during the Daedalic period in Greece. It was found in the storeroom of the Auxerre Museum in 1907 without any information regarding its initial discovery. It is an example of sculpture from the Daedalic period seen from the U-shaped face, thick strands of hair and the meticulous, stylistic detailing. Since nothing is known of its origin it is hard to identify the person being depicted and determine its different gestures. The woman could either be a goddess since many terra cotta figurines of Middle Eastern divinities that specifically highlight sexual attributes were being created during the same period. Another possibility could be the representation of a servant in a fertility cult or even the dedicator herself making a gesture in prayer.



34. *Kouros of the Sounion cape*, Room 8, Poseidon Temple, Sounion, Greek, Archaic style, c. 600 B.C.E. Naxos marble, height: 305 cm. National Archaeological Museum, Athens.



35. *Head of a Colossal Kouros*, near the Dipylon Gate, Kerameilkos, Athens, Greek, Archaic style, c. 610 B.C.E. Marble, height: 44 cm. National Archaeological Museum, Athens.

This fragment is a rare early example of the “kouros”, or standing male statue. Its name comes from the Dipylon Cemetery in Athens where it was found. There, in the sixth century B.C.E., statues were sometimes used as grave markers, as they are today. While female statues were modestly dressed, the male versions were nude, perhaps indicating a god or a hero. These statues developed both from a local tradition of small figurines and from the Egyptian tradition of large

stone sculpture. The early date of this piece is revealed through the style, which is more decorative than realistic. The eyes and eyebrows are deeply-set, the contours of the face are flat, and the shape of the ear is indicated with concentric, curved lines. The hair is patterned in an Egyptian manner and held back with a band. Over the course of the sixth century, Greek sculpture would lose this patterned, decorative quality and become increasingly realistic and lifelike.



36. **Polymedes of Argos** (active around 600 B.C.E.), *Kouros*, so-called *Kleobis*, Apollo Sanctuary, Delphi, Greek, Archaic style, c. 590–580 B.C.E. Marble, height: 218 cm. Delphi Archaeological Museum, Delphi.



37. **Polymedes of Argos** (active around 600 B.C.E.), *Kouros*, so-called *Biton*, Apollo Sanctuary, Delphi, Greek, Archaic style, c. 590–580 B.C.E. Marble, height: 218 cm. Delphi Archaeological Museum, Delphi.



38. *Moschophoros* (calf bearer), Athenian Acropolis, Greek, Attic, Archaic style, c. 570 B.C.E. Hymettus marble, traces of paint, height: 165 cm. Acropolis Museum, Athens.



39. *Kouros of Tenea, formerly Apollo of Tenea*, Greek, Corinthian, Archaic style, c. 560–550 B.C.E. Marble, height: 153 cm. Glyptothek, Munich.



40. *Kore* from the Cheramyes group, known as the “*Hera of Samos*”, Temple of Hera, Samos, Greek, Samian, Archaic style, c. 570–560 B.C.E. Marble, height: 192 cm. Musée du Louvre, Paris.

This kore is best understood through comparison to the earlier Auxerre Kore (see no. 33). It continues the tradition sculpting the standing female in stone, but shows the development in the art form. This kore, like the earlier example, is modestly draped in a long gown and a shawl, but the form of her body is more visible underneath, especially the curves of her shoulders, breasts, and belly. The sculptor has drawn attention to these forms by showing how the clothing gathers, pleats and falls as it drapes over the woman’s body. Instead of the heavy, patterned woollen peplos worn by the Auxerre Kore (see no. 33), this kore wears a chiton, a tightly pleated, lightweight garment made of linen. The pleats are shown in detail, creating a vertical pattern that contrasts with the diagonal drapery of the shawl. This attention to the patterns of drapery would continue to characterise female sculpture in Greece over the coming centuries.



41. *Kore*, so called “*Berlin Goddess*”, Keratea, Greek, Attic, Archaic style, c. 570–560 B.C.E. Marble, height: 193 cm. Pergamon Museum, Berlin.



42. *Kore* 671, Athenian Acropolis, Greek, Attic, Archaic style, c. 520 B.C.E. Marble, height: 177 cm. Acropolis Museum, Athens.



43. *The Peplos Kore* or *Kore 679*, Athenian Acropolis, Greek, Attic, Archaic style, c. 530 B.C.E. Paros marble, height: 118 cm. Acropolis Museum, Athens.



44. *The “Sarcophagus of the Spouses”*, Cerveteri, Etruscan, c. 520–510 B.C.E. Polychrome terracotta, clay, slip, paint, modelling and moulding, 111 × 194 × 69 cm. Musée du Louvre, Paris.

This exceptional monument is a sarcophagus or cinerary urn from Caere, a city famous during the Archaic period for its clay sculpture. During this epoch terracotta was one of the preferred materials in the sculpture workshops in this region and was used to make funerary monuments and architectural decorations. The ductility of the clay offered these artisans numerous possibilities, compensating for the lack of stone suitable in southern Etruria.

This particular monument was found in 1861 by Napoleon III and is often regarded as a sarcophagus because of its exceptional dimensions. It features the two deceased tenderly entwined, reclining on a bed in accordance with the style that originated in Asia Minor. They are making the ritual gesture of offering perfume that, along with the sharing of wine, was part of traditional funeral ceremony. The casket and lid are decorated with bright paintwork, now partially disappeared, that adds to the elegance of the ornaments as well as the details in the fabric and the hair. The style of this particular sculpture shows strong influence from Eastern Greece, particularly from the Ionians, which can be seen from the smiling faces and full forms of the two figures, but there are also very prominent Etruscan features such as the lack of formal coherence, the way the legs received less sculptural volume and the emphasis on the gestures of the deceased.



45. *Statue of Latona Bearing the Infant Apollo*, Portonaccio temple, Veio, Etruria, Etruscan, c. 525–500 B.C.E. Acroterion terracotta statue. Museo di Villa Giulia, Rome.



46. **Archerinos of Chios** (?) (active around 550 B.C.E.), *Kore* 675 or *Chiotissa Kore*, Athenian Acropolis, Greek, Chian (?), Archaic style, c. 520–510 B.C.E. Marble, height: 54.5 cm. Acropolis Museum, Athens.



47. *The Euthydikos Kore* or *Kore* 685 also called “*The Sulky Kore*”, Athenian Acropolis, Greek, Severe style, c. 490 B.C.E. Parian and pentelic marble, height: 122 cm. Acropolis Museum, Athens.



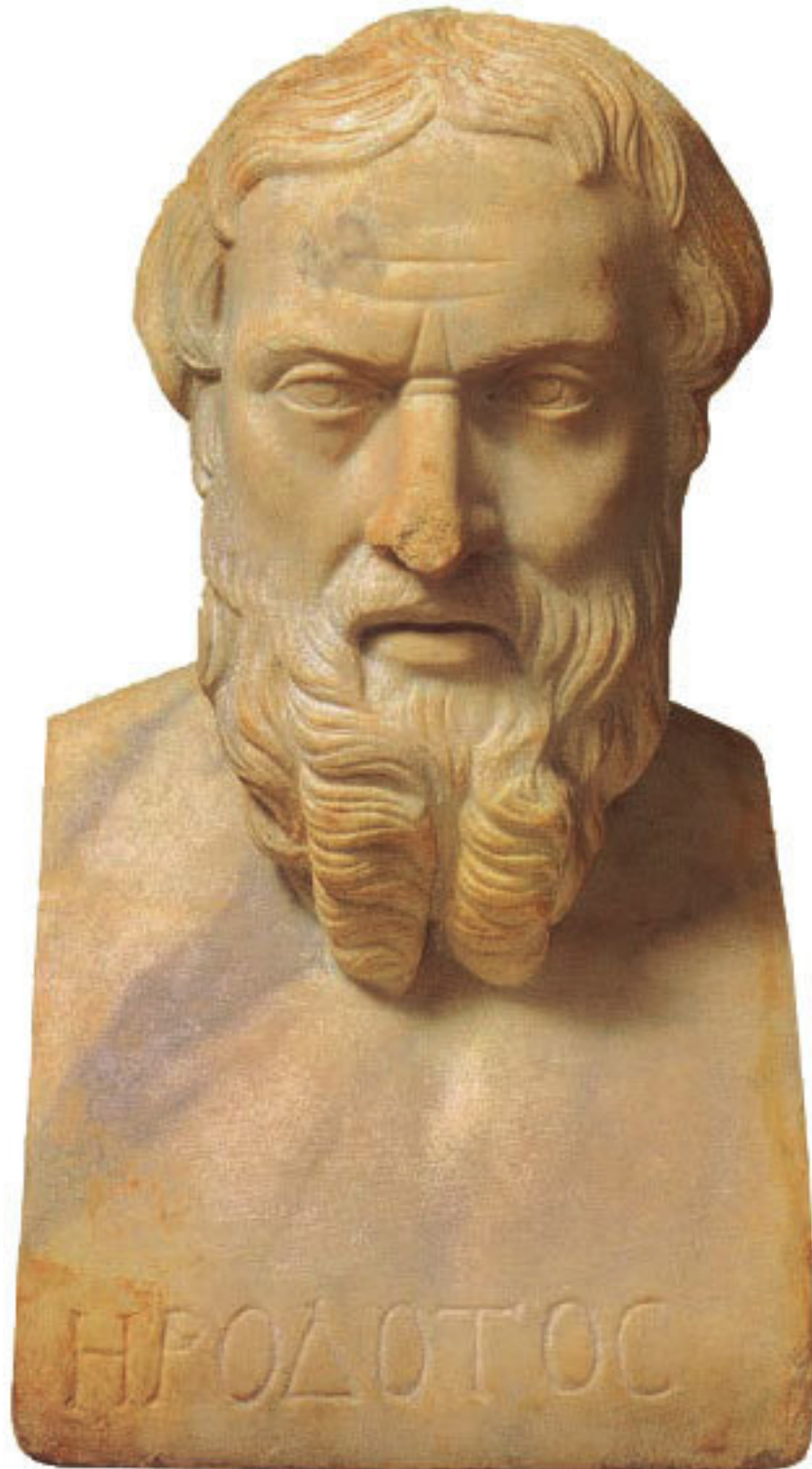
48. *Kore* 674, Acropolis, Athens, Greek, Attic, Archaic style, c. 500 B.C.E. Marble, height: 92 cm. Acropolis Museum, Athens.



49. *Head of a Kouros*, Marzabotto, Etruria, Greek, Ionian, Archaic style, c. 500 B.C.E. Marble of Cycladic provenance, height: 17.2 cm. Museo Nazionale Etrusco di Marzabotto, Marzabotto.



50. *Blond Kouros's Head*, Athenian Acropolis, Greek, Severe style, c. 485 B.C.E. Marble, traces of paint, height: 25 cm. Acropolis Museum, Athens.



51. *Bust of Herodotus*, Benha, former Athribis, Egypt, Greek, Late Classical style, Roman copy (2nd century C.E.) of an original from the late 5th century B.C.E. Marble, height: 47.6 cm. The Metropolitan Museum of Art, New York.



52. *The Celtic Prince of Glauberg*, outside the larger tumulus, Glauberg, Celtic, Early La Tène style, 5th century B.C.E. Sandstone, height: 186 cm. Hessisches Landesmuseum, Darmstadt.



53. **Kritios** (?) (active around the 5th century B.C.E.), *The Kritios Boy*, Athenian Acropolis, Greek, Athenian, Severe style, c. 480–470 B.C.E. Paros marble, height: 117 cm. Acropolis Museum, Athens.



54. *The Charioteer of Delphi or Heniokhos* (rein-holder), Delphi, Greek, Severe style, c. 478 or 474 B.C.E. Bronze, height: 180 cm. Delphi Archaeological Museum, Delphi.

Delphi was a pan-Hellenic sanctuary, a place where people from all over the Greek world would gather to worship, consult the oracle, and participate in the Pythian games, held every four years. The games were comprised of music and sporting events, including chariot racing. This sculpture was part of a group dedicated to commemorate a victory in a chariot race, we are told by the inscription preserved on the piece. In addition to the chariot driver, there were horses, a chariot, and a groom. The lavish expenditure on the life-size monument would have represented not only the victory in the race, but also the great wealth of the donor. The bronze figure was enlivened with inlay of silver, copper, and stone in the teeth, headband, and eyes. The deep, straight folds of the drapery are in keeping with the Early Classical, or Severe, style of sculpture.



55. *Symposiast* (detail), south wall, Tomb of the Diver, Paestum, Greek, Classical style, c. 470 B.C.E. Fresco on limestone. In situ.



56. *Velia Velcha*, right wall of the tomb of Orcus I or tomb of Velcha, Tarquinia, Etruscan, Hellenistic influence, 470–450 B.C.E. Paint: cinnabar, ochre, orpiment, calcite, copper, Egyptian blue. In situ.



57. *Statue of Zeus or Poseidon*, bottom of the sea off Cape Artemision, in north Euboea, Greek, Severe style, c. 460 B.C.E. Bronze, height: 209 cm. National Archaeological Museum, Athens.

Discovered off the coast of Cape Artemision in 1926, this statue (which is also referred to as the Artemision Bronze) is the subject of much speculation and debate, specifically, about whether the statue represents Zeus or Poseidon. The source of the confusion surrounds whether the missing object in the statue's right hand is a trident (indicating Poseidon) or a lightning bolt (indicating Zeus).

Though it was found in the sea, and the pose is similar to that which is found on the Poseidonia coins, many scholars note that a trident would obscure the best view of the statue – its profile – and thus, it is more likely that the statue is a portrayal of Zeus, especially when one considers the numerous smaller bronzes which have been found wielding lightning bolts in the same fearsome pose.



58. *Riace Warrior A*, found in the sea off Riace, Italy. Greek, Severe style, c. 460 B.C.E. Bronze, height: 198 cm. Museo Nazionale della Magna Grecia, Reggio Calabria.



59. **Myron** (active during the second half of the 5th century B.C.E.), *Discobolus Palombara* (Discus thrower), 1st century Roman copy after a Greek original, Severe style, 460–450 B.C.E. Marble, height: 148 cm. Museo Nazionale Romano, Palazzo Massimo alle Terme, Rome.

In Myron's *Discobolus*, we see the human form freed from the standing, frontal pose of earlier statues. Here, the artist is clearly interested not only in the body of the athlete, but in *the movement of the discus thrower. His muscles tense and strain in preparation for his throw, his face focused on his activity. While the pose, with the arms forming a wide arc, is revolutionary, the piece is still meant to be viewed from the front. It would not be until the following century that artists began to conceive of sculpture that could be viewed from all sides.*

MYRON

(ACTIVE DURING THE SECOND HALF OF THE 5th CENTURY B.C.E.)

Myron, was a Greek sculptor from the second half of the fifth century B.C.E who worked almost exclusively in bronze. Though he did create sculptures of both gods and heroes, his reputation rests essentially on his representations of athletes, a domain where he is considered to be revolutionary because of the audacious poses and rhythms of his subjects. His most famous pieces are of Ladas, the runner who died at the moment of his victory and the discus thrower, Discobolus.



60. **Phidias** (c. 480–430 B.C.E.), *Apollo Parnopios*, early 2nd century C.E. Roman copy of a Greek original, c. 450 B.C.E. Pentelic marble, height: 197 cm. Staatliche Museen, Kassel.

PHIDIAS

(ATHENS, c. 488 B.C.E. – OLYMPIA, c. 430 B.C.E.)

Phidias is universally known and considered as the most important Greek sculptor of his time. His oldest masterpieces were created in memory of the Battle of Marathon. He also erected a colossal bronze effigy of Athena on the Acropolis in Athens that was so high that it was visible at sea. It is because of his gold, bronze and ivory statues that he has been exceedingly praised since Antiquity. Art critics hold his work in high esteem particularly because of his aesthetic and the consistent moral content in his work.



61. **Kresilas** (c. 5th century B.C.E.), *Bust of Pericles*, Roman copy after a Greek original, Classical style, c. 430 B.C.E. Marble, height: 48 cm. Museo Pio-Clementino, Vatican City.



62. **Kresilas** (c. 5th century B.C.E.), *Munich Diomedes*, Roman copy after a Greek original, Classical style, c. 440–430 B.C.E. Marble, height: 102 cm. Glyptothek, Munich.



63. *Caryatid from the Erechtheion*, second from the left on the front of the south porch, Athenian Acropolis, Greek, Classical style, c. 420 B.C.E. Marble, height: 231 cm. The British Museum, London.

In the caryatid, the column takes its most ornate form, replaced entirely by the statue of a woman. It decorates the porch of the Erechtheion, a temple to Athena on the Acropolis in Athens, built to replace one destroyed by the Persians. In its form and decoration, this temple deviates from tradition, including not only the unusual caryatids, but also an asymmetrical plan on varying ground levels, with two porches jutting out of the main building. This atypical plan was due to the multiple shrines incorporated into the temple, and also to its placement on an uneven rocky outcrop, home to the original olive tree given to the city by Athena. The six caryatids supported the south porch, one of the unusual additions to the regular temple plan. The caryatid figures have all the solidity of form we find in other fifth-century sculpture, and therefore seem up to the task of supporting a roof. The exaggerated shift in weight, and the clinginess of the drapery, are typical of sculpture of the end of the fifth century B.C.E.



64. *Cinerary urn in shape of Mater Matuta*, Pedata Necropolis, Chianciano, Etruscan, c. 430 B.C.E. Terracotta. National Archaeological Museum, Florence.



