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The Book

Patrick Bade

1000 Scupltures of Genius

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1000 Scupltures of Genius / P. Bade — «Parkstone International Publishing», — (The Book)

From antiquity to the 20th century, this sculpture collection offers a truly original vision of Western art. Here are the most sensual and harmonious masterworks to the most provocative and minimalist sculptures. Sculpture shapes the world and our concept of beauty, leaving everlasting silhouettes and always creating new intriguing ones. These masterworks are the mirror of an era, of an artist and his public and through this sculpture gallery, one visits not only the history of art, but history as a whole. Between the acclaimed ideals of beauty and the most controversial works, 1,000 Sculptures of Genius will give you a true panoramic view of Western sculpture. Along with numerous references, comments on masterworks and biographies, this work enables the reader to rediscover Western world heritage and is the perfect guide for art students and statuary lovers.

Содержание

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1000 Sculptures of Genius

Translation: Sofya Hundt, Nick Cowling and Marie-Noëlle Dumaz.

Introduction

The Classical World

The ancient Greeks, at first an isolated and provincial people among many population groups in the Mediterranean basin, rose to cultural, military, and political prominence, but they stood on the shoulders of giants and learned from the traditions of other ancient Mediterranean and Near Eastern civilisations. In the sphere of the arts, the Egyptians, in particular, had already developed a culture of idealised, well-proportioned human figures, a narrative tradition in painting and relief sculpture, and temple architecture that incorporated the display of a variety of sculptural elements. Yet the Greeks, in altering the static forms of the Egyptians, sought to craft sculptural figures that expressed life, movement, and a more fundamental and humane sense of moral potential. This development is seen in its early phase in the growing naturalism and subtlety of facial expression in sculpture produced in the Archaic period of the seventh and sixth centuries B.C.E. greater freedom of invention appeared during that time in vase painting, but sculptors, restrained by the intractability of stone and by convention, lagged somewhat behind. Reflecting a philosophical search for the ideal, the sculptors aimed at achieving timeless beauty. Just as Greek philosophers considered the nature of the ideal republic, perfect justice, or the ideal Good itself, artists brought forth a host of perfected forms. In their subject matter, sculptors often favoured the naked, youthful male body, a reflection of the Greek penchant for athleticism and military prowess, and an indication of the fluid boundaries of their range of sexual appreciation. A widespread and important form was the *kouros*, a free-standing male figure often placed at tombs in honour of the deceased. *Kore*, female equivalents of the *kouroi*, were clothed, following the convention of the time, but equally focused on youth, charm, and ideal beauty.

During the fifth century B.C.E. a mood of great confidence developed among the Athenian people, spawned by their victory over the Persians in 490–479 B.C.E. and by continued Athenian leadership among the collected Greek city-states. Indeed, the Athenian leader Perikles, in his famous oration (431 B.C.E.) for soldiers fallen in the Peloponnesian War, affirmed the superiority of Athens in cultural affairs, stating that their dedication to citizenship, sacrifice, and intellect formed the moral core of Athenian greatness. This was a moment of revolution in artistic style. Ever more explicitly based on the ideals of the perfect body, sculptured figures expanded in movement and emotion, but always with a moderating balance of weight, proportion, and rhythm. Equally important was the sense of palpable reality; sculpture, rather than being made of unadorned marble or bronze, was often enhanced by details in other media to achieve, in restrained fashion, an extra degree of naturalism. In later eras, a belief in the "purity" of the art of the Greeks led critics to overlook these additions, but the Greeks themselves gave life to their figures by painting on the marble key parts such as lips or eyes; in bronze sculpture, the highest and most enduring form of artistic technique, one found such additions as glass eyes and silver eyelashes. Later Greeks and Greek colonists would make a specialty of coloured terracotta figurines. The realm of ancient Greek sculpture was a lively and at times colourful world.

In Classicism, beauty bears a numerical component. Just as musical intervals and chords could be defined proportionally through the ratio of numbers, and geometry and mathematics informed planetary movements, similar proportional aspects found a place in Greek sculptural and architectural design. Polykleitos' *Canon*, or *Spear-bearing Youth*, was only the most prominent of many works informed by proportional ideals: the ratio of lengths of fingers, hands, arms, legs, and heads were adjusted to stand in relationship to other parts and the whole. We know of his system in part from a description by Galen, a medical doctor who lived in the second century A.D.

Galen discussed Polykleitos' artistic system, and seemed to accept the idea that the human body truly comprises a set of ideal proportions. This principle would endure throughout the history of art; Classicism in the Renaissance and neoclassical periods would also incorporate some kind of mathematical or numerical system of proportionality.

The Greek city-states were weakened by warfare during the fourth century B.C.E., although striking developments in their sculptural traditions continued unabated, the works of that time were enhanced by a new sense of elegance and spatial play. By the end of the century, faced with powerful opposition, the Greek city-states had lost their independence and were united by the Macedonians under Philip II and Alexander the Great. Greek citizens were incorporated into a far-flung empire that occupied lands from Italy to the edge of India, and even after the division of this empire into various kingdoms, the various Greek city-states remained parts of larger political entities. Such dramatic changes could only lead to a changed perception of one's place in the universe, and it is hardly surprising that novel artistic results occurred in all of the visual arts. One new strain was a pragmatic, realistic attitude that seemed to respond to the new *Realpolitik* of changing conditions, in which the ideal of local democracy was shattered. In the new state of things, the individual had to get by in a difficult, changing, and dynamic world. The Hellenistic period saw the diffusion of genre scenes, some of which were of great pathos: an old woman struggling to walk to market, tired boxers, children tussling, dwarves dancing. New expressionistic details can be found in Hellenistic figures, particularly in the distinctive muscular types with large muscles, thick proportions, deep-set eyes, and thick, curling, moving hair. The older types of sculptural projects – frieze reliefs, tympanum sculpture, and free-standing figures – continued, but new settings and types arose. In the great Altar of Zeus at Pergamon (see nos. 110–111), rather than a narrow frieze set above, there is a large-scale relief scene below, bringing the gigantic battle scene down to the viewer's own level. The size of public sculpture increased over earlier periods of Greek art, and the Colossus of Rhodes, dominating the harbour, became an early tourist site.

The Greek colonies in the Italian peninsula had set the stage for the advance of the figural arts there. The Etruscans, a still relatively mysterious people, adopted some of the figural modes learned from the Greeks. The spectacular rise of the Romans started out as one of military and political triumph. The story is well known of how a small city-state grew to dominate the peninsula, and then came to create a great empire that stretched from Scotland to North Africa to Mesopotamia. The most striking of the Roman sculptural products during the centuries before the Empire were in portraiture; the unflinching realism of Roman republican portraiture reveals the character and moral fibre of those who were developing a political and social system of great strength and promise.

Iconographic change in sculpture followed the political development and expansion of the Empire. The establishment by Augustus (died 14 A.D.) of an imperial regime called for a new manner of imperial portraiture, and the changing styles and approach of these images of rulers stand at the core of the development of Roman portraiture. The divine status of the emperor and the propagandistic display of his likeness in public spaces provided opportunities for Roman sculptors and designers of coins and medals. There arose a vast new array of new monument types, and sculpture appeared on triumphal arches, on towering columns, and at the baths, *fora*, and elsewhere. The Romans were willing, when they were not relying on their own inventions, to erect copies of Greek works, or to proudly display the originals themselves that had been purchased or plundered from Greece. These Greek copies and originals in turn served as artistic inspirations and helped maintain a high standard of quality in Roman sculpture. Some Roman emperors, such as Marcus Aurelius, consciously appropriated Greek ideals; he sported a beard in the Greek fashion and adopted Stoic philosophy, and his sculptors responded with idealising and classicising works, the most memorable being the equestrian monument placed on the Capitoline Hill. This work is in bronze, a favoured material of the Greeks that also became highly desirable to the Romans.

Roman people of all social classes were surrounded by high-quality sculptural originals, as the Roman state wanted to leave its stamp on public sites, including provincial ones. The baths (*terme*) were a frequent location for sculptures, many of them free-standing figures on athletic themes. The exterior of the Colosseum was adorned with sculptural figures standing in its open arches and a colossal statue of the Emperor Nero adjacent to the amphitheatre (later turned into a sun god by Nero's unadmiring successors). The rediscovery of the buried cities of Pompeii and Herculaneum in the eighteenth century led to an increase in knowledge of the placement and type of sculptural figures used in Roman cities, and confirmed the literary evidence that much statuary was displayed in the *atria* of urban homes, as it was in the villas and vast country gardens of the aristocratic classes. Cicero, like other cultured contemporaries, formed what were essentially small museums in his villas, inside and out, and these served as places of retreat and philosophical contemplation. Emperors, too, populated their villas with grottoes, fountains, and reflecting pools that were surrounded by sculpture. Knowledge of these villas from ruins and from verbal descriptions was vital in shaping the gardens of Europe in the Renaissance and later. The Romans developed a vigorous sculptural tradition surrounding the rituals of death and mourning, and their funerary portraits and sarcophagus reliefs provide a rich legacy of artistic history.

During the last centuries of its existence, the Roman Empire slowly went into decline militarily, economically, culturally, and morally. The amphitheatres and their bloody games gained in popularity, while traditional athletics (running, javelin throwing, discus throwing) fell into desuetude. Dramatic theatre in the traditional sense all but disappeared, and poetry and prose lost much in the way of refinement. For its part, Roman sculpture of the second to the fifth centuries showed a gradual decline, and figural ideals and proportions ultimately handed down from the Greeks gave way to blunt, mundane, and stocky types that conveyed stature and power. Constantine the Great (died 337 A.D.) was the first Roman emperor to accept Christianity, which had hitherto, with varying degrees of intensity, been persecuted in the empire. The early Christians generally shared the artistic materials and style of the secular Romans, while introducing religious imagery.

The Collapse of Rome and the Rise of Medieval Culture

The destruction of the civilisation of the Roman Empire at the hands of the tribal Visigoths, Ostragoths, Vandals, and others in the fifth and sixth centuries brought an end to long cultural traditions. Some of the migratory peoples brought with them a kind of art based on small scale, intertwining, and animal motifs, with only a rather stylised human presence. The Vikings, no less than the others, practised a style alien to ancient Mediterranean traditions. For its part, the Roman tradition, which remained dormant for over two centuries before being revived by Charlemagne (Charles the Great; died 814), who consciously brought back ancient Roman styles of script, architecture, sculpture, and manuscript illumination, all in what seems to us as provincial variant at best, and hardly taking a new direction. The Ottonian style of a century or so later was less linked to Roman models, but perhaps equally vigorous and forcible in attempting new narrative force and figural presence.

Although Europe was weakened by invasions from Vikings, Magyars and others towards the end of the first millennium after Christ, a great stabilisation of European society took place toward the year 1000, and civilisation began to flourish. The feudal system was well established, and Christianity had become mature in its institutions and was leading the way in education and in shaping the codification of both civil and canon law. Society was secure enough that trade could take place on land and sea, and the faithful could take long pilgrimages to distant sites. Places where holy relics were located – blood from the body of Christ, pieces of the True Cross, the mantle of the Virgin, bones of a saint – became pilgrimage destinations, and the internationalisation of culture grew as pilgrims travelled the continent. The holy destinations for these religious tourists called for a new manner of sculptural presentation, and there was a re-adaptation of the ancient Roman system of using abundant sculptural decoration on exteriors, as occurred early in the Romanesque period at the Cathedral at Modena. Builders turned also to a utilisation of Roman architectural ideas, including the construction of thick masses of wall and the use of rounded arches and barrel-vaults, and thus the later word "Romanesque" is used to indicate this use of ancient Roman ideas in a new context. For their part, certain sculptors made very close copies of Roman works, or even (with architectural sculpture) re-used Roman "spoils", that is, items salvaged from the rubble and prized for their beauty. At the church of SS Apostoli, the Florentines used one ancient capital found in local Roman ruins and made faithful copies to create a nave in the antique taste. This was a rebirth of the arts, if not a Renaissance, but the movement was international and there was a recognisable similarly of style, despite local variations, from Spain to England.

The Gothic period in the arts continued under many of the same social and cultural conditions as the Romanesque. The Church increased its strength, economies continued to grow, and the aristocratic feudal class continued to exert dominance. A number of artistic forms did change, however. Now rejecting antiquity as a model, the builders of this new age came up with their own solutions, an *ars nova* that differed from the heavier, stable Romanesque style. The development of the pointed arch, ribbed vaulting, flying buttresses, and great masses of fenestration in ecclesiastical architecture was in response to the desire for light, to create a jewel-studded Heavenly Jerusalem in the interiors. Abbot Suger (died 1151) of Saint-Denis (outside the walls of medieval Paris) led the way intellectually with his architectural patronage, and over time the new style swept Europe. Another ecclesiastical institution that gained in stature during the Gothic period was the monastery. Fairly powerful in earlier times, monasteries made even greater gains in moral and economic influence. The growth of monasteries, built with orderly planning and hierarchical and sensible arrangement of buildings, was one of the striking developments of the period, although this is often overlooked because the material remains of these great establishments have survived in rather poor or fragmentary state. Throughout this period the monarchies of Europe continued to strengthen,

and the fabulous wealth achieved by the French kings and their relations, such as Jean, Duc de Berry, found an outlet in ambitious artistic commissions.

The Church continued to have a dominant role in education, and it oversaw the development of the universities. There was a growing voice for nominalism, in which the primacy of the senses and the priority of material existence played a leading role, and this philosophy is ideologically linked to a growing naturalism in the visual arts. The softening of the features of carved figures and the rendering of ease of posture show a new sharpness of vision and a willingness to consider the real as well as the ideal aspects of the visual world. The Church's assertive role included the moral leadership during the Crusades, the raising of armies to occupy the Holy Land. Despite the Crusades, and in part because of them, the medieval period saw the introduction of ideas in philosophy and science from Islamic thinkers, enriching Western thought. The revival of formal types located in the Holy Land, especially as found in the church of the Holy Sepulchre in Jerusalem, left a lasting mark on medieval and Renaissance architectural iconography.

The later Middle Ages played out against a backdrop of great drama: the Black Death, the plague that destroyed much of the population of Europe, occurred between 1348–1351, and in many places it threw society into upheaval. The ruling feudal class survived, but the labouring class gained some social strength, and the growth of cities and the clout of the bourgeoisie accelerated. This power of the merchant classes was especially strong in Italy, where the city-states flourished and feudal and agricultural power waned, and Italian cities saw the rise of a new secular and urban class of leaders. This was accompanied also by a secularisation of society, which took place in the growth of vernacular Italian literature (Dante, Petrarch, Boccaccio) and by explorers and travellers such as Marco Polo. This was the proto-Renaissance that would explode in the fifteenth century into a powerful surge of secular and classical revival ideas.

Renaissance and Baroque Europe:
Naturalism and the Revival of Antiquity

The world of Renaissance Europe was dominated by the spirit of humanism. Humanists, that is, scholars interested in the moral and literary values found in ancient Greek and Roman literature, turned their attention to rediscovery of ancient texts, useful not only for the study of good grammar and writing, but newly valued for the content itself, throwing light on the past experiences and thoughts of an elevated, lost civilisation. Renaissance critics regarded the Gothic style as a corruption, and gave us the word *Gothic* itself, which is historically inaccurate but reflected the belief that those who developed the pointed arch and the "barbarous" accretion of ornaments on the exteriors of the great northern European cathedrals were of the same low calibre as those who had earlier destroyed the Roman Empire.

Following the lead of the humanists themselves, others – businessmen, lawyers, political rulers, and eventually church leaders and clerics – rediscovered the marvels of antiquity. For certain fields of endeavour, such as medical science and painting, there were scant remains from ancient societies, but sculpture was one field where the remains were plentiful, from triumphal arches to sculpture fragments, from sarcophagi to small bronzes. Fifteenth-century sculptors who wanted to turn to antiquity for inspiration could easily do so. To their credit, nearly all Renaissance artists, in whatever medium they worked, tended to re-interpret and re-use material from the past rather than slavishly copy. There were isolated instances where artists repaired (and therefore matched the style of) ancient works, and some artists made close versions of them, as did the aptly named Antico (Pier Jacopo Alari-Bonacolsi), a sculptor in the employ of Isabella d'Este, or as did the young Michelangelo, who made certain youthful pieces close enough to antiquity to deceive connoisseurs. And it was not only antiquity that served as a model: many artists turned to nature itself for inspiration, as recommended by contemporary humanists, and they also benefited from knowledge of other European artistic traditions closer to their time. Many sculptors, in fact, kept alive to some extent the spirit of the Gothic style, as did Luca della Robbia and Andrea del Verrocchio, whose art possesses a sweetness and elegant turn of line that owes something to late Gothic traditions.

The Renaissance was the age of investigation, travel accounts, map-making, history writing, and nature poetry, among other new secular trends, part of what the historian Jacob Burckhardt called the "rediscovery of the world and of Man". In the sphere of the sculptor, life models, careful observation of human movement, and anatomical study all helped the artistic cause. That a sculptured figure appeared alive and ready to speak was what gained the highest praise from critics of the time. Contemporary humanists recommended that artists look at nature, but look at it in its best forms: sculptors and painters were asked to choose the finest parts of different sources to create a beautiful work of art. Nor should good proportions be overlooked; as in antiquity, the harmony between part and part was an essential goal of a sculptor. Leon Battista Alberti, whose small treatise *On Sculpture* was the first of its kind since antiquity, set out in detail how to create a finely-proportioned sculptural figure.

There were different phases of the Renaissance, and the kind of classical art that inspired and was re-utilised differed according to the times and the interpreters. In the early Renaissance, the art of Roman republican sculpture was admired. Donatello and Nanni di Banco liked the details and the tough moral character of these prototypes and re-interpreted this in their sculptures. Later in the Renaissance, Michelangelo turned to Hellenistic Greece and its broad, muscular figures and extravagant theatricality. When the *Laocoön*, one of the prime works of antiquity, was rediscovered in 1506, Michelangelo sketched it, and soon incorporated the serpentine twists and anguished expressions into his Judeo-Christian subject matter. Other Renaissance sculptors were interested in the calm, classical style invented in the fifth century B.C.E. and its later variants from antiquity.

An important aspect of the social and artistic fabric of Renaissance Europe was formed by the papacy. During the later Middle Ages the papacy was divided. This was the Great Schism of the western Church, and at times multiple popes were recognised; the Palais des Papes in Avignon superseded the Vatican in Rome as a papal site. In 1417 the schism was healed and Martin V brought the papacy back to Rome. For centuries, strong papal leaders – Niccolo V, Innocent VIII, Julius II, with Leo X perhaps chief among these as art patrons – became leaders in art patronage. Later in the baroque period this rebuilding would continue, and the popes continued to act like secular rulers, with large incomes to spend on art works, distribute to favourites, or divert to military campaigns. In the fields of sculpture, the bronze doors of St Peter's by Filarete, the tomb of Innocent VIII by Antonio Pollaiuolo, and the commissioning of medals and other figures by Benvenuto Cellini were part of this papal re-establishment in Renaissance Rome.

The Mannerist style, the stylised art made in Italy in the sixteenth century, was unthinkable without the idealising lead of the high Renaissance masters, but the goals of the Mannerists were somewhat different. Fostered especially by connoisseurs and by courtly patrons, the Mannerist sculptors achieved a cool elegance and sometimes an icy formalism rather different from the more emotive and effectively passionate works from earlier in the sixteenth century. Giambologna experimented with the creation of sculpture meant to be seen from multiple directions, whereas most earlier sculptors had concentrated one's attention on a single effective viewing point, or a constricted range of viewing stance. Along with the Mannerist artistic attitude went a social attitude that favoured variety, extravagance, inventiveness, grace, and self-consciousness. The autobiography of Benvenuto Cellini, filled with colourful events, bravado, and bragging, is the perfect complement to his artistic career. The line between Mannerism and the high Renaissance is not easy to draw, and the "Mannerists" themselves were not always aware of their place in the artistic scheme later codified by modern art historians. The Mannerists thought that they were surpassing nature with idealising, well-studied and varied figures, goals also shared by earlier artists.

The seventeenth century, the age of the baroque, was marked by a number of social changes: the struggles between religions led to the Counter-Reformation, the spread of Catholic missions around the world, scientific exploration of the heavens and into the particulars known from microscopes, and continued discovery of the peoples and places of the earth, all of which increased mankind's sense of its own potential. The expansive and new investigative mentality was echoed by an underlying naturalism in sculpture and a rejection of the artificialities of Mannerism, which were swept away by dramatic baroque figures in action, sometimes realistically "staged" in grand palatial, urban, or ecclesiastical settings. Gian Lorenzo Bernini dominated the sculptural scene in baroque Rome with his sculptures of swooning saints, complex fountains, and army of saints at the piazza of St Peter's, a project carried out by Bernini and his large workshop. Throughout Europe, Mannerist niceties and clever details were replaced by the broader and more emotional new style.

As in politics, Louis XIV of France had a major impact on the arts. The Sun King, who effectively ascended to power in 1661, fancied himself the paragon or spiritual heir of Apollo and Alexander the Great, and he favoured Classicism in the arts; this was reflected in his sculptural commissions as well as those for architecture and painting. Louis favoured a rather bombastic and heavy version of Classicism, as evinced by the extant architecture, interior decoration, and garden design at Versailles, a glorified hunting lodge that he turned into a centre of power. When Louis died, a certain relief set in among the aristocrats of France. Courtiers moved from Versailles to newly-constructed *hôtels particuliers* in Paris. A smaller-scale taste took over, and decorations became lighter and airier, the style of the so-called rococo. This word, which was coined later by, it seems, pupils in the circle of the neoclassicist Jacques-Louis David, indicates that the art was a cross between *barocco*, the baroque, and *rocaille*, or pebble (or shell) work, and was a light version of the baroque. Practised by Clodion (Claude Michel) and an army of craftsmen who formed the

interiors of the period, the rococo flourished particularly in noble country houses, city dwellings, and – perhaps most memorably – in church interiors. Born in France, the style flourished across Europe, and achieved its zenith in the Catholic church interiors of Austria and southern Germany.

The eighteenth century was an age of scientific advancement and discovery, and it turned out that the frilly rococo was not suited to every locale and patron. It never took root in England or America, where the taste in sculpture was leaning heavily towards copies of the antique, a taste gained from Englishmen's exposure to antiquity while on the Grand Tour. Copies after the Italian Renaissance sculptors were also quite in vogue in England, and when the native genius expressed itself it was, not surprisingly, in forms reminiscent of antiquity, as in the art of John Flaxman. The English made a specialty of forming natural and apparently spontaneous gardens, and sculptures after the antique often found their place in these landscape gardens.

The Modern Age: From Neoclassicism to the Twentieth Century

The emphasis on virtue in the eighteenth century was hardly compatible with the delights of the rococo, and eventually something had to change. As it turned out, Classicism was once again seen as the salvation of Western art. Neoclassicism became widespread, inspired in part by the rediscovery of Herculaneum and Pompeii, and fostered by the thirst for Virtue, which was deemed to be embodied in the calm and moderate sculpture of antiquity. The neoclassical movement was ripe for success, and it swept across Europe and America and beyond. It was fed and fostered by a number of events and movements: the Grand Tour, the rediscovery of buried Roman cities, an education system that put an emphasis on the study of the antique, the sheer exhaustion with the late baroque and rococo… all of this nurtured a movement that dominated in architecture, sculpture, and the decorative arts, and had a major impact on painting.

