30 Millennia of Sculpture

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From its prehistoric origins to the conceptual modernity of the 21st century, sculpture has literally and figuratively moulded the art world. Offering an integral view at its evolution of form across civilisations and epochs, this work presents the masterpieces of sculpture that, with their timeless silhouettes, have shaped the current notion of beauty. Full of reflection on various eras, artists, and their times, this gallery in high relief presents numerous references, commentaries on works, and artist biographies. 30 Millennia of Sculpture opens the door to history and art, making it an ideal guide for both students and neophytes.

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Содержание

Joseph Manca, Patrick Bade, Sarah Costello, Victoria Charles and Klaus H. Carl 30 Millennia of Sculpture

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Introduction

From the beginning, sculpture seems to have held a role beyond that of aesthetics. Indeed, the first statues found give the impression of deliberate crudeness and were probably used during mysterious mystical rituals. Prehistoric or primitive peoples, therefore, leave behind them only small quantities of relics, since the statues were most often made of clay, wood or bone, these silent witnesses of their unrecognised civilisations. Zoomorphic representations develop hand-in-hand with the evolution of settlement; evidence of early domestication. As for anthropomorphic forms, they are mainly women, and may have been objects of worship dedicated to the goddess of fertility (fig. 1). Likewise, while the first sculptures found in Egyptian tombs are often the effigies of the deceased, many of them represent deities, Anubis, Hathor and Isis, the necessary and obligatory last rites required for the journey of the deceased and access to the afterlife. The Egyptians appear to have been the first to develop a concept of idealised and well-proportioned human figures and a narrative tradition in painting and relief sculpture, as well as temple architecture incorporating a variety of sculptural elements.

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 7th and 6th centuries BCE. 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 5th century BCE, a mood of great confidence developed among the Athenian people, spawned by their victory over the Persians in 490–479 BCE and by continued Athenian leadership among the collected Greek city-states. Indeed, the Athenian leader Pericles, in his famous oration (431 BCE) 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 key features, such as lips or eyes, onto the marble. 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 has 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-bearer*, was only the most prominent of many works informed by proportional ideals: the ratios 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 2nd century CE. 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 4th century BCE. 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 developments resulted 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 held 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 project – frieze reliefs, tympanum sculpture, and free-standing figures – continued, but new settings and types arose. In the great Altar of Zeus at Pergamon (fig. 206), 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 and 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 CE) 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 proudly to display the originals themselves, which 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, which 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 Coliseum 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 18th 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 decline. 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 2nd to the 5th centuries CE 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 CE) 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 destruction of the civilisation of the Roman Empire at the hands of the tribal Visigoths, Ostragoths, Vandals and others in the 5th and 6th centuries CE 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, practiced a style alien to ancient Mediterranean traditions. For its part, the Roman tradition remained dormant for over two centuries before being revived by Charlemagne (Charles the Great; died 814 CE), who deliberately restored ancient Roman styles of script, architecture, sculpture and manuscript illumination, all in what seems to us as provincial variation 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 around 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 Santi 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 building 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 states. 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 was 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 moral leadership during the Crusades, and 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 and 1351 and, in many places, threw society into upheaval. The ruling feudal class survived, but the labouring class gained some social strength, and the growth of cities and the influence of the bourgeoisie increased

greatly. 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 leader. This was also accompanied by a secularisation of society, which took place alongside the growth of vernacular Italian literature (Dante, Petrarch, Boccaccio) and the influence of explorers and travellers such as Marco Polo. This was the proto-Renaissance, which would explode in the 15th century into a powerful surge of secular and classical revival ideas.

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 the 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 level 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. Those 15th-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 the young Michelangelo, who made certain youthful pieces close enough to antiquity to deceive connoisseurs. Moreover, 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 time and the interpreter. 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 on, 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 5th century BCE 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 – Nicholas 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 of Italy in the 16th 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 of the earlier 16th 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 stances. 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 17th 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 newly discovered microscopic world, 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 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 18th 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 the Englishman's exposure to antiquity while on the Grand Tour. Copies after the Italian Renaissance sculptors were also 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 emphasis on virtue in the 18th 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 Napoleon 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. Its international character of was the product of the exchange of artistic ideas and the mining of the same ancient sources.

Another international style, Romanticism, unfolded during the 19th 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 19th 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 by Freud, Nietzsche, Jung or Marx, generated 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 sculptures 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 19th 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 19th 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 (fig. 745). 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 20th 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 of 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 viewpoint, and the re-assessment and re-evaluation of traditional artistic ideals continued to be widespread in the 20th century.

From the abstractions of Umberto Boccioni and Jacques Lipchitz 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 20th 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 or 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. The value of modernism itself was questioned; 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 20th 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 the crown of architectural construction. Perhaps a new generation of architects will once again embrace the use of carved or moulded ornament as a means to convey a sense of grace, beauty and nobility.

Prehistory

1. **Anonymous**, *The Venus of Willendorf*, around 30,000–25,000 BCE. Palaeolithic. Limestone and red traces of polychrome, height: 11.1 cm. Naturhistorisches Museum, Vienna.

Discovered in 1908 in the town of Krems, Lower Austria, the Venus of Willendorf *is a limestone statue dating from the Gravettian. It represents a standing nude woman with a steatopygous form. The head and the face, finely engraved, are completely covered and hidden by what appear to be coiled braids. Traces of pigment suggest that the original sculpture was painted in red. In fact, this statuette is the most famous example, and one of the oldest sculptures of the Palaeolithic, described by modern prehistorians as 'Venus'. Indeed, the corpulence of her forms (breasts, buttocks, abdomen and thighs) can easily be equated to the symbols of fertility, the original feature of femininity, of which Venus has been the pure incarnation since antiquity. However, the interpretation of these works remains enigmatic and cannot really be verified. Some say the Venuses were elements of a religious cult, for others they were the 'guardians of the home' or, more simply, the expression of an 'ideal of Palaeolithic beauty'.*

Prehistory is defined as the period between the appearance of man (about three million years BCE) and the invention of writing (about 3000 BCE). A distinction is usually made between three main prehistoric periods: the Stone Age (split between the Palaeolithic and Neolithic), the Bronze Age and the Iron Age. As evidenced by their traces, each period has its specific features, including its own artistic point of view. The first few traces of creative activity found date from the Palaeolithic (about 3,000,000,000–300 BCE). Then it is essentially an artistic craft. Tools, for example, are cut with a regularity and a concern for symmetry more aesthetic than practical. However, it is only in the Upper Palaeolithic (40,000–10,000 BCE) that sculpture actually develops. It operates in conjunction with rock art, with which it has many similarities. Indeed, in painting as in sculpture, a true unity is found in both iconography and style, which raises the same questions about the meaning of these mysterious representations. In prehistoric sculpture, there are two main types of figuration: human figures and animal representations, with the latter predominating. Most often seen are species in the environment of the artists, such as bison, aurochs, deer or horses. While the 19th-century researchers saw in these illustrations of the animal kingdom a magico-religious cult of hunting, we now know that the species represented are not necessarily those that were hunted. The anthropomorphic figurines, meanwhile, are far less numerous and are almost exclusively women. These are the famous Venus, so called by analogy with the Roman goddess of beauty and because the prehistory of the early 20th century saw in these statues a kind of feminine ideal. Almost 250 Venuses have been found, dating from 27,000 to 17,000 BCE, and from all over Europe. The most famous is *The Venus of Willendorf* (fig. 1), found at Krems in Austria, and the *Lady with the Hood* of Brassempouy (fig. 12), discovered in the Landes, which is one of the earliest realistic representations of a human face. Many interpretations have been advanced to define the exact role of the Venuses, whose rounded shapes evoke those of pregnant women. Were these goddesses part of a religious cult or just symbols of motherhood, reflections of a matriarchal society? The contrast between the female statuettes and animal figurines is striking. Fauna are made with great attention to detail and a deep attention to detail, revealing a close observation of the animal world. In contrast, the curves suggest a caricature of women exaggerated to suggest fertility, which is exacerbated by the extreme stylisation of their faces, usually non-existent.

A particular case in prehistoric sculpture was revealed by the discovery of two figurines, *The Lion Man* (fig. 3), with similar characteristics to some paintings of 'witches', found in the cave of Altamira, Spain, or one of the Trois Frères caves in Ariège. These sculptures, which are formed as a body topped with a lion's head, are among the oldest known to date (they are estimated at 32,000 BCE), and are an enigma to researchers: are they the remnant of one of the first deities created by man? Is this a ritual costume dedicated to shamanic practices? Finally, there is megalithic art in the same style as in figurative art furniture. Dolmens and menhirs – prehistoric megalithic stones

erected by the great ancestors for religious purposes, often sepulchral, between the fifth and sixth millennium BCE – are among the earliest monuments of Europe. They are a preferred medium of artistic expression: there are a large number of dolmens adorned with intricate carvings, including at Newgrange in Ireland. Some are carved to suggest a human form: breasts and rows of necklaces are shown in the block of stone, related to a real statue. The late Neolithic period also saw the emergence of 'statue menhirs': megaliths carved in the round with engravings, often very advanced, evidence of the association in men of prehistoric art with the sacred. The subjects represented are almost exclusively zoomorphic and anthropomorphic. However, this restricted theme meets an extraordinary diversity in the techniques and materials used. Etching, bas-relief, round: from 32,000 BCE, man mastered the art of sculpture. Although the statuettes are mainly clay, sandstone, limestone, bone or wood, raw materials that are readily available, the use of rare media, such as ivory, jasper and dyes shows a real aesthetic. Thus, at Swanscombe, England, palaeontologists have discovered a series of bifaces almost 200,000 years old, which already have a very special artistic interest. These tools are in fact carved from stones containing fossils of bivalves and sea urchins that have been respected and saved by the author of these artefacts. A shift in the artistic vocation of prehistoric art furniture can also be observed. From the Middle Palaeolithic, the artists are no longer content to carve and engrave their tools (spears, axes, propellants, etc.). We can begin to recognise the first purely aesthetic works, which are devoid of any functional role, including the symbolism that still eludes us. Thus, prehistoric sculpture demonstrates a sophistication, and although the distinction is anachronistic here, we are already differentiating between decorative art (beautification of functional objects such as weapons or tools) and fine art (creation of beautiful objects in themselves, without use). The settling of man, and the discovery and mastery of new materials, such as iron and bronze, enabled growth and development.

2. **Anonymous**, Female Character, around 3500 BCE. Neolithic, Cernavoda (Romania). Clay, height: 11.5 cm. Muzeul Municipal Bucureti, Bucharest.

3. **Anonymous**, *The Lion Man*, around 32,000 BCE. Palaeolithic, Cave Hohlenstein Stadel (Germany). Mammoth ivory, height: 28 cm. Ulmer Museum, Ulm (Germany).

4. **Anonymous**, *The Venus Galgenberg*, around 30,000 BCE. Palaeolithic, Site of Lower Austria. Serpentine green, height: 7.2 cm. Weinstadtmuseum, Krems.

5. **Anonymous**, *Horse*, around 30,000 BCE. Palaeolithic, Cave Vogelherd (Germany). Mammoth ivory, height: 5 cm. Institut für Urgeschichte, Tübingen.

6. **Anonymous**, *Venus in Clay*, around 29,000–25,000 BCE. Palaeolithic, Dolní Vistonics (Czech Republic). Clay, 11.1 × 4.3 cm. Private collection.

7. **Anonymous**, Rhombic Body of a Woman, around 26,000–18,000 BCE. Palaeolithic. Green steatite. Private collection.

8. **Anonymous**, *The Venus of Monpazier*, c. 23,000–20,000 BCE. Palaeolithic. Steatite, height: 5.5 cm. Musée d'Archéologie nationale, château de Saint-Germain-en-Laye.

9. **Anonymous**, *Phallus,* site of the Devil's Furnace, Bourdeilles (France), around 17,000 BCE. Palaeolithic. Reindeer antler, height: 8 cm. Musée national de préhistoire, les Eyzies-de-Tayac.

10. **Anonymous**, *Two Ibex Facing Each Other*, around 16,000 BCE. Palaeolithic, The Cave of the Trois-Frères, Enlène (France). Reindeer antler, 9 x× 7 cm. Musée de l'Homme, Paris.

11. **Anonymous**, Fragment of Goat Carved in Bone, around 15,000 BCE. Palaeolithic, Cave Saint-Michel, Arudy (France). Bone, height: 4 cm. Musée d'Archéologie nationale, château de Saint-Germain-en-Laye.

12. **Anonymous**, *The Venus of Brassempouy* or *The Lady with the Hood*, c. 21,000 BCE. Palaeolithic, Cave of the Pope, Brassempouy (France). Mammoth ivory, height: 3.65 cm. Musée d'Archéologie nationale, château de Saint-Germain-en-Laye.

Discovered by Edward J. Piette at the end of the 19th century in the cave of the Pope, in France, this fragment of a miniature, almost contemporary with the Venus of Willendorf *(fig. 1), is an atypical example of a Palaeolithic Venus. Indeed, the fineness of the representation and the delicacy of the features are not indicative of Palaeolithic buxom goddesses of fertility, and betray the contrary, the frail constitution of the model. Similarly, the relief of the face, triangular and regular, the nose and the eyes, including the right one with an inlaid eye, despite the absence of mouth, is one of the oldest and rarest 'realistic' performances of human effigies, whereas the faces of the traditional Venuses were only briefly sketched. However, research has shown that the shape and proportions of the head do not correspond to known populations at that time. According to some prehistorians, it is likely that prehistoric artists, who were able to show such realism in representations of animals, have deliberately distorted the human traits, perhaps to protect themselves from magical powers. The grid of the head, formed by perpendicular incisions, can evoke a wig or braids, or even a hood, which gave the work its name.*

13. **Anonymous**, *Human Statuette* around 10,000 BCE. Palaeolithic. Israel Museum, Jerusalem.

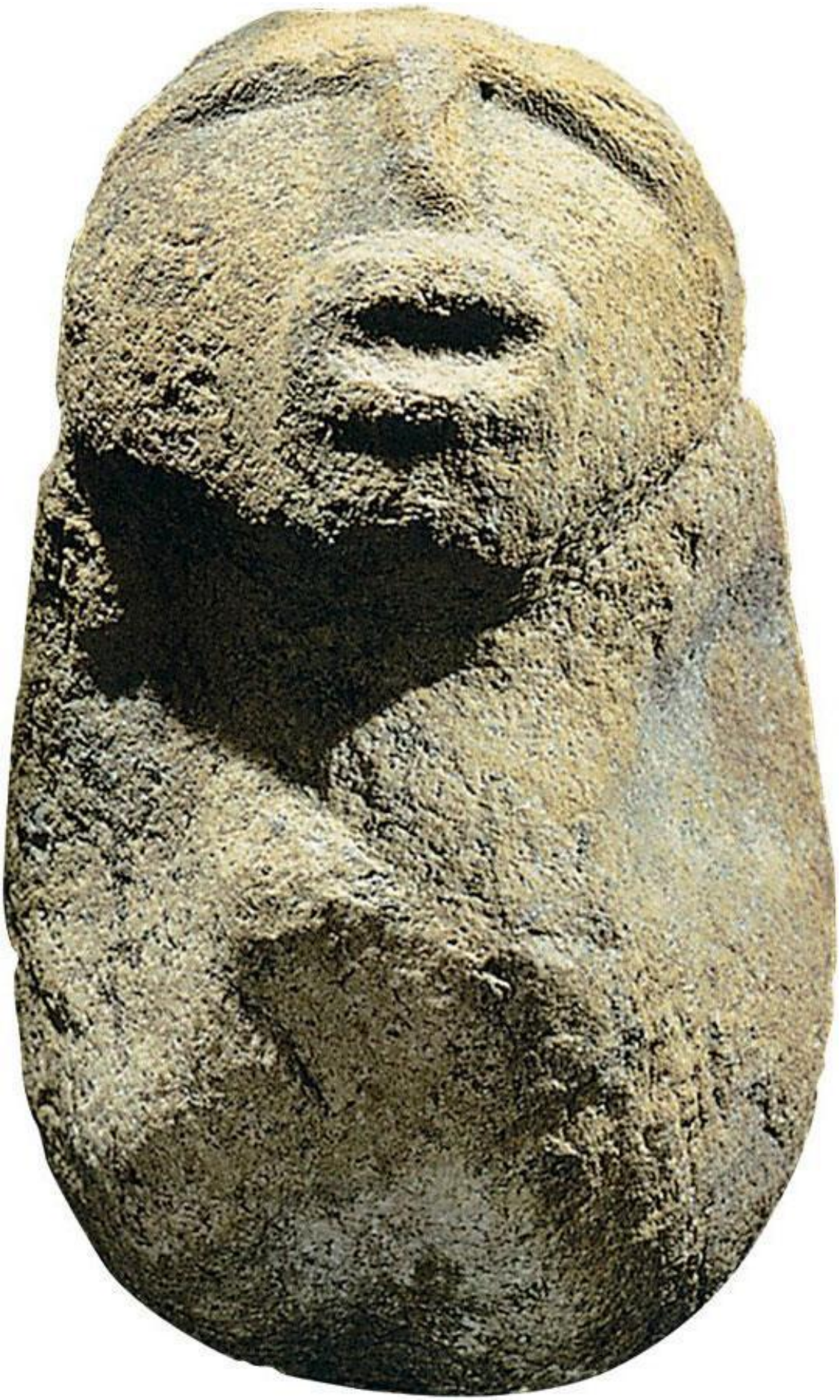
14. **Anonymous**, *Bison* carved in low relief, around 16,000 BCE. Palaeolithic, Shelter of the Devil's Furnace, Bourdeilles (France). Limestone, length: 30 cm. Musée national de préhistoire, les Eyzies-de-Tayac.

15. **Anonymous**, *The Bison Licking Itself*, Cave of La Madeleine (France), around 13,000 BCE. Palaeolithic. Reindeer antler, length: 10.5 cm. Musée d'Archéologie nationale, château de Saint-Germain-en-Laye.

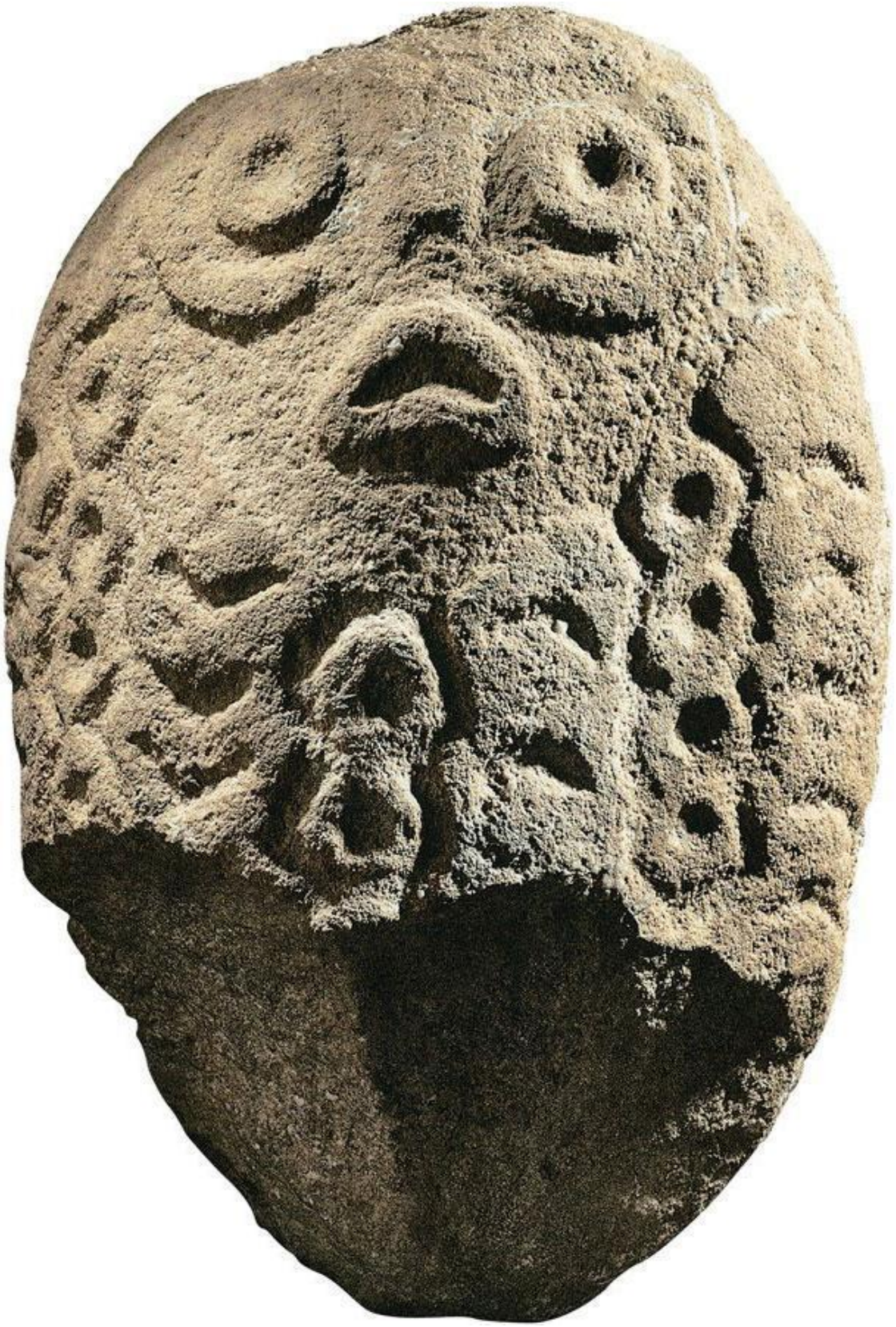
16. **Anonymous**, *The Neighing Horse*, 13,000 BCE. Palaeolithic. Reindeer antler, length: 5.6 cm. Musée d'Archéologie nationale, château de Saint-Germain-en-Laye.

17. **Anonymous**, *Tomb in Porto Ferro*, called *The White Goddess*, around 9000–8000 BCE. Neolithic. Marble. Private collection, Alghero.

18. **Anonymous**, *Human Effigy*, around 6750–6250 BCE. Neolithic, Ain Ghazal (Jordan). Whitewashed clay, height: 84 cm. Department of Antiquities, Amman.



19. **Anonymous**, *Mesolithic Sculpture*, around 6000 BCE. Neolithic, Lepenski Vir (Serbia). Sandstone, 16 × 23 cm. Narodni Muzej, Belgrade.



20. **Anonymous**, *The Mermaid*, 4500 BCE. Neolithic, Lepenski Vir (Serbia), AD Galet Danube. Height: 40 cm. Narodni Muzej, Belgrade.

21. **Anonymous**, Two-Headed Statue, around 6000–5000 BCE. Neolithic, Çatalhöyük (Turkey). Private collection.

22. **Anonymous**, *Kourotrophos, Woman Nursing a Child*, 3500–3000 BCE. Neolithic, Sesklo (Greece). Clay, 1.65 × 0.65 cm. National Archaeological Museum of Athens, Athens.

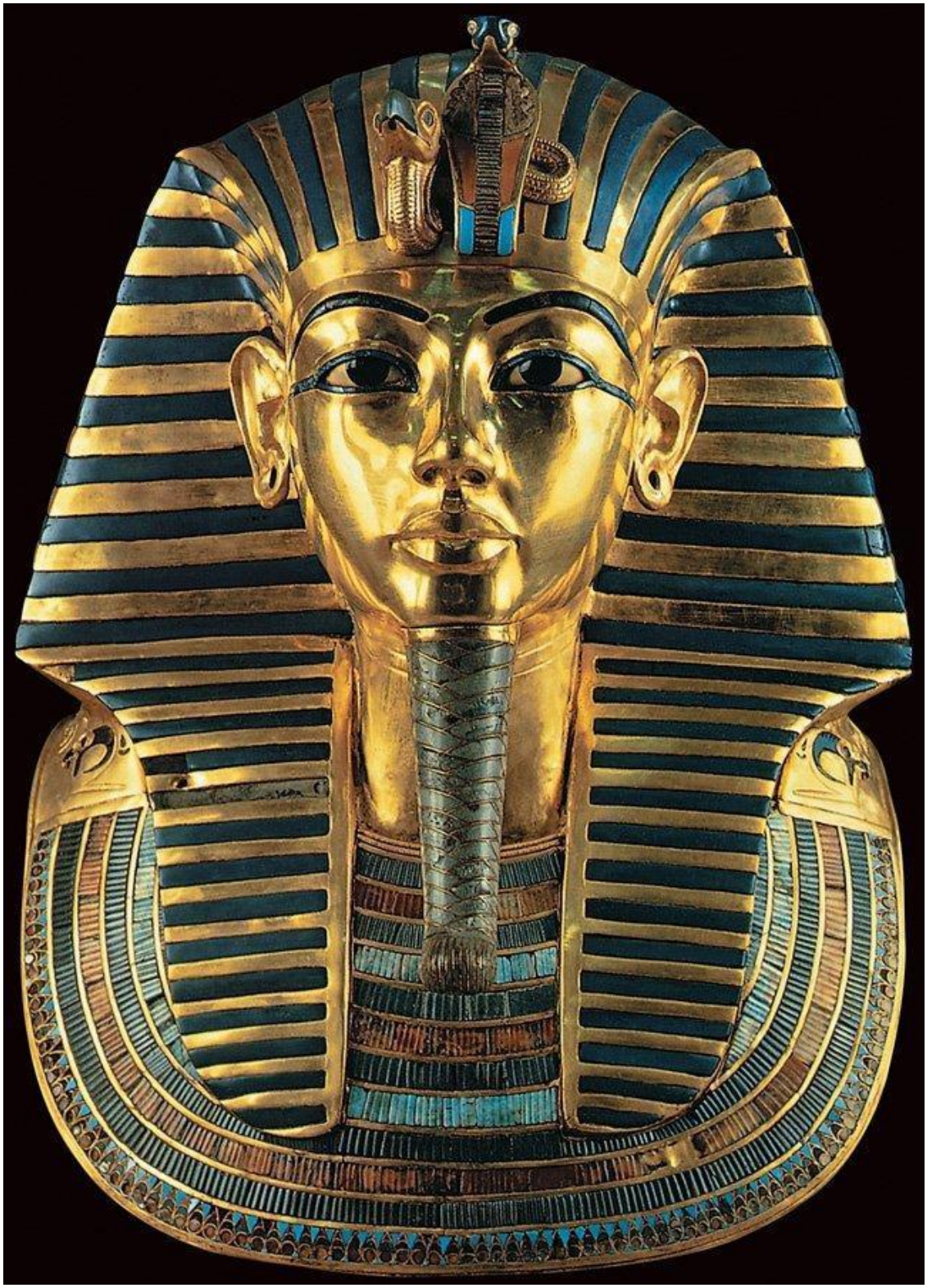
23. **Anonymous**, Carved pebble, around 2000–1000 BCE. Bronze Age. Private collection.

24. **Anonymous**, Figurine of a Bird of Prey (?), around 2000–1000 BCE. Bronze Age. Stone. Private collection.

25. **Anonymous**, Figurine of a Bird of Prey (?), around 2000–1000 BCE. Bronze Age. Stone. Private collection.

26. **Anonymous**, *Bird* (?), around 2000–1000 BCE. Bronze Age. Pebble. Private collection.

Antiquity



27. **Anonymous**, *The Gold Mask of Tutankhamun*, Dynasty XVIII (1570–1320 BCE). Ancient Egyptian, Tutankhamun's tomb, Valley of the Kings (Egypt). Lapis lazuli, quartz, gold, obsidian, amazonite and coloured glass, 39 × 54 cm. Museum of Egyptian Antiquities, Cairo.

Tutankhamun's tomb was discovered in 1922 by Howard Carter, the most famous Egyptologist in the world. Buried during the construction of the tomb of Ramses VI, devoted to the heir of the Amarna period, removed from the royal lists for heresy, Tutankhamun's tomb was preserved from looting over the millennia. A pharaoh of uncertain ancestry, he died under mysterious circumstances when he was only twenty years old. Tutankhamun, born Tutankhaton, is particularly known for having restored the official religion of the worship of Amun, abolished some years before by the equally famous Amenhotep IV, who became Akhenaten. The death mask is probably the most famous piece of the treasure of Tutankhamen. A full-size replica of the features of the pharaoh, which enabled his soul to recognise him and get back into his mummified body for his resurrection, the mask covered the head of the mummy lying in the sarcophagus. On the shoulders and back of the mask, an engraved magic formula protects the deceased; this protection was reinforced by the royal symbols of the vulture and the uraeus at the top of the skull. an exceptional testimony of the artistic skill that the Egyptians were able to demonstrate, this work is distinguished by the richness of materials, such as gold, obsidian, quartz, lapis lazuli, and the many semi-precious stones and molten glass which is inlaid in the wide necklace of the deceased.

The cradle of civilisation, Egypt is probably the first culture that mastered statuary art to such an unprecedented degree of refinement (see *The Gold Mask of Tutankhamun*, opposite page). If the pose of the first efforts is still very simple and almost static, sometimes with tied feet, or one leg in a forward position, Egyptian statuary cannot be reduced to this hieratism, the power and balance of which gave the force to the statues of the first dynasties. Very early, in fact, the Egyptian artist demonstrates his skill in combining the solemn representation of the divine – where solemnity and hieratism are of the essence – and the realism of the subtopics. The ease of the sculptor, still anonymous at that time, is revealed very early, in achievements as well as in intent. Thus, the *Seated Scribe* (fig. 41), with his swollen belly and saggy look, reveals that the artist is not without humour. However, this art, precise and refined, took a long time to emerge in Mesopotamian statuary. Mesopotamian sculptures, in fact, and over a long period, are too entrenched and too static in proportions compared with Egyptian statuary. It is not until the beginning of the Assyrian dynasty that we see precision and scale reminiscent of Egyptian art.

As the ancient Greek city-states grew and evolved, literary arts developed somewhat in advance of painting and sculpture. At about the time that Homer was creating his epics, Greece saw the flourishing of the stylistic era identified as the Geometric period, lasting from about 950 to 750 BCE, a style dominated by rigid forms and in which the fluidity of the human figure was only just beginning to reveal 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 BCE to 480 BCE). 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 5th century BCE 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 4th century BCE 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 4th century BCE 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 4th century BCE can hardly prepare us for the explosion of styles that occurred in the Hellenistic period, which was a time of much exaggeration: 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* (fig. 205) and *Nike of Samothrace* (fig. 28); and extreme muscularity of male figures in action. The beauty and refinement of the *Belvedere Apollo* (fig. 189), 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 in 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 1st century BCE). 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 Roman art, exemplified by the harmonious and flowing compositional arrangement of the reliefs on the Ara Pacis Augustae (fig. 222). A marble, standing figure of Augustus, the *Augustus Prima Porta* (fig. 211), is a Romanised version of Greek tradition, with the *contrapposto* (weight-shift) stance and the idealised, youthful face of the ruler. Less Greek in concept 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, which ranged in style from the archaic to the Hellenistic.