65. *Mars of Todi*, Todi, Etruscan, end of the 5th century B.C.E. Bronze, hollow-cast bronze, height: 141 cm. Gregorian Etruscan Museum, Vatican City.

The Mars of Todi (Marte de Todi) is one of the rare statues still existing from ancient Etruscan civilisation. It is a sculpture of a warrior, cast in bronze, wearing armour and, in principle, a helmet. He is preparing to perform a battle ritual by pouring liquid from a peculiar shaped cup or bowl from his extended right hand while his left hand leans on an iron spear. The style portrays strong influences from mid-fifth century Greek art and was found between two slabs of Travertine in Todi, a town located in the state of Umbria in Italy, perhaps after being struck by lightning. There is a dedicatory inscription written in the Etruscan alphabet which states that it was a gift given by a certain Ahal Trutitis.



66. *Head of an Old Man*, Belvedere Temple, Orvieto, Etruscan, late 5th-4th century B.C.E. Terracotta, height: 16 cm. National Archaeological Museum, Orvieto.



67. *Mourning Woman from a funerary stele*, Greek, Classical style, c. 400 B.C.E. Marble, height: 122 cm. The Metropolitan Museum of Art, New York.



68. **Polykleitos** (active during the 5th century B.C.E.), *Doryphoros* (spear-holder), Classical style, 50-150 B.C.E. Roman copy of a Greek original, c. 450–440 B.C.E. Pentelic marble. Minneapolis Institute of Arts, Minneapolis.

Polykleitos

(ACTIVE DURING THE 5TH CENTURY B.C.E.)

Polykleitos was a contemporary of Phidias, and in the opinion of the Greeks, his equal. He made a figure of an Amazon for Ephesus regarded as superior to the Amazon of Phidias made at the same time; and his colossal Hera of gold and ivory, which stood in the temple near Argos, was considered worthy to rank with the Zeus of Phidias.

The masterpiece of Polykleitos, his Hera of gold and ivory, has of course totally disappeared. Ancient critics reproached Polykleitos for the lack of variety in his works.



69. **Polykleitos** (active during the 5th century B.C.E.), *Diadumenos* (young man binding his hair), Diadumenos House, Delos, Classical style, 10 °C.E. Roman copy of a Greek original, c. 450–425 B.C.E. Marble, height: 195 cm. National Archaeological Museum, Athens.



70. **Lysippos** (c. 395–305 B.C.E.), *Hermes Fastening His Sandal*, 2nd century Roman copy after Greek original, Classical style, middle of the 4th century. Marble, height: 161 cm. Musée du Louvre, Paris.



71. **Praxiteles** (active between 375–335 B.C.E.), *Apollo Sauroctonos* (the Lizard Slayer), 1st or 2nd century C.E. Roman copy of a Greek original, Classical style, c. 340 B.C.E. Marble, height: 149 cm. Musée du Louvre, Paris.

Praxiteles

(ACTIVE BETWEEN 375–335 B.C.E.)

Praxiteles of Athens is considered to be one of the greatest Attic sculptors of the fourth century B.C.E. We gained a considerable amount of knowledge about the sculptor after the discovery of the statue of *Hermes and the Infant Dionysus* in 1877. Among the numerous copies of his sculptures that have been acquired, the most admirable is that of *Apollo Sauroctone*, the lizard slayer, who is depicted as a young boy, leaning against a tree ready to catch a lizard.



72. *Votive Bust of a Woman*, Etruscan, 4th century B.C.E. Terracotta. Museo Nazionale Romano, Rome.



73. *Fragmentary Male Head*, Belvedere temple, Orvieto, Etruscan, early 4th century B.C.E. Terracotta, height: 14 cm. Museo Archeologico, Orvieto.



74. *The Young Lance Carrier*, tomb C of Agios Athanasios necropolis, Cyprus, Macedonian influence, last quarter of the 4th century B.C.E. In situ.



75. **Lysippos** (c. 395–305 B.C.E.), *Hercules Farnese*, Baths of Caracalla, Rome, Roman copy made c. 216 C.E. by Glycon of Athens of a Greek original, Greek, Classical style, 4th century B.C.E. Marble, height: 317 cm. (without pedestal 292 cm). Museo Archeologico Nazionale, Naples.

This representation of Hercules Farnese is most likely an enlarged Roman copy made in the early third century C.E. of the original by Lysippos. The copy is assumed to have been made for the Baths of Caracalla in Rome where it was excavated in 1546. It is a massive muscular marble statue modelled after a bronze cast that was made through the lost wax casting method. It depicts a fatigued Hercules leaning on his giant club that is draped with the pelt of a Nemean lion. He is performing the last of The Twelve Labours, which is suggested by the Apples of Hesperides that he holds behind his back with his right hand. When the sculpture was discovered it was found in separate pieces and over time has been reassembled and restored.

Lysippos
(c. 395–305 B.C.E.)

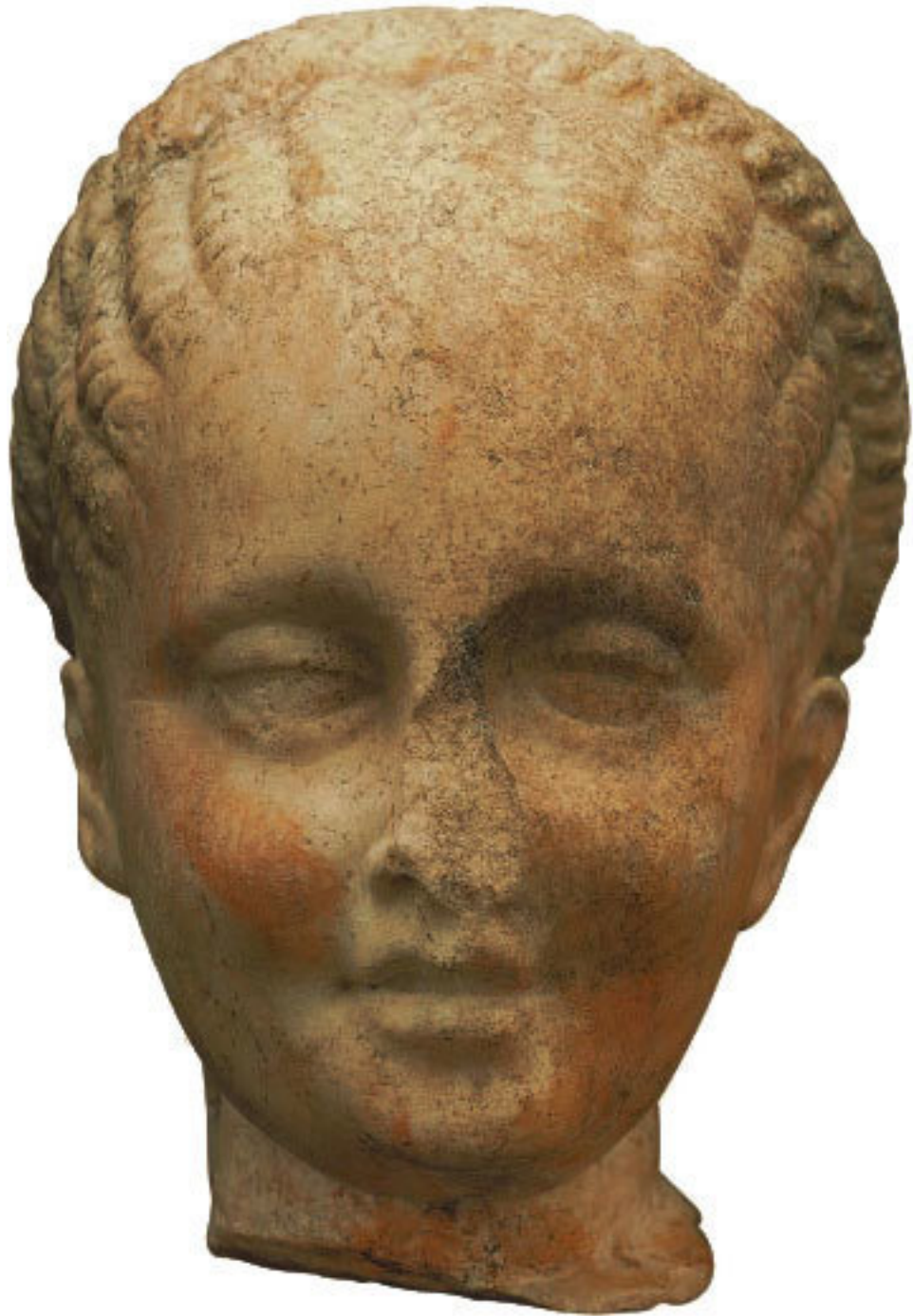
The Greek sculptor Lysippos was at the head of the School of Argos and Sicyon at the time of Philip and Alexander of Macedonia. His masterpieces amount up to about 1500 works including many statues that are colossal in size. He was particularly innovative in his perception of male body proportions. Contrary to his predecessors, he would reduce the size of the head and sculpt a strong, slender body, giving the impression of a taller almost imposing sculpture.



76. **Skopas** (c. 400–350 B.C.E.), *Maenad*, reduced Roman copy after a Greek original, Greek, Classical style, c. 350 B.C.E. Marble, height: 45 cm. Staatliche Kunstsammlungen, Dresden.



77. **Philoxenos of Eritrea**, *The Alexander Mosaic* (detail of Alexander the Great), House of the Faun, Pompeii, c. 100 B.C.E. Roman copy of an original Greek painting, Hellenistic style, 330–300 B.C.E. Mosaic in *opus vermiculatum*, height: 512 × 271 cm. Museo Archeologico Nazionale, Naples.



78. *Head of a Girl with Melon Coiffure*, Sanctuary of Artemis, Athens, Greek, Hellenistic style, c. 300 B.C.E. Marble, 19 × 14.4 × 16.2 cm. The J. Paul Getty Museum, Los Angeles.



79. **Lysippos** (c. 395–305 B.C.E.), *Head of Alexander the Great*, Pergamon, Roman copy after a Greek original, Greek, Classical style, c. 320 B.C.E. Marble, height: 41 cm. Archaeological Museum, Istanbul.

Taking the throne at the age of twenty, Alexander was determined to continue his father, Philip II of Macedon's, dream of conquering Asia. Rallying the Macedonian army, Alexander led a force of 43,000 infantry and 5,500 cavalry from Greece to Persia to eventually overthrow the entire Persian Empire in battle before going on to invade India. There, Alexander was forced to turn back due to the protests of his troops, but in the short time that he had reigned he had already amassed one of the largest empires in ancient history.

Contracting a fever while returning to Greece from India, Alexander died in Babylon at the age of thirty-two, however; Alexander's short life had a huge impact on the history of the world. Shortly after his death, Alexander's generals divided the conquered lands amongst themselves, thus dispersing Hellenistic culture throughout the East and ultimately influencing the world as we know it today.



80. **Skopas** (c. 400–350 B.C.E.), *Meleager*, 2nd century Roman copy of a Greek original, Greek, Classical style, c. 340 B.C.E. Parian marble, height: 123 × 63 × 42 cm. Arthur M. Sackler Museum, Harvard University, Cambridge.



81. *So-called Capitoline Brutus*, Roman, Republican style, 4th-3rd century B.C.E., the bust is a modern adding. Bronze, height: 69 cm. Musei Capitolini, Palazzo dei Conservatori, Rome.

According to legendary early history Lucius Junius Brutus was the founder of the Roman Republic at the end of the sixth century B.C.E. His story is told by various historians, particularly, Titus Livius. Known for his sense of justice, his sense of honor and his generosity, he is one of the

main characters in “*The Life of Publicola*”, one of the forty-six biographies in the *Parallel Lives of Famous Statesmen* (Βίοι παράλλοι) by Plutarch.

These different sources reflect the immoral and criminal administration of Lucius Tarquinius Superbus, the last king of Rome and his sons Titus, Sextus Tarquinius and Arruns.

Tarquinius declared war on the small town of Ardea. While the soldiers lay siege to the city, Sextus, the youngest son of the King, asks Lucretia, the wife of fellow nobleman Lucius Tarquinius Collatinus, to be taken into her home as her guest. Aroused by Lucretia’s famed beauty and purity, Sextus takes advantage of her hospitality and rapes her the same night. After he departs, Lucretia sends word to her father and her husband who, accompanied by Brutus, rush to her. Lucretia brings the crime to light and makes the men swear to take vengeance upon the rapist before stabbing herself to death.

Organizing an armed uprising with the Roman people to drive the besieging Tarquins away, Brutus and the opponents of the king oust the tyrannical ruler. As a result of their leadership, Brutus and Lucius Tarquinius Collatinus became the first elected consuls. However, the resentment of the Roman population against all Collatine forces eventually caused the last consul to go into exile. Publius Valerius Publicola was then elected in Collatinus’ stead.

In spite of this dramatic show of democracy, not everyone in Rome was convinced of these Republican ideas and before long the sons of the old-established aristocratic families hatched a conspiracy. Among the leaders were two of the sons of Brutus, Titus and Tibberius, who, because of found letters sent to the Tarquins as evidence, were immediately exiled.

As consul, Brutus saw himself forced to judge them and condemned his sons to death, and without batting an eyelid, participated in their torture and execution. At the same time Tarquinius Superbus and his Etruscan allies were still attempting to find support in Rome to invade the Roman territory. still, the consuls were expecting them and during the battle Arruns and Brutus both die in a duel.

The Roman patrician of the gender of Iunii Bruti remained, for a long time, a very influential statesmen. Another well-known member of this family, was none other than the adopted son of Julius Caesar, Marcus Junius Brutus, who was most notably involved in Caesar’s assassination on the fifth of March 44 BCE. Consequently, both, the founder and destroyer of the Roman Republic, belonged to the same family.



82. **Heliodoros**, *Pan teaching Daphnis to play the panpipes*, Roman copy after a Greek original, 3rd-2nd centuries B.C.E. Marble, 158 cm. Museo Archeologico Nazionale di Napoli, Naples.



83. *Metope from the Tomb of the Swing*, Cyrene, Libya, Hellenistic style, c. 200 B.C.E. Chalk painting, 34 × 28 cm. In situ.



84. *Female Votive Head*, Sanctuary of Diana, Nemi, Etruscan, 3rd century B.C.E. Pinkish-yellow clay, height: 26.5 cm. Museo Archeologico, Florence.



85. *Artemis of Ephesus*, Roman copy from Hadrian reign (117–138 C.E.) after a Greek original, Greek, Hellenistic retrospective style, 2nd century B.C.E. Bronze and alabaster, 203 cm. Museo Archeologico Nazionale, Naples.



86. *Sarcophagus of Larthia Seianti*, Marcianella Necropolis, Chiusi, Etruscan, 175–150 B.C.E. Terracotta. Museo Archeologico di Firenze, Florence.



87. *Young Boy*, Greek, Late Hellenistic style, c. 100 B.C.E.-10 °C.E. Pentelic marble, 87.3 × 40 cm. Virginia Museum of Fine Arts, Richmond.



88. *Gravestone of Apollonia*, Athens, Greek, c. 100 B.C.E. Marble, 112.4 × 63.5 × 20 cm. The J. Paul Getty Museum, Los Angeles.



89. *The Boxer of Quirinal or Terme Boxer*; Roman copy of a Greek original, Hellenistic style, 100-50 B.C.E. Bronze, height: 128 cm. Museo Nazionale Romano, Palazzo Massimo alle Terme, Rome.

A rare bronze statue that survived from antiquity, this powerful image of a tired boxer is likely an original Hellenistic work, dated perhaps to the first century B.C.E. The seated pose of the

boxer invites the viewer to look down at the figure, as he in turn looks up, perhaps to discover the verdict of the judge. He still wears his boxing gloves, and is badly bruised and bleeding, his face and ears swollen from the fight. Despite these wounds, he does not appear defeated. He has all the exaggerated musculature of the other Hellenistic works.