A number of political regimes utilised the classical style to garner public support. This was hardly a new practice, as a number of Italian Renaissance rulers had done the same. Such a practice linked the new regimes to a long-standing tradition that was enlightened, virtuous, steeped in democratic values, favourable to education, and stood at the apex of secular culture among world civilisations. The French revolutionaries immediately embraced the developing neoclassical style, and Napoléon continued to do so, linking himself to Roman imperial iconography. The American Revolution and its aftermath led to an adoption of classical reference to the Greek and Roman form of government, but the English themselves provided the background for this and had already incorporated the new classical ideas into their sculptural traditions and other art forms. Every country or regime, in somewhat nuanced versions, shared in this Neoclassical style. The international character of it was the product of the exchange of artistic ideas and the mining of the same ancient sources.

Another international style, Romanticism, unfolded during the nineteenth century against a backdrop of growing industrialism, democracy, and disillusionment by some with the results of those economic and political developments. The romantics explored the world of the irrational, the distant, and the bizarre, and their art often appealed to those disenfranchised by the societal progress and change being experienced in Western culture. Some of this thinking continued later in the century and beyond, and one can argue that romanticism continued – and continues – to inform modern thinking and artistic solutions.

The late nineteenth-century world of thought put forth a number of attempts to explain the world, and the recognition of the power of irrational or hidden forces, whether in Freud, Nietzsche, Jung, or Marx, gave rise to artistic manifestations. Paul Gauguin, who explored (and exploited) the stylistic and iconographic world of the South Pacific islands, is an example of this anti-bourgeois trend. Even before Darwin, the world of animals had great appeal among the romantics. Darwin, in his *On the Origin of Species* (1859), linked *homo sapiens* to the animal world genealogically, and during his time and earlier one could read of the importance of animals and animals' spirits in the works of Romantic poets and prose writers; animals were recognised as knowing and passionate, and their emotions linked to those of humans, a theme already explored by Leonardo da Vinci, Charles Le Brun, and other artists. The sculpture of Antoine-Louis Barye express this interest in the passions of the animal world, in a vivid trend also explored by painters such as George Stubbs, Eugène Delacroix, and Henri Rousseau.

The late nineteenth century was a time of great cultural and societal change, and some artists seemed to respond to this and produce an art as revolutionary as the new ideas in science, philosophy, and psychology.

Auguste Rodin, for example, moved in the direction of modernism in the later nineteenth century, but many sculptors in different countries favoured a more studied, academic, and traditional approach. Throughout Europe and America, traditional, academic sculpture found an admiring public, and many of these works still dominate their public sites, from the so-called *Eros* by Alfred Gilbert in London's Piccadilly Circus, via Edvard Eriksen's *Little Mermaid* in the harbour of Copenhagen, to New York's *Statue of Liberty* by Frédéric-Auguste Bartholdi. This last colossal work is a remarkable specimen of academic Classicism, produced at a time when even the less avant-garde American school was ready to explore a variety of manifestations of early modernism.

The twentieth century was marked by a new subjectivity of thought, and old paradigms gave way to new. Einstein's theory of relativity overthrew more static beliefs in physics. The atonalist musical composers overthrew the old common system alive for four hundred years and shifted aural attention away from the keynote and musical scale. Psychoanalytical thinkers continued to undermine confidence in conscious thought and reason.

Even economists introduced new ideas of subjectivity into economic thinking, and saw prices as the result of shifting sentiment of supply and demand rather than based in firm factors such as the costs of production.

All of this was part of a new mentality that saw a dynamic universe, and artists shared in this new vision. Cubism is the most obvious participant of this novel thinking, and the focus on fragmentation, changing view point, and the re-assessment and re-evaluation of traditional artistic ideals continued to be widespread in the twentieth century.

From the abstractions of Umberto Boccioni and Jacques Lipschitz to the work of David Smith and Donald Judd, there was a nearly unbroken line of shared modernist taste. Yet such modernism was not without opposition in the twentieth century.

Indeed, even early in the century, in the midst of paradigm shift away from academic art and towards modernist solutions, the tragedy of World War I occurred, with tremendous loss of life bringing little change in advantage for either side. The war left a generation disillusioned, and the artistic movements of Dada and even Surrealism can be traced to this fall in confidence and darker vision. They even questioned the value of modernism itself, a challenge that would continue to the end of the century in the work of the post-modernists, who found in Dada a spiritual forerunner.

The abstract features of modernist thinking were also challenged by the Pop Artists in the 1950s and 1960s, who used everyday objects (or facsimiles of them) to comment on, among other things, modern consumer society.

Indeed, today's sculpture often finds expression in the form of ephemera that are raised to the level of high art: the found object of the early twentieth century is being renewed in the art of contemporary installations.

What is needed now is for architectural sculpture to return. Long banished by most modern architects, sculptural ornamentation has all but disappeared, to the detriment of society. The sense that form should follow function leaves little room for sculptural ornamentation, which had long been the jewel in crown of architectural construction. Perhaps a new generation of architects will once again embrace the use of carved or moulded ornament as a way to convey a sense of grace, beauty, and nobility.

Antiquity

1. Anonymous. *Iris*, west pediment, Parthenon, Athens (Greece), c. 438–432 B.C.E. Marble, h: 125 cm. The British Museum, London (United Kingdom). Greek Antiquity.

As the ancient Greek city-states grew and evolved, the literary arts developed somewhat in advance of painting and sculpture. At about the time Homer was creating his epics, Greece saw the flourishing of the stylistic era identified as the Geometric period, lasting from about 950 to 750 B.C.E., a style dominated by rigid forms and in which the fluidity of the human figure was only just beginning to show itself. As the Greeks were increasingly exposed to foreign customs and material culture through trade, they were able to adapt and alter other artistic styles. The art of the Near East and of the Egyptians helped to shape Greek art of the Archaic period (c. 750 B.C.E. to 480 B.C.E.). During this time the Greeks began to infuse their figures with a greater sense of life, as with the famous "archaic smile" and with a new subtlety of articulation of the human body.

The remarkable evolution of Greek sculpture during the fifth century B.C.E. is unparalleled in artistic history. Innovations achieved during that time shaped stylistic development for thousands of years, and belong not to a people in one moment but to all of humankind. The development of weight-shift in a single standing figure and the concomitant torsion and subtlety of bodily stance were major aspects of this new style, but equally significant were the perfection of naturalistic forms, the noble calm, the dynamic equilibrium of movement, the harmony of parts, and the regulated proportions. All of this came to characterise the art of what we know as Classicism. The sculptors Polykleitos, Phidias (the sculptural master of the Parthenon project), and Myron worked in slightly divergent but compatible modes to achieve an art of moderation and perfection.

The fourth century B.C.E. saw an expansion of the artistic goals of the previous generations of Greek sculptors. Lysippos and Praxiteles softened the human form, and a nonchalant grace informs their figures. Artists in this period humanised the gods and added an element of elegance to their movement and expression. Sculptors of the fourth century B.C.E. increased the spatial complexity of the viewing experience: arms sometimes protrude into our space, groups are more dynamic in arrangement, and we benefit from walking around these sculptures and taking in the varied viewpoints.

The changes of the fourth century B.C.E. can hardly prepare us for the explosion of styles that occurred in the Hellenistic period, a time of exaggerations: extreme realism in rendering details and in capturing moments of daily life; great elegance of the female form, as we see in the memorable *Venus de Milo* and *Nike of Samothrace*; and extreme muscularity of male figures in action. The beauty and refinement of the *Belvedere Apollo*, now in the Vatican collection, stand as a refined continuation of the earlier Greek ideals. On the other hand, the high relief figures from the altar of Pergamon, showing the battle of the gods and giants, are powerful in physique and facial expression, with deep-set eyes, thick locks of waving hair, and theatrical gestures. Later, Michelangelo and Bernini would draw inspiration from the Hellenistic works known to them from Greek originals and Roman copies.

The Romans always remained to some extent under the sway of the Greeks, but developed their own modes of sculptural expression. The most striking of their early modes, not uninfluenced by Hellenistic models, was during the Republican period (until the second half of the first century B.C.E.). In an unforgettable development of the portrait type, Roman sculptors rendered searing details of facial particulars and created works conveying a strong sense of moral character, representing such virtues as wisdom, determination, and courage.

Around the time of Augustus a new kind of idealisation entered into Roman art, exemplified by the harmonious and flowing compositional arrangement of the reliefs on the Ara Pacis Augustae. A marble, standing figure of Augustus, the *Augustus Prima Porta*, is a Romanised version of Greek tradition, with the *contrapposto* (weight-shift) stance and the idealised, youthful face of the ruler. Less Greek in conception are the details of his armour and the heavy drapery style. Through the rest of the duration of the Roman Empire, there was a continuous artistic struggle, without resolution, between idealism and realism. The background to this battle was formed by the flood of Greek

originals and Roman copies of them that filled the gardens, courtyards, and *fora* of the Romans, and these works ranged in style from the archaic to the Hellenistic.

Aside from any dependence on the Greeks, the Romans developed their own traditions, and were especially inventive in arriving at new stylistic expressions in their public monuments. The vigorous narrative and variety of the reliefs on the Arch of Titus still impress, and it is not surprising that they inspired Renaissance artists. No less remarkable are the intricate reliefs on the Column of Trajan and Column of Antoninus Pius. With scroll-like compositions, hundreds of figures adorn these columns in reliefs, showing military and – even more prominently – technological feats of the Roman armies. The figures seem large compared to their architectural surroundings, and the beginning of the "medieval" relationship of the figure to its spatial circumstances begins here.

The decline and fall of the Roman Empire formed a dramatic backdrop to the change of artistic style, including sculpture itself. By the late Empire of the third and fourth centuries A.D., at the time of the short-lived barracks emperors and during the experience of a host of troubles, portraiture achieved an extreme expression, sometimes capturing fear or cunning, and corresponding to the tenor of the times. The subjective question of the decline in style arises in a consideration of the Arch of Constantine (see no. 166): the side-by-side placement of earlier reliefs alongside those of the fourth century is telling in the squat proportions and repetitions of type and stance of the latter. Thus, even before the advent of Christianity, a decline in style and taste was present. This is no more evident than in the art of portraiture; the noble facial expression and the bodily idealism and harmony of the classical style have disappeared, and one sees instead nude figures with smaller heads and flat, broad chests.

The Christians, whose rise altered the character of Roman life, inherited the sculptural styles of the late Romans. Even some iconographic types were re-utilised; for example, Apollo-like features were given to Christ. Characteristic sculptural materials included an expansion of working in ivory, which remained a widespread medium in the Middle Ages. The Early Christian iconographic innovations were substantial, and a whole new range of subjects appeared in art. In the Eastern half of the fallen Roman Empire, the Byzantine Empire would survive and persevere. Its sculptors retained features adapted from the late Roman style, and eventually the Byzantines would help to re-introduce some of the ancient Mediterranean artistic ideas into late medieval and proto-Renaissance Italy.
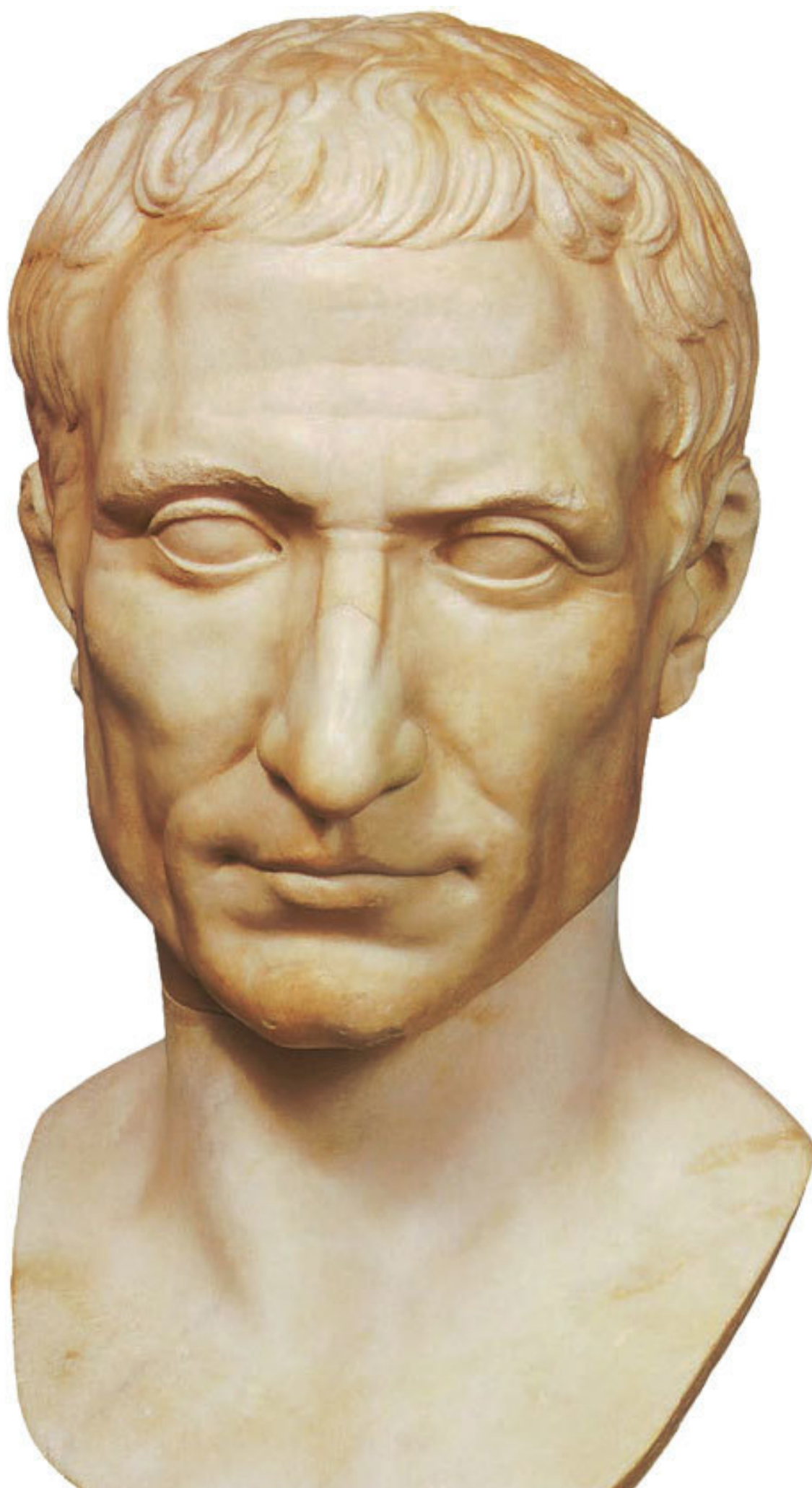
2. Anonymous. *Portrait of Julius Caesar*, c. 30–20 B.C.E. Marble, 56 × 19 × 26 cm. Musei Vaticani, Vatican City (Italy). Roman Antiquity.

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 Ides 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.

3. Anonymous. *The "Auxerre Kore"*, c. 640–630 B.C.E. Limestone, h: 75 cm. Musée du Louvre, Paris (France). Greek Antiquity.

In the seventh century B.C.E., Greek sculptors first began to create large-scale sculpture in stone. The tradition grew out of the production of small bronze and terracotta figurines, produced in Greece as early as the tenth century B.C.E. With this piece, the artist changed the conception of sculpture, from small, portable figurines to large, free-standing sculpture, of the type so well-known in later Greek art. In this early example, which stands less than a metre high, the influence of Egypt can be seen in the patterned, wig-like hairstyle and the stiff, frontal stance. She is modestly dressed in a long, patterned gown and shawl, simply adorned with a broad belt. Her hand is raised to her chest in a reverent gesture. Most likely created for placement in a sanctuary, this "Kore," or female figure, would have represented either a devout young woman, or a goddess to whom a prayer was offered.

4. Anonymous. *Kleobis and Biton*, Apollo Sanctuary, Delphi (Greece), c. 610–580 B.C.E. Marble, h: 218 cm. Archaeological Museum of Delphi, Delphi (Greece). Greek Antiquity.

Kleobis and Biton are life-size statues that were found in the sanctuary at Delphi. An inscription identifies the artist as coming from Argos, on the Peloponnesus. The sculptures' origin in Argos links them to the mythical twins Kleobis and Biton. These young men from Argos were said to pull a cart a full five miles in order to bring their mother to a festival dedicated to the goddess Hera. In return, Hera granted the men what was seen as a great gift: a gentle death while sleeping. The brothers fell asleep after the festival and never woke up. Their great strength, devotion to their mother, and their early deaths were memorialised in dedicatory statues offered at the great sanctuary at Delphi, according to the historian Herodotus. These statues, which may be those described by Herodotus, are close in date to the *Dipylon Head* and share the same Egyptian style and decorative, incised details.

5. Anonymous. *Moschophoros*, called the *"Calf Bearer"*, Acropolis, Athens (Greece), c. 570 B.C.E. Marble, h: 164 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

6. Anonymous. *The Sounion Kouros*, Temple of Poseidon, Cape Sounion (Greece), c. 600 B.C.E. Marble, h: 305 cm. National Archaeological Museum of Athens, Athens (Greece). Greek Antiquity.

7. Anonymous. *The Naxian Sphinx*, Earth Sanctuary, Delphi (Greece), c. 560 B.C.E. Marble, h: 232 cm. Archaeological Museum of Delphi, Delphi (Greece). Greek Antiquity.

This graceful creature is a composite of a lion, an eagle, and a woman. The grace and beauty of the sphinx emphasises its strength: this fierce creature was intended to protect all that it could oversee from its position atop a high column. The column and sphinx were erected as a votive offering by the people of Naxos at the sanctuary of Delphi. Such votive offerings, which could also include figurines and statues, reflect the "quid pro quo" nature of the Greeks' relationship with their gods. They would ask a god for something, promising a votive gift if they got what they asked for. The sanctuary at Delphi was a popular location for this sort of prayer; people from all over Greece would go there to consult the oracle of the Temple of Apollo before they undertook any important act. If they received favour from Apollo, they would leave a votive offering.

8. Anonymous. *Dipylon Head*, Dipylon, Athens (Greece), c. 600 B.C.E. Marble, h: 44 cm. National Archaeological Museum of Athens, Athens (Greece). Greek Antiquity.

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. While female statues were modestly dressed, the male versions were nude, perhaps indicating a god or a hero. Like the *Auxerre Kore*, 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-incised, the contours of the face are flat, and 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.

9. Anonymous. *Kore dedicated to Hera by Cheramyes of Samos*, c. 570–560 B.C.E. Marble, h: 192 cm. Musée du Louvre, Paris (France). Greek Antiquity.

This *kore* is best understood through comparison to the earlier *Auxerre Kore*. 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*, 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.

10. Anonymous. *Ornithe*, Geneleos Group, Heraion of Samos, Samos (Greece), c. 560–550 B.C.E. Marble, h: 168 cm.Staatliche Museen zu Berlin, Berlin (Germany). Greek Antiquity.

11. Anonymous. *Kore*, Keratea, c. 570–560 B.C.E. Marble, h: 193 cm.Staatliche Museen zu Berlin, Berlin (Germany). Greek Antiquity.

12. Anonymous. *Kore 679*, called the *"Peplos Kore"*, Acropolis, Athens (Greece), c. 530 B.C.E. Marble, traces of painting, h: 118 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

Known as the *Peplos Kore*, this piece was another victim of the Persian invasion, found buried in the ruins of the Acropolis in Athens. While her heavy garment hangs straight over her body, the sculptor has taken care to show the curves of her shoulders, breasts, and hips. Underneath the straight skirt, she wears the lightweight, crinkly linen chiton. Her full face has more life and realism in it than earlier *korai*. The vitality of the piece is heightened, for the modern viewer, by the remains of paint on the statue, and also through the very slight movement shown through the upraised arm and the left leg, which steps very slightly forward.

13. Anonymous. *Kore 671*, Acropolis, Athens (Greece), c. 520 B.C.E. Marble, h: 177 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

14. Anonymous. *Kouros*, called the *"Apollo from Tenea"*, c. 560–550 B.C.E. Marble, h: 153 cm. Glyptothek, Munich. Greek Antiquity.

15. Anonymous. *Head of a Cavalier* called the *"Cavalier Rampin"*, Acropolis, Athens (Greece), c. 550 B.C.E. Marble, traces of painting, h: 27 cm. Musée du Louvre, Paris (France). Greek Antiquity.

When the Persians attacked Athens in 480 B.C.E., they destroyed the Acropolis, setting fire to the great temples it held. The scorched and broken relics of statuary were buried like victims of war by the Athenians. Archaeologists have since recovered the buried statues, and so we have a rich array of sculptural examples from Greece's "Archaic" period. The examples include a number of *korai*, or standing females, but also this rare example of a figure on horseback. Like the earlier small bronze figurines of men on horseback, this life-size stone sculpture evokes a heroic figure. The rich patterns of the hair and beard are characteristic of Near Eastern art, a style presumably brought to Athens via the Greek colonies in Asia Minor. The name of the statue comes from the French diplomat who purchased the head, separated from the rest of the piece, in the nineteenth century. The head remains in Paris, in the Louvre, while the other fragments are housed on the Acropolis in Athens.

16. Anonymous. *Kouros*, Asclepieion, Paros, c. 540 B.C.E. Marble, h: 103 cm. Musée du Louvre, Paris (France). Greek Antiquity.

17. Anonymous. *Head of a Blond Youth*, c. 485 B.C.E. Marble, h: 25 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

18. Anonymous. *Kouros*, Agrigento, c. 500–480 B.C.E. Marble, h: 104 cm. Archaeological Museum, Agrigente (Italy). Greek Antiquity.

19. Anonymous. *The Kritios Boy*, Acropolis, Athens (Greece), c. 480–470 B.C.E. Marble, h: 116 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.
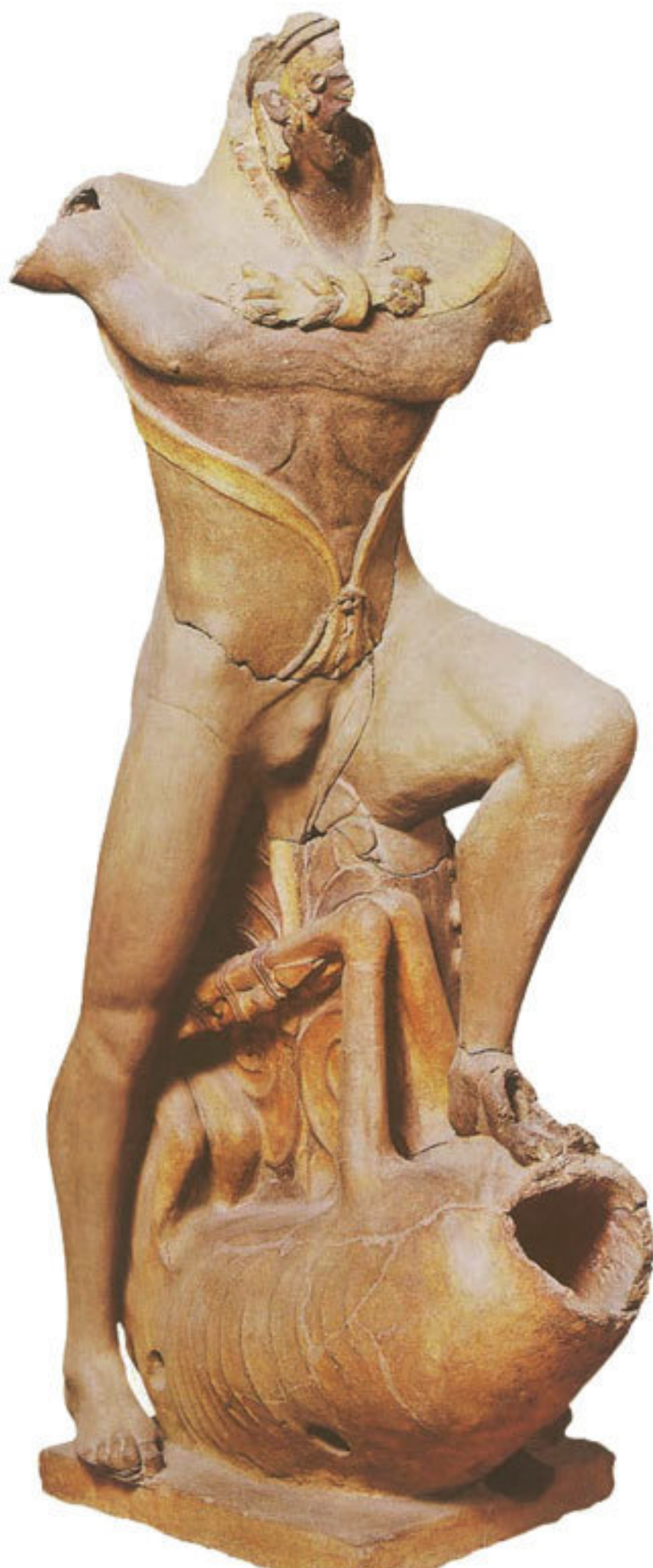
20. Anonymous. *Heracles*, Temple of Portonaccio, Veii (Italy), 510–490 B.C.E. Terracotta. Museo Nazionale Etrusco di Villa Giula, Rome (Italy). Etruscan Antiquity.