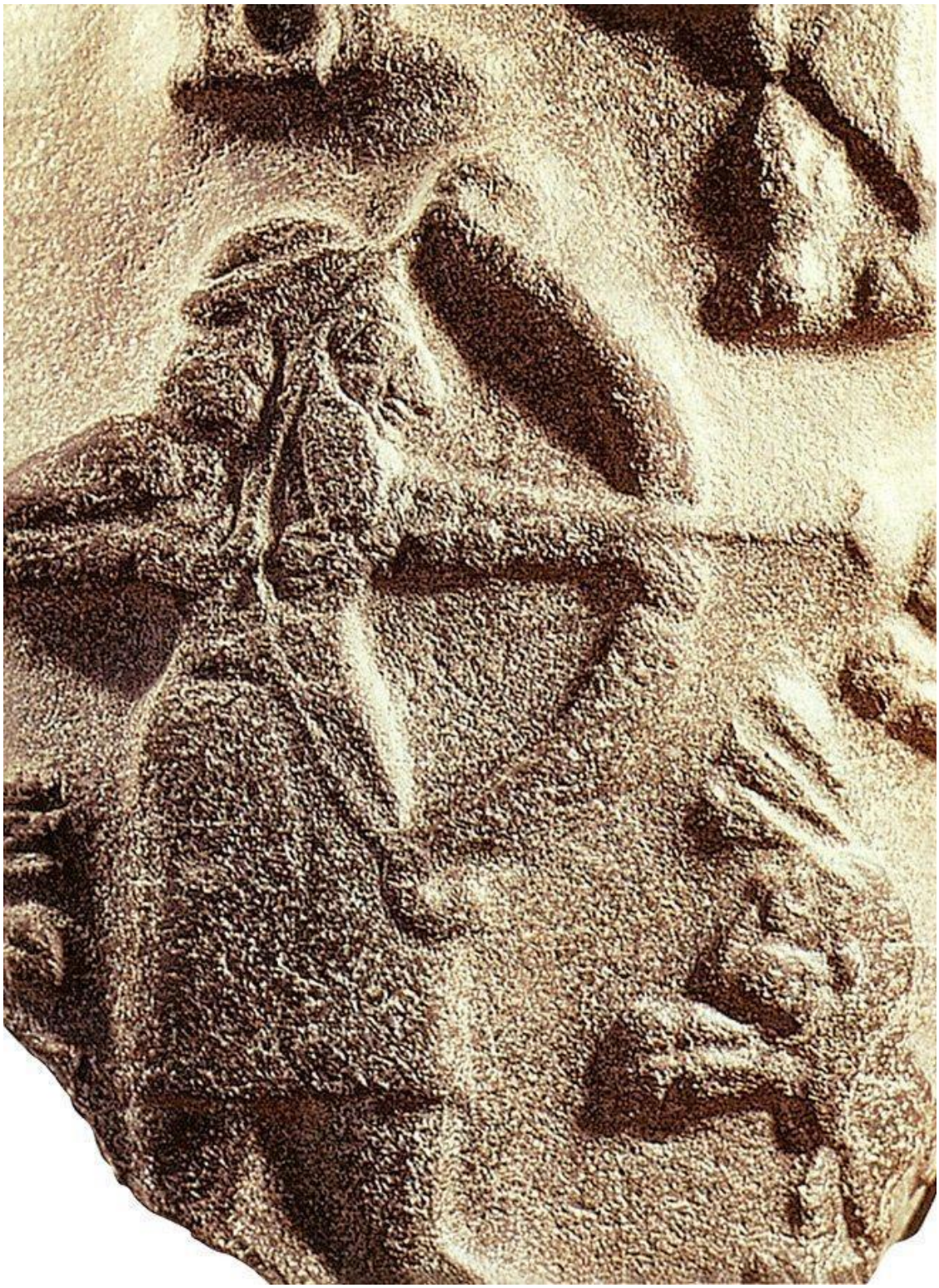
Aside from any dependence on the Greeks, the Romans developed their own traditions, and were especially inventive in arriving at new stylistic expressions in their public monuments. The vigorous narrative and variety of the reliefs on the Arch of Titus still impress, and it is not surprising that they inspired Renaissance artists. No less remarkable are the intricate reliefs on the Column of Trajan and the 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 by comparison with 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 3rd and 4th centuries CE, 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 mood of the times. The subjective question of the decline in style can be seen by considering the *Arch of Constantine* (fig. 252): the side-by-side placement of earlier reliefs alongside those of the 4th 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 evident. This is no more clear 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 completely 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.

28. **Anonymous**, *Nike of Samothrace*, c. 190 BCE. Ancient Greek. Marble, height: 328 cm. Musée du Louvre, Paris.

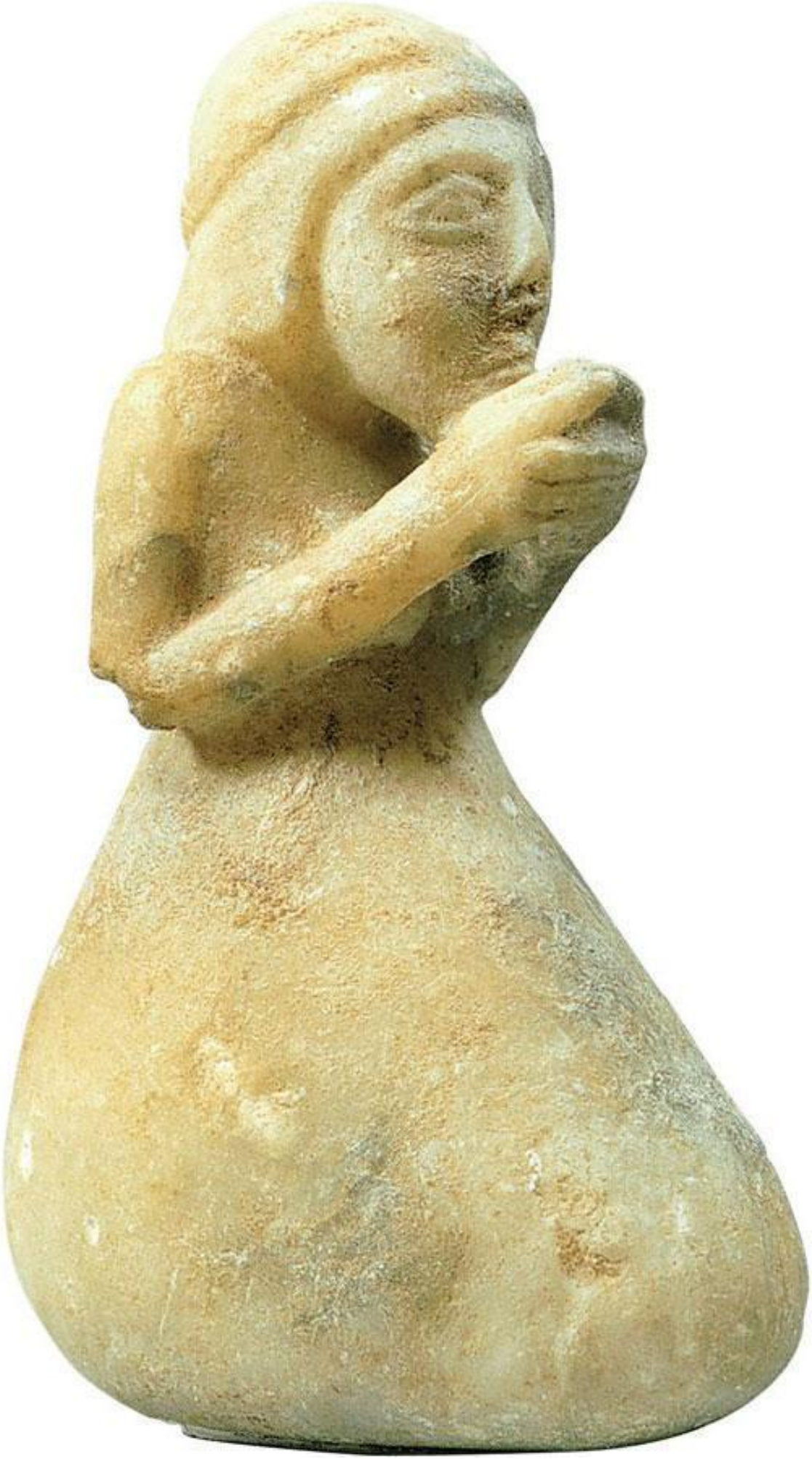
Following the conquest of Greece, the Near East, and Egypt by Alexander the Great towards the end of the 4th century BCE, Greek art entered a new cosmopolitan age, when the wealth and exotic tastes of great foreign kingdoms brought new flair to Greek sculpture and architecture. One of the most dynamic 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 5th century BCE (fig. 162), 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.*



29. **Anonymous**, *Stele of the Priest-King Hunting Lions*, late 4th millennium BCE. Ancient Near East. Basalt, height: 78 cm. Iraq Museum, Baghdad.

30. **Anonymous**, *Female Figurine of Halaf*, 6th millennium BCE. Ancient Near East, Syria. Terracotta, 8.2 × 5 × 5.4 cm. Musée du Louvre, Paris.

31. **Anonymous**, *Statuette of a Priest-King*, around 3300 BCE. Ancient Near East, Iraq. Limestone, 30.5 × 10.4 cm. Musée du Louvre, Paris.

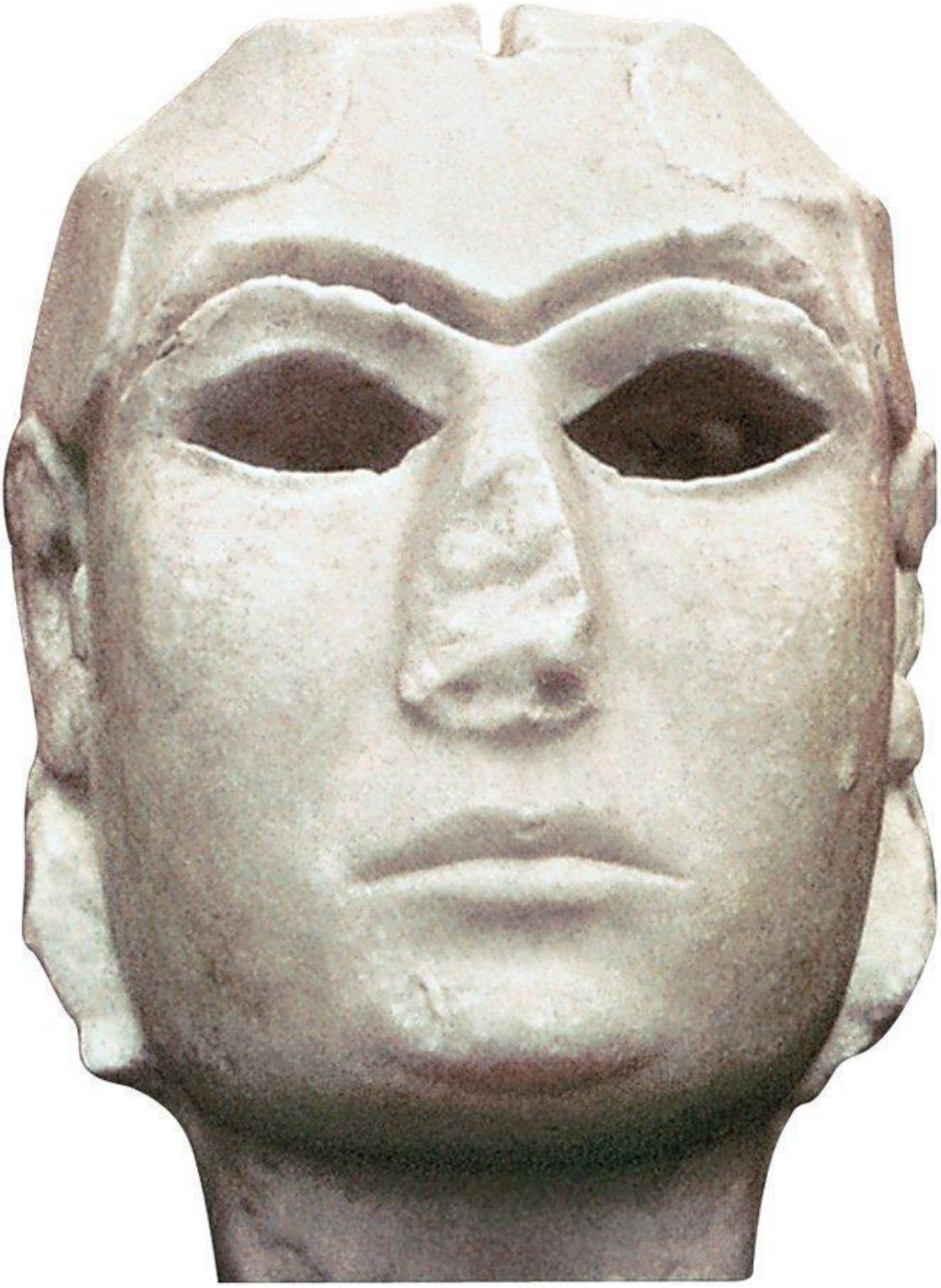


32. **Anonymous**, *Statuette of a Woman Praying*, c. 3300–3100 BCE. Ancient Near East, Susa (Iran). Alabaster, 11 × 45 × 72 cm. Musée du Louvre, Paris.

33. **Anonymous**, *Woman Wearing a Coat*, Thinite period, 3100–2700 BCE. Ancient Egyptian. Hippopotamus ivory, height: 13.5 cm. Musée du Louvre, Paris.

34. **Anonymous**, *Statue of King Khâsekhemouy*, Dynasty II, 3185–2925 BCE. Ancient Egyptian, Hierakonpolis (Egypt). Limestone, height: 62 cm. The Ashmolean Museum, Oxford.

35. **Anonymous**, *Monkey Statue*, Reign of Narmer, Dynasty I, 3185–3125 BCE. Ancient Egyptian. Egyptian alabaster (calcite), height: 52 cm. Ägyptische Museum, Berlin.



36. **Anonymous**, *The Lady of Warka*, around 3300–3000 BCE. Ancient Near East, Uruk (Iraq). White marble or alabaster, height: 21.5 cm. Iraq Museum, Baghdad.

37. **Anonymous**, *Perforated Plate with a Banqueting Scene*, around 2700 BCE. Ancient Near East, Oval temple Khafaladjé, Iraq. Limestone, 32 × 29.5 cm. Iraq Museum, Baghdad.

38. **Anonymous**, *Eshunna Couple Praying*, around 2700 BCE. Ancient Near East, Square temple of the god of Verdure, Abu, Tell Asmar (Iraq). Gypsum, shell, black limestone and asphalt (adhesive and colour), height: 72 cm and 59 cm. Iraq Museum, Baghdad.

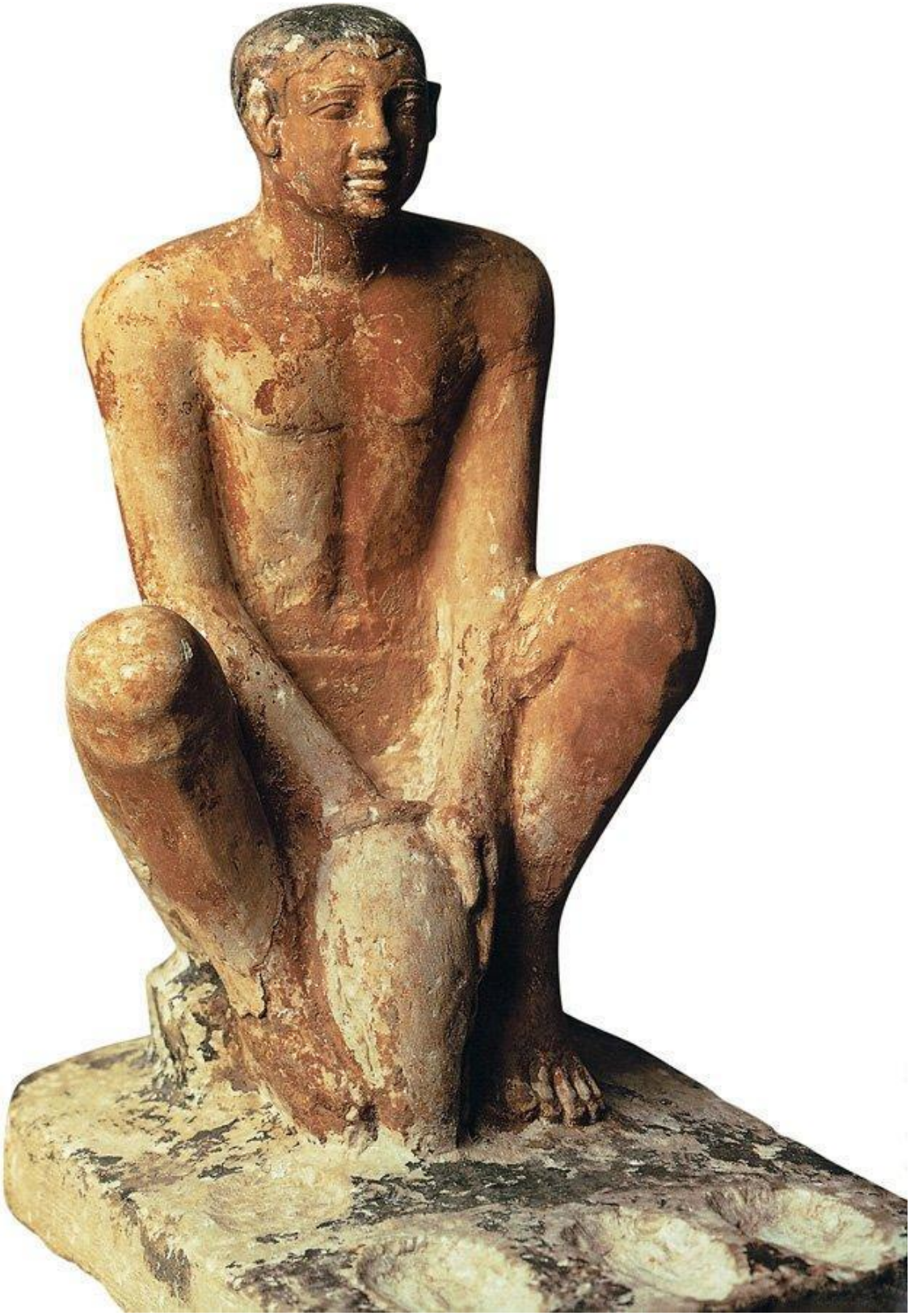
39. **Anonymous**, *Triad of Menkaure*, Dynasty IV, 2694–2563 BCE. Ancient Egyptian. Greywacke, height: 96 cm. Museum of Egyptian Antiquities, Cairo.

40. **Anonymous**, *Menkaure and his Wife*, Dynasty IV, 2694–2563 BCE. Ancient Egyptian, Temple in the valley of Menkaure, Giza, Egypt. Greywacke, 142.2 × 57.1 × 55.2 cm. Museum of Fine Arts, Boston.

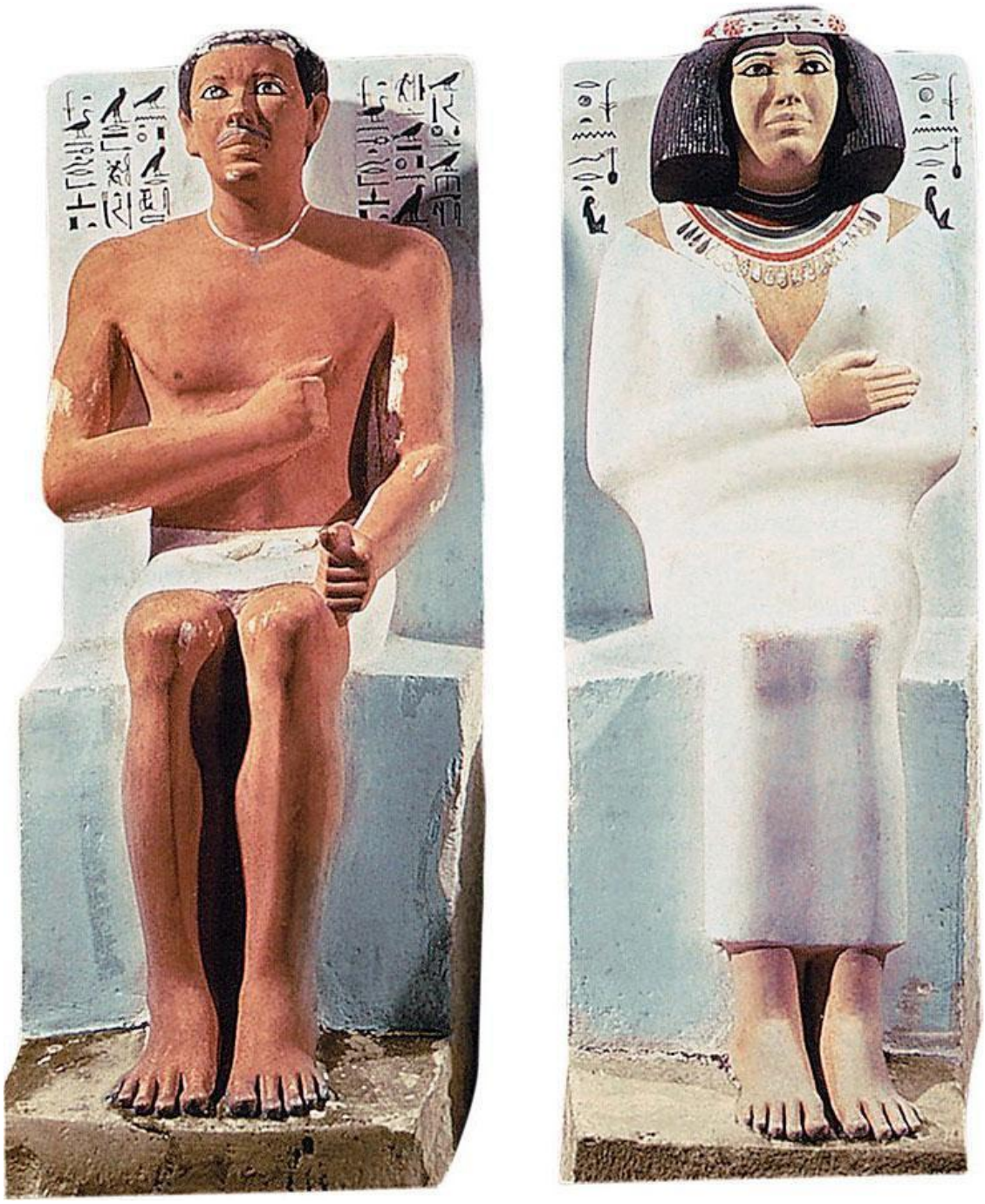
41. **Anonymous**, *The Seated Scribe*, around 2620–2500 BCE. Ancient Egyptian, Saqqara, Egypt. Painted limestone, inlaid eyes of rock crystal, magnesite (magnesium carbonate), copper-arsenic alloy and wood, 53.7 × 44 × 35 cm. Musée du Louvre, Paris.

Inseparable from the ancient Egyptian civilisation, the profession of scribe gave rise to the creation of a specific kind of sculpture. Thus, these figures should not always be understood as portraits of scholar-officials. Indeed, as with the statue of Prince Setka, kept in the Louvre, some scribes are known to be representations of members of the royal family. This work, the model of which could not be identified, was discovered in 1850 at Saqqara, by the French archaeologist

Auguste Mariette. The scribe, unusual in Egyptian sculpture, was frozen in action and this attitude seems to have been created to indicate the heir to the pharaoh Didoufri, mentioned above. Actually sitting cross-legged, the Seated Scribe *was to hold in his right hand, as evidenced by the hole, the brush that allowed him to write on the papyrus that he holds on his lap with his left hand. The facial features are particularly well defined and their lack of charm is in marked contrast to the flabbiness of the abdomen, which suggests that the model should be a mature man. The inlay work, specificity of Egyptian sculpture, is remarkable here. The nipples of the man are simulated by wooden pegs. Fashioned from encrusted rock crystal, magnesite and copper, his eyes are undoubtedly the most striking feature. Like the* Mona Lisa*, the Louvre* Scribe *follows the observer with his piercing gaze, regardless of where he is admired from.*

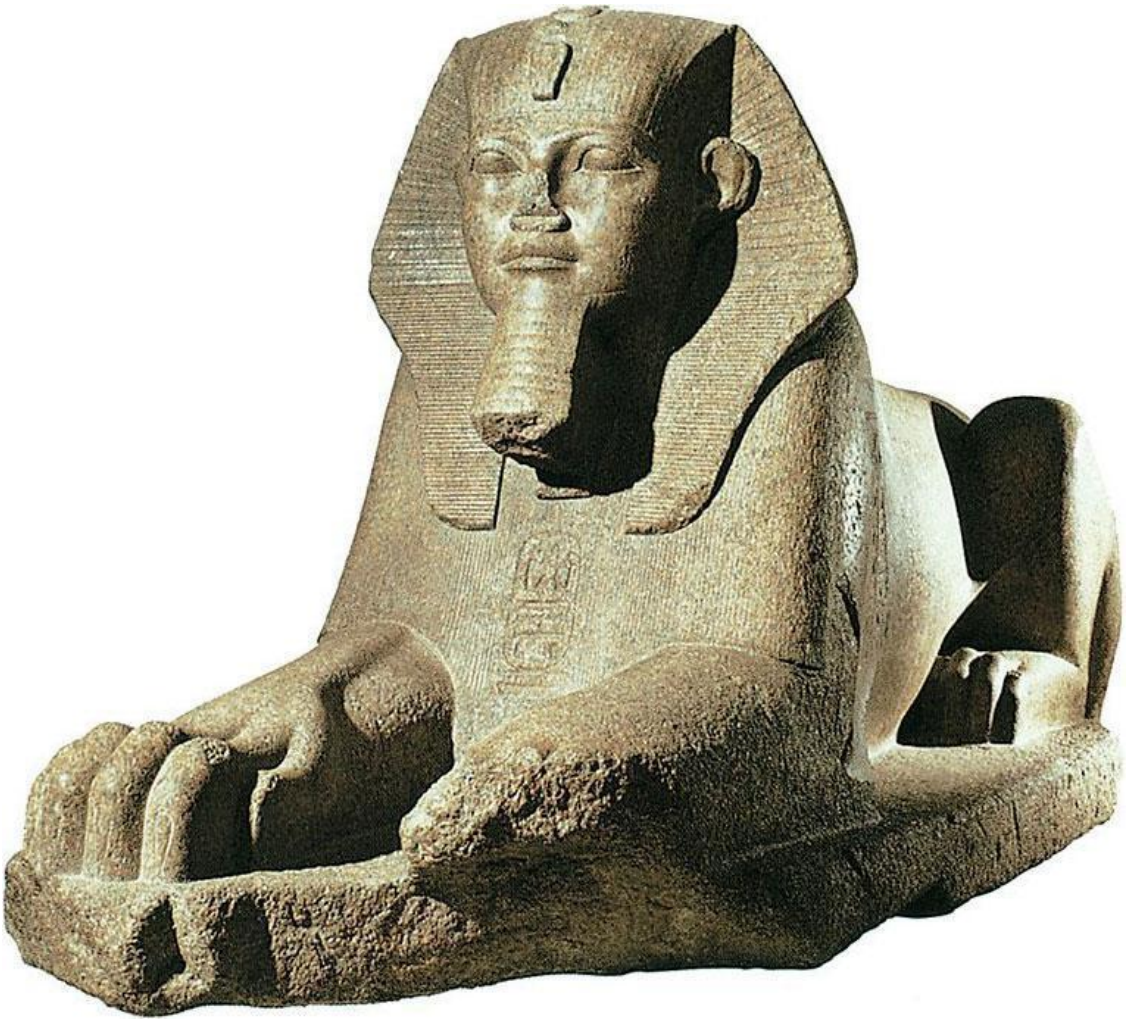


42. **Anonymous**, *Man Coating a Jar with Clay*, Dynasty V, 2563–2364 BCE. Ancient Egyptian, Tomb of Ptahshepses, Saqqara (Egypt). Painted limestone. Museum of Egyptian Antiquities, Cairo.

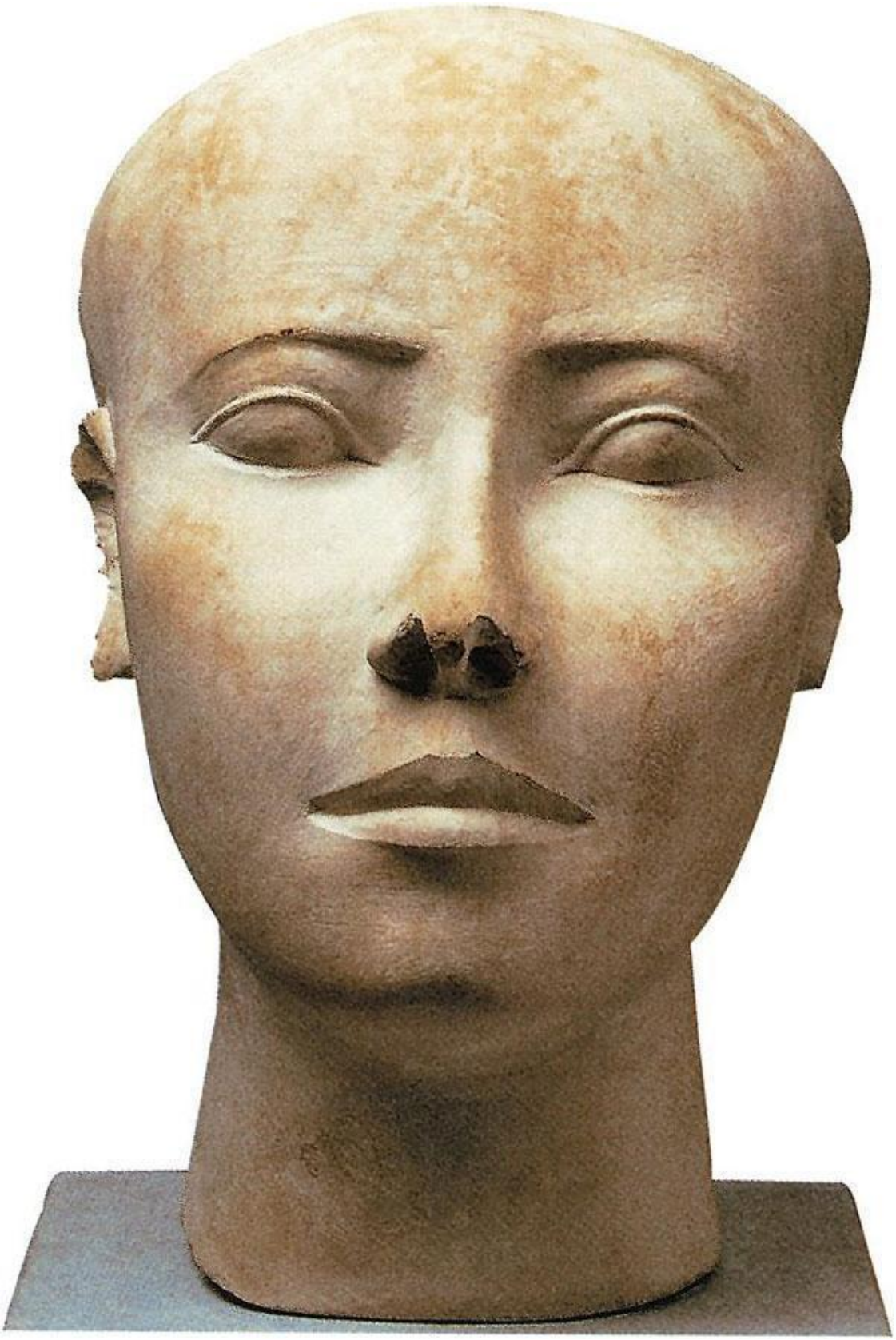


43. **Anonymous**, *Prince Rahotep and his Wife, Nefret*, around 2580 BCE. Ancient Egyptian. Painted limestone, height: 120 cm. Museum of Egyptian Antiquities, Cairo.