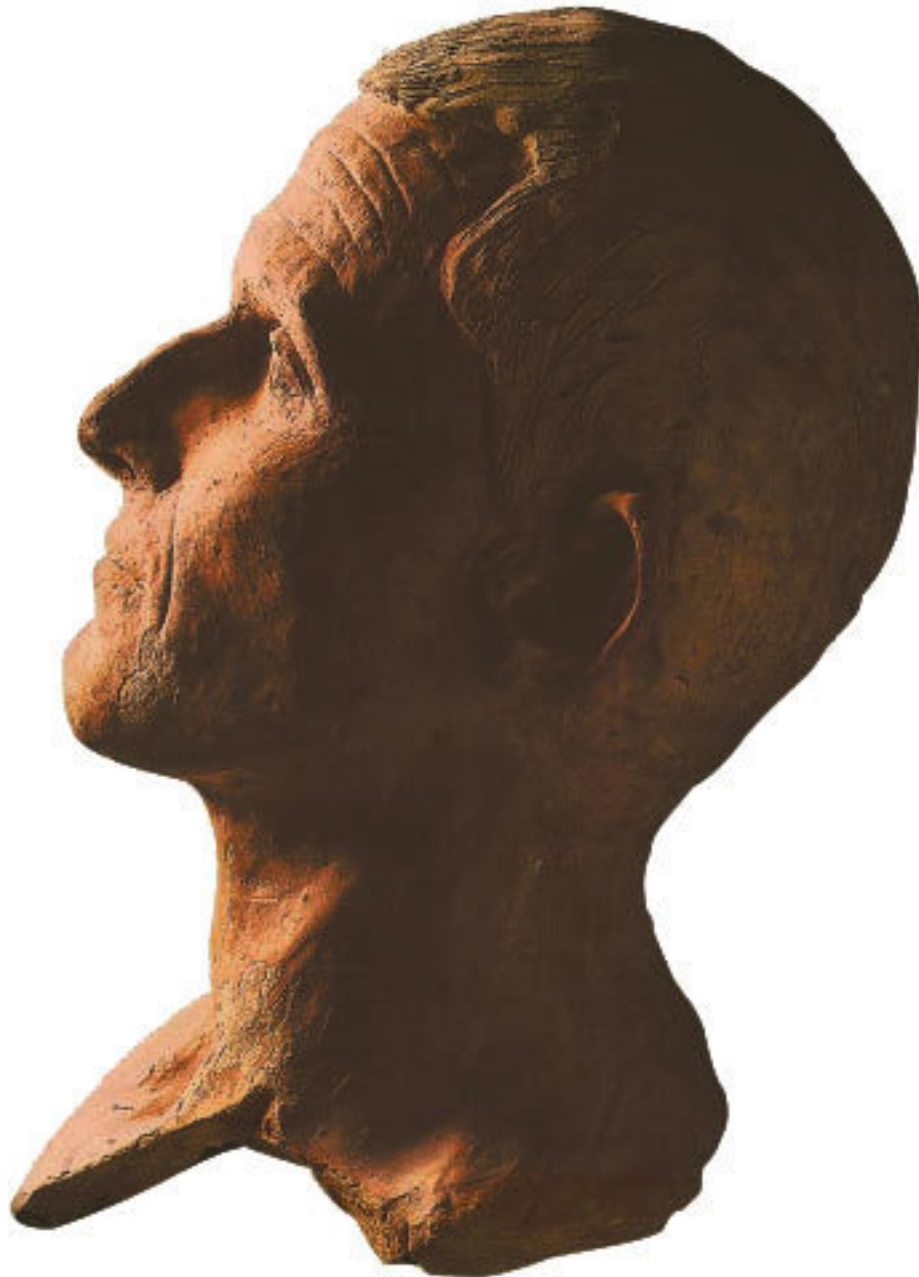


90. *The Arringatore or Portrait of Aulus Metellus*, Sanguinetto (Lake Trasimeno) or Pila (near Perugia), Roman subject, Etruscan workmanship, Republican style, c. 90 B.C.E. Bronze, solid and hollow lost wax casting, height: 170 cm. Museo Archeologico, Florence.



91. *Togatus Barberini*, Roman, first quarter of the 1st century B.C.E. Marble. Musei Capitolini, Rome.

In Roman tradition, figural sculpture was not intended to portray a young, athletic ideal, as it was for the Greeks. Instead, it represented the ideal of Roman society: the wise, elder statesman, patriarch of a family, part of a distinguished lineage. Sculptures were portraits of individuals and included all their flaws – wrinkles, warts, funny noses and knobby knees. This style is called “verism,” meaning truth. It was the dominant style during the Roman Republic. Here, an elderly man holds portrait busts of his ancestors, showing his respect for them, and at the same time drawing attention to his lineage. Such portraits would be prominently displayed in the atrium of the home.



92. *Male Portrait*, Manganello Sanctuary, Cerveteri, Etruscan, early 1st century B.C.E. Painted terracotta, height: 32 cm. Museo Nazionale Etrusco di Villa Giulia, Rome.



93. *Portrait Bust of Cicero*, Roman, 1st century B.C.E. Marble. Galleria degli Uffizi, Florence.



94. *Portrait Head*, old palaestra, Delos, Greek, late Hellenistic style, c. 80 B.C.E. Bronze, height: 32.4 cm. National Archaeological Museum, Athens.

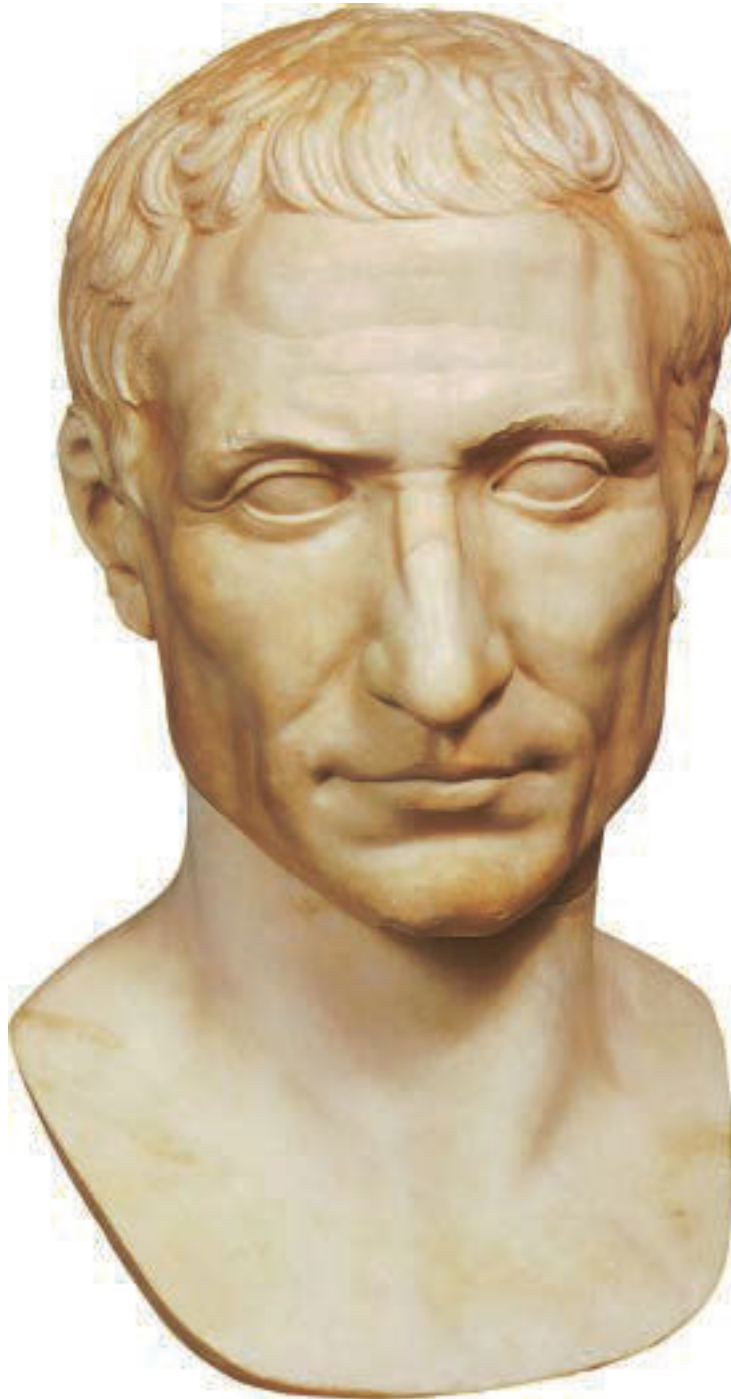


95. *Portrait Head of Cleopatra VII*, Roman, c. 31 B.C.E. Marble, height: 29.5 cm. Staatliche Museen zu Berlin, Antikensammlung, Berlin.

This was the regular name of the queens of Egypt in the Ptolemaic dynasty after Cleopatra, daughter of the Seleucid Antiochus the Great, wife of Ptolemy V. The best known was the daughter of Ptolemy Dionysus, whose wife, in accordance with Egyptian custom, she was to become. A few years afterwards, deprived of all royal authority, she withdrew into Syria, and made preparation to recover her rights by force of arms. At this juncture Julius Caesar followed Pompey into Egypt. The personal fascinations of Cleopatra induced Caesar to undertake a war on her behalf, in which Ptolemy lost his life, and she was replaced on the throne in conjunction with a younger brother, who she would soon allegedly kill by poison. In Rome she lived openly with Caesar as his mistress until his assassination, when, aware of her unpopularity, she returned at once to Egypt. Subsequently she became the ally and mistress of Mark Antony. Their connection was highly unpopular at Rome, and Octavian declared war upon them and defeated them at Actium (32 B.C.E.). Cleopatra escaped to Alexandria, where Antony joined her. There are many versions told of the demise of Antony and Cleopatra. One tells that, having no prospect of ultimate success, she accepted the proposal of Octavian that she should assassinate Antony, and enticed him to join her in a mausoleum which she had built in order "that they might die together." Antony committed suicide in the mistaken belief that she had already done so, but Octavian refused to yield to the charms of Cleopatra, who put an end to her life by applying an asp to her bosom, according to the common tradition, in her thirty-ninth year (August 29, 30 B.C.E.). With her ended the dynasty of the Ptolemies, and Egypt was made a Roman province. Cleopatra had three children by Antony, and by Julius Caesar, as some say, a son, called Caesarion, who was put to death by Octavian. In her the type of queen characteristic of the Macedonian dynasties stands in the most brilliant light. Imperious will, masculine boldness, relentless ambition like hers had been exhibited by queens of her race since the old Macedonian days before Philip and Alexander. But the last Cleopatra had perhaps some special intellectual endowment. She surprised her generation by being able to speak the many tongues of her subjects. There may have been an individual quality in her luxurious profligacy, but then her predecessors had not had the Roman lords of the world for wooers.



96. *Grave Relief of Aedius and His Wife*, Roman, 30 B.C.E. Marble, 64 × 99 cm. Staatliche Museen zu Berlin, Pergamon Museum, Berlin.



97. *Portrait of Julius Caesar*, Roman, c. 30–20 B.C.E. Marble, 56 × 19 × 26 cm. Vatican Museums, Vatican City.

Julius Caesar began his political leadership as the head of the traditionally Republican government of Rome, but ended it as a murdered dictator. Caesar had taken control over the vast empire of Rome, eschewing the practice of sharing power with the Senate. He was both revered for his strong leadership and resented for his tyranny. It was that resentment that led to his assassination on the fifth of March, 44 B.C.E. This portrait expresses not only Caesar's likeness, but also his character. We sense his strength, intelligence and nobility. The bust follows the Republican tradition of veristic portraiture.



98. *Augustus as Pontifex Maximus* (High Priest), Via Labicana, Rome, Roman, Imperial style, after 12 B.C.E. Marble, height: 200 cm. Museo Nazionale Romano, Palazzo Massimo alle Terme, Rome.



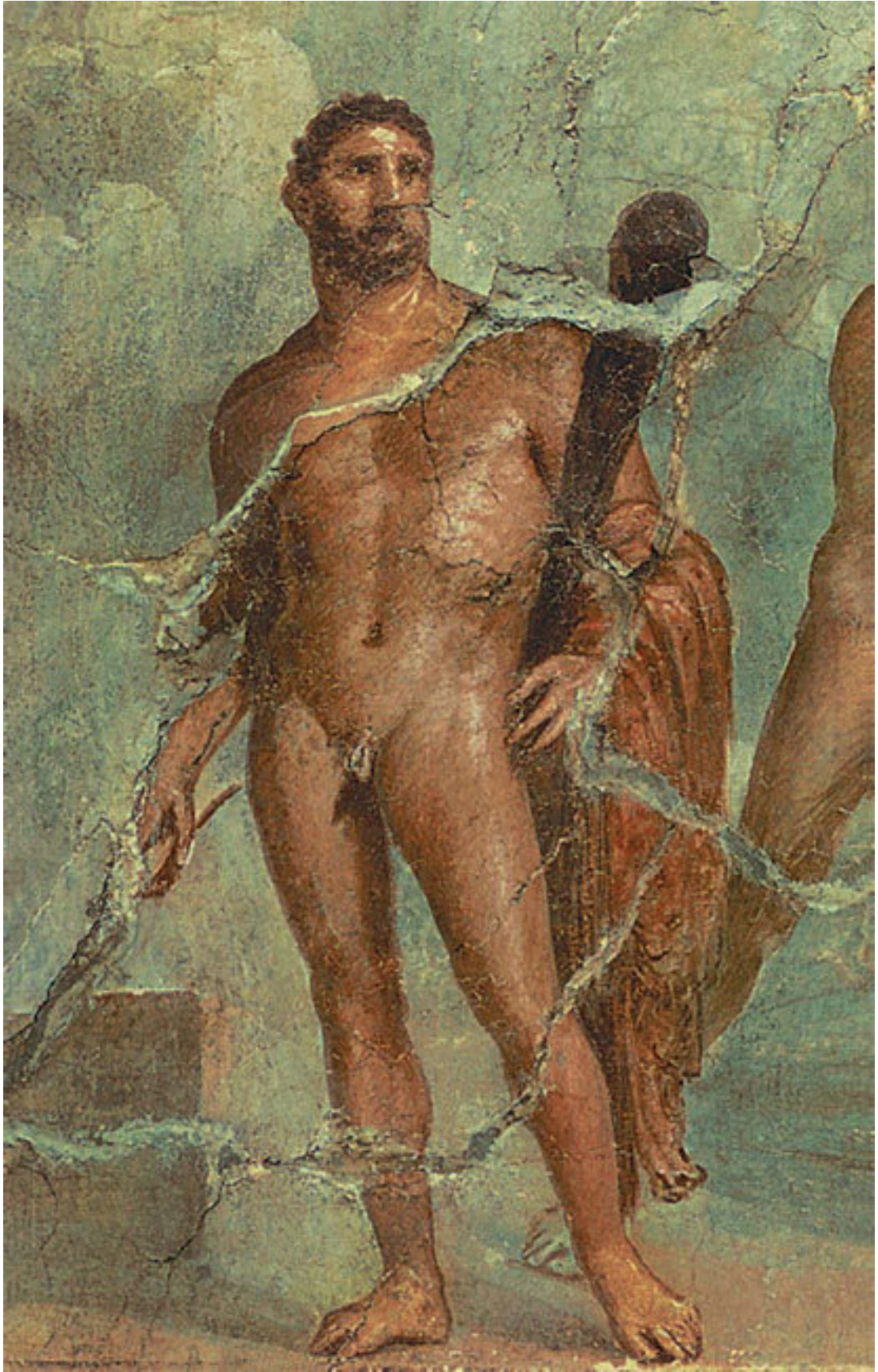
99. *Portrait of Octavian*, Roman, Imperial style, 35–29 B.C.E. Marble, height: 74 cm. Musei Capitolini, Rome.

Octavian, better known as Gaius Julius Caesar Augustus, inherited the title of emperor after Caesar's assassination in 44 B.C.E. He later joined forces with the infamous Mark Antony and Marcus Aemilius Lepidus in a military dictatorship also known as the Second Triumvirate. During this period, he ruled Rome and many of its provinces. The group was eventually torn apart by the competing ambitions of its rulers. Octavian later completely restored the outward façade of the Roman Republic by investing the power in the Roman Senate and no longer ruling Rome as a emperorship, which in the end allotted him the name "Augustus", meaning "The Revered One."

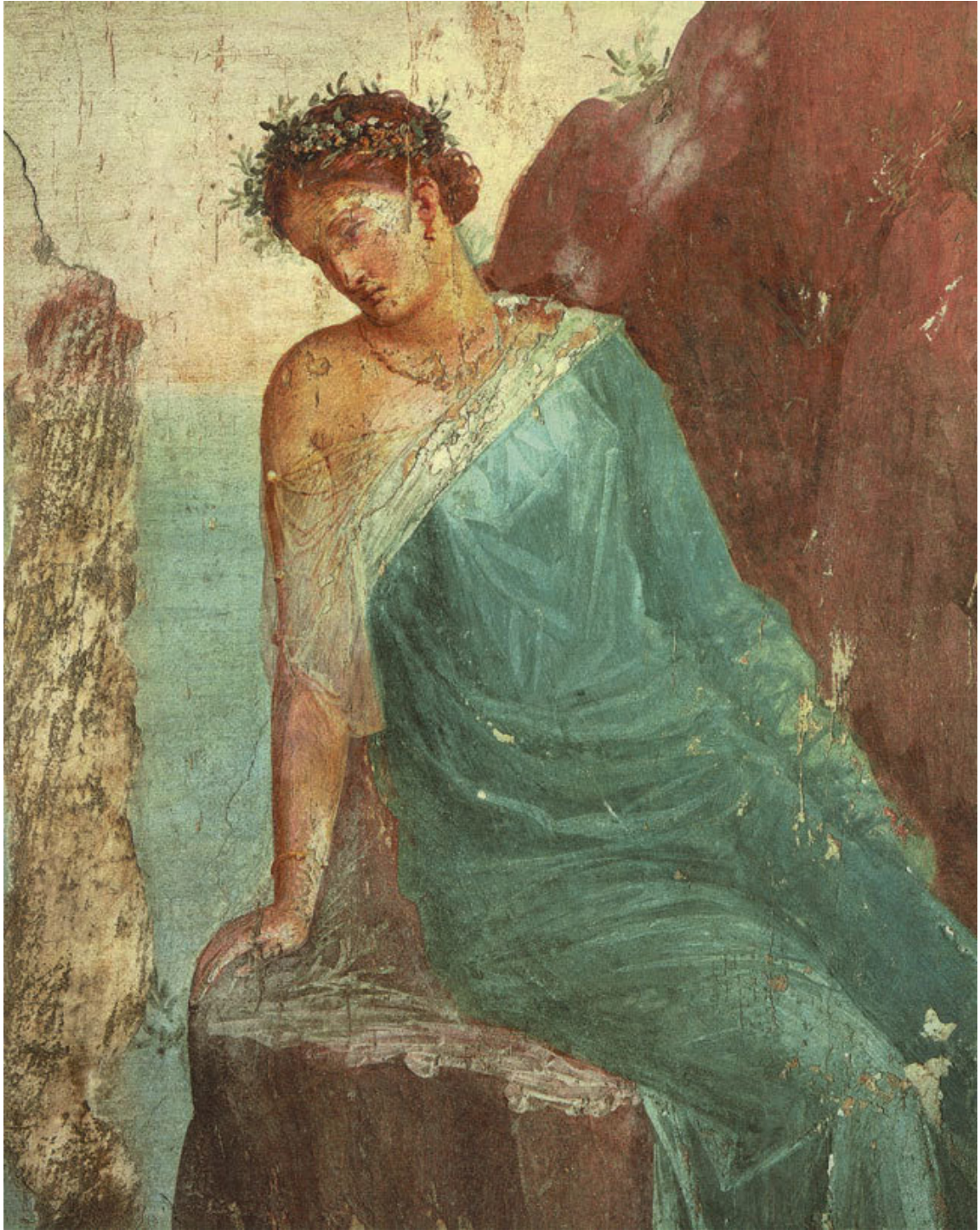


100. *Augustus of Prima Porta*, Villa ad Gallinas which belonged to Livia, Rome, 14 C.E. copy of a Roman bronze, Imperial style, 20 B.C.E. Marble, height: 204 cm. Vatican Museums, Vatican City.