Unlike Greek temples, Etruscan, or Tuscan, temples were traditionally decorated with large terracotta sculptures balanced on the roof, along the ridgepole. One of the most important temples in Etruria was in the city of Veii. The temple at Veii, called the Portonaccio temple, featured a group of figures sculpted out of baked clay, or terracotta, along the ridge of the temple's roof. The two principle figures of the group are Apollo and Heracles. Heracles, shown here, is controlling a hind, a deer sacred to the goddess Artemis. The task of capturing the hind was one of the twelve labours of Heracles, a penance he was ordered to perform by the Oracle of Delphi as punishment for killing his family. The pose of Heracles as he rests his foot on the hind (the head of the animal is not preserved) is typical of the dynamism of Etruscan statuary. While Archaic Greek statues were still and static, this Archaic Etruscan example is frozen in motion, engaged in restraining the animal, showing the strength and power of Heracles.

21. Anonymous. *Apollo*, Temple of Portonaccio, Veii (Italy), c. 510 B.C.E. Terracotta, h: 180 cm. Museo Nazionale Etrusco di Villa Giula, Rome (Italy). Etruscan Antiquity.

22. Anonymous. *Warrior from Cerveteri,* c. 530–510 B.C.E. Terracotta. Ny Carlsberg Glyptotek, Copenhagen (Denmark). Etruscan Antiquity.

23. Anonymous. *Athena introducing Heracles on Mount Olympus*,c. 530–520 B.C.E. Terracotta. Museo Nazionale Etrusco di Villa Giula, Rome (Italy). Etruscan Antiquity.

24. Anonymous. *Young Girl running*, pediment, Temple of Eleusis, Eleusis (Greece), c. 490–480 B.C.E. Marble, h: 65 cm. Archaeological Museum, Eleusis (Greece). Greek Antiquity.

25. Anonymous. *Kore 686*, called *"The Sulky One"*, Acropolis, Athens (Greece), c. 480 B.C.E., Marble, h: 58 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

Kore 686, from the Athenian Acropolis, shows elements both from the Archaic style and from the Severe, or Early Classical, style that followed. Her long locks of hair and complex layers of clothing are familiar elements of Archaic sculpture. However, the serious, or "severe," expression on her face, as well as the strict, vertical folds of her chiton are more typical of the new, more serious aesthetic of the Severe style. Her ornamentation has been reduced; she wears no necklace or bracelets, and her gown has none of the decorative patterning seen on earlier pieces. The head and torso fragment probably belong with a base that is inscribed "Euthydikos, the son of Thaliarchos, dedicated (it)." The statue can thus be understood as a votive offering by Euthydikos, representing a goddess, or perhaps Thaliarchos, his mother.

26. Anonymous. *Sarcophagus of a Couple from Cerveteri*, c. 520–510 B.C.E. Painted terracotta, 111 × 194 × 69 cm.Musée du Louvre, Paris (France). Etruscan Antiquity.

Though their civilisation flourished alongside that of the Greeks, our limited understanding of Etruscan language and culture has left a veil of mystery over the people who lived in Italy before the Roman Republic. Their art was strongly influenced by that of the Greeks, as evidenced by this terracotta sarcophagus with its echoes of the style of the Greek Archaic period. In Etruscan sculpture, however, we find more lively subjects, like this couple, animated in their easy affection for each other. Like so much of Etruscan art, this is a funerary piece, designed for placement in one of the elaborate tombs the Etruscans carved out of the soft volcanic bedrock of central Italy. It reveals the Etruscan view of the afterlife: an eternal party, where men and women would lounge at a banquet, enjoying good food, drink, and the company of their loved ones.

27. Anonymous. *Antefixe*, 500 B.C.E. Terracotta. Etruscan Antiquity.

The soft, porous volcanic stone found in Etruria was not suitable for building or carving. Etruscan temples were therefore made mainly out of wood. The wooden structure of the temple was protected by terracotta tiles and ornaments. While wood does not survive the ravages of time, terracotta does, and these small terracotta decorations are often all that remains of the great Etruscan temples of the past. The terracotta pieces on the temples were both functional and decorative. The piece shown is an antefix, an ornament placed at the end of the roofline, hiding the edge of the roof tiles and protecting the wooden framework underneath. Antefixes were often decorated. This one shows the head of a maenad, a woman who worshipped the wine god, Dionysus. Her slight smile and long plaits of hair show the influence of Greek Archaic sculpture.

28. Anonymous. *Antefixe with the Head of a Gorgon*, 500 B.C.E. Terracotta. Etruscan Antiquity.

29. Anonymous. *Kore*, Delos (Greece), c. 525–500 B.C.E. Marble, h: 134 cm. National Archaeological Museum, Athens (Greece). Greek Antiquity.

30. Anonymous. *Kore 594*, Acropolis, Athens (Greece), c. 500 B.C.E. Marble, h: 122 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

Kore 594 is another of the large group of statues of maidens from the Athenian Acropolis, buried after the destruction of the Acropolis by the Persian army. While the head is not preserved, the piece retains an air of regal elegance, due mainly to the complex folds of richly decorated clothing. Her right arm would have extended outwards, perhaps holding an offering to Athena. While the male statues of this period were completely nude, the female versions were not only clothed, but accessorised with an elaborate array of robes and fancy jewellery. The many patterns, drapes, and folds the sculptor has carved on her garments lend a rich, decorative quality to the piece, heightened by the effect of bright paint, much of which is preserved on her hair and gown.

31. Anonymous. *Kore 675*, Acropolis, Athens (Greece), c. 520–510 B.C.E. Marble, h: 54.5 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

32. Anonymous. *Kore 685*, Acropolis, Athens (Greece), c. 500–490 B.C.E. Marble, h: 122 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

33. Anonymous. *Kore 678*, Acropolis, Athens (Greece), c. 530 B.C.E. Marble, h: 96.4 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

34. Anonymous. *Graces with Offerings*, Passage of the Theores, Thasos (Greece), c. 480 B.C.E. Marble, 92 × 92 × 33 cm. Musée du Louvre, Paris (France). Greek Antiquity.

35. Anonymous. *Hermes and a Grace*, Passage of the Theores, Thasos (Greece), c. 480 B.C.E. Marble, 92 × 92 × 33 cm. Musée du Louvre, Paris (France). Greek Antiquity.

36. Anonymous. *Apollo and the Nymphs*, Passage of the Theores, Thasos (Greece), c. 480 B.C.E. Marble, 92 × 209 × 44 cm. Musée du Louvre, Paris (France). Greek Antiquity.
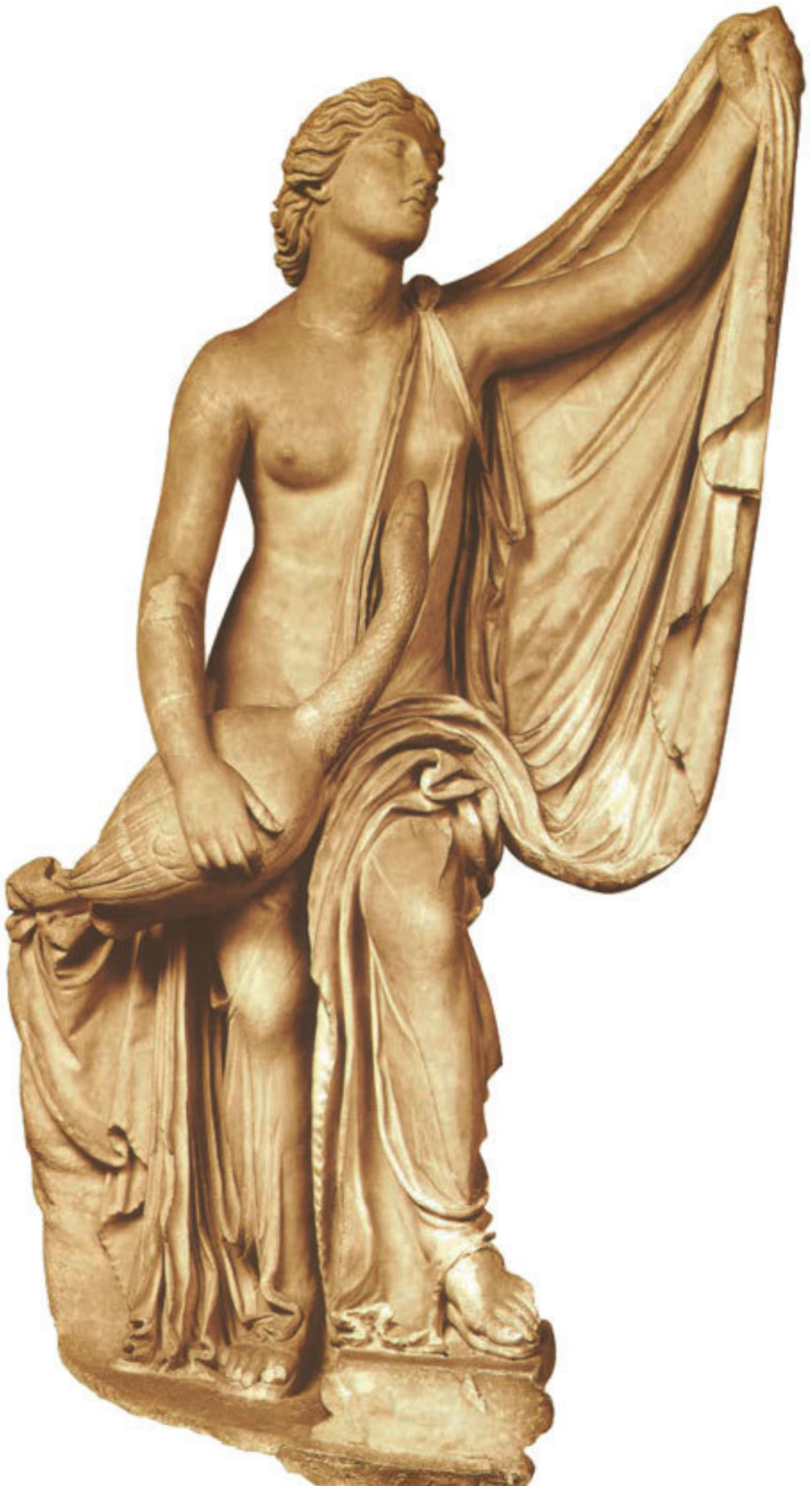
37. Anonymous. *Leda and the Swan*, copy after a Greek original created during the first half of the 5th century B.C.E. by **Timotheus**. Marble, h: 132 cm. Musei Capitolini, Rome (Italy). Greek Antiquity.

38. Anonymous. *Youth Clad in Tight Long-Fitting Tunic*, called the *"Charioteer of Motya"*, c. 470 B.C.E. Marble, h: 181 cm. Museo Joseph Whitaker, Motya (Italy). Greek Antiquity.

39. Anonymous. *The Charioteer of Delphi,* c. 475 B.C.E. Bronze, h: 180 cm. Archaeological Museum of Delphi, Delphi (Greece). Greek Antiquity.

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.

40. Anonymous. *Birth of Aphrodite*, detail of the *"Ludovisi Throne"*, c. 470–460 B.C.E. Marble, h: 90, l: 142 cm. Museo Nazionale Romano, Rome (Italy). Greek Antiquity.

41. Anonymous. *Youth making an Offering*, detail of the *"Ludovisi Throne"*, c. 470–460 B.C.E. Marble, h: 84 cm. Museo Nazionale Romano, Rome (Italy). Greek Antiquity.

42. Anonymous. *Nude playing the Double Flute*, detail of the *"Ludovisi Throne"*, c. 470–460 B.C.E. Marble, h: 84 cm. Museo Nazionale Romano, Rome (Italy). Greek Antiquity.

43. Anonymous. *Kroisos*, Anavysos, c. 525 B.C.E. Marble, h: 193 cm. National Archaeological Museum, Athens (Greece). Greek Antiquity.

44. Anonymous. *The Tyrannicides Harmodius and Aristogeiton*, roman copy after a Greek original created around 477 B.C.E. by **Critios**. Marble, h: 195 cm. Museo Archeologico Nazionale, Naples (Italy). Greek Antiquity.

Harmodius and Aristogeiton Metal was a valuable commodity in the ancient world, so sculptures made of bronze or other metals were often eventually melted down by a conquering nation or a successive ruler who did not care for the art of his predecessor. For that reason, few large-scale bronze sculptures survive from antiquity. Romans, however, had a taste for Greek art, and copied many of their bronze sculptures in stone, the material preferred by Romans. Often, the bronze original has since been lost, and the Roman copies are all that survive. Such is the case with this group, Roman copies in marble of two Greek sculptures in bronze. The subjects are Harmodius and Aristogeiton, lovers who together conspired to murder the political tyrant, Hippias. They lost their nerve and killed his brother instead, but were revered as heroes by Athenians who believed them to have murdered the tyrant. Statues of the two were erected in their honour in the Athenian Agora.

45. Anonymous. *Dying Warrior*, corner figure, east pediment, Temple of Aphaia, Aegina (Greece), c. 500–480 B.C.E. Marble, l: 185 cm. Glyptothek, Munich (Germany). Greek Antiquity.

Greek temples often featured large sculpture decorating the pediment, the triangular space under the eave of the roof. The first examples of pedimental sculpture show that the early artists were not adept at filling the awkward triangular space with a cohesive composition; the figures in the corners were shrunk to a diminutive scale in comparison to the central figures. However, in this pediment group from the end of the Archaic period, the sculptors showed new skill in conceiving the composition. The central figures, not shown, engage in lively battle, lunging and parrying with swords and shields. One archer crouches to take aim, his low position allowing him to fit into the smaller space toward the corner of the pediment. The *Dying Warrior* next to him fills that corner, the angle of his falling body perfectly fitting into the smallest part of the pediment. A single, cohesive narrative is thereby created across the triangular space, telling the story of a battle fought by local heroes.

46. Anonymous. *The Battle between the Lapiths and the Centaurs*, west pediment, Temple of Zeus, Olympia (Greece), c. 470–456 B.C.E. Marble, height of Apollo: 330 cm. Archaeological Museum, Olympia (Greece). Greek Antiquity.

47. Anonymous. *Heracles fighting the Cretan Bull*, west metope, Temple of Zeus, Olympia (Greece), c. 470–456 B.C.E. Marble, h: 160 cm. Musée du Louvre, Paris (France). Greek Antiquity.
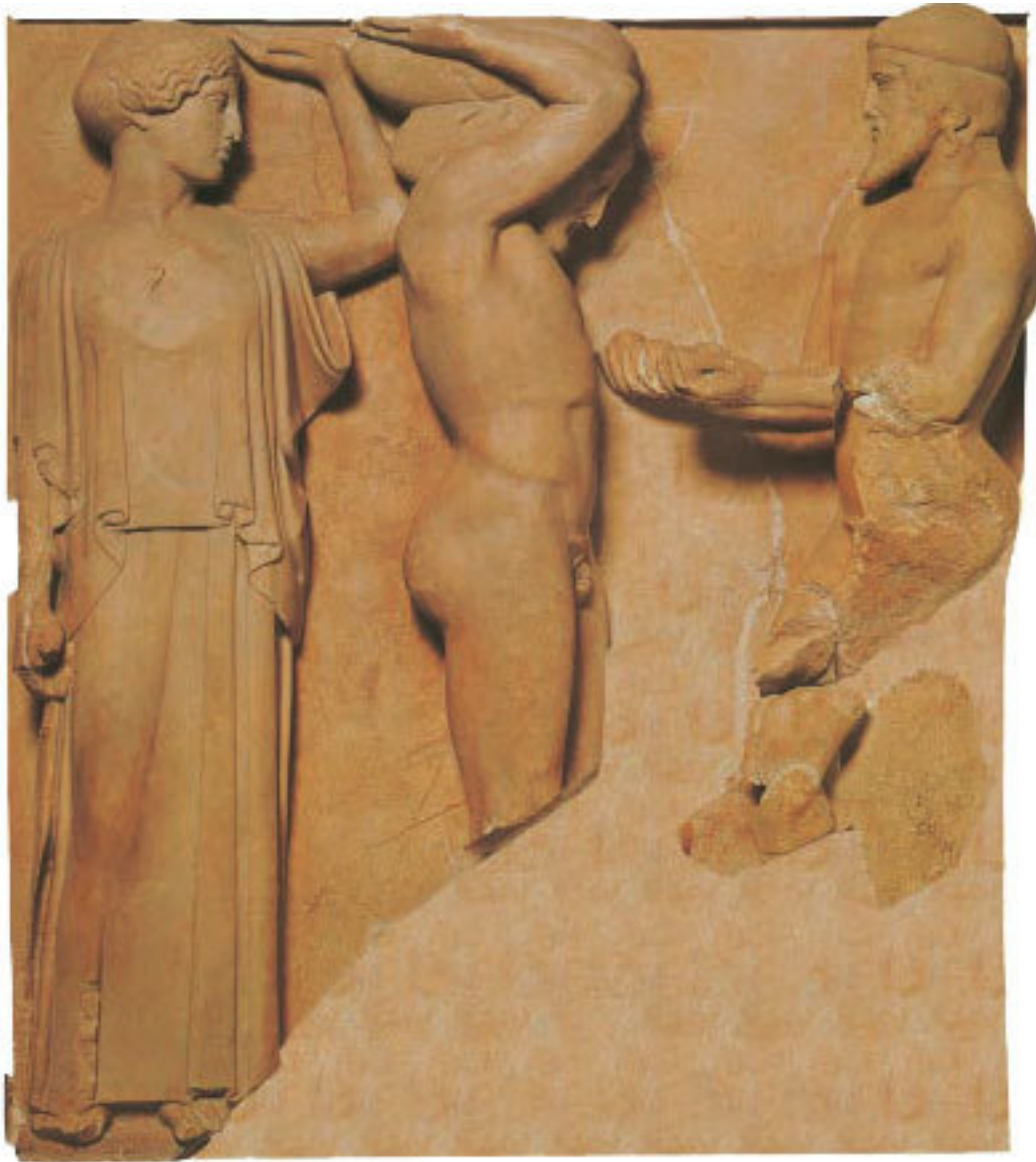
48. Anonymous. *Heracles receiving the Golden Apples of the Hesperides from the Hand of Atlas, while Minerva rests a Cushion on his Head*, east metope, Temple of Zeus, Olympia (Greece), c. 470–456 B.C.E. Marble, h: 160 cm. Archaeological Museum, Olympia (Greece). Greek Antiquity.

This metope, or square component of the frieze of the temple, is from the Temple of Zeus at Olympia, the largest and most important structure of the first half of the fifth century. Together, the metopes of the Temple of Zeus told the story of the twelve labours of Heracles. Each metope showed one of his labours, or tasks. This metope shows the eleventh labour, the apples of the Hesperides. Heracles was told he had to steal apples belonging to Zeus. He met up with Atlas, who had to hold up the world for all of time. Atlas said he would get the apples for Heracles if Heracles would hold the earth for him. In the scene shown, Atlas has returned with the apples, and Heracles must figure out how to get Atlas to take back the weight of the world. Athena stands behind Heracles, gently helping him hold his burden.

49. Anonymous. *Pensive Athena*, Acropolis, Athens (Greece), c. 470–460 B.C.E. Marble, h: 54 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

Athena was the patron goddess of Athens, worshipped by Athenians on the Acropolis, and honoured in special events such as the Panathenaic festival. For her part, Athena aided the Athenians in battle and brought them prosperity through the cultivation of the olive tree. In this relief, we are meant to see the depth of her affection for the Athenians. She reads a list of Athenian soldiers killed in war, and mourns them sorrowfully, her head bowed, her body resting heavily against her spear. The melancholy mood of the piece is characteristic of Severe style sculpture. That style is also seen in the heavy, straight folds of Athena's dress, or peplos, and the still, heaviness

of her pose. In comparison to earlier Archaic sculpture, however, in this piece we see a fleshed, realistic person in a natural pose, expressing real emotion. These qualities reveal the increasing skill of the artists from the sixth to the fifth century B.C.E.

50. Anonymous. *Hades and Persephone*, pinax relief (fragment), c. 470–450 B.C.E. Terracotta, h: 255 cm. Museo Nazionale, Reggio Calabria (Italy). Greek Antiquity.

This terracotta plaque shows Hades, the god of the underworld, with his bride, Persephone. Hades abducted Persephone and brought her to the underworld; in her grief, Persephone's mother, Demeter, made the world infertile. Zeus had to intervene, demanding that Hades let Persephone spend half the year with her mother. The cycle of Persephone's annual passage from her mother to the underworld is reflected in the seasons, with the cold, frozen winter the result of her time in the underworld, and Demeter's grief. On this plaque, Hades and Persephone are shown ruling the underworld. Their stiff, regal poses indicate their status as rulers, but also reflect the style of the early fifth century B.C.E., the Severe style. The stillness of the figures, the straight folds of drapery, and the serious facial expressions are all characteristic of the Severe style.

51. Anonymous. *Apollo*, called the *"Apollo Parnopios"*, copy after a Greek original created around 450 B.C.E. by **Phidias**. Marble, h: 197 cm. Staatliche Museen, Kassel (Germany). Greek Antiquity.

Apollo was the god of music, poetry, medicine, archery, and prophecy, and was always shown as young and beautiful. Here, he has the idealised body of a young male athlete. The naturalism of his anatomy, with its sculpted muscles and graceful movement, is expressed through the relaxed, *contrapposto* stance. His expression is thoughtful but emotionless. This classic fifth-century B.C.E. statue type is transformed into Apollo by the addition of the elaborately curled long hair, and his attributes, the bow and laurel wreath, which he would have held in each hand.

52. Anonymous. *Bust of Perikles*, copy after a Greek original created around 425 B.C.E. Marble, h: 48 cm. The British Museum, London (United Kingdom). Greek Antiquity.

53. Anonymous. *Discobolus*, copy after a Greek original created around 450 B.C.E. by **Myron**. Marble, h: 148 cm. Museo Nazionale Romano, Rome (Italy). Greek Antiquity.

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.

54. Anonymous *Farnese Heracles*, copy after a Greek original created during the 5th century B.C.E. Marble, h: 313 cm. Museo Archeologico Nazionale, Naples (Greece). Greek Antiquity.

Here, Heracles rests after obtaining the apples of the Hesperides, which he holds in his right hand. The sculpture is a Roman copy in marble of a Greek bronze original, usually attributed to Lysippos, a sculptor of the fourth century B.C.E. The weight of the figure is borne almost completely by Heracles' right leg and by the club, covered with his signature lion skin, on which he leans. The exaggerated *contrapposto*, or shift in weight, that results is typical of fourth-century B.C.E. sculpture. However, the heavy, muscled form is not. The uncharacteristic weightiness of the figure may be due to the subject, the notoriously strong Heracles. Or, it may be an exaggeration created by the Roman copyist, in response to the aesthetic ideals of the Roman audience. The weighty realism of this piece inspired artists of the Italian Renaissance and later periods after it was discovered in the ruins of the Baths of Caracalla in Rome in the sixteenth century.