44. **Anonymous**, *The Vizier Hemiunu*, Dynasty IV, 2694–2563 BCE. Ancient Egyptian, Giza, Egypt. Painted limestone, height: 155.5 cm. Roemer – und Pelizaeus-Museum, Hildesheim.



45. **Anonymous**, *The Great Sphinx*, 2620–2500 BCE. Ancient Egyptian, Tanis, Egypt. Granite, 183 × 480 × 154 cm. Musée du Louvre, Paris.



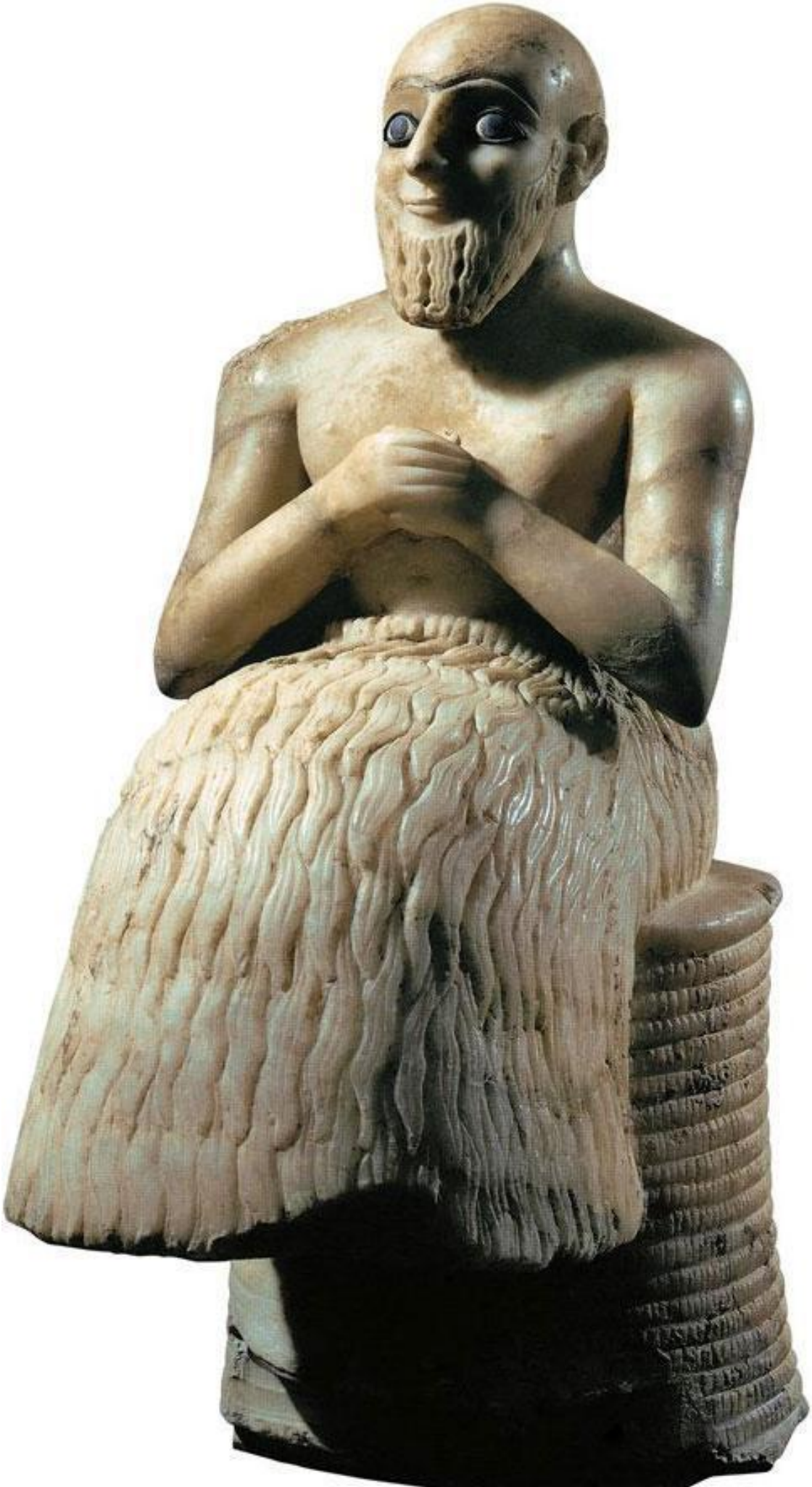
46. **Anonymous**, *Head of a Woman*, Reign of Khufu, Dynasty IV, 2551–2528 BCE. Ancient Egyptian. Limestone, 23.5 × 13 × 19 cm. Museum of Fine Arts, Boston.

47. **Anonymous**, *Female Head Wearing a Polos*, around 2500–2400 BCE. Ancient Near East, Temple of Ishtar, Mari (Syria). Alabaster, eyes inlaid with shell, 14.8 × 12.6 × 8.8 cm. Musée du Louvre, Paris.

48. **Anonymous**, *Perforated Plate with Scene of Worship*, around 2450–2400 BCE. Ancient Near East. Limestone, 22 × 26 cm. The British Museum, London.

49. **Anonymous**, *Ka-Aper*, 2450–2350 BCE. Ancient Egyptian, Saqqara (Egypt). Wood, height: 109 cm. Museum of Egyptian Antiquities, Cairo.

50. **Anonymous**, *Statue of Ur-Nansha*, around 2450 BCE. Ancient Near East, Temple of Ninni-zaza, Mari (Syria). Gypsum, shell and lapis lazuli, bitumen (eyes). National Museum, Damascus.

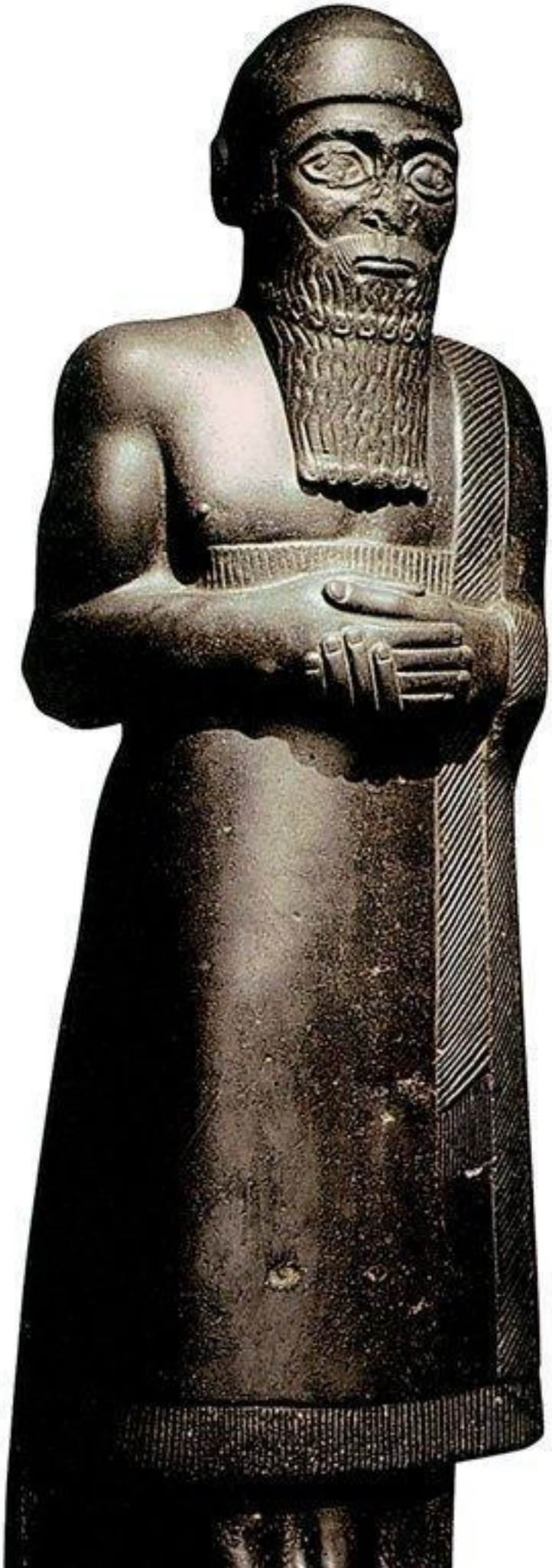


51. **Anonymous**, *Ebih He, the Superintendent*, around 2400 BCE. Ancient Near East, Temple of Ishtar, Mari (Syria). Gypsum, lapis lazuli, shell, 52.5 × 20.6 × 30 cm. Musée du Louvre, Paris.

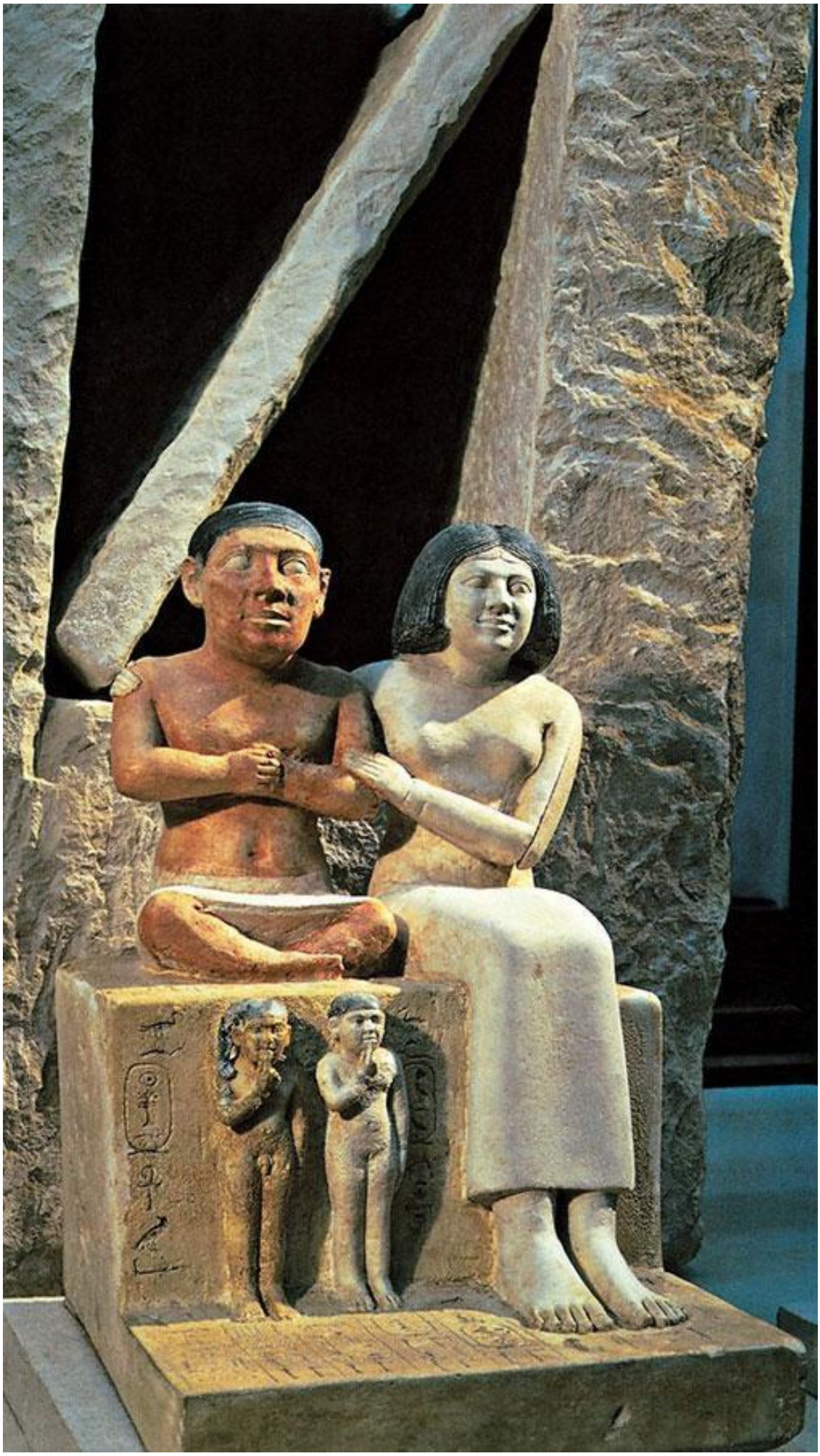
52. **Anonymous**, *Miller's Wife*, around 2400–2300 BCE. Ancient Egyptian. Painted limestone 16.5 × 25.7 cm. Musée du Louvre, Paris.

53. **Anonymous**, Fragmentary Female Statuette, known as *The Woman With a Scarf. Princess of the Time of Gudea, Prince of Lagash*, around 2120 BCE. Ancient Near East, Tello (Iraq). Chlorite, 17.8 × 11 × 6.7 cm. Musée du Louvre, Paris.

54. **Anonymous**, *Gudea, Prince of Lagash*, known as *Statue of the Gushing Vase*, dedicated to the goddess Geshtinanna, around 2120 BCE. Ancient Near East, Tello (Iraq). Dolerite, 62 × 25.6 cm. Musée du Louvre, Paris.



55. **Anonymous**, *Statue of Ishtup-ilum*, around 2100 BCE. Ancient Near East, Palace of the 2nd millennium, Mari (Syria). Black basalt, 152 × 46 × 40 cm. Aleppo Museum, Aleppo.



56. **Anonymous**, *Seneb the Dwarf and his Family*. Ancient Egyptian, Mastaba of Seneb, Giza (Egypt). Painted limestone, 34 × 22.5 cm. Museum of Egyptian Antiquities, Cairo.

57. **Anonymous**, *Ankhenes-Mery II and Pepi II*, Dynasty VI, 2364–2181 BCE. Ancient Egyptian, Saqqara (Egypt). Egyptian alabaster (calcite), 39.2 × 24.9 cm. Brooklyn Museum, New York.

58. **Anonymous**, *Raherka, the Inspector of the Scribes and his Wife Meresankh*, around 2350 BCE. Ancient Egyptian. Painted limestone, 52.8 × 17.6 × 21.3 cm. Musée du Louvre, Paris.

59. **Anonymous**, *Seal of the Scribe Add* (top left) and *Print from the Seal of the Scribe Add* (top right), Akkad Dynasty, 2300–2100 BCE. Ancient Near East, Mesopotamia. Greenstone, height: 3.9 cm diameter: 2.5 cm. The British Museum, London.

60. **Anonymous**, *Manishtusu Statue of the King of Akkad*, around 2270 BCE. Ancient Near East, Susa (Iran). Diorite, 100 × 58 × 48 cm. Musée du Louvre, Paris.

61. **Anonymous**, *Stele of Naram-Sin*, around 2250 BCE. Ancient Near East, Susa (Iran). Sandy limestone, height: 200 cm. Musée du Louvre, Paris.

62. **Anonymous**, *Head of an Akkadian Ruler*, around 2250 BCE. Bronze, height: 36 cm. Iraq Museum, Baghdad.

An antique oriental masterpiece of Mesopotamian art, the bronze was discovered at Nineveh, an ancient city in modern Iraq, in the temple of Ishtar, the goddess of love and war. From the end of the 24th to the beginning of the 22nd century BCE, the Akkadian empire ruled Mesopotamia as a whole. Unlike the Sumerians, who regrouped in the south, the empire matched the Akkadian peoples

living north of the ancient Babylonian civilisation. Historians assume that the mask represents the founder of this empire, Sargon, or his grandson, Naram Sin. A great conqueror and excellent strategist, Sargon was at the origin of the first unified state in Asia, which enabled him to conquer other city-states of the region and to extend its domination over the entire Middle East. Abandoned at birth, Sargon, according to legends appropriate for great destinies, had a childhood reminiscent of Moses and other heroes, such as Romulus and Remus, the founders of Rome. If his grandson left in history a somewhat more negative picture than that of his grandfather, however, they both remain considered as major figures in the history of Mesopotamia.

63. **Anonymous**, *Composite Female Statuette. Princess of Bactria*, late 3rd millennium or early 2nd millennium BCE. Bactrian. Serpentine and calcite, 18 × 16 × 14 cm. Musée du Louvre, Paris.

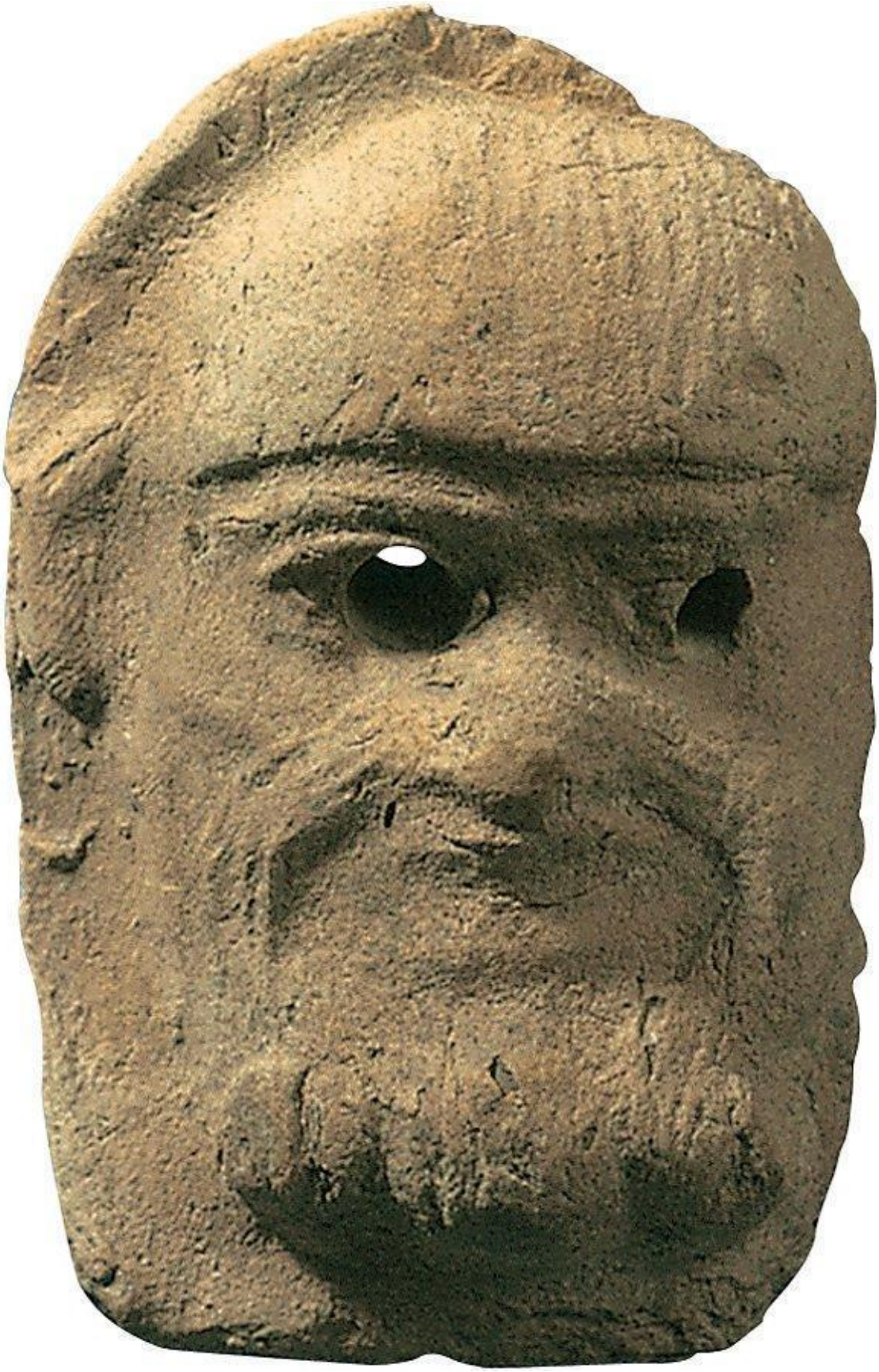
An ancient Eastern Region of Afghanistan, particularly prosperous in the third and 2nd millennia BCE, mainly because of its wealth in raw materials, Bactria developed at that time, a particular sculpture consisting of miniature females. The ladies, dressed in kaunakes, a traditional costume made of Sumerian wool, are usually small, between eight and fourteen inches. This one, measuring about eight inches, is already quite exceptional in its size. In addition, her dress is amplified by a crinoline and a shawl or a flounce, giving her a profile of great majesty, which is accentuated by her standing position, whereas other statues are often found in sitting posture. A 'platform', built on the front of the dress, was to receive arms and hands, now missing. If facial features are barely sketched, the variety of materials and colours makes a clear distinction of clothes, hair and body of the model. To date, although 40 statuettes have been discovered, their identity and function remain uncertain. Maybe they are votive statuettes, representing a goddess of Central Asian mythology, or the representation of ladies of high rank, an assumption to which these figures owe their names of Princess of Bactria.

64. **Anonymous**, Foundation nail of a canephor on behalf of the Prince-Kudur Mabuk, father of Warad-Sin and Rim-Sin of Larsa, treasure of the foundation of the Temple of Inanna, early 2nd millennium BCE. Ancient Near East, Larsa (Iraq). Bronze, nail height: 25 or 26 cm; shelf: 5.8 × 4.2 cm. Musée du Louvre, Paris.

65. **Anonymous**, *Figurine of a God* called *The God with the Golden Hand*, around 2000 BCE. Ancient Near East, Susa (Iran). Copper and gold, 17.5 × 5.5 cm. Musée du Louvre, Paris.

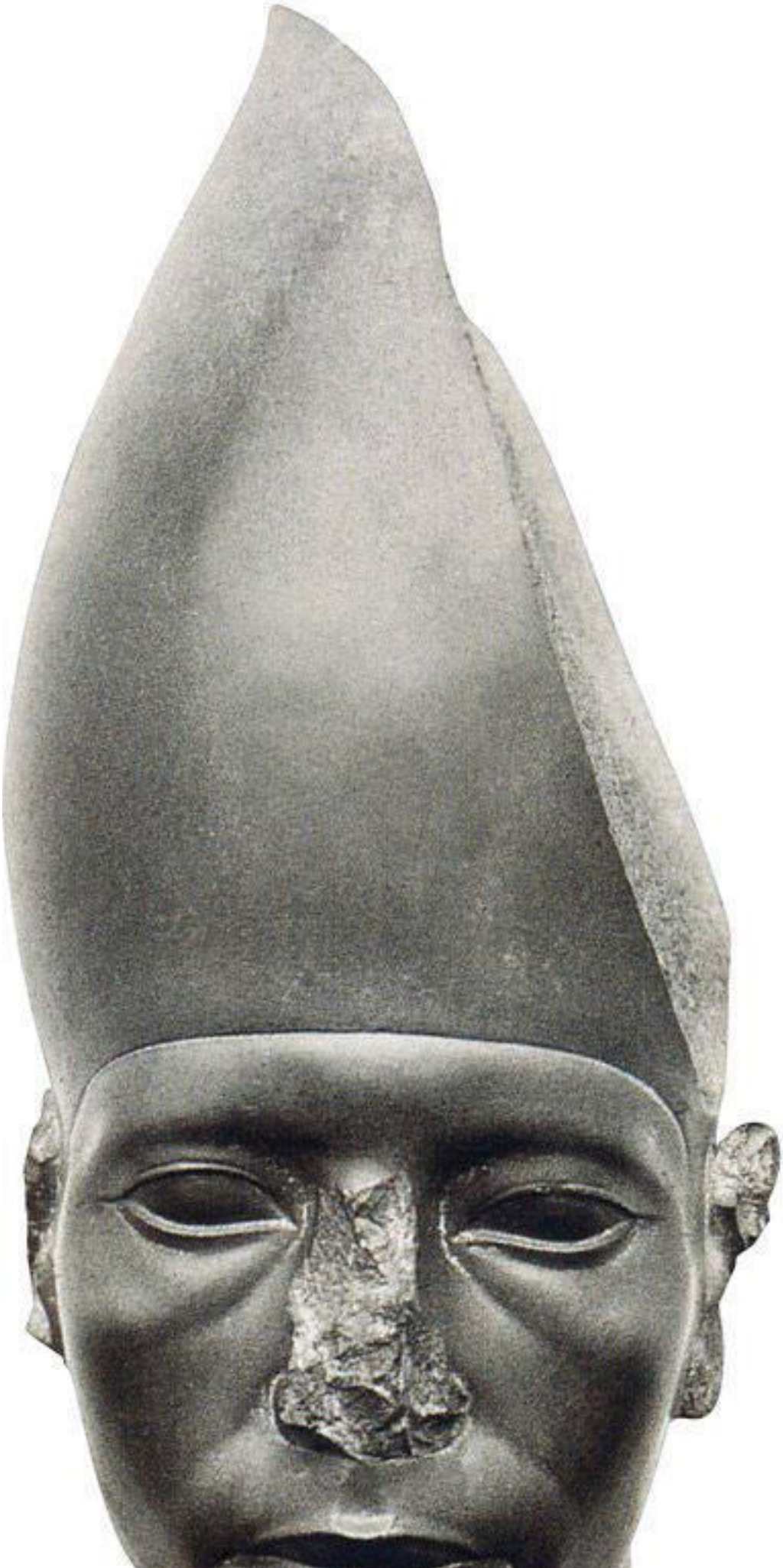
66. **Anonymous**, *Statuette of a Royal Prince*, 2nd millennium BCE. Ancient Near East. Copper, 34.9 × 9.5 cm. The British Museum, London.

67. **Anonymous**, *Royal Head*, known as *Head of Hammurabi*, early 2nd millennium BCE. Ancient Near East. Diorite, 15.2 × 9.7 × 11 cm. Musée du Louvre, Paris.



68. **Anonymous**, *Mask of the Demon Humbaba*, early 2nd millennium BCE. Ancient Near East. Terracotta, 8.9 × 5.6 cm. Vorderasiatisches Museum, Berlin.

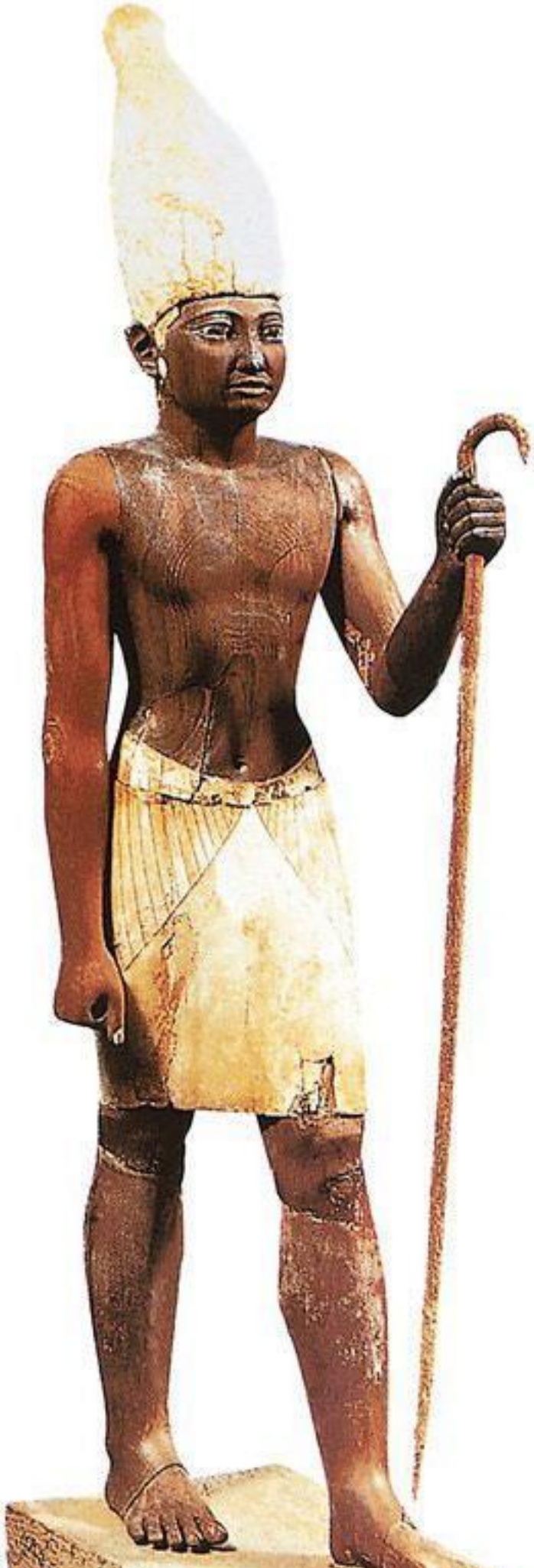
69. **Anonymous**, *Head of a God*, early 2nd millennium BCE. Ancient Near East, Tello (Iraq), Shaped terracotta, 10.8 × 6.4 × 5.7 cm. Musée du Louvre, Paris.



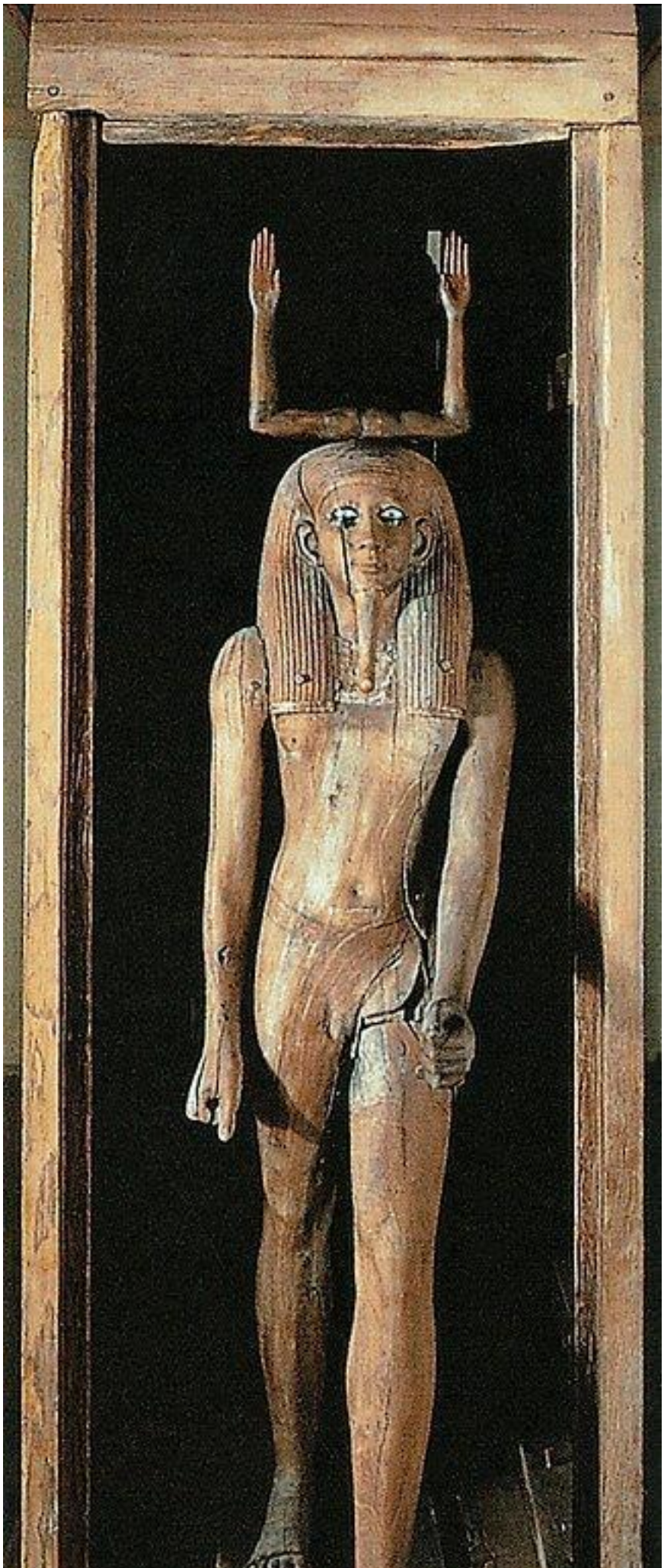
70. **Anonymous**, *Head of a Statue of Amenemhat III*, Dynasty XII, 1991–1786 BCE. Ancient Egyptian, Lower Egypt. Greywacke, height: 46 cm. Ny Carlsberg Glyptotek, Copenhagen.