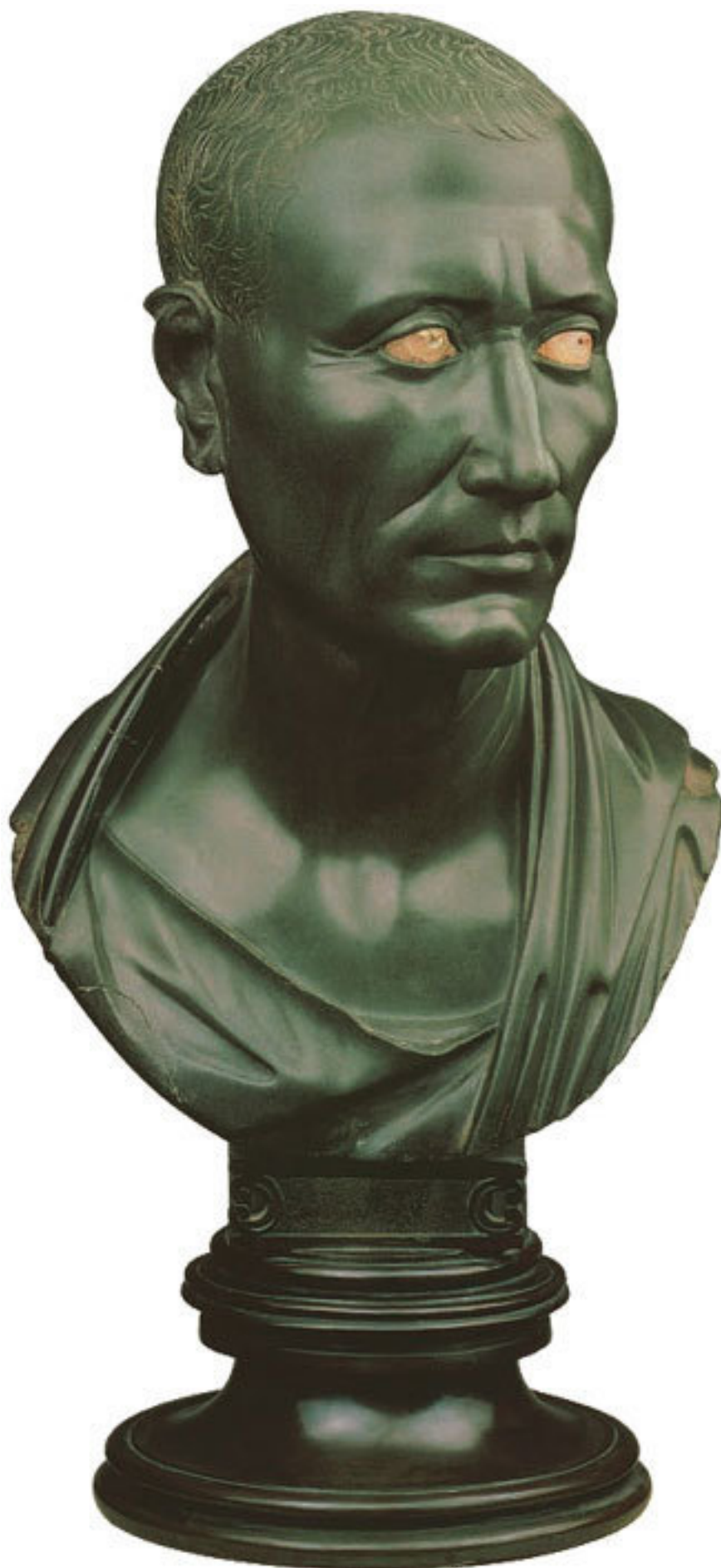
Augustus, the first emperor of Rome, transformed the way art and image were used by the Romans. He rejected the “veristic” style of Roman portraiture, preferring instead to emulate the High Classical style of fifth-century Greece. In this portrait, found at the villa of his wife Livia at Prima Porta, Augustus is shown in a pose that directly quotes Polykleitos’ Doryphoros, the best-known statue of the fifth century. In doing so, Augustus called upon all the associations the High Classical period carried: empire and power, but also democracy. Augustus was trying to appease those who might resent his absolute rule and the end of the Republic. He was at once advertising his strength, and also his role as a fair, democratic leader who would represent the senate and the people of Rome.



101. *Heracles (detail of the Abduction of Dejanire)*, Sacellum des Augustales, Herculaneum, Roman, Fourth Pompeian style (20–79 C.E.). Fresco. In situ.



102. *Nymph*, detail of a scene depicting the death of Icarus, Pompeii, Imperial Villa, Room A, Roman, Fourth Pompeian style (20–79 C.E.), 62–79 C.E. Fresco. In situ.



103. *Portrait of Gaius Julius Caesar or The Green Cesar*, Roman Egypt, beginning of the 1st century C.E. Basanite (marmoreal eyes inlays are modern), height: 41 cm. Staatliche Museen zu Berlin, Altes Museum, Antikensammlung, Berlin.



104. *Portrait Head of a Young Man*, Roman, Imperial style, middle of the 1st century C.E. Marble, height: 28 cm. Ny Carlsberg Glyptotek, Copenhagen.



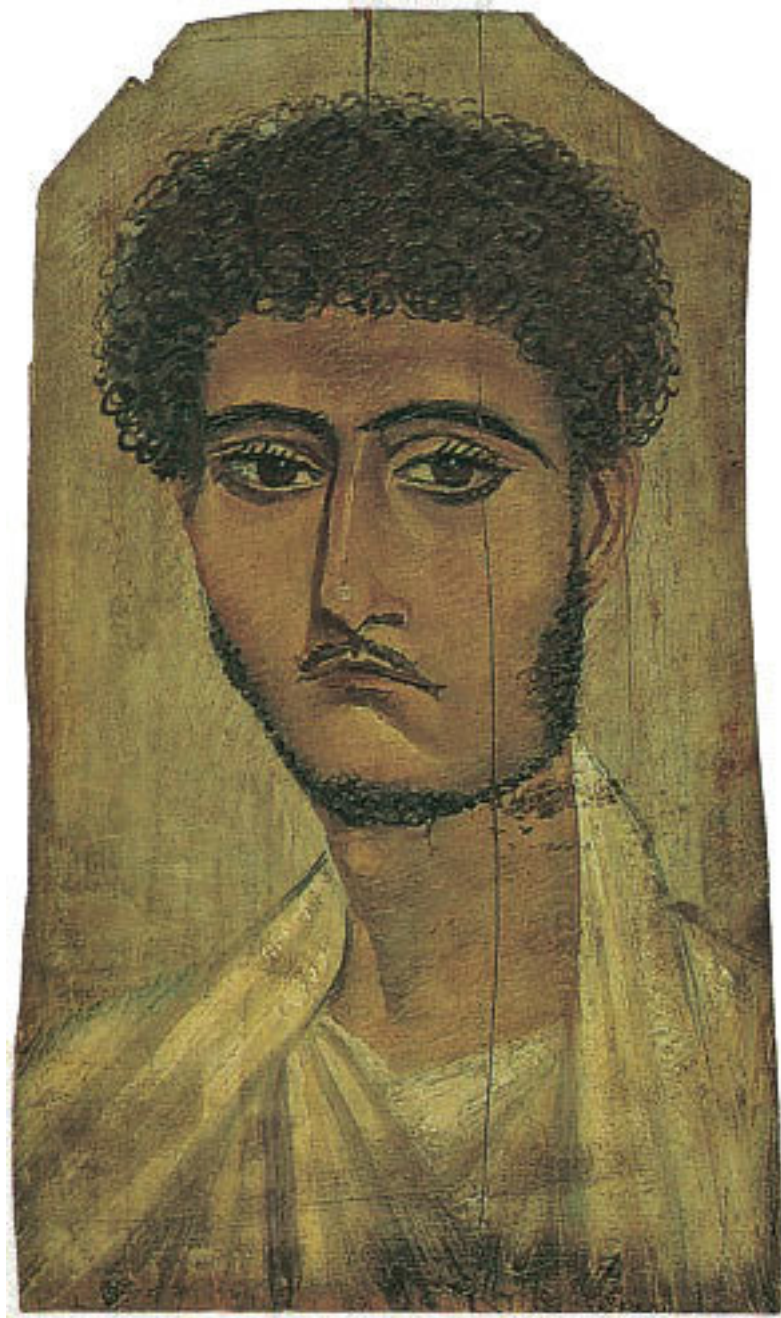
105. *Head of a Colossal Statue of Augustus*, Roman, Imperial style, posthumous portrait, 41–54 C.E. Marble. Vatican Museums, Chiaramonti Museum, Vatican City.



106. *Relief from the Tomb of a Family of Roman Freed Men and Women*, Roman, 1st Century C.E. Marble, 74 × 185 × 30 cm. Ny Carlsberg Glyptotek, Copenhagen.



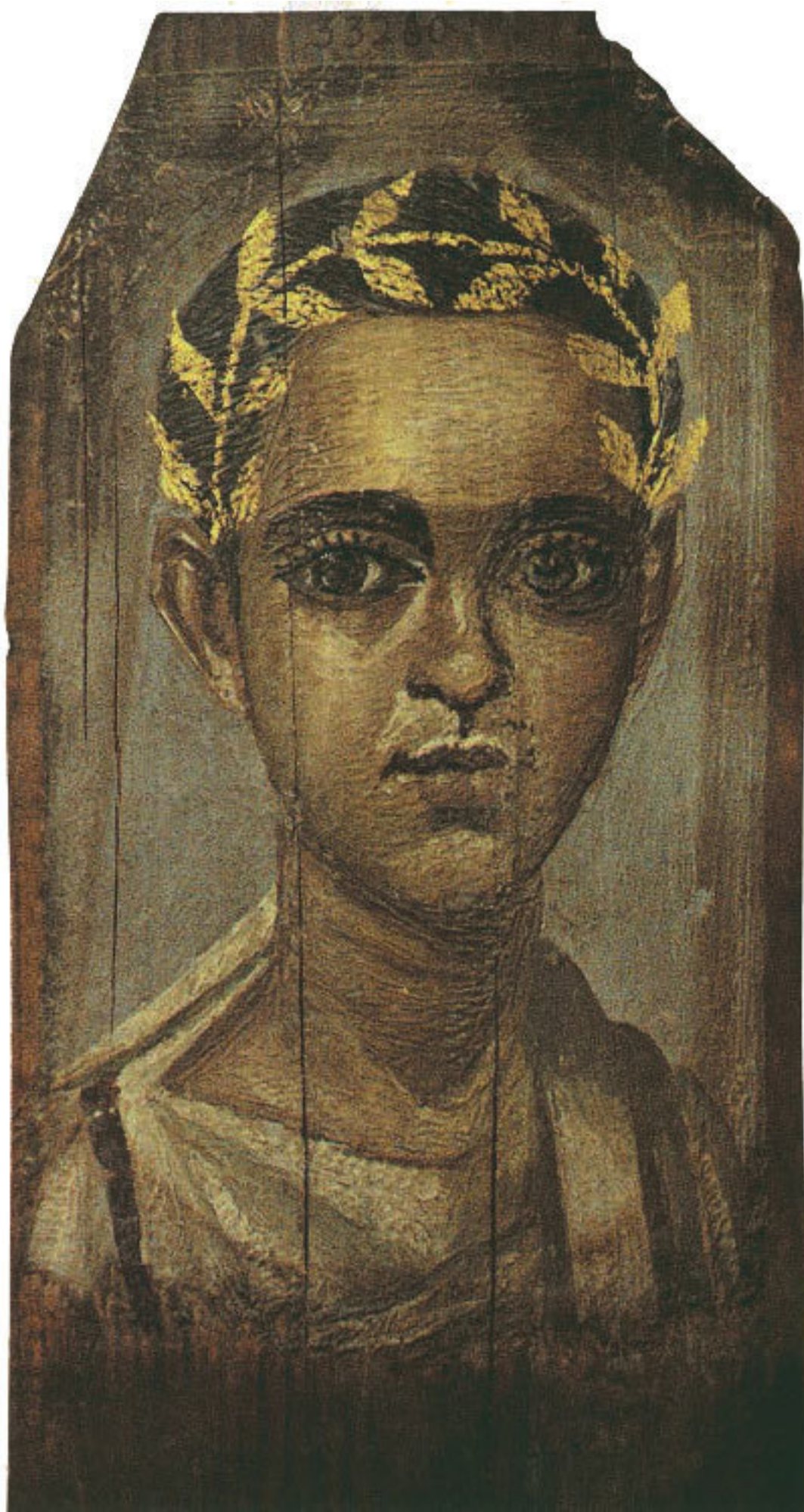
107. *Colossal Head of Tiberius*, Veii, Roman, Imperial style, posthumous portrait, 41–54 C.E. Marble. Vatican Museums, Museum Chiaramonti, Vatican City.



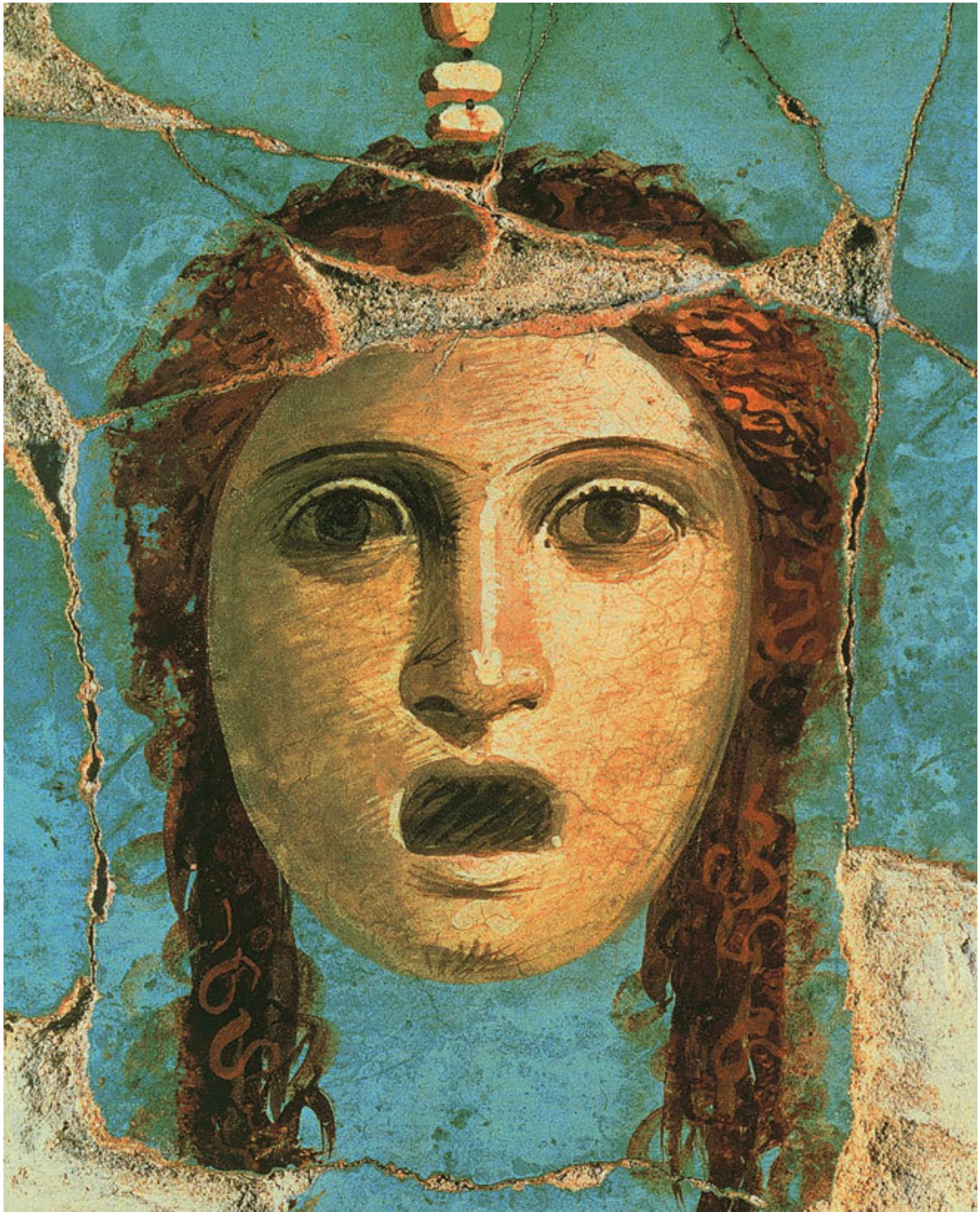
108. *Mummy Portrait of a Young Man*, Hawara, Egypt, Roman, c. 70-120 °C.E. Encaustic on cedar wood, 38.3 × 22.8 cm. The British Museum, London.