55. Anonymous. *Marsyas*, copy after a Greek original created around 450 B.C.E. by **Myron**. Marble. Museo Gregoriano Profano, Vatican (Italy). Greek Antiquity.

Like Myron's *Discobolus*, his *Marsyas*, pictured here, is shown in a dramatic stance that marks an important departure from the stiff, frontal poses of Archaic statues. The Roman copy in marble requires a strut for support, but the bronze original would have appeared even more dynamic, delicately balanced on the balls of his feet. The subject has been identified as *Marsyas*, a satyr, who at the moment shown, has spotted a reed instrument upon the ground, discarded by Athena. He is poised in motion, recoiling in surprise at his good luck, but momentarily fearful of taking the precious item. He will pick it up and become of a master of the instrument, but in the way of Greek tragedy, his gift will be his downfall. Hubris, or pride, leads him to challenge the god of music, Apollo, to a contest. He loses, of course, and is flayed alive as punishment.

56. Anonymous. *Riace Bronze A*, Roman copy after a Greek original created around 450 B.C.E. by **Phidias**. Bronze, h: 198 cm. Museo Nazionale, Reggio Calabria (Italy). Greek Antiquity.

57. Anonymous. *Riace Bronze B*, Roman copy after a Greek original created around 450 B.C.E. by **Phidias**.Bronze, h: 197 cm. Museo Nazionale, Reggio Calabria (Italy). Greek Antiquity.

A sunken treasure, this bronze statue was pulled from the sea, having been lost in a shipwreck in antiquity. Ironically, its loss in the sea resulted in it being one of the few bronze statues to survive from antiquity, since it was never melted down for its valuable metal. The warrior is one of a pair that has been attributed to the fifth century B.C.E., or High Classical Period. In this piece we can see the ideals of High Classical period sculpture fully realised. At the same time realistic and idealistic, the sculpture shows a lifelike, but perfect, body, each muscle articulated, the figure frozen in a relaxed, life-like pose. The solid, athletic body reflects the ideal of a young athlete, although this figure represents an older warrior, who once would have held a spear and a shield. The nudity of the figure also alludes to the athlete, who in Greece would have practised or competed in the nude, and also to the mythical hero, a reminder that the man represented here was no ordinary warrior, but a semi-divine hero, an appropriate offering for one of the great sanctuaries of the Greek world.

58. Anonymous. *Zeus* or *Poseidon*, Cape Artemision, c. 460 B.C.E. Bronze, h: 209 cm. National Archaeological Museum, Athens (Greece). Greek Antiquity.

59. Anonymous. *Youth of Antikythera,* middle of the 4th century B.C.E. Bronze, h: 194 cm. National Archaeological Museum, Athens (Greece). Greek Antiquity.

60. Anonymous. *Battle of the Lapiths and the Centaurs*, south metope No.29, Parthenon, Athens (Greece), c. 446–438 B.C.E. Marble, h: 134 cm. The British Museum, London (United Kingdom). Greek Antiquity.

61. Anonymous. *Battle of the Lapith and the Centaurs*, south metope No.30, Parthenon, Athens (Greece), c. 446–438 B.C.E. Marble, h: 134 cm. The British Museum, London (United Kingdom). Greek Antiquity.

62. Anonymous. *A Lapith tackles a Fleeing Centaur and prepares to Strike a Decisive Blow*, south metope No.27, Parthenon, Athens (Greece), c. 446–438 B.C.E. Marble, h: 135 cm. The British Museum, London (United Kingdom). Greek Antiquity.

The Parthenon, part of the Acropolis sanctuary to Athena in Athens, is seen as a paradigm of classical architecture and the pinnacle of classical architectural sculpture. Its sculptural program included two pediments, an interior Ionic frieze and exterior Doric frieze, with sculpted metopes on all four sides, each showing a mythical battle. This metope is from the south side, which illustrated the Centauramachy, or battle between the Centaurs and Lapiths. Here, a Lapith man wrestles a Centaur. Both figures are shown actively straining, pulling in opposite directions, creating a strong sense of dynamism in the piece. That dynamic force is emphasised by the folds of the Lapith's robe that spills out behind him, also enlivening the background of the piece. Dramatic movement, and patterning such as that created by the folds of cloth, along with the addition of paint, would make the metope more visually arresting to the viewer far below on the ground.

63. Anonymous. *Goddesses*, east pediment, Parthenon, Athens (Greece), c. 438–432 B.C.E. Marble, h: 130 cm. The British Museum, Athens (Greece). Greek Antiquity.

Most of this pediment was lost when the temple was converted into a Christian church and an apse was added to the east end. This group of goddesses survives, however, and illustrates why the Parthenon's decoration is seen as the pinnacle of Greek architectural sculpture. The triangular shape of the pediment can be seen in this group, which would have occupied most of one of the corners. The problem of how to fill a triangular space has been solved with mastery here: the three goddesses lounge together, sitting, squatting, and reclining in a relaxed group, their poses naturally filling the angled space. A far cry from the straight, frontal figures of the Archaic period, these bodies bend, twist, reach and lean, their sheer drapery serving only to accentuate the curves of their bodies.

64. Anonymous. *Head of the Pan-Athenaic Procession*, slab No.7, east frieze, Parthenon, Athens (Greece), 445–438 B.C.E. Marble, h: 96 cm, l: 207 cm. Musée du Louvre, Paris (France). Greek Antiquity.

65. Anonymous. *Horse of Selene*, east pediment, Parthenon, Athens (Greece), c. 438–432 B.C.E. Marble, l: 83.3 cm. The British Museum, London (United Kingdom). Greek Antiquity.

66. Anonymous. *Mounted Riders*, slab No.38, north frieze, Parthenon, Athens (Greece), c. 438–432 B.C.E. Marble, h: 106 cm. The British Museum, London (United Kingdom). Greek Antiquity.

The Parthenon in Athens is a Doric-style building, but has the distinction of including an Ionic-style, continuous frieze around the cella, and the structure inside the exterior ring of columns. The Ionic frieze, wrapping unbroken around the cella, provided sculptors with the perfect opportunity to depict a long procession. The procession shown is the Panathenaic festival, the annual religious celebration of Athena, during which Athenians would climb to the Acropolis to present a new gown, or *peplos*, to the goddess's cult statue. The long line of the frieze is kept visually interesting by varying the members of the procession: some are shown walking, some leading animals, and some on horseback. On this fragment of the frieze, a line of horsemen are shown overlapping, at varying levels of relief. Some of the horses rear, some buck their heads, further varying the scene. Originally, the frieze would have been painted, increasing its visibility to the viewer forty feet below.

67. Anonymous. *Horse Men*, slab No.42, north frieze, Parthenon, Athens (Greece), c. 438–432 B.C.E. Marble, h: 106 cm. The British Museum, London (United Kingdom). Greek Antiquity.

68. Anonymous. *Diomedes*, c. 430 B.C.E. Marble, h: 102 cm. Glyptothek, Munich (Germany). Greek Antiquity.

69. Anonymous. *Male Torso*, the *"Diadoumenos"*, copy after a bronze original created around 430 B.C.E. by **Polykleitos**. Marble, h: 85 cm. Musée du Louvre, Paris (France). Greek Antiquity.

70. Anonymous. *Diadoumenos, the Young Athlete,* copy after the bronze original created around 430 B.C.E. by **Polykleitos**. Marble, h:186 cm. National Museum, Athens (Greece). Greek Antiquity.

Polykleitos is one of the best-known sculptors of the fifth century B.C.E., known especially for his athletic dedications, such as this one. The figure binds his hair with a tie in preparation for sport. His clothes rest next to him on a low branch, since Greek athletes exercised in the nude. Polykleitos' *Doryphoros*, or *Canon*, sought to illustrate the ideal male figure. In the piece shown, we see the same proportions the sculptor established with his *Canon*, and the same attention to anatomical realism. The Polykleitan ideal is a heavy, muscled, somewhat stocky body, especially in comparison to the more gracile figures of the next century.

71. Anonymous. *Caryatid*, Erechtheum, Acropolis, Athens (Greece), c. 420–406 B.C.E. Marble, h: 231 cm. The British Museum, London (United Kingdom). Greek Antiquity.

In the caryatid, the column takes its most ornate form, replaced entirely by the statue of a woman. It decorates the porch of the Erechteion, 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.

72. Anonymous. *Wounded Amazon,* Roman copy after a Greek original created around 440–430 B.C.E. by **Polykleitos**. Marble, h: 202 cm. Musei Capitolini, Rome (Italy). Greek Antiquity.

The Amazons are known from Greek mythology as great warriors. Like the flipside of the Greek world, in Amazon society it was the women who hunted and fought wars; in some versions of the myth no men were allowed in their society, in other versions, men were present, but charged with domestic duties. In Greek art, Amazons are usually shown in battle against the Greeks. Since the women warriors represented a reversal of the norms of Greek society, it is thought that the images of Amazons may have been metaphors of the Persians, enemies of the Greeks, inhabitants of the east, and "others" in the same way the mythological Amazons were unknown, mysterious enemies of the Greeks.

73. Anonymous. *Artemis*, east frieze, Parthenon, Athens (Greece), c. 438–432 B.C.E. Marble, h: 100 cm. The British Museum, London (United Kingdom). Greek Antiquity.

74. Anonymous. *Draped Woman Seated*, tombstone (fragment), c. 400 B.C.E. Marble, h: 122 cm. The Metropolitan Museum of Art, New York (United States). Greek Antiquity.

75. Paionios of Mende, Greek. *Nike*, c. 420 B.C.E. Marble, h: 290 cm. Archaeological Museum, Olympia (Greece). Greek Antiquity.

76. Anonymous. *Nike*, balustrade, Temple of Athena Nike, Athens (Greece), c. 420–400 B.C.E. Marble, h: 101 cm. Acropolis Museum, Athens (Greece). Greek Antiquity.

The *Nike*, or winged victory, was a companion to Athena, often shown following the goddess, or held in her hand. This figure is from the Temple to Athena Nike, from a frieze along the balustrade, or low wall surrounding the temple. Along this long frieze, the Nike figure was shown repeatedly in a variety of poses, setting up trophies and offering sacrifices. This fragment captures Nike in an unguarded moment, adjusting her sandal. This casual action is indicative of how the Greeks saw their gods – humanlike, imperfect, and subject to foibles and folly. Here, her movement also provides the sculptor with the opportunity to emphasise the elaborate folds of drapery that gather over her arm and across her bent legs.

77. Anonymous. *Capitoline She-Wolf (Romulus and Remus)*, 5th century B.C.E. Bronze, h: 75 cm. Musei Capitolini, Rome (Italy). Etruscan Antiquity.

Rome emerged into greatness from a history as a small city within an Italy largely controlled by Etruscans. This historical past was not glorious enough for the Romans, however, who preferred a mythological tale of the founding of the city. In that story, two brothers, Romulus and Remus, descendents of the heroes of the Trojan War & of the god Mars, were abandoned near the Tiber River. They were suckled by a she-wolf and therefore survived. Later, they founded the city of Rome, but they quarrelled; Romulus killed Remus, and went on to rule Rome. In this piece, two babies are shown suckling at the teats of a she-wolf. The babies were added during the Renaissance, so we cannot identify the piece with certainty as a depiction of Romulus and Remus. It does, however, date to the very early years of the Roman Republic, so it may be an image of that founding myth. Ironically, the piece is the work of an Etruscan artist, reflecting the very heritage that the Romans wished to deny.

78. Anonymous. *Chimera of Arezzo*, c. 380–360 B.C.E. Bronze, h: 80 cm. Museo Archeologico di Firenze, Florence (Italy). Etruscan Antiquity.

The Chimera was a mythical creature, a composite of a lion's head and body, a snake for a tail, and a second head, of a goat, emerging from its back. A powerful monster, it was thought to bestow evil upon anyone who saw it. Its origin was Lycia in Asia Minor, but this depiction of the monster comes from Etruria in Italy, which had been greatly influenced by the cultures of the Near East via trade and exchange. It showcases the metalworking talent of the Etruscans. The artist has captured the animal in a fierce roar, writhing in pain as it attacks itself, the snake-tail biting the goat-head, blood pouring from the wound. The realism of the lion's body, with its tensed muscles and ribcage jutting through the skin, is contrasted by the decorative quality of the lion's mane and tufted back, the fur forming a textured pattern along its body.

79. Anonymous. *Statue of Aphrodite (?)*, Nemi (Italy), c. 350 B.C.E. Bronze, h: 50.5 cm. Musée du Louvre, Paris (France). Etruscan Antiquity.

80. Anonymous. *Mars from Todi*, end of the 5th century B.C.E. Bronze. Musei Vaticani, Vatican City (Italy). Etruscan Antiquity.

The Etruscans were a native people of Italy, living in the area that today still bears their name: Tuscany. They enjoyed prosperity, in part because of access to rich metal resources. Their expertise in working with metal is attested by this bronze statue of a warrior in his armour, performing a libation, or liquid offering, before the battle. In his right hand he holds a shallow pouring vessel, and with his left hand he was originally leaning on his spear. A helmet would have completed the figure. In the naturalism of the rendition of the warrior, and his contrapposto stance, we see the influence of fifth-century Greece. A Greek statue would have been nude, however; the modestly-clad warrior is clearly a product of an Etruscan artist. The statue was found in Todi at the site of an ancient sanctuary dedicated to Mars. It was buried between slabs of travertine stone, lost in a collapse of some sort, which accounts for its rare state of preservation.

81. Anonymous. *Battle between the Greeks and the Amazons*, east frieze, Temple of Apollo Epikourios, Bassae (Greece), c. 420 B.C.E. Marble, h: 70 cm. The British Museum, London (United Kingdom). Greek Antiquity.

82. Anonymous. *Amazon Frieze*, Mausoleum of Halicarnassus, Bodrum (Turkey), c. 360–350 B.C.E. Marble, h: 90 cm. The British Museum, London (United Kingdom). Greek Antiquity.

83. Anonymous. *Nereid 909*, Nereid Monument, Xanthos (Turkey), c. 400 B.C.E. Marble, h: 140 cm. The British Museum, London (United Kingdom). Greek Antiquity.

In Greek mythology, the Nereids were a set of fifty sisters, sea-nymphs who were helpful to sailors in the Mediterranean Sea during storms. The Nereid Monument was a temple-tomb erected in Xanthos, on the coast of Asia Minor. It was a small, Ionic-style building with a carved relief on a frieze wrapping around it. Above, between the columns of the colonnade, were statues of numerous Nereids clothed in sheer chitons. The tomb was built by the local Lycian elite, but the sculpture reflects the international culture of the Hellenistic Period. In the typically dramatic style of the Hellenistic, the chiton worn by this nymph is blown by the wind and the sea, and clings to her

body. Each nymph was in a different pose, seemingly captured in movement, frozen perpetually in the wind blowing off the sea.

84. Anonymous. *Thanatos, Alceste, Hermes and Persephone*, drum of column, Artemision, Ephesus (Turkey), c. 350–300 B.C.E. Marble, h: 155 cm. The British Museum, London (United Kingdom). Greek Antiquity.

This is the only remaining sculpted column drum from the Temple of Artemis, or Artemision, at Ephesus. The temple was one of the wonders of the ancient world, renowned both for its majestic size and for its decorative program. It was built around 550 B.C.E., then rebuilt in the fourth century, the period from which this column drum dates. The temple exemplified the Ionic order of architecture, which was the temple style of the Greek colonies of Asia Minor, where the Artemision was located. Much larger than a typical Doric temple such as the Parthenon, it measured 115 metres in length. The central building, or cella, was surrounded by a double ring of columns, and had additional rows of columns at the front and back, creating the effect of a "forest of columns". The columns were very large, and much more ornate than those of the Doric order. The lowest drum of each column, just above the column base, was sculpted in low relief. These works of art would have been at eye level, providing a rich array of decorative narratives to surround the visitor. The overall effect of the temple must have been one of overwhelming scale and lavish decoration. Sadly, though the temple stood for hundreds of years, it is now almost completely lost. This single

remaining sculpted drum stands as a testament to the skill of the artisans commissioned to build and decorate the great temple.

85. Anonymous. *Maenad*, copy after a Greek original created around c. 370–330 B.C.E. by **Skopas**. Marble, h: 45 cm. Skultpturensammlung, Staatliche Kunstsammlungen Dresden, Dresden (Germany). Greek Antiquity.

Skopas was one of the great sculptors of the fourth century B.C.E. He was known for the deeply-carved, expressive eyes of his subjects, and the resulting sense of emotionality in his works. In this dancing *Maenad*, thought to be a copy of a work of Skopas, we see one of Skopas' important innovations: the movement conveyed by the piece. Far more than a gesture or a weight-shift, the maenad's movement is a violent, swirling dance, shown especially in the twist of her neck and the swirl of her gown. Maenads were worshippers of Dionysos, the god of wine. His followers were thought to engage in drunken, orgiastic rituals, dancing in an ecstatic frenzy.

86. Anonymous. *Apollo Sauroktonos*, Hellenistic copy after a Greek original created during the 4th century B.C.E. by **Praxiteles**. Marble. Museo Pio Clementino, Vatican (Italy). Greek Antiquity.

87. Anonymous. *Aphrodite of Knidos*, copy after a Greek original created around 350 B.C.E. by **Praxiteles**. Marble. Museo Pio Clementino, Vatican (Italy). Greek Antiquity.

Aphrodite, goddess of love, beauty, and sex, was renowned for her own beauty. The *Aphrodite of Knidos* was one of the first nude female sculptures in the Greek world, and caused quite a stir. It portrays Aphrodite as the epitome of female beauty: a goddess, but rendered accessible to mere mortals through her vulnerability. That vulnerability, expressed through the combination of her nudity and her shy stance, was emphasised through the placement of the statue in an outdoor shrine in a place where it could be directly approached and seen up close. The nude Aphrodite became a common subject for sculpture in the fourth century B.C.E. and following, in part due the popularity of this piece. It is also likely that Aphrodite provided sculptors with the opportunity to showcase the female form in a sensual and erotic manner under the guise of a reverential image of a god.

88. Anonymous. *Apoxyomenos,* copy after a bronze original created around 330 B.C.E. by **Lysippos**. Marble, h: 205 cm. Museo Pio Clementino, Vatican (Italy). Greek Antiquity.

In the fourth century, standing male statues of idealised athletes remained a popular subject for sculpture. The poses became more varied, however, as sculptors experimented with forms that could be viewed from multiple angles. The *Apoxyomenos*, or *Man scraping Himself*, is an example of innovation of pose. His right arm extends forward, reaching out of the plane in which the rest of his body lies. Before exercising, a Greek athlete would apply oil to his body. He would then return to the bath house, after engaging in sport, and scrape the oil off himself. The subject of the *Apoxyomenos* is in the process of scraping himself clean.

89. Anonymous. *Hermes tying his Sandal*, Roman copy after a Greek original created during the 4th century B.C.E. by **Lysippos**. Marble, h: 161 cm. Musée du Louvre, Paris (France). Greek Antiquity.

90. Anonymous. *Belvedere Apollo*, copy after a Greek original by **Leochares** created around c. 330 B.C.E. Marble, h: 224 cm.Museo Pio Clementino, Rome (Italy). Greek Antiquity.

The *Belvedere Apollo* has long enjoyed fame, known as the prototypical work of Greek art. This fame springs from its rediscovery during the Renaissance of the fifteenth century. At that time, wealthy Italian nobles began to collect ancient sculpture that was being discovered in the ruins of Roman Italy. The *Belvedere Apollo* went to the collection of the Pope, and was displayed in the courtyard of the Belvedere villa in the Vatican. There, it was seen by countless visitors and visiting artists, who sketched the piece. Copies were made for various courts of Europe. The proud, princely bearing of the figure, along with the delicate beauty of Apollo's face, had great appeal among the aristocratic classes of the sixteenth and seventeenth centuries, and to the Romantics of the eighteenth and nineteenth centuries.

91. Anonymous. *Meleager*, copy after a Greek original created around c. 340 B.C.E. by **Skopas**. Marble, h: 123 cm. Arthur M. Sackler Museum, Harvard (United States). Greek Antiquity.

92. Anonymous. *Athenian Tombstone*, c. 340 B.C.E. Marble, h: 168 cm. National Archaeological Museum, Athens (Greece). Greek Antiquity.

93. Anonymous. *Tombstone from Mnesarete,* c. 380 B.C.E. Marble, h: 166 cm. Glyptothek, Munich (Germany). Greek Antiquity.

94. Anonymous. *Demeter of Knidos*, c. 340–330 B.C.E. Marble, h: 153 cm. The British Museum, London (United Kingdom). Greek Antiquity.

95. Anonymous. *Capitoline Venus*, Roman copy after a Greek original created around the 3rd century B.C.E. by **Praxiteles**. Marble, h: 193 cm. Musei Capitolini, Rome (Italy). Greek Antiquity.

96. Anonymous. *Playing Girls*, end of the 4th century-beginning of the 3rd century B.C.E. Terracotta, h: 26 cm. The State Hermitage Museum, St Petersburg (Russia). Greek Antiquity.

97. Anonymous. *Sarcophagus of Velthur Partunus*, so-called *"Magnate"*, third quarter of the 4th century B.C.E. Painted marble and limestone, Museo Archeologico di Tarquinia, Tarquinia (Italy). Etruscan Antiquity.

98. Anonymous. *Sarcophagus of Laris Pulenas from Tarquinia*, 3rd century B.C.E. Nenfro. Museo Archeologico di Tarquinia, Tarquinia (Italy). Etruscan Antiquity.

99. Anonymous. *Venus and Cupid*, Roman copy after a Greek original created at the end of the 4th century B.C.E., restored at the end of the 17th century by **Alessandro Algardi**. Marble, h: 174 cm. Musée du Louvre, Paris (France). Greek Antiquity.

Aphrodite became a common subject for Greek sculptors in the fourth century B.C.E. and later, because her renowned beauty provided an acceptable excuse for an erotic representation of the female body. She is sometimes shown, as here, with her son Eros, known to the Romans as Cupid, and in later art as "putti," the winged babies symbolising earthly and divine love. In Roman art and mythology, Aphrodite became Venus, goddess of love. To the Romans she had a more elevated

status, seen as the progenitor of the line of Caesar, Augustus, and the Julio-Claudian emperors, and by extension as an embodiment of the Roman people. This playful depiction of Aphrodite and Eros, or Venus and Cupid, is more suggestive of the Greek view of Aphrodite, who saw her not only as the symbol of sensual beauty, but also as occasionally silly and humorous.

100. Anonymous. *Hermes with the Infant Dionysos*, copy after an original created at the end of the 4th century B.C.E. by **Praxiteles**. Marble, h: 215 cm. Archaeological Museum, Olympia (Greece). Greek Antiquity.

101. Anonymous. *Silenus with the Infant Dionysos*, Roman copy after a Greek original created during the 4th century B.C.E. Marble, h: 190 cm. Musée du Louvre, Paris (France). Greek Antiquity.

102. Anonymous. *Artemis with a Hind*, called *"Diane of Versailles"*, Roman copy after an original created around 330 B.C.E. by **Leochares**. Marble, h: 200 cm. Musée du Louvre, Paris (France). Greek Antiquity.