71. **Anonymous**, *Statuette of a Quadrifons God*, early 2nd millennium BCE. Ancient Near East. Bronze, height: 17.3 cm. Oriental Institute of Art, Chicago.

72. **Anonymous**, *Statuette of a Kneeling Man*, known as *The Adoration of Larsa*, early 2nd millennium BCE. Ancient Near East, Larsa (Iraq). Bronze and gold. Musée du Louvre, Paris.



73. **Anonymous**, *Statue of a Pharaoh, probably Amenemhet II*, Dynasty XII, 1991–1786 BCE. Ancient Egyptian, Licht (Egypt). Cedar wood and painted plaster, height: 56 cm. Museum of Egyptian Antiquities, Cairo.



74. **Anonymous**, *Statue of Ka of Hor I Aouibre*, Dynasty XIII, 1785–1650 BCE. Ancient Egyptian, Tomb of Hor, Dahshur (Egypt). Gilded wood with gold leaf and precious stones, height: 170 cm. Museum of Egyptian Antiquities, Cairo.

75. **Anonymous**, *Gilgamesh Standing on the Head of Humbaba*, first half of the 2nd millennium BCE. Ancient Near East, Tell Asmar (Iraq). Terracotta (burnt) and traces of red paint, 16.5 × 5 cm. Musée du Louvre, Paris.

76. **Anonymous**, *Relief Depicting a Combat*, early 2nd millennium BCE. Ancient Near East, Terracotta, 8 × 13.8 cm. Vorderasiatisches Museum, Berlin.

77. **Anonymous**, *Code of Hammurabi, King of Babylon*, 1792–1750 BCE. Ancient Near East, Susa (Iran). Basalt, 225 × 65 cm. Musée du Louvre, Paris.

The sixth king of Babylon, Hammurabi, was the first to ascertain the hegemony of the city over the whole of Mesopotamia and to impose a real unity of language and law within his kingdom. Hammurabi's Code is inscribed in the Akkadian language and is more a compendium of case law than a statement of legal texts, destined to govern his people according to the same rules of conduct and accountability for everyone. Nearly three-quarters of the work are inscribed on stone tablets; this text is one of the oldest written laws and the most comprehensive one of antiquity. The stele, first placed in the temple of Sippar before being moved to Susa in the late 2nd millennium BCE, has been found in several versions located throughout the kingdom. Thus, the code was made available and became visible to all, responding to a principle of law known and still in effect: 'Nobody is supposed to ignore the law.' Emblematic of the Mesopotamian civilisation, the text begins with an introduction explaining the achievements and qualities of the king, followed by court decisions. This is an exceptional source of information about this culture, in areas as diverse as family, religion, military and the economy. An epilogue, dedicated to the glory of Hammurabi, completes the text. At the top of the stele, a bas-relief shows the standing king receiving the investiture of Shamash, the Mesopotamian god of the sun, thus legitimising the rules imposed by the king.

78. **Anonymous**, *Bas-relief of an Armed Warrior God*, first half of the 2nd millennium BCE. Ancient Near East. Plate moulded terracotta, 11.5 × 5.5 cm. Musée du Louvre, Paris.

79. **Anonymous**, *Mountain God Feeding Two Goats*, 15th century BCE. Ancient Near East. Limestone, height: 122 cm. Vorderasiatisches Museum, Berlin.

80. **Anonymous**, *The Sculptor Bak and his Wife Taheri*, Reign of Akhenaten, Dynasty XVIII, 1379–1362 BCE. Ancient Egyptian. Quartzite, height: 67 cm. Ägyptische Museum, Berlin.

81. **Anonymous**, *Stele of Baal with a Bolt of Lightning*, 15th-13th century BCE. Ancient Near East, Ras Shamra. Limestone, 142 × 50 cm. Musée du Louvre, Paris.

This type of monument was placed outside the temples to honour the gods and was the main means of expression that developed in the Bronze Age. Curved at the top, slightly flared at the base, this sculpture represents Baal, the Phoenician god of the storm. On the right, a little person is dominated and protected by the god. No doubt, he is the king of Ugarit, now Ras Shamra city, where the work was discovered. While some features of this bas-relief refer to Egyptian sculpture, including the two-dimensional representation of the persons, the symbolism of the work is nevertheless characteristic of the Levant. In a move like the figures of fighting gods, like Zeus or Jupiter, Baal brandished his club and planted a stick into the ground, which ends in dense foliage illustrating the benefits of the rain, and so the storm, to nature. Baal is thus depicted as the guarantor of both plant and human life. Of the nineteen steles discovered to date, this one, known as Baal with a Bolt of Lightning*, is the largest, in both size and iconographic quality.*

82. **Anonymous**, *A Block Statue of Senenmut and Princess Neferure*, Dynasty XVIII, 1570–1320 BCE. Ancient Egyptian, Karnak cachette (Egypt). Granite Gray, height: 130 cm. Museum of Egyptian Antiquities, Cairo.

83. **Anonymous**, *Statue of King Idrima*, 16th century BCE. Ancient Near East, Tell Atchana (Turkey). Limestone and basalt, height: 104.2 cm. The British Museum, London.

84. **Anonymous**, *Statuette of a Seated God*, around 1600 BCE. Ancient Near East, Qatna (Syria). Bronze, height: 18.1 cm. Musée du Louvre, Paris.

85. **Anonymous**, *Girl With a Vase*, Dynasty XVIII, 1570–1320 BCE. Ancient Egyptian, Tomb of Merneptah, Sheikh Abd el-Qurna, Western Thebes (Egypt). Boxwood, gold and ivory painted, height: 13.3 cm. Oriental Museum, University of Durham.

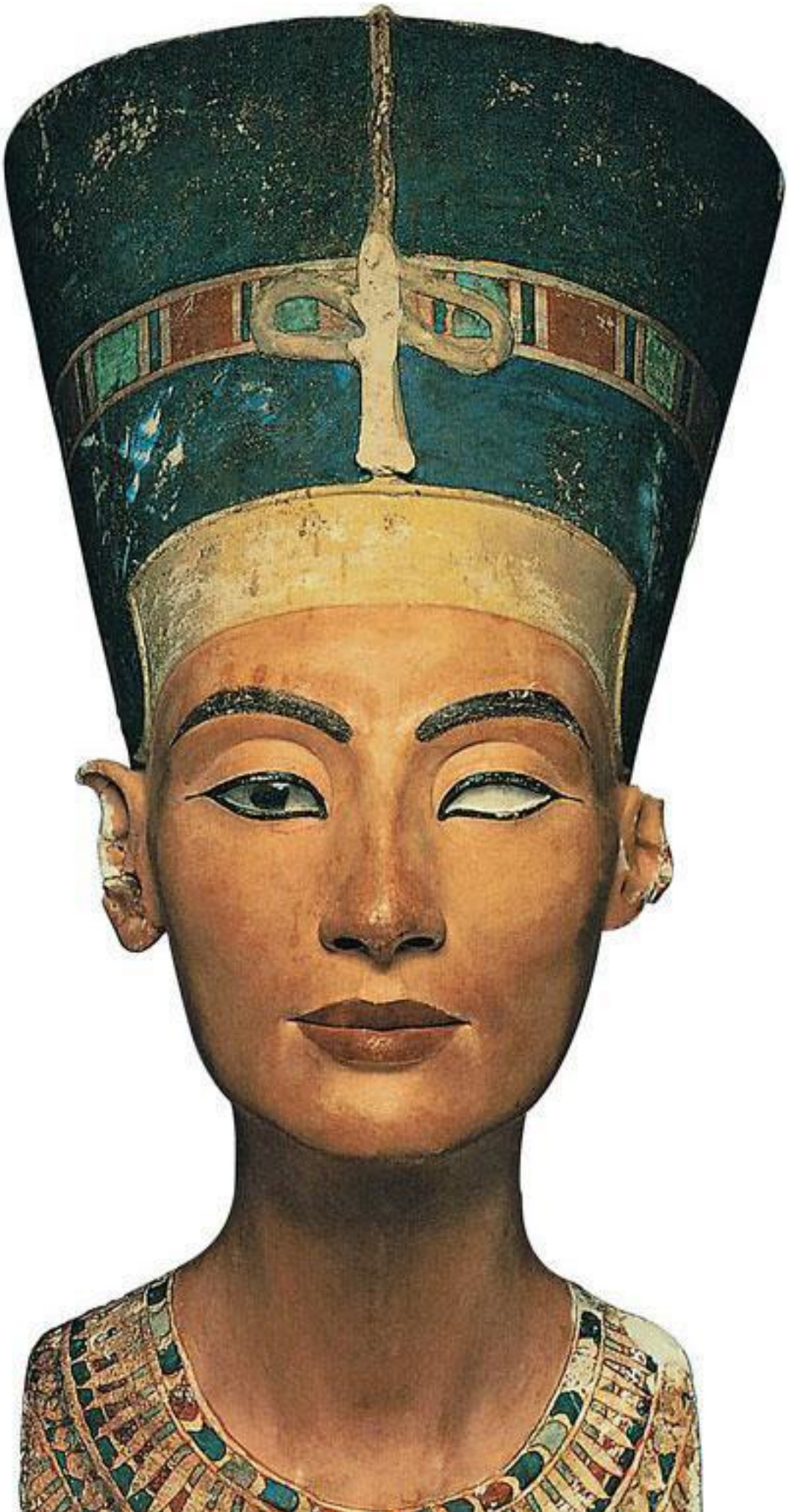
86. **Anonymous**, *Princess Ahhotep*, Dynasty XVII, 1650–1580 BCE. Ancient Egyptian. Musée du Louvre, Paris.

87. **Anonymous**, *Statuette of Nefertiti*, Dynasty XVIII, 1570–1320 BCE. Ancient Egyptian, Tell el-Amarna (Egypt). Limestone, height: 40 cm. Ägyptische Museum, Berlin.

88. **Anonymous**, *Miniature Coffin for the Viscera of Tutankhamun*, Dynasty XVIII, 1570–1320 BCE. Ancient Egyptian, Valley of the Kings (Egypt). Gold, carnelian, and glass paste, height: 39 cm. Museum of Egyptian Antiquities, Cairo.

89. **Anonymous**, *Colossal Head of Amenhotep III*, Dynasty XVIII, 1570–1320 BCE. Ancient Egyptian, el-Kom Heitan, Western Thebes (Egypt). Brown quartzite, 117 × 81 × 66 cm. The British Museum, London.

90. **Anonymous**, *Akhenaten with the Queen or a Princess*, Dynasty XVIII, 1570–1320 BCE. Ancient Egyptian. Limestone, height: 39.5 cm. Museum of Egyptian Antiquities, Cairo.



91. **Thutmose**, *Bust of Nefertiti*, Dynasty XVIII, 1570–1320 BCE. Ancient Egyptian, Tell el-Amarna (Egypt). Limestone and gypsum, height: 48 cm. Ägyptische Museum, Berlin.

Nefertiti is one of the best-known Egyptian queens in the world, thanks to the discovery in 1912 of the bust sculpted by Thutmose in the 2nd millennium BCE. Unearthed at Tell el-Amarna in the workshop that is believed to have belonged to the official sculptor of Akhenaten, of whom Nefertiti was the great royal wife, the realistic bust impresses by the beauty of the model. The fineness of the representation, the bright colours and delicate facial features make this royal sculpture one of the masterpieces of ancient Egypt. During her lifetime, the queen played a major political role next to her husband and was famous for her outstanding beauty, Nefertiti's name means also, in Egyptian, 'the beautiful woman has come'. Next to the Pharaoh, Nefertiti exerts a significant influence on the cultural and religious changes, concerning the abolition of the cult of Amon and the advent of Aton, initiated by her husband. Faithful to the sun god, even after the death of Akhenaton, Nefertiti died at the age of 35 years after having withdrawn, probably for personal reasons, from public life. Like her uncertain origins, her tomb is one of the great mysteries of Egyptology. It is likely that when she died, her body was buried beside the one of Akhenaton at Tell el-Amarna. However, no remains have yet been found. No doubt, the bodies were desecrated like numerous remains of the Amarna period, or transferred to Thebes when the city of the heretical pharaoh was abandoned.

92. **Anonymous**, *Perforated Relief*, mid-2nd millennium BCE. Ancient Near East, Temple of Ninhursag, Susa (Iran). Alabaster, 14 × 13 cm. Musée du Louvre, Paris.

93. **Anonymous**, *King Amenhotep IV Akhenaton*, Reign of Akhenaten, Dynasty XVIII, 1379–1362 BCE. Ancient Egyptian, pillar fragment of a building built at the east of Karnak (Egypt). Painted sandstone, 137 × 88 × 60 cm. Musée du Louvre, Paris.

94. **Anonymous**, *Akhenaton,* 1353–1335 BCE. Ancient Egyptian, Karnak (Egypt). Sandstone, height: 396 cm. Museum of Egyptian Antiquities, Cairo.

95. **Anonymous**, *A Princess of the Family of Akhenaten*, Reign of Akhenaton, Dynasty XVIII, 1379–1362 BCE. Ancient Egyptian. Painted limestone, 15.4 × 10.1 cm. Musée du Louvre, Paris.

96. **Anonymous**, *Queen Blanche*, known as *Meritamon*, Reign of Ramses II, Dynasty XIX, 1304–1237 BCE. Ancient Egyptian, Western Thebes (Egypt). Painted limestone, height: 75 cm. Museum of Egyptian Antiquities, Cairo.

97. **Anonymous**, *Statue of the Goddess Sekhmet*, Reign of Amenhotep III, Dynasty XVIII, 1405–1367 BCE. Ancient Egyptian, Temple of Mut, Karnak (Egypt). Diorite, 61 × 229 × 105 cm. Musée du Louvre, Paris.

98. **Anonymous**, *Akhenaten and Nefertiti*, after year 9 of the reign of Akhenaton, Dynasty XVIII, 1379–1362 BCE. Ancient Egyptian. Painted limestone, 22.2 × 12.3 × 9.8 cm. Musée du Louvre, Paris.

99. **Anonymous**, *Queen Tiy, Kom*, around 1352 BCE. Ancient Egyptian, Medinet el-Gurab (Egypt). Yew, ivory, silver, gold, lapis lazuli, clay, and wax. Ägyptische Museum, Berlin.

100. **Anonymous**, *Brick Panels Moulded with Bull-Men, Palms and Goddess,* front view, mid-12th century BCE. Ancient Near East, Temple of Inshushinak, Susa (Iran). Pottery. Musée du Louvre, Paris.

101. **Anonymous**, *Female Character, Idol*, 1000–750 BCE. Ancient Near East, Lorestan (Iran). Bronze, height: 22.4 cm. Museum Rietberg, Zurich.

102. **Anonymous**, *Figurine of a Hittite God*, 14th-13th century BCE. Ancient Near East, Yozgat (Turkey). Lost-wax casting, 3.9 × 1.3 × 1.3 cm. Musée du Louvre, Paris.

103. **Anonymous**, *Idol*, around 1000–750 BCE. Ancient Near East, Lorestan (Iran). Bronze, height: 8.9 cm. Museum Rietberg, Zurich.

104. **Anonymous**, *Kudurru King Shipak Meli-II*, reign of Meli-Shipak II, 1186–1172 BCE. Susa (Iran). Black limestone, 65 × 30 × 19 cm. Musée du Louvre, Paris.

105. **Anonymous**, *Lower Part of a Quiver*, 1000–750 BCE. Ancient Near East, Lorestan (Iran). Bronze. Musées royaux d'Art et d'Histoire, Brussels.

106. **Anonymous**, *Quiver Plate*, 8th-7th century BCE. Ancient Near East, Lorestan (Iran). Bronze, 43.9 × 16.8 cm. Musée du Louvre, Paris.

107. **Anonymous**, *Quiver Plate* (detail), 8th-7th century BCE. Ancient Near East, Lorestan (Iran). Bronze. Musée du Louvre, Paris.

108. **Anonymous**, *Heroes Mastering a Lion*, Reign of Sargon II, 721–705 BCE. Ancient Near East, Khorsabad Palace, Dur-Sharrukin (Iraq). Alabaster, 552 × 218 × 63 cm. Musée du Louvre, Paris.

109. **Anonymous**, *Male Figure, Idol*, 9th-8th century BCE. Ancient Near East, Lorestan (Iran). Bronze, height: 9 cm. Musée Cernuschi, Paris.

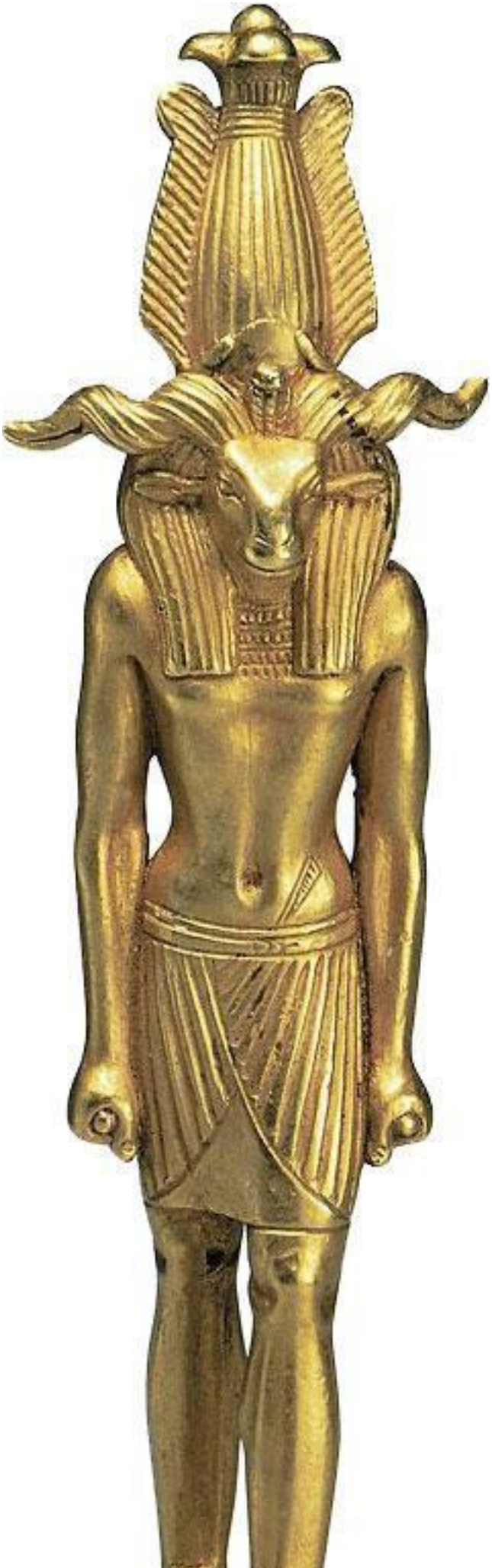
110. **Anonymous**, *The Cat Goddess Bastet*, Reign of Psammetichus I, Dynasty XXVI, 663–609 BCE. Ancient Egyptian. Bronze and blue glass, 27.6 × 20 cm. Musée du Louvre, Paris.

111. **Anonymous**, *Winged Sphinx Found in Fort Shalmaneser*, 9th-8th century BCE. Ancient Near East, Nimrud (Iraq). Ivory, 6.9 × 7.7 × 1 cm. The British Museum, London.

112. **Anonymous**, *Statue of Amenardis I*, Dynasty XXV, 751–656 BCE. Ancient Egyptian, Karnak (Egypt). Egyptian alabaster (calcite), height: 170 cm. Museum of Egyptian Antiquities, Cairo.

113. **Anonymous**, *The "Auxerre Kore"*, c. 640–630 BCE. Ancient Greek. Limestone, height: 75 cm. Musée du Louvre, Paris.

In the 7th century BCE, 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 10th century BCE. 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.



114. **Anonymous**, *Amulet with the image of Her-Shef,* Reign of Neferkarê Pepiseneb, Dynasty XXIII, 740–725 BCE. Ancient Egyptian. Gold, 6 × 0.7 × 1.7 cm. Museum of Fine Arts, Boston.

115. **Anonymous**, *Kleobis* and *Biton*, Apollo Sanctuary, Delphi, c. 610–580 BCE. Ancient Greek. Marble, height: 218 cm. Archaeological Museum of Delphi, Delphi.

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 *(fig. 120) and share the same Egyptian style and decorative, incised details.*

116. **Anonymous**, *Kore dedicated to Hera by Cheramyes of Samos*, c. 570–560 BCE. Ancient Greek. Marble, height: 192 cm. Musée du Louvre, Paris.

This kore is best understood through comparison to the earlier Auxerre Kore *(fig. 113). 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 *(fig. 113), 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.*

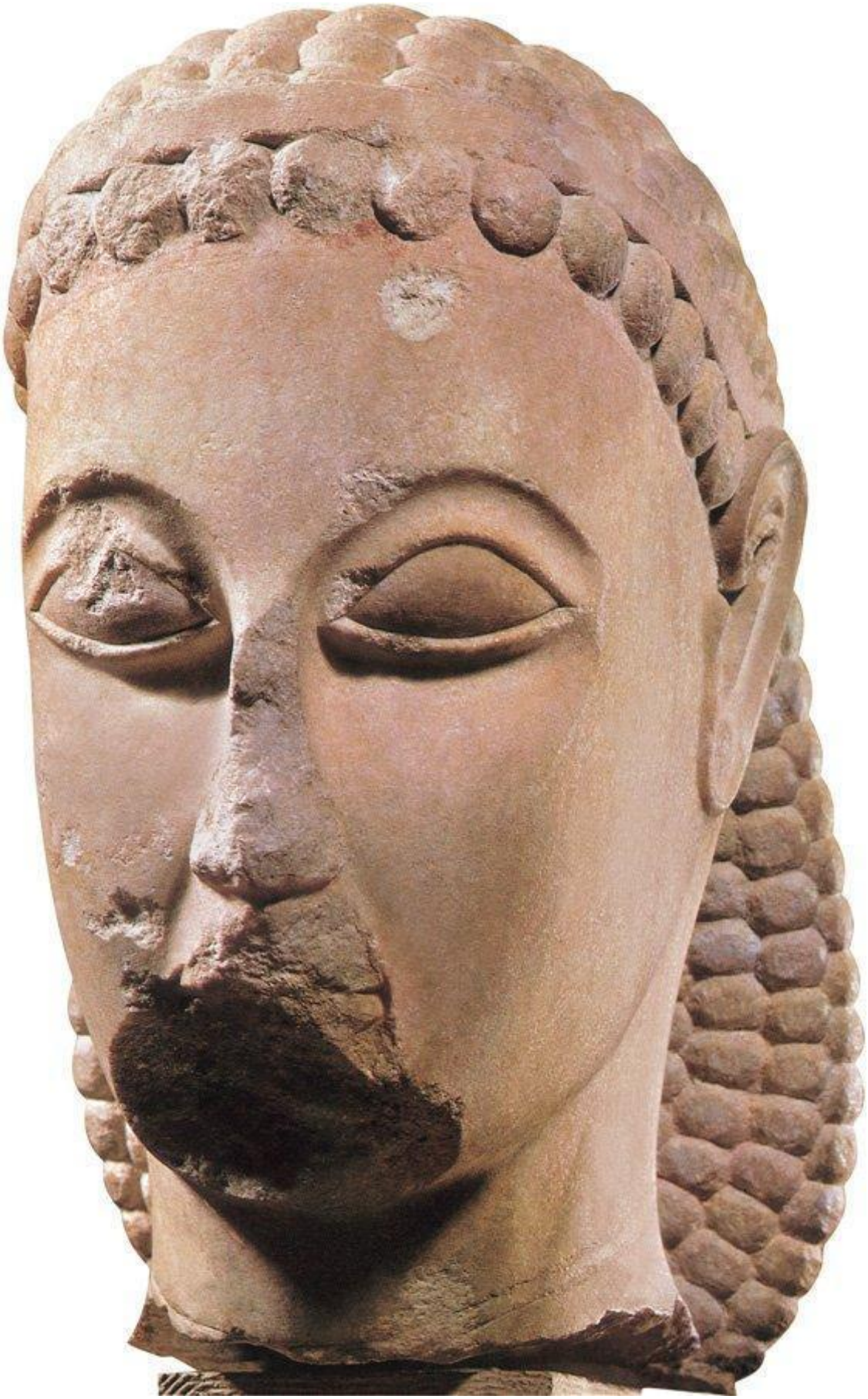
117. **Anonymous**, *Moschophoros*, called the *"Calf Bearer"*, Acropolis, Athens, c. 570 BCE. Ancient Greek. Marble, height: 164 cm. Acropolis Museum, Athens.

118. **Anonymous**, *Kouros*, called the *Apollo from Tenea*, c. 560–550 BCE. Ancient Greek. Marble, height: 153 cm. Glyptothek, Munich.

119. **Anonymous**, *Head of a Cavalier* called the *Cavalier Rampin*, Acropolis, Athens, c. 550 BCE. Ancient Greek. Marble, traces of painting, height: 27 cm. Musée du Louvre, Paris.

When the Persians attacked Athens in 480 BCE, 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 19th century.

The head remains in Paris, in the Louvre, while the other fragments are housed on the Acropolis in Athens.



120. **Anonymous**, *Dipylon Head*, Dipylon, Athens, c. 600 BCE. Ancient Greek. Marble, height: 44 cm. National Archaeological Museum of Athens, Athens.

This fragment is a rare early example of the "kouros", or standing male statue. Its name comes from the Dipylon Cemetery in Athens where it was found. There, in the 6th century BCE, 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 *(fig. 113), 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 6th century, Greek sculpture would lose this patterned, decorative quality and become increasingly realistic and lifelike.*

121. **Anonymous**, *The Naxian Sphinx*, Earth Sanctuary, Delphi, c. 560 BCE. Ancient Greek. Marble, height: 232 cm. Archaeological Museum of Delphi, Delphi.

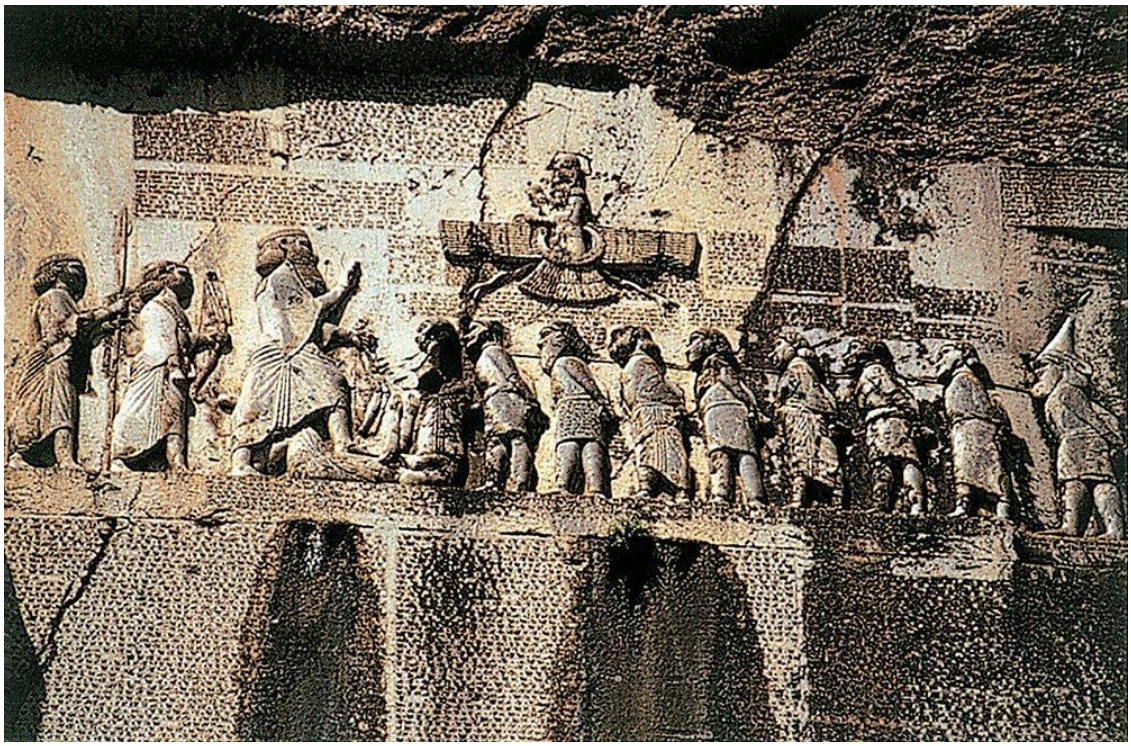
This graceful creature is a composite of a lion, an eagle, and a woman. The grace and beauty of the sphinx emphasises its strength: this fierce creature was intended to protect all that it could oversee from its position atop a high column. The column and sphinx were erected as a votive offering by the 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.

122. **Anonymous**, *Kore 679*, called the *Peplos Kore*, Acropolis, Athens, c. 530 BCE. Ancient Greek. Marble, traces of painting, height: 118 cm. Acropolis Museum, Athens.

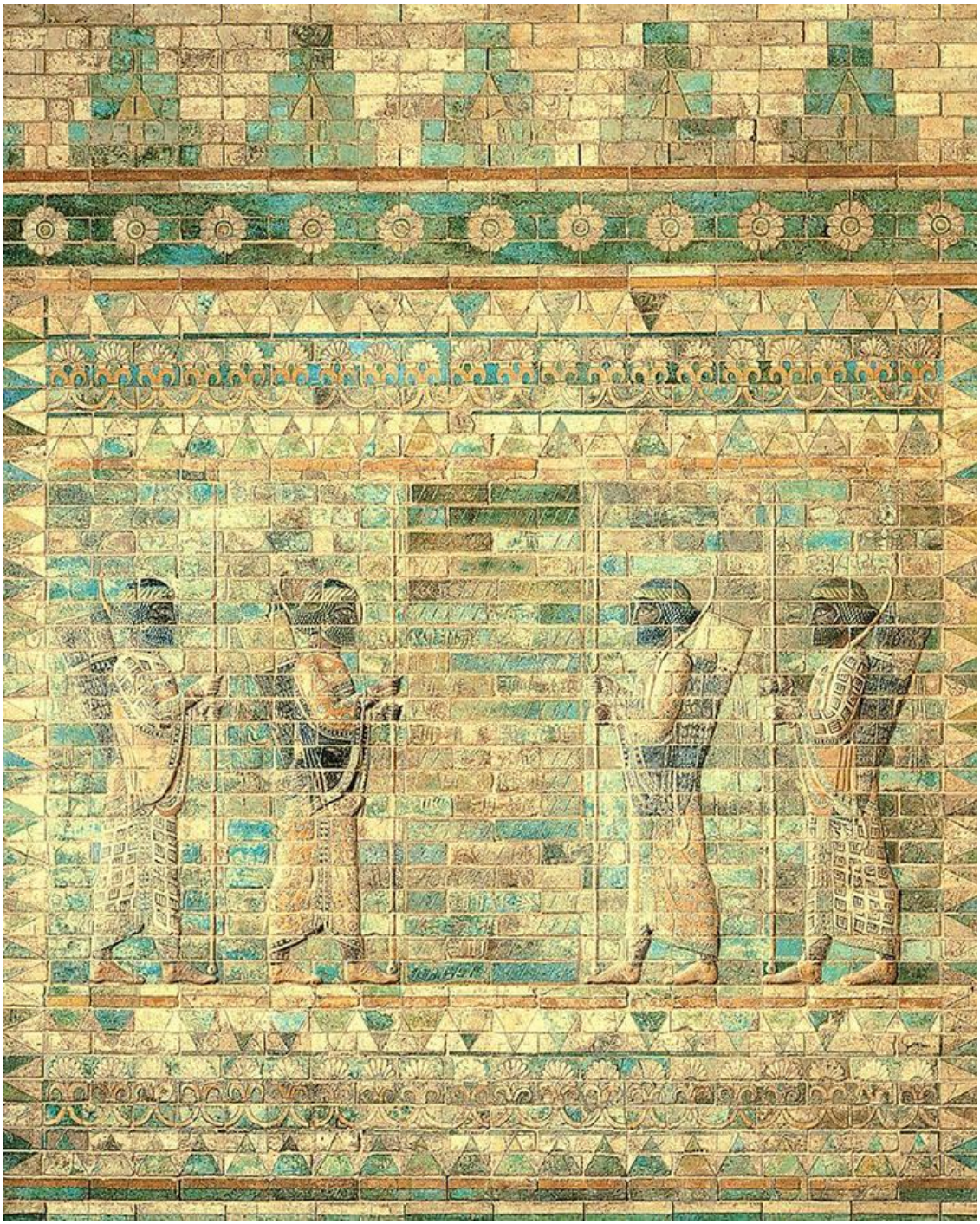
Known as the Peplos Kore*, this piece was another victim of the Persian invasion, found buried in the ruins of the Acropolis in Athens. While her heavy garment hangs straight over her body, the sculptor has taken care to show the curves of her shoulders, breasts, and hips. Underneath the straight skirt, 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.*

123. **Anonymous**, *Sarcophagus of a Couple from Cerveteri*, c. 520–510 BCE. Ancient Etruscan. Painted terracotta, 111 × 194 × 69 cm. Musée du Louvre, Paris.