109. *Mummy Portrait of a Woman*, Hawara, Egypt, Roman, c. 55–7 °C.E. Encaustic on cedar wood, 41.6 × 21.5 cm. The British Museum, London.



110. *The Child*, Fayum, c. 1st-2nd century C.E. Encaustic on wood, 35.5 × 16.5 cm. Egyptian Museum, Cairo.



111. *Female Theatre Mask*, Casa del Bracciale d'Oro, Pompeii, Roman, Third Pompeian style, before 6 °C.E. Fresco. In situ.

The murals discovered in the ancient cities around the Bay of Naples, notably Pompeii and Herculaneum, were found after extensive excavations in the eighteenth century by the architect Domenico Fontana. Among the artefacts found were the many surviving frescoes that are extremely fine examples of the late Second Style, the most renowned style in Roman wall painting. Many of these murals often included different visual ambiguities to tease the viewer; vivid expressions and depth conveyed by shadows. There are architectural details as well that are painted to resemble real ones such as rusticated masonry, pillars and columns that cast shadows into the viewer's space.



112. *Bust of Emperor Nero*, Roman, 54–68 C.E. (left side of the face), 17th century (right side of the face and bust). Marble, height: 66 cm. Musei Capitolini, Rome.



113. *Statuette of Asclepius*, small Roman copy of a life-sized Hellenistic model, Roman, Imperial style, c. 100–15 °C.E. Bronze, height: 16.5 cm. The J. Paul Getty Museum, Los Angeles.



114. *Fonseca Bust*, Roman, beginning of the 2nd century C.E. Marble, height: 63 cm. Musei Capitolini, Rome.



115. *Bust of a Poetess*, also called “*Sabine Richelieu*” (collection of the cardinal), Roman, c. 120–13 °C.E. Marble, height: 66 cm. Musée du Louvre, Paris.



116. *Bust of Hadrian*, Roman, Imperial style, c. 117–138 C.E. Marble. Museo Nazionale Romano, Palazzo Massimo alle Terme, Rome.

Hadrian (Publius Aelius Hadrianus), Roman emperor 117–138 B.C.E., was born on January 24, 76 C.E. at Italica in Hispania Bactica (according to others, at Rome), where his ancestors, originally from Hadria in Picenum, had been settled since the time of the Scipios. At the age of fifteen he began a military career, and he quickly moved up the ranks, thanks to his closeness with Trajan, the current emperor, who named Hadrian his successor just before his death.

He was without doubt one of the most capable emperors who ever occupied the throne, and devoted his great and varied talents to the interests of the state. One of his chief objects was the abolition of distinctions between the provinces and the mother country, finally carried out by Caracalla, while at the same time he did not neglect reforms that were urgently called for in Italy. Provincial governors were kept under strict supervision; extortion was practically unheard of; special officials were instituted for the control of the finances; and the emperors interest in provincial affairs was shown by his personal assumption of various municipal offices.

New towns were founded and old ones restored; new streets were laid out, and aqueducts, temples and magnificent buildings constructed. In Italy, many changes were made. For example, the administration of the postal service throughout the empire was taken over by the state, and municipal officials were relieved from the burden of maintaining the imperial posts. Human regulations as to the treatment of slaves were strictly enforced, the master was forbidden to put his slave to death, but was obliged to bring him before a court of Justine; if he ill-treated him it was a penal offence. The sale of slaves for immoral or gladiatorial purposes was forbidden. The public baths were kept under strict supervision; the toga was ordered to be worn in public by senators and equites on solemn occasions; extravagant banquets were prohibited; rules were made to prevent the congestion of traffic in the streets. In military matters Hadrian was a strict disciplinarian, but his generosity and readiness to share their hardships endeared him to the soldiers. He effected a material and moral improvement in the conditions of service and mode of life. Among the magnificent buildings erected by Hadrian, the most impressive are the following: in Rome, the temples of Venus and Roma; his splendid mausoleum, which formed the groundwork of the Castel Sant'Angelo; and the pantheon of Agrippa.

Hadrian was fond of the society of learned men – poets, scholars, rhetoricians and philosophers – whom he alternately humoured and ridiculed. In painting, sculpture and music he considered himself the equal of specialists. He was a man of considerable intellectual attainments, of prodigious memory, master of both Latin and Greek, and wrote prose and verse with equal facility.

The character of Hadrian exhibits a mass of contradictions, well summed up by Spartianus: “He was grave and gay, affable and dignified, cruel and gentle, mean and generous, eager for fame yet not vain, impulsive and cautious, secretive and open. He hated eminent qualities in others, but gathered around him the most distinguished men of the state; at one time affectionate toward his friends, at another he mistrusted and put them to death. In fact, he was only consistent in his inconsistency. Although he endeavoured to win the popular favour, he was more feared than loved. A man of unnatural passions and grossly superstitious, he was an ardent lover of nature. But, with all his faults, he devoted himself so indefatigably to the service of the state, that the period of his reign could be characterised as a “golden age.”



117. *Portrait of Emperor Antoninus Pius*, Roman, c. 15 °C.E. Marble. Staatliche Museen, Dresden.



118. *Bust of Antinous*, also called the “*Mondragone Antinous*”, Roman, c. 13 °C.E. Marble, height: 95 cm. Musée du Louvre, Paris.



119. *Portrait of Young Faustina Minor*, Roman, c. 147–148 C.E. Marble, height: 60 cm. Museo Capitolini, Rome.

Faustina, Annia Galeria, the younger; daughter of Antoninus Pius, and wife of Marcus Aurelius Antoninus. She is accused by Dio Cassius and Capitolinus of gross profligacy, and was reputed to have instigated the revolt of Avidius Cassius against her husband. She died in 175 or 176 at Halala, near Mount Taurus, in Cappadocia, whither she had accompanied Aurelius. Charitable schools for orphan girls were founded in her honour, like those established by her father in honour of his wife, the elder Faustina. Her statue was placed in the temple of Venus, and she was numbered among the tutelary deities of Rome. From the fact that Aurelius was always devoted to her and was heartbroken at her death, it has been inferred that the unfavourable estimate of the historians is prejudiced or at least mistaken.



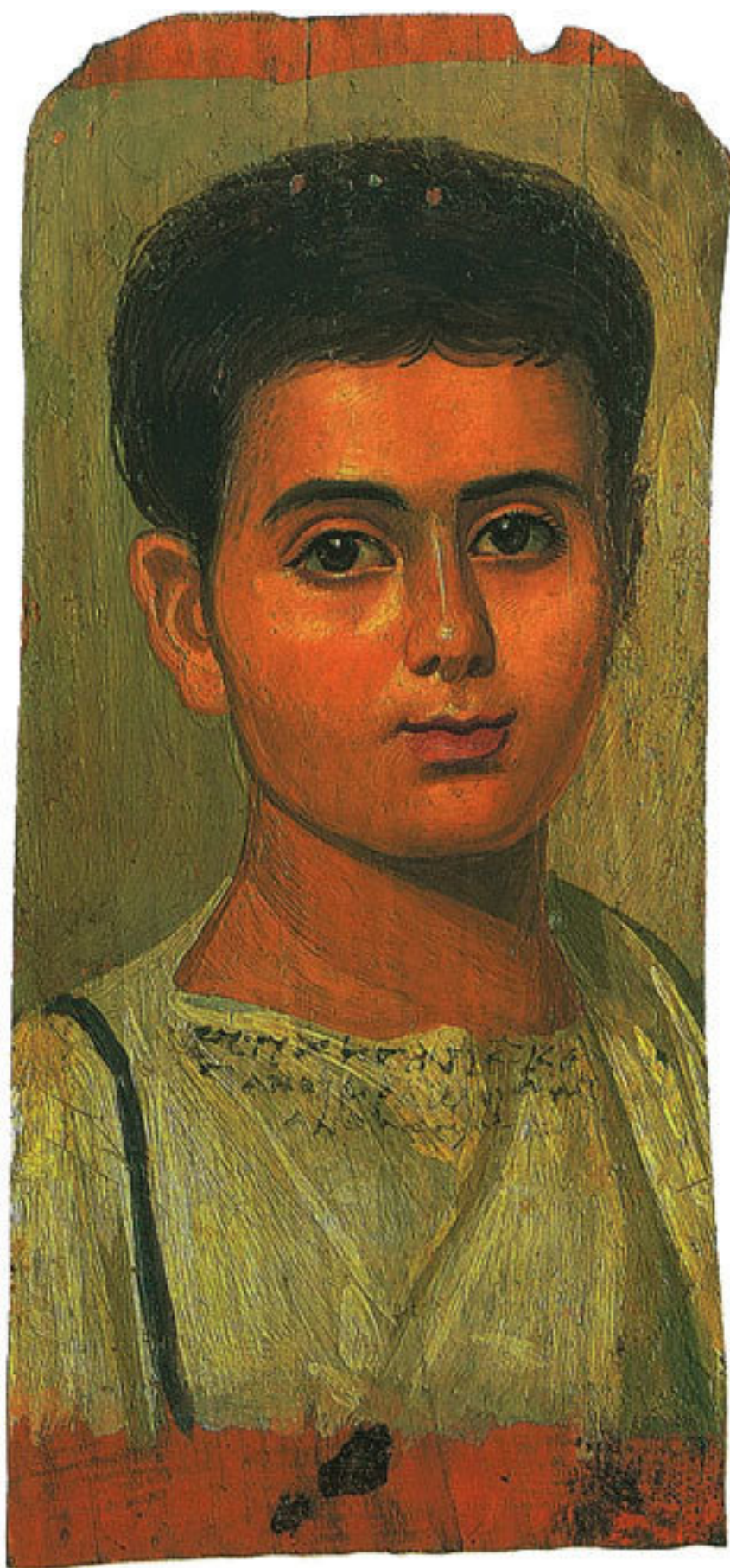
120. *Portrait of Two Brothers*, Fayum, Egypt, Roman, 2nd century C.E. Distemper painting on wood, diameter: 61 cm. The Egyptian Museum, Cairo.



121. *Gilded Mummy Portrait of a Woman*, Er-Roubayat, Egypt, Roman, c. 160–17 °C.E. Encaustic on limewood, 44.2 × 20 cm. The British Museum, London.

Discovered in Egypt in 1888 by Flinders Petrie, the portraits of the Fayoum are a series of representations dating back to the first century C.E. They represent the populations that crossed the Fayoum and these images remain an incontrovertible source of information on these civilizations.

The hairstyle of the woman depicts the fashion from this epoch; she wears a gold leaf crown, a violet tunic bordered with bands of gold and a white coat. The quality of the portrait, the richness of the jewellery made of precious stones and the beauty of the dress indicates that the woman being represented was part of the upper class in this society.



122. *Painted Mummy Cover of a Young Boy*, Fayum, Egypt, Roman, 2nd century C.E. Encaustic on wood, 39.1 × 19.1 cm. The Metropolitan Museum of Art, New York.



123. *Portrait of Caius Julius Pacatianus*, Vienne, France, Roman, 2nd century C.E. (body), 3rd century C.E. (head). Bronze, height: 210 cm. Kunsthistorisches Museum, Vienna.

Continuing the tradition established by the Etruscans many centuries earlier, this bronze portrait statue represents an elder male, perhaps a statesman. Most likely meant for display in family's home, or villa, this piece commemorates the "pater familias," or high-ranking male family member. By the third century, the toga, worn by this figure, was not generally a quotidian garment. Instead, it was worn for ceremonial purposes, and signified the citizenship and importance of the wearer.



124. *The Family of Septimius Severus*, Roman, 20 °C.E. Tempera on wood, diameter: 30.5 cm. Staaliche Museen zu Berlin, Pergamon Museum, Berlin.



125. *Portrait of Caracalla*, Roman, 215–217 C.E. Marble, height: 72 cm. Musei Capitolini, Rome.



126. *Portrait of Alexander Severus*, Roman, 222–235 C.E. White marble, height: 23 cm. Egyptian Museum, Cairo.



127. *Bust of Commodus as Hercules*, Roman, 180–193 C.E. Marble, height: 133 cm. Musei Capitolini, Rome.

This portrait of the Roman Emperor Commodus shows him in the guise of Heracles, the great hero of myth. Commodus was one of the more deranged and tyrannical emperors, and one of his follies was to imagine himself as Heracles. He changed his name to Heracles Romanus and forced the Senate to declare him a god. This portrait is in some ways typical of the portraiture of the time. It shows the emperor as young and bearded, which was the standard style since Hadrian. His face is given a classicising, elegant appearance, yet the hooded eyes were particular to Commodus and show this to be, at least to some degree, a likeness. The emperor's hair and beard have finely-chiselled curls. Otherwise, however, the portrait is rather unusual. Commodus is draped in the lion

skin worn by Heracles, held in place by the knotted front legs of the beast. He holds Heracles' club in one hand, and the apples of the Hesperides, from the mythical labours of Heracles, in the other. Other than the lion skin, he is bare-chested, another sign of his supposed divinity.



128. *The Elderly Fisherman*, or “*The Death of Seneca*”, Roman, 2nd century C.E. Black marble and alabaster, height: 121 cm. Musée du Louvre, Paris.



129. *Head of the Colossal Statue of Constantine, Basilica of Maxentius, Rome, Byzantine, 313–324 C.E. Marble, height: 260 cm. Palazzo dei Conservatori, Musei Capitolini, Rome.*



130. *Solidus of Constantine, Byzantine, c. 324–326 C.E. Gold, diameter: 3.6 cm. Byzantine Collection, Dumbarton Oaks, Washington, D.C.*



131. *The Tetrarchs: Diocletian, Maxentius, Constantius Chlorus and Galerius*, Myrelaion, Constantinople, Byzantine, 4th century C.E. Porphyry. Porta della catra, Basilica di San Marco, Venice.

The third century was a turbulent time in the Roman Empire, with constant civil war and a series of military leaders vying for power. When Diocletian became emperor in 284, he chose to solidify his rule by sharing power with his rivals. He established a tetrarchy, or rule by four. Diocletian took the title of Augustus of the east, with a corresponding Augustus of the west, and secondary rulers of east and west called Caesars. Marriages were arranged among members of the tetrarchs' families to reinforce the relationships. Although this power arrangement was unusual, it was surprisingly effective, and order was maintained until Diocletian retired, at which point the division between east and west fractured the empire for good. This portrait of the four tetrarchs is notably different than earlier portraits of emperors. The classicising style of depiction has been discarded in favour of the native, plebeian style of art, long seen in pieces such as funerary reliefs, but rarely in imperial monuments. Plebeian art is characterised by the stocky proportions and stylised presentation of the body, as seen here. This style was probably introduced to imperial art via the series of military leaders who served as emperor during the third century, and brought with them the plebeian vernacular.

Middle Ages



132. *Equestrian Statuette of Charlemagne or Charles the Bald*, 9th century. Bronze, formerly gilded, height of rider: 19.5 cm, height of horse: 21 cm. Musée du Louvre, Paris. Carolingian.

Historically, the Middle Ages were defined as the period that comprised the fall of the Roman Empire in 476 C.E. and Christopher Columbus' first steps onto the soil of the New World in 1492. Between these two monumental historical events – one resulting from the slow decadence of an empire that became too vast, and the other, marking symbolically the beginning of great discovery – a thousand years of art. These works were created from a hierarchical society that distinguished itself by its communal spirit, the central importance of the Christian religion and its numerous small territories (with the exception of the Carolinian empire between 800 and 843 when political unity was achieved).

These three important characteristics directly influenced portraiture. It is perfectly valid to question the existence of the portrait during the Middle Ages. In fact, religious debates on iconoclasm that refer to Christianity from the end of Antiquity were amplified during the Byzantine empire during the eighth and ninth centuries. These debates favour the representation of the divine rather than the human form. Outside of this theological problem, we can quickly see that a society where the individual was only recognised by their adherence and function to a group (corporations, feudal systems, religious orders...) did not promote portraiture in their definition of artistic creation. The exception of the Byzantine Empire was notable. Inherited directly from the imperial art of Rome, it prolonged propagandistic art and the diffusion of powerful images through representations of the emperor (*Barberini Ivory*), his wife and consuls (Consular diptych of Aerobindus) whether it be on coins, mosaics (*Leo IV Prostrate Before Christ in Majesty*) or carved ivory. These images were meticulously dispersed and controlled. In addition, the goal of these portraits was not to create true representations of the subjects' physical traits, but more or less to affirm their power and assure their legitimacy.