This depiction of a strong, striding Artemis hunting with a deer by her side is thought to derive from a Greek original of the fourth century B.C.E. Artemis was one of the virgin goddesses, a huntress and protector of the wild and of fertility; her association with fertility made her also the goddess of childbirth. She was a twin to the god Apollo, and copies of this statue are often paired with copies of the *Belvedere Apollo*. Her dual role as a hunter and a protector of animals is seen in this piece. Although she is hunting, she is accompanied by a deer, or hind, which is under her protection. With one hand, she reaches for an arrow. The other hand has been restored and may have originally held a bow. Her energetic stride, and the movement of her short dress as she walks, is typical of the new variety of poses seen in statues of the fourth century and later.

103. Anonymous. *The Barberini Faun*, c. 220 B.C.E. Marble, h: 215 cm. Glyptothek, Munich (Germany). Greek Antiquity.

The wealth of the Hellenistic period meant that many people could afford sculpture for their private houses and gardens. Consequently, more profane, even erotic, subjects were introduced to the repertoire of Greek art. Here, a sleeping, and probably drunk, satyr lounges sprawled out on an animal skin. The pose is unabashedly erotic, the figure's nudity no longer signalling simply that he

is a hero, athlete, or god, but rather suggesting his sexual availability. The naturalistic and idealised manner of depiction of the body of the satyr is a legacy of High Classical sculpture.

104. Anonymous. *Dying Gaul*, Roman copy after a bronze original erected by the kings of Pergamon Attalus I and Eumenes II around 240 B.C.E. Marble, h: 93 cm. Musei Capitolini, Rome (Italy). Greek Antiquity.
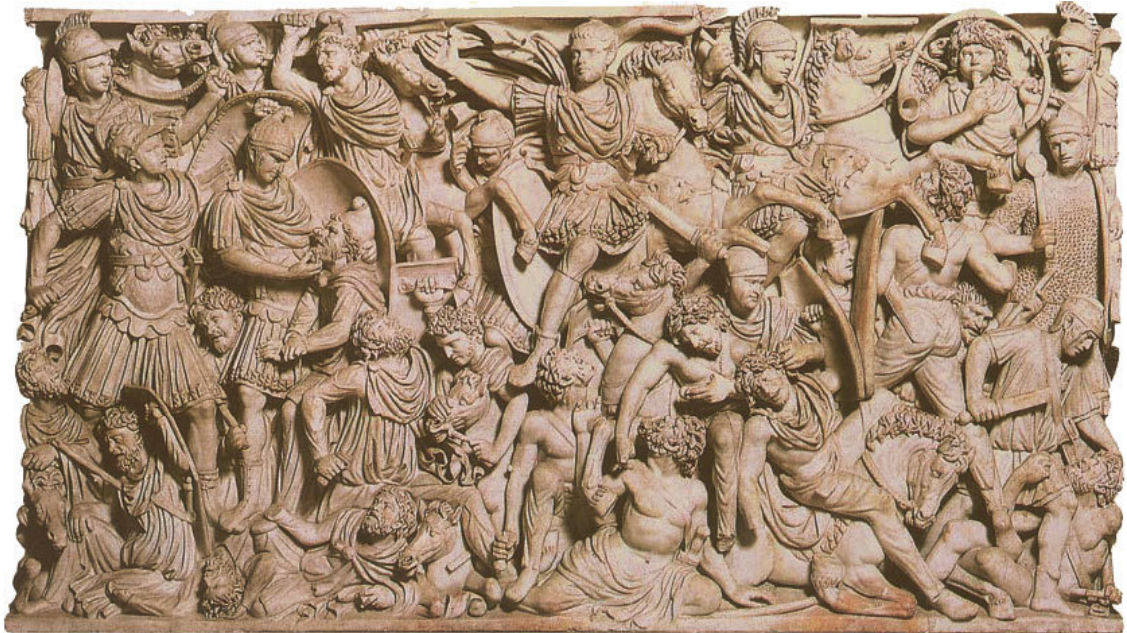
105. Anonymous. *Battle between the Romans and the Germans, Ludovisi Sarcophagus*, 3rd century B.C.E. Marble. Museo Nazionale Romano, Rome (Italy). Roman Antiquity.

106. Anonymous. *Nike of Samothrace*, c. 190 B.C.E. Marble, h: 328 cm. Musée du Louvre, Paris (France). Greek Antiquity.

Following the conquest of Greece, the Near East, and Egypt by Alexander the Great towards the end of the fourth century B.C.E., Greek art entered a new cosmopolitan age, when the wealth and exotic tastes of great foreign kingdoms brought new flair to Greek sculpture and architecture. One of the most dynamic examples of this Hellenistic art is the *Nike of Samothrace*, which was part of a large installation at a sanctuary on the island of Samothrace in the northern Aegean Sea. In its original setting, the Nike was alighting on the prow of a warship, signalling victory. The prow, carved out of stone, served as the base for the dramatic figure. The whole piece was set into a landscape with a running fountain suggesting the waves of the sea. This combination of landscape, art and drama was characteristic of the Hellenistic period. The figure herself calls to mind the earlier Nike of the fifth century, whose movement caused her robes to drape and fold elegantly around her. Here, however, the viewer can almost feel the wind whipping her garment from all sides. The movement of the fabric, pulling simultaneously in both directions around her legs, gives the piece a dynamism not previously seen in sculpture.

107. Anonymous. *Crouching Aphrodite*, Roman copy after a Greek original Created during the 3rd (?) century B.C.E. Marble, h: 71 cm. Musée du Louvre, Paris (France). Greek Antiquity.

108. Anonymous. *Aphrodite*, type *"Venus Genetrix"*, Roman copy after a Greek original created at the end of the 5th century B.C.E. by **Callimachus** (?). Marble, h: 164 cm. Musée du Louvre, Paris (France). Greek Antiquity.

109. Anonymous. *Sleeping Hermaphrodite*, Roman copy of a Greek original of the 2nd century B.C.E. (?). Marble, 169 × 89 cm (the mattress was carved in 1619 by **Gian Lorenzo Bernini**). Musée du Louvre, Paris (France). Greek Antiquity.

A young naked woman lying on a bed seems to be resting. But when seen from a different angle, she appears somewhat masculine. We are indeed facing the representation of Hermaphrodite. He was the son of Hermes and Aphrodite, and found himself with both sexes after a nymph he had rejected asked Zeus to fuse them both in one single body. This ambiguous subject was strongly appreciated at the end of the Hellenistic period because of the surprise it created upon the viewer. This Roman copy of a Greek original of the second century B.C.E. continued to fascinate the collectors among which the cardinal Scipione Borghese who commissioned Bernini to sculpt the mattress upon which the Hermaphrodite lays.
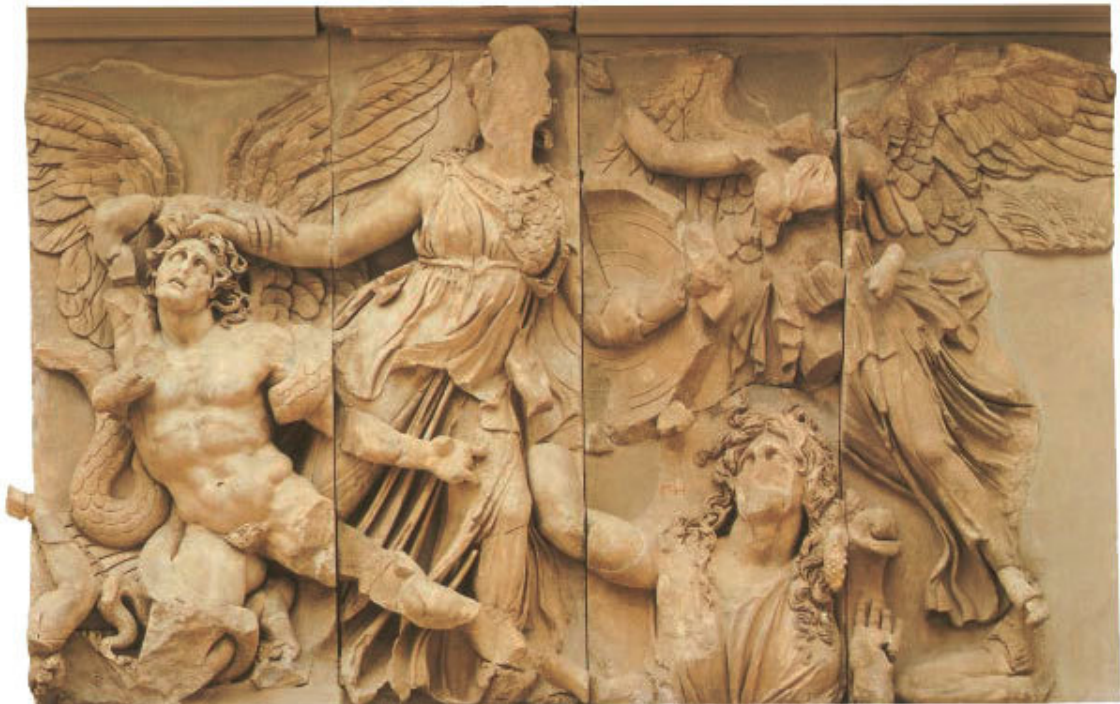
110. Anonymous. *Athena fighting with the Son of Gaea the Earth Goddess*, pedestal frieze, Great Altar of Zeus, Pergamon (Turkey), c. 180 B.C.E. Marble, h: 230 cm. Pergamonmuseum, Berlin (Germany). Greek Antiquity.

The greater-than-life-size figures of this relief adorned the Pergamon altar, a structure at the highest point of the city of Pergamon in Turkey, capital of one of the Hellenistic kingdoms. The sculpture filled the frieze, which wrapped around the outside of the building and along its great staircase. It depicted the battle between the gods and giants. The giants are shown with wings on their backs and snakes emerging from them, in contrast to the gods, shown in typical Greek-style robes. In this fragment, Athena, the central figure, battles with a giant, on the left. She is pulling back his head as he pulls in the opposite direction, trying to escape. At the same time, he struggles to hold onto the hand of his mother, Gaia, the earth and mother of all giants. She is shown at the bottom of the scene, as though emerging from the earth itself. Gaia was the source of all power for the giants, and as long as they touch her they cannot be killed. But this giant has lost his grip, and the winged victory figure already swoops in behind Athena, ready to crown her victor. For Athena, the battle is one. This dramatic battle plays out around the entire frieze, with the same kind of violent struggle seen here. The scene is in high relief, with deeply cut shadows accentuating the drama, and figures spilling off of the wall and onto the staircase.
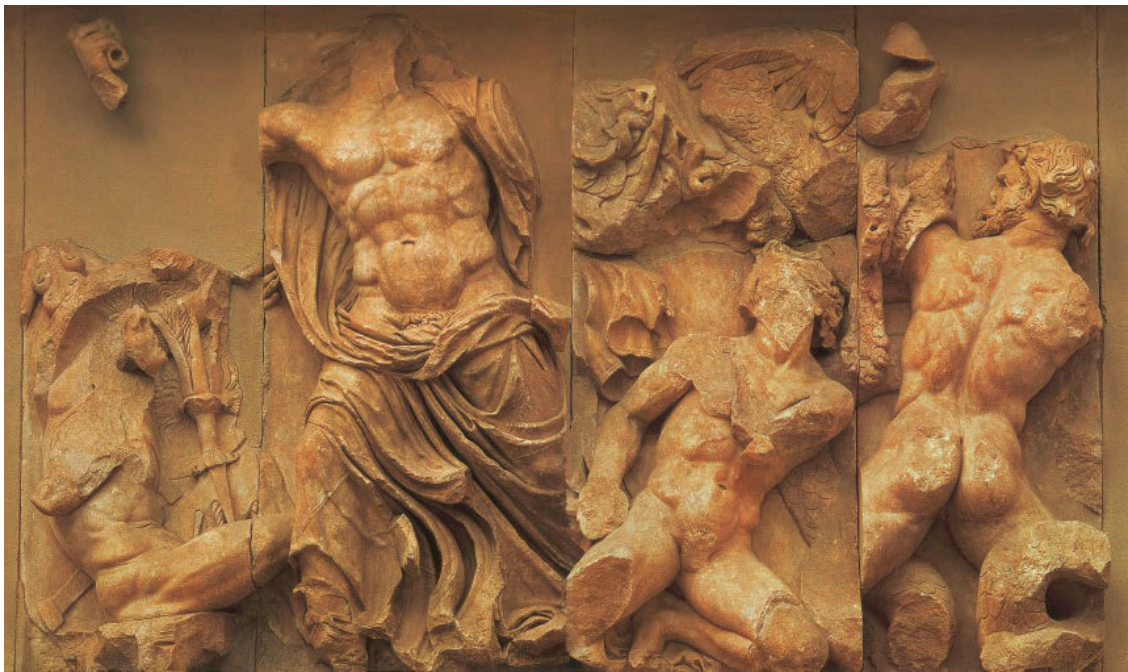
111. Anonymous. *Zeus and Porphyrion during the Battle with the Giants*, pedestal frieze, Great Altar of Zeus, Pergamon (Turkey), c. 180 B.C.E. Marble, h: 230 cm. Pergamonmuseum, Berlin (Germany). Greek Antiquity.

112. Anonymous. *Laocoön*, Roman copy after a bronze original created in Pergame (Turkey) by **Agesander, Athenodoros** and **Polydorus** around 150 B.C.E. Marble, h: 242 cm. Museo Pio Clementino, Vatican (Italy). Greek Antiquity.

Laocoön was a Trojan priest. When the Achaeans, who were holding Troy under siege, left the famous Trojan horse on the beach, *Laocoön* tried to warn the Trojan leaders against bringing it into the city, fearing it was a trap. Athena, acting as helper and protector of the Greeks, punished

Laocoön for his interference. She had him and his two sons attacked by giant snakes. In this famous sculpture group, probably a Roman copy of the Hellenistic original, one son breaks free of the snakes, looking back to see his father and brother being killed. The baroque style of the piece ties it to the Pergamon school. It exhibits the same drama, seen in the straining muscles and the faces contorted in pain. In fact, the pose of *Laocoön* seems to echo that of the giant who battle Athena on the Pergamon Altar (see nos. 110, 111).

113. Anonymous. *Menelaos with the Body of Patroklos*, Roman copy of a Greek original created during the 3rd century B.C.E., restored during the 17th century. Marble, h: 253 cm.Loggia dei Lanzi, Florence (Italy). Greek Antiquity.

114. Anonymous. *Ludovisi Group*, Roman copy after a bronze original erected by the kings of Pergamon (Turkey), Attalus I and Eumenes II, around 240 B.C.E. Marble, h: 211 cm. Museo Nazionale Romano, Rome (Italy). Greek Antiquity.

115. Anonymous. *Statue of Antinous, Favourite of Emperor Hadrian*, c. 130–138 A.D. Marble, h: 199 cm. Archaeological Museum of Delphi, Delphi (Greece). Roman Antiquity.

116. Anonymous. *The Punishment of Dirce*, called the *"Farnese Bull"*, Roman copy of an original created during the 2nd century B.C.E. by **Apollonius of Tralles** and his brother Tauriscus. Marble, h: 240 cm. Museo Archeologico Nazionale, Naples (Italy). Greek Antiquity.

One of the largest pieces of sculpture created in antiquity, this piece was made during the second century B.C.E., in the Hellenistic period. It has all the hallmarks of Hellenistic sculpture: an elaborate assemblage of multiple figures, dramatic action, and a pyramid-shaped composition. It was made by artists from the Greek island of Rhodes for a Roman politician. This copy decorated the Baths of Caracalla in the later Roman empire. It was there that it was rediscovered in the sixteenth century and placed in the Farnese Palace, a residence of the Pope. The scene depicted is from the story of Antiope and Dirce. Antiope was the mother of twin boys, whom she was forced

to abandon. They survived, but her punishment was to be the slave of her aunt, Dirce. She escaped and went to find her sons. Dirce found her and ordered her tied to a bull and trampled. Antiope was rescued by her sons, who instead inflict the punishment on Dirce. Here, the boys tie Dirce to a raging bull; her fate is clear.

117. Anonymous. *Aphrodite of Melos*, called the *"Venus de Milo"*, c. 100 B.C.E. Marble, h: 202 cm. Musée du Louvre, Paris (France). Greek Antiquity.

The *Aphrodite of Melos*, or *Venus de Milo*, is an original Greek sculpture dating to the Hellenistic period. It was discovered in a field along with other sculptural fragments, including a separate arm holding an apple, which belongs with this figure. The apple is probably a reference to the mythical "Judgment of Paris". In that tale, the goddess of Discord tossed a golden apple inscribed "for the loveliest" towards the goddesses Aphrodite, Athena, and Hera. The young Trojan prince, Paris, was asked to decide which goddess should be awarded the apple. Each tried to bribe Paris but he chose Aphrodite, who offered him the love of the most beautiful mortal woman in the world. That woman, of course, was Helen of Sparta, already married to the Greek king. Her abduction by Paris started the Trojan War. While Aphrodite is criticised by Homer for her role in starting the conflict, she is celebrated here as the purveyor of true love.

118. Anonymous. *Aphrodite*, called the *"Venus of Arles"*, end of the 1st century B.C.E. Marble, h: 194 cm. Musée du Louvre, Paris (France). Roman Antiquity.

119. Anonymous. *The Three Graces*, Roman copy of a Greek original created during the 2nd century B.C.E., restored in 1609. Marble, 119 × 85 cm. Musée du Louvre, Paris (France). Greek Antiquity.

The Graces, or Charities, were three goddesses named Beauty, Mirth, and Cheer. They oversaw happy events such as dances and banquets. They were companions to Aphrodite, providing the happiness that accompanies love. Like Aphrodite, they were often depicted in the nude, and often, as in this example, dancing in a circle. In each, we see the familiar shift in weight, or contrapposto, developed in the fifth century. However, the composition of this piece is far more elaborate than any High Classical sculpture. It was not until the Hellenistic period that complex groups of multiple figures were depicted in free-standing sculpture. The figures are tied together by their embrace, unifying the piece, yet they face different directions, so that the sculpture would be interesting from any angle from which it was viewed.

120. Anonymous. *Portrait of Octavian*, 35–29 B.C.E. Marble, h: 74 cm. Musei Capitolini, Rome (Italy). Roman Antiquity.

121. Anonymous. *Augustus Prima Porta*, 50 B.C.E. Marble, h: 104 cm. Musei Vaticani, Vatican City (Italy). Roman Antiquity.

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.

122. Anonymous. *The Orator (L'Arringatore), Funerary Statue of Aulus Metellus*, 2nd-1st century B.C.E. Bronze, h: 179 cm. Museo Archeologico, Florence (Italy). Roman Antiquity.

123. Anonymous. *Seated Boxer,* 100–50 B.C.E. Bronze, h: 128 cm. Museo Nazionale Romano, Rome (Italy). Roman Antiquity.

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 other Hellenistic works, such as the *Laocoön* and the *Belvedere Torso*. His mouth and the cuts on his face are copper additions to the bronze statue, and the eyes would have likewise been made of a different material.

124. Anonymous. *Spinario (Boy removing a Thorn from his Foot)*, Roman bronze copy of a Greek original, 1st century B.C.E. Bronze, h: 73 cm. Palazzo dei Conservatori, Rome (Italy). Roman Antiquity.

This piece is one of the rare bronze works to survive from antiquity. Created by a Roman artist of the Hellenistic-Roman period, it reflects both the interests of Hellenistic artists as well as the tastes of Roman collectors. The sculptors of the Hellenistic and Roman world drew from a much wider range of subjects than did earlier Greek artists. Their commissions came from private citizens and towns rather than only temples. As Rome became the dominant power in the eastern Mediterranean, the interests of both collectors and artists began to shift. The "canons" or rules established by Greek artists of earlier periods no longer constrained what artists could do. This representation of a boy removing a thorn from his foot is an example of these innovations, showing a boy in a mundane, everyday act, yet idealised to suit Roman taste. After the statue's rediscovery in the Middle Ages it became quite influential, and was widely reproduced during the Renaissance.

125. Agasias of Ephesus, Greek. *The Fighting Warrior*, called the "*Borghese Gladiator*", c. 100 B.C.E. Marble, h: 199 cm. Musée du Louvre, Paris (France). Roman Antiquity.

This Roman copy of a Greek original dating, perhaps, to the fourth century B.C.E., was rediscovered in the early seventeenth century and acquired by Cardinal Borghese. A wealthy relative of Pope Paul V, he collected hundreds of statues, many of which were ancient, some of which were contemporary pieces in the style of antiquity. Pieces in the Borghese collection often suffered from unfortunate restorations, though this piece seems to have escaped unmarred. It was later purchased by Napoléon Bonaparte, a relative by marriage of the Borghese family. In that way it made its way to Paris. It was long thought to represent a gladiator, but more recently it has been acknowledged that it could as easily be an athlete or warrior. Much has been made of the ideal musculature and anatomy of the subject. The artist clearly sought to emulate as realistically as possible the form, stance, and sinews of the lunging figure.
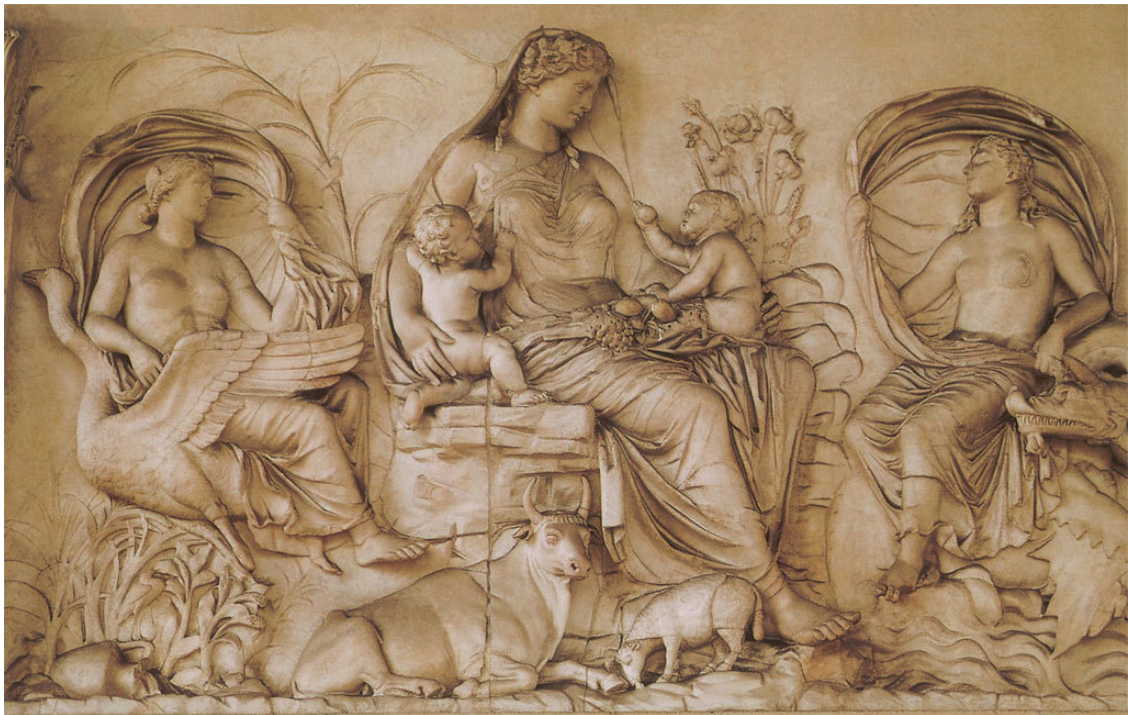
126. Anonymous. *Tellus Relief*, panel, east facade, Ara Pacis Augustae, 13–9 B.C.E. Marble, height of the enclosure: 6 m. Rome (Italy). In situ. Roman Antiquity.