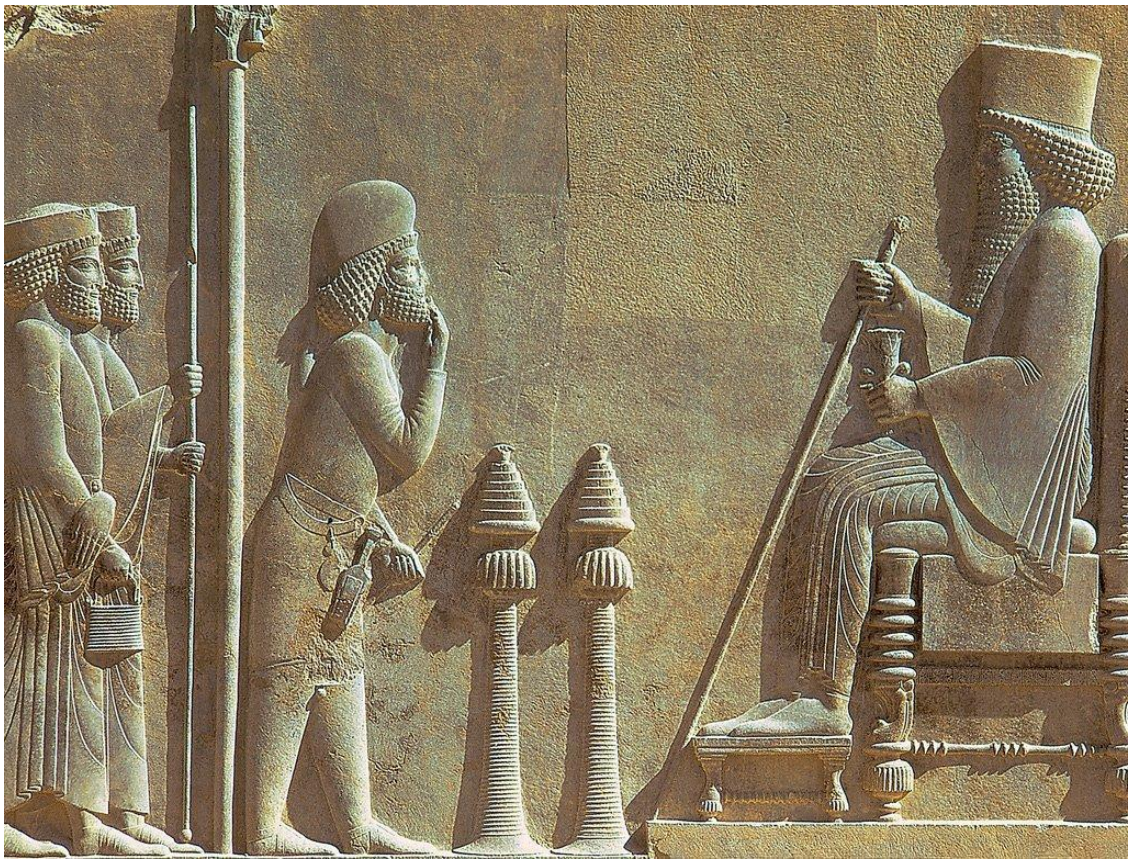
Though their civilisation flourished alongside that of the Greeks, our limited understanding of Etruscan language and culture has left a veil of mystery over the people who lived in Italy before the Roman Republic. Their art was strongly influenced by that of the Greeks, as evidenced by this terracotta 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.



124. **Anonymous**, *Darius Trampling the Traitor Gaumata*, detail of the rock of Bisotun, around 519–512 BCE. Ancient Near East, Plain Media (Iran). Limestone, 300 × 550 cm. In situ.



125. **Anonymous**, *Frieze of Archers*, c. 510 BCE. Ancient Near East, Tell of the Apadana, the palace of Darius I, Susa (Iran). Siliceous glaze polychrome bricks, 475 × 375 cm. Musée du Louvre, Paris.



126. **Anonymous**, *The Audience of King Xerxes*, c. 510 BCE. Ancient Near East, Persepolis (Iran). Museum of Tehran, Iran.

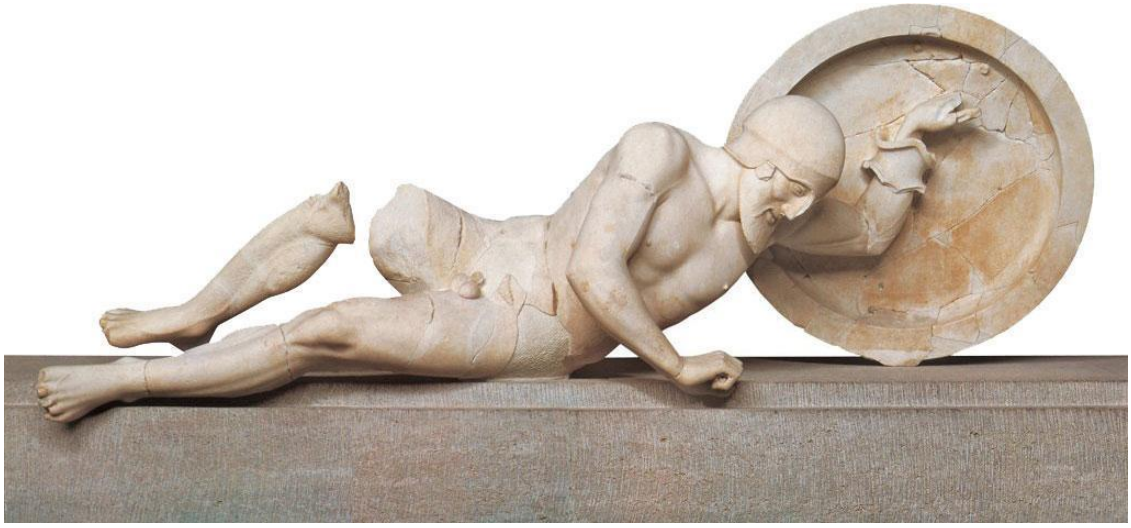
127. **Anonymous**, *Heracles*, Temple of Portonaccio, Veii (Italy), 510–490 BCE. Ancient Etruscan. Terracotta. Museo Nazionale Etrusco di Villa Giula, Rome.

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 *(fig. 128) 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.*

128. **Anonymous**, *Apollo*, Temple of Portonaccio, Veii (Italy), c. 510 BCE. Ancient Etruscan. Terracotta, height: 180 cm. Museo Nazionale Etrusco di Villa Giula, Rome.

129. **Anonymous**, *Kore 594*, Acropolis, Athens, c. 500 BCE. Ancient Greek. Marble, height: 122 cm. Acropolis Museum, Athens.

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.*



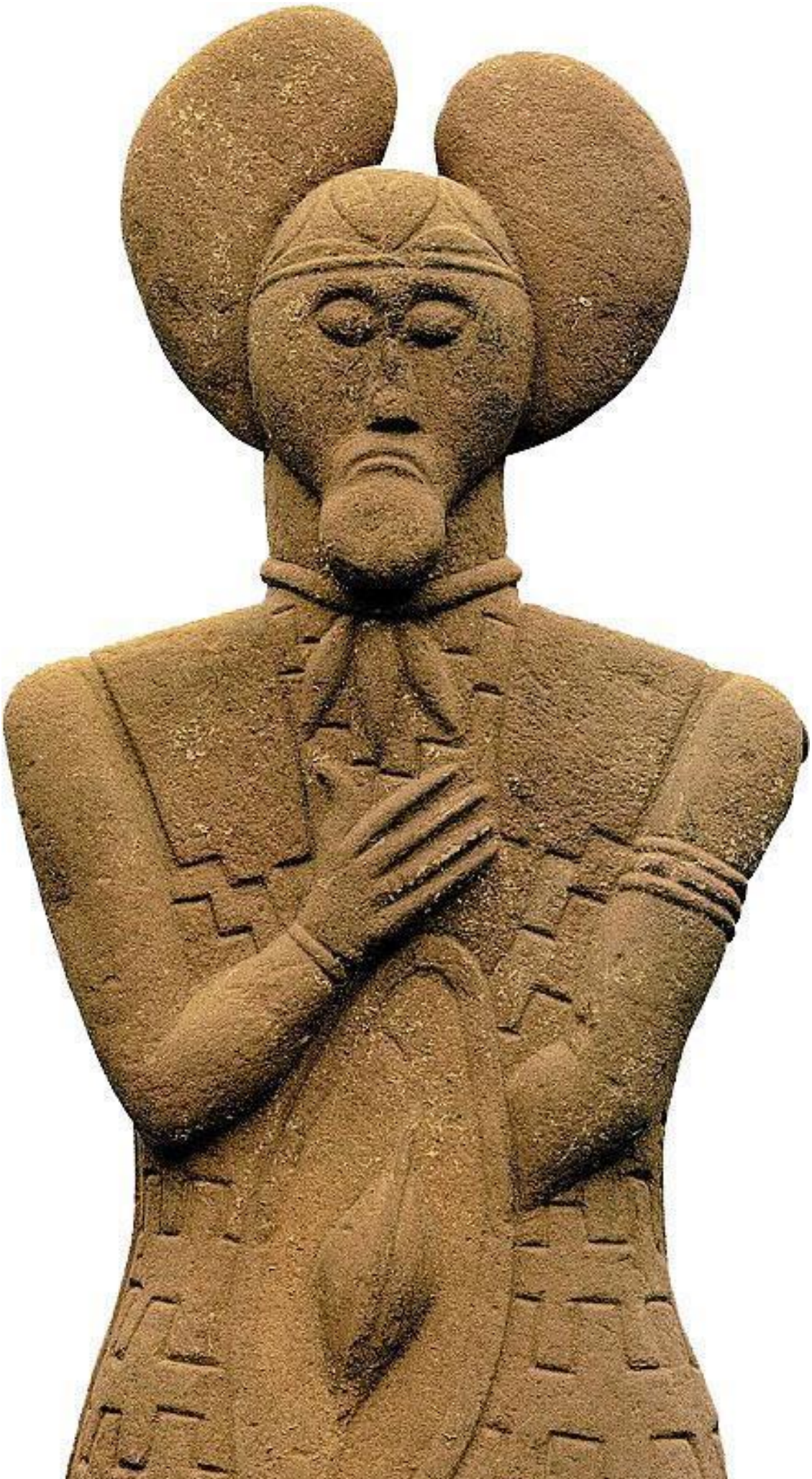
130. **Anonymous**, *Dying Warrior*, corner figure, east pediment, Temple of Aphaia, Aegina (Greece), c. 500–480 BCE. Ancient Greek. Marble, length: 185 cm. Glyptothek, Munich.

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.*

131. **Anonymous**, *Dancer Supporting the Kline and Lion*, late 6th century BCE. Ancient Celtic, Hochdorf (Switzerland). Bronze, height: 30 cm. Württembergisches Landesmuseum, Stuttgart.

132. **Anonymous**, *The Hirschlanden Warrior*, 500 BCE. Ancient Celtic. Sandstone, height: 150 cm. Württembergisches Landesmuseum, Stuttgart.

133. **Anonymous**, *Kore 678*, Acropolis, Athens, c. 530 BCE. Ancient Greek. Marble, height: 96.4 cm. Acropolis Museum, Athens.



134. **Anonymous**, *The Lord of Glauberg*, 5th century BCE. Ancient Celtic. Hessisches Landesmuseum, Darmstadt.

135. **Anonymous**, *Sarcophagus of Eshmunazor II, King of Sidon*, first quarter of 5th century BCE. Ancient Near East, Necropolis Magharat Tablun, Saida (Lebanon). Black Amphibolite, 119 × 125 × 256 cm. Musée du Louvre, Paris.

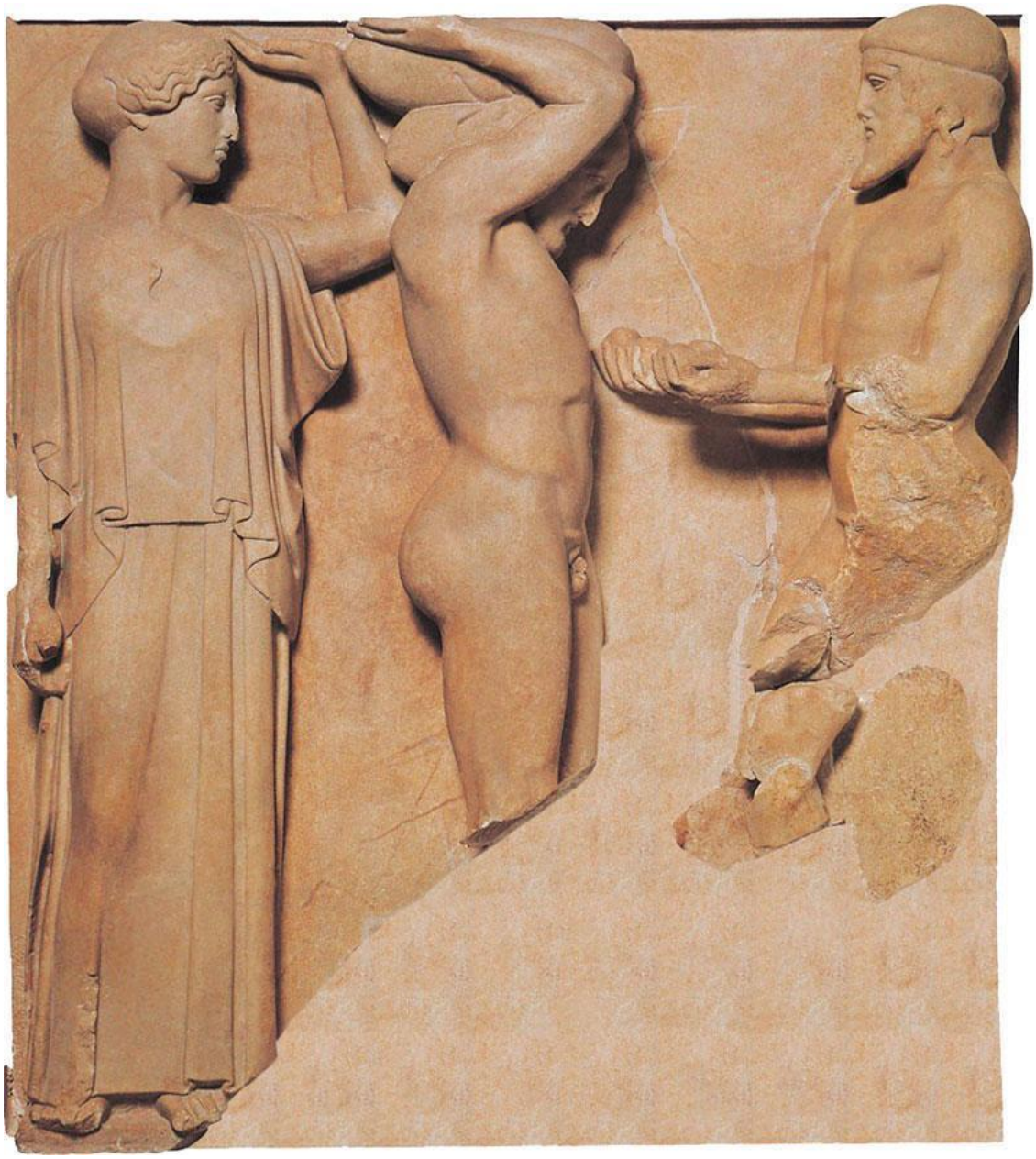
136. **Anonymous**, *Kore 686*, called *The Sulky One*, Acropolis, Athens, c. 480 BCE. Ancient Greek. Marble, height: 58 cm. Acropolis Museum, Athens.

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.*

137. **Anonymous**, *Young Girl Running*, pediment, Temple of Eleusis, Eleusis (Greece), c. 490–480 BCE. Ancient Greek. Marble, height: 65 cm. Archaeological Museum, Eleusis (Greece).

138. **Anonymous**, *The Kritios Boy*, Acropolis, Athens, c. 480–470 BCE. Ancient Greek. Marble, height: 116 cm. Acropolis Museum, Athens.

139. **Anonymous**, *Birth of Aphrodite*, detail of the *Ludovisi Throne*, c. 470–460 BCE. Ancient Greek. Marble, height: 90 cm, length: 142 cm. Museo Nazionale Romano, Rome.



140. **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, c. 470–456 BCE. Ancient Greek. Marble, height: 160 cm. Archaeological Museum, Olympia.

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 5th 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.

141. **Anonymous**, *Pensive Athena*, Acropolis, Athens, c. 470–460 BCE. Ancient Greek. Marble, height: 54 cm. Acropolis Museum, Athens.

Athena was the patron goddess of Athens, worshipped by Athenians on the Acropolis, and honoured in special events such as the Panathenaic festival. She 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 6th to the 5th century BCE.

142. **Anonymous**, *The Tyrannicides Harmodius and Aristogeiton*, Roman copy after a Greek original created c. 477 BCE by **Critios**. Ancient Greek. Marble, height: 195 cm. Museo Archeologico Nazionale, Naples.

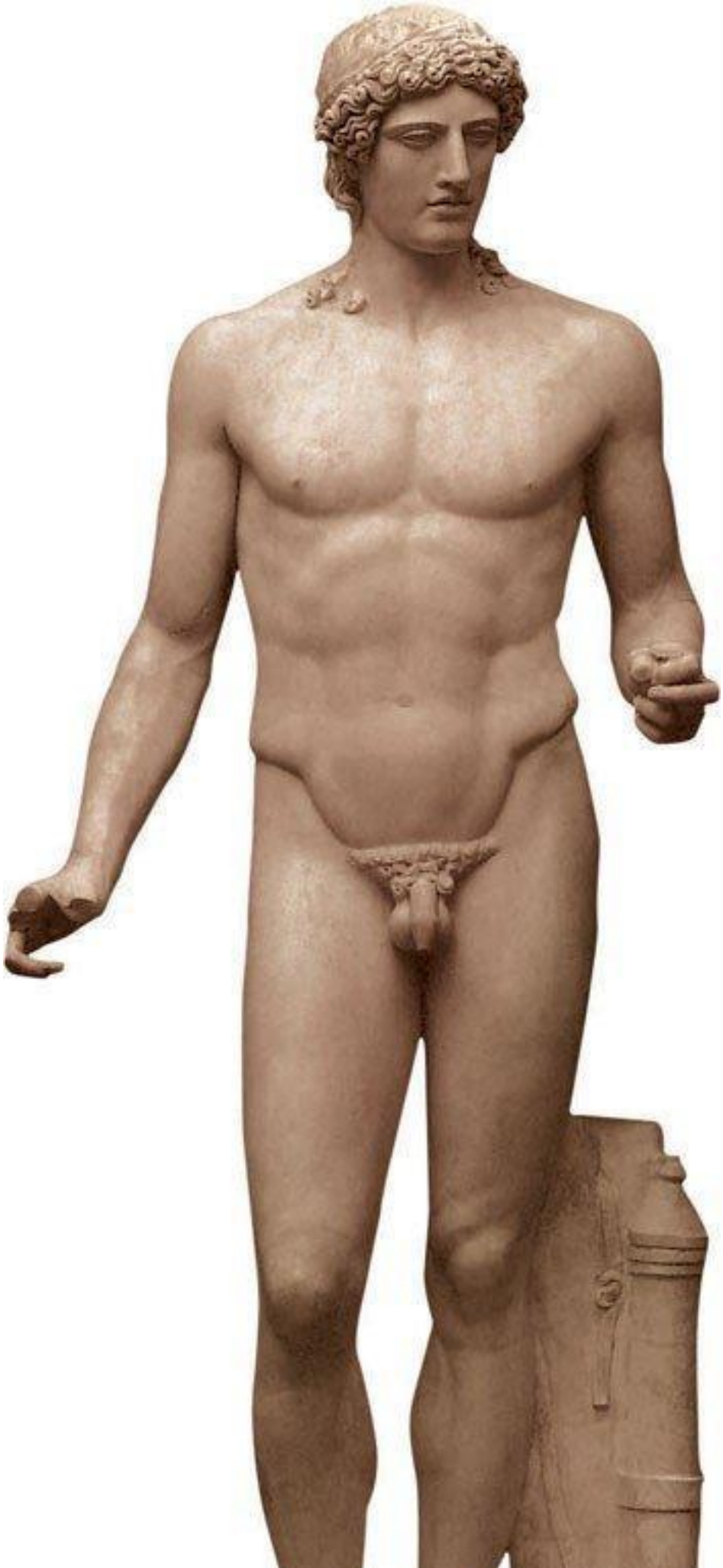
Harmodius and Aristogeiton Metal was a valuable commodity in the ancient world, so sculptures made of bronze or other metals were often eventually melted down by a conquering nation or a successive ruler who did not care for the art of his predecessor. For that reason, few large-scale bronze sculptures 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.

143. **Anonymous**, *The Charioteer of Delphi,* c. 475 BCE. Ancient Greek. Bronze, height: 180 cm. Archaeological Museum of Delphi, Delphi.

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

144. **Anonymous**, *Leda and the Swan*, copy after a Greek original created during the first half of the 5th century BCE by **Timotheus**. Ancient Greek. Marble, height: 132 cm. Musei Capitolini, Rome.

145. **Anonymous**, *Youth Clad in Tight Long-Fitting Tunic*, called the *Charioteer of Motya*, c. 470 BCE. Ancient Greek. Marble, height: 181 cm. Museo Joseph Whitaker, Motya (Italy).



146. **Anonymous**, *Apollo*, called the *Apollo Parnopios*, copy after a Greek original created around 450 BCE by **Phidias**. Ancient Greek. Marble, height: 197 cm. Staatliche Museen, Kassel.

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 5th-century BCE 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.

PHIDIAS

(C. 488 BCE, ATHENS – C. 431 BCE, OLYMPIA)

Son of Charmides, universally regarded as the greatest of Greek sculptors, Phidias was born in Athens. We have varying accounts of his training. Hegias of Athens, Ageladas of Argos, and the Thasian painter Polygnotus, have all been regarded as his teachers.

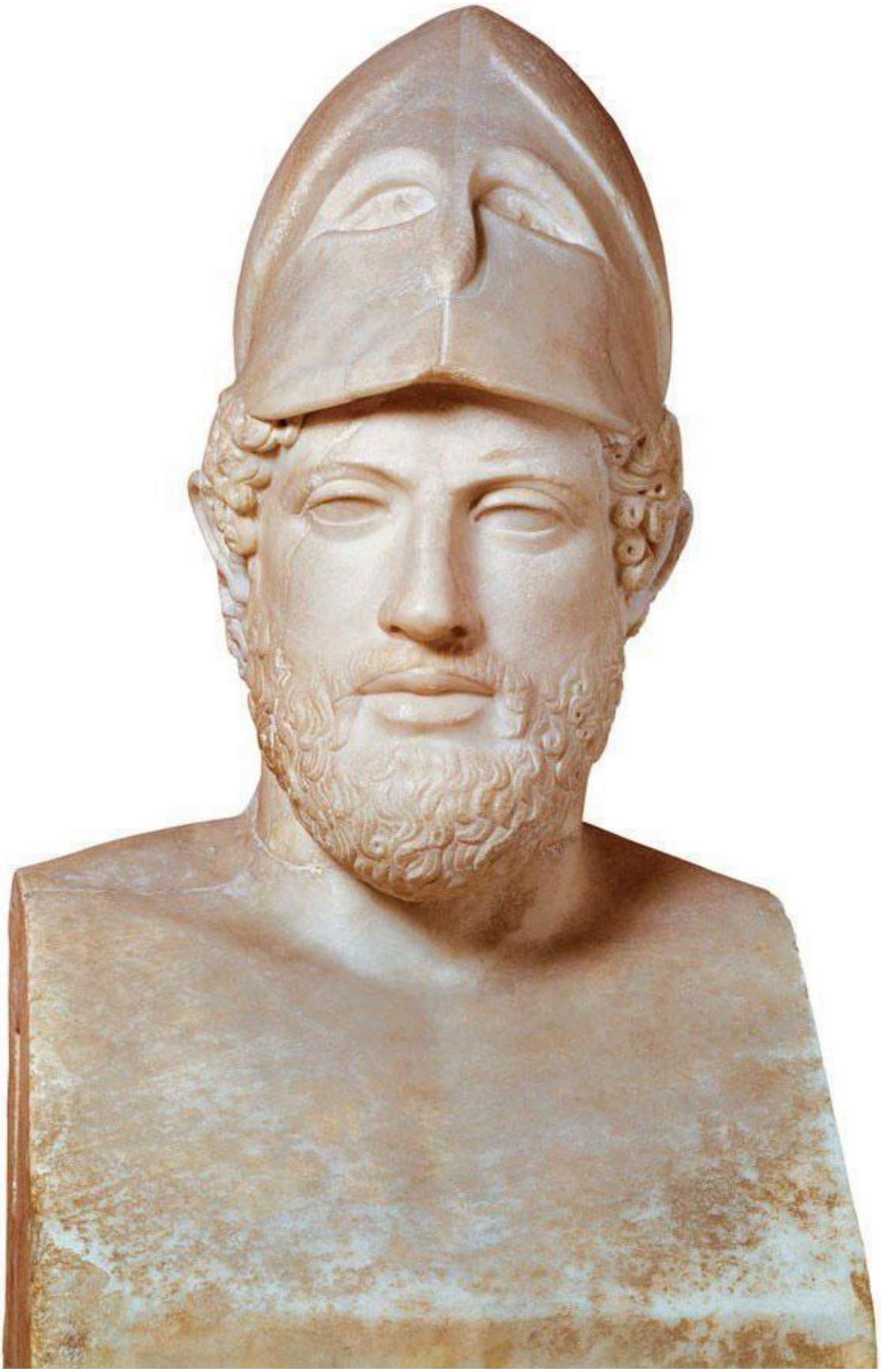
The earliest of his great works were dedications in memory of Marathon, from the spoils of the victory. On the Acropolis of Athens he erected a colossal bronze image of Athena, visible far out at sea. Other works at Delphi, at Pellene in Achaea, and at Plataea were appreciated; among the Greeks themselves, however, the two works of Phidias which far outstripped all others – providing the basis of his fame – were the colossal figures in gold and ivory of Zeus at Olympia and of Athena Parthenos at Athens, both of which belong to about the middle of the 5th century.

Plutarch gives in his life of Perikles a charming account of the vast artistic activity that went on at Athens while that statesman was in power. For the decoration of his own city he used the money furnished by the Athenian allies for defence against Persia. “In all these works,” says Plutarch, “Phidias was the adviser and overseer of Perikles.” Phidias introduced his own portrait and that of Perikles on the shield of his Parthenos statue. And it was through Phidias that the political enemies of Perikles struck at him.

It is important to observe that in resting the fame of Phidias upon the sculptures of the Parthenon we proceed with little evidence. What he was celebrated for in antiquity was his statues in bronze or gold and ivory. If Plutarch tells us that he superintended the great works of Perikles on the Acropolis, this phrase is very vague.

Of his death we have two discrepant accounts. According to Plutarch he was made an object of attack by the political enemies of Perikles, and died in prison at Athens. According to Philochorus, he fled to Elis, where he made the great statue of Zeus for the Eleans, and was afterwards put to death by them. For several reasons the first of these tales is preferable.

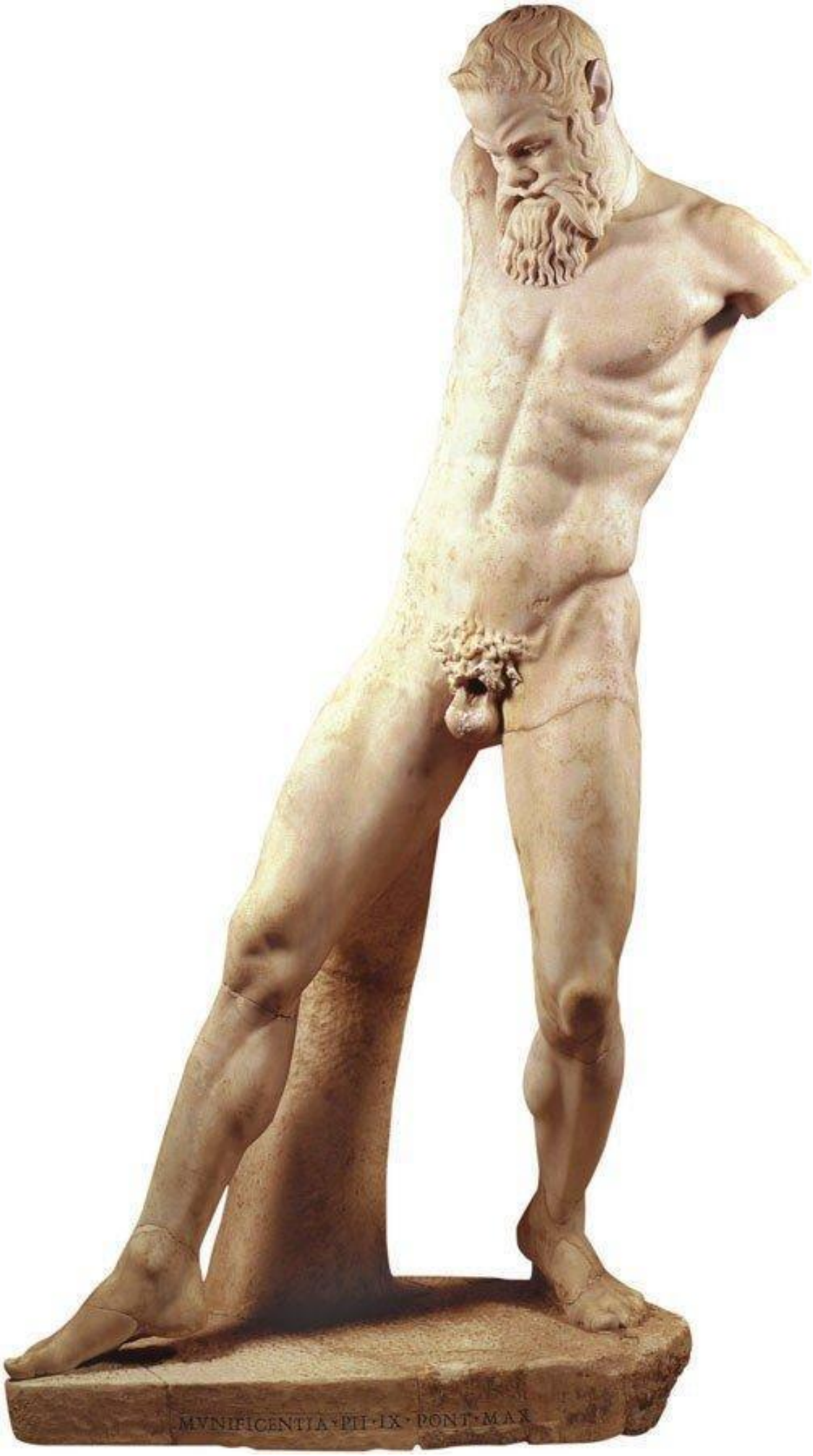
Ancient critics take a high view of the merits of Phidias. What they especially praise is the ethos or permanent moral level of his works as compared with those of the later “pathetic” school. Demetrius calls his statues sublime and at the same time precise.