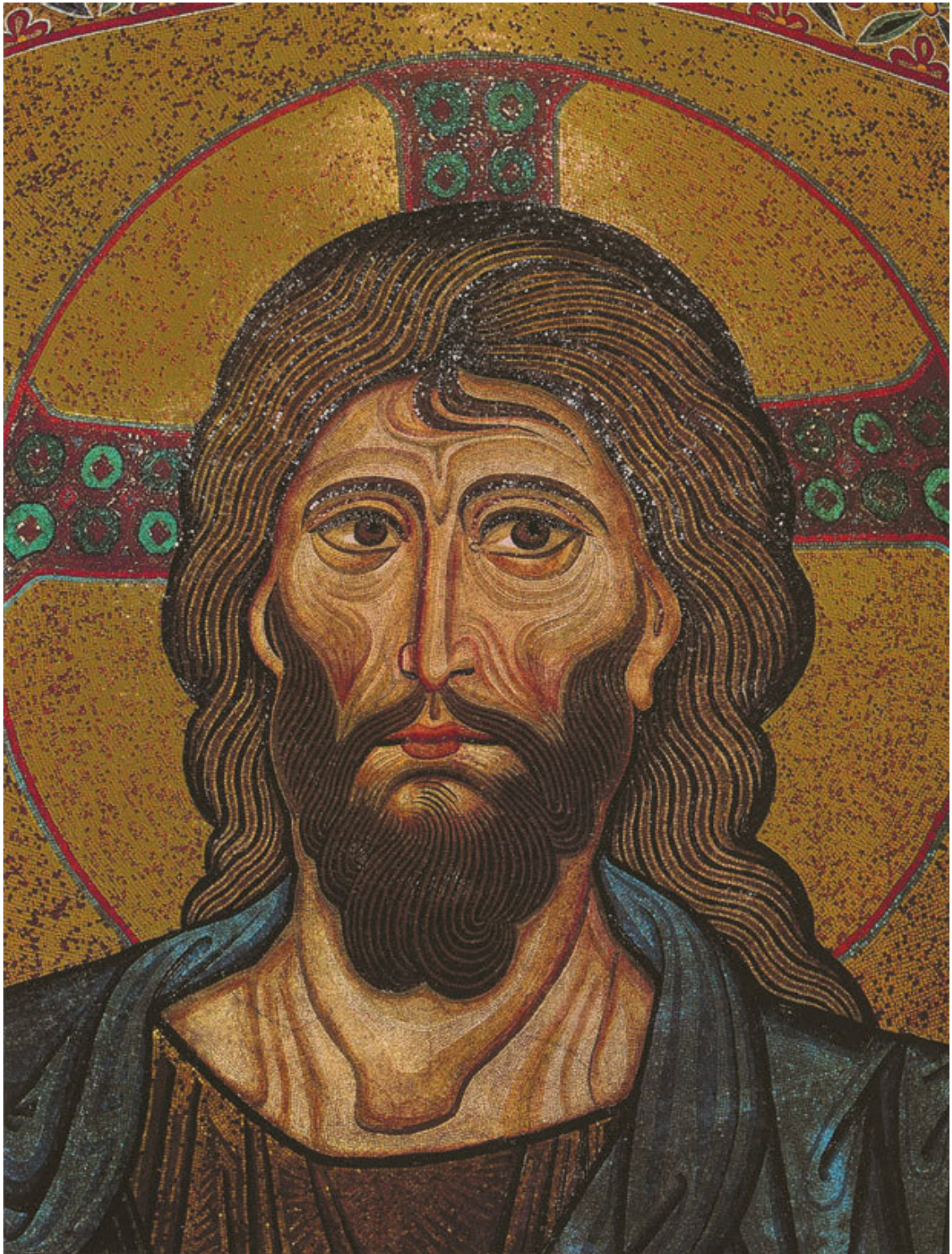
This courtly style that used the most luxurious materials for its production considerably influenced the art of the Carolinian empire by transmitting its iconographic models (leaked by Byzantine artists who took refuge in Rome at the time of the first iconoclastic crisis). This trend again spread models issued by Greco-roman Antiquity in occidental Europe: what we call the Carolinian Renaissance. Nonetheless, if Byzantium primarily used gold, ivory and silk (samit), the artists in service of Charlemagne preferred the art of the miniature that replaced the architecture that they previously decorated with mosaics and frescoes. Furthermore, Byzantine art was unipolar, centralised in Constantinople, whereas Carolinian art was multipolar. The models were, of course, created under the exclusive control of the sovereign, but they were later shared and reproduced in monastic schools and studios throughout the territories. The great creative centres at the time were Aix-la-Chapelle (*Saint Matthew*), Tours, Reims (*Saint Mark* and *Saint Matthew of Ebbon*) and Metz.

The Treaty of Verdun in 848 instigated a division of the imperial territory between the three sons of the sovereign had large consequences on the workshops founded by Charlemagne. If their activities had been prolonged at least until the beginning of the tenth century, they would have been detached from the central power and develop different original pre-Romanesque styles. With the collapse of the Roman Empire, numerous different territories were formed with the effect being a multitude of new regional styles. The artistic poles kept their big Carolinian abbeys but, at the same time, bore a major Catholic reform movement indicating new rigorous laws in terms of the decoration of religious buildings. The décor was then reduced to the simplest expression possible (Lombard band, blind arcades...) and the illuminated manuscripts only presented dropped initials or organic border décor, sometimes stylised animal motifs were used as well. Therefore, the portrait or even a simple human representation was basically absent from the architectural ornamentation. It wasn't until the Romanesque period beginning in the eleventh century when the human figure

was again present in the artistic domain, principally in sculpture. These relief sculptures principally decorated the façades of large and rich abbeys that were found during the pilgrimage of Saint James of Compostella (the Paths of Saint James) that conserved numerous reliquaries of popular saints like the Cluny, the Sainte Foy Abbey, the Autun Cathedral, the Saint Pierre Abbey in Moissac, the Vézelay Abbey... Even if man or, rather, God and the saints reappeared as the subjects of painting and sculpture, the term “portraiture” was still nonexistent. But it would be apprenticed not to consider these new forms that mark a return to narrative art. Monumental (*Head of a Prophet*, west façade, Saint Denis Abbey Church) and mobile (*Reliquary Statue of Saint Foy*) sculpture as well as illuminated manuscripts are the principal forms of art that saw the development of these representations.

The first forms of gothic art developed at the Saint Denis Cathedral around 1140 (inauguration of the rose window on the western façade) chiefly under the influence of Suger, counsellor to Louis VI and regent of the kingdom during the second crusade (1147–1149) in which Louis VII participated. Opposed to the austerity and asceticism of his contemporary, Bernard de Clairvaux, he stated in his *De Administratione* that the theology of the Enlightenment would serve as the guide to the edification of European gothic cathedrals. One of the central principals of this doctrine associated divine light and physical light, the latter which was perceived as a manifestation of the divinity. This is why stained glass windows and their iconography would become more and more important: the light coming through the windows was charged with symbolism, transforming into divine light that pours over its followers. It was on a stained glass window in the ambulatory of the Saint Denis abbey church that we see the portrait reappear; Suger is depicted at the feet of Christ. Monumental, funerary sculpture and sumptuous objects again became the support of human representations. Their style evolved progressively toward softer poses (*Virgin with Child* called Jeanne d’Evreux), a better appropriation of space and a more assertive naturalism (double portrait of *Charles V* and *Jeanne de Bourbon*).

While the altarpiece became the most common décor for the church, painting was not exempt from this movement. The international gothic style developed parallel to the evolution of spiritual Christianity. In fact, the trend of the *Devotio moderna* born in the Pays-Bas which dispersed thanks to the writings of Thomas à Kempis (*Imitation of Christ*) who preached the personal exercise of faith, an internal quest contrary to the communion of advocated followers. In addition, the contemplation of saintly images took a central part in this doctrine. It was a supported trend by the city bourgeois, to personalise the individual and their devotion to Christ, encouraging the production of the portrait and proclaiming the humanism of the Renaissance.



133. *Christ Pantocrator*, 1148. Mosaic. Cefalu Cathedral, Sicily. Byzantine.



134. *Bust of Arcadius Wearing the Imperial Diadem*, Roman, early 5th century C.E. Marble. Arkeoloji Müzesi, Istanbul.



135. *Bust Portrait of Eutropius*, Roman, mid-5th century C.E. Marble, height: 30.5 cm. Kunsthistorisches Museum, Vienna.

A Roman historian, Eutropius flourished in the latter half of the fourth century C.E. He held the office of secretary (magister memoriae) at Constantinople, accompanied Julian on his expedition against the Persians (363), and was alive during the reign of Valens (364–378), to whom he dedicates his history. This work (Breviarium historiae Romanae) is a complete compendium, in ten books, of Roman history from the foundation of the city to the accession of Valens. It was compiled with considerable care from the best accessible authorities, and is written generally with impartiality, and in a clear and simple style. Although the Latin in some instances differs from that of the purest models, the work was for a long time a favourite elementary schoolbook. Its independent value is small, but it sometimes fills a gap left by the more authoritative records.



136. *Procession of the Martyrs*, 493–526 C.E. Mosaic, Basilica of Sant'Apollinare Nuovo, Ravenna. Byzantine.

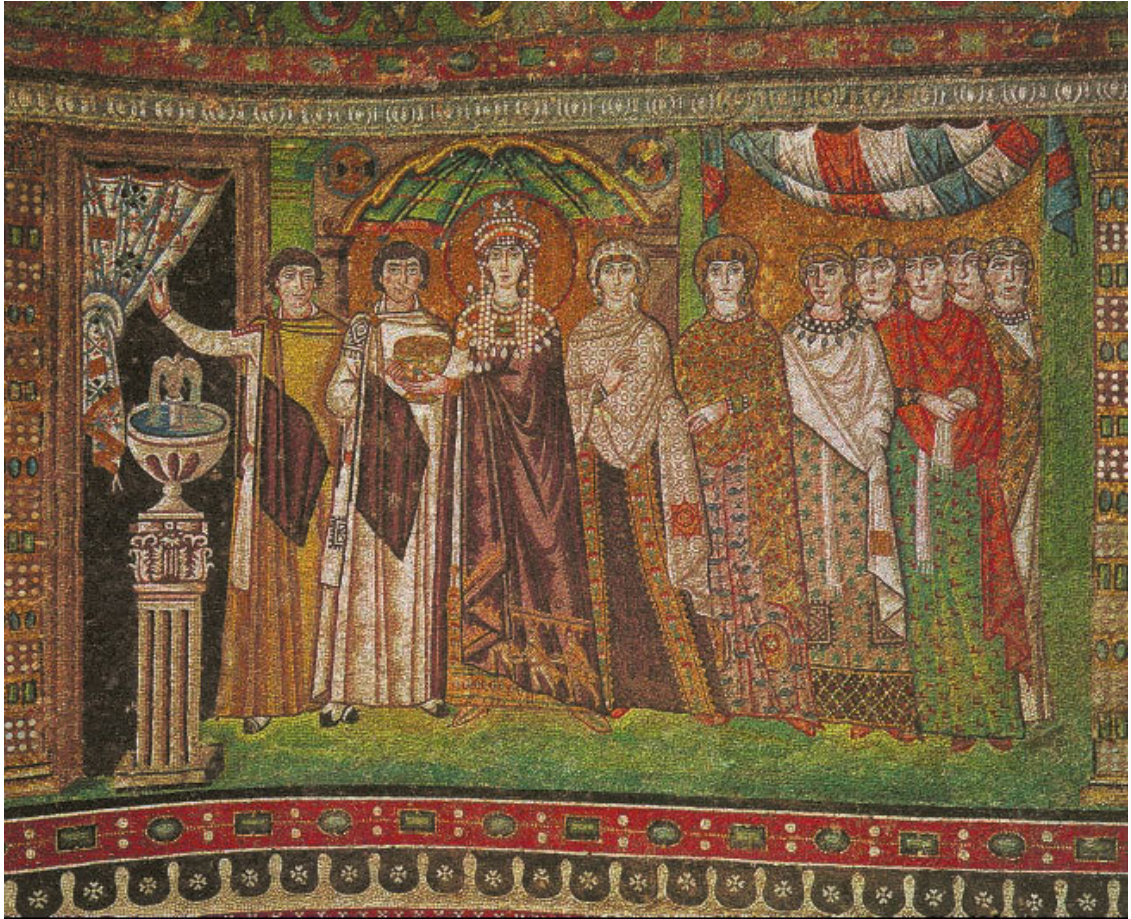


137. *The Good Shepherd* (detail), c. 44 °C.E. Mosaic, Mausoleum of Galla Placidia, Ravenna. Byzantine.



138. *Justinian and His Retinue*, 546 C.E. Mosaic, Basilica of San Vitale, Ravenna. Byzantine.

Located on the interior walls of the San Vitale Basilica in Ravenna, this mosaic is a pertinent example to the Byzantine style. The Emperor Justinian is clothed in purple and his head is surrounded with a halo, a similar attribute to that of the Christ at the top of the dome. He stands at the centre of the compositions with his soldiers and army at his left while the clergymen are at his right. This detail emphasizes that he was the leader of both the church and the state in his empire. In his hands he holds a paten and is seen with a beard to show that he was too busy performing his duties as ruler to shave. The gold background, an important symbolic colour that suggests an infinity taken out of mortal time on which supernatural images float, shows that the setting of the mosaic is inside a church. The structure shows that the figures are standing in a V-shape formation with Justinian at the front and centre with the Bishop Maximian at his left. This structure can be seen by the overlapping details of the feet with the individuals of lesser importance standing in the back.



139. *Empress Theodora and Her Attendants*, c. 547 C.E. Mosaic, Basilica of San Vitale, Ravenna. Byzantine.



140. *Plague from the Diptych of Consul Aerobindus*, c. 506 C.E. Ivory, 39 × 13 cm. Musée national du Moyen Age-Thermes et hôtel de Cluny, Paris. Early Christian.



141. *Ariadne and Her Cortege*, early 6th century. Ivory, 40 × 14 cm. Musée national du Moyen Age-Thermes et hôtel de Cluny, Paris. Byzantine.



142. *The Emperor Triumphant (Justinian?)*, from the Barberini Ivory, diptych panel in five parts, first half of the 6th century. Ivory and traces of inlay, 34.2 × 26.8 cm. Musée du Louvre, Paris. Byzantine.



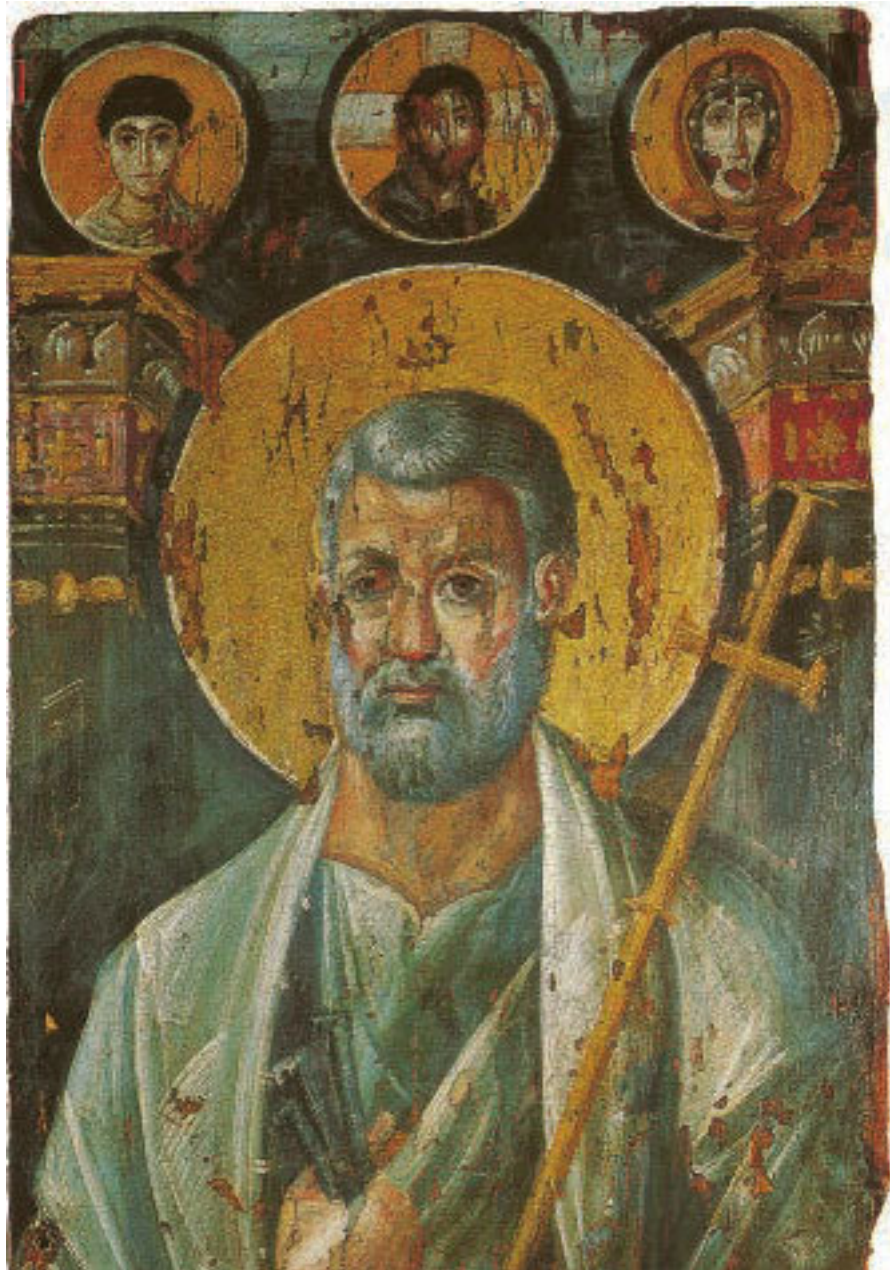
143. *Codex Purpureus Rossanensis* (Rossano Gospels), the Judgement of Pilate, 6th century. Painting on parchment, 31 × 26 cm. Cathedral Treasury, Rossano. Byzantine.