With the *Ara Pacis Augustae*, the Emperor Augustus makes a complex ideological statement. The building was a monument to the lasting peace Augustus achieved by securing the borders of the empire. Carved in relief inside and out, it depicted an array of symbols, each signalling a component of his message. Inside the altar, bucrania and fruit-bearing garlands suggested the fecundity of Rome and the perpetuity of Rome's sacrificial offerings to the gods. Outside, the ceremonial dedication of the monument itself was depicted, with a procession that calls to mind the Parthenon frieze. In addition, the exterior has four panels with mythological scenes. Like the procession, it is done in the classicising style of Greek art, adopted by Augustus to suggest a long historical basis for his rule of Rome, and also to call to mind democratic ideals, belying his imperial authority. In this panel, the central female figure probably represents Tellus, or Mother Earth. She holds two babies, representing the fertility of Rome and of the Roman people. The theme of fertility and fecundity is emphasised by the plants and animals at her feet.

127. Anonymous. *Roman Aristocrat with Heads of his Ancestors*, first quarter of the 1st century B.C.E. Marble. Musei Capitolini, Rome (Italy). Roman Antiquity.

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 knobbly knees. This style is called "verism," meaning truth. It was the dominant style during the Roman Republic. Here, and 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.

128. Anonymous. *Head of Emperor Augustus*, 27 B.C.E.-14 A.D. Marble. Roman Antiquity.

129. Anonymous. *Portrait of Emperor Tiberius*, 14–37 A.D. Marble. Roman Antiquity.

130. Anonymous. *Julio-Claudian Princess*, 41–54 A.D. Marble, h: 200 cm. Musée du Louvre, Paris (France). Roman Antiquity.

131. Anonymous. *Germanicus, Brother of Emperor Claudius*, 41–54 A.D. Marble, h: 180 cm. Musée du Louvre, Paris (France). Roman Antiquity.

132. Anonymous. *Winner Athlete*, 1st century A.D., restored in 1781 by **Vincenzo Pacetti**. Marble, h: 148 cm. Musée du Louvre, Paris (France). Roman Antiquity.

133. Anonymous. *Prisoner Seated*, first century A.D. (body), second century A.D. (head). Green breccia and marble, h: 163 cm. Musée du Louvre, Paris (France). Roman Antiquity.

Images of the barbarian enemies of Rome were common. Often, they are shown as defeated, or as captives of the empire. Many were found in Trajan's Forum, and are therefore thought to be representations of Dacians, a people of Eastern Europe who were conquered by Trajan. Trajan depicted the defeat of the Dacians in much of the imagery of his reign, because that victory brought great wealth to Rome. Dacia was rich in mineral wealth, including large amounts of gold and silver. That wealth flowed into Rome after the conquest, and allowed Trajan to undertake a major building campaign, including his great Forum and the famous Markets. He also devoted some of the riches to alleviate the suffering of Rome's poor, providing food for impoverished children. In this image, whose hat and clothing suggest he is a king of Dacia, the enemy is portrayed defeated, but strong and proud. The strength and nobility of Rome's enemies made her victory over them that much greater.

134. Anonymous. *Cameo*, called the *"Grand Camée de France"*, c. 23–29 A.D. Five-layered sardonyx, 31 × 26.5 cm. Bibliothèque nationale de France, Paris (France). Roman Antiquity.

135. Anonymous. *Gemma Augustea*, after 10 A.D. Two-layered onyx, h: 19 cm. Kunsthistorisches Museum, Vienna (Austria). Roman Antiquity.

This cameo pendant is carved out of a multi-veined onyx, a stone with variegated layers of dark blue and white running through it. The white layer has been carved into a figured design, partially revealing the underlying dark blue layer, which provides a background colour. It is remarkable for its size, since it is rare to have such a large stone with enough consistency in its layers to produce a piece of this scale (23 cm wide). The scene is carved in two registers. The lower register shows the end of a battle, with Roman soldiers erecting triumphal trophies near several enemy prisoners. Above, the Emperor Augustus is shown seated next to Roma, the female embodiment of Rome. Augustus is crowned with a laurel wreath. To the left, the stepson and successor of Augustus, Tiberius, arrives in a chariot. The piece asserts the power of Augustus while affirming his support for Tiberius as successor. The military scene at the bottom is a reminder of Tiberius' success on the battlefield, a reminder of his qualification as the next emperor.

136. Anonymous. *Athena*, also called *"Pallas of Velletri"*, Roman copy of a Greek original in bronze created around 470 B.C.E. and attributed to **Cresilas**, 1st century A.D. Marble, h: 305 cm. Musée du Louvre, Paris (France). Roman Antiquity.

137. Anonymous. *Bust of Woman*, called *"Bust Fonseca"*, beginning of the second century A.D. Marble, h: 63 cm. Musei Capitolini, Rome (Italy). Roman Antiquity.

While Roman male portraiture often retained elements of the veristic style of the Roman Republic, portraying realistic images of rulers and aristocrats, female portraits were usually of the idealised, classicising style. In this portrait, the woman's face is delicate and softly contoured, perpetually youthful. The gentle modelling of the face is accentuated by the intricate patterning of her hair, carved into an elaborate pile of curls that was the style at the time. The artist has used the hairstyle to exhibit his skill, employing a fine drill to carve deeply into each ringlet of hair.

138. Anonymous. *Bust of Emperor Nero*, 54–68 A.D. (face), seventeenth century (head and bust). Marble, h: 66 cm. Musei Capitolini, Rome (Italy). Roman Antiquity.

139. Anonymous. *The Tiber*, adaptation of an original created around 250–200 B.C.E. in Alexandria (Egypt), c. 90–140 A.D. Marble, h: 165 cm. Musée du Louvre, Paris (France). Roman Antiquity.

140. Anonymous. *Relief Figuring a Bull Sacrifice*, 69–96 A.D. Marble. Galleria degli Uffizi, Florence (Italy). Roman Antiquity.

141. Anonymous. *Procession of the Followers of Bacchus*, 1st century A.D. Marble. The British Museum, London (United Kingdom). Roman Antiquity.
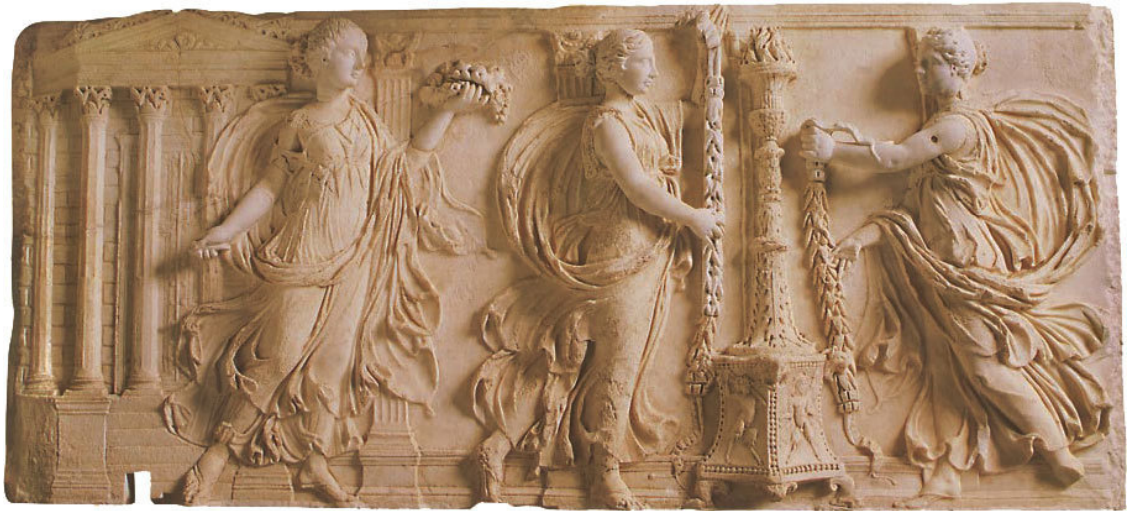
142. Anonymous. *Relief*, called *"The Sacrificing"*, 2nd century A.D. Marble, 68 × 150 cm. Musée du Louvre, Paris (France). Roman Antiquity.

143. Anonymous. *Relief*, called *"The Borghese Dancers"*, 2nd century A.D. Marble, 73 × 185 cm. Musée du Louvre, Paris (France). Roman Antiquity.

This is an example of a low-relief panel, a scene whose elements rise from the background in differing levels of relief. The lowest level, barely emerging from the background, is a Corinthian colonnade. Centred between each column is a female figure, whose flowing drapery forms the next level of relief. The figures themselves are in much higher relief, with arms fully freed from the background panel. The dancers move in opposite directions, hands clasped, their tunics billowing behind them as they move. It is not known where the panel was originally placed; it was rediscovered in the Renaissance and displayed in the Villa Borghese.

144. Anonymous. *Atalanta*, 2nd century A.D., restored during the 17th century. Marble, h: 122 cm. Musée du Louvre, Paris (France). Roman Antiquity.

145. Anonymous. *Centaur being ridden by Cupid*, 1st-2nd century A.D. Marble, 147 × 107 × 52 cm. Musée du Louvre, Paris (France). Roman Antiquity.

146. Anonymous. *Minerva*, also called *"Roma"*, 2nd century A.D., restored during the 18th century. Red porphyry and gilded bronze, h: 147 cm. Musée du Louvre, Paris (France). Roman Antiquity.

147. Anonymous. *The Elderly Fisherman*, or *"The Death of Seneca"*, 2nd century A.D. Black marble and alabaster, h: 121 cm. Musée du Louvre, Paris (France). Roman Antiquity.

148. Anonymous. *Praying Woman (Orans)*, 2nd century A.D., restored during the 16th century by the workshop of the family **della Porta**. Porphyry, red, white and green marble, h: 204 cm. Musée du Louvre, Paris (France). Roman Antiquity.

149. Anonymous. *Artemis of Ephesus*, 2nd century A.D. Bronze and alabaster. Museo Archeologico Nazionale, Naples (Italy). Roman Antiquity.
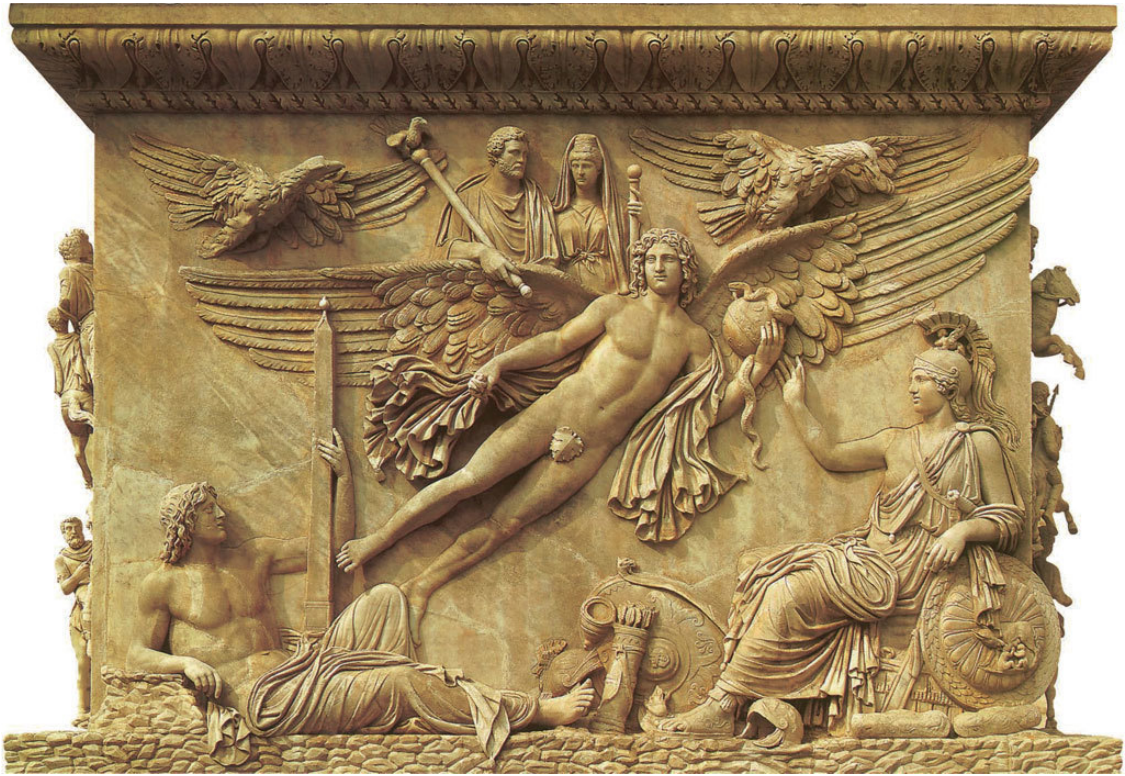
150. Anonymous. *Apotheosis of Antoninus Pius and Faustina*, column base, Temple of Antoninus and Faustina, c. 141 A.D. Marble. Musei Vaticani, Vatican City (Italy). Roman Antiquity.

151. Anonymous. *Thetis Albani*, 2nd century A.D., restored during the 18th century. Marble, h: 211 cm. Musée du Louvre, Paris (France). Roman Antiquity.

152. Anonymous. *Bust of Antinous*, called *"Antinous Mondragone"*, c. 130 A.D. Marble, h: 95 cm. Musée du Louvre, Paris (France). Roman Antiquity.

153. Anonymous. *Bust of Poet*, called *"Sabine Richelieu"*, c. 120 A.D. Marble, h: 65 cm. Musée du Louvre, Paris (France). Roman Antiquity.

154. Anonymous. *Statue* called *"Julian Apostate"*, 2nd century A.D. Marble, h: 180 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman Antiquity.

155. Anonymous. *Emperor Claudius as Jupiter*, 41–54 A.D. Marble. Museo Pio Clementino, Vatican (Italy). Roman Antiquity.

156. Anonymous. *The Lansdowne Heracles*, c. 125 A.D. Marble, h: 193.5 cm. J. Paul Getty Museum, Los Angeles (United States). Roman Antiquity.

157. Anonymous. *Portrait of Emperor Septimius Severus*, 194–211 A.D. Marble. Roman Antiquity.

158. Anonymous. *Portrait of Emperor Antoninus Pius*, c. 150 A.D. Marble. Skultpturensammlung, Staatliche Kunstsammlungen Dresden, Dresden (Germany). Roman Antiquity.

159. Anonymous. *Portrait of Emperor Caracalla*, 215–217 A.D. Marble, h: 72 cm. Musei Capitolini, Rome (Italy). Roman Antiquity.

Caracalla was part of a lineage of emperors that took over after the cruel Commodus was murdered. Several military leaders tried unsuccessfully to rule Rome, until Caracalla's father, Septimus Severus, a popular general, was declared emperor. Severus tried to legitimise his rule by declaring himself part of the previous dynasty, the Antonines. His portraits therefore intentionally resemble those of the earlier rulers. Caracalla, however, is portrayed in a more realistic manner, one that expresses his own cruel nature. In this portrait, his critical, angry expression and pugnacious visage reveal both his physical appearance and his personality. He has eschewed the drilled, corkscrew style hair and beard of his predecessors in favour of a shorter style. His portrait reveals that he had no use for links to a dynastic past; his power would come from his own strength and vengeful acts.

160. Anonymous. *Bust of Commodus as Heracles*, 180–193 A.D. Marble, h: 133 cm. Musei Capitolini, Rome (Italy). Roman Antiquity.

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-drilled curls (see no. 137). 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.

161. Anonymous. *Man in Toga coming from Periate*, c. 260–270 A.D. Bronze, 160 × 65 cm. Museo Arqueológico y Etnológico de Granada, Granada (Spain). Roman Antiquity.

162. Anonymous. *Portrait of Caius Julius Pacatianus*, end of the 2nd century A.D. – beginning of the 3rd century A.D. Bronze, h: 210 cm. Musée des Beaux-Arts et d'Archéologie, Vienne (France). Roman Antiquity.

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.

163. Anonymous. *Venus of Nîmes*, 3rd-4th century A.D. Marble. Musée archéologique, Nîmes (France). Roman Antiquity.

164. Anonymous. *The Pillar of St Landry: Goddess Holding a Torch*, second half of the 2nd century A.D. Limestone. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman Antiquity.

165. Anonymous. *Nautes Pillar* (discovered on the Ile de la Cité, Paris), 14–37 A.D. Stone, original height: more than 250 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman Antiquity.

This monument comes from Roman Gaul, from soon after the Romans had taken control of Paris. The pillar, dating to the early first century A.D. was originally erected in a Gallo-Roman temple. A Christian cathedral was built on the site in the sixth century, later replaced by the church of Notre-Dame de Paris. The broken pillar was found within the foundation of Notre-Dame. It speaks to the religious transformation that must have taken place after the Roman takeover of Gaul. It was dedicated to the Roman god Jupiter by Parisian sailors, but also included the names of gods of Gaul, demonstrating that worship of the old gods was still allowed under Roman rule. This remarkable work preserves not only early Gallo-Roman history, but also a non-imperial style of art that retained Celtic characteristics.

166. Anonymous. *Arch of Constantine*, 312–315 A.D. Marble, 21 × 25.7 × 7.4 m. Rome (Italy). In situ. Roman Antiquity.

Triumphal arches were erected throughout the course of the Roman empire, commemorating the achievements and victories of various emperors. The *Arch of Constantine,* an emperor famous for making Christianity the official religion of the late empire, is interesting because it re-used panels and figures from older Roman monuments. Such re-use is known as "*spolia*". Spoliation was done for several reasons; in part, it was simple economical recycling. Rather than quarrying new stone and paying artisans to carve it, pieces could be taken from older monuments and incorporated into a new one. There was an additional, ideological motivation. In the case of Constantine's

arch, he chose reliefs and figures from the greatest moments of the Roman Empire to stress the continuity of his rule with that of past emperors, despite the changes in political structure and religious authority during his rule.

167. Anonymous. *The Tetrarchs: Diocletian, Maxentius, Constantius Chlorus and Galerius*, 4th century A.D. Porphyry. South facade of the San Marco basilica in Venice (Italy). In situ. Byzantine.

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.

168. Anonymous. *Missorium of Theodosius I*, 387–388 A.D. Silver partly gilted, diameter: 74 cm. Real Academia de la Historia, Madrid (Spain). Early Christian.

On this engraved and chased silver and ceremonial plate, a complex image of imperial power and piety is shown. Commemorating the tenth year of the rule of Theodosius I, the plate shows the emperor enthroned in a Christ-like pose with a halo above his head. Theodosius banned pagan religions, making Christianity the official state religion of the Roman Empire. Under Theodosius, there was a "renaissance" of artistic expression in which the pictorial style of the Late Antique is again imbued with Classicism. Constantinople became the cultural centre of the Empire, replacing Rome.

169. Anonymous. *Sarcophagus from Acilia*, 260–270 A.D. Marble.Palazzo Massino, Rome (Italy). Roman Antiquity.

170. Anonymous. *Sarcophagus of Constantina*, second third of the 4th century A.D. Porphyry. Museo Pio Clementino Vatican (Italy). Roman Antiquity.

Beginning in the second century, Romans began to favour inhumation, rather than cremation, as a funerary practice. As a consequence, the stone coffins called "sarcophagi" were produced. Each sarcophagus was decorated with more or less elaborate figural scenes, depending on the taste and the wealth of the deceased. The sarcophagi were usually placed within tombs that were frequently visited by the living relations of the deceased, so the effort spent in carving them was appreciated for many years. Christians living within the Roman Empire also preferred inhumation to cremation; in fact, it is possible that Christian customs influenced the change in funerary practices of the pagans. The sarcophagi for Christian burials were decorated, of course, with Christian symbols such as the cross, but many pagan symbols were also co-opted for used by the Christian religion, and so there is frequently a combination of both pagan and Christian iconography on early Christian sarcophagi. This sarcophagus, made out of rich, purple stone called porphyry, may have been the resting place of Emperor Constantine's daughter, Constantina. Constantine is generally known as the first Christian emperor, though in fact his real contribution to the cause of Christianity was to legalise

and promote the religion. He seems to have converted to Christianity late in his life; he may or may not have been truly faithful. Adding to the mystery of the faith of the emperor is the imagery on his daughter's sarcophagus. The scenes of winged *putti* figures could be pagan images of a festival for Bacchus, the god of wine. Alternatively, they could be a Christianised version of the motif, in which the imagery of wine represents the blood of Christ.

171. Anonymous. *Portrait Bust of Eutropios,* second half of the 5th century A.D. Marble, h: 32 cm. Kunsthistorisches Museum, Vienna (Austria). Byzantine.

172. Anonymous. *Colossal Head of Emperor Constantine I "the Great"*, 313–324 A.D. Marble, h: 260 cm. Musei Capitolini, Rome (Italy). Roman Antiquity.

Though only fragments of the colossal statue of Emperor Constantine remain, the impressive head, standing over 2.4 metres, conveys the power the seated portrait must have had. It originally stood in the Basilica of Constantine, a massive structure built of concrete barrel and groin vaults. The ingenious groin vaults allowed light to flood the Basilica, illuminating the richly decorated

interior and the apse at the west end, where the statue of Constantine sat. The short, cropped hair and beardless face of the emperor was intended to evoke earlier rulers from the golden age of the empire, such as Augustus and Trajan. The fragments that remain are from the head, hands, and feet of the emperor, the only parts of the statue made of marble. The rest would have been made of less expensive materials, such as wood.

173. Anonymous. *Theodosius receiving the Tribute of the Barbarians*, detail of the base of the Obelisk of Theodosius, 390–393 A.D. Marble, h: 430 cm. Hippodrome, Istanbul (Turkey). In Situ. Roman Antiquity/Byzantine.

This sculpted base was created to hold an obelisk imported to Constantinople, modern Istanbul, from Egypt by the Emperor Theodosius. The obelisk was erected at the ancient Hippodrome, where chariot racing was held. On each side of the base, Theodosius is shown along with members of his family and court, seated at the Hippodrome. Surrounded by a crowd of faces, he watches the races and observes the obelisk as it is raised. The scenes memorialise the accomplishment of obtaining and erecting the obelisk, and also remind all who would see it that Theodosius was responsible. The flat depiction of the figures, the lack of perspective or three-dimensional space, and the varying scale of the figures is more indicative of the art of the Middle Ages than that of the Roman Empire.

174. Anonymous. *Sarcophagus with Biblical Scenes*, c. 390 A.D. Marble (moulding). Basilica Sant'Ambrogio, Milan (Italy). Early Christian.

175. Anonymous. *Sarcophagus of Traditio Legis, Christ Handing the Law to St Peter*, c. 390 A.D. Marble (moulding). Basilica Sant'Ambrogio, Milan (Italy). Early Christian.

176. Anonymous. *Sarcophagus with Symbolic Decoration*, c. 500 A.D. Marble. Basilica Sant'Apollinare in Classe, Ravenna (Italy). Early Christian.

177. Anonymous. *Sarcophagus said "of St Barbatian"*, second quarter of the 5th century A.D. Marble. Cathedral, Ravenna (Italy). Early Christian.

178. Anonymous. *Sarcophagus*, called *"Sarcophagus of Archbishop Theodore"*, end of the 5th century, beginning of the 6th century A.D. Marble. Basilica Sant'Apollinare in Classe, Ravenna (Italy). Early Chirstian

The peacock was a powerful symbol in early Christianity. It served as a symbol of immortality, since it sheds and renews its feathers annually. It was also believed that the flesh of a peacock will not decompose upon its death, symbolic of the Christian soul. The many colours

of the plumage represented the full spiritual spectrum, and the eye-like patterns on its feathers represented the all-seeing power of God. Here, two peacocks flank the superimposed Greek letters *chi* and *rho*, symbolising Christ. The elegance of the carving of this sarcophagus shows the strong classicising style as it continued in Christian art.

179. Anonymous. *Sarcophagus with Mixed Decoration,* 4th century A.D. Marble, 47 × 200 × 72 cm. Musée Lapidaire, Nîmes (France). Early Christian.