147. **Anonymous**, *Bust of Perikles*, copy after a Greek original created around 425 BCE. Ancient Greek. Marble, height: 48 cm. The British Museum, London.

148. **Anonymous**, *Farnese Heracles*, copy after a Greek original created during the 5th century BCE. Ancient Greek. Marble, height: 313 cm. Museo Archeologico Nazionale, Naples.

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 4th century BCE. 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 4th century BCE 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 16th century.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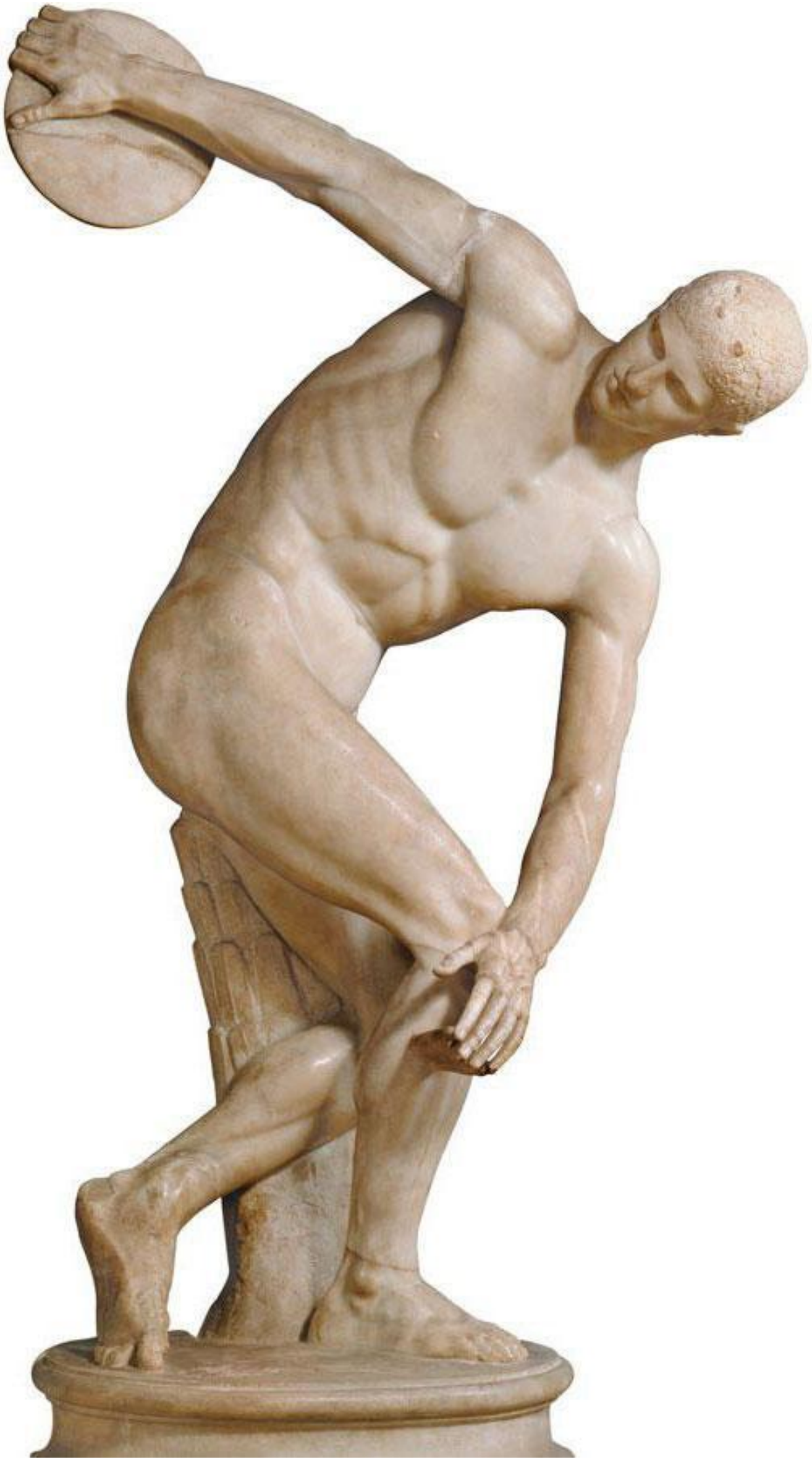
149. **Anonymous**, *Marsyas*, copy after a Greek original created around 450 BCE by **Myron**. Ancient Greek. Marble. Museo Gregoriano Profano, Vatican.

Like Myron's Discobolus *(fig. 150), 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.*



150. **Anonymous**, *Discobolus*, copy after a Greek original created around 450 BCE by **Myron**. Ancient Greek. Marble, height: 148 cm. Museo Nazionale Romano, Rome.

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

MYRON

(ACTIVE DURING THE FIRST HALF OF THE 5TH CENTURY BCE)

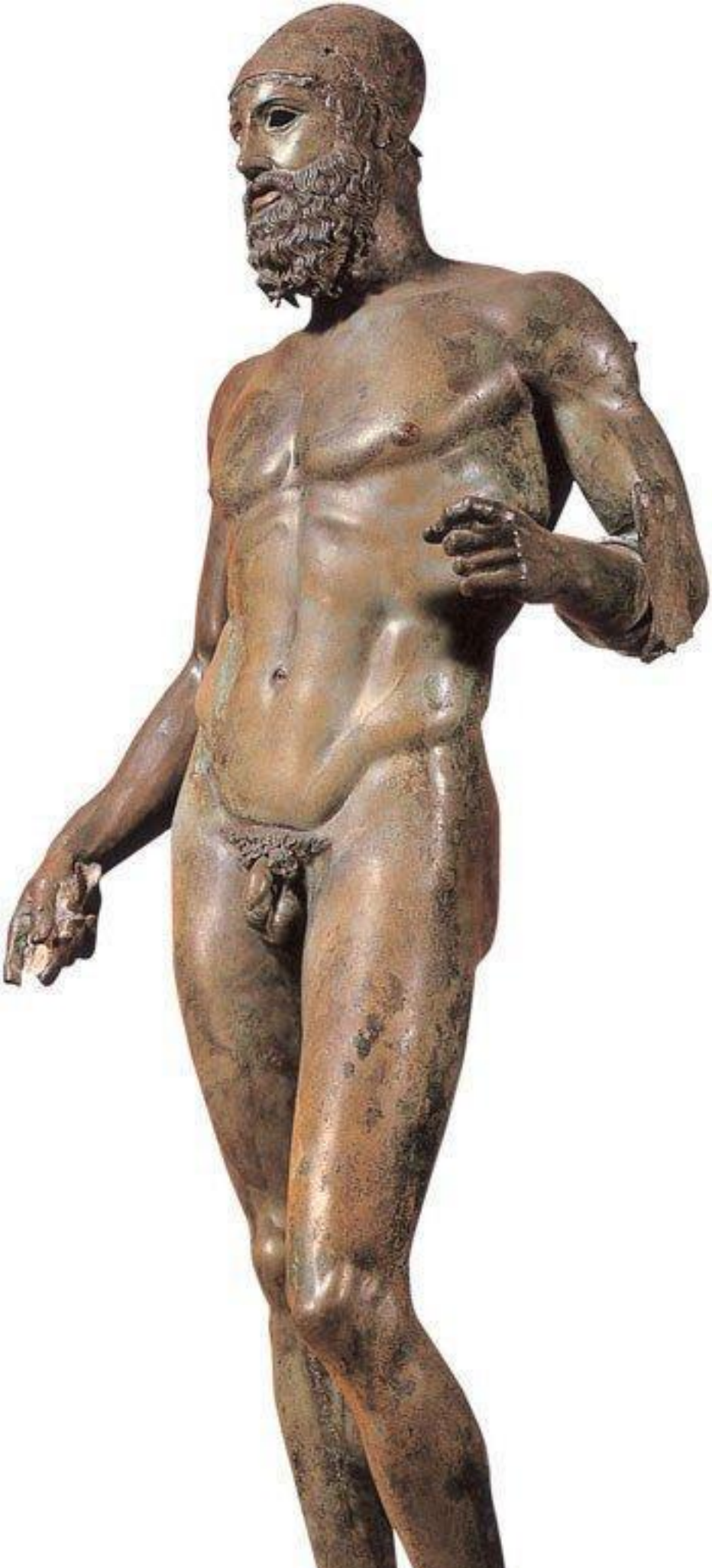
In the middle of the 5th century BCE Greek sculptor, Myron worked almost exclusively in bronze. Though he made some statues of gods and heroes, his fame rested primarily upon his representations of athletes, for which he proved revolutionary by introducing greater boldness of pose and a more ideal rhythm. His most famous works, according to Pliny, were a cow, Ladas the runner, who fell dead at the moment of victory, and a discus-thrower, *Discobolus* (fig. 150). The cow seems to have earned its fame largely by serving as a peg on which to hang epigrams, which tells us nothing of the animal's pose. Of the Ladas, there is no known copy; we are fortunate, however, in possessing several copies of the *Discobolus*. The athlete is represented at the moment he has swung back the discus with the full stretch of his arm, ready to hurl it with all the weight of his body. His face is calm and untroubled, but every muscle in his body is focused in effort.

Another marble figure, almost certainly a copy of a work of Myron's, is a Marsyas eager to pick up the flutes Athena had thrown away. The full group is copied on coins of Athens, on a vase and in a relief representing Marsyas as oscillating between curiosity and fear of Athena's displeasure. His face of the Marsyas is almost a mask; but from the attitude we gain a vivid impression of the passions affecting him.

The ancient critics say of Myron that, while he succeeded admirably in giving life and motion to his figures, he failed in rendering the mind's emotions. To a certain degree this agrees with the existing evidence, although not perfectly. The bodies of his men are of far greater excellence than the heads.

He was a somewhat older contemporary of Phidias and Polykleitos.

151. **Anonymous**, *Zeus* or *Poseidon*, Cape Artemision, c. 460 BCE. Ancient Greek. Bronze, height: 209 cm. National Archaeological Museum, Athens.



152. **Anonymous**, *Riace Bronze B*, Roman copy after a Greek original created around 450 BCE by **Phidias**. Ancient Greek. Bronze, height: 197 cm. Museo Nazionale, Reggio Calabria.

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 5th century BCE, 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.

153. **Anonymous**, *Capitoline She-Wolf (Romulus and Remus)*, 5th century BCE. Ancient Etruscan. Bronze, height: 75 cm. Musei Capitolini, Rome.

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 and 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.

154. **Anonymous**, *Bird, Posed, Head in Profile*, 5th century BCE. Ancient Celtic, Sanctuary Roquepertuse, Velaux (France). Limestone, height: 60 cm. Museum of Archaeology Mediterranean, Marseille.

155. **Anonymous**, *Statue on a Socle of Darius the Great*, early 5th century BCE. Ancient Near East. Graywacke, height: 236 cm (supposed original height: 350 cm). Iran Bastan Museum, Tehran.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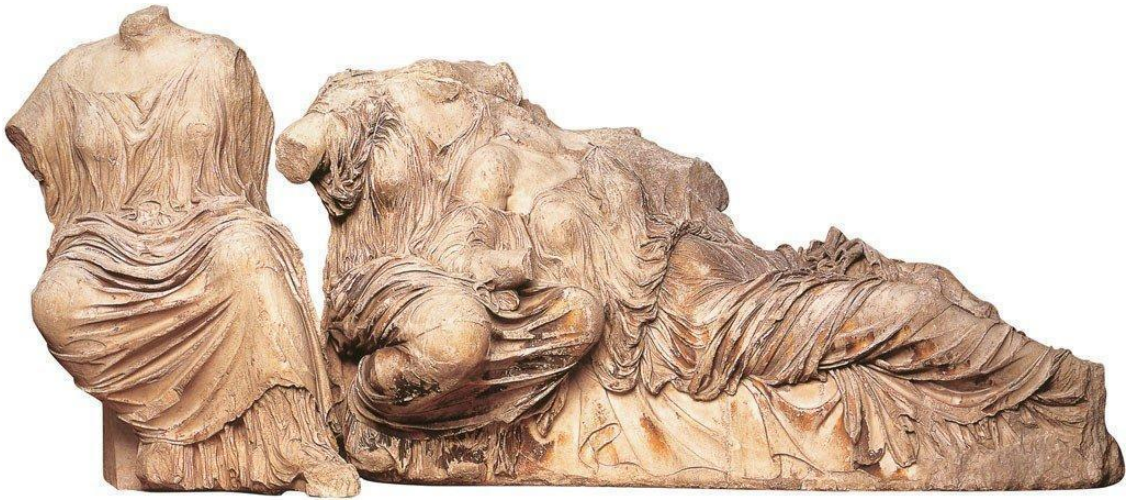
156. **Anonymous**, *Doryphoros*, Roman replica of Greek original created around 440 BCE by **Polykleitos**. Ancient Greek. Marble, height: 196 cm. The Minneapolis Institute of Arts, Minneapolis.

The Doryphoros *is one of the most famous sculptures of ancient Greece. It embodies Polykleitos' ambition to illustrate in a single work, the ideal proportions of the human body. Yet the work we admire today is a Roman replica of a bronze original made by a contemporary of Phidias. The work owes its name to the fact that the young man kept in his left hand a spear, now missing,* Doryphoros *in Greek meaning 'spear carrier'. Defining the canons of male beauty, he evokes both the Hellenic deal of the athlete and the soldier. Traditionally, Polykleitos is recognised as the first artist to use the contrapposto in which the sculptor immortalised the model. This counterpose, which gives more flexibility over traditional hieratic sculptures, is used to represent a man standing with both legs with most of his weight on one foot, while the other one is at rest, slightly bent while his shoulders and arms twist off-axis from the hips and legs. This posture, which gives an impression of contrast between movement and rest, crossed the centuries and left its mark on many works, as witnessed by the* David *of Michelangelo (fig. 482).*

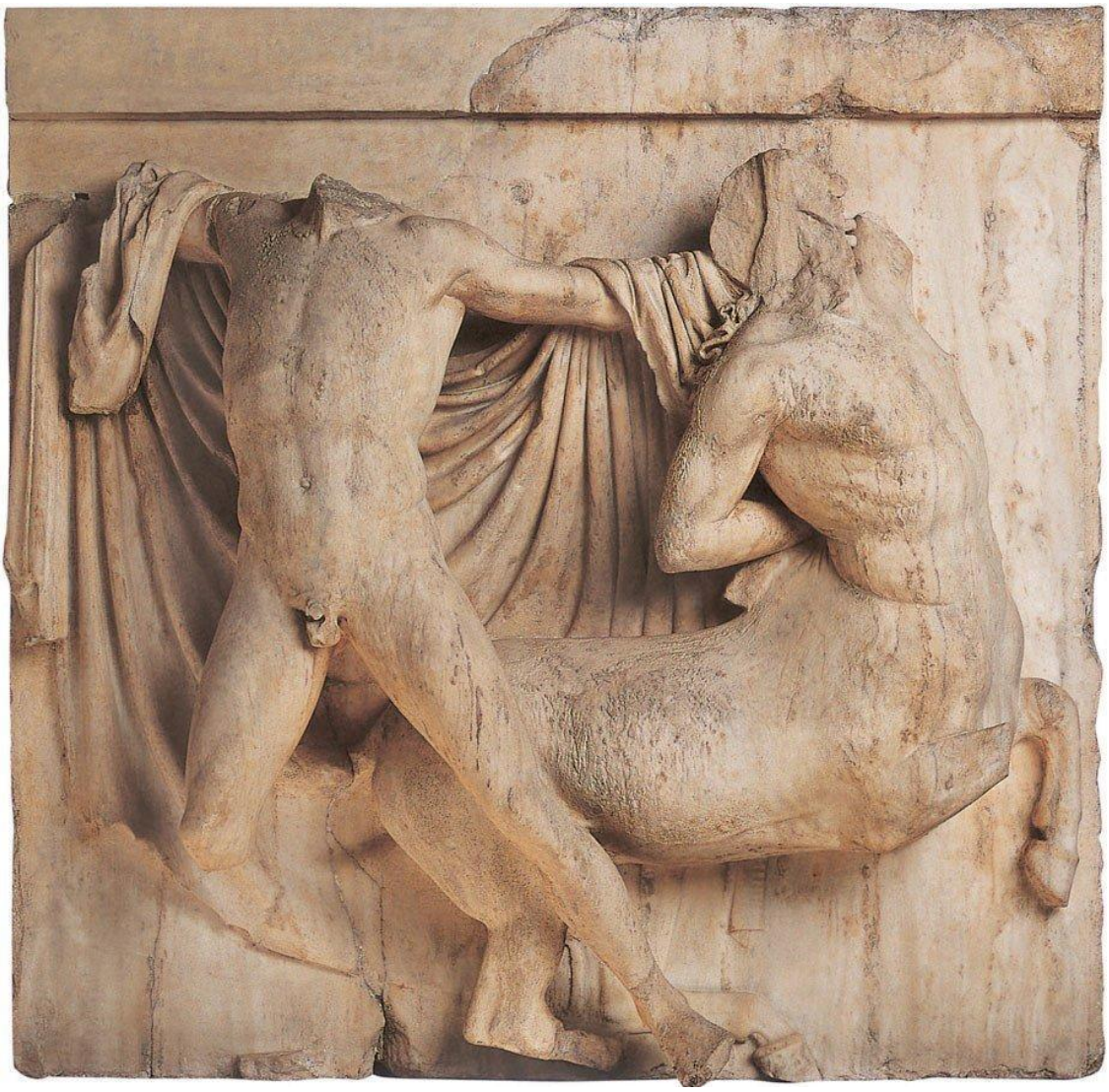
157. **Anonymous**, *Wounded Amazon,* Roman copy after a Greek original created around 440–430 BCE by **Polykleitos**. Ancient Greek. Marble, height: 202 cm. Musei Capitolini, Rome.

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.



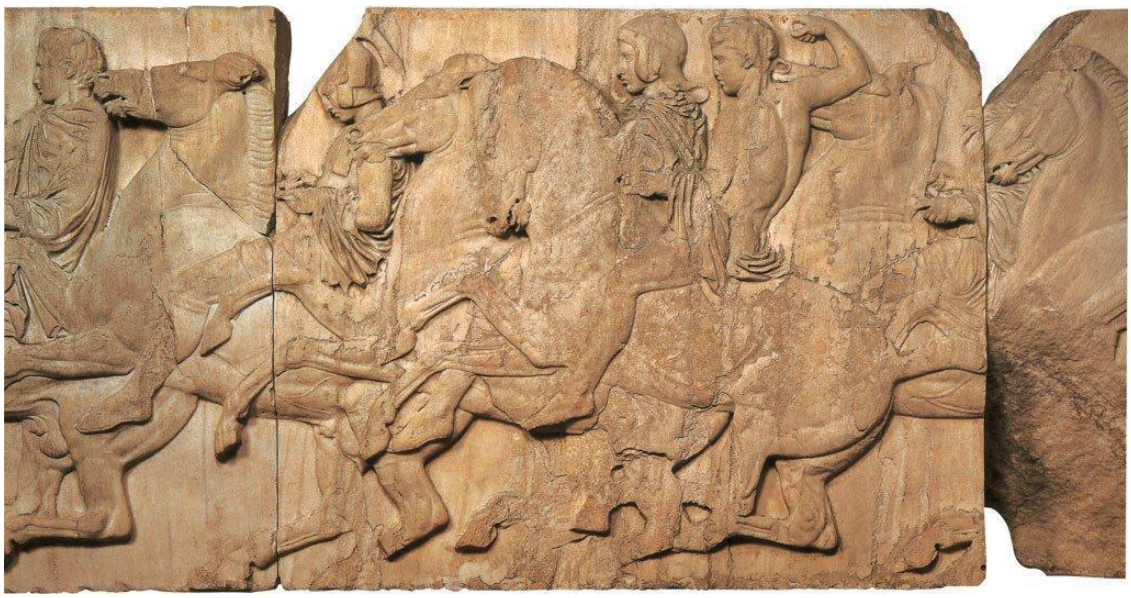
158. **Anonymous**, *Goddesses*, east pediment, Parthenon, Athens, c. 438–432 BCE. Ancient Greek. Marble, height: 130 cm. The British Museum, London.

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.



159. **Anonymous**, *A Lapith Tackles a Fleeing Centaur and Prepares to Strike a Decisive Blow*, south metope № 27, Parthenon, Athens, c. 446–438 BCE. Ancient Greek. Marble, height: 135 cm. The British Museum, London.

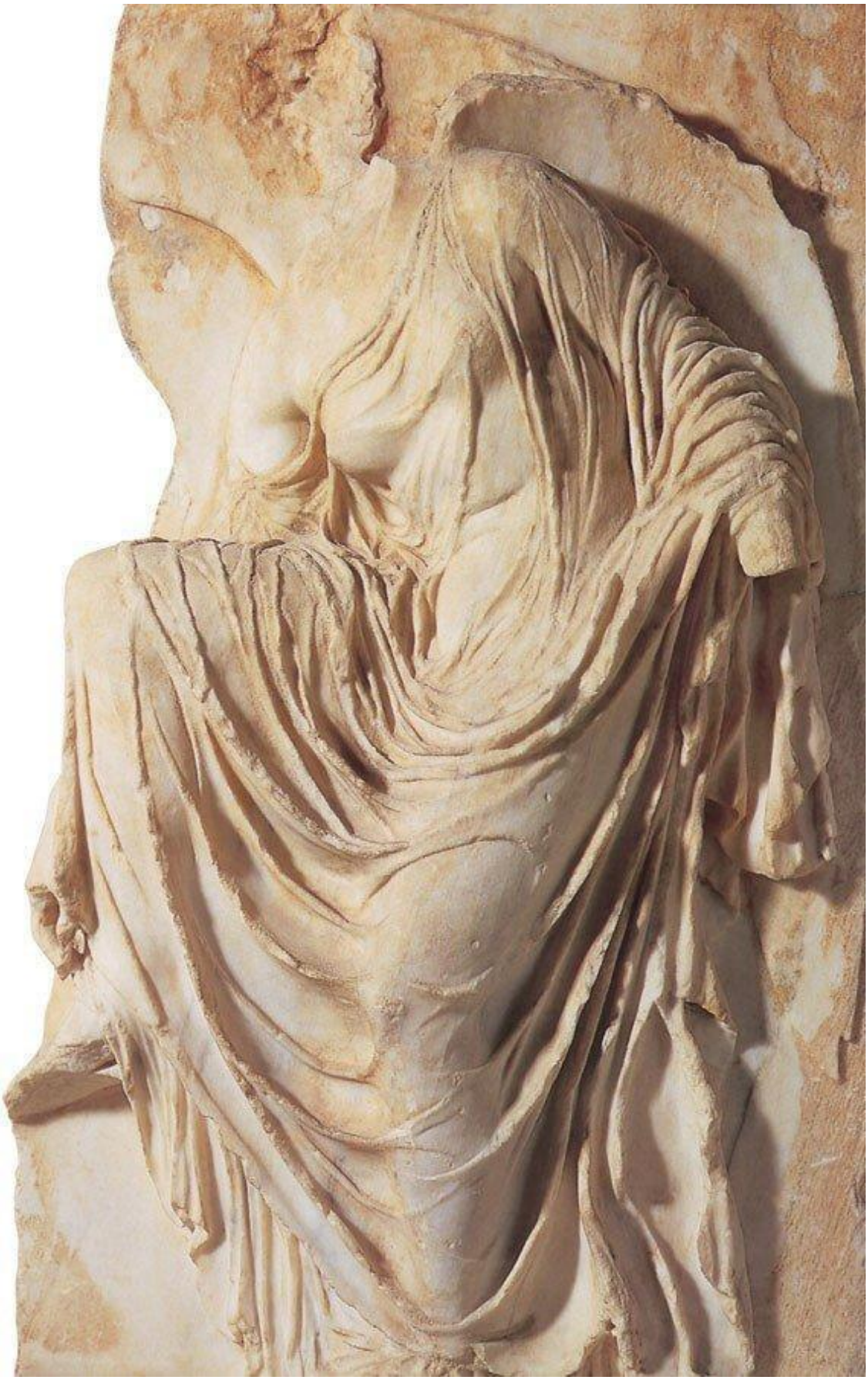
The Parthenon, part of the Acropolis sanctuary to Athena in Athens, is seen as a paradigm of classical architecture and the pinnacle of classical architectural sculpture. Its sculptural program included two pediments, an interior Ionic frieze and exterior Doric frieze, with sculpted metopes on all four 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.



160. **Anonymous**, *Mounted Riders*, slab No. 38, north frieze, Parthenon, Athens, c. 438–432 BCE. Ancient Greek. Marble, height: 106 cm. The British Museum, London.

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.

161. **Anonymous**, *Artemis*, east frieze, Parthenon, Athens, c. 438–432 BCE. Ancient Greek. Marble, height: 100 cm. The British Museum, London.



162. **Anonymous**, *Nike*, balustrade, Temple of Athena Nike, Athens, c. 420–400 BCE. Ancient Greek. Marble, height: 101 cm. Acropolis Museum, Athens.

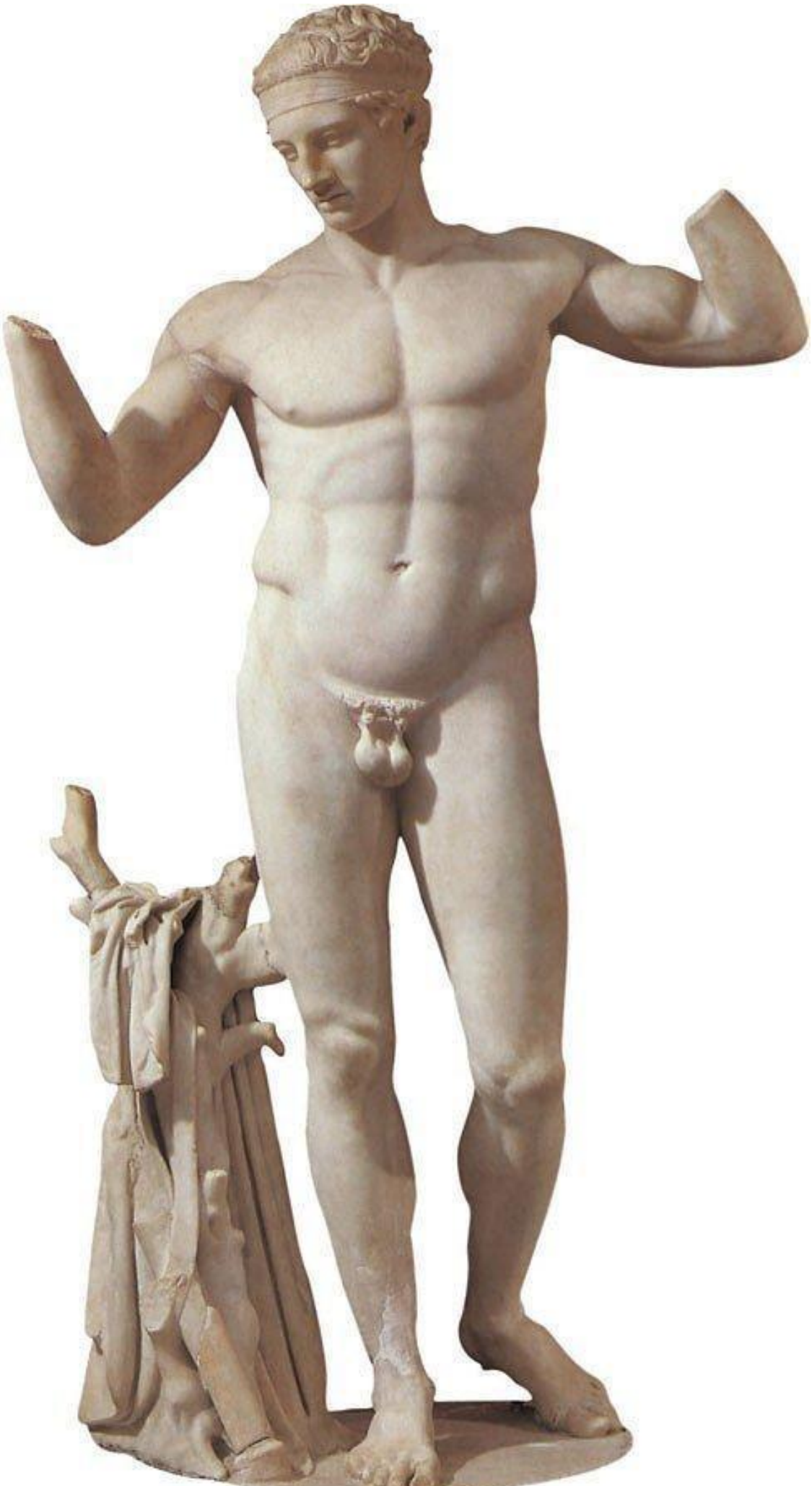
The Nike*, or* Winged Victory*, was a companion to Athena, often shown following the goddess, or holding her hand. This figure is from the Temple to Athena from a frieze along the balustrade, or low wall surrounding the temple. Along this long frieze, the Nike figure was shown repeatedly in a variety 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.*

163. **Anonymous**, *Iris*, west pediment, Parthenon, Athens, c. 438–432 BCE. Ancient Greek. Marble, height: 125 cm. The British Museum, London.

164. **Anonymous**, *Horse of Selene*, east pediment, Parthenon, Athens, c. 438–432 BCE. Ancient Greek. Marble, length: 83.3 cm. The British Museum, London.

165. **Anonymous**, *Chimera of Arezzo*, c. 380–360 BCE. Ancient Greek. Bronze, height: 80 cm. Museo Archeologico di Firenze, Florence

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.



166. **Anonymous**, *Diadoumenos, the Young Athlete,* copy after the bronze original created around 430 BCE by **Polykleitos**. Ancient Greek. Marble, height: 186 cm. National Museum, Athens.

Polykleitos is one of the best-known sculptors of the 5th century BCE, 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.