144. *Christ Pantocrator*, 6th century. Encaustic on wood, 84 × 45.5 cm. Saint Catherine's Monastery, Mount Sinai. Byzantine.



145. *Virgin and Child Enthroned between Saints and Angels*, late 6th century C.E. Encaustic on wood, 68.5 × 49.2 cm. Monastery of St. Catherine, Mount Sinai. Byzantine.



146. *St. Peter*, early 7th century. Encaustic on wood, 93 × 53 cm. St. Catherine's Monastery, Mount Sinai. Byzantine.



147. *Saint Sergius and Saint Bacchus*, 7th century. Bohdan and Varvara Khanenko Museum of Art, Museum of Western and Oriental Art, Kiev. Byzantine.



148. *Saint Luke*, 75 °C.E. Illustrated manuscript. Abbey Library of St. Gall, St. Gallen. Pre-Romanesque.

Saint Luke is the assumed author of the Gospel of Luke and the Acts of the Apostles. The four evangelists are normally shown together with their prospective attributes. Luke was known as a physician, historian and even painter who is believed to have painted the first image of the Virgin Mary and the baby Jesus, although now this fact is most likely untrue. Because of this tradition, however, he is considered a patron of painters of pictures and is often portrayed as painting pictures of Mary. He is also shown in his animal form – an ox or a calf – because it is the symbol of sacrifice, which alludes to Jesus' sacrifice for the world.



149. *Saint Matthew*, c. 80 °C.E. Parchment, Albertina, Vienna. Romanesque.

One of the twelve apostles, and the traditional author of the First Gospel, where Matthew is described as having been a tax-gatherer or customs-officer, in the service of the tetrarch Herod. His call to become a follower of Jesus was received as he sat in the “customs house” in one of the towns by the Sea of Galilee. He was at the time known as “Levi the son of Alphaeus.” Possibly “Matthew” was his Christian surname, since two native names, neither being a patronymic, is contrary to Jewish usage. It must be noted, however, that Matthew and Levi were sometimes distinguished in early times. It has generally been supposed, on the strength of Luke’s account, that Matthew gave a feast in Jesus’ honour. But Mark, followed by Matthew, may mean that the meal in question was one in Jesus’ own home at Capernaum. In the lists of the Apostles given in the Synoptic Gospels and in Acts, Matthew ranks third or fourth in the second group of four – a fair index of his relative importance in the apostolic age. The only other facts related of Matthew on good authority concern him as an Evangelist. Eusebius says that he, like John, wrote only at the spur of necessity. “For Matthew, after preaching to Hebrews, when about to go also to others, committed to writing in his

native tongue the Gospel that bears his name; and so by his writing supplied, for those whom he was leaving, the loss of his presence.” The value of this tradition, which may be based on Papias, who certainly reported that “Matthew compiled the Oracles (of the Lord) in Hebrew,” can be estimated only in connexion with the study of the Gospel itself. The earliest legend as to his later labours, one of Syrian origin, places them in the Parthian kingdom, where it represents him as dying a natural death at Hierapolis. This agrees with his legend as known to Ambrose and Paulinus of Nola, and is the most probably in itself. Another legend, his Martyrium, makes him labour and suffer in Mysore. He is commemorated as a martyr by the Greek Church on the 16th of November, and by the Roman on the 21st of September, the scene of his martyrdom being placed in Ethiopia. The Latin Breviary also affirms that his body was afterwards translated to Salerno, where it is said to lie in the church built by Robert Guiscard.



150. *St. Mark*, from a Gospel Book of Archbishop Ebbo of Reims, 816–835 C.E. Ink on vellum, 18 × 14 cm. Bibliothèque Municipale, Épernay. Carolingian.



151. *Saint Matthew*, c. 83 °C.E. Bibliothèque Municipale, Épernay. Romanesque.



152. *Portrait of Emperor Lothair*, c. 80 °C.E. Miniature from Ms. 37768, fol. 4. British Library, London. Carolingian.

Lothair I, the eldest son of Lois the Pious, ruled as an Emperor of the Romans from 817–855. Several civil wars occurred during his reign as emperor which resulted in the dissolution of the Frankish Empire.



153. *Leo VI Prostrate Before Christ in Majesty*, 886–912. Mosaic. Hagia Sophia, Istanbul. Byzantine.

This large mosaic located in the Hagia Sophia Basilica in Turkey depicts Jesus sitting on a magnificent celestial throne with his right hand raised in a gesture of blessing while his left hand holds an open book bearing the inscription: “Peace Be With You, I Am The Light of The World.” There are two roundels on either side of the figure of Christ, one with a portrait of the Virgin Mary and the other with a portrait of the angel Gabriel. In this image Jesus is portrayed as the Christ Pantocrator or the King of the World. He is dressed in different white fabrics and his prominent features resemble those of Zeus, the king of Gods in Greek mythology. The emperor prostrate is shown bearded and kneeling at the left of Jesus. Not only is the emperor kneeling in act of complete humility, he is also depicted as begging for Christ’s forgiveness – an unusual detail in Byzantine iconography.



154. *Christ Enthroned*, Homilies of St. Gregory of Nazianzus, 867–886. Manuscript. Bibliothèque Nationale, Paris. Byzantine.



155. *Virgin and Child*, 9th century. Mosaic. Hagia Sophia, Istanbul. Byzantine.

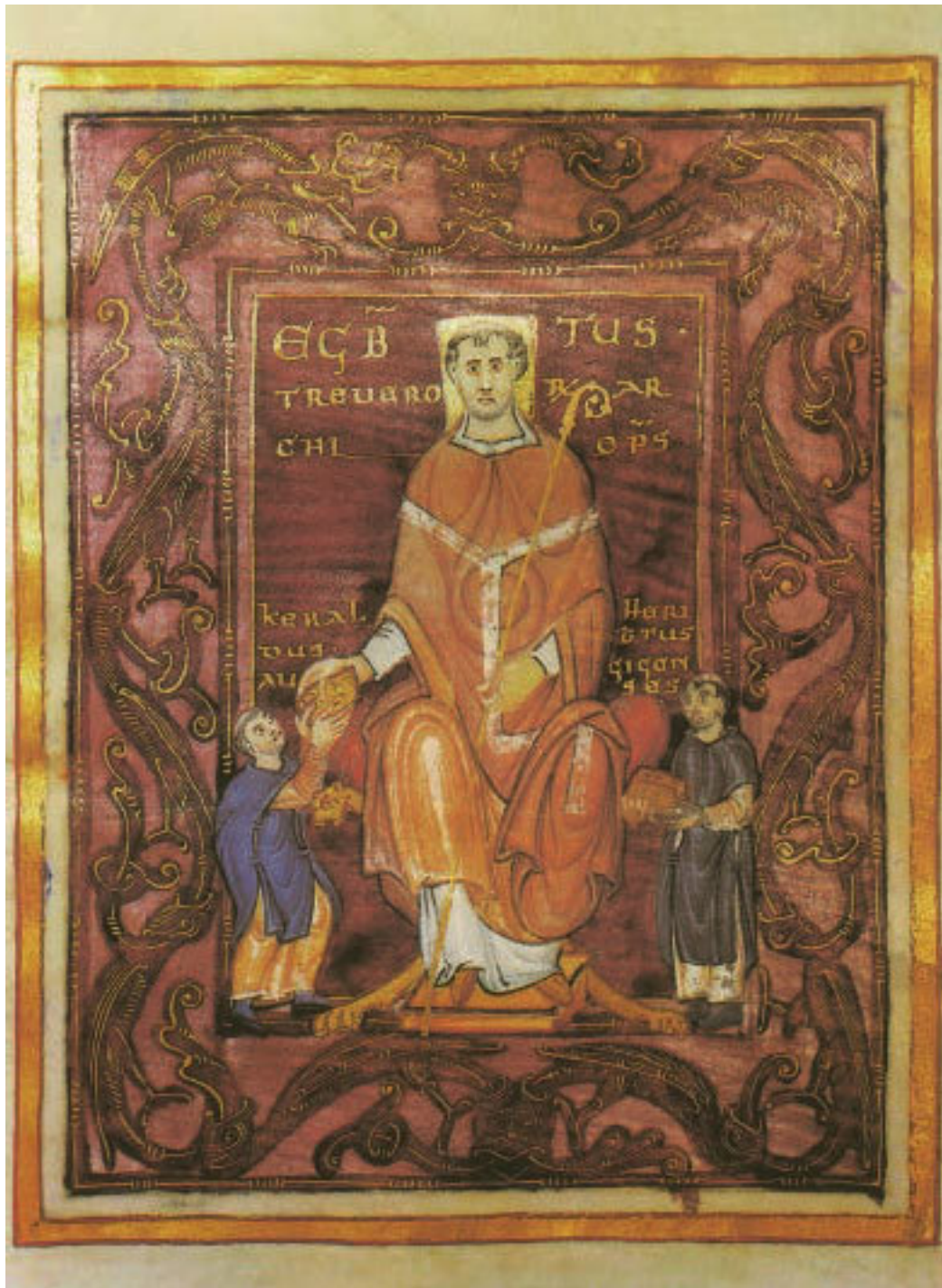


156. *Emperor Otto III Receiving Homage from the Provinces*, 997-1000. Ink on vellum, 334 × 243 cm. Bayerische Staatsbibliothek, Munich. Carolingian.

The Emperor Otto III was proclaimed king of Germany in Verona in 983 at the age of three, and he was crowned in Aachen at the end of that same year. This portrait is part of a series called the Gospels of Otto III (a tenth or eleventh century illuminated gospel book). This manuscript contains early fifth century adaptations of the four gospels and is a major example of Ottonian art. It is in the pre-Romanesque, Byzantine style which is reflected by the dynasty's desire to visually establish a link with the Christian rulers from late Antiquity. These portraits normally include different stylistic elements such as province personifications or representatives of the military and the church surrounding the emperor – an important detail that is part of a lengthy imperial history.



157. *Icon of Saint Eudokia*, 10th century. Inlaid marble, 67 × 28 cm. Archaeological Museum, Vienna. Byzantine.



158. *Portrait of Egbert*, from the Psalter of Egbert, Archbishop of Trier, c. 980. Ink on vellum, 21 × 27 cm. Museo Archeologico Nazionale, Cividale del Friuli. Carolingian.



159. *Saint Nicholas*, 10th century. Tempera and gold leaf on panel, 43.3 × 33.1 cm. Saint Catherine's Monastery, Mount Sinai. Byzantine.



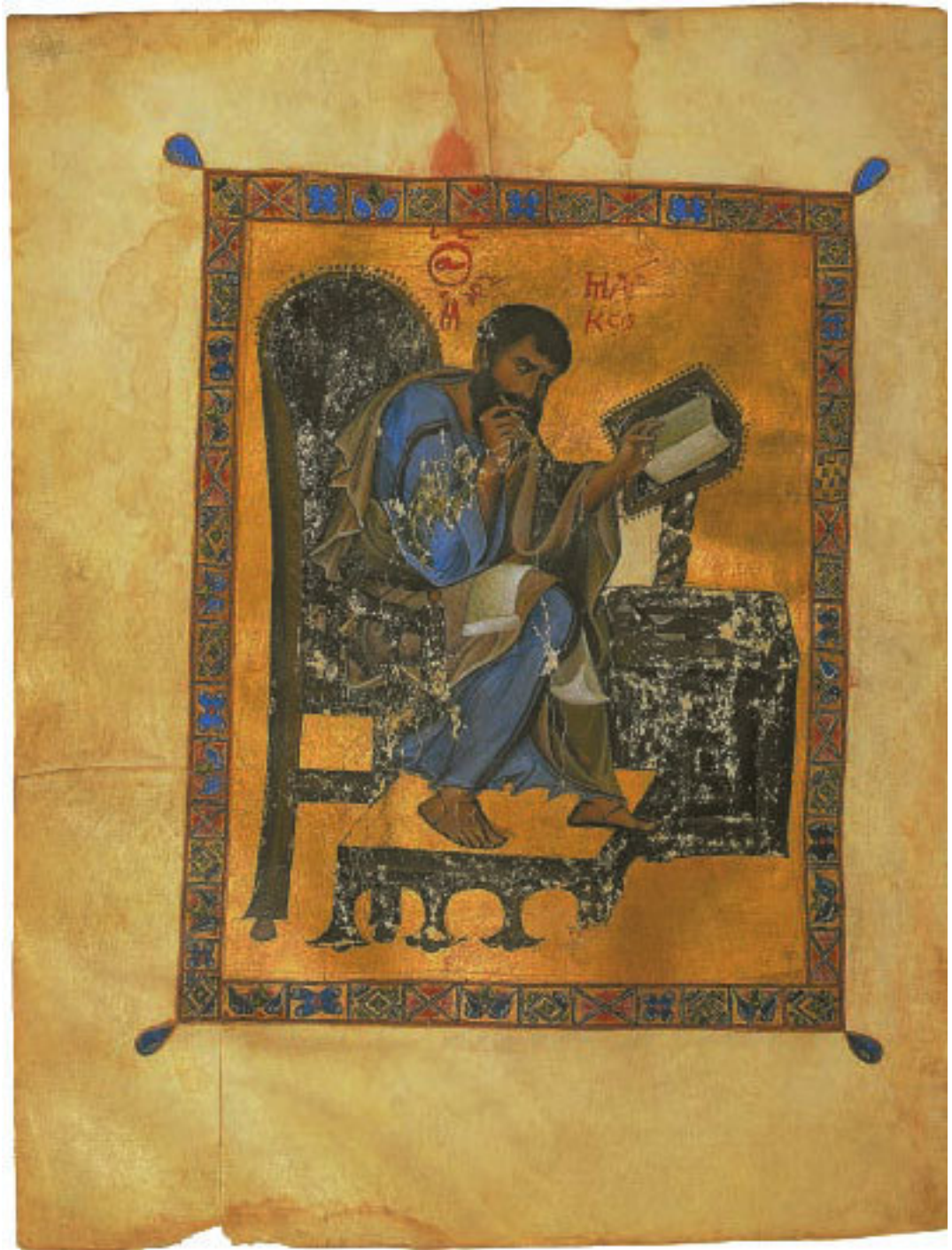
160. *Angel*, second half of the 11th century. Fresco. La basilica di Sant'Angelo in Formis, Capua. Byzantine.



161. *The Archangel Michael*, 11th century. Enamel and precious stones, height: 46 cm. Basilico di San Marco, Venice. Byzantine.

The Archangel Michael is one of the most celebrated angels and bodiless powers in the Christian religion. According to different scriptures he has interceded on behalf of humanity multiple times and is still considered as the Defender of the Faith. In scriptural history he has most often been invoked for protection from invasion of enemies, from civil war and to defeat adversaries on the battle field. Michael first appears in the Old Testament in the account of the Fall of Jericho and later in the New Testament brings salvation to the Church at Colossae, one of his most famous

miracles. He is also associated with healing and has three iconic identities: the mantamados, the panormitis and the nenita.



162. *Saint Mark*, 11th century. Icon, 24 × 18.5 cm. Österreichische Nationalbibliothek, Vienna. Byzantine.



163. *Saint George* (double-sided icon), late 11th to early 12th century. Tempera on lime wood, 174 × 122 cm. The State Tretyakov Gallery, Moscow. Byzantine.



164. *Orant Virgin*, 1140. Mosaic. Church of Santa Maria e San Donato, Murano. Byzantine.



165. *The Raising of Lazarus* (detail), c. 1150. Mosaic. Cappella Palatina, Palermo. Byzantine.



166. *Emperor John II Comnenus*, c. 1110–1118. Marble, diameter: 90 cm. Dumbarton Oaks Research Library and Collection, Washington D.C. Byzantine.



167. *Head of a Prophet*, west façade, Saint-Denis Abbey Church, Saint-Denis, c. 1137–1140. Limestone, height: 41 cm. Musée national du Moyen Age-Thermes et hôtel de Cluny, Paris. Romanesque.



168. *Head of an Old Testament Queen* (Saba) from Saint-Denis Abbey Church, c. 1137–1140. Limestone, height: 36.5 cm. Musée national du Moyen Age-Thermes et hôtel de Cluny, Paris. Romanesque.

This sculpture relief from the west side of the Saint Denis Cathedral in Paris was most likely commissioned by Suger in the mid-twelfth century and it is thought to be a representation of the Queen of Sheba. The different stylistic attributes are similar to that of the sculpture relief at the Autun Cathedral in Burgundy. The stylistic features include deeply bored pupils, undulating strands of hair as well as a crown with a border enhanced by a strand of pearl set with cabochons. The head is set into a headband on each side of the centre parting of the hair which falls into narrow hair strands surrounding the face. Her bulging eyes protrude from narrow eyelids and are set into deep sockets emphasizing the eyebrows. The nose is straight and her lips are clearly defined. Although the sculpture is broken on the right side from the mid section of the crown, its aesthetic strength still remains untouched.



169. *Virgin of Montserrat*, also known as La Morneta, early 12th century. Wood. Abbey of Santa Maria, Montserrat. Romanesque.



170. *Virgin from Ger*, second half of the 12th century. Wood carving with polychrome in tempera and stucco reliefs, $51.8 \times 20.5 \times 14.5$ cm. Museu Nacional d'Art de Catalunya, Barcelona. Romanesque.