180. Anonymous. *Plaque from the Diptych of Consul Areobindus*, c. 506 A.D. Ivory, 39 × 13 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Early Christian.

In this ivory relief carving, the flat, descriptive style of the Middle Ages is fully realised. The Consul Areobindus is shown seated on an elaborate throne surrounded by symbols of his office. The patterning of the Consul's robes, and the expressiveness of his face highlight the effectiveness of this style. The Consul is presiding over a spectacle in the Hippodrome in Constantinople, shown below. Men are shown engaged in an animal hunt while a crowd looks on. The lower scene combines a birds-eye view of the sport with a eye-level view of the crowd. This combination of perspectives is part of the descriptive, rather than realistic, style of the Middle Ages. This ivory object was originally part of a hinged diptych. The two pieces, like covers of a book, held a wax rewriteable tablet.

181. Anonymous. *Ariadne and her Cortege,* beginning of the 6th century A.D. Ivory, 40 × 14 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Byzantine.

Middle Ages

182. Anonymous. *Equestrian Statuette: Charlemagne* or *Charles the Bold*, 9th century. Bronze formerly gilded, h: 25 cm. Musée du Louvre, Paris (France). Carolingian.

A rare example of the art of Carolingian bronze makers, this statue represents a sovereign, Charlemagne, on horseback. Inspired by Antique equestrian statues, it undoubtedly finds its inspiration in works such as the statue of Marcus Aurelius in Rome, in which Carolingian artists saw the Emperor Constantine crushing paganism. This error of attribution would explain the parallel between the two works: Charlemagne, as the emperor of the West (800–814) had to protect and spread the word of the Roman Catholic religion.

This very beautiful example was rediscovered in 1807 by Alexandre Lenoir, creator of the Museum of French Monuments, in the inventory of the cathedral of Metz. It was kept for a long time in his personal collection, then passed into the collection of the City of Paris before becoming part of the Louvre museum's collection.

Cast in three parts (horse, body on the saddle, and head), this group, whose furnishings, globe and sword, have partly disappeared, presented the Charlemagne as a conqueror, a "new Caesar".

After the demise of the Roman Empire, all of the art forms declined across western Europe, and a whole set of stylistic and iconographic traditions essentially disappeared. In this political and artistic vacuum, a number of new styles arrived with the cultures that introduced them. The tribal movements in the north brought with them animal art, stylised and small-scale works. The art of such groups as the Vikings and Hiberno-Saxons, who specialised in stylised animal forms and the invention of intricate and abstract knot and weave designs, stands as good examples of the style that succeeded the waning of the heavily figural tradition of the ancient Romans.

In time, some of the core cultures in western Europe turned again to ancient Roman models for guides. Towards the year 800, Charlemagne's writers and artists very consciously set out to revive ancient models in order to suggest his political revival of the Roman Empire, and certain specimens of Carolingian sculpture are based, if somewhat naively, on ancient Roman prototypes. A more broadly-based spirit of revival occurred in the Romanesque style, which was flourishing by 1000 A.D. and left its mark on Europe during the next two centuries or so. Just as Romanesque architects re-utilised the rounded arches, wall masses, and barrel-vaults of the Romans, artists attempted to revitalise sculpture by creating monumental and extensive programmes for ecclesiastical exteriors. As for stylistic particulars, a few Romanesque sculptors looked, sometimes with startling fidelity, to the models of the Roman past, basing their works, whether capitals or portrait heads, on originals from antiquity. These were in something of a minority, however, and more generally the Romanesque figural style was varied and novel, sometimes rendered with great elongation or, on the other hand, with squat proportions.

Many monumental Romanesque works responded to the great movement of pilgrims from site to site, and frightening Last Judgments or memorable images of the Second Coming of Christ served as a reminder of this before the entrance portals, as they did at the cathedrals at Autun and Vézelay. The effective placing of figures in the tympana and in the trumeaux at the entrance doors caught the attention of those entering. Half hidden in the pier of the trumeau at Saint-Pierre Abbey Church in Moissac, the prophet Jeremiah twists and turns, his expressive elongation and thin drapery folds representing a new kind of ecstatic artistry. No less expressive is the Christ figure at Saint-Lazare Cathedral of Autun; his thin and angular body conveying the spiritual sense of his ascension to Heaven. In the tympanum, we have a record of the name of the master, Gislebertus, an early example of the growing status of the artist, who in this case proudly signed his work.

It is impossible to separate the development of Gothic sculpture from the rise of new forms in architecture. The sculptural programmes in Gothic cathedrals exploded in variety and subject matter. There occurred the addition of the numerous jamb figures along the sides of the doors,

and overhead a stunning crowd of saints, prophets, angels, and others occupied the ever-deepening plane of the wall. Some of the early Gothic figures, such as the jamb figures at Notre Dame at Chartres, were linear and columnar, to represent their sustaining role in the Church, but in general, compared to their Romanesque predecessors, the Gothic figures became softer, more realistic, and more sensitively human. Christ over the main portal at Chartres is forgiving and humane, his body supple and plausibly real.

Even further from the stiff Romanesque style is the courtly Gothic of the later Middle Ages. Here the hip-short stance is an elegant replacement of the antique *contrapposto* stance, and sometimes a rubbery S-curve or arc runs through the figures. The French late Gothic tradition, in particular, was marked by a courtly elegance and suave sophistication. Especially strongly in the last phases of the Gothic style, the gentle smile on the faces and the curving lines were markedly "pretty" rather than incisive in narrative. The late Gothic manner started in France but radiated outwards, and was manifested throughout Europe, and echoes of it are found in Italy, Germany, the Low Countries, and elsewhere. The elaborate late Gothic building style is often echoed in reliquaries of the period, which sculptors crafted using the florid architectural language of the time.

During the Gothic period, some sculptors relied on ancient prototypes. The master of the *Annunciation* group at Reims was clearly looking at Roman models, and the Italian Nicola Pisano did the same. Indeed, the rebirth of sculpture in Italy began in the 1200s in the hands of Nicola, whose marble pulpits (see nos. 301, 302) and other works drew on both the formal models and the overall spirit of the ancient Roman style as he knew it from sarcophagi in the *camposanto* (cemetery) of Pisa. Like other aspects of the early rebirth of classical culture, Nicola's innovations had only a limited impact, and even his own son Giovanni Pisano turned to an expressive Gothic manner reminiscent of the art of late medieval northern Europe.

If the French developed a witty and decorous courtly Gothic, and the Italians carved their figures in a way at times dependent on grave classical models, the Germans had their own expressive mode. The Röttgen *Pietà* is emblematic of this, with its clotted blood and tortured body of Christ calling attention to the suffering of Christ rather than his perfection of form. Later the German Veit Stoss, encasing his narrative scenes in intricate Gothic frames, filled the spaces with melancholy figures, their draperies full of emotional movement and spatial clustering. This kind of expressionism was found in late Gothic German painting too, and would have an effect even on German Expressionists of the twentieth century, who looked back at the vigorous traditions of their national past.

We know the names of a few Romanesque sculptors, but the authorship of far more works is established by the Gothic period, so that known artists began to replace the largely anonymous craftsmen of earlier times. This is an aspect of the individualism of modern times. Other characteristics of the late medieval style seemed to mark the end of an era. The historian Johan Huizinga noted the weariness and melancholy embodied in the late Gothic, and he thought the works to be too abundantly endowed with iconographic niceties and disguised symbolism, where apparently everyday objects bore a religious meaning. This incorporation of the vividness of daily life with religious iconography is clearly seen in the development of passion-plays, in which the Passion of Christ was acted out in public plays throughout Europe in the fifteenth century. The elaborate sculptural projects of the Passion were related to this theatrical trend, and there was an obvious visual interplay between the two art forms.

183. Nino Pisano, 1343–1368, Italian. *La Madonna del Latte*, c. 1345. Polychrome marble, h: 91 cm. Museo Nazionale di San Matteo, Pisa (Italy). Gothic.

184. Anonymous. *The Emperor Triumphant, Barberini Ivory*, leaf of a diptych, first half of the 6th century. Ivory and traces of inlay, 34.2 × 26.8 cm. Musée du Louvre, Paris (France). Byzantian (?).

185. Workshop of the Palace of Charlemagne. *David and St Gerome*, Dagulf ivory plaques, before 795. Ivory, 16.8 × 8.1 cm. Musée du Louvre, Paris (France). Carolingian.

186. Anonymous. *Paliatto*, relief from Salerno (Italy), c. 1084. Ivory and traces of gilding, h: 24.5 cm. Museo Diocesano, Salerno (Italy). Early Middle Ages.

187. Anonymous. *Coronation of Emperor Otto II and Theophanu*, 982–983. Elephant Ivory and traces of polychromy, 18 × 10 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Early Middle Ages.

188. Anonymous. *Plaque with the Journey to Emmaus and the Noli Me Tangere*, 1115–1120. Ivory and traces of gilding, 27 × 13.5 cm. The Metropolitan Museum of Art, New York (United States). Early Middle Ages.

This small plaque is currently in the Metropolitan Museum of Art in New York. It is of Spanish origin, but its original context is not known. It is assumed to be part of a series of images showing the life of Christ. The two scenes show Christ after his resurrection. At the top he appears to two disciples, who do not recognise him. The men are in the middle of a journey. Their conversation and movement as they walk are conveyed through the gestures of the figures. In the lower scene, Mary Magdalene recognises Christ. He tells her not to touch him, or "Noli me tangere". His broad gestures indicate this, and also indicate his other command, that she pass along the news of his resurrection to the disciples.
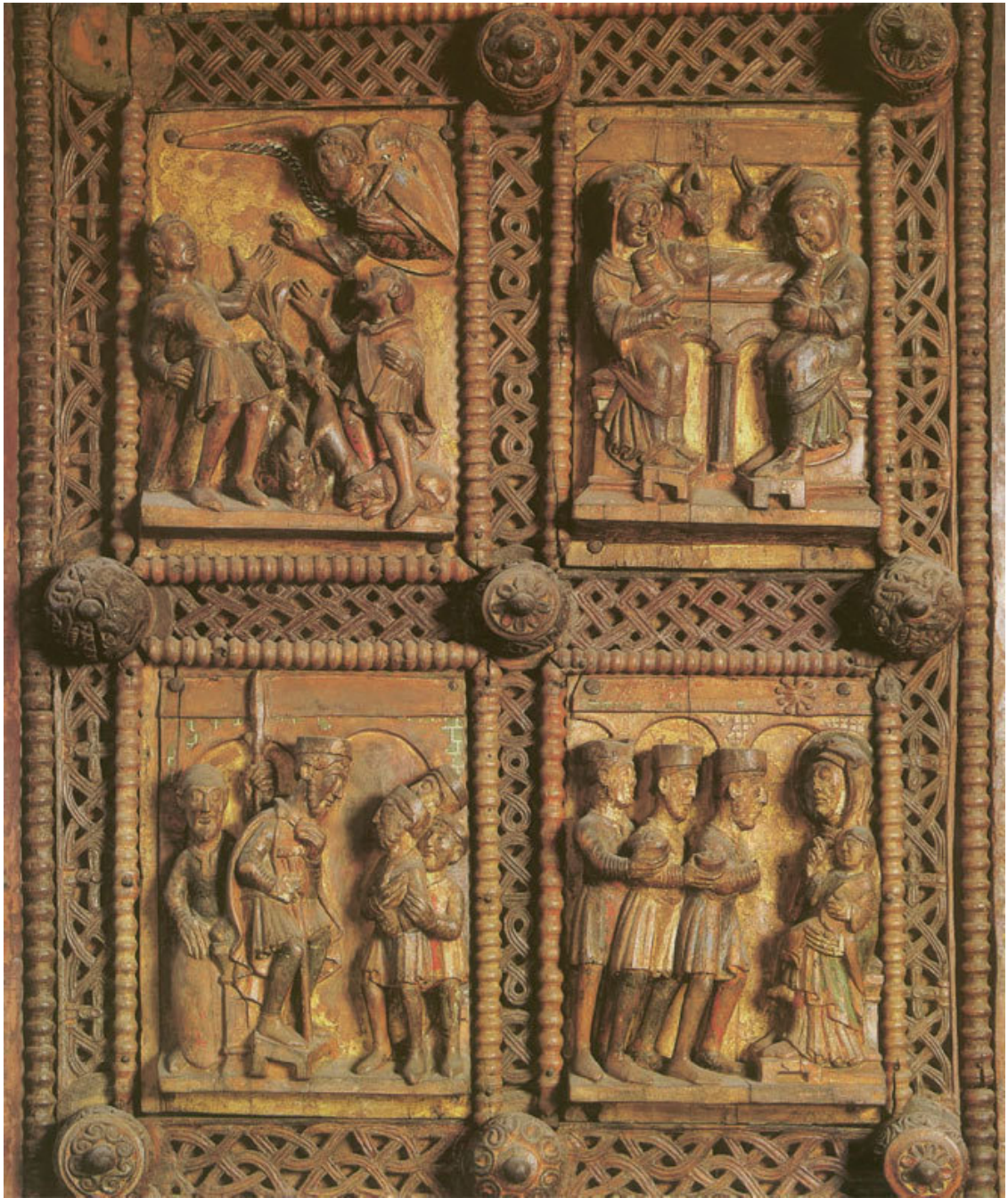
189. Anonymous. *Annunciation to the Shepherds, Birth of Christ, Magi before King Herod* and *Adoration of the Magi*, west panel of the door, St. Maria im Capitol Church, Cologne (Germany), c. 1065. Polychrome wood, h: 474 cm. In situ. Roman.

190. Anonymous. *Capital*, cloister, former Saint-Pierre Abbey Church, Moissac (France), 1100. In situ. Roman.

191. Anonymous. *Harpies*, capital of the cloister, Santo Domingo Monastery, Silos (Spain), 1085–1100. In situ. Roman.

192. Anonymous. *Samson and the Lion*, capital of the transept cross, La Brède Church, La Brède (France), 12th century. Stone, h: 55 cm. Musée d'Aquitaine, Bordeaux (France). Roman.

With the Romanesque sculpture of the eleventh and twelfth centuries there was a revival of stone carving after centuries of dormancy in that art form. Undoubtedly inspired by the fragmentary remains of Roman art still standing in Western Europe, artists of the Romanesque period expressed themselves with a new vivaciousness and spirit. Most of this energy was focused on the architectural details of churches and cloisters, such as the capitals of columns, like the one shown here. Each capital bore a different image, such as a story from the Bible or a mythical creature or demon. The liveliness and imagination expressed in these sculptures were, perhaps, uplifting to those worshipping in the churches or cloisters they decorated. This example shows Samson, a hero of the Israelites, known for his great strength. One of his feats was to fight and kill a lion. He is shown at the moment of the kill, overpowering the great beast. While the proportions make the piece almost like a caricature, the naturalism of the spiralling plants in the background, and the emotional quality of Samson's facial expression lend an honesty and dignity to the work.

193. Anonymous. *Capital*, imbedded column, San Martín Church, Frómista (Spain), last quarter of the 11th century. In situ. Roman.

194. Rénier de Huy, died 1150, Belgian. *Baptismal Font*, Saint-Barthelemy Church, Liège (Belgium), beginning of the 12th century. Bronze. In situ. Roman.

Few sculptors of the Romanesque period are known by name; one is Rainer de Huy, a bronze worker from Belgium. His *Baptismal Font* is remarkable in that, despite its large scale, it was cast in a single piece, demonstrating the skill of the craftsman. The main register on the basin shows the baptism of Christ. The figure of Christ, standing waist-deep in a stylised pool of water, is flanked by John the Baptist on one side and a pair of angels on the other. Below are twelve oxen, on which the weight of the font appears to rest. The oxen are a reference to the twelve cast oxen of King Solomon's temple in the Book of Kings, seen by Christians as presaging the twelve Apostles. The figures are in high relief, escaping the bounds of the background. That energy is seen especially in the oxen, whose poses and individuality add vitality to the piece.

195. Anonymous. *Baptismal Font*, Evangelical Church, Freudenstadt (Germany), second half of the 11th century. Sandstone, h: 100 cm.In situ. Roman.

196. Anonymous. *Baptismal Font*, Tower of Saint James Church, Avebury (United Kingdom), beginning of the 12th century. In situ. Roman.

197. Anonymous. *Virgin in Majesty*, beginning of the 12th century. Polychrome wood, h: 73 cm.Musée Bargoin, Clermont-Ferrand (France). Roman.

198. Anonymous. *Gold Majesty of St Foy*, treasure of goldsmithery, Sainte-Foy Abbey Church, Conques-en-Rouergue (France), 9th-16th century. Heart made of if wood, gold leaves, silver, enamel and precious stones, h: 85 cm. In situ. Roman.

It became customary in the Middle Ages to preserve the relics of a saint. Relics were any physical remains of the saint, usually bones from the body. The relics were usually kept in jewelled boxes called reliquaries. The desire to see, touch, and pray over the relics of a saint contributed to the popularity of the pilgrimage, in which devout Christians would travel great distances to visit relics of saints. This is the reliquary of St Foy, a young girl put to death by the Romans because she refused to worship pagan idols. The relics of that saint, a fragment of her skull, were acquired by the abbey church of Conques in France, and this beautiful reliquary was created to hold them. The saint was said to perform miracles on behalf of those who visited her relics, and the ensuing popularity of the reliquary made it necessary to rebuild the church to accommodate all the visitors, as Conques became an important church on the pilgrimage route.

199. Anonymous. *Virgin of Montserrat*, called *La Moreneta*, sanctuary of the Black Virgin, Montserrat Monastery, Montserrat (France), beginning of the 12th century. In situ. Roman.

200. Anonymous. *Madonna with Child*, Notre-Dame Church, Orcival (France), c. 1170. Walnut, silver and gilded silver, h: 74 cm. In situ. Roman.

During the Romanesque period, sculpture in the round was rare; the Church opposed icons because devotion to them was seen as worship of a graven image, prohibited by the Ten Commandments of the Old Testament. However, pilgrims and other worshippers filled the churches along the pilgrimage route, and to accommodate the crowd, altars and stations were set up within the naves and ambulatories of the churches. These altars often included a reliquary or statue such as this one, which served as the focal point of prayer.

This statue of the Virgin is made of wood and partially covered in silver and gilded silver plating. The répoussé decoration on the throne and the gown of the Virgin reflects the metalwork traditions of earlier period, on decorated objects such as manuscript covers and reliquaries. The architectural motif on the throne is typical of statues of this type and symbolises the church. The

Virgin herself forms a throne for Christ; in this embodiment she is known as the "Throne of Wisdom". Christ holds a Bible in one hand while the other is raised in a gesture of benediction.

201. Anonymous. *Virgin from Ger*, Santa Coloma in Ger Parish Church, Santa Coloma en Ger (Spain), second half of the 12th century. Wood carving with polychromy in tempera, 52.5 × 20.5 × 14.5 cm. Museo Nacional d'Art de Catalunya, Barcelona (Spain). Roman.

202. Anonymous. *Tympanon*, Puerta del Cordero, San Isidoro Collegiate, León (Spain), beginning of the 12th century. In situ. Roman.

203. Anonymous. *Altar*, Santa Maria Parish Church, Taüll (Spain), second half of the 12th century. Pinewood carving with polychromy in tempera, 135 × 98 cm. Museo Nacional d'Art de Catalunya, Barcelona (Spain). Roman.

204. Anonymous. *Christ in Majesty*, Cathedral, Rodez (France), 12th century. Marble, 53 × 44.5 cm. Musée Fenaille, Rodez (France). Roman.

205. Anonymous. *Elijah's Episcopal Throne*, San Nicola Basilica, Bari (Italy), 1105. Marble. In situ. Roman.

206. Anonymous. *Sarcophagus of Infanta Doña Sancha*, San Salvador y San Ginés Church, Jaca (Spain), c. 1100. In situ. Roman.

207. Gislebertus, French. *The Last Judgment*, main portal tympanum, Saint-Lazare Cathedral, Autun (France), 1130–1145. In situ. Roman.

On the tympanum of the portal of Saint-Lazare in Autun, the details of the Last Judgment are played out in vivid details. Christ is shown in the centre, as judge. The weighing of souls is shown to the right of Christ, and the blessed are then separated from the damned. The torture of the damned is shown in terrifying detail. The blessed, in contrast, are helped by angels to reach heaven. Below, a line of souls await their judgment. Anyone passing through this portal would be faced with a vivid reminder of what the fate of the sinner would be.
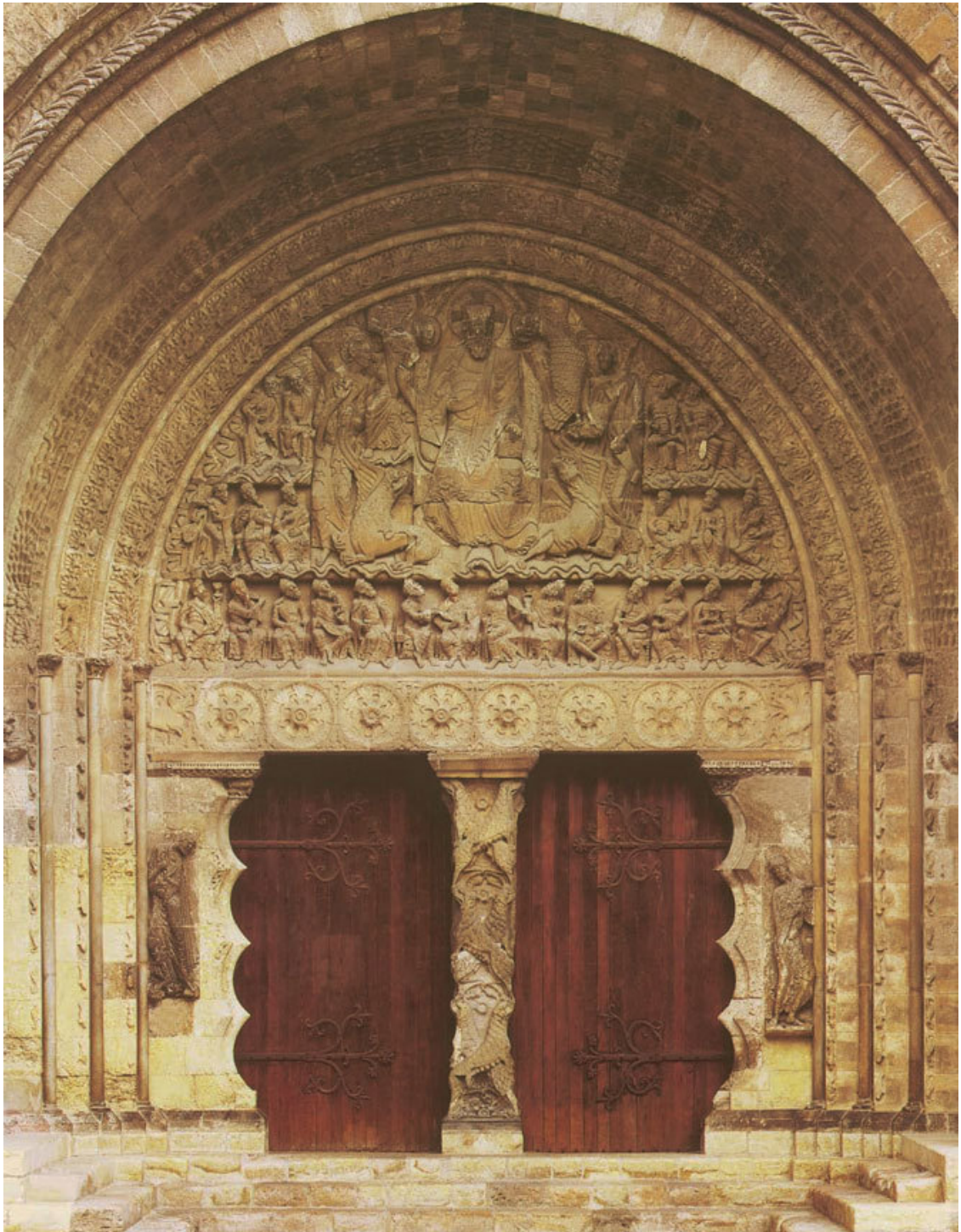
208. Anonymous. *South-Side Portal*, former Saint-Pierre Abbey Church, Moissac (France), 1110–1130. In situ. Roman.