POLYKLEITOS

(ACTIVE DURING THE 5TH CENTURY BCE)

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

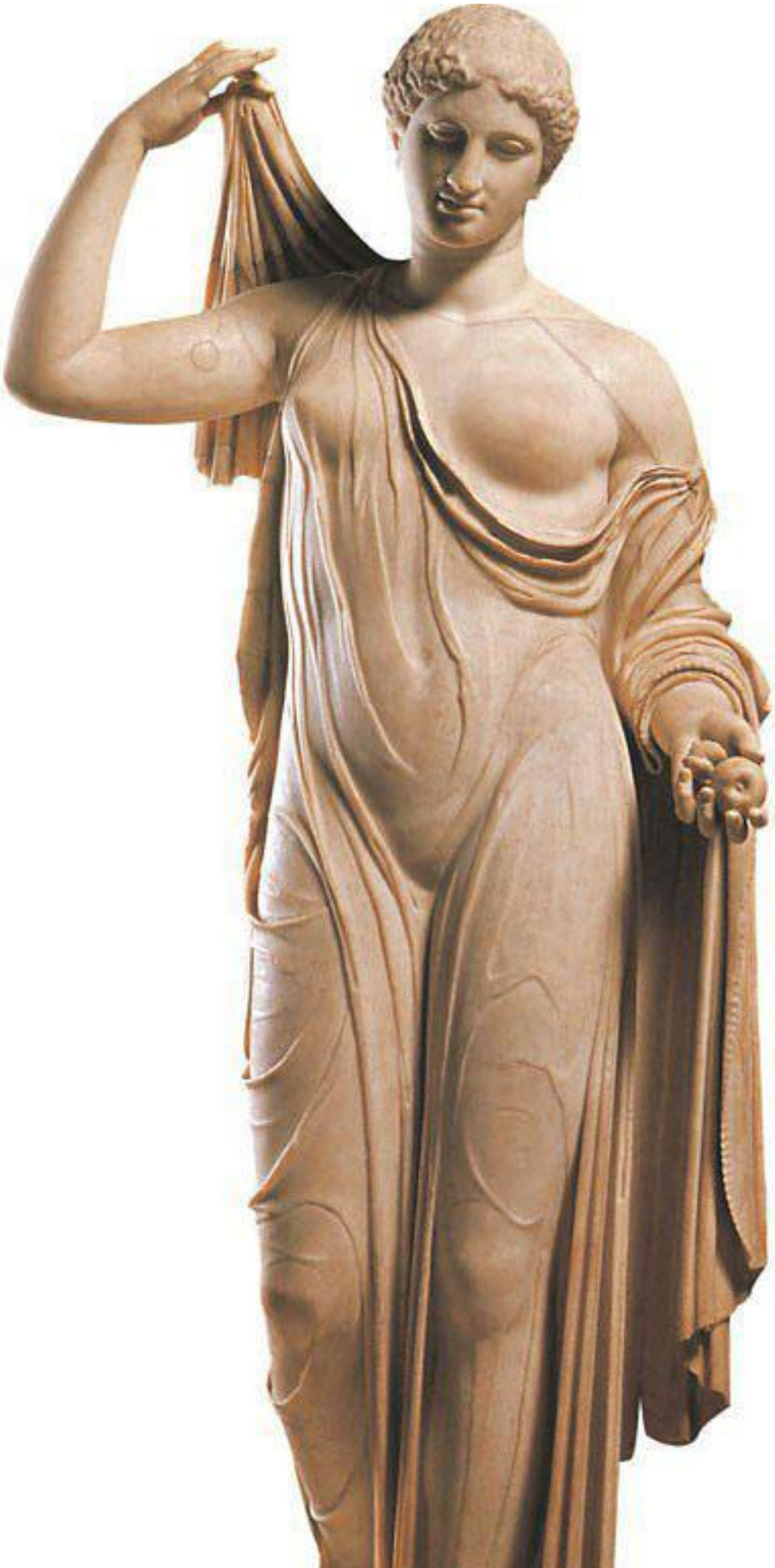
It would be hard for a modern critic to rate Polykleitos so high, for reasons of balance, rhythm, and minute perfection of bodily form, the great merits of this sculptor, which appeal less to us than they did to the 5th century Greeks. He worked mainly in bronze.

His artistic activity must thus have been long and prolific.

Copies of his spearman (*Doryphorus*) and his victor winding a ribbon round his head (*Diadoumenos,* fig. 166) have long been recognised in galleries. While we understand their excellence, they inspire no enthusiasm; they are fleshier than modern athletic figures and lack charm. They are chiefly valuable for showing us the square forms of body affected by Polykleitos, and the scheme he adopted, for throwing the body's weight (as Pliny says of him) onto one leg.

The *Wounded Amazon* of Polykleitos survives in several copies (fig. 157). Here again we find a certain heaviness, and the Amazon's womanly character scarcely appears through her robust limbs.

The masterpiece of Polykleitos, his Hera of gold and ivory, has of course totally disappeared. The Argos coins give us only the general type. Ancient critics reproached Polykleitos for the lack of variety in his works. We have already observed the slight variety in their attitudes. Except for the statue of Hera, which was the work of his old age, he produced hardly any notable statue of a deity. His field was narrowly limited; but in that field he was unsurpassed.



167. **Anonymous**, *Aphrodite*, type *"Venus Genetrix"*, Roman copy after a Greek original created at the end of the 5th century BCE by **Callimachus** (?). Ancient Greek. Marble, height: 164 cm. Musée du Louvre, Paris.

CALLIMACHUS

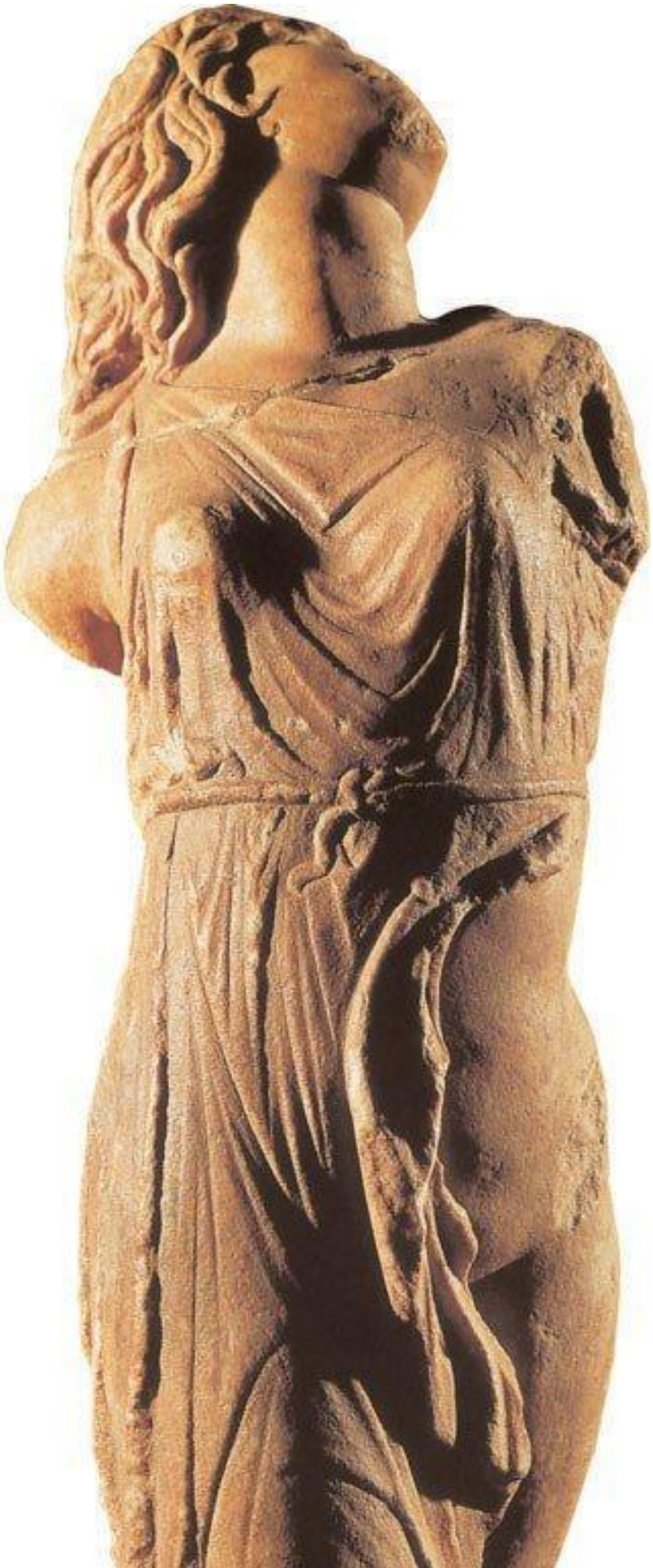
(ACTIVE C. 432 – C. 408 BCE)

An ancient sculptor and engraver, Callimachus was nicknamed "*katatxitechnos"* – "the perfectionist." He left behind no writings, but we know his life through the works of Pausanias and Vitruvius, although today certain of their accounts seem doubtful. It is known that he contributed to the decoration of the Erechtheion. For this temple he created, among other things, a magnificent golden lamp, above which was mounted a bronze palm branch, which trapped the smoke. Several beautiful sculptures were also ascribed to him: a group of Lacedemonian dancers and a statue of the seated Hera made for the Heraion of Plataea. What characterises Callimachus more than anything else is his painstaking attention to detail; hence the nickname. Purportedly, he was the first to use a drill for shaping marble. He modelled his work on the tradition of the old masters and pioneered the Archaic style.

Callimachus also has a place in the history of architecture. He is considered the inventor of the Corinthian capital. According to the legend told by Vitruvius, he got the idea while looking at the acanthus blossom wrapped around a basket which had been placed on a child's tomb.

168. **Anonymous**, *Nereid 909*, Nereid Monument, Xanthos (Turkey), c. 400 BCE. Ancient Greek. Marble, height: 140 cm. The British Museum, London.

In Greek mythology, the Nereids were a set of 50 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.



169. **Anonymous**, *Maenad*, copy after a Greek original created around c. 370–330 BCE by **Skopas**. Ancient Greek. Marble, height: 45 cm. Skultpturensammlung, Staatliche Kunstsammlungen Dresden, Dresden.

Skopas was one of the great sculptors of the 4th century BCE. 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.

SKOPAS

(ACTIVE DURING FIRST HALF OF THE 4TH CENTURY BCE)

Probably of Parian origin, Skopas was the son of Aristander, a great Greek sculptor of the 4th century BCE. Although classed as an Athenian, and similar in tendency to Praxiteles, he was really a cosmopolitan artist, working largely in Asia and Peloponnesos. The existing works with which he is associated are the Mausoleum of Halicarnassos, and the temple of Athena Alea at Tegea. In the case of the Mausoleum, though no doubt the sculpture generally belongs to his school, we are unable to single out any specific part of it as his own. We have, however, good reason to think that the pedimental figures from Tegea are Skopas' own work. They are, unfortunately, all in extremely poor condition, but appear to be our best evidence for his style.

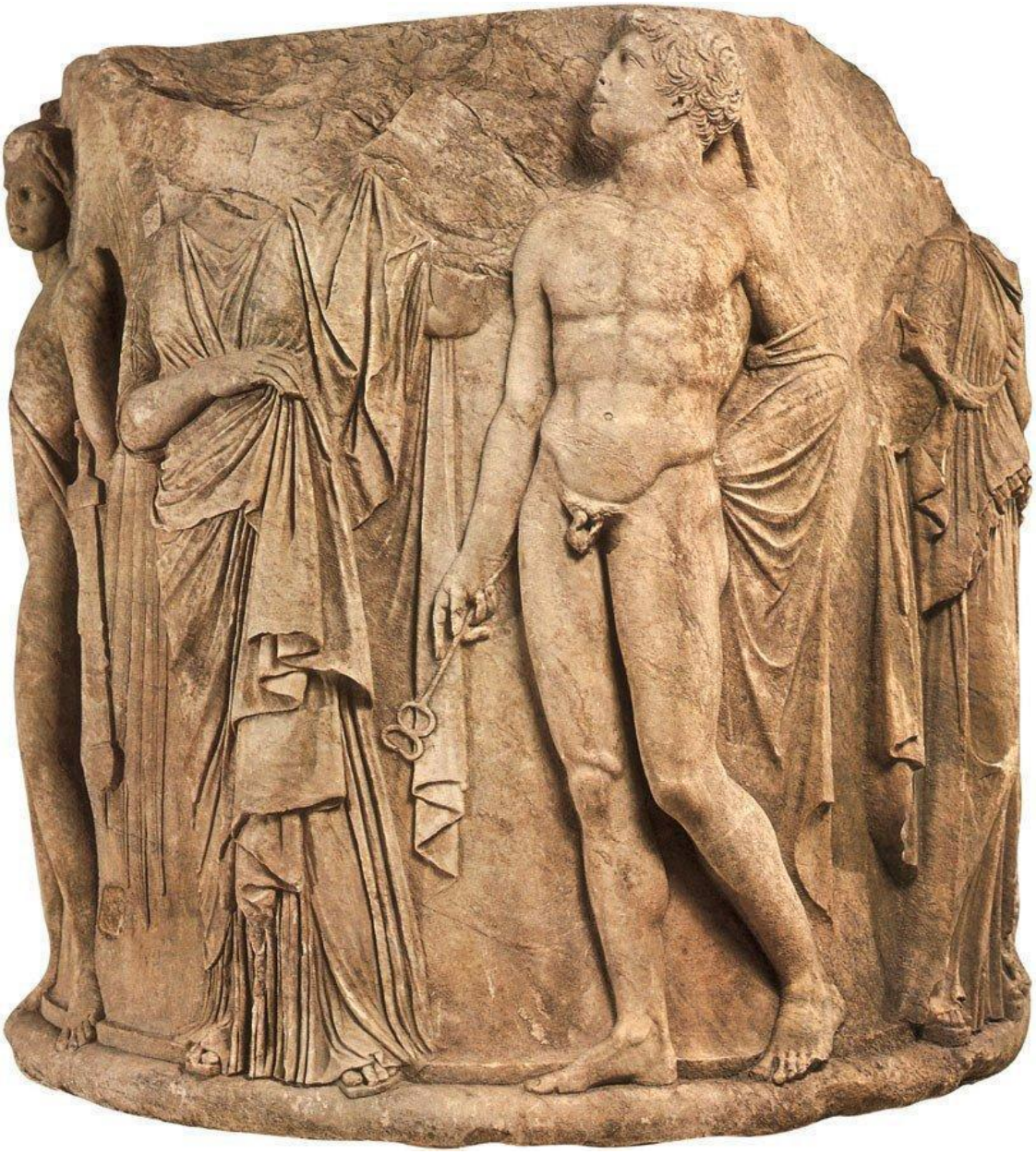
While in general style Skopas approached Praxiteles, he differed from him in preferring strong expression and vigorous action to repose and sentiment.

Early writers give us a good deal of information as to works of Scopas. For the people of Elis he made a bronze Aphrodite riding on a goat (copied on the coins of Elis); a *Maenad* (fig. 169) at Athens, running with head thrown back and a torn kid in her hands, was ascribed to him. Another type of his was Apollo as leader of the Muses, singing to the lyre. The most elaborate of his works was a great group representing Achilles being conveyed over the sea to the island of Leuce by his mother Thetis, accompanied by Nereids.

Jointly with his contemporaries Praxiteles and Lysippos, Skopas may be considered to have completely changed the character of Greek sculpture; they initiated the lines of development that culminated in the schools of Pergamum, Rhodes and other great cities of later Greece. In most modern museums of ancient art their influence may be seen in three-fourths of the works exhibited. At the Renaissance it was especially their influence which dominated Italian painting, and through it, modern art.

170. **Anonymous**, *Caryatid*, Erechtheum, Acropolis, Athens, c. 420–406 BCE. Ancient Greek. Marble, height: 231 cm. The British Museum, London.

In the caryatid, the column takes its most ornate form, replaced entirely by the statue of a woman. It decorates the porch of the 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 5th-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 5th century BCE.



171. **Anonymous**, *Thanatos, Alceste, Hermes, and Persephone*, drum of column, Artemision, Ephesus (Turkey), c. 350–300 BCE. Ancient Greek. Marble, height: 155 cm. The British Museum, London.

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 BCE, then rebuilt in the 4th 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.

172. **Anonymous**, *Draped Woman Seated*, tombstone (fragment), c. 400 BCE. Ancient Greek. Marble, height: 122 cm. The Metropolitan Museum of Art, New York.

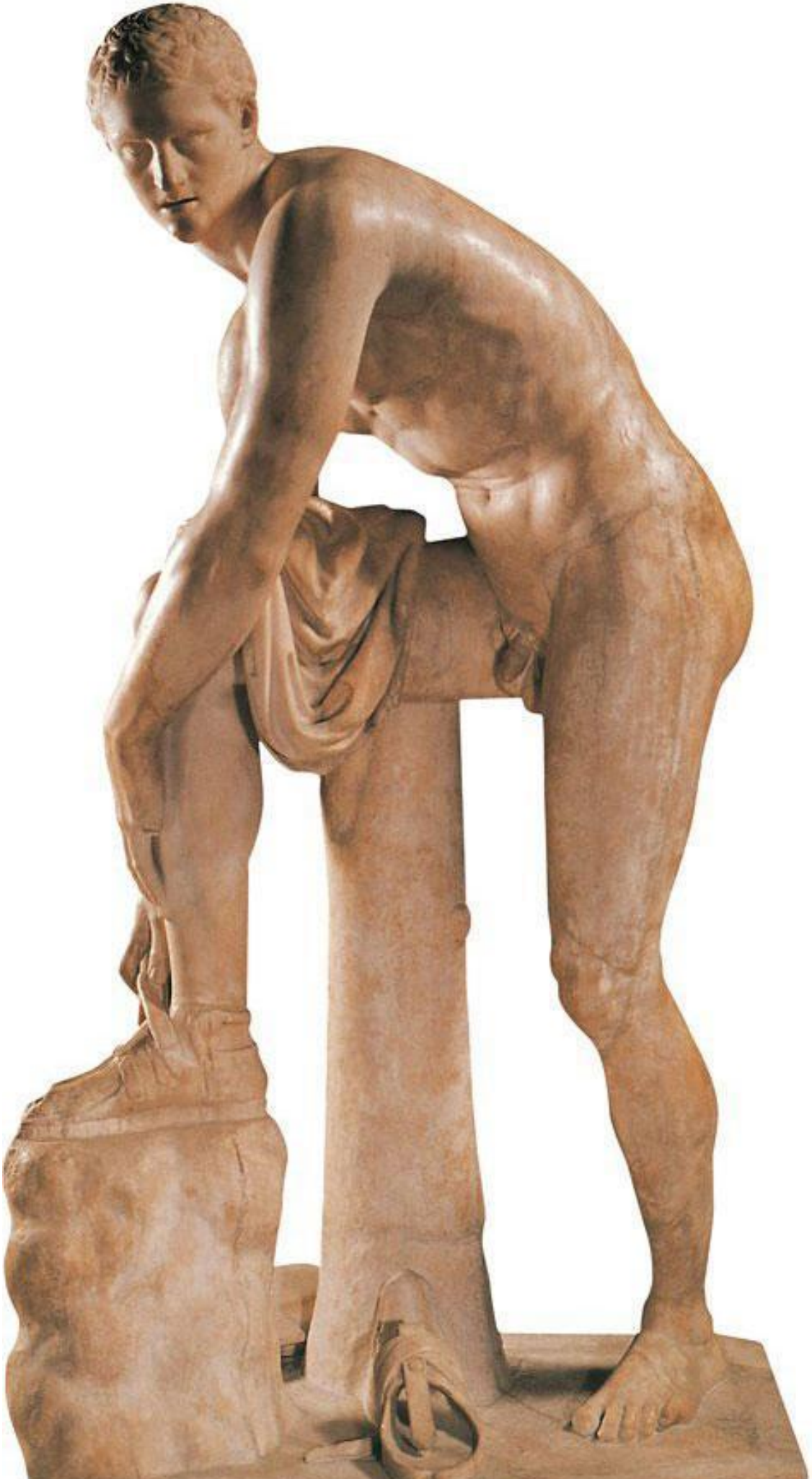
173. **Anonymous**, *Mars from Todi*, end of the 5th century BCE. Ancient Etruscan. Bronze. Musei Vaticani, Vatican City.

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 5th-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.

174. **Anonymous**, *Iberian Female Figurine*, around the 4th-3rd centuries BCE. Ancient Celtic. Bronze.

175. **Anonymous**, *Head of a Woman*, Achaemenid period, 5th-4th century BCE. Ancient Near East, Tomb 109, Babylon (Iraq). Ivory, height: 3 cm. Vorderasiatisches Museum, Berlin.

176. **Anonymous**, *Statue of Aphrodite* (?), Nemi (Italy), c. 350 BCE. Ancient Etruscan. Bronze, height: 50.5 cm. Musée du Louvre, Paris.



177. **Anonymous**, *Hermes Tying his Sandal*, Roman copy after a Greek original created during the 4th century BCE by **Lysippos**. Ancient Greek. Marble, height: 161 cm. Musée du Louvre, Paris.

LYSIPPOS

(C. 395 – C. 305 BCE)

The Greek sculptor, Lysippos, was head of the school of Argos and Sicyon in the time of Philip and Alexander of Macedon. His works, some colossal, are said to have numbered 1500. Certain accounts have him continuing the school of Polykleitos; others represent him as self-taught. He was especially innovative regarding the proportions of the human male body; in contrast to his predecessors, he reduced the head size and made the body harder and more slender, producing the impression of greater height. He also took great pains with hair and other details. Pliny and other writers mention many of his statues. Among the gods he seems to have produced new and striking types of Zeus, the Sun-god and others; many of these were colossal figures in bronze. Among heroes he was particularly attracted by the mighty physique of Heracles. The *Heracles Farnese* of Naples, though signed by Glycon of Athens, and a later and exaggerated transcript, owes something, including the motive of rest after labour, to Lysippos. Lysippos made many statues of Alexander the Great, and so satisfied his patron, no doubt by idealising him, that he became the king's court sculptor; the king and his generals provided numerous commissions. Portraits of Alexander vary greatly, and it is impossible to determine which among them go back to Lysippos.

As head of the great athletic school of Peloponnese, Lysippos naturally sculptured many athletes; a figure by him of a man scraping himself with a strigil was a great favourite of the Romans in the time of Tiberius; it has usually been regarded as the original copied in the *Apoxyomenos* of the Vatican (fig. 178).

178. **Anonymous**, *Apoxyomenos,* copy after a bronze original created around 330 BCE by **Lysippos**. Ancient Greek. Marble, height: 205 cm. Museo Pio Clementino, Vatican.

In the 4th 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.*

179. **Anonymous**, *Aphrodite of Knidos*, copy after a Greek original created around 350 BCE by **Praxiteles**. Ancient Greek. Marble. Museo Pio Clementino, Vatican.

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 4th century BCE 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.

180. **Anonymous**, Apollo Sauroktonos, Hellenistic copy after a Greek original created during the 4th century BCE by **Praxiteles**. Ancient Greek. Marble. Museo Pio Clementino, Vatican.

PRAXITELES

(ACTIVE C. 375 – C. 335 BCE)

Greek sculptor, Praxiteles of Athens, the son of Cephissodotus, is considered the greatest of the 4th century BCE Attic sculptors. He left an imperishable mark on the history of art.

Our knowledge of Praxiteles received a significant contribution, and was placed on a satisfactory basis with the discovery at Olympia in 1877 of his statue of *Hermes with the Infant Dionysos* (fig. 188), a statue that has become world famous, but which is now regarded as a copy. Full and solid without being fleshy, at once strong and active, the *Hermes* is a masterpiece and the surface play astonishing. In the head we have a remarkably rounded and intelligent shape, and the face expresses the perfection of health and enjoyment.

Among the numerous copies that came to us, perhaps the most notable is the *Apollo Sauroktonos*, or the lizard-slayer (fig. 180), a youth leaning against a tree and idly striking with an arrow at a lizard, and the *Aphrodite of Knidos* of the Vatican (fig. 179), which is a copy of the statue made by Praxiteles for the people of Knidos; they valued it so highly they refused to sell it to King Nicomedes, who was willing in return to discharge the city's entire debt, which, according to Pliny, was enormous.

The subjects chosen by Praxiteles were either human or the less elderly and dignified deities. Apollo, Hermes and Aphrodite rather than Zeus, Poseidon or Athena attracted him. Under his hands the deities descend to human level; indeed, sometimes almost below it. They possess grace and charm to a supreme degree, though the element of awe and reverence is wanting.

Praxiteles and his school worked almost entirely in marble. At the time the marble quarries of Paros were at their best; for the sculptor's purpose no marble could be finer than that of which the Hermes is made.

181. **Anonymous**, *Sculpture of a Bull with Folded Legs*, 4th-3rd century BCE. Ancient Celtic, Porcuna (Spain). Limestone. Museo Provinciale, Jaen.

182. **Anonymous**, *Athenian Tombstone*, c. 340 BCE. Ancient Greek. Marble, height: 168 cm. National Archaeological Museum, Athens.

183. **Anonymous**, *Sarcophagus of Velthur Partunus*, so-called *"Magnate"*, third quarter of the 4th century BCE Ancient Etruscan. Painted marble and limestone, Museo Archeologico di Tarquinia, Tarquinia (Italy).

184. **Anonymous**, *Plate Containing the Torso of a Woman*, second half of the 4th century BCE. Ancient Celtic, Setting of the yoke of the woman's grave of Waldalgesheim (Germany). Bronze, height: 9.5 cm. Rheinisches Landesmuseum, Bonn.

185. **Anonymous**, *Tanagra*, 364–305 BCE. Ancient Near East, Babylon (Iraq). Terracotta. The British Museum, London.

186. **Anonymous**, *Statuette of a Nude Standing Woman, Perhaps Representing a Great Babylonian Goddess*, 3rd century BCE-3rd century CE. Ancient Near East, Babylon (Iraq). Alabaster, gold, rubies and clay, height: 24.8 cm. Musée du Louvre, Paris.

187. **Anonymous**, *Venus and Cupid*, Roman copy after a Greek original created at the end of the 4th century BCE, restored at the end of the 17th century by **Alessandro Algardi**. Ancient Greek. Marble, height: 174 cm. Musée du Louvre, Paris.

Aphrodite became a common subject for Greek sculptors in the 4th century BCE 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.

188. **Anonymous**, *Hermes with the Infant Dionysos*, copy after an original created at the end of the 4th century BCE by **Praxiteles**. Ancient Greek. Marble, height: 215 cm. Archaeological Museum, Olympia.

189. **Anonymous**, *Belvedere Apollo*, copy after a Greek original by **Leochares** created around c. 330 BCE. Ancient Greek. Marble, height: 224 cm. Museo Pio Clementino, Rome.

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 15th 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.

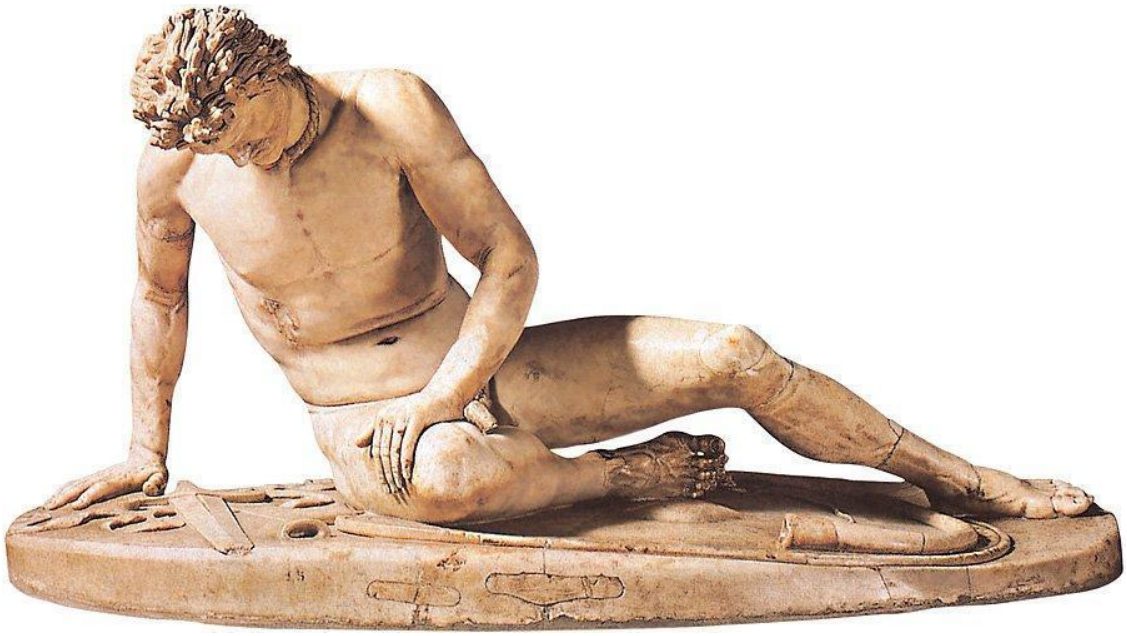
LEOCHARES

(ACTIVE 340–320 BCE)

A Greek sculptor who worked with Skopas on the Mausoleum around 350 BCE. Leochares executed statues in gold and ivory of Philip of Macedon's family; the king placed them in the Philippeum at Olympia. Along with Lysippos, he made a group in bronze at Delphi representing a lion-hunt of Alexander. We hear of other statues by Leochares of Zeus, Apollo and Ares. The statuette in the Vatican, representing Ganymede being carried away by an eagle, originally poorly executed, though considerably restored, corresponds closely with Pliny's description of a group by Leochares.

190. **Anonymous**, *Artemis with a Hind,* called *Diane of Versailles*, Roman copy after an original created around 330 BCE by **Leochares**. Ancient Greek. Marble, height: 200 cm. Musée du Louvre, Paris.

This depiction of a strong, striding Artemis hunting with a deer by her side is thought to derive from a Greek original of the 4th century BCE. 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 (fig. 189). 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 4th century and later.



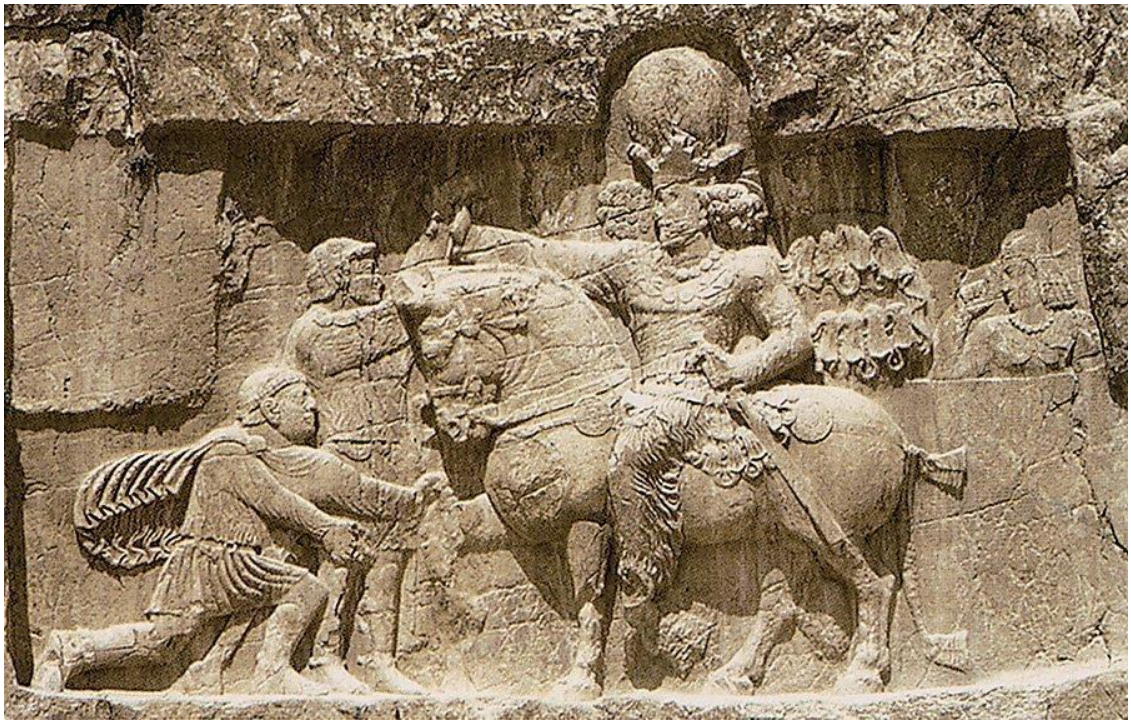
191. **Anonymous**, *Dying Gaul*, Roman copy after a bronze original erected by the kings of Pergamon Attalus I and Eumenes II around 240 BCE. Ancient Greek. Marble, height: 93 cm. Musei Capitolini, Rome.