171. *Madonna with Child*, c. 1170. Walnut, silver and gilded silver, height: 74 cm. Notre Dame Church, Orichival. Romanesque.



172. *Angel* (from the decoration of sacred tombs), c. 1180. Wood, height: 62 cm. Stiftung Preussischer Kulturbesitz, Berlin. Romanesque.



173. *Three Kings and One Queen of the Old Testament*, jamb figures, right side of wall of the west portal called “Royal Gate”, 1145–1155. Notre-Dame Cathedral, Chartres. Gothic.

These still, columnar figures are ranged on either side of each of the three doors of the “Royal Gate” of Chartres Cathedral, as if forming a receiving line, welcoming those who enter the sanctuary. While their elongated proportions and stylised drapery tie them to the sculpture of the Romanesque period (see no. 213), their placement is new. The two churches that revolutionised the Gothic style, Saint-Denis and Chartres, both employed sculpted figures on the columns of the door jambs. These figures do not replace the columns, as did the caryatids of the classical world

(see no. 71); instead, they are affixed to the front of the column. Each figure is a king or queen of the Old Testament, and together they give the entryway the name "The Royal Portal".

These gentle-looking kings and queens symbolise the base that was the Old Testament, on which Christ and the events of the New Testament would rest.



174. *Recumbent Statues of Richard the Lionheart and Alienor of Aquitaine*, early 12th century. Stone. Abbay de Fontevraud, Fontevraud. Romanesque.



175. *Henry the II Plantagenet*, c. 1189. Stone. Abbay de Fontevraud, Fontevraud. Romanesque.



176. *The Archangel Gabriel (The Golden-Haired Angel)*, 12th century. The State Russian Museum, St. Petersburg. Romanesque.



177. *Bust of the Emperor Frederick Barbarossa*, c. 1155–1160. Gilt bronze, height: 32 cm. Collegiate Church of Saint Johannes, Cappenberg. Romanesque.



178. *Self-portrait of the Stained Glass Painter Gerlachus*, c. 1150–1160. Stained glass. Westphalian State Museum of Art and Cultural History, Münster. Gothic.

The stained glass window that portrays one of the first self-portraits from the Middle Ages, that of Gerlachus in the Arnstein Cathedral in Germany. The image depicts the master glazier with a beard and moustache in a sky blue coloured coat with a paint brush in his right hand and a bowl of paint in his left. The panel also represents different scenes from the life of Moses using complex glazing and painting techniques. The signature at the bottom of the panel reads: REX REGUM CLARE GERLACHO PROPICIARE which makes the identity of the creator unquestionable. Gerlachus has also been attributed to The Crucifixion stained glass window that was located in the Kaiser Friederich Cathedral in Berlin, which was unfortunately destroyed in 1945. The artist was well known for his use of glazing and pictorial techniques that were both elegant and decorative.



179. *Virgin at the Calvary*, 1220–1230. Painted wood, height: 170 cm. Musée national du Moyen Age-Thermes et hôtel de Cluny, Paris. Gothic.

These large figures were originally part of a group depicting Christ's descent from the Cross. Early Gothic art displayed more pathos than art of the previous period; the sadness of these figures reflects the human tragedy of the event as well as the divine importance. Virtually life-size and brightly painted, the figures, in their original group, would have lent an intimate immediacy to the Biblical story to anyone viewing the sculptures.



180. *St. John at the Calvary*, c. 1220–1230. Painted wood, height: 170 cm. Musée national du Moyen Age-Thermes et hôtel de Cluny, Paris. Gothic.



181. *The Prophet Hosea from the Book of Prophets*, c. 1220. Illuminated Manuscript. Weingarten Abbey, Weingarten. Gothic.



182. *God the Father Measures the World* from the Vienna Moralized Bible, (Cod. 2554, f 1 r), 1250. Illuminated manuscript. Österreichische Nationalbibliothek, Vienna. Gothic.



183. *Our Lady of the Great Panagia*, first third of the 13th century. Tempera on lime wood, 193.2 × 120.5 cm. The State Tretyakov Gallery, Moscow. Gothic.

This icon was discovered in 1919 in a warehouse of the Saint-Savior Monastery in Taroslav. Dated from the early twelfth century, it is representative of the Kievan School. Active from the first Christianization of Russian to the Mongol invasion and the sack of Kiev in 1240, the School of Kiev relied at first upon the Byzantine models. But soon, they developed their own style, offering to the faithful a more forgiving and understanding image of the religion. In this way, the Virgin Mary played the main part as an intercessor between men and God.



184. *Madonna di Acuto*, c. 1210. Polychrome wood with semi-precious stones, height: 109 cm. Museo di Palazzo di Venezia, Rome. Romanesque.



185. *Holy Elizabeth*, second pillar of the northern side of the Saint George's Chancel, 1225–1237. Bamberg Cathedral, Bamberg. Gothic.



186. *Horseman of the Alter Markt* (The Emperor Otto I?), c. 1245–1250. Kulturhistorisches Museum, Magdeburg. Gothic.

In a dramatic departure from earlier Gothic art, such as the Bamberg Rider (see no. 195), this equestrian statue is entirely free-standing. Not intended to decorate a church, the statue was conceived of as a distinct, separate work of art, set up in the city's market. Made of stone, it probably depicts King Otto I, the tenth-century Holy Roman Emperor and founder of the Ottonian dynasty. Otto I lived in Magdeburg and was buried in the city's cathedral, and so is closely associated with Magdeburg's history. In the thirteenth century, when the statue was carved, Magdeburg was still an important city and played a key role in regional trade networks. While it is innovative in its conception as a free-standing sculpture, the horseman lacks the grace and artistry of the Bamberg Rider.



187. *Wistful Apostle*, Sainte-Chapelle, Paris, 1241–1248. Stone, height: 165 cm. Musée national du Moyen Age-Thermes et hôtel de Cluny, Paris. Gothic.



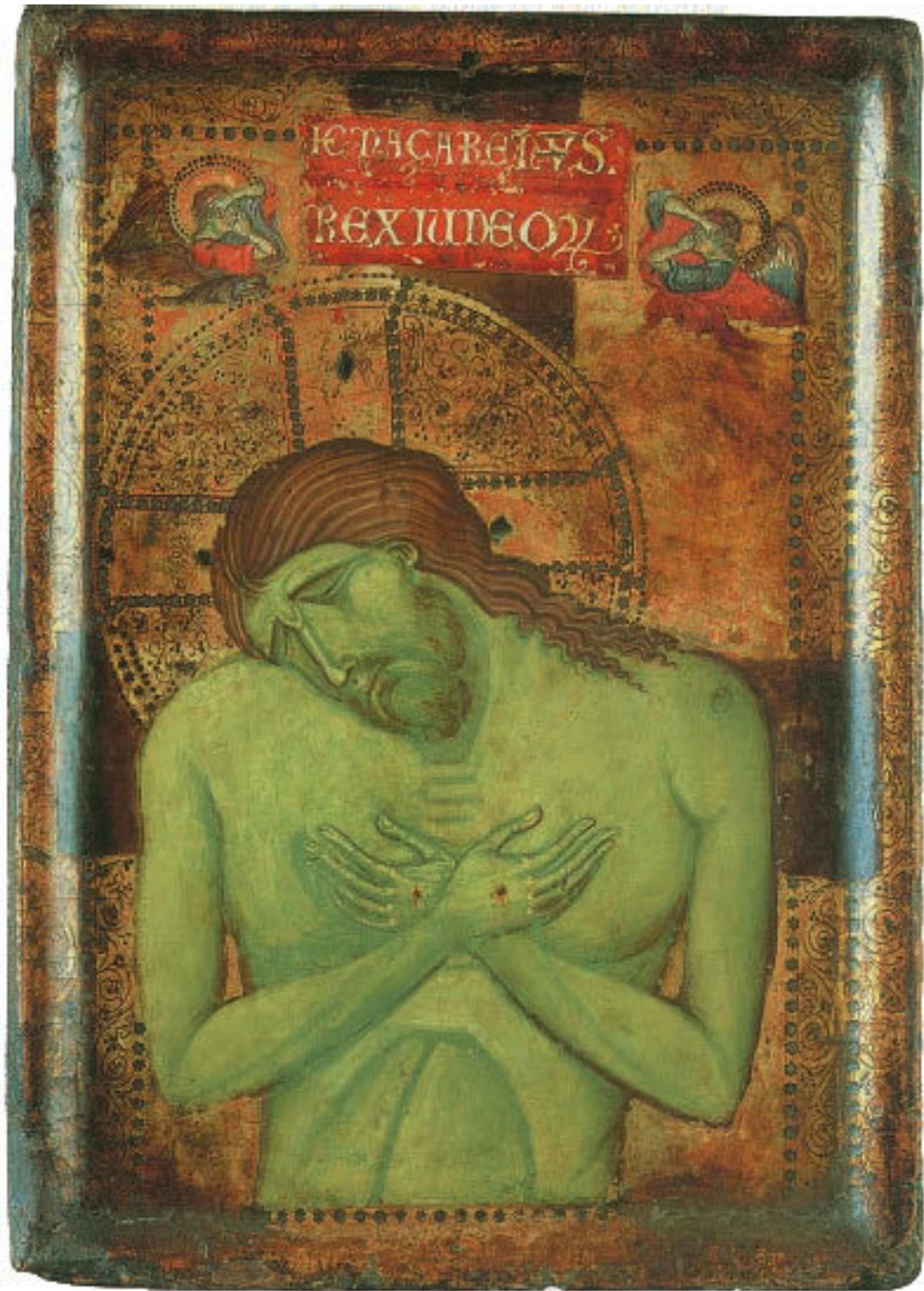
188. *Adam* (from the south-side of the Notre-Dame transept), c. 1260. Polychrome stone, height: 200 cm. Musée national de Moyen Age-Thermes hôtel de Cluny, Paris (Paris). Gothic.



189. **Pietro Cavallini**, c. 1250–1330, *Seated Apostles (detail)*, from *The Last Judgement*, c. 1290. Fresco, Sta. Cecilia in Trastevere, Rome. Gothic.



190. *Christ Pantocrator*, 12th century. Mosaic, Hagia Sophia, Istanbul. Byzantine.



191. *The Man of Sorrows* from the Umbrian Diptych, 1260. Tempera on panel, 32.4 × 22.8 cm. National Gallery, London. Umbrian.



192. Tomb of Henry the Lion and Mathilda of England. St. Blasius Cathedral, Braunschweig. Gothic.

The Brunswick Cathedral was commissioned and built by Henry the Lion from 1173 to 1195 and is dedicated specifically to the Saint Blaise, John the Baptist and Thomas Becket. The cathedral was originally founded as a collegiate church and was consecrated on December 29, 1226. The construction was interrupted numerous times during the various different exiles of Henry the Lion, therefore, he and his second wife Matilda, Duchess of Saxony were buried in an unfinished cathedral. The tomb is located in the nave of the cathedral and the limestone recumbent statues are idealized representations of the king and queen that were created almost half a decade after their deaths between 1230 and 1240.



193. *Virgin*, c. 1250. Sandstone with paint, height: 148.6 × 47 cm. The Cloisters Collection, New York City. Gothic.



194. *Icon of St. George and the Youth of Mytilene*, middle of the 13th century. Silver, linen, and tempera on pine, 18.8 × 26.8 cm. The British Museum, London. Byzantine.



195. *King on a Horse* called “The Bamberg Rider”, first pillar on the northern face of the chancel, before 1237. Stone, height: 233 cm. Bamberg Cathedral, Bamberg. Gothic.



196. *Statues of the Founders Ekkehard and Uta*, eastern chancel, c. 1260–1270. Naumburg Cathedral, Naumburg. Gothic.

The traces of paint and gilding that survive on this sculpted pair add to their lifelikeness. Count Ekkehard stands proudly, covered by a long cloak and carrying a sword and shield. Countess Uta gazes off in the same direction as Ekkehard, her expression strong and noble. She gathers her cape against her face as if to ward off the cold. Through the drape of the cape, the bend of her arm is visible. Her crown sparkles on her head. The pair is affixed to pillars in a chapel in the choir of the Naumburg Cathedral. Ekkehard and Uta were patrons of the Cathedral who lived in the eleventh century, long before these images were carved. Nevertheless, the sculptures have a remarkably portrait-like quality, suggesting that the sculptor carved them to resemble actual models.





197, 198. **Jean de Liège** (1361–1381), French, *Recumbent Statues of Charles IV the Fair and Jeanne d'Evreux*, second half of the 13th century. Marble, 135 × 36 × 16 cm. Musée du Louvre, Paris. Gothic.

This pair of effigy statues comes from the Cistercian abbey church of Maubuisson in France. Queen Jeanne d'Evreux commissioned the pieces before her death. The statues are only about half life-size; their small size is due to the type of tomb they surmount. Called an “entrail tomb,” it was designed to hold only the entrails of the king and queen. Each figure is shown holding a small bag that would have contained the entrails. In parts of France, such as Normandy and Ile-de-France,

there was a long-standing custom among aristocratic families, especially the Royal Family, to have multiple tombs for different parts of the body. The body would be eviscerated upon death, and the entrails, or heart, would be destined for one tomb, the bones for another.



199. *Head of a King from the Old Testament*, c. 1230. Fragment of a statue from the façade of Notre-Dame de Paris. Stone, height: 65 cm. Musée national de Moyen Age-Thermes hôtel de Cluny, Paris. Gothic.



200. *St. Blaise of Namur*, c. 1300. Chased gold statuette, height: 38 cm. Musée Diocésain, Namur. Gothic.





201, 202. *Pair of Altar Angels*, end of the 13th century. Oak with traces of polychrome, 75 × 17.8 cm. The Cloisters Collection, New York. Gothic.



203. **Simone Martini** (c. 1284–1344), Italian, *Saint Louis of Toulouse*, c. 1317. Tempera on wood, 250 × 188 cm. Museo e Gallerie Nazionali di Capodimonte, Naples. Late Medieval.



204. **Simone Martini** (c. 1284–1344), Italian, *Madonna of the Misericordia*, 13th century. Tempera on wood, 154 × 84 cm. Pinacoteca, Siena. Late Medieval.

Simone Martini
(1284 Siena – 1344 Avignon)

A Sienese painter, he was a student of Duccio. Influenced by his master and by the sculptures of Giovanni Pisano, he was even more influenced by French Gothic art. First painting in Sienna, he worked as a court painter for the French Kingdom in Naples where he started to incorporate non-religious characters in his paintings. Then he worked in Assisi and Florence where he painted with his brother-in-law Lippo Memmi.

In 1340-41 Simone Martini went to Avignon in France, where he met Petrarch, illustrating a Virgil codex for him. His last works were created in Avignon where he died. Simone Martini gave a great sweetness to his religious compositions while, at the same time, he was the first who dared to employ his art for purposes not wholly religious.



205. **Cenni di Pepo** (also called Cimabue) (1240–1302), Italian, *The Madonna and Child in Majesty Surrounded by Angels*, c. 1280. Tempera on wood panel, 4.27 × 2.8 m. Musée du Louvre, Paris. Late Medieval.

Cimabue (Cenni di Pepo)
(C.1240 FLORENCE – 1302 PISA)

After learning the art of making mosaics in Florence, Cimabue developed in the medieval Byzantine style, advancing towards more realism. He became the first Florentine master. Some of his works were monumental. His most famous student was Giotto. He painted several versions of the Maestà, “majesty, enthroned in glory”, traditionally referring to Mary in setting, that show some human emotions, such as *Madonna and Child Enthroned with Angels and Prophets*.



206. *Franciscan Crib with the Madonna del Latte* (detail), 14th century. Fresco. Santuario di S. Francesco, Greccio.



207. *Peasant on a Horse* (sculpture from The Twelve Month Cycle), c. 13th or 14th century. Stone. Baptistry of Parma, Parma. Romanesque.



208. **Giotto di Bondone** (1267–1337), Italian, *Faith*, c. 1305. Fresco, Cappella Santa Maria dell’Arena, Padua. Late Medieval.

Giotto di Bondone
(1267 VESPIGNANO – 1337 FLORENCE)

His full name was Ambrogiotto di Bondone, but he is known today, as he was in his own time, by the contraction, Giotto, a word which has come to stand for almost all the great things that art has accomplished. In his own day Giotto’s fame as a painter was supreme; he had numerous followers, and these Giotteschi, as they were styled, perpetuated his methods for nearly a hundred years. In 1334, he designed the beautiful Campanile (bell tower), which stands beside the cathedral in Florence, and represents a perfect union of strength and elegance, and was

partly erected in his lifetime. Moreover, the sculptured reliefs which decorate its lower part were all from his designs, though he lived to execute only two of them. Inspired by French Gothic sculpture, he abandoned the stiff presentations of the subjects as in Byzantine styles and advanced art towards more realistic presentation of contemporary figures and scenes so as to be more narrative. His breakthrough influenced subsequent development in Italian art. His significant departure from past presentations of the Maestà, starting around 1308 (in Madonna di Ognissanti), brought to it his knowledge of architecture and its perspectives. However, the disproportion of subjects in the presentation is a device intended to rank the subjects by their importance, as was done in Byzantine icons. Thus, architect, sculptor, painter, friend of Dante and of other great men of his day, Giotto was the worthy forerunner of that galaxy of brilliant men who populated the later days of the Italian Renaissance.





209, 210. *Charles V and Jeanne of Bourbon*, 1365–1380. Stone, 194 × 50 × 44 cm and 195 × 71 × 40 cm. Musée du Louvre, Paris. Gothic.

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