Carving the portals of churches in the Romanesque period was part of a general desire to decorate and beautify a building dedicated to God. The motifs were chosen from the Old and New Testaments, a pictorial art, in opposition to the abstract animal interlace found in the Celtic art of the preceding period. Illustrating the portals with personages from the Bible was done to instruct and inspire a largely illiterate population. The portal at Moissac is typical in terms of what is shown: the Theophany, or end of time. Christ is shown in the centre, surrounded by the symbols of the four Evangelists. Lined up around them in three registers are the Twenty-Four Elders who would stand by Christ on Judgment Day. Moissac is unusual, however, for the style of the carving. The

figures represent an ecstatic, metaphysical experience. They are supposed to be imbued with the Holy Spirit, and are therefore shown a dynamic state of movement.

209. Gislebertus, French. *Flight into Egypt*, capital of the chancel, Saint-Lazare Cathedral, Autun (France), 1120–1130. Salle capitulaire de la cathédrale Saint-Lazare, Autun (France). Roman.

210. Gislebertus, French. *The Annunciation to the Magi,* upper level of a capital from the chancel of the Saint-Lazare Cathedral, Autun (France), 1120–1130. Salle capitulaire de la cathédrale Saint-Lazare, Autun (France). Roman.

This capital from the church of Saint-Lazare in Autun is masterful in how much it conveys through a simple, effective composition. The three kings, or magi, are shown sleeping. They are identified by their number and their crowns. As they sleep, they have a vision of an angel, only the upper part of whom is shown, the rest hidden behind the blanket of the sleeping magi. The angel gestures to the magi, and to the star above them, and we can almost hear his directions to them. The lines marking the folds of the angel's robes, and of the blanket, add dynamism to the composition that evokes the swirling drapery of the Parthenon's metopes (see nos. 60, 61, 62).

211. Anonymous. *Evil and Hedonism*, west wall, south portal porch, former Saint-Pierre Abbey Church, Moissac (France), 1120–1135. In situ. Roman.

212. Anonymous. *Column*, reverse of the facade, Sainte-Marie Abbey Church, Souillac (France), 1120–1135. In situ. Roman.

213. Anonymous. *Prophet Isaiah*, door jamb from the ancient west portal, Sainte-Marie Abbey Church, Souillac (France), 1120–1135. In situ. Roman.

The figure of Isaiah from Souillac is in the same dynamic state of ecstasy as the figures on the Moissac portal. The sculpture decorates the door jamb of the abbey church of Sainte Marie. Showing evidence of the influence of Gaulish art in the elongated proportions of the figure, as well as a classicising influence seen in the movement of the drapery around the figure, this sculpture embodies the developed French school of Romanesque art. No longer flat, frontal and schematic like the art of the Late Antique, this figure is all pose and movement.

214. Gislebertus, French. *Eve's Temptation*, lintel, north portal, Saint-Lazare Cathedral, Autun (France), c. 1130. Limestone, 72 × 131 cm. Musée Rolin, Autun (France). Roman.
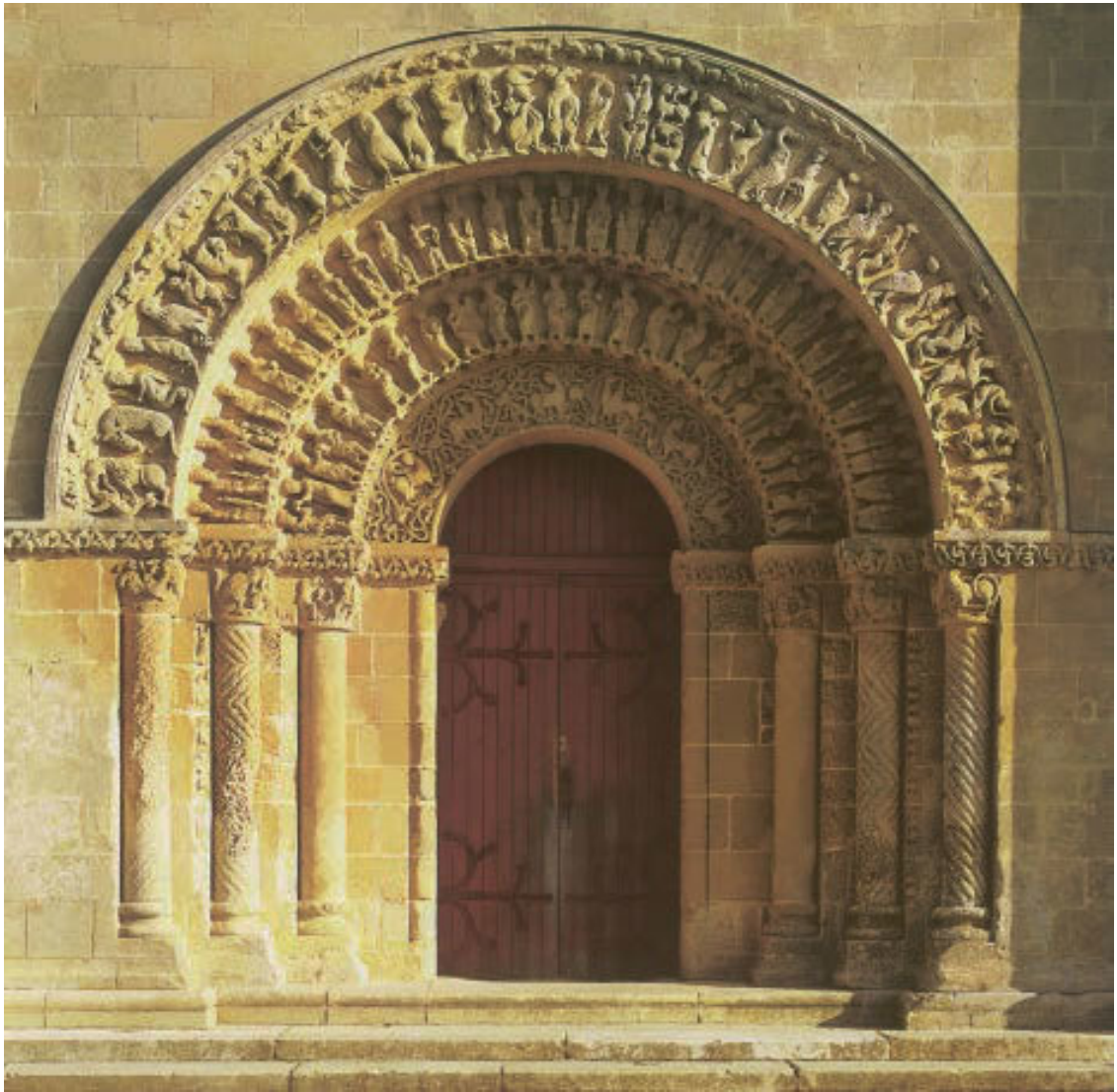
215. Anonymous. *Portal*, south-side transept, former Saint-Pierre-de-la-Tour Collegiate Church, Aulnay-de-Saintonge (France), c. 1130. In situ. Roman.
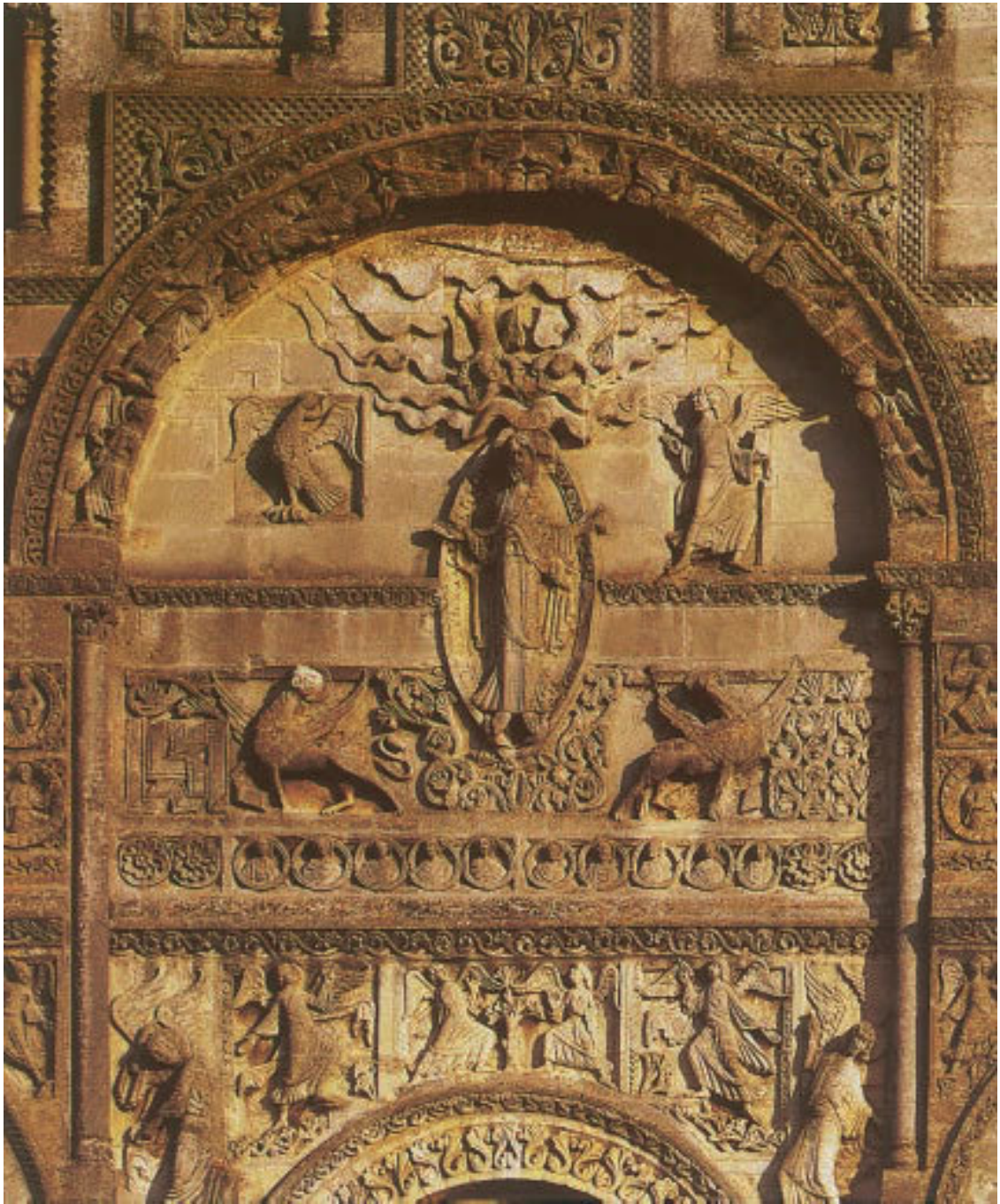
216. Anonymous. *The Last Judgment*, west portal tympanum, Sainte-Foy Abbey Church, Conques-en-Rouergue (France), 12th-14th century. 360 × 670 cm. In situ. Roman.
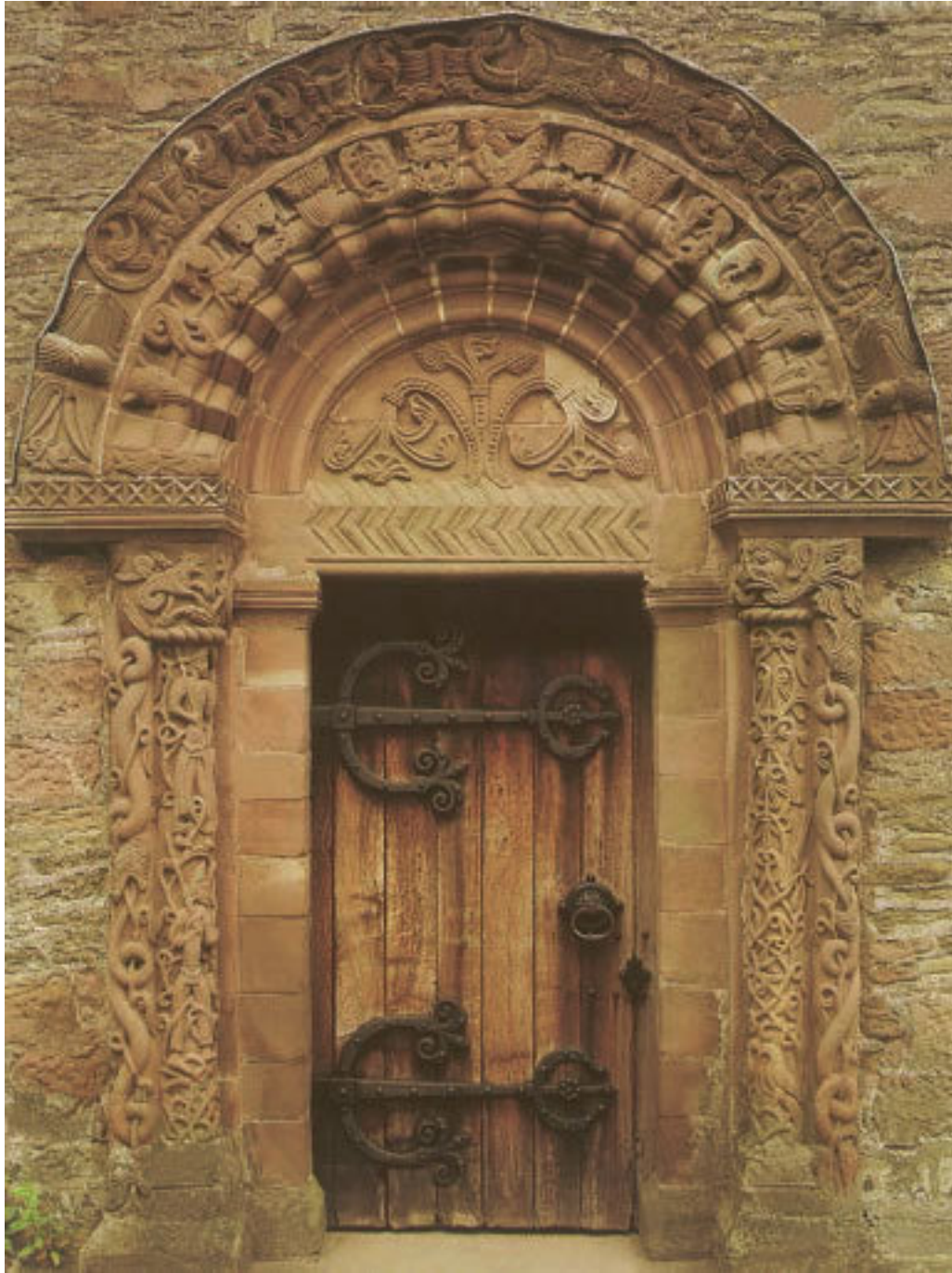

217. Anonymous. *The Last Judgment and the Infernals*, south portal tympanum, Saint-Pierre Abbey Church, Beaulieu-sur-Dordogne (France), 1130–1140. In situ. Roman.

218. Anonymous. *The Ascension*, central arcade of the upper level of the eastern facade, Saint-Pierre Cathedral, Angoulême (France), 1110–1128. In situ. Roman.

219. Anonymous. *South portal with animal columns*, St Mary and St David Church, Kilpeck (United Kingdom), c. 1140. In situ. Roman.

220. Anonymous. *Capital*, crypt, Canterbury Cathedral, Canterbury (United Kingdom), 1100–1120. In situ. Roman.

221. Anonymous. *The Suffering of Job*, capital of the cloister, Pamplona Cathedral, Pamplona (Spain) c. 1145. Museo de Navarra, Pamplona (Spain). Roman.

222. Anonymous. *Capital Adorned with Figures*, St. Servatius Collegiate Church, Quedlinburg (Germany), c. 1129. In situ. Roman.

223. Anonymous. *Harpies facing Each Other*, double capitals, c. 1140–1145. Limestone, 26.1 × 41.2 × 30 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman.

224. Anonymous. *Double Capital***, cloister,** Santo Domingo Monastery, Silos (Spain), middle of the 12th century. In situ. Roman.

225. Anonymous. *Holy Woman*, 1125–1150. Pear tree wood with traces of paint, h: 133 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman.

226. Anonymous. *Enthroned Virgin and Child*, 1130–1140. Birch, paint and glass, h: 102.9 cm. The Cloisters, New York (United States). Roman.

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227. Anonymous. *Madonna with Child from Rarogne*, c. 1150. Lime wood and paint, h: 90 cm. Musée national suisse, Zürich (Switzerland). Roman.

228. Anonymous. *Enthroned Virgin and Child*, 1150–1200. Walnut with gesso, paint, tin leaf and traces of linen, h: 68.6 cm. The Cloisters, New York (United States). Roman.

229. Anonymous. *Madonna with Child,* called *Notre-Dame-la-Brune*, Saint-Philibert Abbey Church, Tournus (France). Wood partially gilded and traces of polychromy, h: 73 cm. In situ. Roman.

230. Anonymous. *Head of a Prophet*, west facade, Saint-Denis Abbey Church, Saint-Denis (France) c. 1137–1140. Stone, h: 41 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman.

231. Anonymous. *Head of an Old Testament Queen (Saba)*, west facade, Saint-Denis Abbey Church, Saint-Denis (France), c. 1137–1140. Limestone, h: 36.5 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman.

232. Anonymous. *The Coronation of the Virgin*, central portal of the northern transept, Notre-Dame Cathedral, Chartres (France), c. 1145–1155. In situ. Gothic.

233. Anonymous. *Royal Gate*, Notre-Dame Cathedral, Chartres (France), c. 1145–1155. In situ. Gothic.

The central portal of the west facade at Chartres Cathedral demonstrates the changes in sculpture that mark the transition from the Romanesque to the Early Gothic period. While Romanesque sculpted portals featured an intimidating figure of Christ in Majesty, presiding over the Last Judgment, Early Gothic portals showed a gentler Christ. Here, Christ is shown in majesty, but he is a more human figure, with a softer, more rounded body. The composition is simpler, focused on Christ. The symbols of the four Evangelists fill the rest of the space. The result is a simple image that induces contemplation, as opposed to the elaborate narratives and complex renderings of souls in torment seen on the earlier portals.

234. Anonymous. *Tympanon*, Sainte-Anne portal, west facade, Notre-Dame Cathedral, Paris (France), before 1148. In situ. Gothic.

235. Anonymous. *Three Kings and One Queen* *of the Old Testament*, jamb figures, right side wall of the west portal called *"Royal Gate"*, Notre-Dame Cathedral, Chartres (France), c. 1145–1155. In situ. 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.

236. Anonymous. *The Descent from the Cross*, corner pillar of the cloister, Santo Domingo Monastery, Silos (Spain), middle of the 12th century.In situ. Roman.
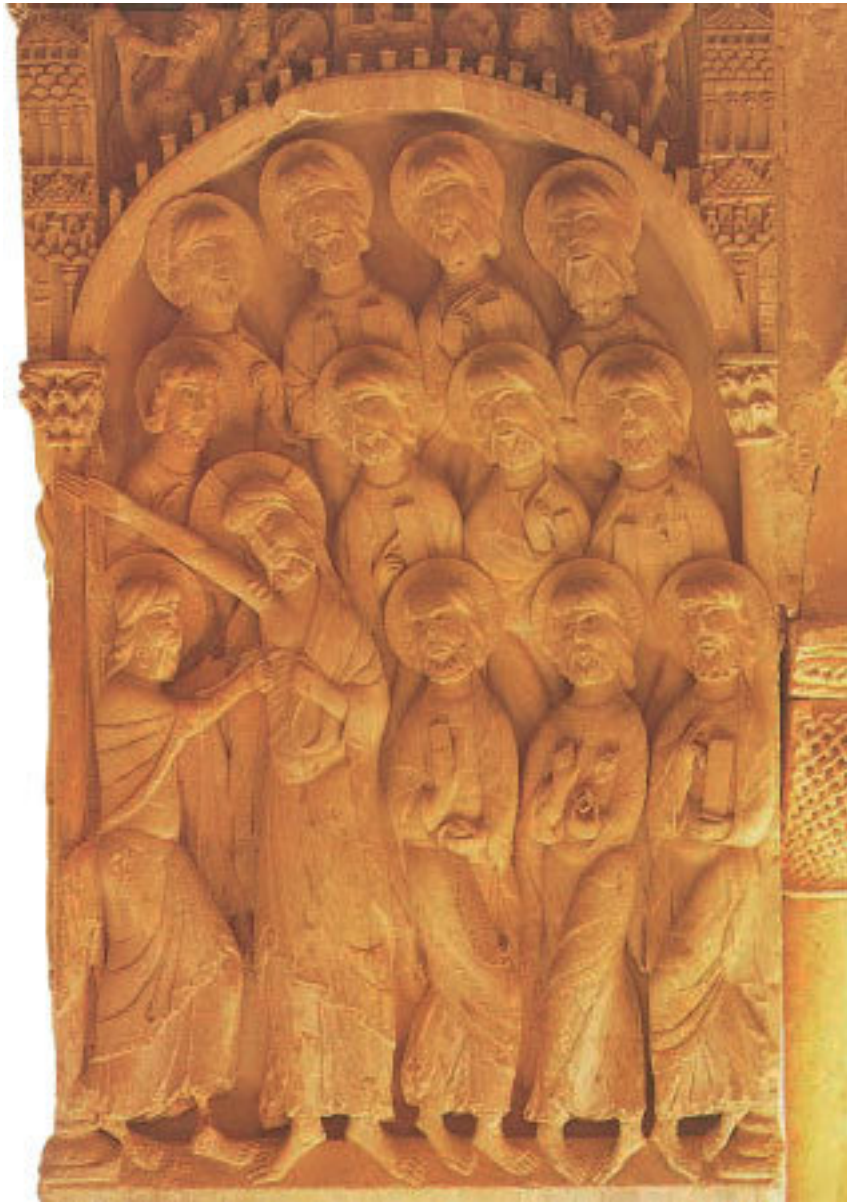
237. Anonymous. *Entombment*, corner pillar of the cloister, Santo Domingo Monastery, Silos (Spain), middle of the 12th century. In situ. Roman.

238. Anonymous. *Christ and the Pilgrims of Emmaus*, corner pillar of the cloister, Santo Domingo Monastery, Silos (Spain), middle of the 12th century. In situ. Roman.

239. Anonymous. *Doubting Thomas*, corner pillar of the cloister, Santo Domingo Monastery, Silos (Spain), middle of the 12th century. In situ. Roman.

240. Anonymous. *Crucifix*, c. 1150–1200. Christ: white oak and pine with polychromy, gilding and applied stones; cross: red pine, polychromy, 259 × 207.6 cm. The Cloisters, New York (United States). Gothic.

241. Anonymous. *Christ in Majesty on the Cross* called *Batlló Majesty*, La Garrotxa (Spain), second half of the 12th century. Woodcarving with polychromy in tempera, Christ: 94 × 96 × 17 cm; cross: 156 × 120 × 4 cm. Gift of Enric Batlló, Museo Nacional d'Art de Catalunya, Barcelona (Spain). Roman.

242. Anonymous. *Crucifixion*, second half of the 12th century. Wood with traces of paint, h: 181 cm. Musée national du Moyen Age – Thermes et hôtel de Cluny, Paris (France). Roman.

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