192. **Anonymous**, *Standing Woman Draped with Child*, 3rd-2nd century BCE. Ancient Near East. Terracotta, moulded in two parts, setbacks not worked, remains of white plaster and blue and red colours on the whole surface, 20.2 × 11.3 × 5.2 cm.

193. **Anonymous**, *Capitoline Venus*, Roman copy after a Greek original created around the 3rd century BCE by **Praxiteles**. Ancient Greek. Marble, height: 193 cm. Musei Capitolini, Rome.

194. **Anonymous**, *Severed Head*, Support for the left hand of a statue of a heroized warrior. 3rd-2nd century BCE. Ancient Celtic. Limestone, height: 23 cm. Musée Granet, Aix-en-Provence.

195. **Anonymous**, *Ludovisi Group*, Roman copy after a bronze original erected by the kings of Pergamon (Turkey), Attalus I and Eumenes II, around 240 BCE. Ancient Greek. Marble, height: 211 cm. Museo Nazionale Romano, Rome.



196. **Anonymous**, *Shapur I Triumphing over the Roman Emperors Valerian and Philip the Arab*, 260–272 CE. Ancient Near East, Naqsh-I-Rustam (near Persepolis).

197. **Anonymous**, *Head of Msecké*, 2nd-1st century BCE. Ancient Celtic, Zehrovice (Czech Republic). Limestone, 23.5 cm. Národní Muzeum, Prague.

Characterised by stylised decorative motifs and a strongly marked decorative angle, Celtic art developed mainly during the period of La Tene, the Celtic civilisation in the second Iron Age (c. 450–50 BCE). While the curves and conical-curves replaced the rectilinear geometry of previous eras, human representation, for so long reserved for the gods, became more and more frequent. This head, discovered in 1943, in Msecké Zehrovice, near Prague, is not a realistic portrait, but a largely stylised human figure, the moustache and the eyebrows have been carved in scrolls to meet an obvious aesthetic research. The shapes of the face are relatively flat, neither the cheeks, nor the chin of the character betray a relief, or any other search for realism. Together with bones and pottery fragments when it was discovered, this sculpture, highly characteristic of the art of the period of La Tene, and its purpose, remain real mysteries to this day.

198. **Anonymous**, *Wild Animal*. Ancient Celtic. Private collection.

199. **Anonymous**, *Statuette of a Nude Woman with Articulated Arms*, 2nd-1st century BCE. Ancient Near East. Alabaster and bitumen wig, 19 × 6.5 × 5.5 cm. Vorderasiatisches Museum, Berlin.

200. **Anonymous**, *The Barberini Faun*, c. 220 BCE. Ancient Greek. Marble, height: 215 cm. Glyptothek, Munich.

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.

201. **Anonymous**, *The Punishment of Dirce*, called the *"Farnese Bull"*, Roman copy of an original created during the 2nd century BCE by **Apollonius of Tralles** and his brother **Tauriscus**. Ancient Greek. Marble, height: 240 cm. Museo Archeologico Nazionale, Naples.

One of the largest pieces of sculpture created in antiquity, this piece was made during the 2nd century BCE in the Hellenistic period. It has all the hallmarks of Hellenistic sculpture: an elaborate assemblage of 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 Roman empire. It was rediscovered there in the 16th 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.

202. **Anonymous**, *Laocoön*, Roman copy after a bronze original created in Pergame (Turkey) by **Agesander, Athenodoros** and **Polydorus** around 150 BCE. Ancient Greek. Marble, height: 242 cm. Museo Pio Clementino, Vatican.

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 (fig. 206).

203. **Anonymous**, *Sleeping Hermaphrodite*, Roman copy of a Greek original of the 2nd century BCE. Ancient Greek. Marble, 169 × 89 cm (the mattress was carved in 1619 by **Gian Lorenzo Bernini**). Musée du Louvre, Paris.

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 2nd century BCE continued to fascinate the collectors among which the cardinal Scipione Borghese who commissioned Bernini to sculpt the mattress upon which the Hermaphrodite lays.

204. **Anonymous**, *The Three Graces*, Roman copy of a Greek original created during the 2nd century BCE restored in 1609. Ancient Greek. Marble, 119 × 85 cm. Musée du Louvre, Paris.

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 5th 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.

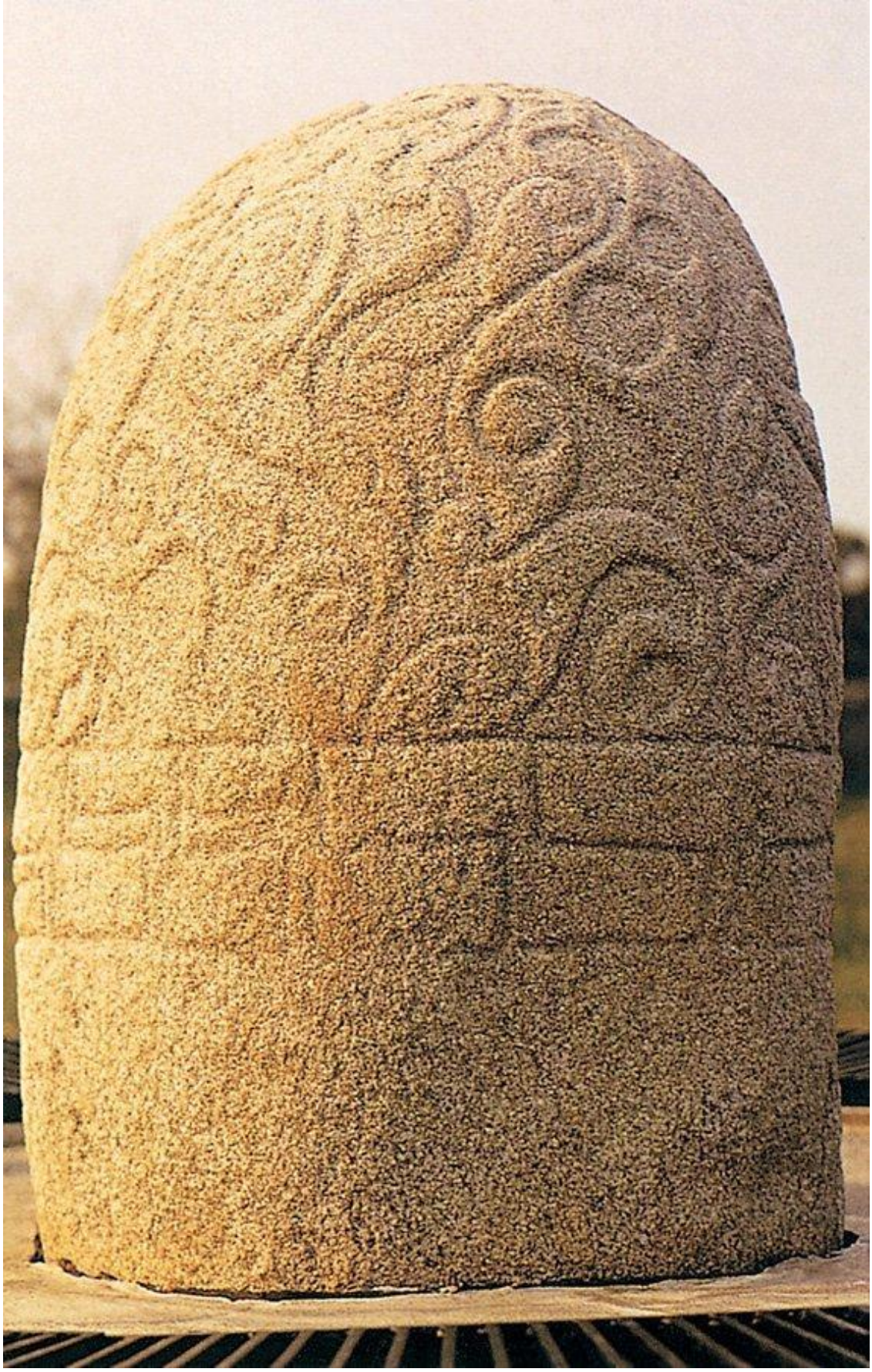
205. **Anonymous**, *Aphrodite of Melos*, called the *Venus de Milo*, c. 100 BCE. Ancient Greek. Marble, height: 202 cm. Musée du Louvre, Paris.

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.

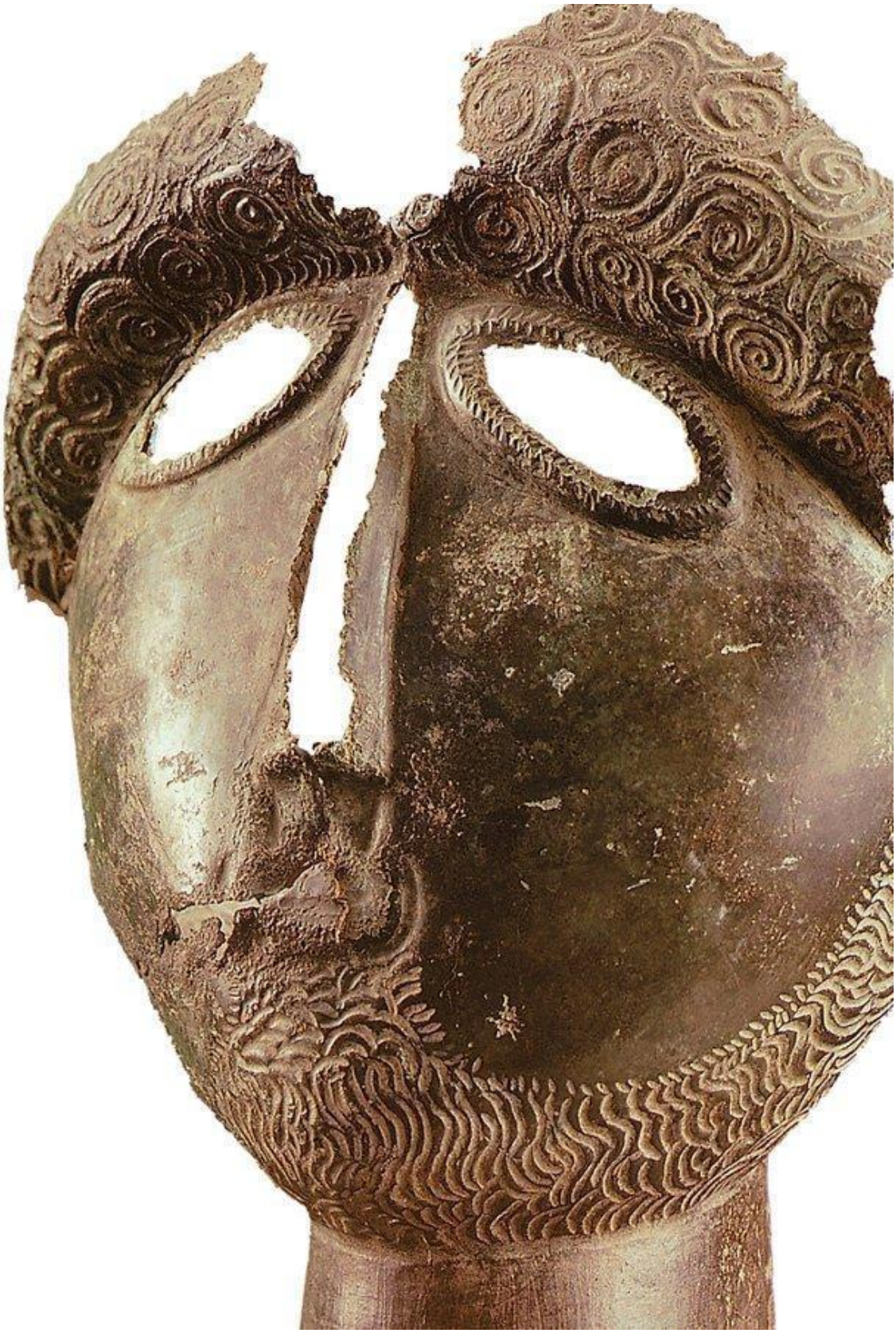
206. **Anonymous**, *Athena Fighting with the Son of Gaea the Earth Goddess*, pedestal frieze, Great Altar of Zeus, Pergamon (Turkey), c. 180 BCE. Ancient Greek. Marble, height: 230 cm. Pergamonmuseum, Berlin.

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.

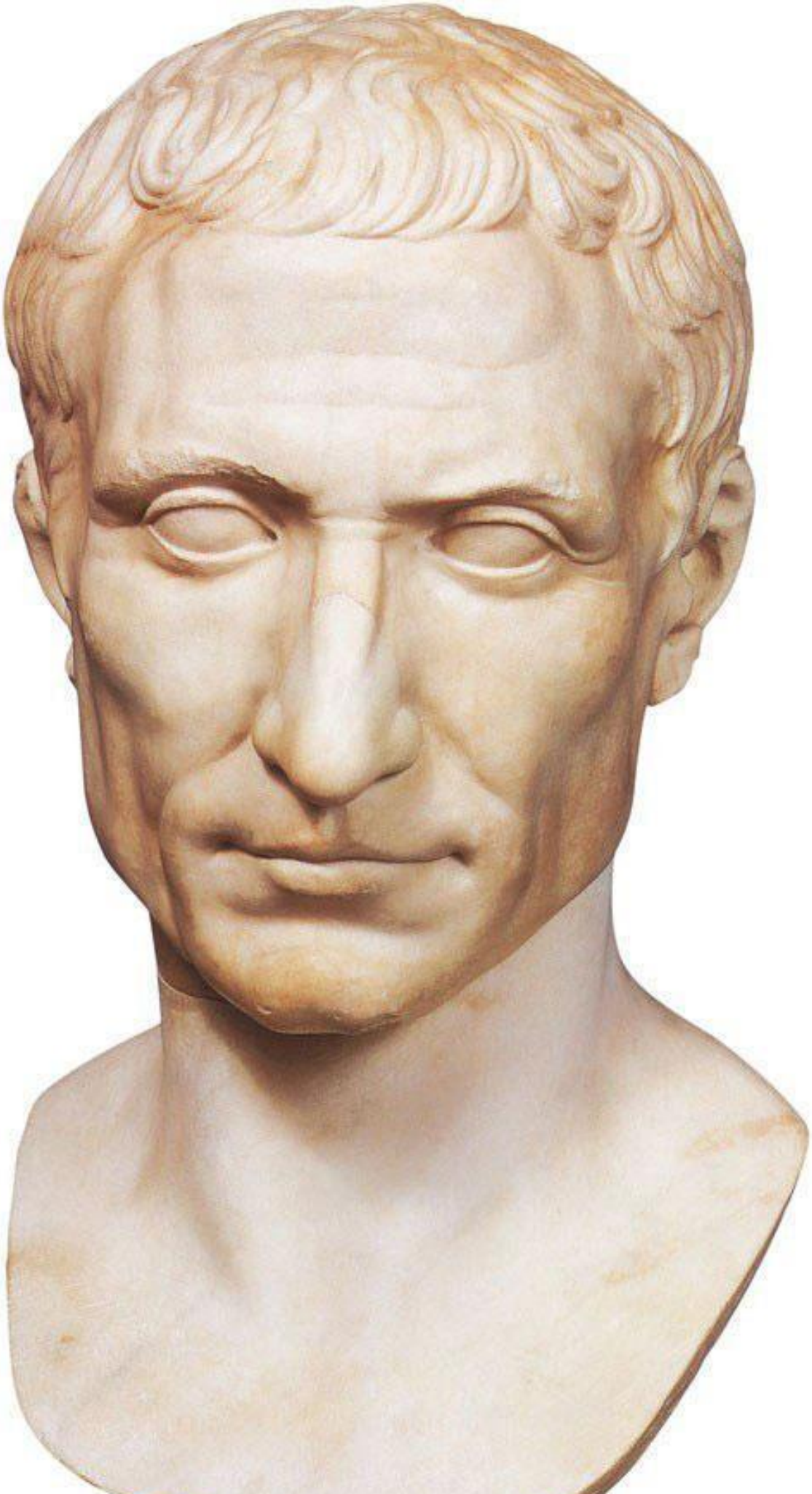
207. **Anonymous**, *Silhouette*, around 1st century BCE. Ancient Celtic. Wood. Ralagan, County Cavan.



208. **Anonymous**, *The Stone of Turo*, 1st century BCE. Ancient Celtic. County Galway.



209. **Anonymous**, *Mask of Male Deity*, 1st century BCE. Ancient Celtic, Montsérié. Bronze. Massey Museum, Tarbes.



210. **Anonymous**, *Portrait of Julius Caesar*, c. 30–20 BCE. Ancient Roman. Marble, 56 × 19 × 26 cm. Musei Vaticani, Vatican City.

Julius Caesar began his political leadership as the head of the traditionally Republican government of Rome, but ended it as a murdered dictator. Caesar had taken control over the vast empire of Rome, eschewing the practice of sharing power with the Senate. He was both revered for his strong leadership and resented for his tyranny. It was that resentment that led to his assassination on the Ides of March, 44 BCE. 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.

211. **Anonymous**, *Augustus Prima Porta*, 50 BCE. Ancient Roman. Marble, height: 104 cm. Musei Vaticani, Vatican City.

Augustus, the first emperor of Rome, transformed the way art and image were used by the Romans. He rejected the "veristic" style of Roman portraiture, preferring instead to emulate the High Classical style of 5th-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 5th 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.

212. **Anonymous**, *The Horse Goddess Epona*. Ancient Celtic. Limestone. Museum Alesia, Alise-Sainte-Reine.

213. **Anonymous**, *Statuette of Seated Child*, 1st century BCE–2nd century CE. Ancient Near East. Terracotta composed of separate parts, moulded, white coating and black, brown and pink painting, 31.5 × 25 × 24 cm. Musée du Louvre, Paris.

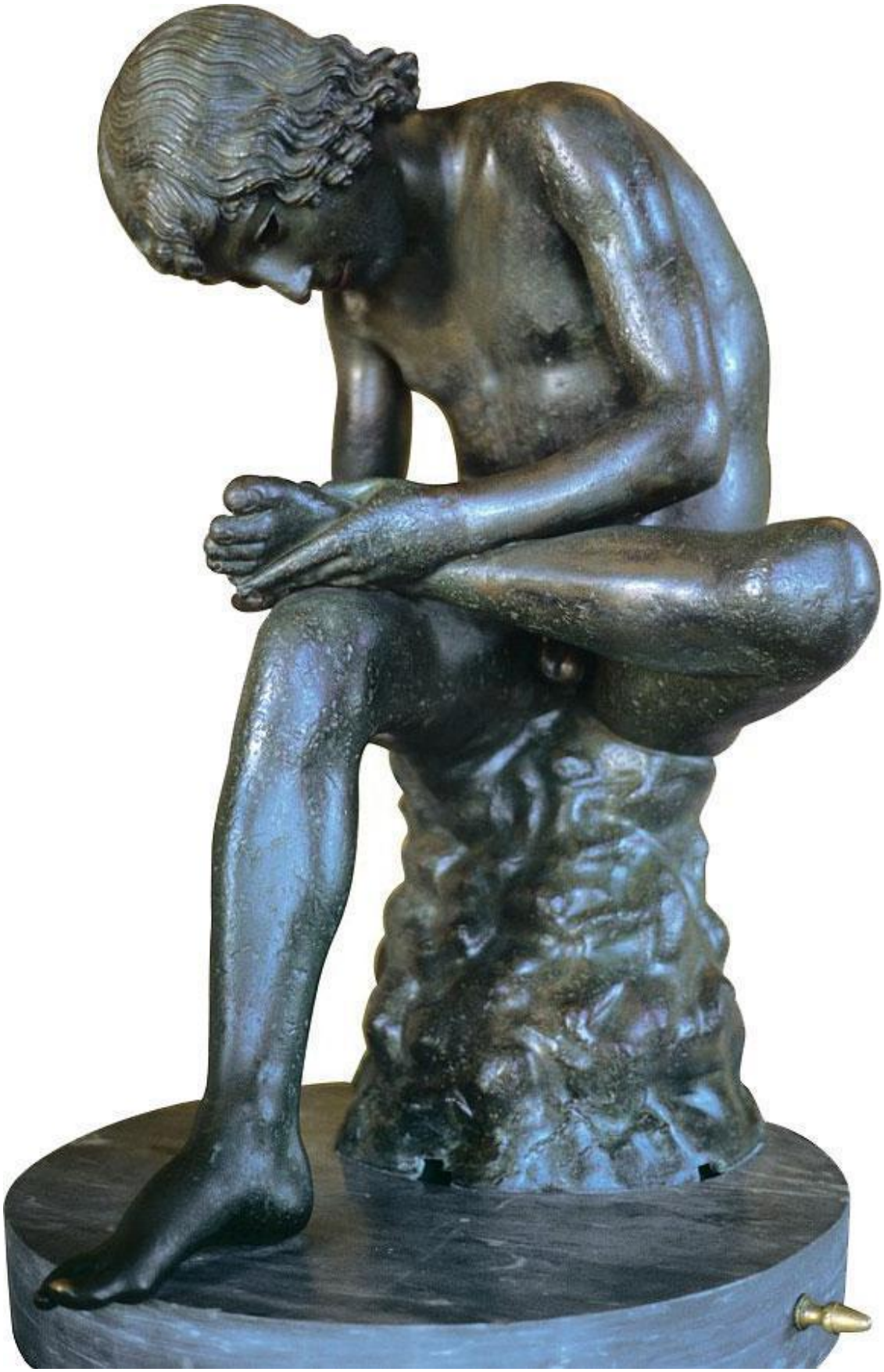
214. **Anonymous**, *Praying*. Ancient Near East, Tell Asmar. Gypsum, height: 72 cm. Iraq Museum, Baghdad.

215. **Anonymous**, *Figure of a Seated Woman, Head of the Skeleton*, late 1st century BCE–2nd century CE. Ancient Near East. Alabaster. Musée du Louvre, Paris.

216. **Anonymous**, *Seated Boxer,* 100–50 BCE. Ancient Roman. Bronze, height: 128 cm. Museo Nazionale Romano, Rome.

A rare bronze statue that survived from antiquity, this powerful image of a tired boxer is likely an original Hellenistic work, dated perhaps to the 1st century BCE. 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

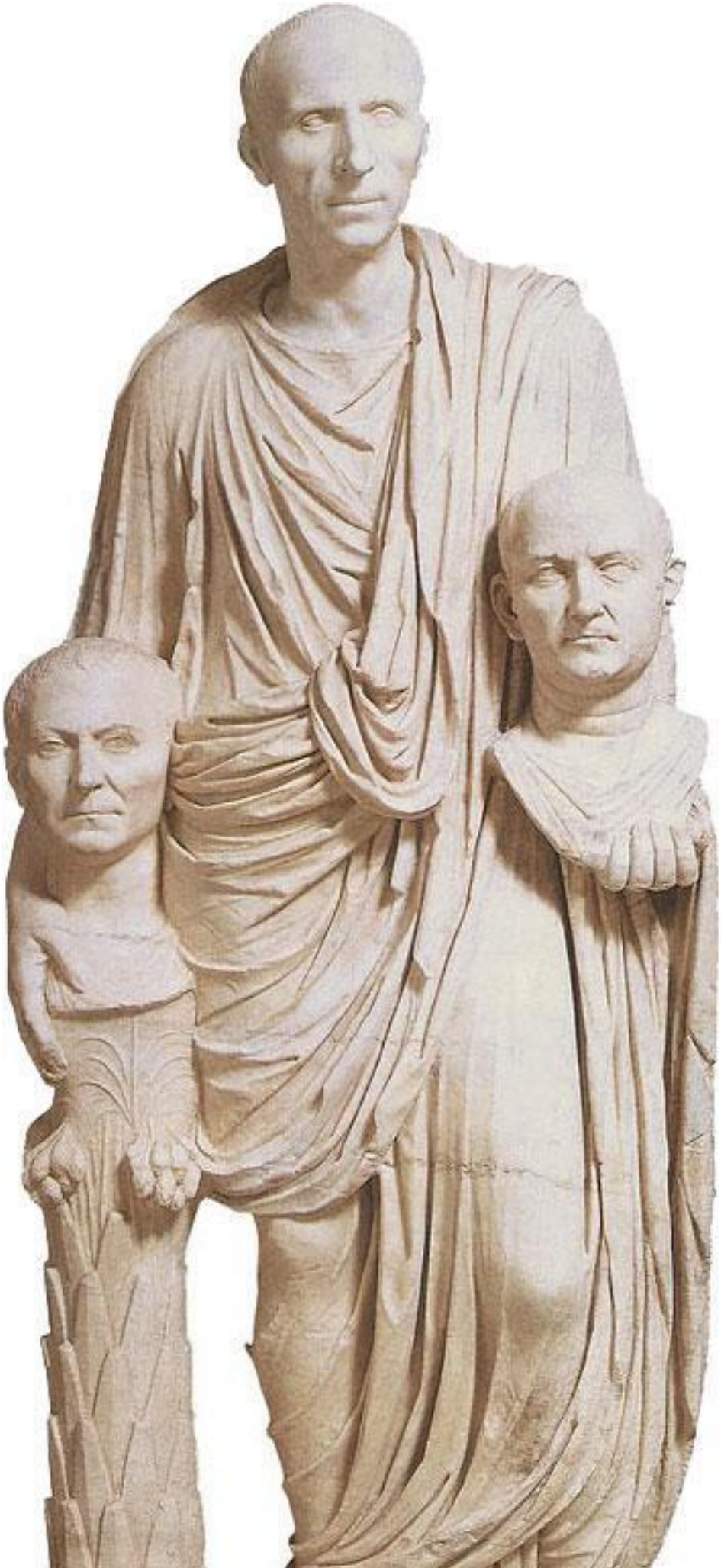
and ears swollen from the fight. Despite these wounds, he does not appear defeated. He has all the exaggerated musculature of other Hellenistic works, such as the Laocoön (fig. 202) and the Belvedere Torso. His mouth and the cuts on his face are copper additions to the bronze statue, and the eyes would have likewise been made of a different material.



217. **Anonymous**, *Spinario (Boy Removing a Thorn from his Foot)*, Roman bronze copy of a Greek original, 1st century BCE. Ancient Roman. Bronze, height: 73 cm. Palazzo dei Conservatori, Rome.

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.

218. **Anonymous**, *The Orator (L'Arringatore), Funerary Statue of Aulus Metellus*, 2nd-1st century BCE. Ancient Roman. Bronze, height: 179 cm. Museo Archeologico, Florence.



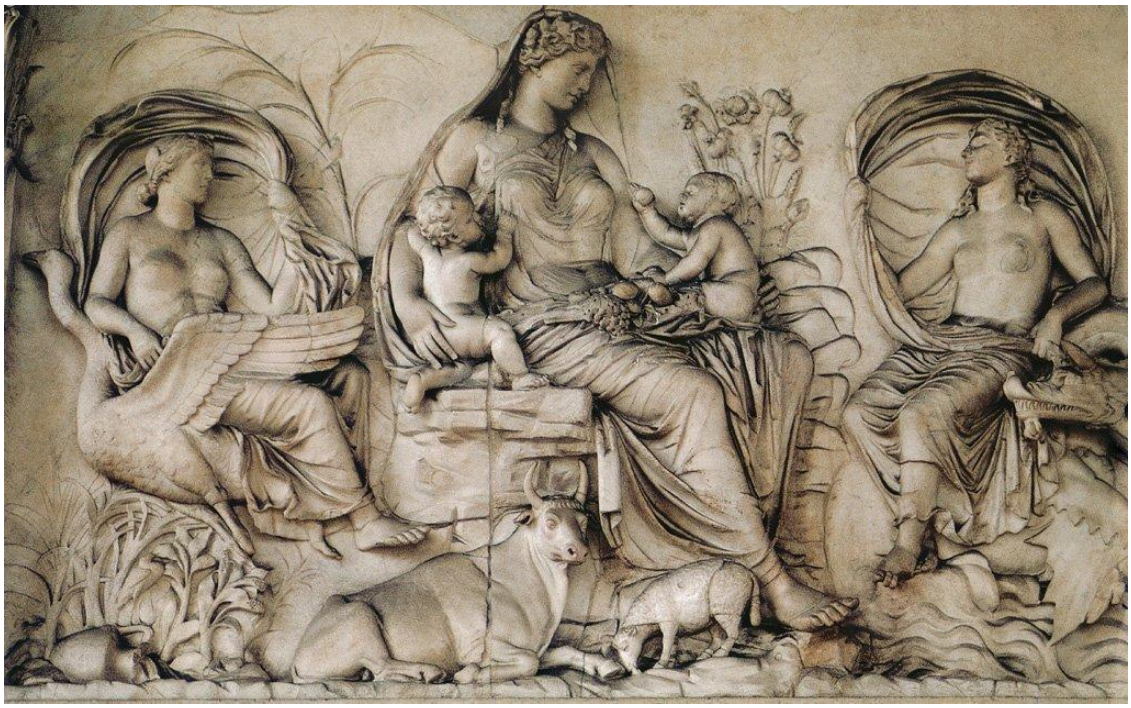
219. **Anonymous**, *Roman Aristocrat with Heads of his Ancestors*, first quarter of the 1st century BCE. Ancient Roman. Marble. Musei Capitolini, Rome.

In Roman tradition, figural sculpture was not intended to portray a young, athletic ideal, as it was for the Greeks. Instead, it represented the ideal of Roman society: the wise, elder statesman, patriarch of a family, part of a distinguished lineage. Sculptures were portraits of individuals and included all their flaws – wrinkles, warts, funny noses and knobby knees. This style is called "verism," meaning truth. It was the dominant style during the Roman Republic. Here, 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.

220. **Anonymous**, *Aphrodite*, called the *Venus of Arles*, end of the 1st century BCE. Ancient Roman. Marble, height: 194 cm. Musée du Louvre, Paris.

221. **Agasias of Ephesus,** *The Fighting Warrior*, called the *Borghese Gladiator,* c. 100 BCE. Ancient Roman. Marble, height: 199 cm. Musée du Louvre, Paris.

This Roman copy of a Greek original dating, perhaps, to the 4th century BCE, was rediscovered in the early 17th 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 Napoleon 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.



222. **Anonymous**, *Tellus Relief*, panel, east façade, Ara Pacis Augustae, 13–9 BCE. Ancient Roman. Marble, height of the enclosure: 6 m. Rome. In situ.

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.

Конец ознакомительного фрагмента.